OUR VOICES IN SCHOOL

A Toolkit for Inclusive Education
On behalf of Pueblito Canada, I would like to take this opportunity to congratulate everyone involved in making the Our Voices project a success. I particularly appreciate the courage of the Latino-Hispanic young people who courageously spoke up “for the record” and shared their struggles to amalgamate aspects of their own cultural heritage with what’s referred to as the mainstream in Canada. Some of the young people featured in this project who are newcomers talk about their experiences and explain that they faced significant challenges in their first year or two in Canada, including outright discrimination. Fortunately, the majority found friends and caring teachers to support them in this transition. One issue, however, couldn’t be resolved by individuals or support groups and that is the lack of curricular materials that addressed the lived reality of these Latino-Hispanic students. This is where the Our Voices project stepped in. Our hope is that the toolkit is a first step in providing relevant curricular materials that are teacher-friendly and of interest to Latino-Hispanic young people.

Pueblito Canada has long supported Latin American organizations working with children and youth. Our Voices gives us an opportunity to work with Latino-Hispanic youth in Canada seeking, in collaboration with local partners, to find solutions to the challenges facing young people wherever they live.

Sincerely,
Michael O’Sullivan,
President,
Board of Directors, Pueblito Canada
Diligently addressing challenges and barriers to student achievement and wellbeing is a hallmark of Catholic education, so it was with great enthusiasm that the Toronto Catholic District School Board accepted the invitation to partner with Pueblito Canada and the Hispanic Development Council to better support our students of Latino-Hispanic background. Eleven students from three Catholic secondary schools were selected to participate in the project, and it was evident that they were initially apprehensive about telling their story in digital format. Under the leadership and support of Pueblito members Katie Daly, Karla Aguilar, Natasha Nancekivell and TCDSB teacher, Angela Altomare, the students participated in a series of after-school sessions exploring their own personal stories about adjusting to a vastly different education system in Toronto, and then learning the skills required to create a digital exposé of their stories. I was able to witness this creative collaboration taking place among the students during a session at Madonna CSS, and took the opportunity to speak with each student about their experiences in schools.

The highlight for me was attending the Regent Park Film Festival in November 2012, to be part of the public viewing of eight digital stories. All of the films were enthusiastically embraced by the audience and the students were applauded for the courage to tell their stories. Given the honest accounts of each student’s experience and the reaction by the audience it was clear that all educators could learn from these messages in order to create more welcoming and inclusive learning environments. I want to express my gratitude to all those involved in the Our Voices in Schools project.

Rory McGuckin
Superintendent of Learning
TCDSB
In mid October 2011, the TCDSB worked in partnership with Pueblito Canada and the Hispanic Development Council on a project entitled, Our Voices in Schools. Students congregated at Madonna Catholic Secondary School to create their own digital stories outlining their experiences as Latino-Hispanic students.

Collaboratively with the program directors, the planning, programming and implementation process began and the students engaged in a series of workshops that ultimately led to the completion of their digital stories. The majority of these students had recently arrived to Canada and their stories clearly depict the challenges and successes faced in school. Then, in November 2012, their stories were debuted at the Regent Park Film Festival.

The second phase of this project was to develop a toolkit full of resources and ideas for teachers to use. A group of teachers and program consultants looked at the digital stories closely to determine ways in which we could create an environment where students of varied cultures and languages, specifically Latino-Hispanic, can excel both academically and personally.

I work in an increasingly multicultural and multilingual society and I want to ensure that all my students are served effectively. The toolkit was created to expand our professional practice offering a wealth of information to enrich the learning experience for all students.

I am very grateful to have participated in the Our Voices in School project and I trust that the Toolkit will be a beneficial resource to all.

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

Gabriela Argueta
Student
Dante Alighieri Academy
THE LATINO HISPANIC SCHOOL EXPERIENCE

A Training Toolkit on Building Inclusive Classrooms
This project was undertaken by Pueblito Canada with support from the Hispanic Development Council.

Pueblito Canada has worked to provide opportunities for education and a healthy childhood for children and youth in Latin America since 1974. While Pueblito continues its work in Latin America, we believe that it is time to connect our international work with the struggles of children and youth in our communities in Canada.

The Hispanic Development Council is an active community-based organization that works to meet the needs of Latino-Hispanic youth in the city of Toronto. HDC’s youth program includes research focused on youth engagement in Toronto’s education systems.

This project and resource could not have been created without the support and collaboration of the Toronto Catholic District School Board.

This project was made possible through a generous grant from the Ontario Trillium foundation.

Contributing Authors: Natasha Nancekivell, Marisa Burton, and Katherine Walvern

Advisory Committee: Luis Carillo, Marcela Duran, Daniela Garcia, Fernando Garcia, Dr. Dolana Mogadime, Esperanza Moreno, Duberlis Ramos, Dr. Michael O’Sullivan

Editors: Katie Daly, Kate Gatto, Miriam Buttu, and María Paola Wong

Copyright © 2013 by Pueblito Canada

All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without proper citations.

Every reasonable precaution has been taken to trace the owners of copyrighted material and to make due acknowledgement. Any omission will gladly be rectified in future printings.


1st Edition Design: Edgar González

2nd Edition Design: Ricardo Iglesias

Printed in Toronto, Canada.
According to a recent five-year research project conducted by the Toronto District School Board (TDSB), 23% of all students who begin high school in the city’s public schools do not complete it (Brown, 2006). While that alone is a sorry and scary statistic, the combined dropout rate for Portuguese- and Spanish-speaking students is 41% (Brown, 2006; Ontario Ministry of Education, 2009).

In response to this achievement gap in Toronto schools, Pueblito Canada partnered with the Hispanic Development Council to run a pilot project aimed at better understanding and articulating to the needs of the city's Latino-Hispanic\(^1\) students. Made possible through the generous support of the Ontario Trillium Foundation, the “Our Voices in School” project ran over the 2012-2013 academic year in three schools in the Toronto Catholic District School Board (TCDSB): Dante Alighieri Academy, Madonna Catholic Secondary School, and St. Basil the Great College School.

A key component of the project was the facilitation of participatory action research (PAR)\(^2\) workshops to assist Latino-Hispanic students in creating digital stories\(^3\) that articulate how political, economic, social, and cultural conditions affect their school life. Eight students developed digital stories through the projects, participating in fifteen workshops. Their stories shed light on what it can be like as a Latino-Hispanic student in our schools. They were showcased at the Regent Park Film Festival in November 2012.

The stories are shared here and online at https://vimeo.com/45515040 (password: OVIS private screener) for all of those interested in equity in education. We are aware that as educators we face a variety of constraints in our pursuit of providing the highest quality education we can for each of our students. This guide is designed to assist educators in understanding one group of their students by listening directly to the voices of those students. After hearing directly from students, the guide attempts to synthesize the student’s experience and analyze it using the existing literature.

These stories are at the foundation of a teacher training toolkit, Becoming Cultural Allies, which provides a professional development program for secondary school educators to better serve students of Latino-Hispanic backgrounds, and beyond.

---

1. Latino-Hispanic serves as an inclusive term for all students who identify as Latin America, who consider their mother language Spanish, or both.
2. Within PAR processes, “communities of inquiry and action evolve and address questions and issues that are significant for those who participate as co-researchers” (Reason & Bradbury, 2008, p. 1). The workshops explored issues of inclusion and exclusion in school in the lived experiences of the students. The students created digital stories to express these experiences with the vision that the videos would inform this toolkit.
3. Digital storytelling incorporates still images, voiceover recording and video clips to create a multimedia presentation of a narrative.
DIGITAL STORY #1

Gabriela Alejandra Argueta Ochoa, 9th grade, female
Dante Alighieri Academy
Heritage: Colombia and El Salvador

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

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

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

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

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

When I arrived in Canada, I went to do a language test so I could study. When I received my results, they said my math was at a university level, but my English score was low. They told me I had to go back to grade 9 and I couldn’t go to a university or college. I feel bad knowing that I have to wait more time before I’m able to get a career. I have to study the same things again. When I found this out I felt frustrated. I thought I was just wasting my time and that all this wasn’t worth it, because I wouldn’t be able to progress.

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

I know things are hard right now because I haven’t adapted yet, but life doesn’t finish in one or two months. I need to think about the future and the rest of my life. Life is filled with opportunities; you have to take all of them. But in the end you need to choose the one that’s worth it.
As a Latino student, the transition from middle school to high school was different than what I expected. They put me in ESL from the first time I got to Canada. It was fun at first — not too much work, which was good for me. I didn’t feel too much pressure because I knew that my teachers were not expecting me to succeed that much.

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

One time when I was in history class, grade 8, and the teacher was handing out the test marks, my mark was really good. That was the first time I ever got a good mark in history class. Then I went to an assembly, and some of my Canadian friends said that it was a good mark and that I was smart for a Latino. At first, I thought it was a good comment, but then I thought about it and realized that it was a bit prejudiced against people of Hispanic background. They were assuming that because I’m Hispanic, I wasn’t good at school and applying myself. When I got that mark it was astonishing to them. It’s not expected that Hispanic people will do well in school. It made me feel like it was stopping me from doing what I truly could, because I felt like the road ahead was already being laid out for me by other people. The media always shows Latino people only being able to take lower paying jobs, like construction workers for example. Also, that after work they always go to the bar and drink tequila and gamble. People in the media tell me that because of my culture it’s hard for me to succeed in a good job.

I’m happy that my parents believe in me because I’m awesome! For most people, it’s taken away from them through all the Latino stereotypes. If people judged their character instead of their culture they would be more productive and be able to keep going to school, and not drop out. My brother dropped out of college and became a blackjack dealer, even though we have the same parents. So, stereotypes can affect us even when our families are supportive.
I immigrated to Canada when I was ten years old, two months before I turned eleven. In September I started school, grade 6. Everything was different, new, and exciting but, at the same time, upsetting. At the beginning, I didn't really think about the negative things, rather, I was just happy to be here. After a while, I couldn't get my grandparents out of my head, or even adjust to my new lifestyle. I just felt lost. I got to a point where going to school was my least favourite thing to do. I felt like I didn't belong, like I wasn't wanted. I felt like I didn't matter, like I was just another person amongst everyone else. I felt like an outcast. The only friends or people that I felt like I could connect with were people who were 10,000 miles away from me. I felt like going to school was such a big effort, I just didn't want to be there anymore. I spent every day at home by myself indoors because I had no one to be with, no friends that would actually be willing to spend time with me.

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

By the time grade eight came, nothing changed for the better. I was teased every day about everything they could possibly think of: "Look at her, she's such a dyke. I heard she cuts herself. Go cut yourself, you emo." I remember quite a few times people would push me or just point and laugh at me. I would walk down the hallway and I would hear things like: "Look what she's wearing, ew she's disgusting." I mean, was I really that horrible looking? I don't have that much confidence in myself or any self esteem because of this, but I know I didn't deserve any of that. I went through a whole depression phase in elementary school. I isolated myself from everything, without exaggeration. I just didn't see the point in anything anymore. The few friends I had didn't even care about me at all. It seemed like I wasn't worthy of anyone's time. Weeks after school was finished, I found out part of why people were treating me so badly at school. It seemed a classmate had started a petition to get me kicked out of school for being a lesbian. They were actually gonna go through with it, without hearing MY side of the story, or even mentioning to me what was happening. It was about me, didn't I deserve to at least know about it? I found out from my friend's mom because she's one of the parents who attended the meetings that the teachers had with the parents discussing the petition. I didn't get kicked out. Maybe because it was only a month before school ended. It was unfair and stupid for the school to just believe anything they hear and not even get the facts straight.

Finally in high school, life is much better than it was before. I'm not afraid anymore. I'm not afraid of being different. I don't care if people like me or don't like me, if they talk or don't talk, it just doesn't matter anymore. And as we grow older we see that being liked by others isn't that important.
Well, I now have spent one year and three months here in Canada. Everyone told me that I would learn English in one year, well, they were wrong, because I still don't know how to speak it well.

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

Here it’s like the teachers come and do their work, but they don’t make that type of connection. We go to class and they give out their lesson plan, they explain it and, if there are tests, we just do them at the end of the class. After, we do the same things in our other classes. They don’t come in and ask, “How are you?” or something along those lines. I think this is one of the reasons students get bored doing the same thing everyday of their lives. If you have a family problem, they tell you to forget about it while you’re at school. I don’t think that’s right. At the moment at school, I still need more help. Everyone here is very overdramatic with their schedules. If I don’t understand something I can ask the teacher, but sometimes there is no time and I’m left not understanding. I feel like if I learn English, I’ll understand better, and I can make my grades higher. But right now for me, English is very difficult, and it makes me worry.
My dad went to the same school as me and my sisters in Mexico. When my sister went to the school, they didn’t want to accept her because it was “full.” My sister and my dad were in the hall and they saw my dad’s graduation picture. And my dad said, “Oh look there I am and that was my teacher back in the days.” Six years later I went to the same school as them and I didn’t like it. It was too dirty and kids were bad.

Two years later we moved to Canada and now I’m in high school. Here sometimes I feel like teachers are being racist with Spanish students. For example, when I was in grade 5 there was this teacher and she thought that I stole something from a student in my class. I actually didn’t steal anything from anyone. Just because this white girl told her that I did, she believed her. I said that I didn’t and then she didn’t believe me, so she called my mom. After she called my mom she moved my desk to the very front of the classroom and I hated it. Now my desk was right beside the teacher’s. She moved me from my seat. I didn’t like the way she treated me. I had to change schools because of this problem.

I wish my teacher could have done things differently by not forcing me to move seats. I feel this teacher treated Spanish students differently. She made me and the only other Spanish students in the class stay in at recess and clean up. I wish my teacher could have changed her attitude towards Spanish students. I wish she could give them a chance and believe in them like she believed in the others.
When I arrived in Canada for the first time I felt both happy and sad. Happy because my mom and I arrived in a place filled with opportunities, and sad because I left my dad and friends back home.

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

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

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

This situation with my teacher didn't help me in school, but I also think I had a role to play. Back then, I had mostly ESL teachers and ESL friends who were Latino. Before, I acted like I did in school in Chile but teachers didn't like that. Like speaking Spanish in class. They don't allow it. Now, I'm learning to adjust to their expectations and things are a bit easier. But sometimes I feel like I'm losing my roots.
Two weeks after I arrived in Canada, I started school. The first day I was scared. I needed to learn a new language, I had new classmates, and new teachers. It was a new start. I went to my first class. I was completely lost, but one teacher helped me out. Once I was in class I didn't say anything. I was so nervous, I started sweating. The teacher told me where to sit, and I did. I sat beside a girl who was Colombian, Yuliana, and another girl who was Mexican, Daniela. I felt lost in the class.

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

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

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

There are people who say, "My teachers don't support me!" or, "When I was in high school, my teachers told me that I couldn’t do it," but I can’t say that’s the case for me. God brought me to this school and I give Him thanks for that. I give thanks because I have such amazing teachers and classmates. I simply love this school!
The following table summarizes ten key themes that repeat themselves across these stories. These are discussed in turn below.

<table>
<thead>
<tr>
<th>THEME</th>
<th>EXAMPLE (S)</th>
</tr>
</thead>
</table>
| **ACADEMIC EXPECTATIONS** | Digital Story #3  
Student notes that teachers do not expect much of him academically and explains that he has underperformed and disengaged as a result.  
Digital Story #6  
Student shares her sense that her teacher did not believe in her because of her background.  
Digital Story #8  
With a supportive yet demanding teacher, this student was able to gain confidence in a personally challenging topic. |
| **PREJUDICE**           | Digital Story #1  
Student speaks about the need to dispel pervasive stereotypes and assumptions, such as the idea that Latino-Hispanic people who dropout of school are likely to join a gang. She feels this stereotype may have been applied unfairly to members of her family. She also challenges the common assumption that high school dropouts and young mothers are irresponsible and cannot be expected to succeed in life.  
Digital Story #3  
Student describes his encounters with racism, negative stereotypes about Latino-Hispanic people, and low expectations from other students, from his friends, and conveyed in mainstream media. Pervasive negative representations and perceptions of this student’s cultural group lead him to feel that his future and opportunities are limited. As well, this student sometimes feels that he is judged only as examples of “Hispanic culture” rather than as an individual.  
Digital Story #7  
Student describes being very sensitive to one-dimensional and negative opinions expressed by his teacher about his home country, for example the idea that the country is poor, underdeveloped, or that the education system is inadequate. |
| **FAIRNESS & ACCEPTANCE** | Digital Story #6  
Student describes feeling that she encounters discrimination or prejudice on the part of teachers or school administrations. This student describes feeling that teachers trust non-Hispanic students more, have higher expectations of non-Hispanic students, and sometimes single out Hispanic students in negative ways.  
Digital Story #7  
Student describes encountering similar forms of discrimination or prejudice on the part of teachers or school administrations, and describes feeling that teachers and staff are more lenient towards non-Hispanic students. |
### Importance of Family

**Digital Story #1**
Student speaks proudly about the fact that she feels that Latino-Hispanic individuals consider being family-oriented very important, yet she also feels that especially in times of family difficulty, this is something that can be a challenge in terms of academic commitments.

**Digital Story #5**
Student describes feeling that life is compartmentalized much more in Canada and that teachers or the school expect students to divide their home and academic life completely, despite the fact that this might not be realistic for or desired by all students.

### Valuing Diverse Experiences

**Digital Story #4**
Student describes feeling that her roots and identity are not represented or valued within the school system or broader society (line 5), and that she sometimes can’t relate to her new peers. As this student did not feel comfortable or accepted at school, she found herself trying to avoid the school environment altogether.

**Digital Story #7**
Student describes feeling that he does not belong in his classes and finds it difficult to relate to many of his peers. This student also reacted to this feeling of exclusion by leaving the classroom environment and skipping classes.

### Challenging Curriculum

**Digital Story #2**
Student was placed in a lower grade level because of English-language requirements and describes feeling very frustrated as a result. This student feels that she is repeating material already mastered at home, and because of this feels that school does not challenge or engage her, and even that the curriculum is a waste of time.

**Digital Story #7**
Student found that because curriculum order and pace are different in some students’ home countries, he had covered some material previously in much lower grade. This student also felt that he was repeating material already mastered at home and as a result, did not feel engaged or interested in the curriculum material.

### School Support Systems

**Digital Story #2**
Student found the period of early arrival particularly challenging and discouraging, as she left behind friends and family and faced the difficult challenge of adapting to a new linguistic environment and school system. This student also struggled with a deeply altered picture of her future.

**Digital Story #4**
Student describes feeling that she could not talk to her parents or teachers when she faced challenges or was unhappy at school.

**Digital Story #7 and #8**
Students described the difficulty of arriving in a new country having left behind friends, extended family, and even in some cases one parent. These students express feeling confused at times by the new school system and unfamiliar linguistic environment, and describe the process of adapting as a challenge.
Digital Story #4
Student felt optimistic about immigration to Canada but describes becoming disengaged when it was difficult for her to integrate well into the school and to make meaningful social connections. This student arrived in Canada having left friends and family behind and so was missing important social supports at a particularly difficult time.

Digital Story #8
In contrast, this student describes making her first friends shortly after her arrival, in part because of where she was seated in her first class, and describes these first social connections as very important and meaningful for her in terms of her feeling of belonging at the school.

Digital Story #3 and #5
These students both describe learning English as a second language as a major challenge. The narrator of story #5 also described feeling concerned in particular about how to succeed in other classes with limited English language skills.

Digital Story #8
Student describes how helpful it was to her that the school provided translations of her homework and even a translator in some classes. This student also describes appreciating the quality of ESL instruction at her school.

Digital Story #5
Student describes feeling that her teachers do not connect with her as an individual and contrasts this to the very close relationships she enjoyed with her teachers in her home country. To this student, professional distance comes across as coldness and indifference.

Digital Story #7
Similarly, this student describes struggling in certain subjects and feeling that extra attention from the teacher would have helped him to improve, but was never offered.

Digital Story #7
In contrast, this student describes the great impact that personal attention from certain teachers has had upon her engagement with school. She describes in particular a teacher that both took the time to personalize lessons in order to help her catch up and took care to listen to the student’s preferences. She also describes a teacher who challenged but also supported her, which this student feels had a great impact on her confidence in the subject.
ACADEMIC EXPECTATIONS

Some students express feeling that teachers have low expectations of them and their Latino-Hispanic peers academically and report underperforming or disengaging because of this. According to the Proyecto Latino Report⁵, students indicate that low expectations of their academic success deeply shape the extent to which resources and opportunities are made available to them and influence their own commitment to their studies (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

PREJUDICE

Flores (2000, quoted in Guerrero, 2009) argues that despite the extensive class, racial, and linguistic diversity of Latin America, many North Americans tend to consider Latin Americans as one homogenous group, thereby imposing a pan-Latino identity on students who may not necessarily agree with this.

Some students speak about the need to dispel pervasive stereotypes and assumptions about their people, which often paint a negative picture, while obscuring the extensive diversity of Latino-Hispanic cultures. Suggestions that Latino-Hispanic people are stupid, lazy, and prone to violence and theft can negatively affect students’ relationships with teachers and peers (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

FAIRNESS AND ACCEPTANCE

A TDSB census found that 12 percent of students surveyed reported feeling that their cultural or racial background influenced the unfair imposition of school rules on them, and 5 percent felt that their linguistic background had led them to experience discrimination (Yau & O’Reilly, 2007). To our knowledge, no equivalent study has been conducted within the TCDSB.

Some students express feeling discrimination or prejudice from teachers or school administrations, who seem to trust them less than their non-Latino-Hispanic peers and single them out more. The Proyecto Latino Report notes that the perception of preferential treatment along ethnolinguistic and socioeconomic lines is a major factor in leading to disengagement among Canadian-born and immigrant Latino-Hispanic students (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011). Students feel that rules are applied inconsistently, that some ethnolinguistic groups are afforded more leniency than others, that assignments are evaluated inconsistently, and that students from specific ethnolinguistic groups receive more teacher attention than others (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

IMPORTANT OF FAMILY

Students speak proudly about the family-oriented nature of Latino-Hispanic people, yet they also note that family commitments can sometimes get in the way of academic priorities and achievements. Almost all of the students interviewed as part of the Proyecto Latino study identify education as crucial to their future success, but also at odds with the need to contribute to family finances by working — sometimes full time. Economic and family pressures can lead to students dropping out despite wanting to stay in school (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

VALUING DIVERSE EXPERIENCES

Students mention that their roots and identities are not represented or valued at school or within society more broadly, and that they have difficulty relating to their peers as a result. The Ontario Ministry of Education (2009) guidelines on equity and inclusive education stipulate that “[s]chools are expected to give students and staff authentic

---

¹ Through focus groups and individual interviews, this study explores the perspectives on schooling and academic engagement of sixty students from six Toronto high schools.
and relevant opportunities to learn about diverse histories, cultures, and perspectives. Lessons, projects, and related resources should allow students to see themselves reflected in the curriculum” (p. 21). However, only 34% of Latino-Hispanic high school students in a recent TDSB student census describe their school is an inclusive place to learn (Zheng, 2009).

Students who do not feel comfortable or accepted at school may seek to leave the school environment. A 2006 TDSB census found that only 46 percent of surveyed students reported learning about different racial and cultural groups at least on a few occasions, 30 percent felt they learned about people from different socio-economic classes, and a large majority felt that a more culturally and socially diverse curriculum would enhance their learning. As well, 45 percent stated that a more inclusive curriculum would help them to do better in school (Yau & O’Reilly, 2007).

CHALLENGING CURRICULUM

Students share frustrations around being required to return to earlier grade levels because of language abilities and to engage with material that they already learned in their countries of origin. Curriculum order and pace can vary significantly between Canada and other countries. Such differences, along with language barriers, can make it difficult to engage new Canadian students in curriculum that is accessible yet challenging. Students may need to have modified course expectations and materials in order to accommodate their language skills; however, it is important to maintain high expectations even if they struggle to communicate their understanding in English (Ontario Ministry of Education, 2006).

SCHOOL SUPPORT SYSTEMS

Students note that the period immediately following their arrival in Canada is particularly difficult, as there are so many adjustments and challenges all at once. To make matters worse, some students who experience problems at school may feel that they can’t discuss their struggles with their parents or teachers. Students explained that they lacked information about English language settings and the Ontario school system when they arrived (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

SOCIAL CONNECTIONS

Some students arrived in Canada feeling optimistic but became disengaged as they struggled to integrate at school and make meaningful social connections. They feel a lack of social supports at a particularly difficult time, acutely aware of the friends and family left behind in their country of origin. The students in the Our Voices project described the relief they felt at being introduced to students from their own culture who could act as cultural allies and help them to decode their new cultural surroundings. The literature supports this approach to assisting with social integration (Ontario Ministry of Education, 2006).

ENGLISH LANGUAGE LEARNING

Learning a second language can be a major challenge and students articulate feeling helpless about their ability to communicate in English in order to succeed in school (Ontario Ministry of Education, 2006).

PERSONAL ATTENTION

Some students suggest that the school schedule is too rushed and that teachers do not have time to engage with them and their questions, making school in Canada impersonal and mechanical. Others express feeling that their teachers don’t value them or connect with them as individuals, and seem indifferent and cold — especially if they enjoyed close relationships with their teachers in their country of origin. While many Latino-Hispanic students have positive experiences with caring teachers, many more feel that their teachers make very little effort to build positive relationships with students (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).
The digital stories produced by the student participants in the Our Voices in School project highlight key areas of difficulty for Latino-Hispanic students. They serve as a starting point for educators to begin to address the needs of their students. The stories are designed to assist educators in understanding the experiences of their students more deeply and how those experiences can affect students’ performance and engagement in the classroom.

If we take the voices of the students seriously, it is important that educators have access to resources and professional development that assist them in acting on the concerns of Latino-Hispanic students. With this in mind, we encourage you to continue on to the accompanying facilitator’s guide called *Becoming Cultural Allies: A Training Toolkit for Secondary School Educators of Latino-Hispanic Students*. The facilitator’s guide outlines possible solutions and strategies that educators can employ to deal effectively with the concerns raised by the students’ stories. The facilitators guide then outlines a series of workshops that are designed to assist educators in developing classroom resources that are targeted to their Latino-Hispanic students. It is our hope that both of these resources take can address the needs that the digital stories express while appreciating the dedication of the educators that invest in their students.

REFERENCES


This project was undertaken by Pueblito Canada with support from the Hispanic Development Council.

Pueblito Canada has worked to provide opportunities for education and a healthy childhood for children and youth in Latin America since 1974. While Pueblito continues its work in Latin America, we believe that it is time to connect our international work with the struggles of children and youth in our communities in Canada.

The Hispanic Development Council has been one of the most active community based organizations working to meet the needs of Latino-Hispanic youth in the city of Toronto. Since its inception in 1993, HDC’s youth program has evolved with the participation of youth, research focused on youth engagement in Toronto’s education systems, and the involvement of key stakeholders in our communities.

This project and resource could not have been created without the support and collaboration of the Toronto Catholic District School Board.

This project was made possible through a generous grant from the Ontario Trillium foundation.

Contributing Authors: Katherine Walvern, Natasha Nancekivell, Marisa Burton, Jorge Caxaj

Advisory Commitee: Luis Carillo, Marcela Duran, Daniela Garcia, Fernando Garcia, Dr. Dolana Mogadime, Esperanza Moreno, Duberlis Ramos, Dr. Michael O’Sullivan

Editors: Katie Daly, Kate Gatto, Miriam Buttu, and María Paola Wong

Copyright © 2013 by Pueblito Canada

All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without proper citations.

Every reasonable precaution has been taken to trace the owners of copyrighted material and to make due acknowledgement. Any omission will gladly be rectified in future printings.


1st Edition Design: Edgar González

2nd Edition Design: Ricardo Iglesias

Printed in Toronto, Canada.
BECOMING CULTURAL ALLIES: A TRAINING TOOLKIT ON BUILDING INCLUSIVE CLASSROOMS

Introduction ........................................................................................................... 27
Overview ............................................................................................................... 28
Student Voices: Digital Stories of Culture and School ....................................... 28
Teacher Training: Becoming Cultural Allies ......................................................... 29
Activity Overview ............................................................................................... 29
Session #1: An Introduction – Unpacking Privilege in the Classroom ................. 30
Session #2: Understanding Latino-Hispanic Disengagement ............................... 32
Session #3: Culturally Responsive Teaching: Getting beyond the 3 Ds of Inclusivity – Dinner, Dance and Dress to Incorporate Meaningful Inclusive Practice ........................................... 34
Session #4: Putting It All Together ...................................................................... 36
Conclusion and Recommendations ..................................................................... 37
Cultural Ally Training: Resources and Handouts ............................................... 39
Learning Needs and Resources Assessment ......................................................... 40
Culture Wheel ..................................................................................................... 42
Student Engagement in Ontario: Statistics ......................................................... 43
Facing Failed Multiculturalism .............................................................................. 44
The School Experience of Latin American Youth in Canada .............................. 45
“Our Voices” Reflection ......................................................................................... 47
Unit Chart ............................................................................................................. 48
Curricular Connections ....................................................................................... 49
Latino-Hispanic Literature .................................................................................. 60
Latino-Hispanic-Serving Community Agencies ................................................... 65
References .......................................................................................................... 67
According to a recent five-year research project conducted by Dr. Robert Brown for the Toronto District School Board (TDSB), 23% of all students who begin high school in the city’s public schools do not complete it (Brown, 2006). Meanwhile, drop out rates for Portuguese and Spanish-speaking students were 43% and 39%, respectively (Brown, 2006). The Brown Report is part of a growing body of research that points to the fact that Latino-Hispanic students are too often left behind in our classrooms and schools (Ontario Ministry of Education and Training, 2005; Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011; and Schugurensky, 2009). What’s more, a growing body of research suggests that the dropout rate among Latino-Hispanic students in Toronto is growing.

In response to this growing achievement gap, Pueblito Canada partnered with the Hispanic Development Council to run a pilot project aimed at better understanding, articulating, and responding to the needs of Toronto’s Latino-Hispanic students. Made possible with the generous support of the Ontario Trillium Foundation, the “Our Voices in School” project works to address the urgent need to create classroom environments that are more reflective and celebratory of diverse experiences, heritages, histories and narratives.

Running over the 2012-2013 academic year in participating schools in the Toronto Catholic District School Board (TCDSB), the project had two main components. First, a series of fifteen participatory action research workshops were run with eight Latino-Hispanic students in grades nine through eleven at three TCDSB secondary schools. These students created eight digital stories to express their individual experiences, perspectives, and challenges at school and define best practices for teachers who are working to build classrooms that support and nurture diversity. These stories are available in video format and online at https://vimeo.com/45515040 (password: OVIS private screener), and in a companion document to this toolkit called The Latino-Hispanic School Experience.

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

INTRODUCTION

\(^1\) Within PAR processes, “communities of inquiry and action evolve and address questions and issues that are significant for those who participate as co-researchers” (Reason & Bradbury, 2008, p. 1).
STUDENT VOICES: DIGITAL STORIES OF CULTURE AND SCHOOL

The following 10 themes feature prominently in the 8 digital stories produced through “Our Voices in School” by 6 female and 2 male high school students from Argentina, Chile, Colombia, El Salvador, Mexico, and Peru. The students were born or had been living in Canada for anywhere between 14 years and 3 months.

1. Academic Expectations: Many students feel that teachers expect less of them and underperform and disengage as a result (Stories 3, 6, and 8).

2. Prejudice: Many stories mention the need to dispel cultural stereotypes and assumptions that paint a negative picture of cultures while obscuring their distinctiveness and diversity (Stories 1, 3, and 7).

3. Fairness and Acceptance: Some students report being discriminated against by teachers, who seem to trust them less than their non-Latino-Hispanic peers and single them out more (Stories 6 and 7).

4. Importance of Family: Students speak proudly about the family-oriented nature of Latino-Hispanic people, but also note that family commitments can sometimes get in the way of academic priorities and achievements (Stories 1 and 5).

5. Valuing Diverse Experiences: Students express feeling that their roots and identities are not represented or valued at school, and that they have difficulty relating to their peers as a result (Stories 4 and 7).

6. Challenging Curriculum: Students share frustrations around being required to return to earlier grade levels because of language abilities and to engage with material that they already learned in their countries of origin (Stories 2 and 7).

7. School Support Systems: Students share mixed reviews of whether they receive adequate support and encouragement at school. Students expressed that the period of early arrival is particularly challenging. Students who have newly immigrated to Canada have left behind friends and family and face the difficult challenges of adapting to a new linguistic environment and school system and of building new social connections. In many cases, students articulate finding this period of adjustment to be difficult and discouraging. As well, students who do experience problems at school may feel that they can’t discuss this with their parents or teachers (Stories 2, 4, 7, and 8).

8. Social Connections: Students highlight the challenge of adjusting to life in a new country without their usual spectrum of friends and family, including parents in some cases. Some students who arrived feeling optimistic about immigration to Canada expressed that they became disengaged, especially when they felt that they hadn’t integrated well into the school, or hadn’t made meaningful social connections (Stories 4 and 8).

9. ESL: Students articulate feeling helpless about their ability to communicate in English and its implications for academic success (Stories 3, 5, and 8).

10. Personal Attention: Some students express feeling that school in Canada is impersonal, repetitive, and rushed, while others indicate feeling tremendously supported and encouraged by their teachers (Stories 5, 7, and 8).

---

*Many Latin American immigrants prefer to identify themselves in terms of their national origin rather than such pan-ethnic terms as Latino or Hispanic. It is important to understand that Latino-Hispanic people come from diverse countries, ethnic and class backgrounds, immigration experience and linguistic groups.*
ACTIVITY OVERVIEW

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

NOTES FOR THE FACILITATOR:

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

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

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

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

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

<table>
<thead>
<tr>
<th>SESSION</th>
<th>DURATION</th>
<th>ACTIVITY</th>
<th>TOPIC &amp; ISSUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Introduction: Unpacking Privilege in the Classroom</td>
<td>40 MIN</td>
<td>ICEBREAKER + What does a scientist look like?</td>
<td>• Stereotypes &amp; Biases</td>
</tr>
<tr>
<td></td>
<td>40 MIN</td>
<td>I am Canadian</td>
<td>• Culture &amp; Identity</td>
</tr>
<tr>
<td></td>
<td>20 MIN</td>
<td>Discussion</td>
<td>• Cultural norms and representation in the Classroom</td>
</tr>
<tr>
<td>Understanding Latino-Hispanic Disengagement</td>
<td>30 MIN</td>
<td>Disengagement Factors</td>
<td>• Belonging &amp; Engagement</td>
</tr>
<tr>
<td></td>
<td>60 MIN</td>
<td>Our Voices</td>
<td>• Latino-Hispanic Student Experiences</td>
</tr>
<tr>
<td></td>
<td>20 MIN</td>
<td>Discussion</td>
<td>• Culturally Sensitive and Inclusive Pedagogy</td>
</tr>
<tr>
<td>Culturally Responsive Teaching</td>
<td>80-90 MIN</td>
<td>Culturally Responsive Teaching</td>
<td>• Advocacy &amp; Strategies for Student Success</td>
</tr>
<tr>
<td></td>
<td>35-40 MIN</td>
<td>Sharing Strategies</td>
<td></td>
</tr>
<tr>
<td>Put it all Together</td>
<td>90 MIN</td>
<td>Unit Planning</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15 MIN</td>
<td>Advocacy &amp; Knowledge Sharing Discussion</td>
<td></td>
</tr>
</tbody>
</table>
SESSION – I
An Introduction – Unpacking Privilege in the Classroom

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

PARTICIPANTS WILL:

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

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

SUGGESTED ICEBREAKER: PAPER TOSS3 (15 MINUTES)

MATERIALS

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

STEPS

1. Set up the seating in the room by forming a circle of chairs – 1 chair/participant.
2. Ask each participant to write down one reason that they decided to participate in this workshop. This will be an anonymous disclosure (there’s no need to write down your name on the page).
3. Once participants have finished writing, instruct them to crumple their paper into a ball.
4. Once everyone has crumpled their piece of paper, ask participants to stay in their seats and to try to toss the ball into the empty container in the center of the circle. Ask the group to toss all the paper balls that didn’t make it in the container into it.
5. Have each participant then remove one ball of paper from the container. They can uncrumple the paper and read it. Reading another statement will help increase confidence and trust in the group by helping participants recognize commonalities. Everyone should then crumple their papers up again.
6. Depending on the size of the group, number each person off 1, 2, 3, 4. Participants should gather in groups with their elbow partners, ensuring that numbers 1-4 are represented. Persons 2, 3 and 4 place their wads on the floor at their feet. Then instruct the groups to begin tossing their paper balls in this formation: 1 tosses their paper to 3, 3 tosses to 4, 4 tosses to 2, and 2 returns it to 1. Have the groups practice this pattern several times. When a group is comfortable tossing one ball of paper, person 2 adds their paper ball into the action using the same pattern. Gradually, after each level is mastered, persons 3 and 4 add their balls of paper. The goal of this energizer is to have all four balls of paper circulating at once.
7. Option: Instruct groups to create their own patterns with as many tosses as possible going across the circle.

3 Adapted from 1999 CenterSource Systems Tribes TLC Basic Training Manual.
“WHAT DOES A SCIENTIST LOOK LIKE?” ACTIVITY (25 MINUTES)

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

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

SUGGESTED DEBRIEFING QUESTIONS:
• What do you notice about the pictures you’ve drawn?
  • Anticipated response: They all look similar (most people draw scientists who look like Albert Einstein).
• What are the similarities?
  • Anticipated response: All the scientists are male, Caucasian, with wild hair and glasses.
• How does this relatively homogenous image of scientists reflect the students in our classes?
• What is problematic about the fact that everyone has drawn similar images with these traits?
• How might students be impacted when they don’t see themselves represented in this image?
• Why do we all have a similar idea about what a scientist looks like?
• Would similar images to what you’ve drawn show up if one of our students did a Google images search for ‘scientist’?
• (Optional) Let’s check (use the laptop and overhead projector to do a Google images search of ‘scientist’ as a group.) What’s positive about what you found? What’s negative about what you found?
• How do these ubiquitous symbols and icons show up in the resources and materials we use in our classrooms?

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

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

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

PARTICIPANTS WILL:

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

“DISENGAGEMENT FACTORS” ACTIVITY (30-40 MINUTES)

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

Steps

1. Cut the statistics into strips, with one statement per strip and room for notes below.
2. Break the participants into small groups and distribute at least one statement to each group to read and discuss together.
3. Regroup to share and discuss.
4. Next, distribute copies of the excerpt from “Facing Failed Multiculturalism,” which describes the typical educational experiences and challenges of children who are new to Canada. Ask for a volunteer to read it aloud. If you have access to a document camera, place the handout on the screen so that everyone can choose to follow along together on the projected page.
5. As a large group, discuss reactions to the excerpt. Invite discussion through the following questions:
   - What are some of the difficulties that this child is encountering?
   - What factors are contributing to disengagement?
   - What are the potential consequences of disengagement, both now and later in life?
   - As an educator, what are some possible strategies that you could use to support this student?
6. Next, distribute copies of the excerpt from “The school experience of Latin American youth in Canada: the three dimensions of the 40%,” which explores the external, internal, and relational factors that contribute to Latino-Hispanic student disengagement. Ask for a volunteer to read it aloud. If you have access to a document camera, place the handout on the screen so that everyone can choose to follow along together on the projected page.
7. As a large group, invite participants to share the factors that they have seen at play in their classroom and school.

In this session, participants explore Latino-Hispanic experiences at school through digital stories produced as part of the “Our Voices in School” project, and reflect on how they could better support and engage students of diverse cultural backgrounds.
“OUR VOICES” ACTIVITY (60-80 MINUTES)

MATERIALS

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

STEPS

1. Hand out reflection forms and ‘Our Voices in School’ Transcriptions.

2. Explain that after every video there will be a 2 minute pause to reflect on themes, barriers, successes, and teaching opportunities.

3. Begin the video, pausing for reflection after every story. Participants can use the Transcription handout to help their retention of what was said in each video.

4. As a large group, share and discuss reactions and reflections.
This session aims to help teachers identify tools and strategies to develop lessons that better incorporate and reflect diverse cultures and practices.

**TEACHERS WILL:**

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

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

**MATERIALS**

- Laptop (optional)
- Digital projector (optional)
- Interactive Whiteboard (optional)

**STEPS**

(60 MIN)

1. Examine the title of this workshop. What is problematic about the 3 D’s approach to incorporating diversity and inclusivity into the classroom Dinner (i.e. tacos), Dance (i.e. salsa) and Dress (i.e. sombreros)?

2. Based on what has been discussed in the workshop series thus far, ask participants to define culture, particularly in the context of the school setting. Participating educators can be invited to write down key words or concepts on the interactive whiteboard. Participants should then be given an opportunity to compare their definitions with those provided in the clip from Parenting Across Cultures: The Different Ways We Raise Our Children, featured on the prezi that accompanies this workshop. In this clip, Uzma Shakir, an activist, advocate on immigration issues and multiculturalism and Executive Director of the Council of Agencies Serving South Asians (CASSA), states: “Culture is almost intuitive; it’s not something you think about, it’s something you live.” Mehru Ali, Professor at Ryerson University in the School of Early Childhood Education and a Co-Director of the Center for Excellence for Research in Immigration and Resettlement at The Ontario Metropolis Center, adds: “When you’re in the middle of the culture yourself, you’re like a fish in water; you don’t see the water around you.”

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

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

- What does Mehru mean by othering?
- What might she mean by racialized?
• How do these concepts (othering and racialization) impact our practice as teachers?

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

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

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

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

(20-30 MINUTES)

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

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

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

“SHARING STRATEGIES” ACTIVITY (30-45 MINUTES)

MATERIALS

• Sample lesson plans (provided by participants)

STEPS

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

1. Instruct them to work together to identify teaching strategies that could be employed to make their sample lesson plans more culturally responsive and engaging for all learners.

2. Regroup to share and discuss. Then, as a large group, brainstorm how the strategies identified during this session could be used to develop a unit plan. Remind participants that the next session will be a work period during which they will create a culturally responsive unit plan.
PARTICIPANTS WILL:

1. Apply previously learned knowledge and skills to develop culturally reflective lesson plans;

2. Demonstrate the ability to use strategies that result in more supportive educational services for Latino-Hispanic students; and

3. Discuss advocacy techniques for groups that are over-represented in educational disengagement and how to share these strategies among other teachers.

4. Once all groups have outlined at least 3 lessons, have them sub-divide into smaller groups to work on further developing individual lessons.

5. Regroup to share, discuss, and finalize unit plans.

6. Following the session, share all finalized unit plans with participants by email.

“UNIT PLANNING” ACTIVITY (90 MINUTES)

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

MATERIALS

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

STEPS

1. Distribute the list of culturally responsive teaching strategies developed through the previous session, as well as all handouts and review as a large group.

2. Divide the participants into subject or grade-level clusters (potentially the same groups as during session #3).

3. Ask them to decide on a subject, grade, and set of curriculum expectations to develop a unit plan for, utilizing the unite chart and other handouts. The goal of each group should be to come up with 3-5 possible lessons for the unit.

DISCUSSION (15 MINUTES)

As a large group, discuss how educators can act as cultural allies, working to advocate for and support Latino-Hispanic students.
These recommendations are a summary of tips and strategies from relevant literature, the participating students, and the teachers who collaborated with the authors of this guide. They are a starting point for addressing the issues identified by the Latino-Hispanic students involved in the project. It is important for teachers to develop their own strategies through participation in the workshops detailed in this toolkit.

**ACADEMIC EXPECTATIONS**

- Many ELL students will benefit from modified course expectations and materials. However, it is important to maintain high expectations and increase the difficulty of lessons as the students’ English language abilities improve (Ontario Ministry of Education, 2006).

**PREJUDICE**

- Invite the school board’s anti-racism officer to speak to the class about the importance of identifying and eliminating stereotypes.
- Contact local Latino-Hispanic organizations or community members to talk to the class about Latino-Hispanic people and their culture (see appendices for contact information of organizations in the Greater Toronto Area).
- Emphasize an anti-racist and inclusive curriculum in order to foster respect and diverse worldviews within the classroom and to meaningfully represent a diverse student population.

**FAIRNESS & ACCEPTANCE**

- Hold a training session in Culturally Responsive Teaching for fellow teachers and school staff.
- Be aware of ways that expectations with regards to classroom behaviour and learning styles may differ across (and within) cultures. Inform students clearly and explicitly about behaviour expectations in your school and your classroom. Facilitate an ongoing dialogue with students about ways in which behaviours and expectations both differ from and are similar to norms in the schools they previously attended. Encourage students to think critically about norms and expectations both in the school setting and beyond the classroom.

**IMPORTANCE OF FAMILY**

- Encourage the school to provide school-based employment or paid co-op opportunities to help students balance the need to contribute economically to their family and the desire for further education (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & GranadosCeja, 2011).
- Showing an interest in the student’s family can go a long way to creating a rapport with the student. Sharing some information about your own family can often make students feel a greater connection to the school community.

**VALUING DIVERSE EXPERIENCES**

- Include strong, accurate representations of Latino-Hispanic people in the classroom resources and materials you use.
- Utilize texts, literature, films, and biographies that reflect the lived experiences and perspectives of Latino-Hispanic people and celebrate Canada’s diversity.
- Encourage your school to use posters and displays that reflect cultural diversity. Allocate a portion of the school’s budget to ensure that some library books are available in the first languages of students, that arts programs such as music or drama clubs reflect cultural diversity in their programming, and that cross-cultural volunteer opportunities are available to all students (Ontario Ministry of Education, 2006).

**CHALLENGING CURRICULUM**

- Avoid using assumed cultural knowledge that may not be familiar to all students (Ontario Ministry of Education, 2006). For instance, math problems that assume an understanding of the value of local currency should be properly contextualized by providing necessary preknowledge to all students.
At the school level, promoting ethnocultural groups or clubs such as Spanish-speaking tutoring programs or Latino-Hispanic arts or cinema clubs may help to connect students with similar interests and backgrounds and help students to better manage language barriers (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

Establish a procedure for welcoming new students (Ontario Ministry of Education, 2006). School welcome signs and direction signs should be posted in the languages of the surrounding communities (Coelho, 2004).

Encourage the school to develop a brochure about the school and its staff. Have it translated into the necessary languages.

Use student guides or “ambassadors” who are trained to partner with new students in order to show them the school facilities, make introductions, help new students join clubs, and answer any questions (Coelho, 2004).

Help to clarify processes for seeking help and support including a clear complaint system that empowers every student to access the resources available to them (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

Form a diversity or anti-racism club to run multicultural events and to help in welcoming new students (Ontario Ministry of Education, 2006).

Introduce students to those sitting near them or to those with similar interests. Seat new students near classmates who speak the same language and connect them to their peers through group work.

Assign ELL students a classroom partner who has the same first language and ask them to help explain classroom activities and instructions, as well as translate key concepts (Ontario Ministry of Education, 2006).

Incorporate physical objects, illustrations, and diagrams into lessons. Present a “key visual” for each lesson (a diagram or chart showing the main ideas and the structure of the lesson), give instructions that use examples and model responses (Ontario Ministry of Education, 2006).

Employ small group work to help ELL students feel more comfortable speaking English with others, create an environment in which language errors are accepted as part of the learning process. Focus only on errors that hinder communication and model correct usage, emphasize guided reading activities, and give ELL students positive reinforcement (Ontario Ministry of Education, 2006).

Welcome students’ first languages into the classroom. Students can be encouraged to use their first language when preparing first drafts, mind-maps, notes, etc. In group work or pair activities, allow students who speak the same first language to work together (Ontario Ministry of Education, 2006). Welcoming a student’s first language improves students’ comprehension of the lesson material and helps them to feel welcomed and included in the class. Dual-language assignments that incorporate two languages are a valuable way to create opportunities for students to succeed, by allowing them to demonstrate knowledge using their first language (Cummins, et al., 2005).

One of the most important ways teachers can support new students is to develop rapport. This can be as simple as learning the correct pronunciation of the student’s name, consistently greeting the student by name, and expressing an interest in the student’s life and interests (Ontario Ministry of Education, 2006).
CULTURAL ALLY TRAINING: RESOURCES AND HANDOUTS
LEARNING NEEDS AND RESOURCES ASSESSMENT:
Cultural Ally Training, Pre-Engagement Reflection

Name: ____________________________________________________________

1. Explain your experience working with Latino-Hispanic students, or with students from marginalized groups.

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

2. What practices do you currently employ when working with these students?

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

3. What are you hoping to learn about through this training?

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

4. What do you hope this training will enable you to do?

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

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

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

<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>Explore and develop strategies to enhance the learning opportunities of marginalized students.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learn about barriers inhibiting the success of Latino-Hispanic learners.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Develop lesson/unit plans that include Latino-Hispanic perspectives and lived experiences.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discuss different resources available for educators working with Latino-Hispanic learners.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discuss different resources available for educators working with Latino-Hispanic learners.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

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

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
STUDENT ENGAGEMENT IN ONTARIO: STATISTICS

Cultural Ally Training, Session #2


1. Studies show that the high dropout rates among Latino-Hispanic students in Ontario is growing.

2. Some researchers have placed the dropout rate of Latino-Hispanic learners in Toronto at 40%.

3. The average dropout rate among all students in Toronto is cited at 23%.

4. The increased dropout rates of Latino-Hispanic students feed a cycle of reduced employment opportunities and growing poverty in the Latino-Hispanic community.

5. Only 25% of educators in Toronto feel comfortable teaching students who are identified as visible minorities.
Imagine that you are an eight-year-old Canadian who moves to a Latin American country. You have had very limited academic schooling or language training in Spanish. You can appreciate then that the students are very different from those in Canada, since they do not understand your culture, language, national identity, or history. Some of them cannot even place Canada on a world map. Their customs are different from yours and may even frighten you, and the limited Spanish you do know is insufficient to communicate your thoughts or comprehend the strange reality in which you find yourself.

School becomes quite difficult. The teachers speak quickly and expect you to comprehend new and foreign concepts taught in literature, science, and math just as quickly as the native-speaking students. You cannot afford to pay for extra Spanish classes that would help you to better understand the lessons taught at school, while your parents feel powerless to help you. As the days go by, you become increasingly demoralized. You used to dream of a better life here but now your disillusionment awakes you to a harsh reality.

Aside from missing your relatives and the many holidays celebrated in Canada, you find yourself facing stereotypes about Canadians that strip away and dishonour your identity. The society that you are part of is divided into various social classes and you belong to the lowest one because of your status as an “immigrant” or “foreigner”. If the negative stereotypes are not enough to make you feel rejected, the country’s statistics will, because they predict a dire economic future for you.
External factors are usually beyond the control of teachers and schools, and include economic, social, cultural, family and psychological variables. The economic situation of the family of the student is an important variable. The Brown Report indicates that dropout rates among Toronto students from poor families are three times higher than those of students from wealthier families. In many cases, economic difficulties are related to nutritional deficiencies, to scarcity of other resources (e.g. books, computers), to limited contact with parents (who sometimes hold two or three jobs to survive) and to the need to work during adolescence, which can lead to absenteeism, to delays in the fulfillment of assignments, to the low performance in exams, and eventually to early school leaving. In many of these families, parents’ and children’s educational aspirations and expectations tend to be lower than in families with higher income and educational levels.

Particularly important in the case of our community is the migratory dimension, which affects both generation 1.5 (those who migrate during childhood and adolescence) and the second generation (children of Latin Americans born in Canada). The former must make a simultaneous transition to a different society, a new language, and an unfamiliar educational system (with its own curriculum and school culture) and this transit can be uncomplicated or traumatic. The latter often face the typical conflicts of adolescence with the added complication of serious identity crises. In any occasion, both groups experience discrimination and racism, and the problems are much more severely multiplied in immigrant families without legal status. Finally, we should not underestimate the impact of consumerism. Sometimes teenagers begin to work not so much because of urgent economic necessities, but to purchase consumer goods that generate pleasure or social prestige, and evidently those hours spent in the workplace compete with hours dedicated to study.

Internal factors include the official curriculum, textbooks, teachers’ characteristics, extracurricular activities, support services, the hidden curriculum, and peer interaction. Generally, children of Latin American origin do not tend to see themselves reflected in the curriculum or in the profile of the teachers, and this can generate alienation, absence of role models, erosion of self-esteem and lack of interest for the content. Extracurricular activities and support services include English classes, tutoring, and other mechanisms aimed at promoting equality of educative opportunities for those students who are left behind by different reasons. The fewer support structures are in place, the higher the possibilities that students who are already in difficulties abandon their studies.
The hidden curriculum consists of a set of social dynamics that take place within schools and include not only the transmission of values, norms and beliefs, but also differentiated interactions - many times unconscious - between teachers and students. An example of this is the Pygmalion effect, which refers to the relationship between teacher’s expectations and student achievement, like a self-fulfilling prophecy. Then, if Spanish-speaking students perceive signals - explicit or subtle - that the school does not expect high academic success from them, sooner or later they accept that message. These messages that reflect expectations are also present in peer relations, which sometimes include dynamics of segregation or self-marginalization of minority groups.

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

---

5 Pygmalion effect or Rosenthal effect is the phenomenon in which the greater the expectation place upon people, the better they perform.
# “OUR VOICES” REFLECTION

Cultural Ally Training, Session #2

<table>
<thead>
<tr>
<th>STORY</th>
<th>STORY REACTION, REFLECTIONS, IMPLICATIONS FOR YOUR TEACHING PRACTICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>LESSON/CONTENT</td>
<td>CLASS/GRADE</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Notes on Additional Resources & Further Learning

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

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

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


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

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

---

**CURRICULAR CONNECTIONS**

**Cultural Ally Training, Session #4**

<table>
<thead>
<tr>
<th>SUBJECT/GRADE</th>
<th>EXPECTATION AREA</th>
<th>SPECIFIC EXPECTATIONS</th>
<th>SUGGESTED ACTIVITIES</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH</td>
<td>Oral Communication: Listening to Understand</td>
<td>Demonstrating Understanding of Content</td>
<td>- Listen to a reading of a Latino-Hispanic poem and create a web or a mind map identifying rhetorical devices used in the text and earmarking cultural and geographical references.</td>
<td>- Bird by Pablo Neruda (<a href="http://www.poemhunter.com/poem/bird/">http://www.poemhunter.com/poem/bird/</a>)</td>
</tr>
<tr>
<td>GRADE II &amp; 12</td>
<td>1.4 Identify the important information and ideas in both simple and complex oral texts in several different ways.</td>
<td>- Summarize and explain the central arguments of the poem using tools such as a graphic organizer, a series of drawings, a storyboard or tableaux. Allow students to depict the main events or ideas in an oral text.</td>
<td>- Yo Soy Un Hombre Sincero (I am an honest man), from José Martí’s poetry collection.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Investigate the lives of Pablo Neruda and José Martí.</td>
<td>- Versos Sencillos (Simple Verses), which became the lyrics to the famous song Guantanamera.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Investigate Chile and Cuba, the birthplaces of these authors.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
could be guided to connect the poem’s message with the author’s life (Jorge Etcheverry came to Canada after fleeing the 1973 Chilean coup). P45.

- Jorge Etcheverry, De Chacharas y Largavistas (excerpt from a novel). This passage describes a new immigrant searching for a job and trying to adjust to life in Canada. P48.

- Alejandro Saravia, La Noche de Miguel (short story). The author explores issues of aboriginal identity through this story about an Aymara boy who doesn’t want to be taken to work in the city. Maybe too dark? P164.

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

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

**Resource:** The Danger of a Single Story, Chimamanda Adichie: [http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html](http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html)

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

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

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

<table>
<thead>
<tr>
<th>SUBJECT/GRADE</th>
<th>EXPECTATION AREA</th>
<th>SPECIFIC EXPECTATIONS</th>
<th>SUGGESTED ACTIVITIES</th>
<th>RESOURCES</th>
</tr>
</thead>
</table>
| **ENGLISH** G **R** **A** **D** **E** 9 & 10 | **Reading and Literature:** Reading for Meaning | **Critical Literacy** | • Have students research how the historical and/or cultural content of a novel by a Latino-Hispanic author, set in a Latino-Hispanic country or featuring a Latino-Hispanic protagonist, impacts the social attitudes expressed by the characters. Allow students to compare the perspectives in the novel to current events or social issues. | • Y No se lo Tragó la Tierra /And the Earth Did Not Devour Him- by Tomás Rivera. Translated by Evangelina Vigil-Peron. Arte Público Press, 1995.  

Investigate the role culture plays in aspects and themes of a novel throughout a novel study.
<table>
<thead>
<tr>
<th>SUBJECT/GRADE</th>
<th>EXPECTATION AREA</th>
<th>SPECIFIC EXPECTATIONS</th>
<th>SUGGESTED ACTIVITIES</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Canadian and World Studies: A Geographic Analysis: Grade 12</strong></td>
<td><strong>Geographic Foundations: Space and Systems</strong></td>
<td>Explain why places and regions are important to the identities of selected human groups. Explain how point of view influences an individual’s perceptions of a place.</td>
<td>• Explore the identities of 3 distinct Indigenous groups in Latin America. For instance: the Mayan (Guatemala), Aztec (Mexico) or the Guarani people (South America).</td>
<td>• Time Among the Maya: Travels in Belize, Guatemala, and Mexico by Ronald Wright</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Explore the current day context of the three groups. Have students explore patterns of settlement and immigration in Toronto.</td>
<td>• Land Without Evil: A Novel by Matthew J. Pallamary</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Students can work to design a study of settlement patterns in Toronto, carry out fieldwork, and analyze their results. This lesson would aim to build a deeper understanding of Canadian immigration patterns through a handsom activity (conducting local surveys) that both engages students and builds connections between curriculum material and students’ daily lives.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• By conducting surveys or interviews with new Canadians, students have an opportunity to put themselves “in the migrants’ shoes”. As well, the process of collecting individual stories through interviews places an emphasis on the diversity within the chosen community and the uniqueness of every individual. This exercise illustrates the integration and importance of migrant communities to the city’s culture and economy and challenges the common idea of “ethnic enclaves” as isolated.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUBJECT/GRADE</td>
<td>EXPECTATION AREA</td>
<td>SUGGESTED ACTIVITIES</td>
<td>RESOURCES</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>------------------</td>
<td>----------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Predict future locations of businesses, industries, and transportation systems in Canada.</td>
<td>● By conducting surveys or interviews with new Canadians, students have an opportunity to put themselves “in the migrants’ shoes”. As well, the process of collecting individual stories through interviews places an emphasis on the diversity within the chosen community and the uniqueness of every individual. This exercise illustrates the integration and importance of migrant communities to the city’s culture and economy and challenges the common idea of “ethnic enclaves” as isolated.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Summarize ways in which the economies of Canada and the rest of the world are interdependent.</td>
<td>● Conducting interviews and surveys can places a high value on the skills and knowledge of students who are newcomers (for example Spanish language skills and a first-hand understanding of the process of migration).</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Recognize the similarities among cultures and the need to respect cultural differences.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Identify and explain the factors influencing demographics and migration in Canada.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Develop and use appropriate questions to define a topic, problem, or issue and to focus a geographic inquiry.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Gather geographic information from primary sources (e.g., field research, surveys, interviews) and secondary sources (e.g., reference books, mainstream and alternative media, the Internet) to research a geographic issue.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Use graphic organizers (e.g., semantic webs, timelines, future wheels, analogy charts, Venn diagrams) to clarify and interpret geographic information.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Use different types of maps (e.g. road, topographical, thematic) to interpret geographic relationships, including changes over time in a specific location.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Use appropriate statistical methods (e.g. calculate averages, medians, correlations) and categories of data (e.g. population distribution, density, migration rates) in geographic analysis, observing accepted conventions.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Use appropriate statistical methods (e.g. calculate averages, medians, correlations) and categories of data (e.g. population distribution, density, migration rates) in geographic analysis, observing accepted conventions.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Provide appropriate and sufficient geographic evidence and well-reasoned arguments to support opinions and conclusions.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Analyse a regional or national geographic issue on the basis of information gathered through research (e.g. designate a World Heritage Site; select the best site for a particular manufacturing industry).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Communicate the results of geographic inquiries, for different audiences and purposes, using a variety of forms (e.g. reports, role plays, presentations, essays) and including geographic visual supports, both conventional (e.g. photographs, charts, graphs, models, organizers, diagrams, maps) and geotechnological (e.g. computer-generated maps and graphs, aerial photographs, satellite images).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Use appropriate terminology (e.g. location, place, region, pattern, urban, suburban, rural, wilderness) to communicate results of geographic inquiries.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Notes on Additional Resources & Further Learning

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


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


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

---

### THE ENVIRONMENT AND RESOURCE MANAGEMENT: GRADE 11 & 12, WORKPLACE PREPARATION (CGR4E UPDATED 2007)

<table>
<thead>
<tr>
<th>SUBJECT/GRADE</th>
<th>EXPECTATION AREA</th>
<th>SPECIFIC EXPECTATIONS</th>
<th>SUGGESTED ACTIVITIES</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human-Environment Interactions</td>
<td>Identify the ways in which Indigenous peoples interact with the natural environment. Explain the main beliefs underlying a variety of perspectives on an environmental or resource management issue.</td>
<td>Explore the how Indigenous peoples of Central America interact with their natural environment. Investigate the impacts these interactions have on current social, political and economic climates in South and Central America.</td>
<td><a href="http://www.newworldencyclopedia.org/entry/Indigenous_peoples_of_the_Americas">http://www.newworldencyclopedia.org/entry/Indigenous_peoples_of_the_Americas</a>. This is a great resource for a general overview of the Indigenous peoples of Latin America. With a section on agriculture.</td>
<td><a href="http://www.cultural-survival.org/ourpublications/csq/article/indigenous-cultures-and-protected-areas-central-america">http://www.cultural-survival.org/ourpublications/csq/article/indigenous-cultures-and-protected-areas-central-america</a>. This is a good position paper offering a current perspective of environmental issues affecting Indigenous people in Latin America.</td>
</tr>
<tr>
<td>Building Knowledge and Understanding</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning through Application</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

Notes on Additional Resources & Further Learning

- Investigate the connection between land, culture and spirituality in Latin America.
### Notes on Additional Resources & Further Learning

- Investigate the Mayan calendar and numerals

---

### Interface Design

<table>
<thead>
<tr>
<th>SUBJECT/GRADE</th>
<th>EXPECTATION AREA</th>
<th>SPECIFIC EXPECTATIONS</th>
<th>SUGGESTED ACTIVITIES</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRINCIPLES OF MATHEMATICS, GRADE 9</strong></td>
<td>Make connections among mathematical concepts and procedures, and relate mathematical ideas to situations or phenomena drawn from other contexts (e.g., other curriculum areas, daily life, current events, sports).</td>
<td>Variety of Texts 1.1 Read student and teacher selected texts from diverse cultures and historical periods, identifying specific purposes for reading.</td>
<td>• Explore Latin American contributions to mathematics, specifically Mayan mathematics which is recognized as the most sophisticated mathematical system ever developed in the Americas, and the Mesoamerican number system which played a vital role in the development of modern day commerce.</td>
<td>• Chicanos have Math in their blood, Chapter 7 of Rethinking Mathematics by Eric Gustsetin (2006) • Multicultural Math: Lessons from the Mayas - <a href="http://www.nea.org/tools/lessons/47756.htm">http://www.nea.org/tools/lessons/47756.htm</a></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>SUBJECT/GRADE</th>
<th>EXPECTATION AREA</th>
<th>SPECIFIC EXPECTATIONS</th>
<th>SUGGESTED ACTIVITIES</th>
<th>RESOURCES</th>
</tr>
</thead>
</table>

---
### CANADIAN HISTORY SINCE WWI, GRADE 10, APPLIED (CHC2P UPDATED 2007)

<table>
<thead>
<tr>
<th>SUBJECT/GRADE</th>
<th>EXPECTATION AREA</th>
<th>SPECIFIC EXPECTATIONS</th>
<th>SUGGESTED ACTIVITIES</th>
<th>RESOURCES</th>
</tr>
</thead>
</table>

- Christian Izquierdo (Cuba – AB): Award-winning entrepreneur, CEO of DevFacto Technologies
- Claudio Cuello (Argentina – QC): Neuroscientist named Officer of the Order of Canada in 2010
- Fausto Padilla (Ecuador – ON): Former UN staffer and international human rights lawyer fluent in seven languages
- Jose Bautista (Dominican Republic – ON): The world’s most dangerous baseball player, plays for the Blue Jays
- Jose Suarez (Puerto Rico – ON): Senior VP at SNC-Lavalin and supporter of women and children’s rights
- Marina Jimenez (Spain – ON): Journalist and member of the Globe and Mail’s editorial board
- Mario Bunge (Argentina – QC): McGill University philosopher, scientist, and the author of close to 100 books
- Paola Murillo (Colombia – BC): Organizer of the Carnaval del Sol, the largest Hispanic event in Vancouver

### Notes on Additional Resources & Further Learning

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

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

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

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

**Resource:** *Between: Living in the Hyphen* (40 min): [http://www.nfb.ca/film/between_living_in_the_hyphen/](http://www.nfb.ca/film/between_living_in_the_hyphen/)

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

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

**Description:** This documentary follows a poverty-stricken father from Central Mexico, along with several of his countrymen, as they make their annual migration to Southern Ontario to pick tomatoes.

**Resource:** *A Needle in a Haystack: Tracing Canadian Garment Connections in Mexico and Central America* ([http://en.maquilasolidarity.org/node/459?sess89c5db41a82abcd7da7c9ac60e04ca5f=wpshhah](http://en.maquilasolidarity.org/node/459?sess89c5db41a82abcd7da7c9ac60e04ca5f=wpshhah))

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

**Note to Teachers:** The original report is too long and technical for students to read in full but a shorter text could be prepared by summarizing and by excerpting key quotations, especially the quotes provided by factory workers themselves. Alternatively, a number of simpler resources exist on the topic of maquiladoras from a U.S. perspective and these could be combined with some Canadian context drawn from this report. This lesson could also incorporate video such as the 2006 documentary, *Maquilapolis: City of Factories* ([http://www.pbs.org/pov/](http://www.pbs.org/pov/))
**Resource:** Texts exploring the Mennonite community in Mexico, which originated in Canada: http://www.gameo.org/encyclopedia/contents/M36505ME.html and http://geonomexico.com/?p=1470

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


**Resource:** NFB list of written resources for teaching about immigration in Canada: http://www3.onf.ca/duneculturealautre/profs_txt.php?id=2029

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

http://www.thinkfinity.org/partner-search?start=0&partner=4&partner_value=no&from_links=&txtKeyWord=migration&txtKeyWord2=migration&narrow=1&chkGrade%5B%5D=grades%3A6%7Cgrades%3A7%7Cgrades%3A8&chkGrade%5B%5D=grades%3A9%7Cgrades%3A10%7Cgrades%3A11%7Cgrades%3A12&chkPartner%5B%5D=Xpeditions
# Latino-Hispanic Literature

**Cultural Ally Training, Session #4**

<table>
<thead>
<tr>
<th>Period</th>
<th>Texts</th>
</tr>
</thead>
</table>
| PRE-COLUMBIAN: BEFORE 1492    | - Anonymous/Unknown  
  - The Book of Chilam Balam of Chumayel  
  - Popol Vuh: The Sacred Book of the Ancient Maya Quiche  
  - Ollantay an Ancient Inca Dream |
| COLONIAL CONQUEST: 1492-1810  | - De Alvarado, Pedro. The Ancient Account of the Conquest of Guatemala in 1524 |
| MODERN LITERATURE: 1810-ONWARD|                                                                      |

## Annotated Resources

- **Latinocanada: A Critical Study of Ten Latin American Writers of Canada**, Hugh Hazelton. This book contains stories and poems written by prominent Hispanic-Canadian writers and a wealth of information about the authors’ lives and their broader work. A few included texts that may be suited to classroom study include:
  - **JORGE ETCHEVERRY**, *The Permanence of Voice* (poem). Explores the need to find self-expression and raise one’s voice within a repressive political environment. Students could be guided to connect the poem’s message with the author’s life (Jorge Etcheverry came to Canada after fleeing the 1973 Chilean coup). P45.
  - **JORGE ETCHEVERRY**, *De Chacharas y Largavistas* (excerpt from a novel). This passage describes a new immigrant searching for a job and trying to adjust to life in Canada. P48.
  - **ALEJANDRO SARAVIA**, *La Noche de Miguel* (short story). The author explores issues of aboriginal identity through this story about an Aymara boy who doesn’t want to be taken to work in the city. Maybe too dark? P164.
  - **PABLO URBANYI**, *Siempre Algo Mas* (short story). This story is about a dissatisfied university professor living in Canada who finds that he always needs “one more thing” before he can start his book. P206.
  - Note to Teachers: The biographies and analysis found in this book are likely too detailed for students to read directly, but some of this content (summarized or excerpted) would be useful in some cases in order to help students contextualize. This book also contains numerous other poems that could be appropriate for study.

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

- **Note to Teachers:** Besides simply reading and analyzing one of Martí’s works, students could compare the effect of the poem, “I Am an Honest Man,” to the effect produced by the same words in song. Students could also be led through a comparison of Martí’s ideas as they are expressed in poetry versus how they are expressed in his political writings (one suggestion for such a comparison can be found here: [http://cnx.org/content/m38225/latest/?collection=col11319/latest](http://cnx.org/content/m38225/latest/?collection=col11319/latest))

---

59
FURTHER RESOURCES

- VICUNA, CECILIA and ERNESTO LIVON GROSMAN (Editors): The Oxford Book of Latin American Poetry
  - Compilation of poetry by Latino-Hispanic authors with original Spanish text and English translations side by side

- BORGES, JORGE LUIS:
  - Dream tigers
  - The Gold of the Tigers (selected Later Poems)

- CARDENAL, ERNESTO:
  - Apocalypse and Other Poems
  - Homage to the American Indians

- CISNEROS, ANTONIO: The Spider Hangs Too Far from the Ground

- DARÍO, RUBÉN: Selected Poems of Rubén Darío

- GUILLEN, NICOLAS:
  - Man Making Words: Selected Poems of Nicolas Guillen
  - Patria o Muerte! The Great Zoo and Other Poems

- HERNÁNDEZ, JOSÉ: The Gaucho Martin Fierro

- HUIDOBRO, VICENTE: Arctic Poems

- LIHN, ENRIQUE: The Dark Room and Other Poems

- MISTRAL, GABRIELA: Selected Poems of Gabriela Mistral

- NERUDA, PABLO:
  - The Early Poems
  - Elementary Odes
  - The Heights of Macchu Picchu
  - Twenty Love Poems and a Song of Despair

- PARRA, NICANOR:
  - Emergency Poems
  - Poems and Anti-Poems

- PAZ, OCTAVIO
  - Configurations
  - Early Poems
  - Sun Stone (Piedra de Sol)

ANNOTATED RESOURCES

- TERESA TOTEN (editor): Piece by Piece: Stories about Fitting into Canada
  - No direct Latin America connection, but this is a collection of authors writing about their arrival to Canada.

- ANTHONY JOHN CAMPOS: Mexican Folk Tales
  - Description: A collection of Chicano legends and folk stories covering a variety of topics, along with a foreword contextualizing the stories and tracing some of their origins.
  - Note to Teachers: These stories would make an interesting addition to a unit on fables and folk-stories. They are all very short and written in a very clear, straightforward way.
SHORT STORIES & COLLECTIONS

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

ANNOTATED RESOURCES

- CARMEN AGUIRRE: The Refugee Hotel
  - This play is set in a run-down hotel in 1974 and explores the experiences of refugees. Months after the start of the Pinochet regime, eight Chilean refugees struggle to decide if fleeing their homeland means they have abandoned their friends and responsibilities.
  - Something Fierce (Chapters one and two), Carmen Aguirre. This memoir, written by a Chilean-Canadian, is the first account ever published about life in the Chilean resistance. These initial chapters describe the family fleeing Chile for asylum in Canada, the step-father's involvement in petitioning the Trudeau government to accept Chilean refugees, and the family's return to South America to join the resistance movement.
  - Description: As discussed by the author in an interview (http://www.dmpibooks.com/author/douglas-mcintyre/carmen-aguirre/interview), this marked the first time in Canadian history that refugees fleeing right-wing dictatorship in developing nations were accepted into Canada. Canada received thousands of Chilean refugees who were labour leaders, political activists, part of the intelligentsia, resistance leaders, members of Allende’s government, and highly trained professionals who had supported Allende. The Canadian government’s website notes that Canada was initially reluctant to take these refugees. Despite pressure from Amnesty International, church, labour, and Latino groups, the government did not want to antagonize Chile's new administration or its supporter, the United States. This also marked one of the first times that ideological rather than racial considerations become a determining factor in Canada’s admissions policy (http://www.cic.gc.ca/english/resources/publications/legacy/chap-6a.asp#chap6-15).
  - Note to Teachers: This excerpt could be an interesting way to introduce an exercise exploring memoir-writing or narrative non-fiction. This text also represents an opportunity to connect with students’ Geography or History curriculums. For example, this text or another exploring the Chilean refugees of 1973 could be connected with the geography textbook Chapter 6 (Forging Our Legacy: Canadian Citizenship and Immigration, 1900–1977) or with the History textbook Chapter 20 (Canada as a Multicultural Nation), which includes a discussion of Trudeau’s multiculturalism act (p395) and mentions the Chilean refugees (p399).

- GUILLERMO VERDECCHIA: Fronteras Americanas
  - This play is about identity and the challenges of being a “hyphenated Canadian” and takes the form of a personal monologue. The author explores Latino stereotypes, cultural belonging, and his own journey back to his native land of Argentina. Fronteras Americanas won the 1993 Governor General’s Award for Drama.
  - Description: As discussed by the author in an interview (http://www.dmpibooks.com/author/douglas-mcintyre/carmen-aguirre/interview), this marked the first time in Canadian history that refugees fleeing right-wing dictatorship in developing nations were accepted into Canada. Canada received thousands of Chilean refugees who were labour leaders, political activists, part of the intelligentsia, resistance leaders, members of Allende’s government, and highly trained professionals who had supported Allende. The Canadian government’s website notes that Canada was initially reluctant to take these refugees. Despite pressure from Amnesty International, church, labour, and Latino groups, the government did not want to antagonize Chile's new administration or its supporter, the United States. This also marked one of the first times that ideological rather than racial considerations become a determining factor in Canada’s admissions policy (http://www.cic.gc.ca/english/resources/publications/legacy/chap-6a.asp#chap6-15).
  - Note to Teachers: Analysis of Fronteras Americanas and some background information about the author and play can be found here: http://journals.hil.unb.ca/index.php/tric/article/view/7169/8228
  - Along with reading and/or performing the script (or a portion from it), students could write a review discussing how well they feel the play addresses issues of stereotypes or the experience of immigration. To prepare, students could read and discuss one positive review and one negative review. The following are both reviews of a 2011 performance of Fronteras Americanas: Negative review: http://www.theglobeandmail.com/arts/theatre-and-performance/fronteras-americanas-remount-without-a-cause/article628789/ Positive review: http://www.thestar.com/entertainment/article/991992--theatre-review-crossing-new-frontiers
FURTHER RESOURCES

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

ANNOTATED RESOURCES

- ESMEARALDA SANTIAGO: When I was Puerto Rican
  - Description: This memoir describes the early life of Esmeralda. When her mother moves with Esmeralda and her six siblings to New York, Esmeralda must learn new rules, a new language, and eventually take on a new identity. This book focuses strongly on the experience of arrival and the feeling of not belonging fully to either American or Puerto Rican culture.
  - Note to Teachers: This novel is written as a fairly straightforward narrative and should not be technically challenging for most students. This book also does not require significant background historical or geographic knowledge. A Spanish version has also been published under the title “Cuando Era Puertorriqueña.”

- JULIA ALVAREZ: How the Garcia Girls Lost their Accents
  - Description: This novel tells the story of four sisters who must adjust to life in the United States after having to flee from the Dominican Republic. The story is told through a series of episodes beginning in adulthood in the US, and moving backwards to their upper-class childhood on the island.
  - Note to Teachers: Because of the fact that this book’s chapters follow in reverse chronological order, students may find the story difficult to follow at times and some guidance (for example developing a timeline as a class) may be helpful. However, the chapters function well as stand-alone stories so examining an excerpt may work well. Although the story is one of migration, this is not the major theme of the book as the writing is focused more around issues of gender roles, class, generation gaps, and family.

- CRISTINA GARCIA: Dreaming in Cuban
  - Description: The story of a family divided by the Cuban revolution. It is the family story of Celia del Pino, and her husband, daughter and grandchildren, from the mid-1930s to 1980.
• JOSE LATOUR: Outcast
  Description: Jose Latour is a Cuban-Canadian crime fiction writer. Latour fled Cuba with his wife and children after publishing “The Fool,” a novel based on a real-life case of corruption in the ministries of the Interior and the Armed Forces. His novel, “Outcast,” is a mystery following a Cuban teacher who is suddenly given the chance to immigrate to the U.S. with the help of a stranger who later betrays him. The novel provides insights into both the Cuban and U.S. societies. An interview with the author is also available, which touches on the process of migration and his feelings about Canada. http://blogs.canoe.ca/parker/general/jose-latour-man-of-mystery-%E2%80%94-and-action/
  Note to Teachers: This may be a good novel to recommend as independent reading for students interested in the mystery genre or in Cuba.
  **NB: This novel does not contain explicitly sexual scenes, but does contain discussions of sex and sexuality and some sexually explicit vocabulary.

• SANDRA CISNEROS: The House on Mango Street
  Description: This novel explores the life of a young girl named Esperanza who is growing up in a Chicago Mexican and Puerto Rican neighborhood and trying to leave her impoverished life behind.
  Note to Teachers: A large number of high-school level lesson plans have been developed around this novel. See for example http://urbandreams.ousd.k12.ca.us/lessonplans/mango_street2/index.htm

• Junot Diaz: The Brief Wondrous Life of Oscar Wao
  Description: Diaz’s novel is simultaneously a story about the doomed life of an awkward and geeky young man (a second-generation immigrant to the U.S.) and a history lesson on the brutal dictatorship that shook the Dominican Republic.
  Note to Teachers: The text of this novel employs frequent references to the history of the Dominican Republic and to a number of fantasy novels. The author provides some footnotes that expand on these topics but students will likely benefit from some additional background information or from an opportunity to research these notes further. Studying a chapter or excerpt as a guided reading or using a jigsaw puzzle approach to researching and sharing with the class may work well.
  **NB: This resource is written in the voice of the teenaged Oscar Wao. The tone throughout the novel is thus quite informal and the book contains a lot of slang including swear words and sexual slang. Teachers may wish to review a few pages of this resource to judge its suitability before planning to use it in the classroom.

FURTHER RESOURCES

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

CASTELLANOS, ROSARIO: The Nine Guardians

COELHO, PAOLO: The Alchemist

CORTAZAR, JULIO:
- Hopscotch
- 62: A Model Kit

Donoso, Jose: The Obscene Bird of the Night

Fuentes, Carlos:
- The Death of Artemio Cruz
- Terra Nostra

GALLEGOS, RÓMULO: Dona Barbara

GÁLVEZ, MANUEL: Nacha Regules

GARCÍA MARQUEZ, GABRIEL:
- One Hundred Years of Solitude
- The Autumn of the Patriarch

GUIRALDES, RICARDO: Don Segundo Sombra

GUZMAN, MARTIN LUIS:
- The Eagle and The Serpent
- Memoirs of Pancho Villa

ICAZA, JORGE: The Villagers (Huasipungo)

ISAACS, JORGE: MARÍA: A South American Romance

LEZAMA LIMA, JOSÉ: Paradiso

LÓPEZ Y FUENTES, GREGORIO: El Indio

ONETTI, JUAN CARLOS: A Brief Life

PARRA, TERESA DE LA: Mama Blanca’s Souvenirs

PRIETO, GENARO: The Partner

PUIG, MANUEL: The Buenos Aires Affair

RIVERA, JOSÉ EUSTASIO: The Vortex

ROA BASTOS, AUGUSTO: Son of Man

ROJAS, MANUEL: Born Guilty

RULFO, JUAN: Pedro Paramo

SABATO, ERNESTO: The Outsider

VILLAVERDE, CIRILO: CECILIA VALDÉS: A Novel of Cuban Customs

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


Gibbs, J. (2006). Reaching All by Creating Tribes Learning Communities. Windsor, California: CenterSource Systems, LLC.


PARTICIPATORY ACTION RESEARCH THROUGH DIGITAL STORYTELLING

A Facilitators Guide
This project was undertaken by Pueblito Canada with support from the Hispanic Development Council.

Pueblito Canada has worked to provide opportunities for education and a healthy childhood for children and youth in Latin America since 1974. While Pueblito continues its work in Latin America, we believe that it is time to connect our international work with the struggles of children and youth in our communities in Canada.

The Hispanic Development Council is an active community-based organization that works to meet the needs of Latino-Hispanic youth in the city of Toronto. HDC’s youth program includes research focused on youth engagement in Toronto’s education systems.

This project and resource could not have been created without the support and collaboration of the Toronto Catholic District School Board.

This project was made possible through a generous grant from the Ontario Trillium foundation.

Author: Natasha Nancekivell

Contributing Authors: Katie Daly, Silvia Marroquin-Ponce and Karla Aguilar

Advisory Commitee: Luis Carillo, Marcela Duran, Daniela Garcia, Fernando Garcia, Dr. Dolana Mogadime, Esperanza Moreno, Duberlis Ramos, Dr. Michael Sullivan

Editors: Katie Daly and María Paola Wong

Copyright © 2013 by Pueblito Canada

All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without proper citations.

Every reasonable precaution has been taken to trace the owners of copyrighted material and to make due acknowledgement. Any omission will gladly be rectified in future printings.


1st Edition Design: Edgar González

2nd Edition Design: Ricardo Iglesias

Printed in Toronto, Canada.
The Our Voices in School Toolkit was developed based on 12 Participatory Action Research (PAR) workshops facilitated with 9 Latino-Hispanic students. These afterschool workshops could also be run over the course of 2 full weekends (3 full 8-hour sessions and 1 8-hour independent work session). The workshops used participant-driven methodologies, which centered around digital storytelling as a tool for youth to articulate the ways in which political, economic, social, and cultural conditions hinder their engagement in Toronto classrooms. Using PAR, the workshops resulted in the production of 8 digital stories, which constitute the foundation of the Our Voices in School Toolkit. The toolkit and the digital stories are the concrete outcomes of the workshop process.

Using digital storytelling as the anchor of the PAR process enabled participants to express their experiences and perspectives through their own words and approaches. The students were thoroughly informed about the goals of the research and the anticipated outcomes. Learners who took part in the workshops shared and analyzed their own experiences by participating in each phase of the toolkit development from planning to drafting, as well as evaluating the effectiveness of the workshops. By empowering participants as experts, asking them to define the problems and solutions that impact them within the context of schooling, the PAR process helped ensure that the workshops reflected issues and priorities that matter most to participants.

Digital storytelling is a powerful process and was central to our PAR methodology because it empowers youth to speak for themselves about their own experiences and perspectives. Digital storytelling incorporates still images, voice-over narration, sound, music, and video clips to create short first-person video narratives. Examples of digital stories are available on the Center for Digital Storytelling YouTube page: <http://www.youtube.com/user/CenterOfTheStory> and the stories created in the Our Voices in School project are available at <https://vimeo.com/45515040> (password: OVIS private screener). Using digital storytelling in PAR workshops allowed participants to work at their own comfort levels in a supportive environment where trust, honesty, and high expectations for all participants were emphasized. The multidimensional aspect of digital storytelling, which combines visual, verbal, and aural elements, facilitates an empowering process where youth combine their own imaginations with creative tools, and support that enhances their ability to communicate about challenging experiences and perspectives. Digital storytelling encourages creative thinking and helps youth realize their potential for self-expression by telling stories that, when shared, create opportunities for learning, cross-cultural communication, dialogue, and action focused on social justice and equality.

The PAR workshops focused on themes relating to gender and class, as well as the relationships between students, teachers, and their respective communities. Within the development of the Our Voices in School Toolkit, the digital storytelling workshops helped participants define best practices for teachers who are working to build classrooms that support and nurture diversity. Participants in the digital storytelling workshops were encouraged to engage in dialogue and critical thinking around global issues, such as peace and conflict, trade, socio-economic structures, diasporic experiences, and migration. The structure of the workshops successfully enabled project participants to make connections between these issues and their personal experiences as Latino-Hispanic youth within the school system. Throughout the PAR process, workshops were adjusted according to students’ ongoing feedback.

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

<table>
<thead>
<tr>
<th>Session</th>
<th>Duration</th>
<th>Activity</th>
<th>Topic &amp; Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshop #1: An Introduction</td>
<td>40 MIN</td>
<td>Introduction and Community Meal</td>
<td>Introduce the project and the reasons behind it while enjoying food from various South American countries (or whatever is appropriate within the given context). Use student-friendly language to clearly define project objectives and learning goals.</td>
</tr>
<tr>
<td></td>
<td>30 MIN</td>
<td>Icebreakers</td>
<td>Through icebreaker games and activities, students and educators build trust that will enable higher comfort levels when sharing meaningful perspectives and experiences throughout the workshop series.</td>
</tr>
<tr>
<td></td>
<td>50 MIN</td>
<td>Discussion and Screening of excerpts from Our Voices in Schools Digital Stories</td>
<td>Co-construct ground rules and consequences emphasizing punctuality and mutual respect. Following this, students share reflections and appreciations of the positive elements in the student-made exemplar films.</td>
</tr>
<tr>
<td>Workshop #2: Focus on the Theme of the Digital Storytelling workshops: Education Systems &amp; Multiculturalism</td>
<td>60 MIN</td>
<td>Discussion and Community Meal</td>
<td>Students share thoughts on what they like and dislike about school while enjoying food from various South American countries (or whatever is appropriate within the given context).</td>
</tr>
<tr>
<td></td>
<td>20 MIN</td>
<td>Energizer</td>
<td>Debate topic: Is Toronto a multicultural city?</td>
</tr>
<tr>
<td></td>
<td>40 MIN</td>
<td>Debate</td>
<td></td>
</tr>
<tr>
<td>SESSION</td>
<td>DURATION</td>
<td>ACTIVITY</td>
<td>TOPIC &amp; ISSUES</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
<td>----------</td>
<td>----------------</td>
</tr>
<tr>
<td>Workshop #3: Storytelling</td>
<td>40 MIN</td>
<td>Storytelling Techniques and Community Meal</td>
<td>Lead a discussion on storytelling techniques while everyone enjoys food from various South American countries (or whatever is appropriate within the given context). If possible, invite a professional storyteller to facilitate this workshop. Participants connect storytelling practices and philosophies with the concept that everyone has a personal story. Students apply the techniques modeled by participating in a storytelling circle. Learners work together to craft stories. Participants learn to use their voices to share their individual experiences as Latino-Hispanic students with the group. Workshop participants begin to understand the importance of sharing personal experiences and the power behind personal narratives. This workshop can be integral in terms of group fusion and bonding, as well as developing students’ confidence to articulate their stories.</td>
</tr>
<tr>
<td></td>
<td>30 MIN</td>
<td>Group Storytelling Circles Interspersed with Energizers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>50 MIN</td>
<td>Discussion and Screening of excerpts from Our Voices in Schools Digital Stories</td>
<td></td>
</tr>
<tr>
<td>Workshop #4: Script Writing</td>
<td>50 MIN</td>
<td>Script Writing Techniques and Community Meal</td>
<td>Participants explore a variety of techniques they can put into practice in order to develop the scripts for their digital stories while everyone enjoys food from various South American countries (or whatever is appropriate within the given context). Consider inviting a professional screen play or script writer to facilitate this workshop. Participants continue to bond as a group and to develop their comfort level in sharing their experiences through trust building icebreaker activities. Students begin the challenging task of putting into writing their reflections about school and their experiences as members of the Latino-Hispanic diaspora.</td>
</tr>
<tr>
<td></td>
<td>15 MIN</td>
<td>Independent writing warm up with free writing and trust building icebreaker activities</td>
<td></td>
</tr>
<tr>
<td></td>
<td>55 MIN</td>
<td>Focus on students’ developing scripts for their digital stories</td>
<td></td>
</tr>
</tbody>
</table>

1 Jim Adams of Red Bear Productions in Toronto was a guest facilitator for our storytelling workshop.  
2 Jiv Parasram, a professional writer working with theater companies in Toronto, facilitated this workshop.
<table>
<thead>
<tr>
<th>SESSION</th>
<th>DURATION</th>
<th>ACTIVITY</th>
<th>TOPIC &amp; ISSUES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Workshop #5:</strong> Illustrating a Story</td>
<td>50 MIN</td>
<td>Storyboarding Activity and Community Meal</td>
<td>Students are given the opportunity to review storyboards drawn by acclaimed directors such as Alfred Hitchcock and Spike Lee while everyone enjoys food from various South American countries (or whatever is appropriate within the given context). The exemplars are used to discuss the important elements of a storyboard.</td>
</tr>
<tr>
<td></td>
<td>20 MIN</td>
<td>Energizer</td>
<td>Participants work independently and with one-on-one help from facilitators in order to continue writing their digital story scripts. Based on the storyboarding discussion, students begin to conceptualize how images will help them tell their stories.</td>
</tr>
<tr>
<td></td>
<td>50 MIN</td>
<td>Independent Script Writing</td>
<td></td>
</tr>
<tr>
<td><strong>Workshop #6:</strong> Representations of Latino-Hispanic people in Mainstream Media – Thinking Critically About Positive &amp; Negative images and Stereotypes</td>
<td>55 MIN</td>
<td>Group discussion around issues of Latino-Hispanic Representation in Mainstream Media and Community Meal</td>
<td>Using examples of both positive and negative representations of Latino-Hispanic characters and role models represented in mainstream media, students discuss how they feel these representations positively and negatively impact stereotypes about Latino-Hispanic people, while enjoying a communal meal. This topic can be tailored to examine preconceptions and mainstream representations of the PAR theme being investigated.</td>
</tr>
<tr>
<td></td>
<td>5 MIN</td>
<td>Energizer</td>
<td>Watch examples of inspiring short films that tell self-reflexive, personal stories:</td>
</tr>
<tr>
<td></td>
<td>30 MIN</td>
<td>Rearticulation of the purpose of the workshops and screening of personal narrative films made by renowned video artists</td>
<td>Sadie Benning, Living Inside (5 min); A New Year (6 min)</td>
</tr>
<tr>
<td></td>
<td>30 MIN</td>
<td>Individual script writing continued</td>
<td>Marlon Riggs, Color Adjustment (selected excerpt appropriate for young audiences)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debrief after each short film: Following the guiding principles of mutual respect and appreciation, participants discuss their observations, what they liked and didn’t like about each short film and how the filmmaker told his/her story.</td>
</tr>
<tr>
<td>SESSION</td>
<td>DURATION</td>
<td>ACTIVITY</td>
<td>TOPIC &amp; ISSUES</td>
</tr>
<tr>
<td>---------------------------------------</td>
<td>----------</td>
<td>---------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Workshop #7: Focus on Digital Storytelling Skills – Putting It All Together</td>
<td>30 MIN</td>
<td>Examination of a sample digital story created by a facilitator reflecting on her experiences as a Latina high school student in Toronto and Community Meal</td>
<td>While enjoying a communal meal, lead a discussion deconstructing a sample digital story, in order to guide students through the steps required to complete their films. By posing key questions, work with participants to get their stories on paper and plan which photos they will use to represent their stories.</td>
</tr>
<tr>
<td></td>
<td>90 MIN</td>
<td>One-on-one story writing &amp; photo mapping</td>
<td></td>
</tr>
<tr>
<td>Workshop #8: Photography Techniques</td>
<td>40 MIN</td>
<td>Photography Techniques and Community Meal</td>
<td>While enjoying a communal meal, participants learn key photography techniques and use them to take photos for their digital stories. Students continue to bond over common experiences as they apply the photography techniques they’ve learned and work together in groups to take pictures for their digital stories.</td>
</tr>
<tr>
<td></td>
<td>80 MIN</td>
<td>Photography work period</td>
<td></td>
</tr>
<tr>
<td>Workshop #9: Work Period</td>
<td>120 MIN</td>
<td>Writing and photography work period</td>
<td>Students work with facilitators to complete their digital stories by expressing their ideas on paper and capturing appropriate images to represent their reflections. Participants are given access to snacks throughout the work period.</td>
</tr>
<tr>
<td>SESSION</td>
<td>DURATION</td>
<td>ACTIVITY</td>
<td>TOPIC &amp; ISSUES</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>----------</td>
<td>-----------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Workshop #10: Voice-Over Techniques</td>
<td>45 MIN</td>
<td>Voice-Over Techniques and Community Meal</td>
<td>While bonding over a community meal, students are provided with techniques for recording powerful and engaging voice-overs. A lexicon for coding scripts according to intonation and emotion is provided and reviewed with participants, along with strategies for enunciation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>While revising written work is often a difficult and sometimes painful process for many students, structuring a work period where participants record their voice-overs before their scripts are fully revised or even complete provides intrinsic motivation for learners to produce the best possible versions of their digital stories. When participants are given the opportunity to hear their work read aloud they will recognize errors in fluency and grammatical problems that might go unnoticed when reading their work silently. Moving to the voice-over stage is a great way to facilitate script completion by participants. In this portion of the workshop, students apply the voice-over techniques learned in the first part of this workshop.</td>
</tr>
<tr>
<td>Workshop #11: Production</td>
<td>75 MIN</td>
<td>Script Editing and Voice-Over Recording</td>
<td>While bonding over a community meal, students will learn basic video production techniques, such as how to create smooth transitions between sounds and images using a J-cut. Participants will have an opportunity to learn how to manipulate pieces of their digital stories using an interactive digital whiteboard as a group. Students work independently using video editing software to splice their voice-overs and images together.</td>
</tr>
<tr>
<td>Workshop #12: Wrap Party!</td>
<td>40 MIN</td>
<td>Photography Techniques and Community Meal</td>
<td>Participants are given an opportunity to wrap up production work on their digital stories, with guidance from facilitators. While bonding over a community meal, students share their digital stories with the group and offer mutual appreciations for what their peers have articulated in each story.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Photography Work Period</td>
<td>----------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Video Production</td>
<td>----------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wrap Party!</td>
<td></td>
</tr>
</tbody>
</table>
PARTICIPANTS WILL:

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

MATERIALS

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

STEPS

1. Introductions and Community Meal (40 min)
   - A significant element of the Participatory Action Research (PAR) framework that guides these workshops depends on all participants feeling comfortable and accepted in the environment. As part of the community building that’s necessary for participants to share meaningfully, each workshop begins with a group meal where the food offered is centered around the theme of the PAR and consequently that of the digital stories. In this case, the food that fostered sharing of common experiences, perspectives and memories throughout the workshop series was Latin American food. If the theme is migration, for instance, food that participants connect with their migration experience could be shared. It is important to incorporate the provision of food into the workshop costs as it’s a significant factor in setting the tone and building the communal environment necessary for authentic sharing to occur.
   - The first portion of each workshop is a direct instruction and/or discussion period, which is accompanied by sharing food together.
   - Part of the PAR process involves being explicit with participants about what is being researched and why. On the first day of the workshops, we stated explicitly: “According to recent research, the drop out rate of students who identified as Latino-Hispanic is as high as 40% in Toronto. We are looking at figuring out why the drop out rate among students who, like you, are Latino-Hispanic, is so high. We want to talk with you about what your experiences have been like in school and why you think so many Latino-Hispanic students are dropping out. What has been good about your experiences? What has been negative? What has been challenging? How have you been helped or what obstacles have you encountered in trying to overcome these challenges? You are the experts and we are looking to you for advice and feedback. What you choose to share with us here will be information that teachers in your school board will be learning from. We will share this information with teachers in two ways. The first one is the digital stories you create and the second is in the form of a toolkit with lesson plans and more information for teachers. As educators we are all taking what you share to heart. Our job is to help all students succeed and we hope you can help us work towards this goal.”
   - Explain digital storytelling and show one example from the Our Voices in School project <https://vimeo.com/45515040> (password: OVIS private screener) or an appropriately themed example from the Center for Digital Storytelling YouTube page: <http://www.youtube.com/...>
If you are delivering this workshop in conjunction with the Ontario curriculum, take this opportunity to review which Specific or Overall Expectations this unit of study will meet. You may wish to write these down on a piece of chart paper that remains posted throughout the workshop series.

Explicitly review the goals of the workshop series with participants.

2. Icebreakers (40 min)

PARTNER INTRODUCTION

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

WHAT’S IN YOUR WALLET?

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

LIFE MAP

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

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

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

WORKSHOP CONDUCT GUIDELINES

- Attentive Listening
- Mutual Respect
- Appreciations/No Put Downs
- Right to Participate/Pass

- After composing the workshop conduct guidelines together and posting them in the workshop space, introduce the series of sample digital stories that you will watch together. Excerpts from the Our Voices digital stories or other appropriately themed digital stories from the Center for Digital Storytelling YouTube page: <http://www.youtube.com/user/CenterOfTheStory> should be screened to provide participants with exemplars.
• When introducing the next step where participants discuss their reflections on the films, emphasize each of the 4 conduct guidelines and how they apply in this situation, in order to encourage positive and constructive conversation and respectfully viewing manners.

• The discussion questions below can be used to help draw out elements in the exemplar digital stories that learners may wish to consider when crafting their own films.

GUIDING DISCUSSION QUESTIONS

• What stood out for you in the digital stories we watched?

• How did each filmmaker use images to illustrate what they were saying?

• Which did you find more powerful in representing the stories told – symbolic or literal representations of the voice-over narration?

• What symbolic images worked well for you? What literal images worked well/were important?

• What type of narrative voices/tones were used? In what ways was the voice-over narration effective? What qualities within the narration made it effective?

• What things do you think the filmmakers may have chosen to do differently if they were to create their digital stories again?

• What did you appreciate about how the stories were told?

• What did you appreciate about how the stories were put together/assembled?

• What, in your opinion, did not work well in the films? Why was this problematic for you as a viewer?

• What did work well and why?
PARTICIPANTS WILL:

1. Share their perspectives on identity and the role it plays in their daily lives (part of the PAR theme).

2. Engage respectfully with each other’s diverse perspectives.

3. Build a vocabulary to help them articulate their perspectives and experiences when writing the voice-over narration for their digital stories.

MATERIALS

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

STEPS

1. Discussions and Community Meal (60 min)

   - Around a large table, all participants should be invited to enjoy food and juice.
   - Facilitators initiate a group discussion where participants are encouraged to share their thoughts on what they like and dislike about school. The discussion topic will vary depending on the purpose of the PAR project. Based on the group dynamics, facilitation may be minimal or require several prompting activities and sets of questions.
   - The following exercise can be used to facilitate discussion:
     - Distribute one blank index card to each participant. Ensure students that what is written on the cards will remain anonymous.
     - Ask learners to write one word that comes to mind when they think about the theme (in our case school) at the center of the index card.
     - In the top left-hand corner, participants should write about one negative experience they had at school.
     - In the top right-hand corner, participants should write about one positive experience they had at school.
     - In the bottom left-hand corner, participants should be asked to write about something they feel teachers could do to help Latino-Hispanic students feel a greater sense of belonging at school.
     - In the bottom right-hand corner, participants should be asked to write about something they feel teachers are doing/have done to help Latino-Hispanic students feel a greater sense of belonging at school.
     - Participants should crumple the cards into a ball. Once everyone has crumpled their card, ask participants to stay in their spots and to try to toss the ball into the empty container in the center of the circle. Ask the group to toss all the paper balls that didn’t make it in the container into it.
     - Have each participant then remove one ball of paper from the container. They can unfold the paper and read one of the corners of the card. Depending on the size of the group, facilitators could go around the circle and have each student read one corner from the card picked up. Reading another statement will help increase confidence and trust in the group by helping participants recognize commonalities. Everyone should then crumple their papers up again and toss them into the container. Facilitators should collect the cards and review the information on them to help them learn more about participant’s experiences and perspectives.
     - To continue to build the discussion, ask students to comment on what was shared from the index cards. Have they had similar experiences? Do they agree or respectfully disagree with the perspectives presented?
• Conclude the discussion.

2. Energizer: Put Yourself on the Line\(^8\) (20 min)

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

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

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

• Attentive Listening
• Mutual Respect
• Appreciations/No Put Downs
• Right to Participate/Pass

• Infused by the workshop’s previous discussions, participants will be asked to debate whether or not Toronto is truly a multicultural city (or another topic based on the PAR theme).
• As a group, define what is meant by the term multicultural
• How do the multiple and hyphenated ways in which participants identify themselves fit into their perspective in this debate?
• What roles do the various experiences you’ve had as students play in your perspective in this debate?
• Conclude the debate and the workshop and thank everyone for their fantastic participation (if this was the case).

---


PARTICIPANTS WILL:

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

STEPS

1. Storytelling Techniques and Community Meal (50 min)
   • While enjoying a community meal, use the chart paper and markers to make a mind map with students illustrating their thoughts on the fundamental elements of good storytelling.
   • If possible, invite a professional storyteller to facilitate this workshop.10
   • Discuss storytelling techniques and tell a few short exemplar stories focusing on these techniques, such as: imagery, character development, plot, mood, setting, and the like.
   • The following storytelling techniques11 will be useful for students to examine in preparation for their digital stories:
     • Show, don’t tell. Use descriptive language and imagery to depict what you’re describing. Appeal to the viewer’s five senses (sight, touch, taste, hearing, smell) through your use of descriptive language. Consider using figurative language through comparisons such as similes and metaphors to illustrate your points. Personification is another useful technique that can bring your story to life.
     • Make it relatable. The more you tell your audience about yourself, your experiences and perspectives, the more they will connect with you and your story.
     • Develop the setting. Set the scene using descriptive language so that we understand the context of your story. Explain when and where the story is happening.
     • Build a plot. Be sure to introduce your story, include some rising action or a middle section and a conclusion. Proper closure at the end is important.
     • Establish a theme. Ensure your story is connected and flows well throughout. Establish a central theme, a conflict or a cogent argument to help your story flow.
     • Be aware of point of view. Acknowledge your perspective and be persuasive in sharing your first person point of view.

2. Group storytelling circles interspersed with energizers (70 min)
   • Focus on practicing the use of specific storytelling techniques and elements exemplified in Step 1 through group storytelling in a circle. Use cue cards with techniques written on them and assign the use of specific techniques to particular students.
   • In the storytelling circle, each participant should accept and then constructively build on the story development articulated by the person beside them.
   • Incrementally increase the difficulty level of the group storytelling by asking participants to make their contributions more detailed or pointing out specific techniques that should be the focus of the storytelling. Be sure to use first person perspective throughout the storytelling, since that’s the perspective students will use in their digital stories.
   • Intersperse the group storytelling with energizer games to help participants regain focus and to give them a break from the hard work of creating a cohesive story as a group.
   • Conclude the workshop and thank everyone for their excellent participation (if this was the case).

10 Jim Adams of Red Bear Productions in Toronto was a guest facilitator for our storytelling workshop.
The goal of this session is for participants to explore a variety of techniques they can put into practice in order to develop the scripts for their digital stories.

PARTICIPANTS WILL:

1. Learn about fundamental script writing techniques.
2. Further develop the skills to articulate their own stories.

STEPS

1. Script Writing Techniques\(^\text{12}\) and Community Meal (50 min)
   - While enjoying a community meal, use the chart paper and markers to make a mind map with students illustrating their thoughts on the fundamental elements of good script writing.
   - If possible, invite a professional screenplay or scriptwriter to facilitate this workshop.\(^\text{13}\)
   - Discuss and examine examples of well written voice-overs using the following guidelines:
     - Write with clarity in mind. Ask students to generate examples of guidelines for clear writing by improving the following sentences:
       - Avoid clichés – it’s raining cats and dogs.
       - Be brief.
       - Avoid run-on sentences – It was too hot I wanted to leave school go home and watch TV.
       - Speak directly to your audience – Ask students to provide examples illustrating this point.
     - Read what you’ve written back to yourself out loud to check if it sounds natural. Write the way you would speak.
     - Remember, punctuation saves lives! For instance: “Let’s eat Grandma!” vs “Let’s eat, Grandma!” Using correct punctuation in your script will go a long way in helping you to read it correctly when you’re recording your voice-over.
     - Provide narration cues. This means writing in an adverb to give yourself direction on how a word or line should be read, for instance (happily), (slowly, hesitating), (angrily, frustrated).
     - Narration cues such as underlining words or inserting slashes (/) between words help with timing and emphasis. Underline words that require more emphasis and use slashes to indicate a pause.
     - Following these examples, generate a few as a group with a script improvised together on the spot.

2. Independent writing warm up with free writing and trust building icebreaker activities (15 min)
   - Free writing: instruct participants to write the first things that come to mind in a stream of consciousness style or to write a monologue (a dialogue where one person speaks to an audience in first person perspective).
   - Consider using an energizer or an icebreaker before or after the free writing exercise to help participants transition between activities.

3. Focus on students’ developing scripts for their digital stories (55 mins)
   - Using the template below (also available in full in the Appendix), instruct participants to begin working independently to draft their digital story scripts.

---
\(^\text{12}\)Adapted from: http://goinswriter.com/scriptwriting-tips/
\(^\text{13}\)Jiv Parasram, a professional writer working with theater companies in Toronto, facilitated this workshop.
PARTICIPANTS WILL:

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

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

STEPS

1. Storyboarding Activity and Community Meal (50 min)

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

- Through projecting the exemplar storyboards on the interactive whiteboard or by having students review them independently, ask students to discuss what salient features of the storyboards stand out for them and what elements they think will be useful to include in their own storyboards.
- In this discussion, highlight key elements of the storyboards such as:
  - Motion arrows that indicate camera movements where a shot transitions from a long shot to a close up, for instance.
  - Descriptive boxes below the images that describe the key elements, particularly involving motion in the images. While the majority of students will chose not to include video in their digital stories, indicating transitions between the still photos that are being used (fade in, fade out, dissolve, clean cut), or split screen images is an important element of participants’ storyboard planning for their digital stories.

- Planning Note: In addition to the storyboards provided in the Appendix, you may find it helpful to consult the excellent exemplar storyboards provided on the following websites:
  - http://accad.osu.edu/womenandtech/Storyboard%20Resource/
  - http://beaverwoodmedia.blogspot.ca/2012_06_01_archive.html

MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Interactive whiteboard (optional)
- Laptop (optional)
- Digital projector (optional)
- Large bristol board puzzle pieces
- Blindfold
- Script templates
2. Energizer (20 mins)

**BLINDFOLDED PUZZLE**

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

3. Independent Script Writing (50 min)

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

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

STEPS

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

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

2. Energizer (5 min)

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

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

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

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

MATERIALS

• Markers
• Chart paper
• South American food to enjoy together
• Juice
• Cutlery, plates, napkins, cups
• Script Templates (See appendix)
• Laptop
• Digital projector
• Speakers
• Clip reel of short films
participants to both reflect on and articulate their own personal experiences. The works viewed will help guide participants and inspire critical dialogue.

SADIE BENNING:

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

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

MARLON RIGGS:

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

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

4. Individual script writing continued (30 min)

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

\(^{14}\) Description provided by Video Data Bank <http://www.vdb.org/titles/sadie-benning-videoworks-volume-1>

\(^{15}\) Description provided by Video Data Bank <http://www.vdb.org/titles/new-year>

\(^{16}\) Description adapted from Films on Inequality, Struggle & Justice <http://academic.evergreen.edu/curricular/seedsofchange/films.pdf>
PARTICIPANTS WILL:

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

MATERIALS

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

STEPS

1. Examination of a sample digital story created by a facilitator reflecting on her experiences as a Latina high school student in Toronto and Community Meal (30 min).
   - While enjoying a communal meal, lead a discussion deconstructing a sample digital story, in order to guide students through the steps required to complete their films.
   - Ideally, the sample digital story will be created by one of the facilitators. As facilitators, we want to lead by example and share as much as we ask participants to share.
   - As you view the digital story together, guide students through the steps necessary to produce the final product.

2. One-on-one Story Writing & Photo Mapping (90 min).
   - By posing key questions, work with participants to get their stories on paper and plan which photos they will use to represent their stories.
   - Sample Facilitative Questions on specific PAR theme:
     - As a Latino/a-Hispanic student I...
     - Can you tell me a story you've heard from a family member about school? How does your experience in school differ? How has it been similar?
     - What is one thing you like about being in school?
     - What is one thing you don’t like about being in school?
     - Do you wish you had more classes in Spanish instead of English?
     - How do you think having things taught in Spanish would change a course?
     - What was good about your experience? Why was it good?
     - What can your teachers do to help you realize your goals?
   - Work with participants to make a list of what photos and images they will use to represent each sentence or two of their stories.

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

**PARTICIPANTS WILL:**

1. Learn and apply basic photography techniques.

**STEPS**

1. Photography Techniques and Community Meal (40 min).
   - While enjoying a communal meal, participants learn key photography techniques.
   - Use sample photographs to illustrate the following principles:

   **Composition**
   - The Rule of Thirds: the subject should be located where one of the red cross marks appears in the frame below:
     - The use of diagonal lines is effective and visually pleasing, meaning, for instance, in a photo where a fence is the subject, rather than shooting it straight on, have it run diagonally across the frame, therefore running through two of the red crosses as depicted in the rule of thirds above.
   - Be conscious of what’s included in your frame and what’s excluded; fill the frame with your subject and exclude anything that’s not relevant.

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

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

   **Focus**
   - Choose whether the subject in focus is situated in the foreground or the background.
   - Use the digital projector and an interactive whiteboard (if available) to show students examples of photographs where the photographer has applied the techniques described above and ask students to identify the photography technique used.

2. Photography Work Period (80 min)
   - Have students work in small groups or independently to apply the photography techniques they’ve learned in order to take pictures for their digital stories.
   - Ensure students are taking pictures on the list of images that accompanies their voiceover script.
   - If students are unable to photograph the image they require, encourage them to use a creative commons web search to find the image they require.

**MATERIALS**

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Script templates
- Laptop
- Digital projector
- Digital cameras
- Interactive whiteboard (optional)
The goal of this session is to provide students with the assistance and resources necessary to complete scripts and photography required to move on to the voice-over recording stage.

PARTICIPANTS WILL:

1. Finish writing their list of images needed.

2. Complete and edit their voice-over scripts.

MATERIALS

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

STEPS

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

• Work with students as much as possible to enable them to complete their digital stories by expressing their ideas on paper and capturing appropriate images to represent their reflections. The following facilitative question may help students complete their digital stories:

  • What can your teachers do to help you realize your goals?

• Participants should be given access to snacks throughout the work period.
The goal of this session is to provide participants with the skills to successfully record voice-over narration for their digital stories.

**PARTICIPANTS WILL:**

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

**MATERIALS**

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

**STEPS**

1. Voice-Over Techniques and Community Meal (45 min)
   - While bonding over a community meal, provide students with techniques for recording powerful and engaging voice-overs.
   - As a group, develop a lexicon for coding scripts according to intonation and emotion, such as those discussed in Workshop #4: Script Writing. For instance, two straight lines under a word could mean enunciate slowly; a / could indicate a pause, two / could indicate a long pause; an arrow pointing upward above a word could mean raise your voice at the end of this word, as in a question; and indicating adverbs that provide directions as to how to say a word is also helpful (i.e. angrily).
   - Provide students with strategies for enunciation when recording their voice-overs. Do vocal warm-ups as a group. Try the following tongue twister to warm up students’ vocal muscles for accurate pronunciation:
     - The lips, the teeth, the tip of the tongue, the tip of the tongue, the teeth, the lips.
     - Repeat this tongue twister several times together.
     - Check out the following website for more fun vocal warm-up tongue twisters: <http://www.spiritsound.com/twisters.html>.

2. Script Editing and Voice-Over Recording (75 min)
   - While revising written work is often a difficult and sometimes painful process for many students, structuring a work period where participants record their voice-overs before their scripts are fully revised or even complete provides intrinsic motivation for learners to produce the best possible versions of their digital stories.
   - When participants are given the opportunity to hear their work read aloud they will recognize errors in fluency and grammatical problems that might go unnoticed when reading their work silently.
   - Moving to the voice-over stage is a great way to facilitate script completion by participants. In this portion of the workshop, students apply the voice-over techniques learned in the first part of this workshop.
   - Encourage students to use the voice-over narration techniques to help them enunciate properly and insert emotion into their narration.
   - Direct students to private areas where they can record their voice-overs in silence.
   - Listen to student’s recordings and provide them with constructive feedback.
The goal of this session is for participants to learn basic video editing techniques in order to successfully combine their voice-over narration and images to create their final digital stories.

PARTICIPANTS WILL:

1. Learn how to properly organize and save files in a video editing program.

2. Follow basic techniques to create smooth transitions between images in their digital stories.

3. Begin assembling the final cut of their digital stories.

MATERIALS

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

STEPS

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

   - While bonding over a community meal, teach participants basic video production techniques.
   - It is vital to teach participants how to properly save and organize their photos and voice-over files so that their project saves correctly.
   - Provide students with some basic techniques in terms of how to create smooth transitions between sounds and images using a J-cut.
     - A J-cut means changing images in the middle of a word or continuous speech, so that a change in images doesn't coincide with a pause in sound. When the sound flows well underneath a visual transition, the visual transition goes unnoticed.
     - If time permits, show students how to eliminate audio blips, overly long pauses or retakes by cutting their audio file.
     - If possible, provide participants with the opportunity to manipulate pieces of their digital stories using an interactive digital whiteboard as a group.

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

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

---

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

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

MATERIALS

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

STEPS

1. Video Production (60 min)
   - Provide participants with an opportunity to wrap up production work on their digital stories.

2. Putting it all together: Video Production (80 min)
   - While bonding over a community meal, students will be given an opportunity to share their digital stories with the group and offer mutual appreciation for what their peers have articulated in each story.
   - Participants should be encouraged to be specific when articulating what they appreciate about each other's stories.
   - As a group, determine and plan how you will share these digital stories in a broader community – Will you organize a community screening? Enter them in a local film festival? Upload them to one or more websites?
   - Congratulate participants on all of their hard work and dedication throughout the workshop series and provide them each with personalized certificates of completion.

The goal of this session is for participants to complete and share their digital stories.
PARTICIPATORY ACTION RESEARCH THROUGH DIGITAL STORYTELLING: RESOURCES AND HANDOUTS APPENDIX
**FILM TITLE:** Aventura Tropical

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

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

**NARRATION:** The beautiful island of “Maravilla” has been around since the creation of the gods...

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

**NARRATION:**

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

Illustrations by Julian Burbard


Gibbs, J. (2006). Reaching All by Creating Tribes Learning Communities. Windsor, California: CenterSource Systems, LLC.


