



A Health Literacy Resource

Grade 9

English Language Arts
Health and Career Education



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This resource is based on the collection of short stories by Deborah Ellis entitled, Lunch with Lenin and Other Stories, ©2008, Fitzhenry & Whiteside. Classroom sets are available for loan to BC schools from the Centre for Addictions Research of BC.



A health literacy resource for BC schools

iMinds is a drug-related health literacy program designed for students in **Grades 6 through 10**. Each module of the program features easy-to-implement lessons that meet numerous *Prescribed Learning Outcomes* and help students develop the knowledge and skills they need to survive and thrive in our drug-using world.

i

= individual,
interdependent, identity

Minds

= used to understand
and navigate our world,
influenced by social
and environmental
factors largely beyond
our individual control

our drug-using world?

People around the world have been using a wide variety of drugs—caffeine, tobacco, alcohol, cannabis and so on—for various reasons for thousands of years. While often used for medicinal reasons, most drugs have also been used for social, recreational and spiritual reasons.

In Canada, many people think the word “drug” refers only to psychoactive (aka “mind-altering”) substances that are currently illegal, such as cannabis and cocaine. But all substances that change the way we think, feel and behave—including many prescription medications—are, in fact, drugs.

What are iMinds’ objectives?

iMinds aims to give young people an opportunity to

- understand the long relationship between humans and tobacco, alcohol, cannabis and other substances
- analyze social and environmental influences related to drug use and other lifestyle choices
- extend their thinking by personalizing and explaining relationships among ideas and information related to drug use
- use a variety of communication skills to gather, evaluate and explain information and ideas related to successfully navigating a drug-using world
- describe strategies for attaining and maintaining physical, emotional and social health during childhood, adolescence and young adulthood

What makes iMinds stand out?

iMinds promotes mental health literacy by engaging students in honest, thoughtful discussions and projects that involve issues relevant to their daily lives and futures. Rather than overloading them with health information—or trying to scare them away from using drugs—the lessons encourage students to both express and think critically about their current drug-related beliefs, attitudes and behaviours.

Children need knowledge and skills to navigate their world of pressures, promises and panaceas. For this reason, the Centre for Addictions Research of BC at the University of Victoria has been working with schools and other partners to develop learning resources—including *iMinds*—that help teachers help their students survive and thrive in today’s world.



Students examine the factors that influence the way they think, feel and behave. They also learn about and discuss ways to address problems related to health and drug use that may arise in themselves, their families or their communities.

Drawing on the social ecological model, *iMinds* is based on the idea that awareness, actions, decisions and behaviours are influenced by multiple factors: personal factors requiring self-management skills, relationships requiring social skills, and the physical and cultural environment requiring navigational skills. By addressing all three areas, students develop healthy connectedness—a sense of both autonomy and social belonging.

What do teachers like about *iMinds*?

iMinds does NOT require teachers to be “experts” on drugs or mental health. Instead, teachers serve as facilitators (versus drug prevention experts) who explore ideas and issues along with their students. *iMinds* is based on a constructivist approach to teaching and learning. This involves the belief that learning occurs when students are actively involved in the process of carving out their own meaning of things they both experience and come to “know” from various sources.

Rather than passively receiving information, learners are motivated to think critically and become actively involved in the pursuit of knowledge. Together, the class identifies their current knowledge, explores other ideas and opinions, and acquires and demonstrates new knowledge related to drugs and mental health. (Note: Teachers who would like to learn more about mental health and drug-related issues can visit heretohelp.bc.ca or carbc.ca.)

Implementing *iMinds* requires only basic preparation and materials. Each module consists of six easy-to-follow lesson plans that culminate in a project, presentation or some form of friendly competition between student teams. Each individual lesson plan features

- a list of the supplies needed or suggested
- step-by-step instructions
- master copies of all the handouts and transparencies
- rubrics for evaluation purposes



iMinds students are not taught to be “super individuals” who are able to “resist the tide of peer pressure.” They are instead taught to critically assess the various influences and choices that shape their personal and social lives.

iMinds at-a-glance

Grade 6 students become detectives and examine “clues”—influences and behaviours—to solve a case involving three fictional students who keep falling asleep in class. Students then learn how to apply new knowledge to their own lives.

Grade 7 students learn about the role of substance use in ancient societies in order to gain a broader perspective. They also learn ways to navigate today’s world where drug use is also common.

Grade 8 students become behavioural scientists who study media and its influence on teen behaviour. They learn how to gather, analyze and interpret data as they work in teams on a research project related to mental health or substance use.

Grade 9 students strengthen their understanding of the literary forms of short story and parallel poem while exploring issues surrounding the use of alcohol and other drugs.

Grade 10 students develop their critical thinking skills while learning about and performing formal debates related to using alcohol and other drugs.

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A Constructivist Approach to Health Literacy

By their very nature, discussions that involve mental health, drug use and other factors that contribute to human health are bound to invoke controversy. Some teachers may view the potential for controversy as unattractive or overwhelming. They may worry about being asked questions for which they do not have answers.

A constructivist approach is ideal for teaching health literacy because it avoids setting the teacher up as the “health expert.” Instead, it treats health literacy as a body of knowledge, skills and strategies that must be constructed by the learners out of experiences and interactions within their social contexts. Understanding the role of drugs, for example, becomes not a matter of regurgitating a pre-set list of “facts,” but about constructing and elaborating upon one’s own ideas and experiences within the constraints of the available evidence and the conventions of community discourse.

The role of a teacher is not to provide answers—it is to create a context of inquiry. Since all questions and comments can be heard, discussed and explored in light of evidence, even students who go for shock value will soon learn that their ideas are simply that—ideas. By validating all students’ inquiries and providing them with sources of information, facilitators encourage young people to become active thinking beings.

Here are a few basic guidelines:

- **Stay neutral** and acknowledge all contributions in an unbiased but questioning manner. By showing respect to all students regardless of their opinions, you encourage them to do the same.
- **Insist on a non-hostile environment** where students respond to ideas and not the individuals presenting those ideas. Make it clear from the start that everyone must be open to listening to and considering views that may be different from their own.
- **Encourage all students to take part** in discussions, but avoid forcing anyone to contribute if clearly reluctant. Ensure students know their feelings and opinions are important and will be respected.
- **Keep discussions moving in a positive direction** by questioning or posing hypothetical situations that encourage deeper thinking about the topic.
- **Understand that consensus is not necessary** on issues, and that a lack of consensus is in fact a better reflection of “real life.”
- **Get comfortable with silence** as sometimes discussions require reflection.

A constructivist approach to teaching and learning recognizes that learners need time to

- express their current thinking
- interact with objects in the world to develop a range of experiences on which to base their thinking
- reflect on their thinking by writing and expressing themselves, and comparing what they think with what others think
- make connections between their learning experiences and the real world

5-i Model

iMinds uses the **5-i model** developed by the Centre for Addictions Research of BC at the University of Victoria to guide participants through these phases of constructivist learning.

identify

Students come to a learning situation with prior knowledge. The *identify activities* provide students and teachers with a means of assessing what they already know. The activities serve to engage students and encourage them to share their current ideas.

investigate

Learning requires students to observe, analyze and evaluate as they interact with materials and ideas introduced through the *investigate activities*. The new evidence may be provided through the ideas of their peers as well as by authoritative sources (e.g., reference books).

interpret

Students are encouraged not only to reach conclusions but also to assess the strength of evidence for those conclusions within a range of possible interpretations. The *interpret activities* encourage students to understand evidence and use deductive reasoning.

imagine

Students who know how to understand evidence and manage a range of conclusions are in a better position to imagine possible solutions to human problems. The *imagine activities* encourage students to open their minds to “what if?” scenarios and solutions.

integrate

Knowledge involves the ability to incorporate new ideas into what is already known, and to use this new knowledge in further explorations. The *integrate activities* allow both students and teachers to make a summary assessment of what students know and can do.

Using Constructivist Educational Techniques in the Classroom

should be happening

should not be happening

identify	<ul style="list-style-type: none"> Students show curiosity about subject matter and are comfortable expressing their prior knowledge Teacher discerns students' prior knowledge of the subject by watching and listening to student-to-student interactions Students come up with their own questions (e.g., "What more do I need to know?" and "What can I do to get the information?") Teacher facilitates by asking probing questions, and students are encouraged to interact with each other 	<ul style="list-style-type: none"> Teacher discourages students from presenting views and asking questions Students ask for "right answer" as if preparing for a formal test Teacher provides answers, gives step-by-step solutions to problems, or tells students that their answers are incorrect Teacher speeds through the process and gives students insufficient time to formulate thoughts and make real sense of their experiences
investigate	<ul style="list-style-type: none"> Students are given ample time to observe, describe and record data, as well as work through puzzles and problem-solve on their own Teacher asks students to provide more than one explanation and offer evidence for their explanations Emphasis is placed on students understanding conceptual connections between new and old experiences Students are encouraged to use their new understanding to explain a new event or idea 	<ul style="list-style-type: none"> Students sit quietly and "learn" through passive means Students' contributions in previous lessons are ignored Both teacher and students accept answers that are not backed by evidence Students are not encouraged to share ideas or explanations and are allowed to stop investigating subject after finding only one solution
interpret	<ul style="list-style-type: none"> Teacher offers terminology and alternative explanations to supplement what students have already presented Teacher asks questions that help students draw logical conclusions from the evidence they have gathered Students have a chance to compare their ideas with those of others, and perhaps revise their thinking 	<ul style="list-style-type: none"> Teacher offers unrelated concepts or skills, or provides explanations that lack evidence Teacher dismisses students' explanations and experiences Students are not given time to process new information and synthesize it with former experiences
imagine	<ul style="list-style-type: none"> Students and teacher come up with new questions that take them deeper into the subject matter Students are encouraged to "think outside the box" and consider "what if?" scenarios related to new ways of thinking, acting and solving problems 	<ul style="list-style-type: none"> Students are told to "be realistic" instead of encouraged to come up with "what if?" scenarios Teacher discourages discussion about controversial subject matter and seeks to make students see world in a traditional, "safe" way
integrate	<ul style="list-style-type: none"> Students communicate their understanding of new concepts and demonstrate their skill at drawing conclusions from evidence Teacher observes and records what students have learned and are able to communicate Teacher encourages students to monitor and evaluate their own progress by comparing their current understanding to their prior knowledge 	<ul style="list-style-type: none"> Students are required to memorize information and are formally "tested" on vocabulary, terms and facts Teacher introduces new ideas or concepts and allows open-ended discussion on ideas unrelated to the focus of the lessons Students fail to communicate ideas effectively or appear to have simply memorized information without truly understanding it

Human behaviour does not occur in a vacuum. A variety of influences—from genetic to social—shape our behaviours. Some groups of influences are listed below:

- basic needs (e.g., affection, food, shelter)
- biology/genetics (e.g., disabilities, health, hormones)
- community/environment (e.g., neighbourhood, policies/laws)
- family (e.g., culture, family support, values)
- media (e.g., advertisements, music, video games)
- personal goals (e.g., grades, image, morals)
- resources (e.g., money, time, transportation)
- social (e.g., friends, role models, teams/clubs)

Interactions between influences mediate or exacerbate the effect of individual influences. For example, a person may be first introduced to a particular lifestyle through the media and then later be encouraged by their peers to participate in an illegal behaviour associated with that lifestyle.

The level of personal control an individual exercises over an influence also mediates its impact. For example, while people cannot modify their genetics, a person who is genetically predisposed to developing heart disease might consciously engage in behaviours that will decrease (or increase) their risk of getting it.

The degree of control a person has over their social situation is also a factor. For example, an adult may decide to improve their diet as a result of influences such as advice from a doctor. However, children may have very little control over what their parents provide them to eat. Adolescents, by contrast, often have some control over many influences in their lives. But they may not always realize the extent to which they can modify their own behaviours and may need help to both recognize the influences on their behaviours and analyze which ones they have the ability to modify.

Role of behaviour on mental health

Mental health is the capacity of individuals to feel, think and act in ways that enhance their ability to enjoy life and deal with challenges.

Mental health has significant importance to overall health and extends beyond the absence of mental illness. Likewise, a person's physical health can have an impact on their mental health.

Unhealthy behaviours established during adolescence—smoking cigarettes, binge drinking and so on—can contribute to a variety of chronic diseases and have a negative effect on a young person's mental health status, now and in the future. At the same time, exercise, relaxation, realistic goals, time management and interpersonal relationships can enhance a teen's mental health and even mitigate the impact of physical or mental illness.

Most people, including teens, are aware of the potential harms associated with certain behaviours. Yet some choose to continue to engage in those behaviours anyway. (Think about people who smoke cigarettes despite the wealth of information linking tobacco and lung cancer.)

A variety of influences contribute to an individual's decision to either engage in a potentially unhealthy behaviour or avoid it. Among these is the degree of pleasure or value an individual obtains from the behaviour. This varies from individual to individual and is mediated or intensified by a range of personal, social and environmental influences. An individual's perception of short- or long-term health risks may also influence their decision. More immediate risks often have a bigger impact than long-term risks, particularly when it comes to youth. For example, for young people, bad breath may be a greater deterrent to smoking than the chance of developing lung cancer.

Drugs and the brain

A drug is a substance that alters the way the body functions either physically or psychologically. Of particular concern are drugs that act on the central nervous system (CNS) to affect the way a person thinks, feels or behaves. Called “psychoactive substances,” these drugs include caffeine, alcohol, tobacco and cannabis, among many others.

Drugs are often grouped as legal versus illegal, or soft versus hard. These categories can be confusing and misleading. The legal status of drugs changes over time and location, and the concepts of “hard” or “soft” are impossible to define as their effects differ from person to person and are influenced by context and dose.

A more useful classification relates to the impact drugs have on the CNS:

- **Depressants** decrease activity in the CNS (e.g., decrease heart rate and breathing). Alcohol and heroin are examples of depressants.
- **Stimulants** increase activity in the CNS and arouse the body (e.g., increase heart rate and breathing). Caffeine, tobacco, amphetamines and cocaine are stimulants.
- **Hallucinogens** affect the CNS by causing perceptual distortions. Magic mushrooms and LSD are examples of hallucinogens.



Why people use drugs

There is no society on earth that does not in some way celebrate, depend on, profit from, enjoy and also suffer from the use of psychoactive substances. Like most developed countries, Canada has a long tradition with—and legally sanctions the use of—older drugs such as alcohol and nicotine. Multinational companies manufacture, advertise and sell these products for substantial profit to a large market of eager consumers while our governments and communities reap a rich harvest from tax revenues. They also reap another kind of harvest in terms of health, legal, economic and social problems which are mostly hidden from view.

The last century saw an upsurge in the cultivation, manufacture and trade of other psychoactive substances, some quite ancient and others new. Some have been developed from pharmaceutical products made initially for treating pain, or sleep or mental health problems (e.g., heroin, barbiturates and benzodiazepines). Others have been manufactured for recreational purposes (e.g., ecstasy), while still others, notably cannabis, are made from plants or seeds that have been cultivated and traded to new and much larger markets. As with most countries, Canada has implemented legal sanctions supported by international treaties in its attempts to control the manufacture, trade and consumption of these products, though their use continues in varying degrees.

Around these drugs, each with its own unique effect on human behaviour and emotion, have grown rituals and traditions which shape patterns of use for particular purposes. For almost every type of human activity, there are substances used to facilitate that activity in some way (e.g., religious ceremonies, sport, battle, eating, sex, study, work, dancing, public performances and socializing).

Why teens use drugs

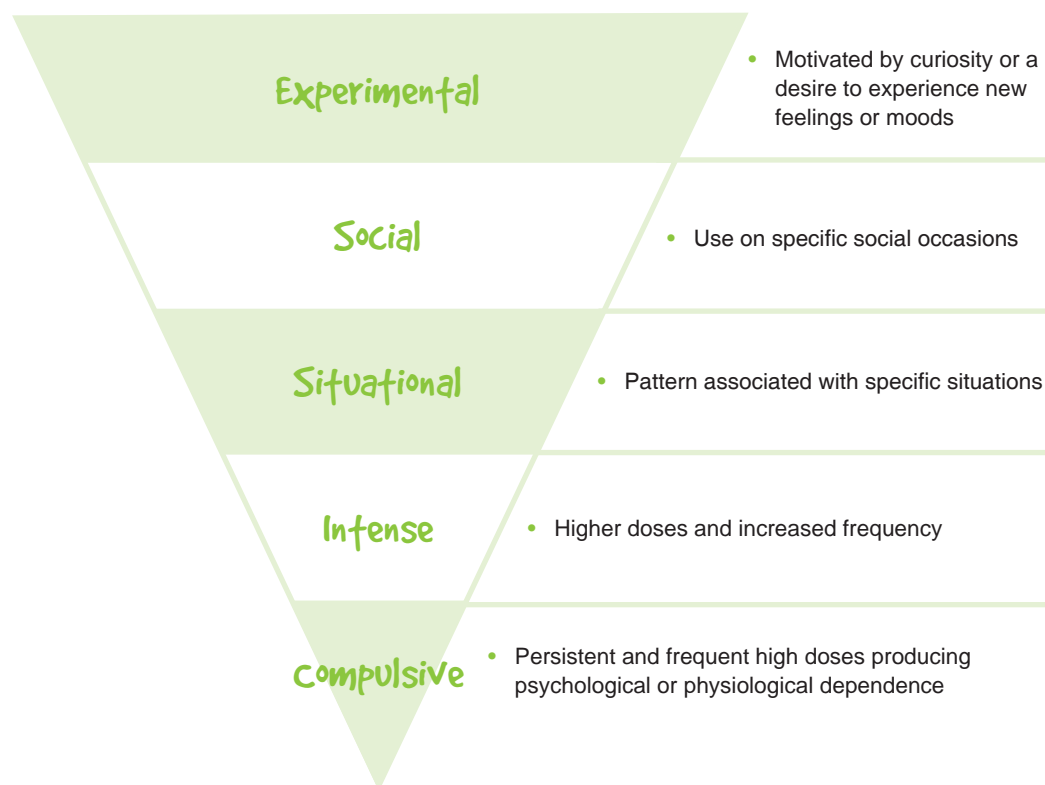
Research suggests teens use drugs for many of the same reasons adults do: curiosity, fun, self-discovery, to fit in, to cope with stress or pain, to alleviate boredom or depression, to stay awake to study or work, out of habit or rebelliousness, for weight loss and to aid sleep.

These different motives for use powerfully influence a young person's pattern of use and the potential for benefit or the risk of harm. If the motive for use is fleeting (e.g., curiosity), then only occasional or experimental use may follow. If the motive is a strong and enduring one (e.g., a chronic sleep or mental health problem), then more long-lasting and intense substance use (with greater risk of harm) may follow. A shorter-term but intense motive (e.g., to fit in, to have fun, to alleviate temporary stress) may also result in risky behaviour and harm such as injury or acute illness.

Difference between drug use, risk and harm

It is important to acknowledge that the careful use of many psychoactive substances can be harm-free and even beneficial. Nonetheless psychoactive substance use involves risk that ranges from mainly low-risk (and sometimes beneficial) use through potentially hazardous use to clearly harmful use.

As illustrated in the diagram below, most alcohol or other drug use by young people is experimental or social. However, it cannot be emphasized enough that even occasional use can be hazardous and, at the wrong time and in the wrong dose and wrong place, even fatal. The short-term effects from occasional heavy use are the most frequent causes of serious harm from substance use among young people.



Repeated use of a drug, especially on a daily basis, may pave the way for a strong habit or dependence which can be hard to break. Such intense patterns of use tend to require significant funds to support the habit, and compete with other social demands and expectations from family, school and the wider community. There is also evidence that patterns of intense use temporarily blunt the capability of an individual to experience pleasure in other ways. The reward centres of the brain have become “hijacked” by the need to be repeatedly provided with rewards from the drug of choice, whether it be alcohol, tobacco, cannabis or some other psychoactive substance.

Some signs that substance use has become particularly risky or harmful include some or all of the following:

- early age of onset (especially before age 13 or 14)
- use to cope with negative mood states
- habitual daily use
- use before or during school or work
- use while driving or during vigorous physical activities
- use of more than one substance at the same time
- use as a major form of recreation

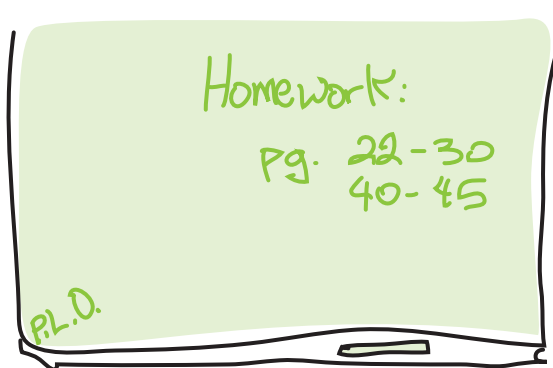
Signs that patterns of use are less likely to be harmful include: taking precautions when using, being careful to use only in small or moderate amounts, less frequent use in only particular contexts, and being able to stop using at any time.

Resilience in the face of risk and protective factors

Resilience is the ability to rise above or bounce back from adversity. Resilience results from the presence of basic human protective systems, and builds in a person as they develop confidence in their skills and abilities, their families, their relationships and their communities.

Resilience is often included in discussions about risk and protective factors. The idea is that the more protective factors children have in their lives, the more resilient they will be in the face of obstacles or challenging circumstances. But the precise relationship between risk and protective factors and health outcomes is complex and messy, like everything else involving human beings. What we do know is that risk factors alone do not accurately predict outcome.

These factors may be individual (e.g., genes, personality), social (e.g., family, friends, culture), or environmental (e.g., economy, politics). And they may interact with each other in intricate ways to mediate or exacerbate the effect. But there is wide agreement that the protective factors with the most profound impact on a young person’s development are family nurturance and connectedness to school.



Quick Guide to Drug Use



What are drugs?

Drugs are chemicals that change the way our bodies function. Psychoactive substances are drugs that affect our central nervous system (especially the brain) and make us see, think, feel and behave differently than we usually do. Some of the most commonly used drugs are caffeine (in cola, coffee, tea and chocolate), nicotine (in cigarettes, cigars and chewing tobacco), ethanol (in alcohol), and THC (in marijuana and other cannabis products).

Why do people use drugs?

People use drugs to get some benefit. For example, many people drink coffee to wake up and feel alert. And many people use alcohol to relax and unwind. Other drugs are used to take away pain or to address other problems. Some drugs are used to have a good time or to induce a spiritual experience.

How can using a drug be good and bad?

Many drugs, like certain medications, have greatly benefited human beings. In fact, most drugs are useful in some way. But all drug use also carries some risk. Even prescription medication from a doctor can cause harm, especially if not taken properly. It helps to think of drug use on a spectrum:



How much risk is involved in using a drug—and how much harm it may cause—depends on many factors.

- 1. More drug equals more risk.** Increased risk is associated with a greater amount and increased frequency of drug use, and with a higher concentration of the drug.
- 2. Younger age equals more risk.** The human brain begins to develop in the womb but is not fully formed until well into adulthood. Drugs influence not only our immediate experience but also the way our brains develop. Drugs have a greater impact on young brains than they do on older brains.
- 3. Places, times and activities influence risk.** Drinking a glass of wine at a family celebration and then playing chess with grandpa is less likely to result in harm than sneaking alcohol with a group of classmates and then riding bikes or skateboarding.

- 4. The reasons are important.** When a person uses a drug because they are curious, they are likely to use it only occasionally or for a short time. But when a person uses a drug to deal with long-term problems, they may use the drug too much or too often. When a person uses a drug in order to fit in with a particular group, they may not listen to their inner self and therefore may make poor choices.

Making good decisions about substance use involves always looking at both the benefits and the risks, thinking about the reasons the drug is being used, and ensuring the context is safe for use. Generally, it is safest not to use any drug unless one can be sure the benefits clearly outweigh the risks, and that the context and reasons for use do not increase the potential for harm.

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About the Grade 9 Module

The module requires copies of Deborah Ellis' Lunch with Lenin and Other Stories (available from Fitzhenry & Whiteside or on loan from the Centre for Addictions Research of BC).

While only some of the stories in Deborah Ellis' collection are used in this module, the remaining stories may be used for extension activities involving further exploration of the writing process, elements of short story and poetry, global issues in literature, etc.

The Grade 9 module helps students strengthen their understanding of the literary forms of short story and parallel poem while exploring contemporary issues surrounding the use of alcohol and other drugs.

Through the content of the stories, and by working collaboratively to generate ideas and compare and contrast experiences, students will develop empathy for others while learning to think critically about personal choices they make.

By the end of the module, students will have worked through the 5-i learning model, building on what they already knew, acquiring and integrating new knowledge and skills, and

demonstrating their abilities through writing, performing and evaluating poems.

The Grade 9 module encourages ongoing assessment and culminates in a poetry presentation that allows students to demonstrate what they have learned. As a teacher, you are encouraged to modify lessons according to the needs of your class. Depending on available time and student ability, you may wish to adapt or supplement the suggested activities. Care should be taken to ensure each student is exposed to all stages of the 5-i model. The module should be delivered in a way that allows each student to complete projects that reflect their interests and benefit their academic and social abilities.

Links to BC curriculum

This module addresses the following prescribed learning outcomes (PLOs)

English 9	
Comprehend and Respond	Strategies and Skills <ul style="list-style-type: none">describe what they already know about, and previous experience they have had with, specific topicslocate and interpret examples of literary techniquescompose questions to guide their reading and listening based on what they know about a topic
	Comprehension <ul style="list-style-type: none">interpret and report on information from selections they have read and heardinterpret details and draw conclusions about the information presented in a variety of graphic forms
	Engagement and Personal Response <ul style="list-style-type: none">identify and explain connections between what they read and hear and their personal ideas and beliefsuse information they have read, heard or viewed to develop research questions or creative works or to complete response activities
	Critical Analysis <ul style="list-style-type: none">identify and investigate how different cultures and socio-economic groups are portrayed in media

Links to BC curriculum (cont'd)

English 9 (cont'd)	
Communicate Ideas and Information	<p>Knowledge and Language</p> <ul style="list-style-type: none"> use an increasing repertoire of specialized terminology and subject-specific words with accuracy and precision <p>Improving Communications</p> <ul style="list-style-type: none"> adjust form, style and use of language to suit audiences and purposes monitor their own work for correctness of spelling and punctuation <p>Composing and Creating</p> <ul style="list-style-type: none"> develop focused inquiry questions related to concrete or personal topics for specific audiences and purposes apply various strategies to generate and shape ideas <p>Presenting and Valuing</p> <ul style="list-style-type: none"> demonstrate pride and satisfaction in using language to create and express thoughts, ideas and feelings in a variety of forms create variety of personal and literary communications
Self and Society	<p>Personal Awareness</p> <ul style="list-style-type: none"> analyze their understanding and beliefs to draw conclusions and identify gaps or contradictions in their thinking <p>Working Together</p> <ul style="list-style-type: none"> use language to prompt and support others evaluate and modify their own roles in group interactions in a variety of contexts
Health and Career Education 9	
Healthy Relationships	<p>Interpersonal Relationships</p> <ul style="list-style-type: none"> propose strategies for building and maintaining healthy interpersonal relationships describe skills for avoiding or responding to unhealthy, abusive or exploitive relationships <p>Substance Misuse Prevention</p> <ul style="list-style-type: none"> assess the potential physical, emotional and social consequences for themselves and others if they misuse substances <p>Responding to Bullying, Discrimination, Harassment and Intimidation</p> <ul style="list-style-type: none"> describe effective and appropriate responses to bullying, discrimination, harassment and intimidation

Module at a Glance

	Overview	Activities	5-i Flow	Minutes
Lesson 1	Introduction to the short story unit “Through the Woods”	Opening Questions Small Group and Class Activity Class Activity Individual Activity Closing: Discuss Homework	Identify Identify Investigate Interpret/ Integrate	10 30 25 10 5
Lesson 2	Exploration of short story elements and symbolism “Pretty Flowers”	Opening Questions Individual Activity Class Activity Individual and Class Activity Individual Activity Closing: Discuss Homework	Identify Identify Investigate Interpret/ Integrate	10 5 25 20 15 5
Lesson 3	Developing critical questions “Lunch with Lenin”	Opening Questions Group Critical Questioning Closing: Discuss Homework	Imagine Interpret Investigate	30 45 1
Lesson 4	Explore parallel poetry and character traits “Red Hero at Midnight”	Opening Question Pair Activity Class Activity Class Activity Individual Activity Individual Activity Closing: Discuss Homework	Investigate Interpret Investigate Interpret Interpret Integrate	10 15 10 10 15 20 1
Lesson 5	Explore character Writing poetry	Opening Questions Individual and Pair Activity Closing: Discuss Homework	Interpret Imagine	15 60 5
Lesson 6	Poetry performance and evaluation	Prepare for Performance Class Activity: Poetry Performances and Evaluations	Integrate Integrate	20 60

Lesson 1: Introducing Elements of Short Story



In preparation ...

1. Familiarize yourself with each of the learning activities in this lesson.
2. Review the sample word web in **Word Web** and draw a web on the board.
3. Make copies of:
 - **Collaboration Assessment Rubric sheet** – 1 per student, and make 1 transparency
 - **My Response 1 sheet** – 1 per student, and make 1 transparency
4. You will need:
 - **My Response Assessment Rubric sheet** – 1 per student
 - Flip-chart paper
 - Large markers - 1 per student
 - Masking tape or sticky-tac
 - Copies of *Lunch with Lenin and Other Stories* – 1 per student
 - Overhead projector
 - Lined paper



Notes & Tips

Assessment

Use Collaboration Assessment Rubric for ongoing formative assessment of cooperative behaviours and cognitive processing.

During Lessons 1, 3 & 4, choose and monitor 8-10 students. It is best if the chosen students are spread throughout the classroom to allow you to circulate.

This lesson reflects the constructivist approach by having students first identify what they know about marijuana use before adding to or challenging what they know with information from other sources.

It is important that students recognize they are not expected to take a particular viewpoint about the use of alcohol or other drugs.

Lesson Activities

Opening: Introduce a contemporary issue—marijuana use (10 min)

- Write “marijuana” in the WHAT circle of the word web you drew on the board. (The topic will likely both create anticipation and provide immediate focus for the activity to follow.) Ask students to help you clarify the other “wh” questions in the web (e.g., WHO means who uses marijuana, WHERE means where do people get/use marijuana, and so on.)
- Explain to the class that they are starting a unit that involves discussing and learning about marijuana use (among other drug use) and that part of their evaluation involves how students work together. Display *Collaboration Assessment Rubric* on overhead so that students are clear about cooperative behaviour expectations.

Small Group and Class Activity: Create word webs (30 min)

- Divide students into groups of 4 and give each team flip-chart paper and coloured markers. Ask each student to choose a coloured marker and write their name at the bottom of the chart paper. (This will help you assess each student’s participation, prior knowledge and processing of information.)
- Ask one student in each group to transfer the word web you drew on the board onto his/her team’s chart paper. Then tell students to move around the chart paper and contribute to as many categories on their maps as possible. (Assure students that there are no “right” answers, that all information recorded is valid, and that they must not censor or judge one another. Encourage them to be as specific as possible without using proper names.)
- Ask one group to post their mind map on the board (away from the sample you drew) and explain it to the class. Then ask a second group to approach the mind map you drew and either add ideas or make changes. Continue with this process until the word web is filled with ideas from the entire class to become a “multiple mind map.”
- Compare the mind map the class drew on the board with the one the first group of students drew on chart paper and posted up.
- Hand out *Collaboration Assessment Rubric* and have them complete a self-assessment while you hand out the short story books and collect charts for formative assessment.



Notes & Tips

Collect short story books and assessments before students leave class.

Activity: Read “Through the Woods” (30 min)

- Introduce *Lunch with Lenin* as a collection of short stories that provides insight into the lives of young people around the world who, like all of us, are in some way affected by alcohol and/or other drugs.
- Read Deborah Ellis’ “Through the Woods” to the class (or have students read passages aloud).
- Ask students if they have any new ideas from the story to add to their multiple mind map on the board.

Individual Activity: Write in reader response journal (10 min)

- Hand out and review instructions for *My Response 1*. Then give students *My Response Assessment Rubric* and explain the rubric will be used for journal assignments 1 and 2.
- Give students time to start writing in their journals. Remind them to be specific by referring to a particular character, setting, conflict, etc.

Closing: Discuss homework (5 min)

- Ask students to complete their response journal entry for homework, if necessary.
- In preparation for reading the next story, “Pretty Flowers,” have students research and bring to class one interesting fact about poppies.

Lesson 2: Exploring Symbolism and Empathy



In preparation ...

1. Familiarize yourself with each of the learning activities in this lesson.
2. Make copies of:
 - **Venn Diagram sheet** – 1 per student
 - **My Response 2 sheet** – 1 per student
3. You will need:
 - *Wipeboard or flipchart and appropriate markers*
 - *Copies of Lunch with Lenin and Other Stories* – 1 per student



Notes & Tips

Lesson Activities

Opening: Introduce symbolism and “Pretty Flowers” (10 min)

- Write “poppy” on the board and ask students to call out the facts about poppies they gathered for homework. Write them on the board (or choose 1 or 2 students to write them for you) to create a word web. (If there are no responses, start the process by revealing Afghanistan as a place of origin for the poppy. Students need to know this fact when they read and try to understand the story, since the setting may be difficult for some students to discern.)
- Explain to the class that the title of the story they will read, “Pretty Flowers,” may have been chosen by the author for its symbolic value. Ask students to guess what “pretty flowers” might symbolize.

If your students are unfamiliar with symbolism, give them a few examples of contemporary symbols and their related ideas, e.g., red rose = passion, light bulb = knowledge/insight.

Individual Activity: Pre-reading exercise (5 min)

- Ask students to list on paper “5 things I am good at” and “5 things that motivate me.”

Class Activity: Read “Pretty Flowers” (30 min)

- Read story aloud, or have students take turns reading passages aloud.

This exercise both helps introduce the main character in the story and prepares students for the Venn Diagram activity that follows the reading activity.

Individual and Class Activity: Create a Venn Diagram (20 min)

- Provide each student with a *Venn Diagram* handout and explain they will be comparing and contrasting themselves with Tahmina, the main character, using the lists they created earlier and information from the story.
- On the board, briefly show students how to use the diagram, explaining they are to write similarities in the intersection and differences in the outer circle.
- After 10 minutes of recording, invite students to share connections they may have made between themselves and Tahmina.

Individual Activity: Write in reader response journal (15 min)

- Provide students with *My Response 2* and give them time to reflect and write. Remind them to check their evaluation rubrics handed out last class if unsure of expectations.

Closing: Discuss homework (5 min)

- Ask students to complete their journal entries for homework, if necessary.
- Explain to the class that the next story they will be reading is called *Lunch with Lenin*. For homework, ask them to research a few simple facts about Lenin (e.g., where he was born, when he died, etc.).



Notes & Tips

Collect short story books before students leave class.



Lesson 3:

A Critical Look at Character and other Elements of Short Story



In preparation ...

1. Familiarize yourself with each of the learning activities in this lesson.
2. Make a transparency using the **Critical Questioning Example** sheet.
3. You will need:
 - Copies of *Lunch with Lenin and Other Stories* – 1 per student
 - Overhead projector
 - Lined paper
 - Wipeboard and markers

Lesson Activities

Opening: Introduce and read “Lunch with Lenin” (30 min)

- Read the first section of *Lunch with Lenin* to/with students.
- After reading the second subtitle, “Valerin is seven,” pause and ask students to share predictions about: what life will be like for the character at the age of 7, what conflicts he will face, what changes he will undergo, and how his environment will affect his behaviour.
- Continue this pattern of reading and predicting for the next 4 sections.
- Verify any predictions as you progress through the story.



Notes & Tips

Individual and Small Group Activity: Learn about critical questioning (45 min)

- Write “Conflicts and Choices” on the board. Give each student 2 or 3 sheets of lined paper and ask them to create and write down 5 critical questions—and answers—about the conflicts and choices related to Valerin and Squid. If necessary, provide students with an example:

Q: What does Valerin’s choice to “wait” say about his character?

A: It tells us he wants to do what is right, that he is patient and respectful of authority, and that he is likely an observer.
- Put students in groups of 2 or 4, remind them about group expectations and assessment, and ask them to share their questions with their partners.
- Ask students to choose as a group the best 5 questions. Have them record the questions on a new sheet of paper, leaving space for answers after each question, and write the answers on a different sheet of paper. (Explain that the sheet will be passed on to other students to answer.) Remind students to write their names on the bottom of the questions page.
- Have each group pass their list of questions to another group. Explain that each group must answer, first orally and then in writing, one question only before passing the sheet on to another group (and receiving a new set of questions to choose from, discuss and record in writing). Keep this process going until all groups have answered 5 questions from 5 different groups.

Assessment

Use Collaboration Assessment Rubric for ongoing formative assessment of cooperative behaviours and cognitive processing.

Choose and monitor 8-10 students not monitored in Lesson 1.

Collect My Response 1 and My Response 2. Use Rubric to assess.

Collect Critical Questioning Example sheets. Use formative assessment.

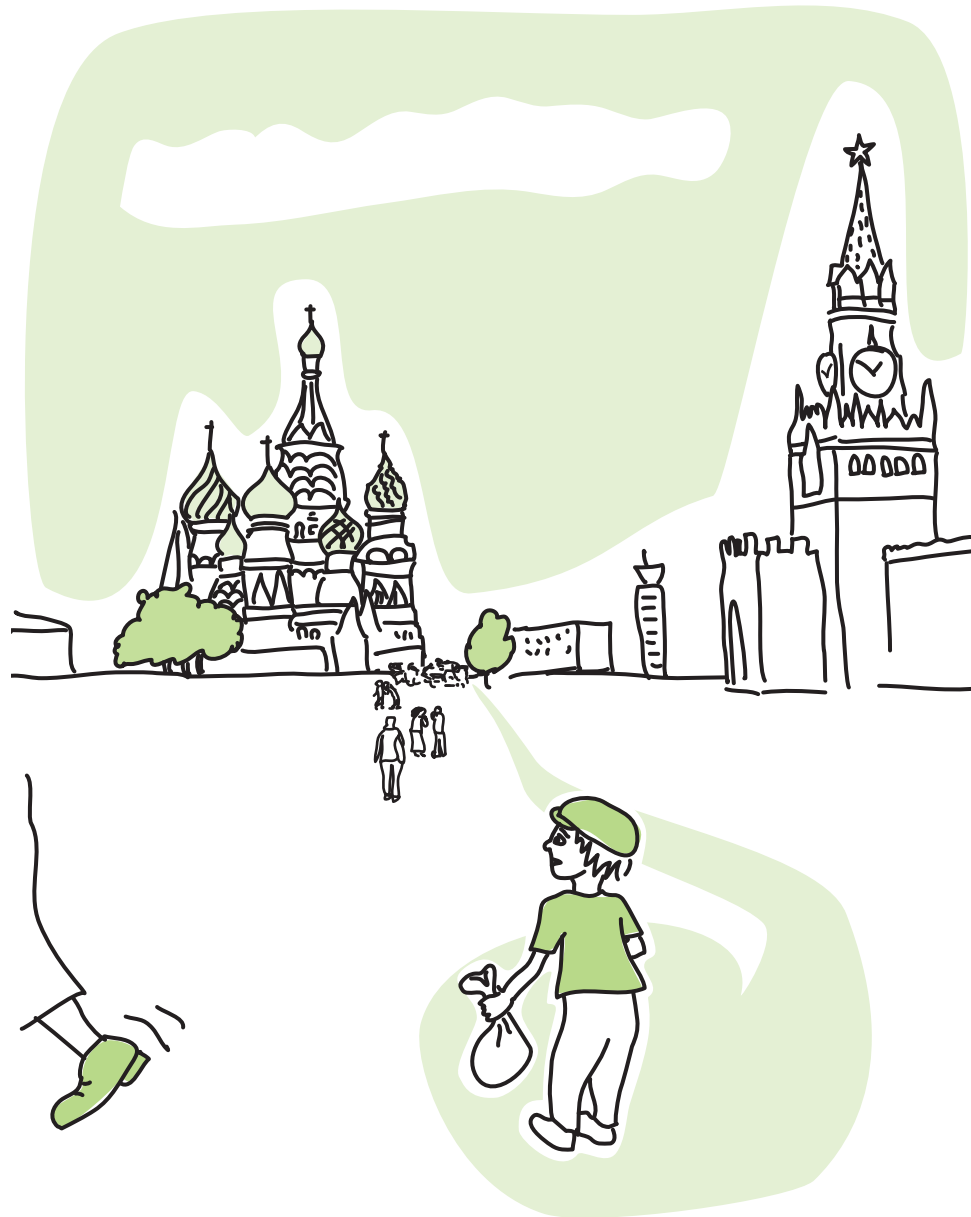


Notes & Tips

Collect short story books before students leave class.

Closing: Discuss homework (1 min)

- Ask students to research and write down one fact about Mongolia (geographical, political, etc.) to share next class.



Lesson 4: Exploring Parallel Poetry Structures



In preparation ...

1. Familiarize yourself with each of the learning activities in this lesson.
2. Make copies of:
 - **The Interview** – 1 per student
 - Your choice of **Poems** sheet – 1 per student

Note: The poem by e.e. cummings may not be appropriate for all Grade 9 classrooms.

 - **Character Traits Matrix** – 1 per student
3. You will need:
 - *Copies of Lunch with Lenin and Other Stories* – 1 per student

Lesson Activities

Opening: Introduce “parallel pairs” poem structure (10 min)

- Ask students to call out all of the different types of poetry they know (e.g., sonnet, haiku, limerick, etc.)
- Hand out *The Interview* and ask a student volunteer to join you at the front of the class to introduce parallel pairs poetry. (Tell the student they will be reading aloud the italicized lines while you will be reading the non-italicized lines.)
- After reading the poem aloud with the volunteer student, ask the class to guess which short story and characters the poem refers to.

Pair Activity: Practise poetry reading (15 min)

- Write “Poetry Performance Practice in 10 minutes!” on the board.
- Hand out copies of *Poems* (you may choose to use only one of the poems for the whole class, or use different poems for different groups). Explain to students that they may (or may not) be chosen to perform a parallel poem with a partner today, and that they have only a few minutes to prepare.
- Give students a few minutes to individually review each poem before (a) choosing one to perform to the class, and (b) finding a partner to serve as the second voice.
- Remind students about expectations for cooperative behaviour, and then send pairs of students to different parts of the classroom to practise for a few minutes. (Note: Encourage students to stand, rather than sit, as it puts them in performance mode.)



Notes & Tips

Assessment

Use Collaboration Assessment Rubric for ongoing formative assessment of cooperative behaviours and cognitive processing.

Choose and monitor remaining students not monitored in Lessons 1 or 3.



Lesson 4 (Cont'd)

Class Activity: Perform parallel pairs poetry (10 min)

- As students are returning to their seats, choose 2 groups to perform their poems.
- After each performance, ask the “audience” to identify 3 positive qualities about the performance and make 3 suggestions for improvement. Then ask performers to take a bow.
- Explain to all students that they will soon be asked to write (and perform with a partner in front of the class) a parallel poem based on two characters from one of the stories read during the unit.

Class Activity: Prepare for reading (10 min)

- Ask 4 students at a time to record homework (one fact about Mongolia) on the board while others are gathering books and preparing to read. (This information might answer some questions for students without interrupting the class.)

Individual Activity: Read “Red Hero at Midnight” (15 min)

- Have students read “Red Hero at Midnight” silently.

Individual Activity: Create a character matrix (20 min)

- Hand out *Character Traits Matrix* and briefly review expectations. Use 2 characters from “Red Hero at Midnight” as examples. Tell students they can use this sample format for their remaining 6 (or more) characters.
- Give students time to finish reading and recording information about 2 or more characters from each of the 4 stories read so far. Remind them that this information will be used next class to write a parallel poem like those performed in class today.

Closing: Discuss homework (1 min)

- Tell students to complete their character sheets for homework, if necessary (4 stories = at least 8 characters).

Lesson 5: Exploring Character Plausibility through the Creation of Parallel Poem



In preparation ...

1. Familiarize yourself with each of the learning activities in this lesson.
2. Make copies of:
 - **Notes on Character sheet** – 1 per student
 - **Parallel Poem Writing Criteria sheet** – 1 per student, or make 1 transparency
 - **Poetry Writing Assessment Rubric sheet** – 1 per student, or make 1 transparency
3. You will need:
 - *Overhead projector*
 - *Lined paper*

Lesson Activities

Opening: Enhance understanding of “character” (10 min)

- Hand out *Notes on Character* and choose a few students to help you read the information to the class. Stop at intervals and ask the class to provide examples from the 4 stories.

Individual and Pair Activity: Write a parallel poem (60 min)

- Tell students to use the information, ideas and insights from the unit to prepare a parallel poem. (Note: It is best if each student writes their own poem—and is assessed on their individual effort—but works with a partner to perform the pair’s choice of only one of the poems, or both if time permits. Weighting should be higher for written expression.)
- To clarify expectations, display *Parallel Poem Writing Criteria* and *Poetry Writing Assessment Rubric* on the overhead and review (or hand out copies to each student and review).

Closing: Discuss homework (5 min)

- Tell students to complete their parallel poems for homework, if necessary, and practise performing them.
- Remind students they will have a few minutes at the start of the next class to practise with a partner the one poem they have decided to showcase.
- Briefly discuss prop or staging ideas.



Lesson 6:

Poetry Performances

In preparation ...

1. Familiarize yourself with the lesson.
2. Make copies of:
 - **Parallel Poetry Performance Rubric** – 3 per student (teacher completes 1 rubric and others are completed by 2 students in audience), and 1 transparency
3. You will need:
 - Small squares of paper for students to write their names on
 - A bowl or hat to put names in
 - Overhead projector

Lesson Activities

Opening: Prepare for poetry reading (20 min)

- Write “Curtain Call in 15 minutes” on the board.
- Place *Parallel Poetry Performance Rubric* on the overhead projector and review briefly. Tell students they will be evaluated by both you and 2 peers based on the criteria listed.
- Send pairs of students to different parts of the room to practise.

Class Activity: Perform and evaluate poetry (55 min)

- Choose order of performances randomly by drawing names from a “hat” until all poems have been read.
- Before each performance, give a *Parallel Poetry Performance Rubric* to 2 students and ask them to complete it. Remind students to evaluate the performance as a whole rather than focus on one particular performer.
- Collect poems and rubrics (for summative assessment).
- Have all students stand and take a bow!
- Congratulate students for taking risks, expressing themselves and broadening their views about personal choice and global issues related to alcohol and other drugs.



Notes & Tips

Assessment

You should now have 3 evaluation sheets for each performance. (Student assessments should be weighted lower than teacher assessments.)

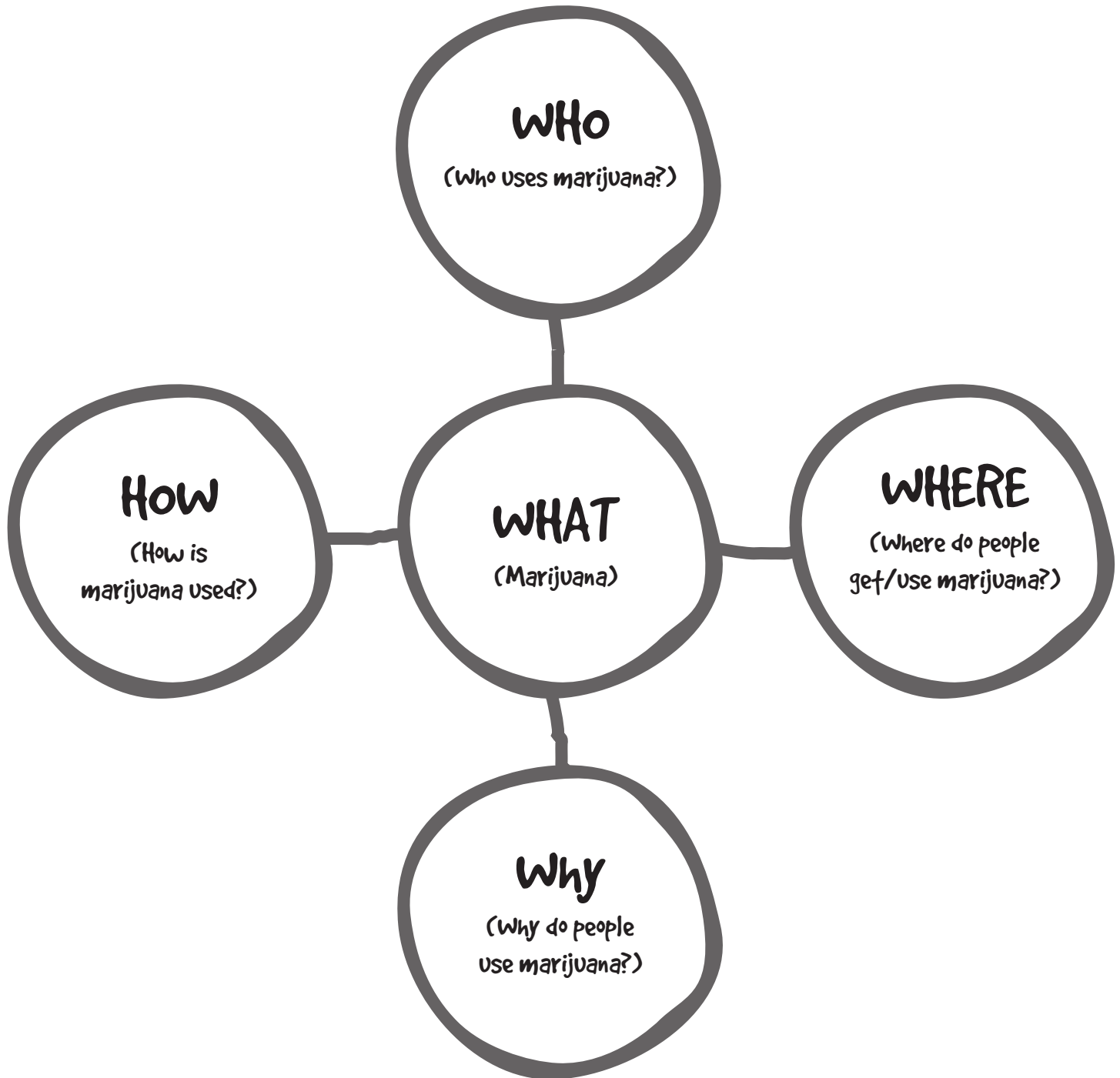
Closing: Grand finale (1 min)

- Collect poems and rubrics (for summative assessment).
- Have all students stand and take a bow!
- Congratulate students for taking risks, expressing themselves and broadening their views about personal choice and global issues related to alcohol and other drugs.

Grade 9

Photocopying Masters

Word Web (sample)



collaboration Assessment Rubric



Name _____ Date _____

Circle one type of assessment: (a) student (self) (b) peer (c) teacher

1. Criteria: Student listens attentively to other group members

○○○○○ **1** ○○○○○○○○○○ **2** ○○○○○○○○○○ **3** ○○○○○○○○○○ **4** ○○○○○○○○○○ **5** ○○○○○○
Smattering of applause Round of applause Standing ovation

2. Criteria: Student contributes thoughtful ideas to group discussions

○○○○○ **1** ○○○○○○○○○○ **2** ○○○○○○○○○○ **3** ○○○○○○○○○○ **4** ○○○○○○○○○○ **5** ○○○○○○
Smattering of applause Round of applause Standing ovation

3. Criteria: Student takes an active role in performing group tasks

○○○○○ **1** ○○○○○○○○○○ **2** ○○○○○○○○○○ **3** ○○○○○○○○○○ **4** ○○○○○○○○○○ **5** ○○○○○○
Smattering of applause Round of applause Standing ovation

4. Criteria: Student encourages other group members and/or makes constructive comments (no put-downs)

○○○○○ **1** ○○○○○○○○○○ **2** ○○○○○○○○○○ **3** ○○○○○○○○○○ **4** ○○○○○○○○○○ **5** ○○○○○○
Smattering of applause Round of applause Standing ovation

Total grade = divided by 4 (criteria) =

Comments:

Scale

4.5 – 5 = A
3.8 – 4.4 = B
2.8 – 3.7 = C
2 – 2.7 = D
Below 2 = Not yet

Collection: *Lunch with Lenin and Other Stories*

Author: Deborah Ellis

Short Story: Through the Woods

Choose one of the prompts below and use **specific examples** to reflect on the story.

- Tell us what you think of Matthew and/or Matthew's Grandmother. Are the behaviours and emotions of these characters believable? Why/why not?
- Relate an experience you or someone you know has had that in some way parallels the experiences of a character(s) in this story. How might you respond to experiences like these?
- Explain how Matthew's home/school life contributes to the decisions he makes.
- From the responses given in class today and from the characters' responses in the story, tell what you think/know about teen awareness related to alcohol and other drugs.
- The ending of the story is open to interpretation. What do you think the future holds for the main characters?

My Response Assessment Rubric



5 Stars

The 5-star response is a revelation. It has a clear voice and effectively uses vocabulary or images to convey tone. It draws on a depth of insight and understanding of issues related to the use of alcohol and other drugs. It also uses specific examples from the story to enhance the reader's understanding. There are no spelling or grammatical errors. Finally, the 5-star response engages the reader through effective language and structure, perhaps by wit or humour, or by the quality of the mind at work.

4 Stars

The 4-star response displays some manipulation of language to achieve a desired message. The purpose is clear and shows thoughtful consideration of contemporary issues. Several direct references are made to the story. The 4-star response has few spelling/grammatical errors and an appropriate structure. The reader is attracted to the content.

3 Stars

The 3-star response offers a conventional personal narrative with an identifiable beginning, middle and end. It makes reference to specific details in the story. A writing structure is evident. The 3-star response indicates awareness of some contemporary issues. It has some spelling/grammatical errors. The reader understands its meaning with relative ease, if not interest.

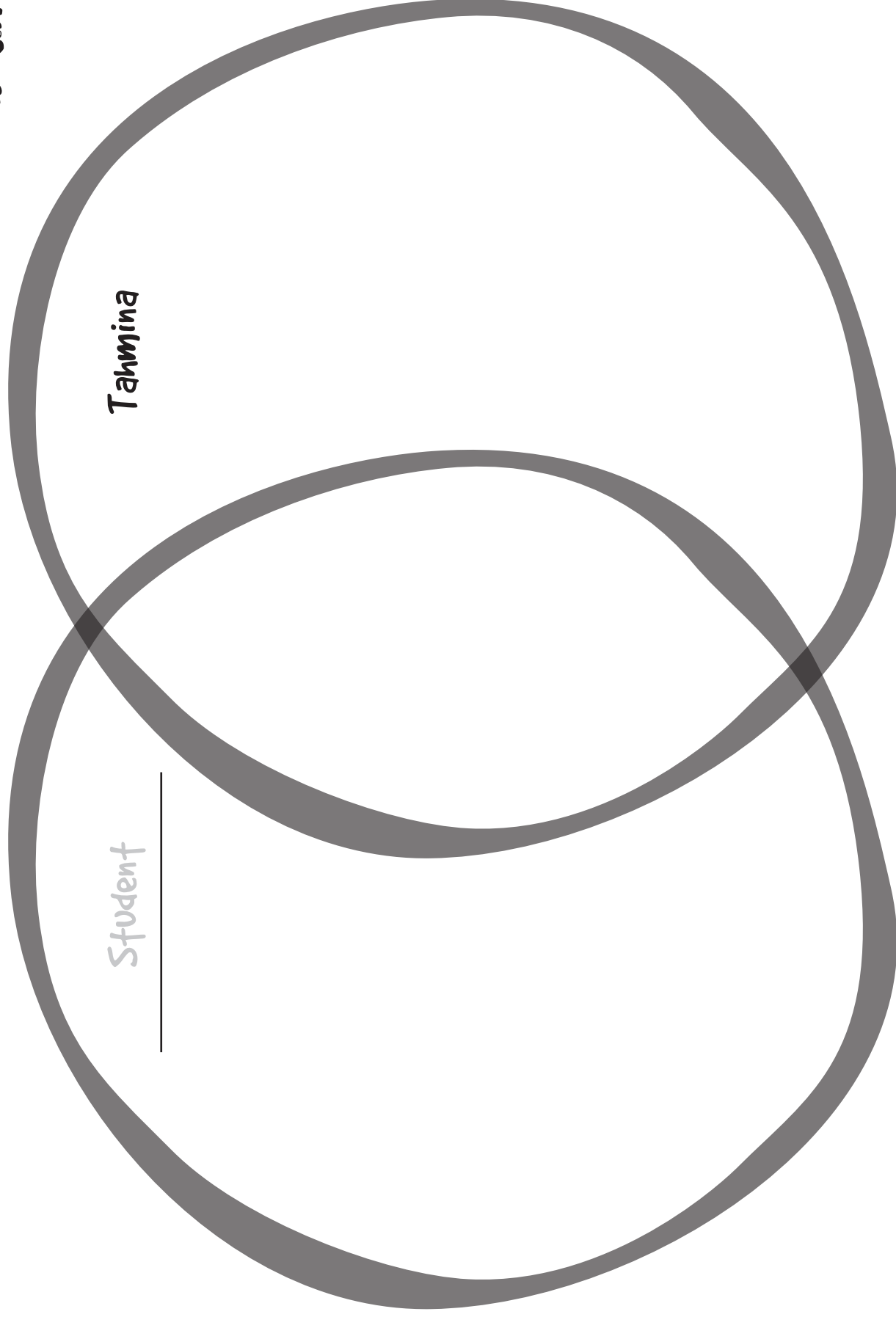
2 Stars

The 2-star response features underdeveloped thoughts and structure. The vocabulary is simple, and the writing style is basic and somewhat repetitive. There are few references to the story. There are many spelling/grammatical errors. The reader is aware of a reasonably consistent purpose but there is little awareness of contemporary issues.

1 Star

The 1-star response displays basic vocabulary without grasp of syntax. It manages a brief subject focus without a controlling idea. The content may also be repetitive. There are many spelling/grammatical errors. The reader (maybe because of brevity) puzzles to find direction, meaning and/or purpose.

Venn Diagram



Collection: *Lunch with Lenin and Other Stories*

Author: Deborah Ellis

Short Story: Pretty Flowers

Choose one of the prompts below. Use **specific examples** to reflect on the story.

- **Identify** conflicts (internal and external) that one or more of the characters face. Some of the conflicts we face are related to the choices we make. Is this true for the characters you have chosen? Why/Why not?
- **Describe** Tahmina and her brother Zameer at the beginning of the story. Refer to both their physical and emotional attributes. How do these characters change as a result of the conflicts they face?
- **Explain** how the setting helps us understand the main characters' motivations/behaviours. Are these behaviours believable? Why/Why not?
- **Write a poem** to explain how Tahmina is like the "Pretty Flowers" (poppies) in the story.
- **Summarize** any new insights you have about one or more of the following:
 1. Personal choices you make
 2. Life in Afghanistan for some teen girls/boys
 3. Changes that need to be made to help children like Tahmina and Zameer

Critical Questioning Example



Topic:

Conflicts and Choices

Question:

What does Valerin's choice to "wait" reveal about his character?

Possible Answer:

His choice to wait tells us that Valerin wants to do what is right, that he is patient, respectful of authority, and that he is likely a good observer.



Poems: The Interview



Yah, I know that guy Matthew.

Yes, Matthew is my grandson.

He seems pretty ordinary, wears the same long sleeve shirts
and baggy pants all the time . . . you know, clean cut, kinda nerdy.

He's an extraordinary boy, very respectful and kind to me.

We rough him up a bit sometimes, but mostly we ignore him.

*Matthew's parents drink . . . they are very cruel to him sometimes.
He has to take care of himself. I know he's hiding bruises.*

I guess when I think about it, there is an edge to him, like maybe he's
hiding something or like he could go off at any moment.

When I think about how much he has to endure . . .

He doesn't have many friends, he mostly keeps to himself.

He spends a lot of time with me though. We are very close.

I know he's smart. He was always in the library.
That's where he met me every second Friday after gym.

*And Matthew is such a clever boy. All his teachers think so too.
I can really rely on him.*

I thought maybe he was a narc the first time he asked for weed.
He never missed a "meeting" after that. Always bought the same amount.

*He comes to see me every second Friday. He always brings me gifts.
It helps a lot with the pain.*

He doesn't seem like the type, I mean, who'da thought Matthew
had the guts . . .

*I know he doesn't fit the typical mold. That's because he's special,
my Matthew.*

I never thought he'd get caught either, he was almost invisible, you know,
under the radar. I guess he screwed up.

I hope you go easy on him. He was only doing it to help me.

You never really know a person . . .

Maybe he wanted to get caught. Maybe the burden was too great.

Poems: I Can't Believe



I can't believe I had to resort to working with that stupid cop.

*I wonder what was in that backpack? Tourists and their damn bags.
As if I didn't have better things to do.*

At least the kid was cooperative; he didn't try to stiff me.

*Ha! That slimy street rat probably tricked the fool and is long gone
by now! Serves him right.*

All it cost was some supplies, nothing much. The money will come later.

All those valuables, wasted on those filthy urchins! Gah!

I'm actually kind of happy I gave the stuff to the kid.

I feel sorry for him, with all the crap he has to deal with.

*Those little beasts are like rats. No! Worse! At least rats only steal food,
while those disgusting little creatures paw everything they can find.*

At least I can still make a decent profit, my only obstacle is that cop.

I can't see what the idiot has to gain, giving away that much money.

These bloody cops are all the same, even in the deepest
Godamned hole in Mongolia: untrustworthy, lying, conniving.

*That tourist is up to something. All Westerners are the same:
cheating, sneaky, underhanded bastards.*

And any cop could take lessons from that sewer kid.

*Same thing with sewer scum, if that rotten little cretin
I caught today is any indication.*

I think he knows.

The little sneak isn't telling me something.

I can't be sure.

I think I'll have to hire him.

I think I'll have to kill him.

It's true what they say, there are no heroes.

My secret will die with him.

...only because there's nothing worth saving.

Goodbye, my little rat.

—Written by a Grade 9 student, based on a short story from *Lunch with Lenin and Other Stories*.

Poems: may I feel said he



may i feel said he

I'll squeal said she

just once said he

it's fun said she

may i touch said he

how much said she

a lot said he

why not said she

let's go said he

not too far said she

what's too far said he

where you are said she

may i stay said he

which way said she

like this said he

if you kiss said she

may i move said he

is it love said she

if you're willing said he

you're killing said she

but it's life said he

but your wife said she

now said he

ow said she

tiptop said he

don't stop said she

oh no said he

go slow said she

cccome? said he

uummm said she

you're divine! said he

you are mine said she

—*Parallel Poem by e.e. cummings*

Poems: I Am a Boy



I am a boy
I am a boy
I am Scottish
I am Native
We have found new land!
Our land is being invaded
I hear stories about giant murdering cannibals
I hear tales about vicious white demons
The “savages”
The “beasts”
I am afraid
I am afraid
Those flesh-eating creatures will find us
They will take everything from us
Papa is telling me we are safe
Papa is telling me we are in danger
But . . .
He is right
I hear gunshots in the distance
I hear gunshots nearby
My people are charging into the forest
My people are retreating to their huts
We are chasing them
We flee
More gunshots ring out
More blood covers the ground
I see
I hide
Victory is ours!
We are defeated . . .
Rejoice!
Rest in peace

—Written by a Grade 8 student, based on the novel *Copper Sunrise* by Bryan Buchan.
The story is set in Nova Scotia when the Scottish settlers arrived.

Character Traits Matrix



Character:

Story:

Trait

Evidence: Actions, Speech, Thoughts

1.

2.

3.

Character:

Story:

Trait

Evidence: Actions, Speech, Thoughts

1.

2.

3.

** Please use this format for the remaining 6 (or more) characters.*

“Character” has two meanings:

Definition 1: A person (or voice) in a short story or other work of fiction

Short stories usually feature more than one character. But always one character is clearly central to the story, with all major events having some importance to him/her. He/she is the PROTAGONIST. The protagonist's opponent is called the ANTAGONIST.

Definition 2: The characteristics of a person

In order for a story to seem real, its characters must seem like real people who demonstrate strengths as well as weaknesses, and who have conflicts significant enough for them to want to overcome.

Characterization is the information the author gives the reader about the characters themselves. The author may reveal character in several ways:

- a. physical appearance
- b. what a person says, feels, thinks, dreams
- c. what a person does or does not do
- d. what others say about a person, and how others react to him/her

A fictional character may be either

- dynamic (complex personalities who change, for good or bad, and/or grow as a result of their conflicts), or
- static (stereotypes, having one or two characteristics that never change and are emphasized or exaggerated).

Parallel Poem Writing Criteria



Final Assignment

Write a poem that includes the “voices” of **two characters from one of the stories** you have read in class. These voices should reveal two different **perspectives** about a common idea, issue or event. Use the practice poems for reference. Write the poem using a different font or colour to represent each voice.

Every student is responsible for writing and handing in this assignment. However, for the performance, you will work in pairs and must choose only one of the poems (yours or your partner's) to recite together.

Your poem should

- ☐ reveal a character and his/her relationship with others
- ☐ show that the character is dynamic or static
- ☐ indicate setting
- ☐ reveal major conflicts and show how character changes as a result of them
- ☐ use specific examples and/or dialogue from the story
- ☐ have an interesting title that in some way reflects the poem's meaning
- ☐ use language that helps to create a desired mood
- ☐ be edited for grammar, spelling and punctuation

Poetry Writing Assessment Rubric



5 Stars

The 5-star poem is sophisticated. It uses wide-ranging vocabulary that creates tone, establishes voice and helps to convey an essential mood. It draws on a depth of knowledge and understanding of issues related to the use of alcohol and other drugs. It also uses specific examples from the story to enhance understanding of dynamic character. The 5-star poem reveals setting and demonstrates how the characters change as the result of their conflicts. There are no spelling or grammatical errors (poetic licence aside). Finally, the 5-star poem engages the audience through effective language, perhaps by wit or humour, or by the quality of the mind at work.

4 Stars

The 4-star poem displays some manipulation of language to achieve a desired tone, voice and mood. It shows understanding of contemporary issues. It reveals setting and dynamic characters and indicates how they change as a result of their conflicts. The 4-star poem has few spelling/grammatical errors. The audience is attracted to the thoughtful content.

3 Stars

The 3-star poem offers a conventional narrative with an identifiable beginning, middle and end. It often uses purposeful dialogue to reveal character and conflict. The 3-star poem indicates awareness of some contemporary issues. It has some spelling and grammatical errors. The audience follows the poem's meaning with relative ease, if not interest.

2 Stars

The 2-star poem features under-developed thoughts and structure. The vocabulary is simple and the writing style is basic and somewhat repetitive. There are few references to character, conflict or setting. Awareness of content issues is evident. The audience is aware of a reasonably consistent purpose.

1 Star

The 1-star poem displays basic vocabulary without grasp of syntax. It manages a brief subject focus without a controlling idea. The content may also be repetitive. The audience (maybe because of brevity) puzzles to find direction, meaning and/or purpose.

Parallel Poetry Performance Rubric



Performer Name(s) _____

circle type of evaluator: student teacher Date _____

1. Criteria: Performers speak with clear, audible voices.

○○○○1○○○○○○○○○○2○○○○○○○○○○3○○○○○○○○○○4○○○○○○○○○○5○○○○○○○○○○
Smattering of applause Round of applause Standing ovation

2. Criteria: Performers use voice intonation to reflect the mood and sentiment of their words.

○○○○1○○○○○○○○○○2○○○○○○○○○○3○○○○○○○○○○4○○○○○○○○○○5○○○○○○○○○○
Smattering of applause Round of applause Standing ovation

3. Criteria: Performers use effective body language which helps to convey the poem's meaning

○○○○1○○○○○○○○○○2○○○○○○○○○○3○○○○○○○○○○4○○○○○○○○○○5○○○○○○○○○○
Smattering of applause Round of applause Standing ovation

4. Criteria: Performers use stage positioning and/or simple props effectively.

○○○○1○○○○○○○○○○2○○○○○○○○○○3○○○○○○○○○○4○○○○○○○○○○5○○○○○○○○○○
Smattering of applause Round of applause Standing ovation

Total grade = divided by 4 (criteria) =

Comments:

Scale

4.5 – 5 = A
3.8 – 4.4 = B
2.8 – 3.7 = C
2 – 2.7 = D
Below 2 = Not yet

Feedback Form



School _____ District _____

Grade _____ No. of students _____

Please complete this form after teaching the unit and email, fax or mail the form to the address below. Copies of students' Assessment Rubrics (with names blacked out) would be helpful but are optional. For each question below, circle a score (5 is highest and 1 is lowest) and provide a comment where appropriate.

Does the guide provide ...

... enough information on the theory behind the <i>iMinds</i> resource?	5	4	3	2	1
... sufficient guidance in using constructivist educational techniques?	5	4	3	2	1
... adequate background information on behaviour, substance use and mental health?	5	4	3	2	1

Comment:

Do the lesson plans and learning activities provide ...

... assessment tools necessary to meet BC Curriculum requirements?	5	4	3	2	1
... pacing that is appropriate and adaptable?	5	4	3	2	1
... opportunities for students to think critically?	5	4	3	2	1

Comment:

Do students ...

... find lesson content and activities relevant and engaging?	5	4	3	2	1
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Comment:

Are resources ...

... sufficient?	5	4	3	2	1
... engaging?	5	4	3	2	1
... easy to use?	5	4	3	2	1

Comment:



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