PRACTICAL IMPLEMENTATION OF TRANSFORMATIVE LEARNING IN THE ADULT ENGLISH AS A SECOND LANGUAGE CLASSROOM

By

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Abstract

The purpose of this project is to design a resource informed by Transformative Learning Theory for teachers of English as a Second Language (ESL), It provides a practical resource for ESL instructors to use in their adult ESL classrooms. There is an abundance of resources for ESL instructors that focuses on language, but limited resources for teachers interested in teaching their ESL learners through the transformative learning lens. Learning another language, especially in immersion programs, is a challenging experience for learners because of the assimilation they experience into the new culture. Using insights from Transformative Learning theory, educators can become more informed of what their learners may experience and what they can offer to facilitate their learning experience. This resource will provide teachers with some essential tools and knowledge to allow them to facilitate their students’ learning experience by incorporating the transformative learning perspective in their teachings. Learning English as a second language in Canada involves more than just the language component and this is what the Transformative Learning Theory encompasses. Six lesson plans were designed for adult ESL classes advanced level with objectives informed by the Transformative Learning Theory. There are also additional practical resources that ESL instructors can use such as rubrics, an annotated bibliography and mobile applications to facilitate Transformative Learning.
Acknowledgements

I would like to take this opportunity to offer my sincere gratitude to my supervisor and mentor throughout my studies in this program, Azza Sharkawy. She has been my source of knowledge, guidance, personal support, and encouragement. Her dedication and commitment are what helped me get through this as, hard as it may have been at times. It was always her kind words of encouragement that pushed me through. I owe it all to her that I was able to accomplish what I have done so far on an academic and professional level.

I would also like to thank my dad for his constant and persistent belief that I can do this. He believed in me and I hope I did not let him down. A special thanks to my sons for always understanding and trying to support me by allowing me the time and space to complete my studies.

I would like to express my deepest gratitude to the School of English for allowing me the opportunity to work with the wonderful students we encounter throughout the semesters. The lesson plans were based on my experience working with these students, and it was through my experience with them that I developed a passion and understanding of the importance of the transformative learning process that these students go through.
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Introduction

The population of Canada has been and continues to become increasingly diverse. The number of international students that enter the Canadian educational system at the university level has grown significantly from 53,168 in 2000 to 116,890 in 2010 (Citizenship and Immigration Canada, 2010). According to information provided by Languages Canada, it is estimated that a total of 1,134,638 student weeks were spent in Canada by international students in short term language training programs in 2010. Due to this immense number of international students entering the universities, as well as the English language institutions, a higher expectation is placed on these universities and institutions to meet the needs of the growing diverse student population. These students arrive with a widely varied set of values, intentions, and prior academic as well as personal knowledge (Bowers, 1992). One way to facilitate student success upon entering the university of their choice is by offering English for Academic Purposes (EAP) programs through cultural immersion. These programs prepare students for the university academic setting by providing adequate language preparation before starting their undergraduate or graduate programs. The purpose of these programs is to equip students with the necessary academic skills. Although these programs vary in length, they tend to be approximately four to six months per level and depending on the level of proficiency of the learner at the beginning of the program, it can take from one year to a year and a half to attain the level of proficiency required to enter the academic field. Students that enter these programs are mainly non-English speaking international students who have not been able to provide a satisfactory score of the test of English as a foreign language (TOEFL) or the International English language testing system (IELTS) when applying for a degree program in universities in Canada. Some students who have demonstrated academic study potential but are slightly below
the language requirements are conditionally enrolled and mandated to take English courses at the EAP program prior to enrolling in any university-level courses. The cultural immersion of these programs is what allows the students to experience a learning environment that will enhance their university experience.

**Resource Objective**

There is an abundance of resources for ESL teachers that focus on the language content. Many textbooks, curriculum resources and handbooks have been designed to tackle all the language skills needed to succeed in an academic or professional program. However, there are very limited resources for teachers interested in teaching their ESL learners through the transformative learning lens. This resource will provide teachers with some essential tools to allow them to facilitate their students’ learning experience by incorporating the transformative learning perspective into their teaching. The EAP immersion programs are a challenging experience for learners because of the assimilation they experience into the new culture and with the guidance of the transformative learning theory, educators can become more informed of what their learners may experience and what they can offer them to facilitate their learning experience. With this understanding, students can be equipped with more skills to ensure their success in a Canadian academic environment. EAP instructors can gain insight into what their students’ needs are and what challenges they may face. Along with this understanding, designing a resource for teachers that implements this knowledge will help EAP instructors to apply this information in their classes to facilitate the learning environment their students need.

The purpose of this project is to design a resource informed by the Transformative Learning Theory for teachers who teach in the EAP immersion programs My first aim is to
outline the challenges specific to learners within English for Academic Purposes immersion programs and provide a resource that would help overcome these challenges. This resource will provide instructors with six lesson plans and a list of materials that guide them in tackling these challenges and ensuring an opportune learning environment for the students.

Due to the many factors that these EAP programs must consider in facilitating academic success in a Canadian culture for international students, a better understanding of what these students need, how they learn the language in a new culture, and what facilitates their success is crucial. Currently, there are limited resources for EAP instructors. Developing an EAP teacher’s resource that will include pedagogical strategies based on and informed by transformative learning theory will provide instructors with resources they can use to promote international students’ success.

As an instructor in an EAP program, I can comprehend the growing need to understand English as a second language learners’ challenges in language acquisition along with their immersion in a new culture. With this experience, I am in a unique position to provide resources for this manual that will enrich these learners’ experiences in such programs. Since 2005, I have dedicated my professional life to working with ESL learners and developing a learning environment for them that will allow them to progress in their language proficiency as well as learn from the new culture in a way that assures academic success.
Language learning encompasses many kinds of experiences and dimensions, especially with adults. The various experiences of ESL adult learners can be shared to foster and develop language skills aligned with learner identified aims, to introduce themes and topics of interest to the learners, to create a sense of community in the classroom, and to develop the learners’ cultural awareness.

Underpinning transformative learning theory is the assumption that adults learn by constructing meaning or through the revision of meaning. In describing how transformative learning takes place, Mezirow proposed ten phases. The first phase involves a disorienting dilemma which takes place when a person’s cluster of meaning schemes, which are specific expectations of what people perceive, clash with what they are actually experiencing. When the experience of cultural immersion of the EAP program cannot be accultured into a learner’s frame of reference, it is either rejected or there is a development of new frame of reference: a perspective transformation. A learner’s experience is guided by Mezirow’s perspective transformation to describe observations of a phenomenon in a way that makes sense of the observations and organizes them into patterns. The cultural immersion of the EAP programs offered in Canada offers a unique opportunity for transformative learning and it is under the framework of transformative learning that educators as well as learners can facilitate learning.
**Transformative learning in adult education**

Educators have developed theories and practices to accommodate the adult learner’s needs and capabilities and to enhance their learning experience and environment. One dimension that educators have theorized, assessed and constantly revisited is the adult learner’s ability to “learn how to learn.” This is the ability to understand the meaning of their own experience and make their own interpretations. For a learner to have this skill it requires a shift in an individual’s sense of meaning and values. The adult learners’ ability to fully appreciate the context and effectiveness of their actions is what Mezirow based his learning theory on. Mezirow’s learning theory, transformative learning, merged adult development, critical theory, social action and reflection. In the remainder of this chapter I provide a brief synthesis of transformative learning in adult education and outline its practical implementation in the adult English as a Second Language (ESL) classroom.

Mezirow’s transformative learning theory is based on the idea that “learning is understood as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one’s experience in order to guide future action” (Mezirow, 1996, p. 162). The adult learner brings into the classroom prior experience and knowledge. This prior knowledge must be transformed into a new meaning and perspective in order for the adult learner to acquire and adapt this new knowledge. Transformative learning offers an explanation for change in meaning structures that evolves in two domains of learning. The first domain, instrumental learning, focuses on learning through task-based problem solving and cause and
effect relationships, learning to do based on empirical-analytic discovery. The second domain of learning is communicative learning, which is learning involved in understanding the meaning of what others communicate concerning values, ideals, feelings, moral decisions, and abstract concepts like freedom, justice, love, commitment, and democracy (Mezirow, 1991, p.8). This also includes emancipatory learning, which is gaining awareness and understanding of socio-political values or structures that undermine individual’s freedom and growth and becoming motivated and skilled at negotiating and challenging these inequities. An important premise of transformative learning is that these domains of learning involve reflective assessment. Transformative learning explains how adult learners’ prior knowledge and background directly influence the meaning derived from their experiences and the revision of these experiences is what perspective transformation is all about. Perspective transformation involves the revision of one’s meaning structures. These meaning structures are culturally defined frames of reference that include meaning schemes and meaning perspectives. Meaning schemes are “made up of specific knowledge, beliefs, value judgments, and feelings that constitute interpretations of experience” (Mezirow, 1991, p. 6). An example of a meaning scheme would be how we act when we are around a homeless person. Meaning schemes change frequently and regularly. Meaning perspective is a general frame of reference or worldview involving “a collection of meaning schemes made up of higher-order schemata, theories, propositions, beliefs, prototypes, goal orientations and evaluations (Mezirow, 1991, p. 44). They are what tell an adult what is right or wrong, bad or good, beautiful or ugly, true or false, appropriate or inappropriate. Meaning perspective is based on a frame of reference that is composed of two dimensions: habits of mind and point of view. “Habits of mind are broad, abstract, orienting, habitual ways of thinking, feeling, and acting influenced by assumptions that constitute a set of cultural, political,
social, educational, and economic codes” (Mezirow, 1997, p. 5). Habits of mind are expressed in a point of view. Adults acquire meaning perspectives throughout their childhood through socialization and acculturation. They do not change as frequently as meaning schemes do because they are embedded into an adult’s culture and experience and just reinforced as they deal with the same cultural environment or experiences. Meaning perspectives are not only a reflection of an adult’s cultural and psychological assumptions, but they are also an explanation for happenings in their daily lives which could be quite subjective.

As an adult encounters a new experience, meaning perspectives act as filters that organize the meaning of that experience. The new experience is interpreted and given a meaning; it either reinforces the perspective or gradually stretches its boundaries. If the new experience is very different and the meaning does not assimilate with the adult’s prior knowledge and perspective, either it is rejected or a meaning perspective is transformed to accommodate the new experience and that is the development of a new meaning structure. Mezirow’s theory of perspective transformation is about this worldview shift. A perspective transformation is “a more fully devolved (more functional) frame of reference… one that is more (a) inclusive, (b) differentiating, (c) permeable, (d) critically reflective, and (e) integrative of experience” (Mezirow, 1996, p. 163). Based on a study Mezirow conducted on women returning to college, he identified ten phases of perspective transformation: (Mezirow, 1995, p. 50)

1. a disorienting dilemma
2. self-examination with feelings of guilt or shame
3. a critical assessment of assumptions
4. recognition that one’s discontent and process of transformation are shared and that others have negotiated a similar change
5. exploration of options for new roles, relationships, and actions
6. planning of a course of action
7. acquisition of knowledge and skills for implementing one’s plans
8. provisionally trying out new roles
9. building of competence and self-confidence in new roles and relationships
10. a reintegration into one’s life on the basis of conditions dictated by one’s new perspective

From these ten phases arises three common themes: centrality of experience, critical reflection, and rational discourse in the process of meaning structure transformation. It is the experience of the learner that is the subject matter for transformative learning. Since experience is socially constructed, it can be deconstructed and reflected upon. Critical reflection is the unique skill of an adult learner. Critical reflection involves questioning assumptions and beliefs based on prior experience. Critical reflection is triggered when there is a contradiction in what we believe to be true. Mezirow goes on to break critical reflection into a taxonomy: critical reflection of assumptions (CRA), which focuses more on instrumental learning through objective reframing with the intent to improve performance, and critical self-reflection of assumptions (CSRA), which is subjective reframing which focuses on the psychological and cultural limitations of one’s world view. CSRA is what allows the transforming of our meaning structures. The third theme of transformative learning theory is rational discourse. It is the medium through which transformation is promoted and developed. It is based on the following assumptions: (Mezirow, 1991, p. 77)

- it is rational only as long as it meets the conditions necessary to create understanding with another
• it is to be driven by objectivity
• all actions and statements are open to questions and discussion
• understanding is arrived through the weighing of evidence and measuring the insight and strength of supporting arguments
• the primary goal is to promote mutual understanding among others

**Perspective Transformational Learning in the ESL Classroom**

Perspective transformation offers a framework from which to examine the adult ESL learning experience. A study was conducted with 208 adult learners enrolled in ESL programs to examine the educational contributors to and nature of perspective transformation experiences (King, 2000). The results of this research led to a model that can be used by classroom teachers to engage in action research to assess and improve their practice. This research based its concept of transformational learning on Mezirow’s definition that it is “the process whereby adult learners critically examine their beliefs, assumptions, and values in light of acquiring new knowledge and beginning a process of personal and social change called ‘reframing’ in perspective transformation” (Mezirow, 1990). This definition is characterized by three themes revealed by the adult ESL learners. This research also does not strictly follow the stages of perspective transformation but considers the stages to be helpful in framing and understanding the transformative experience. It seems to be a natural bridge to combine transformative learning and ESL because language acquisition can result in changes to an individual’s identity (King, 2000).
The findings of this research indicate a significant occurrence of transformational learning. Recent research among adult learners enrolled in college ESL programs indicates a 66.8% rate of occurrence (Senyshyn, & Chamberlin-Quinlisk, 2009). This finding confirms that the adult ESL experience provides many possibilities for perspective transformation.

Three themes were identified in this study of ESL transformative learning. One major theme was language learning. As the participants engaged in adult ESL classes, their ideas about learning the English language changed. According to King’s (2000) study, the learners felt learning English would be a hard experience, but as they were experiencing it, that fear changed and they felt that it was not as difficult as anticipated. This stressed the prior knowledge and preconceived ideas that the adult learner brings into the classroom. Another major theme was cultural changes. There were two aspects to the cultural changes experienced by the participants: learning the US culture (acculturation) and developing intercultural awareness. The learners in this research changed their views on American culture and developed an awareness of other cultures from the other learners in the classroom. The perspective transformation of the ideas about the American culture is usually a change in perspective on a very superficial level, but intercultural awareness is deeply rooted in a learner’s understanding. The third theme of perspective transformation that arose from this research was personal change. The adult ESL learners reported that they gained greater self-esteem and empowerment as they learned to cope with learning a new language and culture. This is a clear example of empowerment in adult ESL learning that promotes transformative learning (King, 2000)
The participants in this research indicated that immigration, moving, and job changes were the life changes that contributed most frequently to their perspective transformation. This research confirms that perspective transformation provides an appropriate and insightful framework from which to view the adult ESL experience.

Perspective transformation is an outcome resulting from the need to critically reflect on the experiences of acculturation, intercultural awareness, and language acquisition. Educators can reflect on the nature of changes in the lives of ESL learners and even on the disorienting dilemma as they struggle to fit in their new perspective. These are all key components of professional development. Within the classroom practice, active learning activities such as discussions, class activities, and essay writing can trigger transformational learning.

An Intercultural Partnership Project was introduced to adult students in order to allow these learners to develop as engaged participants in a multicultural community (Senyshyn & Chamberlin-Quinlisk, 2004). The aim of this project was to focus on issues surrounding language and cultural identity and help these learners develop a deeper knowledge of the target language and culture. ESL students were assigned classic and modern readings that were multicultural and international in scope to develop their critical reading and writing skills and to provide discussions during the partner meetings. There were 38 students from third or fourth year university native speakers and 21 ESL students over a 15-week period. Participants ranged from 18 to 43 years old. The students met with their partners for an hour at least five times during the semester. Each student wrote a journal entry after each meeting. The native speaking students discussed their experiences in small groups over the course of the semester. At the end of the semester, they wrote final reflective statements and gave oral presentations about what they learned from their intercultural experiences. Students in the ESL class wrote journal entries,
engaged in large and small group discussions, and gave short oral reports about what they learned from participating in the project. Constant comparative analysis was used to identify key themes in the students’ oral and written responses. These themes were then linked to the theoretical stages of transformative learning: disorienting dilemma, exploration of assumptions, behavioural changes, acquisition of confidence and competence in new role, and integration of a new perspective. A new category was added: social/culture information to describe what students wrote about each other’s culture. Results indicate that many ESL and native speakers modified their behaviors to be “more inclusive, discriminating, and integrative” (Senyshyn, 2009, p. 167).

Using transformative learning theory as an assessment tool allowed the researchers to identify the variation in students’ paces and styles of learning, as well as the complex processes in perspective transformation. The feedback and reflections of these participants of this project are indicators of the necessity of developing intercultural communication skills socially and intellectually.

**A Four-Lens Approach to Transformative Learning**

Dirkx’s (1997) four-lens approach to transformative learning helps draw on the various factors that play an essential role in transformative learning. He pulls together the different angles that help put transformative learning into a more practical and comprehensive perspective. One lens is from Freire’s (2000) notions of emancipatory education. Through consciousness-raising, a shift in perspectives happens and as a result learners are empowered to change the world. As ESL learners in an immersion program, a shift in their world perspective can empower them to direct their own learning and motivate them in their educational life. Another lens is the cognitive-rational approach taken from Meizrow’s theory (1991; 2000).
This approach, like emancipatory education, asserts that adult education should lead to empowerment (Freire, 2000; Mezirow, 2000). It also takes a constructivist approach to transformational learning. Meaning is created from interpretations and reinterpretations of new experiences (Merriam, 2001). The new meaning that an adult learner experiences is what Mezirow calls “perspective transformation” (Mezirow, 1990, p. 14). Mezirow’s focus in this lens is on the importance of rational thought and reflection in the transformative learning process. The process begins with the disorienting dilemma, as mentioned earlier, with a personal crisis or problem which leads the learner to engage in critical reflection and re-evaluation of the assumptions they had made before the crisis about themselves and the world. It is through these reflections that they begin to reconstruct their assumptions, and their interpretations of these assumptions lead them to the revising and reconstructing of meaning which eventually can result in a perspective transformation or change in world view (Mezirow, 2000). According to Mezirow, learning occurs “in the real world in complex institutional, interpersonal, and historical settings and must be understood in the context of cultural orientations embodied in our frames of reference” (2000, p. 24). Once new meaning has been reached, they talk about it in reflective discourse, to consolidate this new perspective which leads them to finally not only realizing and understanding their new perspective but also acting on it and actually living it (Mezirow, 2000).

The third lens is the developmental approach to transformational learning examined by Daloz in his writings. This lens is based on the assumption that the transformational learning process is intuitive, holistic and contextually based. It is a learning journey that the teacher guides the learner through and it is affected by the student’s social environment, including family dynamics and social class (Daloz, 1999). Daloz shares stories of students’ struggles and it is
through these stories that developmental transformation is demonstrated by how they students struggled and changed throughout their journey.

The fourth lens is transformational learning with a spiritual dimension. Dirkx (1998) discusses the importance of imagination in facilitating learning through the soul and talks about how transformative learning goes beyond the ego-based, rational approach that just relies on words for communication, and highlights the importance of the extrarational, soul-based learning that relies on feelings and images. Healy (2000) observed the transformational learning process of those who practice insight meditation and found that the learners had an expanded self-awareness that led to a deeper self-understanding and mindfulness. This lens focuses on the extrarational process that involves the integration of various aspects of the Self. The transformational process is not developed through critical thinking as Mezirow explains but through these extrarational aspects of the human Self.

These four lenses draw on different aspects of the adult learning process. All four lenses are crucial to acknowledge when considering the learning process adults experience, especially in the context of a new culture, when they are immersed in a new environment. The emancipatory view of transformation tackles the social understanding of these learners and their shift in constructing meaning of the socio-political structure of the world around them. The cognitive rational approach in which perspective shifts occur is another dimension that is crucial to the adult ESL learner’s experience. The developmental approach in which meaning-making is an important component to being human and highlights the importance of narration in sharing lived experiences is again an important component in the experiences of adult ESL learners and their challenges in immersing in a new culture learning a new language. Finally, the spiritual-
integrative approach encompasses the extrarational that is not taken into account through the three other lenses to holistically consider the transformational learning process of the learner.
Cultural Dimension of Adult ESL Learning

In a classroom that involves learning a second or foreign language, the assumptions and perceptions referred to by Mezirow are part of a content area referred to as culture. It is common in language class to focus on cultural knowledge in terms of what people of that particular ethnic group wear or eat, instead of cultural awareness and critical reflection. Cultural awareness provides a context and perspective to the learner from which they can interpret experience. Developing cultural awareness and the ability to critically reflect on difference involves learning and acting on that learning (Johnson, 2010). Chavez, Guido-DiBrito and Mallory (2003) presented a model of individual diversity development that is useful in explaining how students’ perspectives evolve. Students in this model start off by being unaware of foreign perspectives, knowing only their own. As students progress, they move into a dualistic phase, which is ethnocentric progressing as they increase their understanding of the relative nature of difference. The final stage is when students are able to critically evaluate aspects of both their own and foreign perspectives, making choices about what works for them. Again, this is in parallel to Mezirow’s theory on perspective transformation. Engaging the students in consciousness-raising activities where students become critically aware of their own and others’ beliefs and begin to question familiar roles and activities that involve experiential learning allow the students the opportunity to develop their perspective transformation or their individual diversity development. Even simple tasks done in groups or collaborative learning have the potential to foster transformative learning. The remainder of the manual will of six lesson plans that have been informed by the transformative learning theory and an annotated bibliography of articles.
LESSON PLAN ONE

Class: High Level       Duration: 2hrs and 40 minutes

Topic: Body Language

Objective:
- To develop students’ awareness of the importance and role of body language while communicating and providing a new meaning of the role of body language for learners to interpret
- perspective transformation for better interpersonal communication

Learning Goals:
- Students will be able to understand the importance of body language in communication with others
- Students will understand the importance of body language to their self-perception
- Students will be conscious of the gestures and postures that communicate success or failure
- Students will be to develop their awareness of their own body language to shift their perception of what is stressful to what can be successful
- Students will develop their nonverbal communicative skills by becoming conscious of what messages they are conveying and how to adapt it

Overall Lesson:

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<th>Reading/Writing</th>
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<td>* writing a personal experience</td>
<td>* Narration of a story</td>
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<td>*understanding certain idioms and phrases</td>
<td>* portraying how body language has affected their self-perception</td>
<td>*Structure/verb tense used to narrate a story and how to include transitional words to indicate progression of the story and provide examples</td>
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<td>*presenting a two minute speech on a personal experience- implementing nonverbal skills to communicate effectively</td>
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**Materials:**
Audio-visual equipment to watch TED talk: [http://www.youtube.com/watch?v=CpNxBfPyukI](http://www.youtube.com/watch?v=CpNxBfPyukI)
- Handouts
- 4 or 5 sets of cards (gestures)

---

**Set-up:**

On the board, the following should be written before class starts:

**What is body language?**
**What is the body language of a confident person?**
**What is the body language of an unconfident person?**

**Warm-up/Engage Activity: 15 minutes**
- The questions on the board will be taken up as a class discussion just to initiate the topic and prepare the students for the lesson.
- After discussion, students will be divided into groups of 3 or 4 and they will be given a set of cards with different gestures that they need to act out to each other and decide what message does each gesture convey (See Appendix 1A).
- Once they are done, a whole class discussion will be conducted to go over the gestures in the cards and what each one means.

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**Activity:**

1. **Watch Amy Cuddy’s Your Body Language Shapes Who You Are (30 minutes)**
   - Before watching the video, ask the students to predict what the video is about by reading the title (5 minutes)
   - A worksheet with some listening comprehension questions will be distributed for them to quickly read before the video starts (5 minutes) (See Appendix 1B)
   - Video 20:41 minutes

2. **Check Understanding (15 minutes)**
   - Review the Listening Comprehension Questions
   - Students will work on the vocabulary section of the handout in pairs
   - Check answers as a whole class
   - Students will be asked to choose a high power pose of their choice and pose for 2 minutes
3. **Sharing Stories and Experiences (30 minutes)**
   - Students will then record how they feel after the high power posing and share in small groups.
   - Different phrases and expressions that were used throughout the video will be on their handout. In groups they will discuss the meaning of each.
   - They will then be asked to think of a personal experience or story that applies to one of these phrases.
   - In the handout, (Appendix 1B) they will be asked to write a rough outline of their story. They will be asked to write out the beginning line by clearly stating the setting and then the plot in point form and the ending. Students need to be aware of the tense they will be using and to avoid verb tense shift throughout their story.

4. **Presentations (30-40 minutes)**
   - The students will then present their stories one by one to the whole class. They are given 2 minutes for their presentations.

**Follow-up:**

   - For homework: Students will be asked to talk to a person of their choice about powerposing and ask them to do it for two minutes and share their comments tomorrow.

**Evaluation/Assessment for Learning:**

   - I will evaluate the learning by observation.
   - **Assessment for Learning** - I will check students are using correct form, pronunciation, grammar and provide feedback within small groups based on rubric (See Appendix 1D).
   - Students will be given an opportunity to reflect on their performance and self-assess.
   - Learners will write an outline of a personal story or experience - **Assessment for Learning** - feedback will be provided for spelling, sentence structure, and verb tense.
   - Student feedback - An exit slip will be provided at the end of the class: Three Things I Learned Today…. (See Appendix 1C)

**Differentiated Instruction and/or Accommodations:**

   - A printed copy of the video’s transcript will help those that may have difficulties hearing the audio.
• If the students feel too overwhelmed to present their 2 minute presentations in front of the class, they may have the option to present to a smaller group.

Reflection:
My thoughts after the lesson has finished
• What went well?
• What didn’t go well?
• What could I do better next time?
• What do I need to work on?

LESSON PLAN TWO

Duration: 2:40 minutes

Class: High Level

Topic: Storytelling

Objective:
• To develop students’ understanding of the importance of personal narratives
• to foster classroom interactions between students.
• to invite students to reflect on the positive value and hopeful elements embedded in their stories.
• Shift students’ perspectives from stories that may be considered victims to survivors and examples of hope and healing.

Learning Goals:
• Students will be able to understand the value of personal narratives for their language development
• Students will be able to understand the value of personal narratives in establishing interpersonal and intrapersonal connections
• Students will be able to understand the value of personal narratives in building a sense of community within the class
• Students will develop an awareness of the importance of personal narratives to enhance their motivation and positive affect
• Students will be able to understand the forms, meanings, and uses of story
• Students will be able to understand and identify the various parts of a story
• Student will be able to understand and use the various verb tenses appropriate for their narratives
Overall Lesson:

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<thead>
<tr>
<th>Listening/Speaking</th>
<th>Reading/Writing</th>
<th>Grammar</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listening comprehension</td>
<td>• Writing a personal narrative to share with class</td>
<td>• Narration of a story</td>
<td>• Hook</td>
</tr>
<tr>
<td>• Identifying the various parts of a story</td>
<td>• Sharing stories by reading to each other in small groups-narration</td>
<td>• Structure/verb tense used to narrate a story</td>
<td>• Opening</td>
</tr>
<tr>
<td>• Identifying theme and setting from stories shared</td>
<td></td>
<td>• Climax</td>
<td>• Rising action</td>
</tr>
</tbody>
</table>

Materials:

- Audio-visual equipment to access website to listen to shared stories:
  [https://storycorps.org/listen/](https://storycorps.org/listen/)

Access website to create a visual with their personal narratives:

[https://www.powtoon.com/?edgetrackerid=10055433752132&gclid=CjwKEAjwL07BRDax4-14_6G71USJAA6FjN1jp6XCL0Owzdt5n5aUUB78d2aMH9-JLLoClt1E-3sPhoCOHrw_wcB](https://www.powtoon.com/?edgetrackerid=10055433752132&gclid=CjwKEAjwL07BRDax4-14_6G71USJAA6FjN1jp6XCL0Owzdt5n5aUUB78d2aMH9-JLLoClt1E-3sPhoCOHrw_wcB)

- Handouts
- Students need access to computers to be able to work on their presentations

Set-up:

On the screen will be projected a picture (See Appendix 2a) that will be used as a prompt and a question on the board:

Describe this picture. What do you see? What is the story behind this picture?
Warm-up/Engage Activity: 20 minutes

1. Students will be put in groups and each group will try to answer the questions. The questions are used as prompts to introduce storytelling and how different people have different perspectives on the same topic.
2. Once each group has shared their story with the rest of the group, the whole class decides what would be the best story behind this picture.
3. The teacher can use the notes provided at the bottom of the picture in Appendix 1 to give some background on what was the photographer’s purpose in taking this photo.

Activity:

1. Listen to selected stories from https://storycorps.org/listen/ (10 minutes)
   - Before listening to the stories, ask the students to identify the main message from the story once they have listened to it
   - Class discussion on how they were able to identify the main message: tone, pace, content, and certain expressions.
2. Understanding Story Structure (20 minutes)
   - Students are provided with the story map (See Appendix 2b) and the different elements of the story map will be explained
   - Students will listen to the story again and fill in the story map
   - Check answers as a whole class
3. Students’ Personal Narratives (40 minutes)
   - Students will be given a list of questions as prompts that are found on https://storycorps.org/listen/ or a handout with these questions can be given to the students (See Appendix 2c)
   - Students choose a question to help them think of a personal story they would like to share.
   - Using the story map (Appendix 2b), students will fill it out based on a personal story they choose to share
   - Students will then be paired up to share their stories and the listener will identify the various elements within the story and provide feedback to the speaker based on the rubric provided. See Appendix 2d.
4. Review verb tense used in storytelling (15 minutes)
   - Based on the stories they just shared what tenses were used and when: class discussion
   - Students will be provided with a handout that explains when and how to use the different tenses within storytelling. See Appendix 2e.
5. Digital Personal Narratives (60 minutes)
   - Using the list of questions from Appendix 2c, students will choose another personal story to share.
   - They will use a visual aid by creating cartoon presentations using:
Students tell their stories by recording their voices along with the presentations all done through the PowToon website.

Follow-up:
- For homework: Students will practice telling their stories and finalize the recording of their voices and presentations to present next class and share with the class.

Evaluation/Assessment for Learning:
- I will evaluate the learning by observation
- Assessment for Learning: I will check students are using correct form, pronunciation, grammar, and have identified the structure of stories based on the map they are given (Appendix 2b)
- As students are sharing their personal narratives with their partners, I will have a copy of the story rubric (Appendix 2d) and provide feedback accordingly.
- The Digital Storytelling will be assessed based on the rubric for it. Refer to Appendix 2f.
- Student feedback- An exit slip will be provided at the end of class. Refer to Appendix 2g.

Differentiated Instruction and/or Accommodations:
- A printed copy of the audio’s script can be provided to help those that are having difficulties hearing the audios.
- If some students are uncomfortable sharing personal stories they can share a story about someone they know without revealing the true identity of that person or even make up a story.
- If students are having difficulties using the cartoon presentation website, they can be given the option of using any visual they find helpful to conveying their story.

Reflection:

My thoughts after the lesson:
- What went well?
- What didn’t go so well?
- What could I do better next time?
- What do I need to work on?
- Was the time allocated enough?
- Do the students need more time to work on their digital personal narratives?
• Would the students be willing to share their stories to a larger audience?

LESSON PLAN THREE

Duration: 2:40 minutes

Class: High Level

Topic: Social Change: The Syrian Refugees

Objective:
• To develop students’ awareness and understanding of the Syrian refugee situation as an example of social oppression and to empower students by allowing them to create a dialogue to stimulate self-reflection, self-knowledge, and empathy.

Learning Goals:
• Students will be able to understand and talk about the value of issues related to political and social oppression
• Students will be encouraged to question their own values so that they may become more open to alternatives
• Students will be stimulated to self-reflect and gain self-knowledge
• Students will develop their understanding of the structure of writing a narrative essay
• Students will review sentence types and develop their ability to vary the use of sentence types in their writing.
Overall Lesson:

<table>
<thead>
<tr>
<th>Listening/Speaking</th>
<th>Reading/Writing</th>
<th>Grammar</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listening comprehension</td>
<td>• Writing a narrative essay from another person’s perspective/Understanding structure of essay</td>
<td>• Sentence types: simple/compound/complex</td>
<td>• Immigrant/refugee</td>
</tr>
<tr>
<td>• Debating for and against a social change</td>
<td>• Reading article about Syrian Refugee Children-comprehension and connected knowledge</td>
<td>• Varying in sentence types</td>
<td>• Desolate landscape</td>
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<td>• Grasps</td>
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<td>• Brutality</td>
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<td>• Breadwinner</td>
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<td>• Infrastructure</td>
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<td>• Cope with</td>
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</tbody>
</table>

Materials:

- Audio-visual equipment to access websites:

Most Shocking Second a Day Video
https://www.youtube.com/watch?v=RBQ-IoHfimQ

Syrian Refugee Journey Dilemma

What’s in my Bag
https://medium.com/uprooted/what-s-in-my-bag-758d435f6e62#.oh0qciwln

- Handouts
- Chart Paper-markers
- World Map/ Pins
- Enough laptops or computers for each group of 3-4 to access interactive websites on the Internet

Set-up:
The audio-visual equipment will be set up so show the video: Most Shocking Second a Day Video.

- On the board the title of the video will be written for students to see
- The world map will be pinned on one of the boards in the room for the students to see

**Warm-up/Engage Activity: 20 minutes**

1. Students will watch the video
2. In pairs students will be asked to describe what happened? How was the girl’s life in the first half of the video? How has it changed?
3. Whole class discussion to answer these questions.
4. Students will be asked: In what part of the world is this happening to children? Students will be asked to take a pin and put it on the world map put on one of the boards in the class.

**Activity:**

6. **Read the article “Syria Crisis: Scars of War” See Appendix 3a (40 minutes)**

- Before reading the article, students form group of three or four
- Each group will read the article to each other and summarize each paragraph in one sentence and underline any words that they may have found difficult
- As a whole class discussion, summaries for each paragraph will be shared and any difficult words
- Vocabulary Record (See Appendix 3b) will be given to students to find the word in the text and understand meaning from context and part of speech.
- Students will be asked to form their groups again and on a piece of paper list the different ways the Syrian children are affected by this crisis?
- Whole class discussion to share answers and make a list on the board
- In groups again, students will answer “what are ways that WorldVision helps them? What are ways you can help them?
- Whole class discussion to elicit answers to share and put on board

7. **Syrian Journey: Choose Your Own Escape Route (30 minutes)**

- Students are shown an interactive website that gives them choices as a Syrian refugee of how to escape the war. It is all based on true stories and research to give an authentic representation of the life a refugee.
- Students will be divided into groups of 3 or 4 and each group will have a laptop or computer to access this link.
- As a group, they make the choices given to follow the journey of a refugee
- As a whole class, group discussion to share what routes they took and why and what did they learn from this.
8. **What’s In My Bag? (25 minutes)**

- Students will be given chart paper and markers and in groups they write a list of things that they would take with them if they were refugees fleeing their countries. What would they put in their backpack or suitcase?
- Once they are done they will mount their lists on the walls and then go to: https://medium.com/uprooted/what-s-in-my-bag-758d435f6e62#.oh0qciwln which has actual lists of what real refugees took with them.
- Which list is closer to theirs? What would you add or leave after reading these lists?

9. **Narrative Writing (50 minutes)**

- Show students a picture: https://www.globalonenessproject.org/library/photo-essays/crossing-borders# Marija watches from her home as immigrants walk through Rigonce on their way to a field on the outskirts of town. Refugees and migrants passed through daily for two weeks. Overnight, a town of 176 people became host to over 100,000 visitors.
- Students write a narrative essay from Marija’s point of view. Describe what she sees? What are they doing? How do they appear? Use the photo to support your narrative.
- Students will review structure of narrative essay writing. See Appendix 3c.
- Students will also review sentence types and how to vary in sentence writing. See Appendix 3d.
- Practice using worksheet: Appendix 3e.

**Follow-up:**

10. For homework: Prepare an argument for or against this:

   One citizen in Great Britain who supports helping the refugees urged her government to take in refugees, saying: "If the shoe was on the other foot I would like to think that the world would help me if I was fleeing, so please do the right thing." Do you agree with her? Why or why not? Do you think she makes a good argument to help the refugees? Why or why not?

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**Evaluation/Assessment for Learning:**

- I will evaluate the learning by observation; comprehension of reading and social issue discussed.
- Assessment for Learning: I will check students are using correct form, pronunciation, grammar, and have identified the structure of narrative essay based on appendix 3c and 3d.
- As students are sharing their responses in their groups, I will provide feedback accordingly.
- The narrative essay will be assessed based on the rubric in Appendix 3f.
- Student feedback- An exit slip will be provided at the end of class. Refer to Appendix 3g.
Differentiated Instruction and/or Accommodations:

- Students’ social context must be taken into account to not offend or make anyone feel uncomfortable about the content of the lesson.
- Instructors must be aware of possibility that students may have experienced similar trauma and may find this lesson uncomfortable; include counselling services resources for any students who may find this lesson triggers difficult memories.

Reflection:

My thoughts after the lesson:
11. What went well?
12. What didn’t go so well?
13. What could I do better next time?
14. What do I need to work on?
15. Was the time allocated enough?
16. Do the students need more time to work on their digital personal narratives?
17. Would the students be willing to share their stories to a larger audience?

LESSON PLAN FOUR

Duration: 2:40 minutes

Class: High Level

Topic: Creative and Reflective Response to Novel Study

Objective:
- To develop students’ self-knowledge and explore alternative and creative ways of thinking in response to novels they have read.

Learning Goals:
- Students will be able to critically self-reflect
- Students will examine/reflect on? an assumption or belief
- Students will be able to respond to literature through creative alternatives
- Students will be able to present their self-knowledge through critical questioning
- Students will be able to understand and use noun clauses and adverb clauses in their written responses

Overall Lesson
<table>
<thead>
<tr>
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<th>Reading/Writing</th>
<th>Grammar</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listening comprehension</td>
<td>• Critical reading novels through reflective questioning</td>
<td>• Noun clauses and adverb clauses and adjective clauses</td>
<td>Vocabulary words that may arise from reading the novels students choose</td>
</tr>
<tr>
<td>• Presenting their creative responses to novels</td>
<td>• Critical writing responses through questioning</td>
<td></td>
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</tr>
</tbody>
</table>

**Materials:**

- Audio-visual equipment to access websites:
  

- Handouts
- Chart Paper-markers
- Construction paper
- Paint
- Play dough/ clay
- Novel (student chosen)
- Magazine clippings
- Scissors

**Set-up:**

- The video will be set up so that as soon as the students walk it is ready to play
  
- On the board will be the question:
  
  What is your failure?
  
  How do you feel about it now?
  
  Did any success come out of it?
  
  What would you have done differently?
Warm-up/Engage Activity: 20 minutes
5. Students will watch the video
6. In pairs or groups of three they can answer the questions on the board
7. Whole class discussion to answer these questions.
8. Based on these shared experiences: what can we learn from our failures? From others’ experiences and failures?

Activity:

18. Picture Prompts for Writing: 30 minutes
- Before given the picture prompts, students form group of three or four
- Each group will get a different picture prompt (See Appendix 4A) with it a few questions to instigate their critical thinking and reflection of the picture. As a group they are to write their responses
- As a whole class discussion, each group will share their responses with the rest of the class.
- Students will exchange written responses and underline any noun clauses and adverb clauses and adjective clauses they see in the writing. Check for correct use and share with class any mistakes we find in writing the clauses.
- Handout to practice noun clauses and adverb clauses and adjective clauses (See Appendix 4B).
- Students will be asked to form their groups again and draw, paint, or use playdough to make up an idea they have in their minds.
- Students then display their art work and on chart paper write responses to these pieces of art.
- Whole class discussion to share responses and reflect on how art can express main ideas, themes, and concepts

19. Critical Reflection Questions: 30 minutes
- Students are then given critical reflection questions (See Appendix 4C) to interview other groups about their art and find out the concept behind it.
- Group discussion on the responses they got from each other
- The students are then asked to use these questions to reflect on the novel they have read and answer them accordingly. (See Appendix 4D)

20. Creative Response to Novel: 30 minutes
- Students will be given paper, colors, paint, and even magazine clippings to create an art response to their novel
- They can base it on any a scene, theme, character, etc.
- Students then write a caption and put it on a table for display

21. Reflective Writing (50 minutes)
- Students choose someone else’s art work and write a reflective piece based on the reflection questions from Appendix 4C and 4D.
• Students must use noun clauses and adverb clauses in their writing

Follow-up:
22. For homework: Students choose an idea from Appendix 4E for a creative project in response to their novels.

Evaluation/Assessment for Learning:
• I will evaluate the learning by observation; comprehension through discussions and written responses.
• Assessment for Learning: I will check students are using correct form, pronunciation, grammar, and have identified the structure of noun clauses and adverb clauses.
• As students are sharing their responses in their groups, I will provide feedback accordingly.
• The reflective writing will be assessed based on the reflection questions given in Appendix 4C and 4D.
• Student feedback- An exit slip will be provided at the end of class. Refer to Appendix 4F.

Differentiated Instruction and/or Accommodations:
• Students may not feel comfortable sharing personal reflections and that can be accommodated by allowing them to reflect without the need to share.

Reflection:
My thoughts after the lesson:
23. What went well?
24. What didn’t go so well?
25. What could I do better next time?
26. What do I need to work on?
27. Was the time allocated enough?
28. Do the students need more time to work on their digital personal narratives?
29. Would the students be willing to share their stories to a larger audience?
LESSON PLAN FIVE

**Duration:** 2:40 minutes

**Class:** High Level

**Topic:** Popular Theater

**Objective:**
- To develop students’ ability to tell stories through performative activities that can lead to shape-shifting or changing emotions, thoughts, worldviews, relationship to others towards a more just society.
- To develop students’ ability to tell stories through performative activities
- To facilitate changes in students’ emotions, worldviews and relationship with others that lead to a more socially just society.

**Learning Goals:**

- Students will be able to understand the value of popular theater to better understand lived experiences of oppression.
- Students will be able to understand the value of sharing personal stories in an open space for their language development
- Students will be able to understand the value of sharing personal stories in establishing interpersonal and intrapersonal connections
- Students will be able to understand the value of sharing personal stories in an open space to reconsider the meaning of their own experiences; reflect.
- Students will develop dialogue to share personal stories about oppression and group power.
- Students will develop descriptions of storytelling through acting.
- Students will develop dialogue to create new stories to deal with difficult or oppressive situations; stories of empowerment.
- Students will be introduced to “If” third conditional clauses.
## Overall Lesson:

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<thead>
<tr>
<th>Listening/Speaking</th>
<th>Reading/Writing</th>
<th>Grammar</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listening comprehension</td>
<td>• Writing a personal reflections of experienced stories of oppression</td>
<td>• IF third conditional clauses</td>
<td>• Oppression</td>
</tr>
<tr>
<td>• Identifying key terminology used to share personal experiences of oppression</td>
<td>• Writing how they would change it...using if clauses</td>
<td></td>
<td>• Ensemble</td>
</tr>
<tr>
<td>• Listening to shared stories to reflect on personal common experiences</td>
<td>• Sharing stories by reading to each other in small groups-narration</td>
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<td>• Evoked</td>
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<td>• Conflict</td>
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<td>• Outsider</td>
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<td>• Oppressor</td>
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<td>• oppressed</td>
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</tbody>
</table>

## Materials:

- Journals/paper
- Handouts

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## Set-up:

### Warm-up/Engage Activity: 20 minutes

4. Touch All the Walls: Breaking Inhabitations exercise  
   a. Students must touch all the walls in a clockwise direction and get back into the circle as fast as they can.  
   b. The last one back gets a forfeit. Repeat anti-clockwise  
5. Opposite Game: Focus, Listening  
   a. Students walk around the classroom when you say “go” and stop when you say “stop”  
   b. Then add two more instructions “jump” and “clap”  
   c. Then reverse the instructions: “go” means stop; “stop” means go; “jump” means clap and “clap” means jump
d. Add more as your students get more confident.

6. Grandmother’s Footsteps: Introducing the theme of oppression, group power, gang mentality
   a. Everyone lines up horizontally. One person “grandma” stands about 20 meters in front of them and turns his or her back on the line up of students.
   b. Everyone starts to move towards grandma.
   c. Grandma can turn around at any time and if he/she sees somebody moving, that person has to go back to the beginning.
   d. The first person to touch grandma without being seen moving is the next grandma

Activity:

30. Circle of Grandma Footstep (20 minutes)
   • Students create a circle. In the center is one student. The group’s objective is to creep up on the student in the center and tap him or her on the shoulder.
   • Discuss with students how does this student in the center feel? Discuss how different this felt to the normal game?
   • Write responses on board to elicit vocabulary words and words to describe feeling of oppression.
   • Swap person in the center and repeat.
   • Ask students to create different tactics together as a group. Discuss different types of oppression that could be introduced through the game. Write on board answers.

31. Image Theater (20 minutes)
   • Ask students to recall an incident where they had experienced or witnessed an act of oppression and to create an image to express this oppression using their bodies.
   • One at a time, they “freeze” the image while everyone watches.
   • Class discussion on what was it like to use their body to tell stories of oppression.
   • One student is asked to create a frozen image of an oppressive situation in which he or she was the victim then the rest of the class uses theirs to create the image of the oppressors. No talking is involved.
   • Once the “image” is created, the oppressed can talk about the situation he or she displayed; then the oppressors talk about how they felt in their position.

32. Re-enactment of “image” (20 minutes)
   • Group discussion of ways in which the scene may be replayed with the oppressed refusing to accept the victim role.
   • In groups of four or five, students create a different “image” with different outcomes.

33. Introducing Structure of Third Conditional “if-clause” (20 minutes)
   • Refer to Appendix 5A to go over the basic structure of the if-clauses in the third conditional
   • Use handout (Appendix 5B) to practice structure.
   • Students write five sentences in pairs using if-clauses of personal oppression experiences and how if given another chance how they would have done it different.
• Share some sentences with the whole class

**34. Individual Journal Writing (60 minutes)**
• Students write in their journals an alternative scenario to an oppressive situation they personally experienced.
• Students are given the opportunity to internalize the oppression and explore new ways of responding.

Follow-up:
• For homework: Students research oppressive stories in which the oppressed responded eventually in a way to stop being victimized and was empowered to take control. They must be prepared to share their story and source of information with the class.

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**Evaluation/Assessment for Learning:**
• I will evaluate the learning by observation
• Assessment for Learning: I will check students are using correct form, terminology to describe oppression, pronunciation, grammar, and have identified the structure of IF clauses
• Students will be assessed based on their participation in the activities. Refer to Appendix 5C for a rubric for participation.

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**Differentiated Instruction and/or Accommodations:**
• If some students are uncomfortable about sharing personal stories they can share a story about someone they know.
• If students are not comfortable participating in the physical activities, they can observe
• If students are not comfortable writing their own personal oppression experiences, they can share an experience they read or heard about.

**Reflection:**

My thoughts after the lesson:
• What went well?
• What didn’t go so well?
• What could I do better next time?
• What do I need to work on?
• Was the time allocated enough?
• Do the students need more time to work on their digital personal narratives?
• Would the students be willing to share their stories to a larger audience?
LESSON PLAN SIX

Duration: 2:40 minutes

Class: High Level

Topic: Cultural Imagination

Objective:
- To help students’ understand hegemony; cultural dominance on a community and individual level
- to help students develop their understanding of diversity
- To increase students’ ability to see multiple perspectives
- To engage students’ cultural imagination by drawing on cultural story and cultural symbol to cultivate a greater sense of change.
- To engage students’ cultural imagination to construct new knowledge and engage in processes so that this new knowledge becomes part of them.

Learning Goals:
- Students will be able to understand the value of their engagement in their cultural histories and reshape them considering their current experiences.
- Students will be able to construct new meanings out of past cultural/emotional experiences.
- With the use of images that arise out of emotional experience about students’ culture to release imagination to facilitate dialogue that helps students experience the multiple ways in which they and others relate to the world.
- Students will be able to understand hegemony; dominant and resistant forces
- Students will be able to create a ritual through the use of song, poetry, dance, art, and ideas from provided readings
- Students will be able to understand and apply “gerunds” in their spoken and written language.
- Students will be to understand and apply synonyms, idioms, content-specific vocabulary, and different word forms
Overall Lesson:

<table>
<thead>
<tr>
<th>Listening/Speaking</th>
<th>Reading/Writing</th>
<th>Grammar</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listening to poetry that demonstrates cultural values, hegemony</td>
<td>• “The Challenge of Defining Culture” comprehension, understanding meaning from context</td>
<td>• Understand and apply “gerunds” in spoken and written language</td>
<td>• Abstract</td>
</tr>
<tr>
<td>• Discussing in groups about own cultural values, symbols and rituals.</td>
<td>• “Night Flying Woman: An Ojibway Narrative” reading comprehension, understanding meaning from context</td>
<td></td>
<td>• Cognitive</td>
</tr>
<tr>
<td>• Presentation of own cultural ritual keeping in mind hegemony of that culture and issues that arise with it</td>
<td>• Writing-critical thinking-reflection on own customs and cultural symbols-journal writing</td>
<td></td>
<td>• Framework</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Perspective</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Trial and error</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Original people</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Oral tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Legends</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Murmuring</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Thriving</td>
</tr>
</tbody>
</table>

Materials:

• Projector/ access to internet to project videos
• Handouts
• Chart paper/ markers
• Writing journals/paper
Set-up:
- As soon as students walk in, they will be put into their groups of three or four or they can form their own groups and provided a handout with the questions to be answered after watching the two videos. (See Appendix 6A)
- The projector should be set up with the video to watch.

Warm-up/Engage Activity: 25 minutes

1. Watch https://www.youtube.com/watch?v=yFqn9TVf99I
   NPS 2014 Semi-Finals – Albuquerque- Damien Flores, Aaron Cuffee “Chapultapec”
2. Watch https://www.youtube.com/watch?v=8Qf9onCjdUA
   NPS 2016 Finals – San Diego0 “Islamophobia” by Rudy Francisco, Natasha Hooper, and Amen Ra
3. Students in groups of 3 or 4 discuss what they watched. (See Appendix 6A for handout)

Activity:

35. Reading “The Challenge of Defining Culture” by Roberta Edwards Lenkeit (25 minutes)
   - In groups of three of four: define culture using chart paper and only symbols and drawings.
   - Whole group discussion: what does culture mean?
   - Students within their groups read the article “The Challenge of Defining Culture” and answer the comprehension questions that follow. See Appendix 6B.

36. Idioms and Synonyms (10 minutes)
   - Students are to complete Appendix 6C; idioms and synonyms from the previous text and try to answer based on context. Review answers class.

37. Introducing Structure of Gerunds (10 minutes)
   - Refer to Appendix 6D to go over the basic structure of Gerunds and some exercises

38. Reading “Night Flying Woman: An Ojibway Narrative” by Paulette Fairbanks Molin (25 minutes)
   - Students in groups of three or four read this article (Appendix 6E) and answer the reading comprehension questions that follow. Check answers class.

39. Critical Thinking: Group Work (20 minutes)
   - In groups answer the following questions:
     o In a culture, how might the way people think (their cognitive processes) affect the types of objects they create? Give some examples from your own culture.
     o How might your own culture influence how you perceive a culture different from yours?
     o What did you learn as a child from observation and imitation from your culture? How is this different from other cultures in your group?
   - Each group will present their answers to the rest of the class.

40. Journal Writing (10 minutes)
• With the use of images that came up from emotional experience about your own or other students’ culture to the multiple ways in which they and others relate to the world; what can you say about that?
  Refer to the hegemony; dominant and resistant forces

Follow-up:
For homework: Students will create a ritual through the use of song, poetry, dance, art and ideas from provided readings and present it to the class

Evaluation/Assessment for Learning:
• I will evaluate the learning by observation
• Assessment for Learning: I will check students are using correct form, terminology to describe their cultural perceptions, pronunciation, grammar, and have identified the structure of gerunds.
• Students will be assessed based on their participation in the activities. Refer to Appendix 5C for a rubric for participation.

Differentiated Instruction and/or Accommodations:
• If students are not comfortable writing their own cultural symbols and rituals, they can share knowledge about another culture they read or heard about.
• If students are not comfortable presenting alone, they can work in pairs.
• If students do not want to present, they can just hand-in the material they would be presenting and I will evaluate that.

Reflection:
My thoughts after the lesson:
• What went well?
• What didn’t go so well?
• What could I do better next time?
• What do I need to work on?
• Was the time allocated enough?
• Do the students need more time to work on their digital personal narratives?
• Would the students be willing to share their stories to a larger audience?
Annotated Bibliography


This paper presents the best way to understand the learning process of culture. Jacobson proposes that culture is learned best when it is understood in terms of situated cognition. He makes a clear link between cultural contexts and cognitive processes. Cultural knowledge is not learned from experience, but in experience. Culture is seen as shared meaning of system based on shared history and this is mediated through language. Language is interpreted through culture-specific conceptual frameworks of meaning and values. Learning a new culture means coming to share in this new culture’s ways of making sense without sharing their history. It is important to recognize how others make meaning, in order to be able to interact in ways that will make sense to them without losing one’s original culture’s way of making sense. When culture is incorporated into education, more concern is placed on outcomes than the actual learning process of cultural knowledge. One possible representation of culture in education is cross-cultural adaptation, but this is more concerned with outcomes than the learning process. In the cross-cultural adaptation literature, culture is learned when learners report an absence of problems. This has proven to be not accurate because Mestenhauser has observed in cross-cultural orientation programs that training given by exposing the learners to the right information can help students acquire cultural knowledge.

Learning in general is central to intercultural transformation and that is an essential component of learning English as a second language in an English for Academic Purposes
program, especially since students are coming from a different culture and are immersed in the English speaking culture to acquire the language. Intercultural competence and transformative learning are parallel, according to this paper. Learners move through a disorienting dilemma through personal reflection and planned action to a final stage at which the learner takes on new meaning perspectives. Even though, just like the other theories proposed earlier in the paper, this attempt to connect cultural competency with transformational learning lacks the sufficient detail to explain the learning process, it is adequate to say that learning culture entails significantly a transformation in perspective.

Jacobson proposes culture to be viewed as situated cognition. Knowledge is seen as something that exists in interaction among individuals, their activity, and the context in which that activity takes place. Cognition is a cultural phenomenon. From the perspective of situated cognition, learning is the process of entering a cultural meaning system. This stresses the importance of experience to learning. Cognition is not only internal but also context dependent and interactive. The concept of learning a new self or a new identity is connected to learning and culture. As learners of English come to Canada, the level that they are socially immersed in the culture is directly correlated to the degree of proficiency they will acquire throughout their experience and exposure.


This article discusses how sustained content study (studying one area over a half or full semester) can develop critical thinking skills of adult ESL learners. Critical thinking skills are defined by English for Academic Purposes (EAP), cognitive psychology and transformative
pedagogy. Sustained content study is recommended because it allows students to acquire information that will allow them to compare, question, synthesize, and evaluate what they read which are skills required in an EAP program. As suggested by Pally, the content of an EAP class would be looking at differences in critical thinking and expository writing among the cultures of students in class. The author followed texts included in Fox’s (1994) *Listening to the world: Cultural issues in academic writing*. Fox analyzes the assumptions and rhetorical requirements of English writing compared with those of other cultures, and describes how the differences emerge in student work. Students are not only exposed to the aspect of critical thinking related to skills needed for academic purposes but are also encouraged to analyze her work which provokes aspects of critical thinking aimed at by transformative pedagogy.


This paper clearly connects transformative learning to adult second language education. Students can begin to question their self-perception or views of themselves in language learning and the language instructor can encourage thoughtful and critical questioning in order to help them develop richer and more integrated views of themselves. The author makes a distinction between language learning and other content subjects. In language learning, there is the technical knowledge, which would be grammar, sentence structure, and so on, and this kind of knowledge is what is required in other subjects. The distinction made in this paper is that along with the technical knowledge of learning a second language, learners are required to communicate, engage in discussions or tasks which require more complex skills and take them to the emancipatory knowledge of the language. This kind of intertwining between the knowledges does not exist in other subjects. Another aspect that was discussed in this paper is that second
language communication entails risk-taking. At the technical stage, self-concept is vulnerable as the learners are trying to cope with the material they are learning and at the same time try to represent themselves with it, which they are not capable of doing as they would in their native tongue. Learners’ ability to master language as a subject and to move toward emancipatory learning depends in part as a result of their personal motivation and in part as a result of the instructor’s guidance. Integrative motivation is the willingness or desire to be like representative members of the other language community.


The research described in this paper promotes a new conceptual role for EAP teachers, which is transformative practitioner. The research explored what forms of classroom dialogue and what types of textual practices/activities and their sequencing over time foster the kinds of problem-posing and critical imagination exemplified by Benesch’s definition of critical EAP: allows ESL teachers and students to examine externally imposed demands and negotiate their responses to them, by addressing the following questions: Who formulated these requirements and why? Should they be fulfilled? Should they be modified? What are the consequences of trying to change current conditions? What is gained by obeying, and what is lost?


This paper describes a project, “Intercultural Partnership Project” which aims at introducing students to issues related to language and cultural identity with the goal of helping
students see themselves as engaged participants in a multicultural community. The project aims at researching the following questions: Do classroom-based partnerships create opportunities for transformative learning experiences for students in both the ESL and intercultural communication courses? If so, how do the stages of transformative learning manifest for both English language learners and native-speaking students? ESL students were assigned classic and modern readings that were multicultural and international in scope to develop their critical reading and writing skills and to provide discussions during the partner meetings. There were 38 students from third or fourth year university native speakers and 21 ESL students over a 15 week period. Participants ranged from 18 to 43 years old. The students met with their partners for an hour at least five times during the semester. Each student wrote a journal entry after each meeting. The native speaking students discussed their experiences in small groups over the course of the semester. At the end of the semester, they wrote final reflective statements and gave oral presentations about what they learned from their intercultural experiences. Students in the ESL class wrote journal entries, engaged in large and small group discussions, and gave short oral reports about what they learned from participating in the project. Constant comparative analysis was used to identify key themes in the students’ oral and written responses. These themes were then linked to the theoretical stages of transformative learning: disorienting dilemma, exploration of assumptions, behavioural changes, acquisition of confidence and competence in new role, and integration of a new perspective. A new category was added; social/culture information to describe what students wrote about each other’s culture. Results indicate that many ESL and native speakers modified their behaviors to be “more inclusive, discriminating, and integrative.”

Studying a foreign language can be a transformative experience. There are other kinds of learning that take place in a foreign language class when students are confronted with a language and culture different from their own. This study examines the experiences of three adult women who completed two semesters of a college level Spanish course. Data were collected through the Learning Activities Survey (an instrument which gives students a checklist to aid in determining if a perspective shift has taken place) and interviews. The purpose of this research was to explore how classroom activities contributed to perspective transformation for these three women. This research will answer two research questions:

1. How do these participants experience perspective transformation?
2. What classroom activities do participants perceive to have contributed to their perspective transformation?

Cultural awareness provides a context and perspective to the learner from which they can interpret experience. Cultural awareness and the ability to critically reflect on difference is a process of learning and acting on that learning.


This article discusses a single case study about the teaching practice of university Teaching Excellence Award winners at a university in the UK, how their teaching has benefitted students’ learning, how they understood the notions of quality and how they identified the relationship between quality and their awarded teaching practice. The research aimed at exploring the concepts of quality and how academics viewed their awarded teaching practice and
then analyze how the practice is related to quality. Students were also interviewed to gain their perspective. The findings reveal that academics and students’ perspective suggest that quality should become national academic standard related. The findings reveal that there is a gap between students’ view of quality as passing exams and the award winners’ perception of quality as transformation to develop and enhance students’ learning, which indicates that transformative learning needs to be taught more explicitly for students to understand its significance. One suggestion is to establish a model of quality based on student transformative learning experience.


Transformative learning is not guaranteed to occur with every learner and that is one of the drawbacks of this theory. On the other hand, there are methods that will help facilitate such learning to occur and one of them is mentioned in this article. Transformative Inquiry is an organic and socially constructed approach that allows preservice teachers and their mentors to increase their awareness of how they respond or act in certain teaching situations and to engage in new more collaborative methods. It is based on the idea of sharing vulnerability between mentor-mentee and how that leads to self-reflection and even to bringing in the possibility of new methods of teaching. This vulnerability is shared by providing a medium where they can expose themselves as in this article it was poetry. Through the use of poetry, a safe space was provided and it acted as an emotional catalyst shifting power between learner and teacher.

The research described in this article is an exploratory-interpretive design. An overview of the transitions and developments in second language pedagogy starting from the traditional methods to the postmethod. The information gathered indicates that experienced teachers apply practical knowledge based on intuition and actual experience, whereas researchers apply theoretical and technical knowledge. More experienced teachers can integrate both. A pedagogical barrier that surfaced from this research is the view that knowledge is primarily transmitted and that teacher education is a process of transmitting a system of knowledge from teacher educator to new teachers. An ideological barrier that practical knowledge teachers have is not taken into account as valid knowledge. In the ESL context, too much emphasis is placed on the language itself and not on the English as a second language in use. The research suggests using the sociocognitive transformative perspective to solve this dilemma. It integrates the cognitive, social, and cultural influences in language pedagogy. It also highlights the interdependence between social and cognitive aspects of language and puts emphasis on using language in authentic social contexts.


This article describes research conducted on Turkish learners of English as a foreign language at the School of Languages (SL) Sabanci University in Istanbul. The purpose of this research was to investigate if these ESL students experience aspects of transformative learning as a result of their engagement in learning English and if they do identify the factors that affect
their transformative learning experience. The ages of the participants ranged from 18 to 21, with the mean age of 19. The students were chosen from among volunteers who were about to finish their year-long studies at SL. The students’ experience of a full academic year at SL was intended to help them reflect on different aspects of their language learning experiences. The Learning Activities Survey developed by King was used to collect the information needed through a qualitative approach. The results indicate that the students do undergo some form of Transformative Learning by being exposed to certain types of disorienting dilemmas which allow them to self-reflect and reassess their beliefs and assumptions. The results indicate that some learners go through all the stages of transformative learning while some do not complete all the phases. The research indicates the importance of recognizing and supporting ESL learners’ transformation.
# Apps to facilitate self-reflection

## Apps for Easy, On-the-Spot Self Reflection

### Converting Your Voice Into Type

<table>
<thead>
<tr>
<th>ICON</th>
<th>App Name</th>
<th>Purpose</th>
<th>Important to Know</th>
<th>Compatibility</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Dragon Dictation" /></td>
<td>Dragon Dictation</td>
<td>Converts voice to text. Sends notes by email or through reminders.</td>
<td>Must be connected to network via 3G/4G or WiFi.</td>
<td>iPhone, iPad, 2nd or 3rd Generation iPods with external microphone.</td>
<td>FREE</td>
</tr>
<tr>
<td><img src="image" alt="Evernote" /></td>
<td>Evernote</td>
<td>Converts voice to text. Saves writing with finger or stylus. Takes pictures, audio recordings and web clips.</td>
<td>Must be connected to network via 3G/4G or WiFi. Will sync across all your devices, including computers. May save different formats in a single note. Sends notes via email, SMS, Google Drive and several other apps.</td>
<td>Android (voice to text) iPad, iPhone, iPod touch, PC and MAC, Windows phone and Blackberry</td>
<td>FREE</td>
</tr>
<tr>
<td><img src="image" alt="ListNote/Text Notepad" /></td>
<td>ListNote/Text Notepad</td>
<td>Converts voice to text. May also type notes.</td>
<td>Uses Google Voice Search. Sends notes via SMS, email, Google Drive and several other apps. Single button use.</td>
<td>Android</td>
<td>FREE</td>
</tr>
<tr>
<td><img src="image" alt="Voice Assistant" /></td>
<td>Voice Assistant</td>
<td>Converts voice to text.</td>
<td>Must be connected to network via 3G/4G or WiFi. Sends notes via SMS, email, print and several other apps, including Pages, Evernote, Dropbox, etc.</td>
<td>iPhone, iPad, 2nd or 3rd Generation iPods with external microphone.</td>
<td>$2.99</td>
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### Converting Handwriting Into Type

<table>
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<tr>
<th>ICON</th>
<th>App Name</th>
<th>Purpose</th>
<th>Important to Know</th>
<th>Compatibility</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Evernote" /></td>
<td>Evernote</td>
<td>Saves writing with finger or stylus. Converts voice to text. Takes pictures, audio recordings and web clips.</td>
<td>Must be connected to network via 3G/4G or WiFi. Will sync across all your devices, including computers. May save different formats in a single note. Sends notes via email, SMS, Google Drive and several other apps.</td>
<td>Android (voice to text) iPad, iPhone, iPod touch, PC and MAC, Windows phone and Blackberry</td>
<td>FREE</td>
</tr>
<tr>
<td>Tool Name</td>
<td>Feature</td>
<td>Version</td>
<td>Device</td>
<td>Price</td>
<td></td>
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<tr>
<td>-----------------------------------</td>
<td>------------------------------------------------------</td>
<td>----------------------------------------------</td>
<td>--------</td>
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<td></td>
</tr>
<tr>
<td>PenUltimate</td>
<td>Can write with finger or stylus.</td>
<td>iPad</td>
<td>FREE</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Only a handwriting app. Cannot add text via keyboard. Links with Evernote and Dropbox.</td>
<td>iPad</td>
<td>FREE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note Taker HD</td>
<td>Use for writing and organizing handwritten notes.</td>
<td>iPad</td>
<td>$4.99</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Use your finger or stylus. Can insert pictures from iPad camera.</td>
<td>iPad</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smart Writing Tool – 7Notes HD Premium</td>
<td>Converts handwriting to digital text.</td>
<td>iPad, Android version (7Notes with mazec)</td>
<td>$7.99</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Allows you to take notes and then convert them to digital text, or set it up to convert as you write. Links with Evernote and Dropbox.</td>
<td>iPad, Android version (7Notes with mazec)</td>
<td></td>
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</tbody>
</table>

FREE version is handwriting only.
References


### Appendix 1A
Cards for Warm-Up Activity:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standing with your hands on your hips</td>
<td>Putting your hands in your pockets</td>
</tr>
<tr>
<td>Crossing your arms</td>
<td>Twiddling with your hair</td>
</tr>
<tr>
<td>Looking at the floor</td>
<td>Biting your nails</td>
</tr>
<tr>
<td>Biting your lip</td>
<td>Rolling your eyes</td>
</tr>
<tr>
<td>Putting your hand through your hair</td>
<td>Swaying your body back and forth while standing</td>
</tr>
</tbody>
</table>
Appendix 1B

Amy Cuddy: Your body language shapes who you are

http://www.youtube.com/watch?v=CpNxBfPyukI

I. Listening Comprehension

Indicate if the following statements are True (T) or False (F).

1. _____ The free no-tech life hack that the speaker is offering depends on your posture.

2. _____ Body language is referred to by social scientists as non-verbals

3. _____ Changing the way you use your body could slightly impact your life.

4. _____ We are not influenced by our non-verbals.

5. _____ Dominance is expressed by contracting your body.

6. _____ If someone is being really powerful with us, we tend to make ourselves smaller.

7. _____ Student participation is related to how powerful or powerless they feel.

8. _____ When you pretend to be powerful, you are not likely to actually feel powerful.

9. _____ Our bodies change our minds.

10. _____ Amy advises the audience to fake it until you make it.
II. Vocabulary

Complete the sentences below with the correct word from the box.

1. We make ______________________ and inferences from body language.
2. Humans and primates tend to open up and make themselves big when they have power sort of ____________, and also when they are feeling powerful in the moment.
3. The person that interviews you, stares at you with no facial expression, this is worse than being ________________.
4. When the student told Amy she feels like a fraud, that ______________
with her.

5. When you are in the high power pose condition, 86% of you will gamble. When you are in the low-power pose condition, only 60%, and that is a ____________________________.

6. I want to tell you a little story about being an _______________ and feeling like I’m not supposed to be here.

7. You get these equally qualified women and men coming in and then you get these differences in grades, and it seems to be partly _____________ to participation.

8. She shows that people who are born with sight and people who are ___________ blind do this when they win at a physical competition.

9. They bring their ideas, but as themselves, with no, you know, ___________ over them.

10. Powerful people tend to be more __________________ and more confident.

Choose one of these high power poses and pose for two minutes.

Record your feelings and share with your partner.
III. Discuss the following:

1. Make it until you become it.

2. Little tweaks lead to BIG CHANGES

3. Our bodies change our minds, our minds can change our behavior, and our behavior can change our outcomes

IV. Personal Experience/ Story

Think of a personal experience or story that relates to one of the phrases above.

1. Write the beginning line of the story; include the setting (time and place)
2. Write the plot in point form. (Verb consistency)

* 
* 
* 
* 
* 
* 
* 
*
Appendix 1C

EXIT SLIP

Three Things I Learned Today…

1.

2.

3
### Presentation Rubric

**Appendix 1D**

Name: ___________________________ Date: _______________

#### Presentation Rubrics

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content &amp; Organization</strong></td>
<td>Uses content which is confusing and at times seems unrelated to overall presentation. Little or no evidence is provided during course of presentation.</td>
<td>Uses content which is generally related to theme of presentation, though audience needs to make many of the connections for itself.</td>
<td>Uses content which is well structured and relevant, although further examples might improve overall presentation.</td>
<td>Uses clear and purposeful content with examples to support ideas presented during the course of the presentation.</td>
<td>Shows a full understanding of the topic.</td>
</tr>
<tr>
<td><strong>Grammar &amp; Vocabulary</strong></td>
<td>Grammar, vocabulary and sentence structure are weak throughout entire presentation.</td>
<td>Grammar, vocabulary and sentence structure lacking coherence with frequent mistakes in grammar, tense use and other factors.</td>
<td>Grammar, vocabulary and sentence structure usually correct, although there are a few grammatical mistakes, as well some mistakes in sentence structuring.</td>
<td>Grammar, vocabulary and sentence structure mostly correct, although there are a number of minor grammatical mistakes, as well some mistakes in sentence structuring.</td>
<td>Grammar, vocabulary and sentence structure sound throughout entire presentation with only a few minor mistakes.</td>
</tr>
<tr>
<td>Pronunciation &amp; Fluency</td>
<td>Numerous pronunciation errors during course of presentation with no attempt made at the use of stress and intonation. Presenter is entirely tied to notes for presentation with no real contact established with the audience.</td>
<td>Presenter made numerous individual word pronunciation errors with little attempt at the use of stress and intonation to underline meaning. Presenter is mostly caught up in reading and/or referring to written notes during the presentation.</td>
<td>Presenter made a few individual word pronunciation errors but attempted to correct the use of stress and intonation to underline meaning. Presenter finds it necessary to often refer to written notes during the presentation.</td>
<td>Pronunciation contained some individual word pronunciation errors. Presenter made a strong attempt at using stress and intonation during the course of the presentation. Presenter sometimes refers to written notes during the presentation.</td>
<td>Pronunciation shows a clear understanding of stress and intonation with few basic errors in pronunciation at the level of individual words. Presenter is in firm control of the presentation with little or no direct reading from prepared notes.</td>
</tr>
<tr>
<td>Preparedness &amp; Audience interaction</td>
<td>Student does not seem at all prepared to present. Not clear which audience is intended for this presentation. Not clear which audience is intended for this presentation.</td>
<td>The student is somewhat prepared, but it is clear that rehearsal was lacking. Demonstrates a limited understanding of audience.</td>
<td>Student seems prepared but might have needed some more rehearsals. Demonstrates a general understanding of audience.</td>
<td>Student seems pretty prepared but might have needed a couple more rehearsals. Demonstrates a good understanding of audience.</td>
<td>Student is completely prepared and has obviously rehearsed. Demonstrates a keen understanding of the target audience.</td>
</tr>
</tbody>
</table>
Rubrics Table – Peer Assessment

<table>
<thead>
<tr>
<th>Name</th>
<th>topic</th>
<th>Content &amp; Organization</th>
<th>Grammar &amp; Vocabulary</th>
<th>Pronunciation &amp; Fluency</th>
<th>Preparedness &amp; Audience interaction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
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Self-evaluation - Comment
NOTE FOR TEACHER:
The book; Hungry Planet offers insights into the seemingly ordinary subject of food through portraits of thirty families worldwide with their week’s supply of groceries. The book reveals deep inequalities in the quantity and quality of food available to average families in each country.

The Mendoza family and a servant in their courtyard in Todos Santos, Cuchumatan, Guatemala, with a week’s work of food. Between Fortunato Pablo Mendoza, 50, and Susana Perez Matias, 47, stand (left to right) Ignacio 15, Cristolina, 19, and a family friend. Far right: Sandra Ramos, 11, live-in helpers. Not present: Xtila, 17, and Juan, 12.
One week’s food: $75.70
Appendix 2b

Name____________________________ Date ______________

Story Map

Write notes in each section.

<table>
<thead>
<tr>
<th>Setting:</th>
</tr>
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<tbody>
<tr>
<td>Time:</td>
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<td>Place:</td>
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<tr>
<th>Characters:</th>
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<th>Problem:</th>
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<tr>
<th>Plot/Events:</th>
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</table>
Appendix 2c

Great Questions

Best Questions (https://storycorps.me/question-generator/?view=best-questions)
- Warm-up (https://storycorps.me/question-generator/?view=warm-up)
- Parents (https://storycorps.me/question-generator/?view=parents)
- Grandparents (https://storycorps.me/question-generator/?view=grandparents)
- Family Heritage (https://storycorps.me/question-generator/?view=family-heritage)
- Growing Up & School (https://storycorps.me/question-generator/?view=growing-up-and-school)

More Questions ▾

☐ Can you tell me a little bit about your childhood? What were you like as a child?

☐ Can you tell me about your grandparents? Your great-grandparents?

☐ Tell me a favorite memory of me.

☐ Can you tell me about one of the most difficult moments in your life?

☐ Can you tell me about one or two people who have been the biggest influences on your life?

☐ Tell me about a teacher or other adult that had a big impact on your life while you were growing up.

☐ Can you tell me about one or two people that you remember who have been particularly kind to you in your life? If they were here what would you say to them?

☐ Of the people you’ve lost in your life, who do you miss the most? What is it about them that you miss?
Appendix 2d

Storytelling Rubric
Appendix 2e

Review of verb tenses through student-generated stories

Directions for the teacher:

Step 1 – Choose the tale that targets the set of verb tenses you wish to practice, present or future. Have students work in pairs to complete the tale. Note the prompts under each blank.

Step 2 – When the tales have been written, have two or three pairs form small groups of four or six. Each pair should take a turn reading their story aloud.

Step 3 – In those same groups, have students recognize the tenses used and their meanings. You may use the following set of questions to guide them. After each question is answered on paper, have students share their answers with the group for confirmation.

For “Something Strange in the Air” [present]

1. Underline verbs that describe a present state or situation. (simple present)

2. Underline verbs that describe an action that happens regularly (simple present)

3. Circle verbs that describe an action in progress at the moment of speaking. (present progressive)
4. Put a check next to verbs that show either an action or state that began in the past and continues into the present. (present perfect, present perfect progressive)

For “A Far-fetched Future” [future]

1. Circle verbs that describe a future action in progress. (future progressive)

2. Put a check next to verbs that show an action or event that will take place before a specific time in the future. (future perfect)

3. Put a star next to an example of a verb that states a plan for the future or an intention. (be going to)

4. Underline verbs once if they describe future states or events.

5. Underline verbs twice if they describe actions that will occur regularly in the future.

6. Find one example of the modal verb may to express probability. How strong is the prediction? (Certain or only possible?)

By Jennifer Lebedev Retrieved from: http://englishwithjennifer.wordpress.com

Timely Tales 2 [present and future]: Review of verb tenses through student-generated stories

[Present]

Something Strange in the Air
At this time of the year it’s usually ______________, but the past few days have adjective to describe the weather been different. Right now, it’s ____________. In fact, it’s been ______________ different adjective to describe the weather verb in -ing form to describe weather for several hours already. Isn’t that strange?

Because of the weather, I feel ______________. My friend feels just the adjective for emotion opposite and tells me, “____________________________.” I don’t agree. Well, at least some animals seem to feel as I do. Take my pet ______________. Its behavior changes animal with the weather, and for the past few days my pet has been ______________ and action verb in -ing form ______________. I’m sure the weather explains this behavior. action verb in -ing form

I’m waiting for the weather to be more normal for this time of year. That’s because I want ______________, and I can only do this in ______________ weather. action verb in infinitive form adjective

I have (a) new ______________ that I bought just for this occasion, and I can’t wait! noun (singular or plural)

Oh look! I see a(n) ______________ outside my window, and it’s wild animal ______________. Maybe that’s a sign of better weather to come. action verb in -ing form
A Far-Fetched Future?

Think about all that has happened in the past 100 years. Now think about what may happen in the next 100 years. Of course, we all know that the future will bring both good and bad changes. Right now, I’m going to focus on the positive things.

Within the next 100 years humans will invent new forms of transportation. It’s possible that we’ll see ________________, for example. Wouldn’t that be amazing? If we have kind of vehicle such forms of transportation, we’ll also find something to replace oil for fuel – perhaps _____________. kind of energy

Entertainment is also going to evolve. I predict there will be ________________ new form of entertainment so that people can ________________. I think by the next century children will be playing action verb in base form with toys that ________________ and maybe even _________________. Of course, some forms action verb action verb of entertainment will have disappeared completely by then. My guess is that games like
___________ will no longer be played. kind of game or sport

I also predict significant changes in the workplace. In the future, people won’t be
___________ every day. Instead, they’ll be ________________. Even within the action verb
in -ing form action verb in -ing form

next 50 years we’ll see changes in how people___________. I think by the middle of this action
verb

century every office around the world will have decided _______________________. action
verb in infinitive form

In what other areas of our lives will we see change? Nobody knows for certain what is going to
happen tomorrow let alone 100 years from now, but we can always use our imagination and
make a prediction.

By Jennifer Lebedev Retrieved from: http://englishwithjennifer.wordpress.com
## Appendix 2f

### Digital Storytelling Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>4 Points</th>
<th>3 Points</th>
<th>2 Points</th>
<th>1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Purpose of Story</strong></td>
<td>Establishes a purpose early on and maintains a clear focus throughout.</td>
<td>Establishes a purpose early on and maintains focus for most of the presentation.</td>
<td>There are a few lapses in focus, but the purpose is fairly clear.</td>
<td>It is difficult to figure out the purpose of the presentation.</td>
</tr>
<tr>
<td><strong>2. Point of View</strong></td>
<td>The point of view is well developed and contributes to the overall meaning of the story.</td>
<td>The point of view is stated but does not connect with each part of the story, although an attempt is made to connect it to the overall meaning of the story.</td>
<td>The point of view is stated but no attempt is made to connect it to the overall meaning of the story.</td>
<td>The point of view is only hinted at, or is difficult to discern.</td>
</tr>
<tr>
<td><strong>5. Clarity of Voice</strong></td>
<td>Voice quality is clear and consistently audible throughout the presentation.</td>
<td>Voice quality is clear and consistently audible through the majority (85-95%) of the presentation.</td>
<td>Voice quality is clear and consistently audible through some (70-84%) of the presentation.</td>
<td>Voice quality needs more attention.</td>
</tr>
<tr>
<td><strong>6. Pacing of Narrative</strong></td>
<td>The pace (rhythm and voice punctuation) fits the story line and helps the audience really &quot;get into&quot; the story.</td>
<td>Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.</td>
<td>Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.</td>
<td>No attempt to match the pace of the storytelling to the story line or the audience.</td>
</tr>
<tr>
<td>8. Quality of Images</td>
<td>Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.</td>
<td>Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.</td>
<td>An attempt was made to use images to create an atmosphere/tone but it needed more work. Image choice is logical.</td>
<td>Little or no attempt to use images to create an appropriate atmosphere/tone.</td>
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<tr>
<td>9. Economy of Story Detail</td>
<td>The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long</td>
<td>The story composition is typically good, though it seems to drag somewhat OR need slightly more detail in one or two sections.</td>
<td>The story seems to need more editing. It is noticeably too long or too short in more than one section.</td>
<td>The story needs extensive editing. It is too long or too short to be interesting.</td>
</tr>
<tr>
<td>10. Grammar and Language Usage</td>
<td>Grammar and usage were correct (for the dialect chosen) and contributed to clarity, style and character development.</td>
<td>Grammar and usage were typically correct (for the dialect chosen) and errors did not detract from the story.</td>
<td>Grammar and usage were typically correct but errors detracted from story</td>
<td>Repeated errors in grammar and usage distracted greatly from the story.</td>
</tr>
<tr>
<td>8. Quality of Images</td>
<td>Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.</td>
<td>Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.</td>
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Grammar and Language Usage

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| usage were typically correct (for the dialect chosen) and errors did not detract from the story. |
| were typically correct but errors detracted from story |
| grammar and usage distracted greatly from the story. |

Adapted from: [http://courseweb.lis.illinois.edu/~jevogel2/lis506/evaluation.html](http://courseweb.lis.illinois.edu/~jevogel2/lis506/evaluation.html)

Appendix 2g

Exit Slip

Date:_____________

Which story affected you the most and why?

Exit Slip
Date:_____________

Which story affected you the most and why?
Appendix 3a

SYRIA CRISIS: SCARS OF WAR
Amid conflict in Syria and neighboring countries, a sense of childhood is slipping away.

SEVIL OMER
A plastic bag flutters in the desert wind brushing a desolate Jordan landscape. A Syrian refugee boy grasps a string that not only keeps the bag from flying away but also
provides a tenuous grip on his fading childhood.

Syrian refugees at the gate of Za'atari Refugee Camp in Jordan. (PHOTO: ©2013 JON WARREN/WORLD VISION)

For Syrian refugee children, kite flying keeps aloft memories of family, friends, and their once-promising future. The children salvage remnants of their war-shattered lives, even if it’s just with a dirty plastic bag that can barely stand up to the breeze.

Now in its fifth year, fighting in Syria has unleashed one of the worst humanitarian crises in modern history, uprooting half of the nation’s population. More than 3.2 million people have sought refuge in neighboring countries, including Lebanon, Jordan, Turkey, and Iraq. Nearly half are children.

The United Nations Children’s Fund cited 2014 as one of the worst years on record for children, prompting executive director Anthony Lake to declare: “Never in recent memory have so many children been subjected to such unspeakable brutality.”
As many as 15 million children are caught up in violent conflicts in Syria, Iraq, Ukraine, Central African Republic, and South Sudan—including those internally displaced or living as refugees. Globally, an estimated 230 million children live in countries and areas affected by armed conflicts, according to UNICEF.

“If the world continues to turn its back on Syria, it is the children who’ll continue to suffer the most.”
— Wynn Flaten

The Syrian conflict’s death toll is staggering: more than 8,500 children, including 2,000 under age 10, the U.N. reports.

“It’s heartbreaking,” says Wynn Flaten, director of World Vision’s Syria Crisis Regional Response, covering northern Syria, the Kurdish Region of Iraq (KRI), Jordan, and Lebanon. “These children have come from one of the world’s most dangerous places. Children need so much support to be able to recover from that, but the odds are against them. Children need safe shelter, but that is only the beginning. They need special protection. They need to get into schools. Even when they can get in, often the classrooms are overflowing with extra students, or they are bullied to such an extent that they no longer even want to go.

“If the world continues to turn its back on Syria, it is the children who’ll continue to suffer the most,” Wynn says. “More needs to be done to peacefully stop this conflict, and more support needs to be given to host countries and
humanitarian actors. We’re going to be dealing with this one for years to come.”

WAR’S LASTING AFFECTS

Children who have escaped violence in Syria and Iraq speak of the brutality—losing parents, loved ones, and friends—and being displaced and out of school.

“All I want is to be with my best friend,” says Sedra, 7, a Syrian refugee girl in Za’atari Refugee Camp in Jordan. “I want to go home.”

“I miss my life, my teachers, my school,” says Hasan, 13, another child living in Za’atari, now the second-largest camp in the world.

Some refuse to speak at all.

“My granddaughter does not talk. She is afraid,” says Sara Hassan Kako, an Iraqi woman who has 29 grandchildren. She and her family fled their ancestral homeland in Sinjar, enduring a 100-mile journey on foot to Dohuk in the Kurdistan Region of Iraq. She says the backbreaking trek is nothing compared to her “heartbreak when I see these children who were so alive and are now sad and quiet. They went to school. They were learning. Now, nothing.”

Her grandchildren, she fears, will bear the scars of war for the rest of their lives.
“Many children caught in the crossfire of these conflicts lose their childhood literally overnight. They’re forced to take on new roles and adult responsibilities and pressures. There’s limited opportunities to play with friends, to continue their schooling,” says Lucy Strickland, World Vision’s specialist in education in emergencies, based in Geneva, Switzerland.

She says that without education and safe spaces in which children can be with their peers again and continue learning, they face increased protection risks. Girls can fall prey to early marriage and pregnancy, increased exposure to sexual and gender-based violence, and, of course, dropping out of the education system altogether with a high likelihood of never returning.
Isra'a, 18, a Syrian refugee living in Jordan.

( PHOTO: ©2013 JON WARREN/WORLD VISION)

On the day of Isra’a’s final exam, warring factions destroyed her school in Damascus, shattering her way of life and dreams of earning a high school diploma. “I was in school when the bombs hit,” the 18-year-old said during an interview in 2013. “The windows were blown out, glass everywhere, and some hit my friends in the face and hands.”
A year later, the former honor student still spends her time locked up inside a tiny flat with at least seven others on the most impoverished street in Zarqa, Jordan.

The decline in education for Syrian children has been the sharpest and most rapid in the history of the region, according to UNICEF. For children inside Syria, the reasons for halting education are many: schools destroyed or occupied by warring groups or displaced families, teachers absent or deceased, and insecurity. For refugee families who don’t live in camps, paying rent and other expenses can make it impossible for parents to afford transportation, books, and tuition for their children.

Khalida, 8, longs for the day when she can run through her cobbled streets to hug her teachers and classmates. “I loved school. I was learning. I wanted to learn how to write. I loved it,” she says.

Now the child spends her days playing with sticks strewn on a vacant lot in Dohuk, Iraq, where she and at least 100 families are seeking shelter. She pretends twigs are pencils, like the ones in school. Her delicate fingers trace Kurdish letters printed on a recycled pink-and-white poster used as a door in the shelter. She used to want to write children’s stories, she says. Now, she shrugs and whispers: “I have nothing to say.”

“I loved school. I was learning. I wanted to learn how to write. I loved it.”

— KHALIDA, 8
Once living in neighborhoods in middle-class suburbia, millions of children and their families now seek shelter in tented settlements or abandoned and unfinished buildings in neighboring nations overwhelmed by refugees. Khalida lives in a cement stall once used by farmers to sell their vegetables and chickens at the market. More than 100 children and their families live in this place carved out from a concrete structure and parking lot set along a busy thoroughfare.

Khalida’s days are filled with caring for her two younger siblings, as well as cleaning and cooking. Her father, slain by militants in a recent upsurge of violence, has left her mother unable to function.
Khalida, 8, lives in a cement stall once used by farmers to sell their vegetables and chickens at the market in the Kurdistan Region of Iraq. More than 100 children and their families live in the market place without proper sanitation, running water, or electricity.
Families are grateful to escape the ravages of bombings and shelling that flattened their homes and neighborhoods, but they now fear the clutches of poverty and despair.

In Lebanon, Syrians overrun certain border communities, where poverty is increasing at an alarming rate. Tensions rise as overcrowded schools leave Syrian children outside of classrooms.

“Boys become adolescents and, as we’ve seen play out in refugee camps in Jordan, often perpetrators of violence and petty crime simply through limited access to any kind of stimulus or engagement in something more meaningful,” Lucy says.

Other children are forced into roles as head of the family and breadwinner.
Edo is a sole provider—at age 10. He stopped being a child overnight when militants robbed him of his father, killing the man in his hometown of Sinjar, in Iraq’s Ninewah province, in August.

“In school, I had a chance to learn, to study and to be able to become someone someday. That is all I want. I want to become someone someday—to do something.”

— E D O , 1 0

Torn by violence, Edo, his mother, and younger siblings fled with nothing more than the clothes on their backs to an informal camp in Dohuk, Iraq. Their harrowing ordeal of survival is etched in the child’s face where lines are forming across his brow. He worries about taking care of his family, especially his distraught mother.

“I must work selling cigarettes,” Edo says. Men in the shelter pooled enough money to help Edo fill his tray with cigarettes so he could earn the equivalent of US$1 a day, barely enough to buy food or water.

His days of running down the hallways of his school are replaced with cautious steps through traffic. The road back to school is becoming distant, he says. “In school, I had a chance to learn, to study and to be able to become someone someday. That is all I want. I want to become someone someday—to do something.”
In Lebanon, Jordan, and the Kurdistan Region of Iraq, World Vision runs education programs in Child-Friendly Spaces to help displaced children learn to read, write, and do math. Child-Friendly Spaces are one of World Vision’s emergency interventions providing children with protected environments to play, socialize, learn, and express themselves during the recovery process. They provide psychosocial programs, an outlet to help children to process the images of war, violence, and loss.

“It’s often really hard to explain to people what education and protection activities look like in an emergency context—people often assume it means building a structure and giving out pencils and books, whereas it’s so much more than this,” Lucy says. “It’s about providing safe, protective spaces in which children can become children again, and over time, resume some sense of normal.”
Girls at a World Vision-funded Child-Friendly Space in Deir Al-Saa'neh, Irbid, Jordan, where children spend a few hours a day reclaiming a sense of childhood.

(PHOTO: ©2014 ELIAS ABU ATA/WORLD VISION)
‘GOD IS CALLING US TO GO’

The impact of the crisis on a generation of children is a grave concern, World Vision U.S. President Rich Stearns says. While most will survive the conflict physically, the immediate and long-term well-being of children remains a serious concern for humanitarian organizations like World Vision.

“God is calling us to go farther and deeper into the hot spots of today’s troubled world,” Rich says. “It is heartbreaking to witness the human suffering in the refugee camps and the makeshift communities in these fragile states, where often the absence of basic infrastructure and government services is just the beginning of the problem. And too many of those who suffer the greatest are the children.”

Since the beginning of the crisis, World Vision has helped more than 1.7 million people in Syria, Lebanon, Jordan, and Iraq. World Vision hopes to continue to increase that number and support the needs of many more children and their families.

Aid efforts include distributing personal and household supplies; providing monthly food vouchers, stoves, and fuel for heating and cooking; and facilitating access to clean water and sanitation facilities.

Programs for children include remedial and supplemental education so they can return to school, as well as Child-Friendly Spaces, safe places where children can play and receive counseling to help cope with their difficult circumstances.
“We can make sure refugee communities and their hosts have clean water and shelter,” Rich says. “We can make sure that children, some of whom have already been out of school for up to four years, continue with their education. We can and do provide help for the psychological wounds they have suffered, and we can reduce the risks of being abused, neglected, and exploited. We can help people live productive lives, even while they wait for an opportunity to return home.”

Twelve-year-old Haya, a Syrian refugee living in Jordan whom Rich met in 2013, still clings to the hope of returning to her neighborhood, her school. She had penned a letter to the outside world, pleading, “We fear you are forgetting us.”
Haya, left, is a Syrian refugee living in Jordan.

(PHOTO: ©2013 JON WARREN/WORLD VISION)

She longs to hear news of her father. Her mother fears him dead. Fraught with anxiety and fear, her mother escorts her to school and home. They only have each other. The two sit quietly in the makeshift school in Irbid, Jordan, where World Vision provided Haya remedial education classes to help her and thousands of other Syrian children bridge the gap between schools. She says learning the Jordanian curriculum, which includes English, is testing her patience.
“It’s very hard, and I am trying to keep up. I will stay in school no matter how difficult it is,” Haya says. “I want all Syrian children to stay in school, to return to school instead of going to work, because the future depends on us.”

She says she will advocate for all Syrian children to learn and to dream so that they can grow up to become “someone someday”—even if for many the real meaning of childhood is fading.

WorldVision Magazine, April 2015
Children fly a kite in Za'atari Refugee Camp, where more than 80,000 refugees are now living in Jordan.

(PHOTO: ©2014 THEODORE SAM/WORLD VISION)
Appendix 3b

Vocabulary Record

<table>
<thead>
<tr>
<th>WORD</th>
<th>PART OF SPEECH</th>
<th>MEANING FROM CONTEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Immigrant/refugee</td>
<td></td>
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<tr>
<td>Desolate landscape</td>
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<tr>
<td>Grasps</td>
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<td>Unleashed</td>
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<td>Infrastructure</td>
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<td>Cope with</td>
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Appendix 3c

Narrative Essays

What is a narrative essay?

When writing a narrative essay, one might think of it as telling a story. These essays are often anecdotal, experiential, and personal—allowing students to express themselves in a creative and, quite often, moving ways.

Here are some guidelines for writing a narrative essay.

• If written as a story, the essay should include all the parts of a story.

This means that you must include an introduction, plot, characters, setting, climax, and conclusion.

• When would a narrative essay not be written as a story?

A good example of this is when an instructor asks a student to write a book report. Obviously, this would not necessarily follow the pattern of a story and would focus on providing an informative narrative for the reader.

• The essay should have a purpose.

Make a point! Think of this as the thesis of your story. If there is no point to what you are narrating, why narrate it at all?

• The essay should be written from a clear point of view.

It is quite common for narrative essays to be written from the standpoint of the author; however, this is not the sole perspective to be considered. Creativity in narrative essays often times manifests itself in the form of authorial perspective.

• Use clear and concise language throughout the essay.
Much like the descriptive essay, narrative essays are effective when the language is carefully, particularly, and artfully chosen. Use specific language to evoke specific emotions and senses in the reader.

- **The use of the first person pronoun ‘I’ is welcomed.**

Do not abuse this guideline! Though it is welcomed it is not necessary—nor should it be overused for lack of clearer diction.

- **As always, be organized!**

Have a clear introduction that sets the tone for the remainder of the essay. Do not leave the reader guessing about the purpose of your narrative. Remember, you are in control of the essay, so guide it where you desire (just make sure your audience can follow your lead).

https://owl.english.purdue.edu/owl/resource/685/04/
Appendix 3d

Strategies for Variation

Adding sentence variety to prose can give it life and rhythm. Too many sentences with the same structure and length can grow monotonous for readers. Varying sentence style and structure can also reduce repetition and add emphasis. Long sentences work well for incorporating a lot of information, and short sentences can often maximize crucial points. These general tips may help add variety to similar sentences.

1. Vary the rhythm by alternating short and long sentences.

Several sentences of the same length can make for bland writing. To enliven paragraphs, write sentences of different lengths. This will also allow for effective emphasis.

Example:

The Winslow family visited Canada and Alaska last summer to find some native American art. In Anchorage stores they found some excellent examples of soapstone carvings. But they couldn't find a dealer selling any of the woven wall hangings they wanted. They were very disappointed when they left Anchorage empty-handed.

Revision:

The Winslow family visited Canada and Alaska last summer to find some native American art, such as soapstone carvings and wall hangings. Anchorage stores had many soapstone items available. Still, they were disappointed to learn that wall hangings, which they had especially wanted, were difficult to find. Sadly, they left empty-handed.

Example:

Many really good blues guitarists have all had the last name King. They have been named Freddie King and Albert King and B.B. King. The name King must make a bluesman a really good bluesman. The bluesmen named King have all been very talented and good guitar players. The claim that a name can make a guitarist good may not be that far-fetched.

Revision
What makes a good bluesman? Maybe, just maybe, it's all in a stately name. B.B. King. Freddie King. Albert King. It's no coincidence that they're the royalty of their genre. When their fingers dance like court jesters, their guitars gleam like scepters, and their voices bellow like regal trumpets, they seem almost like nobility. Hearing their music is like walking into the throne room. They really are kings.

2. Vary sentence openings.

If too many sentences start with the same word, especially *The, It, This, or I*, prose can grow tedious for readers, so changing opening words and phrases can be refreshing. Below are alternative openings for a fairly standard sentence. Notice that different beginnings can alter not only the structure but also the emphasis of the sentence. They may also require rephrasing in sentences before or after this one, meaning that one change could lead to an abundance of sentence variety.

**Example:**

The biggest coincidence that day happened when David and I ended up sitting next to each other at the Super Bowl.

**Possible Revisions:**

- Coincidentally, David and I ended up sitting right next to each other at the Super Bowl.
- In an amazing coincidence, David and I ended up sitting next to each other at the Super Bowl.
- Sitting next to David at the Super Bowl was a tremendous coincidence.
- But the biggest coincidence that day happened when David and I ended up sitting next to each other at the Super Bowl.
- When I sat down at the Super Bowl, I realized that, by sheer coincidence, I was directly next to David.
- By sheer coincidence, I ended up sitting directly next to David at the Super Bowl.
- With over 50,000 fans at the Super Bowl, it took an incredible coincidence for me to end up sitting right next to David.
- What are the odds that I would have ended up sitting right next to David at the Super Bowl?
- David and I, without any prior planning, ended up sitting right next to each other at the Super Bowl.
- Without any prior planning, David and I ended up sitting right next to each other at the Super Bowl.
- At the crowded Super Bowl, packed with 50,000 screaming fans, David and I ended up sitting right next to each other by sheer coincidence.
- Though I hadn't made any advance arrangements with David, we ended up sitting right next to each other at the Super Bowl.
• Many amazing coincidences occurred that day, but nothing topped sitting right next to David at the Super Bowl.
• Unbelievable, I know, but David and I ended up sitting right next to each other at the Super Bowl.
• Guided by some bizarre coincidence, David and I ended up sitting right next to each other at the Super Bowl.


Summary:

This resource presents methods for adding sentence variety and complexity to writing that may sound repetitive or boring. Sections are divided into general tips for varying structure, a discussion of sentence types, and specific parts of speech which can aid in sentence variety.

Sentence Types

Structurally, English sentences can be classified four different ways, though there are endless constructions of each. The classifications are based on the number of independent and dependent clauses a sentence contains. An independent clause forms a complete sentence on its own, while a dependent clause needs another clause to make a complete sentence. By learning these types, writers can add complexity and variation to their sentences.

Simple sentence: A sentence with one independent clause and no dependent clauses.

• My aunt enjoyed taking the hayride with you.
• China's Han Dynasty marked an official recognition of Confucianism.

Compound Sentence: A sentence with multiple independent clauses but no dependent clauses.

• The clown frightened the little girl, and she ran off screaming.
• The Freedom Riders departed on May 4, 1961, and they were determined to travel through many southern states.

Complex Sentence: A sentence with one independent clause and at least one dependent clause.

• After Mary added up all the sales, she discovered that the lemonade stand was 32 cents short.
• While all of his paintings are fascinating, Hieronymus Bosch's triptychs, full of mayhem and madness, are the real highlight of his art.
Complex-Compound Sentence: A sentence with multiple independent clauses and at least one dependent clause.

- *Catch-22* is widely regarded as Joseph Heller's best novel, and because Heller served in World War II, which the novel satirizes, the zany but savage wit of the novel packs an extra punch.


Summary:

This resource presents methods for adding sentence variety and complexity to writing that may sound repetitive or boring. Sections are divided into general tips for varying structure, a discussion of sentence types, and specific parts of speech which can aid in sentence variety.

**For Short, Choppy Sentences**

If your writing contains lots of short sentences that give it a choppy rhythm, consider these tips.

1. **Combine Sentences With Conjunctions:**

Join complete sentences, clauses, and phrases with conjunctions: 

*and, but, or, nor, yet, for, so*

**Example:** Doonesbury cartoons satirize contemporary politics. Readers don't always find this funny. They demand that newspapers not carry the strip.

**Revision:** Doonesbury cartoons laugh at contemporary politicians, but readers don't always find this funny and demand that newspapers not carry the strip.

2. **Link Sentences Through Subordination:**

Link two related sentences to each other so that one carries the main idea and the other is no longer a complete sentence (subordination). Use connectors such as the ones listed below to show the relationship.

*after, although, as, as if, because, before, even if, even though, if, if only, rather than, since, that, though, unless, until, when, where, whereas, wherever, whether, which, while*

**Example:** The campus parking problem is getting worse. The university is not building any new garages.

**Revision:** The campus parking problem is getting worse because the university is not building any new garages.

**Example:** The US has been highly dependent on foreign oil for many years. Alternate sources of energy are only now being sought.
**Revision:** Although the US has been highly dependent on foreign oil for many years, alternate sources are only now being sought.

Notice in these examples that the location of the clause beginning with the dependent marker (the connector word) is flexible. This flexibility can be useful in creating varied rhythmic patterns over the course of a paragraph.

**Contributors:** Ryan Weber, Allen Brizee.

**Summary:**
This resource presents methods for adding sentence variety and complexity to writing that may sound repetitive or boring. Sections are divided into general tips for varying structure, a discussion of sentence types, and specific parts of speech which can aid in sentence variety.

**For Repeated Subjects or Topics**

Handling the same topic for several sentences can lead to repetitive sentences. When that happens, consider using these parts of speech to fix the problem.

1. **Relative pronouns**

Embed one sentence inside the other using a clause starting with one of the relative pronouns listed below.

*which, who, whoever, whom, that, whose*

**Example:** Indiana used to be mainly an agricultural state. It has recently attracted more industry.

**Revision:** Indiana, which used to be mainly an agricultural state, has recently attracted more industry.

**Example:** One of the cameras was not packed very well. It was damaged during the move.

**Revision:** The camera that was not packed very well was damaged during the move.

**Example:** The experiment failed because of Murphy's Law. This law states that if something can go wrong, it will.

**Revision:** The experiment failed because of Murphy's Law, which states that if something can go wrong, it will.

**Example:** Doctor Ramirez specializes in sports medicine. She helped my cousin recover from a basketball injury.

**Revision 1:** Doctor Ramirez, who specializes in sports medicine, helped my cousin recover from a basketball injury.

**Revision 2:** Doctor Ramirez, whose specialty is sports medicine, helped my cousin recover from a basketball injury.

2. **Participles**

Eliminate a be verb (am, is, was, were, are) and substitute a participle:
Present participles end in -ing, for example: speaking, carrying, wearing, dreaming.
Past participles usually end in -ed, -en, -d, -n, or -t but can be irregular, for example: worried, eaten, saved, seen, dealt, taught.
Example: Wei Xie was surprised to get a phone call from his sister. He was happy to hear her voice again.
Revision 1: Wei Xie, surprised to get a phone call from his sister, was happy to hear her voice again.
Revision 2: Surprised to get a phone call from his sister, Wei Xie was happy to hear her voice again.

3. Prepositions

Turn a sentence into a prepositional phrase using one of the words below:

about, above, across, after, against, along, among, around, as, behind, below, beneath, beside, between, by, despite, down, during, except, for, from, in, inside, near, next to, of, off, on, out, over, past, to, under, until, up, with

Example: The university has been facing pressure to cut its budget. It has eliminated funding for important programs. (two independent clauses)
Revision: Under pressure to cut its budget, the university has eliminated funding for important programs. (prepositional phrase, independent clause)
Example: Billy snuck a cookie from the dessert table. This was against his mother's wishes.
Revision: Against his mother's wishes, Billy snuck a cookie from the dessert table.
Summary:

This resource presents methods for adding sentence variety and complexity to writing that may sound repetitive or boring. Sections are divided into general tips for varying structure, a discussion of sentence types, and specific parts of speech which can aid in sentence variety.

For Similar Sentence Patterns or Rhythms

When several sentences have similar patterns or rhythms, try using the following kinds of words to shake up the writing.

1. Dependent markers

Put clauses and phrases with the listed dependent markers at the beginning of some sentences instead of starting each sentence with the subject:

after, although, as, as if, because, before, even if, even though, if, in order to, since, though, unless, until, whatever, when, whenever, whether, and while
Example: The room fell silent when the TV newscaster reported the story of the earthquake.
Revision: When the TV newscaster reported the story of the earthquake, the room fell silent.
Example: Thieves made off with Edvard Munch's *The Scream* before police could stop them.
Revision: Before police could stop them, thieves made off with Edvard Munch's *The Scream*.

2. Transitional words and phrases

Vary the rhythm by adding transitional words at the beginning of some sentences:

*accordingly, after all, afterward, also, although, and, but, consequently, despite, earlier, even though, for example, for instance, however, in conclusion, in contrast, in fact, in the meantime, in the same way, indeed, just as... so, meanwhile, moreover, nevertheless, not only... but also, now, on the contrary, on the other hand, on the whole, otherwise, regardless, shortly, similarly, specifically, still, that is, then, therefore, though, thus, yet*

Example: Fast food corporations are producing and advertising bigger items and high-fat combination meals. The American population faces a growing epidemic of obesity.
Revision: Fast food corporations are producing and advertising bigger items and high-fat combination meals. Meanwhile, the American population faces a growing epidemic of obesity.
Appendix 3e

Sentence Variety and Sentence Combination

NAME:_____________________________________________

A. Review: Identify the following as

Run-On(RO)or Correct(C)sentences.

5. ____Whenever Nancy feels like singing, she sings.

6. ____She never sings during birthday parties, however, she often sings during church.

7. ____She has a beautiful voice that’s why I love her.

8. ____If I could sing like Nancy, I would never stop.

9. ____I would start singing in the morning, then I would continue the song the whole day long.
B. Review: Five run-on errors occur in the following paragraphs. Please circle the points where the run-on errors occur.

Over six years, William was convicted for vehicle theft and robbery, serving time in jail and on probation he was eventually convicted and sentenced to two years in prison for attempted robbery and probation violations. After his release in April 2003, William seemed to change his ways, he passed all of his drug tests and found work through a local employment agency, Adecco. Impressed, a parole officer ended William's parole early in May 2005. Two months later, on July 15, William arrived at a bar near the Hamlin Beach Pier.

Nearby, Jane Dandies was looking for an eatery for her brothers and her children the older generation wanted to eat at one of the local fish restaurants. The four children—ages 5 to 16—wanted pizza. The parents found a pizza joint and ordered a spam-and-okra pizza, leaving the children at a table three hundred yards away, the eldest child was temporarily left in charge. When the adults found a fish restaurant, Dandies' husband, Brett, went to check on the kids he returned with all four. "Some dude horked our pizza pie," the Dandies' 16-year-old son blurted out.

Williams was arrested at a nearby mini-golf course. That pizza theft would be the second of his three strikes.

C. Sentence Combination: Using embedding, subordination, and coordination, combine all of the ideas in the following simple sentences to create one full, complicated sentence.

He was our math teacher. He was a birdlike man. His nose was pointed.

We were in college. He was funny. His hair was thinning.

He was skinny. He had a long nose. We liked him.
D. Sentence Variety: Identify the following sentences as Simple (S), Compound (CD), Complex (CX), or Compound/Complex (C/C).

7. ____Pauline and Bruno have a big argument every summer over where they should spend their summer vacation.

8. ____Pauline loves to go to the beach and spend her days sunbathing.

9. ____Bruno, on the other hand, likes the view that he gets from the log cabin up in the mountains, and he enjoys hiking in the forest.

10. ____Pauline says there is nothing relaxing about chopping wood, swatting mosquitoes, and cooking over a woodstove.

11. ____Bruno dislikes sitting on the beach; he always gets a nasty sunburn.

12. ____Bruno tends to get bored sitting on the beach, watching the waves, getting sand in his swimsuit, and reading detective novels for a week.

13. ____This year, after a lengthy, noisy debate, they decided to take separate vacations.

14. ____Bruno went to the White Mountains of New Hampshire, and Pauline went to Cape Cod.

15. ____Although they are 250 miles apart, they keep in constant contact on the internet.
16. Bruno took the desktop computer that he uses at work, and Pauline sits on the beach with her laptop computer, which she connects to the internet with a cellular phone.

https://www.google.ca/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8&q=sentence%20variety%20worksheets
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<td>What was the comment you liked the best today during the discussion? What value does it have for you?</td>
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<td>What was the comment you liked the best today during the discussion? What value does it have for you?</td>
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<td>Date: ____________</td>
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<tr>
<td>What was the comment you liked the best today during the discussion? What value does it have for you?</td>
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## Rubric for a Narrative Writing Piece

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<td>Subject and unifying event clear and maintained</td>
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<td>Theme/unity event explicitly stated</td>
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<tr>
<td>Reactions present throughout</td>
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<td>Has effective closing</td>
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<tr>
<td>Subject and unifying event clear and maintained</td>
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<tr>
<td>Theme/unity event is stated in opening or conclusion</td>
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<td>Has closing</td>
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<td>Subject and unifying event are clear – may be prompt dependent (requiring reader inference)</td>
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<td>Reactions present</td>
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<td>May end abruptly</td>
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<td>Subject/topic clear; theme/unity event may not</td>
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<tr>
<td>Reader is able to infer theme/unity even</td>
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<tr>
<td>Overpromise/underdeliver OR underpromise/overdeliver</td>
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<td>No reactions</td>
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<tr>
<td>Abrupt ending</td>
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<tr>
<td>Lacks sufficiency to demonstrate a developed focus</td>
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<tr>
<td>Subject/issue vague</td>
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<td>Reader must infer main event and theme</td>
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<td>Unrelated ideas or major drift from focus (brainstorming)</td>
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<td>May be insufficient writing to determine that subject and unifying event can be maintained</td>
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<tr>
<td>Subject and issue unclear, limited or confusing</td>
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<td>Insufficient writing to show criteria are met</td>
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| **ELABORATION** |   |   |   |   |
| Most episodes and reactions elaborated with specific detail |   |   |   |   |
| Some episodes may be developed with more detail than others (not necessarily balanced or even) |   |   |   |   |
| Some development of depth |   |   |   |   |
| Some episodes or reactions elaborated with specific details |   |   |   |   |
| Contains minimal depth |   |   |   |   |
| May contain list of episodes/events and/or reactions with some extensions |   |   |   |   |
| Most elaboration may be general |   |   |   |   |
| May contain simple list of episodes and/or reactions with no extensions |   |   |   |   |
| Mostly general or underdeveloped |   |   |   |   |
| Lacks sufficiency to demonstrate developed elaboration |   |   |   |   |
| Some attempt at elaboration |   |   |   |   |
| May be confusing, unclear, or repetitive |   |   |   |   |
| May be insufficient writing to determine that elaboration can be maintained. |   |   |   |   |
| Elaboration is absent, confusing, or repetitive |   |   |   |   |
| Insufficient writing to show that criteria are met |   |   |   |   |

| **ORGANIZATION** |   |   |   |   |
| Narrative structure clear; sequence of episodes moves logically through time with noticeable gaps |   |   |   |   |
| Episodes appropriately paragraphed |   |   |   |   |
| Coherence and cohesion demonstrated through some appropriate use of devices (transitions, pronouns, causal linkage, etc.) |   |   |   |   |
| Varied sentence structure produces some cohesion |   |   |   |   |
| Narrative structure is evident – sequence of episodes moves logically through time with a beginning, middle and ending with few gaps |   |   |   |   |
| Most paragraphing is appropriate |   |   |   |   |
| Coherence and cohesion (sentence to sentence) evident; may depend on holistic structure (chronology) |   |   |   |   |
| Most transitions are appropriate |   |   |   |   |
| Narrative structure is noticeable, but the reader may have to infer it; sequence of episodes moves logically through time with some gaps |   |   |   |   |
| Same appropriate paragraphing |   |   |   |   |
| Evidence of coherence may depend on sentence. |   |   |   |   |
| If present, transitions may be simplistic or even redundant |   |   |   |   |
| Structure is attempted, but reader may have to infer |   |   |   |   |
| Lacks appropriate narrative structure (off-mode) |   |   |   |   |
| May have a major lapse or inappropriate transitions that disrupt progression of events |   |   |   |   |
| May have little evidence of appropriate paragraphing |   |   |   |   |
| Limited structure within paragraphs (e.g., lacks purposeful ordering of sentences) |   |   |   |   |
| Lacks sufficiency to demonstrate developed organization |   |   |   |   |
| Structure is attempted, but with little success (may be a random presentation of ideas) |   |   |   |   |
| Confusing |   |   |   |   |
| Insufficient writing to determine that organization can be sustained |   |   |   |   |
| Every confusing/little or no attempt at structure |   |   |   |   |
| Insufficient writing to meet criteria |   |   |   |   |
Appendix 4a

Garden Time

his masterpiece is called Gardeners. It was painted in 1995 by British painter Judy Byford. Like many people, Byford enjoyed gardening. How does this painting make you feel? If you were going to paint something that makes you feel happy and relaxed, what would it be? Why?
Good Neighbors

his painting is *Good Neighbors* by Jane Wooster Scott. It was created in 1991. Why do you think the artist chose this title for her painting? Can you find some examples of “good neighbors” in the art? What is your neighborhood like? What do you consider a “good neighbor”? Explain.
On Top of the World

French artist named Christian Pierre painted this work of art in 1992. It is called *Global Seat*. What message do you think the painter was trying to get across? What does the picture mean to you? Have you ever heard the saying, “sitting on top of the world”? What does it mean? Have you ever felt that way?
A Space of My Own

his painting is *Van Gogh’s Bedroom at Arles* by Vincent van Gogh. It was painted in 1889. The picture shows the artist’s bedroom in his house out in the country. That house and that bedroom were among van Gogh’s favorite places, and he painted a lot while he was there. Do you have a place that is all yours? If you were going to paint any room in your home, which one would you choose? Close your eyes and imagine the room. Then describe the room.
Appendix 4B

1. ___ Whenever you need a lift, call me.

   adjective clause
   adverb clause
   noun clause

2. ___ Give this ticket to whomever needs to get in here.

   adjective clause
   adverb clause
   noun clause

3. ___ The trampoline that is in your backyard is great fun.

   adjective clause
   adverb clause
   noun clause

4. ___ I will assist you as soon as I can.

   adjective clause
   adverb clause
   noun clause

5. ___ Can you read while others are talking around you?

   adjective clause
   adverb clause
   noun clause
6. ___ This is the computer that you bought.

7. ___ Pia decided that she will go to college this semester.

8. ___ Mr. Jones, who is my mayor, will be here this evening.

9. ___ These magnificent mountains that we just saw are breathtaking.

10. ___ I understand what you mean by that.
## Appendix 4C

**Critical Reflection Questions**

<table>
<thead>
<tr>
<th>Question</th>
<th>response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What draws you to this subject?</td>
<td></td>
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<tr>
<td>2. What was the perception of this in your culture?</td>
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<tr>
<td>3. What knowledge have you gained from your experience in this area?</td>
<td></td>
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<tr>
<td>4. What thoughts do you have about this?</td>
<td></td>
</tr>
<tr>
<td>5. What makes you think that?</td>
<td></td>
</tr>
<tr>
<td>6. How does your culture influence your view?</td>
<td></td>
</tr>
<tr>
<td>7. How do your experiences shape what you believe?</td>
<td></td>
</tr>
<tr>
<td>Question</td>
<td>response</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>1. What draws you to this novel?</td>
<td></td>
</tr>
<tr>
<td>2. What was the perception of this in your culture?</td>
<td></td>
</tr>
<tr>
<td>3. What knowledge have you gained from your experience in reading this book?</td>
<td></td>
</tr>
<tr>
<td>4. What thoughts do you have about this?</td>
<td></td>
</tr>
<tr>
<td>5. What makes you think that?</td>
<td></td>
</tr>
<tr>
<td>6. How does your culture influence your view?</td>
<td></td>
</tr>
</tbody>
</table>

Appendix 4d

Novel response
Critical Reflection Questions
Appendix 4e

Independent Reading: A Creative Project in Response to Your Novel

Suggested ideas:

- Write a paper describing the goals, dreams, and motives behind a main character in the novel.

- Write a dialogue between two strangers on a bus who happen to discover that they have both read your novel. In the dialogue, show how each reader reacted differently to the same book. Have them talk about what they liked and did not like about the book.

- Write a scene that could have happened in the book, but did not. Explain the effect it would have had on the novel.

- Write a resume for a main character in the book you read. Tape monologues of the character telling about his or her experiences.

- Create a photo presentation that captures the main events of the novel. Create a soundtrack that could be used if the novel were ever produced as a movie.

- Create a diary as if you were the main character of the novel.

- Gather a large collection of current events that reflect incidents that closely parallel the novel.

- Create a comic strip series based on the book.
• A character in your novel calls into a radio show for advice. Create the conversation he or she would have with the radio advice giver.

• Interview a character from your book. Write at least ten questions that will give the character the opportunity to discuss his/her thoughts and feelings about his/her role in the story.

• If you are reading the same book as someone else, dramatize a scene from the book. Write a script and have several rehearsals before presenting it to the class.

• Write a front-page newspaper story reporting on a crucial event in your novel.

• If you are reading a book of history or historical fiction, make an illustrated timeline showing events of the story and draw a map showing the location(s) where the story took place.

• Make a trailer or video to advertise the “new movie” based on your novel.

• Be a TV or radio reporter, and give a report of a scene from the book as if it is happening "live".
Appendix 4f

Exit Slip

Date: ____________

From all the methods we used in class, what was your favorite method of expressing yourself? What is a reflective question you would ask yourself?

Exit Slip

Date: ____________

From all the methods we used in class, what was your favorite method of expressing yourself? What is a reflective question you would ask yourself?

Exit Slip

Date: ____________

From all the methods we used in class, what was your favorite method of expressing yourself? What is a reflective question you would ask yourself?
Appendix 5A

Conditional sentences – type III

1. Use

It is **impossible** to fulfil a **condition** which is given in the if-clause.

2. Form

<table>
<thead>
<tr>
<th>if clause</th>
<th>main clause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Past Perfect</td>
<td><strong>would + have + past participle</strong></td>
</tr>
<tr>
<td></td>
<td><strong>could + have + past participle</strong></td>
</tr>
<tr>
<td></td>
<td><strong>might + have + past participle</strong></td>
</tr>
</tbody>
</table>
### 3. Examples

<table>
<thead>
<tr>
<th>if clause</th>
<th>main clause</th>
</tr>
</thead>
<tbody>
<tr>
<td>If I <strong>had studied</strong>,</td>
<td><strong>I would have passed</strong> the exams.</td>
</tr>
<tr>
<td>If I <strong>had studied</strong>,</td>
<td><strong>I could have passed</strong> the exams.</td>
</tr>
<tr>
<td>If I <strong>had studied</strong>,</td>
<td><strong>I might have passed</strong> the exams.</td>
</tr>
</tbody>
</table>

The if-clause can be at the beginning or at the end of a sentence.

<table>
<thead>
<tr>
<th>if clause</th>
<th>main clause</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>If I had studied</strong>,</td>
<td><strong>I would have passed</strong> the exams.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>main clause</th>
<th>if clause</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I would have passed</strong> the exams</td>
<td><strong>if I had studied.</strong></td>
</tr>
</tbody>
</table>
Appendix 5B

Complete the Conditional Sentences (Type III) by putting the verbs into the correct form. Use **conditional II with would** in the main clause.

1. If you *(study)* for the test, you *(pass)* it.
2. If you *(ask)* me, I *(help)* you.
3. If we *(go)* to the cinema, we *(see)* my friend Jacob.
4. If you *(speak)* English, she *(understand)*.
5. If they *(listen)* to me, we *(be)* home earlier.
6. I *(write)* you a postcard if I *(have)* your address.
7. If I *(not / break)* my leg, I *(take part)* in the contest.
8. If it *(not / start)* to rain, we *(walk)* to the museum.
9. We *(swim)* in the sea if there *(not / be)* so many sharks there.
10. If she *(take)* the bus, she *(not / arrive)* on time.
### Appendix 5C

<table>
<thead>
<tr>
<th>Grade</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Absent</td>
</tr>
</tbody>
</table>
| 1     | - Present, not disruptive.  
|       | - Tries to respond when called on but does not offer much.  
|       | - Demonstrates very infrequent involvement in discussion. |
| 2     | - Demonstrates adequate preparation: knows basic case or reading facts, but does not show evidence of trying to interpret or analyze them.  
|       | - Offers straightforward information (e.g., straight from the case or reading), without elaboration or very infrequently (perhaps once a class).  
|       | - Does not offer to contribute to discussion, but contributes to a moderate degree when called on.  
|       | - Demonstrates sporadic involvement. |
| 3     | - Demonstrates good preparation: knows case or reading facts well, has thought through implications of them.  
|       | - Offers interpretations and analysis of case material (more than just facts) to class.  
|       | - Contributes well to discussion in an ongoing way: responds to other students’ points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion.  
|       | - Demonstrates consistent ongoing involvement. |
Demonstrates excellent preparation: has analyzed case exceptionally well, relating it to readings and other material (e.g., readings, course material, discussions, experiences, etc.).

Offers analysis, synthesis, and evaluation of case material, e.g., puts together pieces of the discussion to develop new approaches that take the class further.

Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students’ comments, contributes to the cooperative argument-building, suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc.

Demonstrates ongoing very active involvement.

Appendix 6A

Warm-Up Activity: Slam Poetry

1. Watch https://www.youtube.com/watch?v=yFqn9TVf99I
   NPS 2014 Semi-Finals – Albuquerque- Damien Flores, Aaron Cuffée “Chapultapec”

   Watch https://www.youtube.com/watch?v=8Qf9onCjdUA
   NPS 2016 Finals – San Diego0 “Islamophobia” by Rudy Francisco, Natasha Hooper, and Amen Ra

2. In groups of 3 or 4 discuss what you watched.
   a. What was the poetry about?
   b. How did these videos affect you?
   c. How can you relate to them?

3. As a group, add a verse to one of the poems that were recited in either video.
Appendix 6B

The Challenge of Defining Culture
By: Roberta Edwards Lenkeit

1. What exactly is culture? Abstract concepts such as culture are difficult to define. Other abstract concepts that are well known are love, justice, and equality. Not everyone, including experts in these areas, will agree on the precise definition of any of these concepts. If you were listening today to a group of anthropologists discussing culture, various specific components of culture would be mentioned. These components may be arranged in several categories: (1) cognitive (processes of learning, knowing, and perceiving): ideas, knowledge, symbols, standards, values; (2) behavior (how we act or conduct ourselves): gestures, manners of eating, marriage ceremonies, dancing, social interactions; and (3) artifacts (human material creations): tools, pottery, clothing, architectural features, machines. In other words, within this group of definitions, culture consists of what people process cognitively and how the cognitive processes are reflected in human behaviors and in the artifacts, or objects, that humans create.

Components of Culture
2. The various components of culture that are described in more detail below are universal. That is, they exist in every culture. They may differ in the details, but the components are always the same.

Cognitive Processes

3. What people think, how they think, what they believe, and what they value are a part of culture. Cognitive processes are not themselves directly observable, but they provide the framework of people’s choices. All of the knowledge and perspective an individual acquires while growing up within a particular social group, including both formal and informal learning, is included in this component of culture. We cannot view the cognitive processes that create a value system within an individual’s mind, but we can view the outcome of those processes. If honesty is a value held by a culture, we should be able to observe members of this culture carrying out behaviors that reflect this value.

Behaviors

4. Human behavior can be observed and described and includes all of the things we do – ways we use our bodies, all social interactions, and all creative expressions, such as playing a musical instrument or dancing. Cultural anthropologists spend much of their time in the field observing, describing, and recording behavior. Such descriptions include daily activities as well as ceremonial events that may occur only once a year or at periodic intervals. Descriptions of behavior in a natural setting include similar execution of behaviors as well as many individual variations that occur. Ethnographers are trained to collect and record these data using a variety of techniques.

Material Creations

5. What people create, from artifacts to features, are products of human cultural activities. Ethnographers record and describe the artifacts and features of living cultural groups, whereas archaeologists describe artifacts and features made by peoples of past cultures. Artifacts and features provide a window into the minds and cultures of the people who make them. The objects we make reflect what and how we think.

Cultural Processes

6. Most definitions of culture include something about enculturation, the process of how culture is acquired, shared, and transmitted. Culture is learned, shared, and transmitted to future generations primarily by symbolic systems. The most obvious symbolic system humans use is language - both spoken and written. It is primarily through language that we humans learn the cultural complexity that allows us to survive. Other ways of learning include observation and imitation of others and trial and error.

COMPREHENSION
Main Ideas

Read each statement. Decide if it is True or False according to the reading. If it is false, change it to make it true.

1. Culture is an abstract term that cannot be defined. __________
2. Although we cannot see how people think, how they think affects what they do. __________
3. Human behavior involves only movement and social interaction. __________
4. The objects that people make are a result of human cultural activities. __________
5. The objects that people make can tell a lot about their culture. __________
6. Humans learn culture through language and the use of artifacts. __________


Appendix 6C

Idioms

Read the sentences. Each one uses an idiom with trial. Match the idiom used in each sentence with one of the meanings from the box below.

1. The **trials and tribulations** of adapting to a new culture made Maria reconsider whether moving to the United States was the right decision.
2. The new families felt that they faced a **trial by fire** when they moved into a neighborhood where the people did not understand them.
3. Children learn to speak a language through a process of **trial and error**. They experiment with sounds and words until they are successful.
4. Before committing to changing their customs completely, the immigrant family decided to do a **trial run** by only changing how they cooked and ate dinner.

| a. A test of how well someone deals with a difficult situation |
| b. Situations that are difficult to deal with, and that are worrying or annoying |
| c. An occasion when you test a new method or system to see if it works well |
| d. The testing of many different methods of doing something in order to find the best |

**Synonyms**

Read the sentences. Match each word in bold with its synonym in the box below.

1. In the past, certain Native American cultures in the Northwest held feasts where they gave away all they owned. These **periodic** events were demonstrations of their generosity in their community.

2. Honesty, respect for others, and generosity are **components** of my family’s value system.

3. Cognitive processes, behavior, and the creation of artifacts provide a **framework** for exploring the concepts of culture.

4. Every year on December 21, the local community hold a **ceremony** to celebrate the arrival of winter.
5. Some cultures have celebrations to mark the changing of the seasons. These celebrations usually happen at three-month intervals.

6. Children learn to behave primarily by observing and imitating others.


### Appendix 6D

**Grammar for Reading**

**Gerunds**

**Gerunds are nouns made from verbs.** A gerund is formed by adding –ing to the base form of a verb. It is sometimes easy to confuse gerunds for other words that end in –ing, such as the progressive form of a verb or a present participle used as an adjective.

**Example:**

*Foraging* represents a spectrum, or range, of food-getting activities.

In the sentence above foraging is a gerund, but food-getting is a present participle sued as an adjective.

Read the sentences from the reading and underline the gerunds. Not all sentences include a gerund.
1. **Foraging** is food procurement that involves **collecting** wild plants and animal foods and was the earliest adaptive strategy used by humans.

2. We will examine how foraging and horticultural societies acquire and use their resources to obtain or produce food and how food and resources are distributed.

3. Sharing, giving, receiving, and no one keeping track of what is given or received is the custom—a custom that is enculturated from infancy.

4. Most access to tools occurs by sharing and borrowing rather than everyone having one of his or her own.

5. The giving of one’s time in the form of helping to build a hut or watching someone’s child also illustrates something of value.

6. The technology—knowledge, skills, and tools—used in simple cultivation is complex and requires understanding of plant cycles, seasonal weather conditions, soils, when and how to harvest, and how to select and store seeds for the next season’s planting.

7. Extended living in one place, plus the need for tools to produce, harvest, store, and process the crops, results in more artifacts.

8. Thus, alliances and interdependencies are formed outside of one’s own lineage, and clan and status or reputation may be enhanced by participating in reciprocal exchanges.

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Night Flying Woman: An Ojibway Narrative

Foreword by Paulette Fairbanks Molin

1 Night Flying Woman is a story in the tradition of the Ojibway people. In Night Flying Woman we meet several generations of one family group; through their lives we learn the traditions, beliefs, customs, and some history of the Ojibway in Minnesota. The Ojibway are known in their own language as Anishinabe, original people. Their language and culture are based on an oral tradition. Children were taught the importance of listening to the Old Ones, for "it has always been the custom for us to tell what must be passed on so that our ways will be known to the Ojibway children of the future."

2 Ignatia Broker (1919–1987) is uniquely qualified to tell this story. An Ojibway elder and storyteller and an enrolled member of White Earth Reservation, she has experienced both reservation and urban life. She is familiar with the old ways as well as the new.

By Ignatia Broker

3 My children are urging me to recall all the stories and bits of information that I ever heard my grandparents or any of the older Ojibway tell. It is important, they say, because now their children are asking them. Others are saying the same thing. It is well that they are asking, for the Ojibway young must learn their cycle. These children are again honoring the Old People by asking them to speak, and I, like other older people, will search my memory and tell what I know. I, myself, shall tell you what I have heard my grandmother tell me, and I shall try to speak in the way she did and use the words that were hers.

4 We, the Ojibway, are a forest people. A long time before a strange people
came to this country, we lived east and north of this land now called Minnesota. We did not own the land acre by acre as is done today, but we respected the right of all people to share in the gifts given by the Great Being to the Anishinabe, which means us, the original people. I shall tell you of my great-great-grandmother (born in the mid-nineteenth century), who is your grandmother five times removed. Her name was Ni-bo-wi-se-gwe, which means Night Flying Woman.

5 For five years Oona's cycle of life was the same. Summer camp to riceing camp to winter village to sugar bush to planting time to summer camp. These years were filled with love and laughter, and this cycle was the cycle of our people, the Ojibway.

6 When it was time to start the planting, Equay, Oona's cousin, came for her. The two girls poked holes in the ground in the many open spaces in the forest. Then Aunt On-da-g dropped the seed. She had saved much seed from the last harvest, so there would be a big crop of

1reservation: an area of land in the United States kept separate for Native Americans to live on
2strange people: white people
pumpkins, squash, beans, and ma-damin, the corn. Then they went to mark the places where the wild food might grow. In the summer, when On-da-g said the time was right, Oona and E-quay went blueberry picking with Mother, On-da-g and the many cousins.

7 A-wa-sa-si was the oldest person in the village. She had no children or grandchildren there, for her two sons lived far to the east, but she was considered the Grandmother to all. Because A-wa-sa-si was very old, it was she who told the legends and the history of the people to the children. Oona went many times to the lodge of A-wa-sa-si and sat before her. One day A-wa-sa-si said, “I wish to tell you of many things, and these I wish you to tell my grandchildren, whom I have never seen.

8 “The Anishabe have always been a thriving people born to the woodland way of life. We know the secrets of the forest and receive the gifts of a Generous Spirit. These we repay by honoring and respecting the living things in the forests: the animal people and the plant life which in itself is life-giving. We do not waste the precious gifts but share them with our brothers. We believe in the sharing of the harvest and gifts. It is an honor to have the sharing accepted, and it is your joy when the sharing gives joy.”

9 Then the government built boarding schools hundreds of miles from the Ojibway villages. Each fall the children, five to fifteen years old, were taken to these faraway schools. When they returned home in the summer, there was little time to teach them the old ways. When these Ojibway children who went to the boarding schools became the young adults and then the older people, they could not teach their own children the old ways. Their children too went to the government boarding schools, and so a cycle began that made the Ojibway forget their past. The spirit of the Ojibway was far from the spirit of the beginning.

10 Oona, in her eightieth year, remembered the feeling of belonging to the past and how it was when there were only Ojibway in the land. Oona thought about the Ojibway children. It had been a long, long time since a child had come to hear the legends and the stories of the old life. “Maybe they do not care,” thought Oona. “If this is so, then our history will be lost.” Oona rocked and rocked, and she gazed out at the trees. She heard the si-si-gaw-d, the murmuring that the trees make, and it seemed their hearts were crying, too.

11 There was a knock, and Oona turned and saw a small girl in the doorway. The child stood with eyes cast down just as Oona had stood before her grandmother. Oona said, “Come in, my child, and speak if you wish to do so.” The child said, “My name is Mary in the English way, but in the language of our people, I am called A-wa-sa-si.” “And what is it you wish, my child?” asked Oona. “I should like,” said the child, “to hear the stories of our people.” Oona felt a joy in her spirit and a light on her face. She knew that the Ojibway ways would forever be known in future years. “My name is Ni-bo-wise-gwe,” said Oona, “and I shall tell you of our people.”

*boarding school: a school where students live as well as study*
COMPREHENSION

A Main Ideas

Read each question. Circle the correct answer. Compare answers with a partner.

1. What is the main idea of the reading?
   a. The Ojibway culture includes oral traditions and legends that are being lost.
   b. The Ojibway culture has experienced many challenges but has thrived and survived into the present day.
   c. The Ojibway culture and way of life have not changed despite outside influences.

2. Why might oral tradition be such an essential component of the Ojibway culture?
   a. because this is how the Ojibway language and culture are passed on to the next generation
   b. because the Ojibway don’t believe in writing down any of the legends and stories
   c. because the Ojibway wanted their children to share their customs at the government boarding schools

3. Why were the Ojibway’s traditions, customs, language, legends, and stories in danger of being lost?
   a. because the children did not want to continue living in the traditional way and were not interested in the old stories and legends
   b. because there was no one left to help the children learn their traditions, language, stories, and legends
   c. because the children were taken away most of the year, and were not home long enough to live their traditional lives and to learn their legends and stories