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EDUCATIONAL
PROGRAMMES

Pedagogical guide
QUEBEC ROOTS 2017-2018

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OVERVIEW

QUEBEC ROOTS: The Place Where I Live is a project designed to foster an understanding of the cultural contributions that Anglophones in Quebec have made to the cultural diversity of this province. It is a community-based project that invites Anglophone students in schools across Quebec to explore their community roots and define what community means to them in photographs and words. These photo-essays will be developed in collaboration with professional writers and photographers and will be included in an anthology that will be published for a real audience.

The task of creating a book of one's community, however, is both complex and abstract, since the notion of community is just that – a concept. It is important that students spend a significant amount of time discussing what community means to them and how they might show different aspects of this in pictures and words to an audience who may never have the chance to visit.
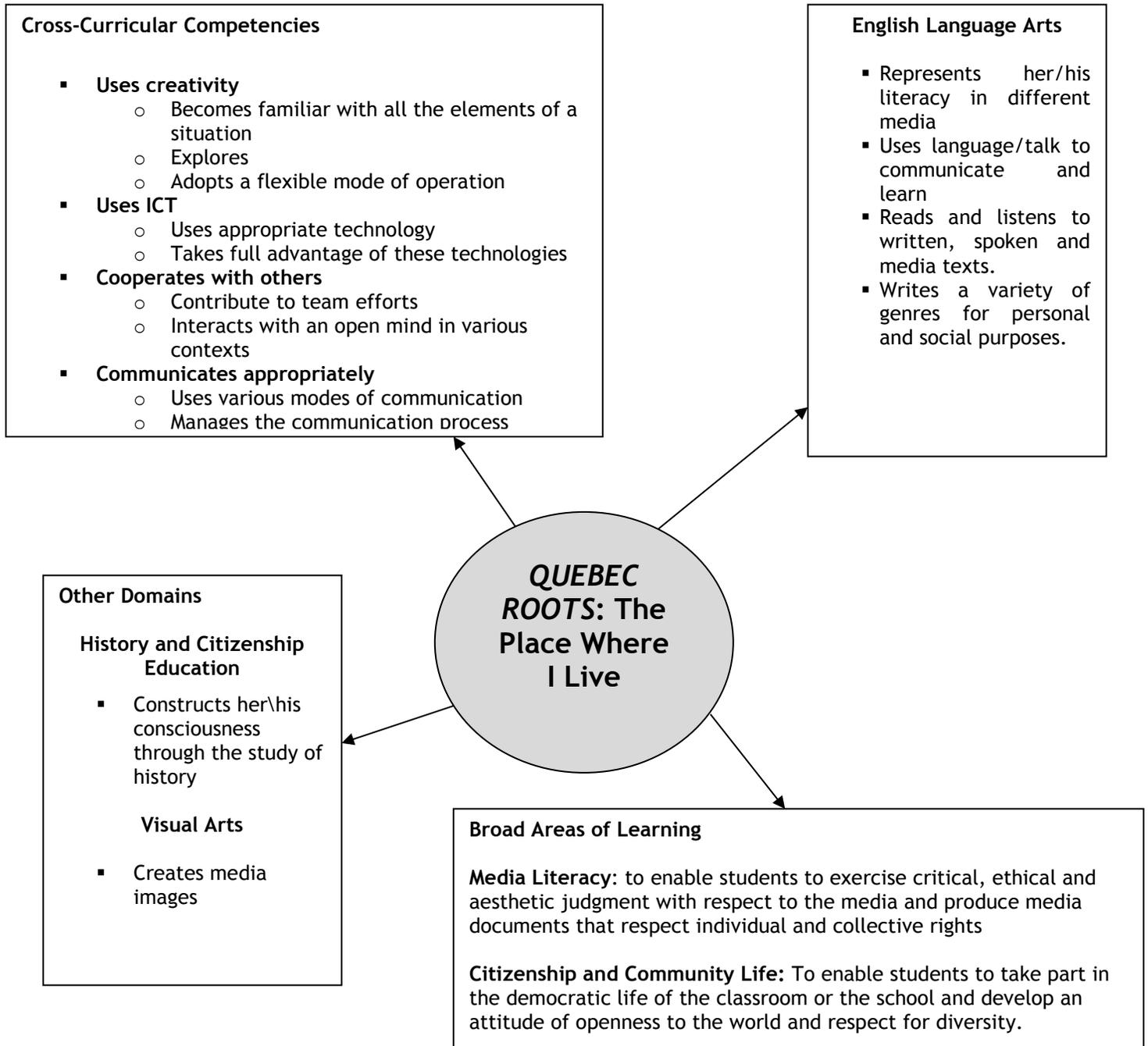
As a teacher involved in this project you will then have the opportunity to guide your students through a production process from beginning to end. The end product will be an anthology where each school is given a chapter for its photo essay. You will not be working in isolation. An author and photographer will visit your school to give writing and photography workshops. Your class will also have a scheduled teleconference with your author and photographer. The use of technology will also allow you to maintain weekly contact with your author and photographer and to connect with other classes involved in the project. And, you will also have the support of the RÉCIT in your school board to help with any technical issues e.g. the teleconference, downloading photos, etc.

In the spring, your class will be invited to launch the anthology at the Blue Metropolis Literary Festival, where your students will have the chance to meet students from across the province who participated in the project.

PARTICIPATING SCHOOLS

École	Adresse	Commission scolaire	Prof	Auteur	Photographe
Programme Mile End	4810 Van Horne, Montréal	EMSB	Jessica Hand	Larissa Andrusyshyn	Monique Dykstra
LaSalle Community Comprehensive High School	240, 9e avenue, LaSalle, QC	LBPSB	Andrew Coderre	Greg Santos	Monique Dykstra
Ajagutak School	Tasiujaq	Kativik		Monique Polak	Thomas Kneubühler
Isummasaqvik School	PoBox 108, Quaqtak, QC J0M 1J0	Kativik	Cameron Jolicoeur	Monique Polak	Thomas Kneubühler
Pierre Elliott Trudeau	490 rue Bourget, Vaudreuil J7V 6N2	LBPSB	Marie Anne Portelance	Monique Polak	Monique Dykstra
Vézina High School	600 Dublin, Pointe St. Charles, H3K 2S4	EMSB	Marlene Salomon	Larissa Andrusyshyn	Monique Dykstra

QUEBEC ROOTS AND THE QEP

Cross-Curricular Competencies

- **Uses creativity**
  - Becomes familiar with all the elements of a situation
  - Explores
  - Adopts a flexible mode of operation
- **Uses ICT**
  - Uses appropriate technology
  - Takes full advantage of these technologies
- **Cooperates with others**
  - Contribute to team efforts
  - Interacts with an open mind in various contexts
- **Communicates appropriately**
  - Uses various modes of communication
  - Manages the communication process

English Language Arts

- Represents her/his literacy in different media
- Uses language/talk to communicate and learn
- Reads and listens to written, spoken and media texts.
- Writes a variety of genres for personal and social purposes.

QUEBEC ROOTS: The Place Where I Live

Other Domains

History and Citizenship Education

- Constructs her\his consciousness through the study of history

Visual Arts

- Creates media images

Broad Areas of Learning

Media Literacy: to enable students to exercise critical, ethical and aesthetic judgment with respect to the media and produce media documents that respect individual and collective rights

Citizenship and Community Life: To enable students to take part in the democratic life of the classroom or the school and develop an attitude of openness to the world and respect for diversity.

QUEBEC ROOTS AND ENGLISH LANGUAGE ARTS

QUEBEC ROOTS fits very easily into the QEP, particularly into the ELA programs at the elementary and high school levels. To complete this project, students will be involved developing a number of different skills, working collaboratively, as well as completing both a writing and media production process as they create their photo essay and get it ready for an audience. In particular students will participate in:

- **Working collaboratively.** Throughout the project, students will be working with their peers to brainstorm aspects of their community to present in their photo essay and decide how and what photographs to take and what writing to include. In addition, a smaller group will be responsible for organizing the photos and text and making layout decisions.

- **Immersion into texts.** Before students begin creating their photo essay, they should have the chance to view older editions of *QUEBEC ROOTS*, as well as photo-essays online. This is important because it will allow them to 'read like a writer', to compare and contrast the texts and to evaluate how photos and text were written, whether they were successful or not, and why. This is an important step before producing any texts, as it allows students the chance to look at how different texts work, and to become familiar with their codes and conventions.

- **Writing and media production processes.** After having had the chance to look at and talk about photos with the class and with the photographer, students will brainstorm the types of photos that should be included in their photo-essay. They will be asked to take photos from a number of different angles, and discuss their photos with their peers as well as uploading photographs to get feedback from the photographer. Students may decide to reshoot after receiving feedback from the photographer or from classmates. Once students are satisfied with their photos, they make decisions about the kind of text that should go along with them and go through a writing production process that includes drafting, getting feedback, revising and editing, and finally proofreading their texts, so that they are ready for publication.

- **Conducting interviews.** To gather more information about members of their community or about past events, students may conduct interviews. They will need to practice writing 'open ended' interview questions that will not receive a 'yes' or 'no' answer. They will also have to practice and hone interviewing skills with their classmates before conducting real interviews.

- **Researching information.** Depending on the type of photo essay your class creates, students may need to do research into their community's roots or into events that are talked about in interviews with community members. For instance, one group interviewed World War II vets, and had to research background information about the war to give context to their photo essay. Research may include looking into their community's archives, asking a librarian for books that have been written on the community, and/or surfing the Internet for background articles or web sites.

- **Ethnographic research.** In the **SELA Cycle 2** program, ethnographic research is an important part of the Talk competency. It is basically field research that has the researcher taking field notes, taking photographs, interviewing, and working with questionnaires or surveys to collect information to answer a research question. If the *QUEBEC ROOTS* project is set up as a research project where students are trying to answer a research question, about changes in the community or traditions in the community, etc. students are using these methods to collect, they are learning important tools about how ethnographic research works.

MAKING *QUEBEC ROOTS* A UNIT FOR EVALUATION

Because *QUEBEC ROOTS* embraces many features of the QEP, it is recommended that teachers not treat it as an 'add on' project, but make use of some of the project-related activities for the purposes of student evaluation. Ask students to collect their individual and group work (if applicable) in a separate file folder or duo-tang called "*QUEBEC ROOTS*." Treat the project as an ongoing unit.

While the work generated from the activities below might not be included in the final photo-essay, the exercises may be useful tools in the pre-production process or as a means of providing material for teachers to evaluate. Assigning work to be evaluated will help students stay on task and facilitate classroom management when teachers need time to work one-on-one with certain students. Teachers are strongly encouraged to create their own list of activities for such purposes.

Consider giving students a final mark based on their individual work and on their group participation/ collaboration.

The individual mark could be based on the parallel assignments intended for all students (see list below or make up your own). The participation mark could be based on their concerted efforts to bring the project to fruition.
Each of the individual and participation marks would be worth 50% percent of the total.

Parallel Assignments

1. **Journal**. Have students keep an ongoing log of their work on the project. Collect the best three entries for evaluation.

2. **Artistic Statement.** Ask students to produce a one-page artistic statement focusing on a piece of writing or photograph they created for the photo-essay (whether or not it made it in to the final book). In it, they should outline their artistic choices, reasons for what they did, how they accomplished it, whether they felt they were successful, etc.

3. **The Making Of.** Students who are more interested in chronicling the evolution of the project could create a "behind-the-scenes" photo-essay, showcasing funny or memorable moments while the project was underway. This could include interviews with the authors or photographers; funny photographs; blooper moments, etc. Upon completion of the project, students and teachers could organize a double book launch in their school/classroom.

See Appendix O for publishing alternatives for the texts and photos that don't make it into the final draft of the *QUEBEC ROOTS* photo-essay. This, too, could be considered material for evaluation.

TEACHER ROLE AND RESPONSIBILITIES

As a teacher involved in this project, you will have the opportunity to guide your students though a production process from beginning to end, but you will not be working in isolation. The use of technology **(See Appendix N: Google docs)** will allow you to maintain weekly contact with your author and photographer.[1] You will also have the support of the RECIT in your school board to help with any technical issues regarding the videoconference. The following list of responsibilities will help ensure the success of the project:

- Introduce *QUEBEC ROOTS* to students (see Lessons 1 & 2).

- If possible, arrange for students to be released for two hours on the day that the Blue Metropolis team is scheduled to visit. This will enable students to benefit fully from the expertise of the author and photographer. Book library, computer rooms and any large meeting room necessary for the visit. *QUEBEC ROOTS* is a tightly orchestrated project that requires smooth organization to work.

- Help students select the best topic/theme for development.

- Create a series of effective triggers (exercises for the pen and for the camera) to generate the kinds of text and images that will best elaborate the chosen theme.

- Be a valuable resource for student writers and photographers. This means providing guidance and asking the right questions to help students fine-tune their images and writing.

- Oversee the production process.

- Ensure that all deadlines itemized in the Timeline are met.

This Guide is designed to help you present the project to students and make it a worthwhile and enjoyable activity. **The documents provided in the Appendix are intended to supplement your lessons/activities. Feel free to adapt the materials to suit your needs.**

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[1] Teachers and students are reminded that the authors and photographers are professionals, and as such, will have the final word on editing the work (images and text) chosen for publication.

TIMELINE

January	**Orientation days** for participating teachers. Teachers will attend a two-day preparatory meeting to become familiar with the project structure and the technology used for videoconferencing and collaboration. In most cases, this session will also give teachers the opportunity to meet the author and photographer with whom they will be working. Teachers will receive support materials and a project guide. The guide will offer suggestions, options and possible approaches to developing and managing the project in the classroom. Teachers will use the project materials to develop learning scenarios and to carry out appropriate activities with their students. At all times, the teachers will be the ones making decisions regarding the selection and development of specific activities in their classroom. There will be technical support to set up videoconferences.
January to February	**PRE-PRODUCTION** **Project planning in the classes**: Before the first meeting with author and photographer, use the project materials and other resources to: ■ Brainstorm and discuss the concept of community with your class ■ Have students look through past *QUEBEC ROOTS* books to see how other classes have defined community, and what kind of text and photos they have included. ■ Use writing notebooks to have students write about what community means to them. Begin to play with different writing forms. e.g. descriptive writing, poetry (see tip sheets for encouraging students to write) ■ Bring in photographs from books or from the Internet and analyze them with your students. Guide questions are provided in the booklet. Please see "Immersion into Visual Texts: Exploring photos." ■ **Plan and prepare your class for workshop with the author and photographer.** Make sure students have had a chance to look at the author's and photographer's work, provided for you during the orientation session. Have students prepare questions for the author and photographer. ■ **See also Pre-production section of the booklet, and articles in appendices for ideas on how to get students writing and tips for taking good photos.** **Preliminary texts and photos must be sent to the authors and the photographers before scheduling their first visit to the class.**
January – early February	A scheduled **workshop with the author and photographer** will take place with your class at your school. During this meeting, the author will give a writing workshop, and the photographer will give a photography workshop to show students how to best use the cameras, and how to get the strongest photos for your project.

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	■ After this meeting, you should keep in touch with the author and photographer regularly to let them know about your progress with the project, share student photos, or share drafts of writing. ***This is a key step in ensuring that the project runs smoothly!*** Keep in touch through e-mail or Google-docs.
Mid-February	This is the **deadline** for advising your author, photographer and Blue Metropolis about the chosen theme/topic.
Mid-February to March	**PRODUCTION** **Creation of the photos and text for your project. Creation of a draft of your 8-page photo essay.** ■ Please see appendices for writing and photography tips ■ If your photo essay involves interviewing members of your community, students will need to develop good interview questions (see Appendix D: Interview Techniques), and will need to practice asking questions before conducting interviews. They will also need to have a way to record the interview, e.g. directly on the computer, on a tape recorder, or by copying down the answers. ■ **Taking photographs takes time.** You will need to work this into your class time. Remind students to take several photos from different angles. Overshooting is a good thing!! ■ **Shoot photos as the highest possible resolution your cameras provide.** ■ Share student photos with the class by downloading them on the computer, having the student talk about why s/he took the photo that way, and asking for comments from other students. You should also upload some of the photos on the computer and send them to your photographer for comments. ■ **Brainstorm** the kind of text that will be used to go along with the photos, e.g. descriptive paragraph, poem, letter, etc. ■ Have students **draft** the texts and share their writing with their peers for feedback (see "Revision" section for tips). You should also send sample pieces to the writer to ask for comments as they are finished. ■ Create a folder system on your computer so that photographs and accompanying writing stay organized. You should include dates and names on all writing pieces, so that you do not mix up earlier and later drafts. Also, name photographs clearly, placing final choices in order. ■ **All text must be saved in .rtf format.**

	■ You will need to create a smaller production team in your classroom that might include student editors, layout editor and technical advisor (to organize work on the computer). This smaller group will work together to choose a title, make layout decisions, suggest the order for texts and photos and determine how the first page should look. In addition, either they, or the whole class, will need to write a description of your school and community for the book.
March	**Preparing for second visit or videoconference with author.** ■ Students will send a near-finished **draft of the 12 pages to their author and photographer** to give them time to review it before the videoconference. ■ One week before your videoconference, a **technical test** will be done to examine the technology that will be used for your videoconference.
March to April	**Second workshop or videoconference with your author and the photographer**. ■ Author and photographer **must** have had time to look over your draft **before** this videoconference. ■ Have students prepare questions to ask the author or photographer about their texts or photographs
April	**Revision and Editing.** ■ Send your photos and texts **to the authors and photographers.** Student texts will be reviewed and approved by the author; photos, by the photographer. ■ Students will **make changes to the layout, text and/or photographs** for the book based on feedback from the authors and photographers. ■ Remember to put final revised texts and accompanying photographs into individual folders labeled with the page number (e.g. page one, page two, etc.). Place all page folders into a folder labeled with the name of your school. ■ Remember to shoot photos at the **highest possible resolution your cameras provide.** ■ Text must be saved in **.rtf format.**
End of April	**Deadline** to send the photo essay and the original digital material for the **12 pages to your author and your photographer**.

May	**POST-PRODUCTION** Texts will be proofread, and Blue Met graphic designer will lay out the book with all materials.
Late May	Blue Metropolis will send the book to the printer to be published.
June	**Written Evaluation by all teachers participating in the project.**

QUEBEC ROOTS: PHASES

PRE-PRODUCTION *getting your feet wet; having a 'go'*	PRODUCTION *total immersion, 'regrouping'*	POST-PRODUCTION *streamlining the 'product'*
An integral and essential part of the process, though much of the material generated at this time may go unused or require serious 'tweaking.' Involves: • discussion • brainstorming • finalizing the topic	In-depth exploration of the chosen theme through text and images; students may return to material generated during the pre-production activities for 'tweaking' or revisit the work entirely. Or, they may start new pieces from scratch.	A no-nonsense time for reflecting on what work collected over the course of the project best defines and illustrates the community for someone who has never visited (an unfamiliar audience) and determining how to 'package' it.
Teacher's Role • create preliminary exercises that will generate work to help students define 'community' • provide valuable guidance; act as a resource person; help gather ideas • collect & post student ideas on the blackboard, chart paper, SMART Board, overhead; encourage all ideas no matter how 'off- the-wall' • rein in the discussion; note common ideas; narrow down the topic	Teacher's Role • create triggers to help students generate work that will best illustrate the chosen theme • provide valuable feedback and re-direct students when necessary • ask the right questions to help students revise/edit their work • encourage the use of concrete sensory detail • allow for collaborative work among students	Teacher's Role • work in close collaboration with the author-photographer team to help students showcase their best work. This will mean: • having students consider feedback received during the videoconference and determine how to act on suggestions for revision • preparing layout; submitting text and photos for publication
N.B. Students should 'own' their theme	N.B. Students should 'own' their images and text	N.B. Students should 'own' the final product

PRE-PRODUCTION

1. A TIME FOR DISCUSSION, EXPLORATION AND 'HAVING A GO'

1.1 LESSON 1 - INTRODUCTION TO THE PROJECT

■ Tell students that they have been selected to spend the next few months working on a very special project with a professional author-photographer team. The goal of this project is to create a photo-essay, which will be published in a real book and launched at an international writers' festival in April. Briefly explain the nature of the project: To define in pictures and words what it is about their (school) community that is important to them.

■ As a class, view the introductory documentary about *QUEBEC ROOTS* made by Louise Abbott.

■ Answer questions. Have students share their impressions, observations.

■ Defining "community" as a class:

Activate prior knowledge. Ask students to share their ideas about what the word "community" means to them. Note them on the board. On an overhead, provide one or some of the following definitions of community, or come up with another of your own. Have younger students, look up the word in their dictionary and note the definition on the board.

    ✓ social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage

    ✓ group of people living in the same locality and under the same government

    ✓ a locality inhabited by such a group

    ✓ social, religious, occupational, or other group sharing common characteristics or interests and perceived or perceiving itself as distinct in some respect from the larger society within which it exists (usually prec. by *the*): *the business community; the scientific community*

    ✓ group of associated nations sharing common interests or a common heritage: *the community of Western Europe*

    ✓ *Ecology*: group of plants and animals living and interacting with one another in a specific region under relatively similar environmental conditions

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For **homework,** ask them to think about the following central question:
What is it about my "community" that is important to me?
This question will prompt creativity and begin to suggest a structure for the photo-essay.
Have them bring their ideas to the next class.

<u>**Other Key Questions**</u>

- How can we show what we consider important about our community in photos?

- What kind of photos will be most effective? (**See Appendix K: Photography Tips**)

- What might be the most effective or powerful type of writing to include? (e.g. poetry, prose, letter format, interview, captions. (**See Appendix C for a list of writing genres and Appendices E and F for tips on effective writing.**)

- What format will we use to frame our community photo-essay? e.g. ABC book, letters, diary.

Students will use personal writing – perhaps prompted by the questions above – in the pre-production phase of the project, as a means to get at the kinds of photographs and writing that they will include in their book.

1.2 LESSON 2 - BRAINSTORMING

Share student responses to the homework question. Note these on the board or on chart paper, pointing out where there is overlap.

Discuss the following questions, continuing to note responses:

- What are the places and activities in your community that bring people together?

- Who are the people who know the history of your community? What kinds of questions might you ask them?

- Where do you go when you need support? Who do you talk to?

- What are some the problems your community has had to deal with?

- What makes your community different from others in Quebec?

Note that the photo-essay students create does not have to be a really broad-based community portrait. Instead, it can zero in on one specific aspect of community. Through the discussions and explorations, students begin to come up with an understanding of what is important to them and what they want to include in their project**.** During this phase of the process, teachers should welcome any and all (reasonable) suggestions from students. Encouraging them to think 'outside the box' will generate more creativity and lead to a final product that is truly unique.

Usually, the selected theme will focus on (1) people; (2) place; or (3) a particular issue. Some themes (e.g. the effect of rumours on the student body) are issue-based; others focus more on place or on the people who define the community. However, a good photo-essay will effectively weave together elements of all three. **Themes from past years are included in Appendix A**.

Field Activity (Monique Polak)

Pair up students and send them out into the field to do some basic interviewing. Instruct them to identify a key place or attend an important event, and interview someone on site who can

provide useful information. This may be school or community-related. The idea is to have them draw out pertinent information and put it into words.

Stress the importance of sensory details. Prior to the exercise, spend time reviewing the art of writing questions. A follow-up lesson on how to incorporate quotations into sentences using quotation marks might also be required.

For useful tips on the art of interviewing, see Appendix D.

2. GETTING STARTED: SUGGESTED PRE-PRODUCTION ACTIVITIES

2.1 IMMERSION INTO PRINT TEXTS

Powerful writing begins long before the first draft. If you want your students to write poetry, they must be immersed in reading poetry, writing poetry, and discussing the artistic decisions made by poets. If they are writing in the format of a picture book, then they must be immersed in picture books, and so on.

1. Examine several different genres with students
   - share examples found by teacher and students
   - share favourite examples of the genre

2. Teach students how to 'Read Like a Writer' to:
   - notice something about the craft of the text
   - talk about why the author might use this craft
   - compare it to other texts of the same genre
   - try and envision using this craft in their own writing

3. Have students share their own attempts at writing in different genres and help each other with feedback. The following exercises are designed to generate ideas and facilitate the selection of a theme. The writing collected during the pre-production period may well end up in the junk pile. On the other hand, these pieces may re-appear in another incarnation during the production phase. Appendices E, F, G, and H offer strategies and suggestions for effective writing about community.

Writing Exercises to Stretch the Imagination

A) Writing about place

"I am From" Poem (source: Kathy Gould Lundy)

Sit back-to-back with a partner. Be prepared to write: Have paper and pencil handy. Ask each student to respond to the following writing prompts by filling in the blanks descriptively (teacher reads these aloud, one by one, giving students enough time to write).

WRITING PROMPTS (modify as needed)

- I am from   a geographical point you pass on your way to school/work every day

- I am from   your favourite thing to eat.
  e.g. a hot fudge sundae with chocolate sauce & nuts

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- I am from   a favourite family saying or expression

- I am from   a keepsake you will never throw away & where it is kept
  e.g. My mother's gold wedding band wrapped in tissue paper in my top drawer

- I am from   a decision that was made for you or by you that changed you forever

- I am from   the nicest thing an adult – teacher, parent, coach - has ever said to you

- I am from   the place I will return to when I have time or money

Have student pairs read their texts to each other.

Ask student pairs to write a "We are from" poem by combining some or all of their text to say something significant— together.

Share poems with the class.

Director's Notebook
Imagine that you have been hired to produce a documentary about your school (or community in the case of a small rural village or town). As a filmmaker, what message about the place would you like the film to convey? What images would you capture on film? Identify and make a list of 8 to 10 different things (positive or negative) that would give your audience (people who have never been there) a realistic sense of what life is like there. Have students compare lists.

(e.g. it is a one-room school house, the school is located under an overpass, all students have to do volunteer work to graduate, mother tongue of the student body is not English, school is closed for goose break, etc.)

What We Are Not
Post an overhead photograph of the school. You may decide to use one of the student photos (see *Playing With the Camera: Practical Exercises*). Have students study the picture and write a paragraph telling what their school *is not*. (e.g. "My school is not located in the hilly landscape of the country." / "Our students do not come from upper middle-class families with two-door garages."). Remind them to use sensory details.

The School Personified
Post an overhead photograph of the school. Tell students to imagine that the school is not inanimate but that it is a human being. Their task is to write a monologue in the voice of the school – as though they themselves are the school. Their monologue should convey important details about the place.

(e.g. The kids in this school must love me: they write all over my walls in big green pens and their graffiti is quite beautiful. It is like having a tattoo…. etc.)

School Survival Kit
Ask students individually or in pairs to write down 10 pieces of advice for a hypothetical new student.

School Song

Put students into teams of 3 or 4 and have them compose an original school song. Tell them to provide details that convey an accurate sense of place.

List Poem
Have students make a list of all the items in their locker or desk. Everything. Tell them to arrange their list of items creatively, putting some kind of order to it. Add a line or two. Give it a title and call it a poem.

B) Writing about people

Portrait of a Mentor
Have students interview a school or community mentor (teacher, principal, star athlete, high achiever, etc.) and take notes. OR: Return to the raw interview material gathered during the Field Activity in Lesson 2. Instruct them to select a genre (e.g. journal entry) and write a text incorporating the material gathered in the interview. Then ask them to produce a second text in a different genre (See Appendix C for a list). Which piece is more successful in conveying this information to a reader? Why?

Being So-and-So
Have students imagine they are someone else in the class, or a friend from another class. Instruct them to write a letter to the school principal about an issue of concern in the voice of that other person. Alternately, post some of the more effective photos obtained from the Practical Camera exercises and have students write their letter in the voice of the person photographed.

2.2 IMMERSION INTO VISUAL TEXTS I - EXPLORING PHOTOS
(Consult Appendix K for helpful photography tips)

Looking at different photographs and discussing how they create atmosphere, show relationship(s) and illustrate an idea or a concept will help students respond to the central question. These images can be derived from magazines, newspapers and websites that are familiar to students. From this exploration, they will begin to consider how to frame their own photos. Students should also be given ample time to experiment with the camera. Provide opportunities for them to deconstruct their own photos as they consider what makes a particular photo more effective or more powerful than another. The depth of the exploration will depend on the age of your students. Here are some general questions:

1. Why did the photographer choose to shoot the photo in this way?
   (camera angle, kind of shot, point of view, etc.)

2. What is the photo's focus?
   - Who or what holds the centre of attention?
   - How does the position help make this the centre of attention?
   - How does the background contribute to the message of the photograph?

3. What do the postures, gestures and expressions of the people in the photo suggest?

4. Is this meant to be seen as a serious occasion, happy moment, etc.?

5. How are people placed in relation to each other and to objects in the photo? What is suggested by these placements? (i.e. respect, conflict, fear)

6. What do you think lies beyond the edges of the photo?

7. How does the photo make you feel?

8. How might other people interpret this photo?

9. What can I learn that I might use for my own photo?

2.3 IMMERSION INTO VISUAL TEXTS II - LEARNING TO SEE

A) How does a single photo tell a story?

This exercise is about the recognition of elements within a photograph. Ask each student to bring in one photo for discussion. (Ideally it should be available in electronic format and projected onto a screen.)

What story is being told by this photograph?
Analyze the photo and have the student who brought it in answer the following questions. Group participation would be helpful after the initial explanation to offer additional answers and other perspectives.

Why was it chosen? What do you learn from this photo?

- What are the visual elements that support the photographer's intent in telling this story?

- Is it the location? Timing of image capture; why did the photographer choose that moment to snap the shutter? Choice of subjects? Interaction between subjects?

- Is it the general composition of the photograph; the way in which important items are arranged in the frame? Are there additional items that might have been included to strengthen the message? i.e. Would more information be helpful in understanding the photo?

- Are there important symbols in the photo that reinforce the message and help your understanding? e.g. jewelry to denote wealth or a large office desk to denote power and importance.

- Are there elements in the photograph that distract from the message? Should anything be left out?

- Can you suggest another way in which this photograph might have been shot to tell the same story?

B) How does a series of images build a story? how do the photos relate to each other to provide information and build a story?

What is the story about?

Analysis of sequencing and building the story:
- Is it chronological? If not, why was this sequencing chosen?
- Does it have a beginning, middle, and end?
- What does the first image tell you about the story about to be told? How does it influence what to expect?
- Does the final image reach a conclusion or is it open for further investigation? If it does reach a conclusion, what is the closing visual statement?

Recommended Reading:
Light and Lens – Photography in the Digital Age, © 2008, Focal Press
ROBERT HIRSCH, ISBN: 978-0-240-80855-0

3. PLAYING WITH THE CAMERA - PRACTICAL EXERCISES

The following activities are a good way for students to apply what they have learned about the camera and begin gathering a bank of photographs. Having hands-on experience prior to the photographer's visit will make the encounter more meaningful to students.

A) Capturing Place (Thomas Kneubuhler)

What Does My School Look Like?
Ask students to go outdoors and take ten (10) photos of the school building. Have them experiment with various camera angles and lighting. Try taking the same shot at different times of the day or with different lighting. Have them try shooting the school straight on; have them get down on the ground and shoot upwards, etc. As a class, select the 10 best shots and post them on the blog at least one week prior to the visit from the author-photographer team. This exercise is also a good way for students from different schools to learn from one another and to get a glimpse of the other communities involved in the project.

B) Capturing People (Monique Dykstra)

Ten Details About 'Joe'
Ask students to select a family member or friend as their subject and photograph 10 details about him/her (e.g. earlobes, top of the head, shoes, etc.). The task is not to choose parts at random, but to zero in on details that best illustrate who, as a person, that subject is. Note: outdoor lighting will yield the best results.

PRODUCTION

1. A TIME TO SHOOT PHOTOS, INTERVIEW, DRAFT TEXT, SHARE, GIVE AND RECEIVE FEEDBACK, AND REVISE

Students should now be ready for an in-depth exploration of the chosen theme through text and images; students may return to material generated during the pre-production activities for 'tweaking' or revisit these works entirely. Or, they may start brand new pieces from scratch.

Teachers need not feel overwhelmed. Creating a photo-essay is a little like fleshing out a paragraph: First, you begin with a topic sentence (how the students have chosen to define community); then you support it with relevant details (images and text). Selecting and zeroing in on a theme/topic is perhaps the most challenging part of this project. Once the direction is clear, the rest is simply a matter of developing the idea, deciding on the right details to illustrate the theme. Remember that you will not be working in isolation but will have the support of a professional author and photographer.

Here are a few ways to proceed:

- Put off writing altogether until the students have generated a substantial bank of photos. Then use the photos (with all their sensory details) to inspire them to write. Remind them to keep sensual, and to write personally about the things that matter to them.

- Write the text and then go shoot the images.

- Consider, in the final layout, juxtaposing text and images that inform one another but don't necessarily have a one-to-one correspondence.

- Have students identify a single concrete detail that illustrates a larger, more abstract concept. Have them shoot/write about that detail specifically. This is an effective strategy for an issue-based photo-essay and will keep it out of the realm of the cliché.

What follows are a few activities you can try with your students. Feel free to come up with your own. Please refer to the Appendix for a series of tip sheets that authors and photographers have contributed over the years. **See also Appendix I: More Writing Prompts.**

Writing About a Memory
(Claire Rothman)

What Matters to You?

This project is about YOUR community seen through YOUR eyes. You will take a camera and go and photograph people and places you know well, so you can describe your community to a kid your age who has never had the chance to visit your home.

What will you show him or her? If a real kid were to visit, you'd take him to places and people that matter to you. So the best place to start is brainstorming about what matters to you in this community.

Get out paper and pens. Your teacher will time you with a stopwatch for ten minutes. Ten minutes is all you have, so you better just write and write in that short time. What matters? What in your hometown evokes the most powerful memories for you? Don't worry about spelling or grammar; just get those memories down. You can take them down in sentences. Get out as many strong memories as possible. Think of the moment you were so happy you could have cried. Or the time you had so much fun you didn't want it to end. Or you felt so scared you froze solid. Or the time you felt angry or proud or some other emotion. Make a list of these memories.

After the ten minutes are up, and your list is made, pick one of the memories and try to list as many sense details about the memory as you can. Where did the event take place? At what hour of the day? In what season? Go through your five senses and get details from each sense about the setting, or any person involved.

You are well on your way to writing a solid, sensual piece about something that matters to you.

Writing Poems About Your Community
(Carolyn Marie Souaid)

1. LIST POEM - Adapted from an idea by Roger Mitchell

Write a poem that is a list of objects or places in your community. They may or may not have some association with each other. You need not write in complete sentences. The point is to think about the power that images, in themselves, have, and about the best way to describe things so that the reader will sense them in all their complexity.

Example:

St-Lambert

The park with a sunny view of Montreal,
the red-brick school, Mrs. Hill's majestic magnolia,
the red and yellow leaves, Paradise Restaurant,
the bike shop, the empty post-office
where my letters once sat in happy stacks,
licked and stamped
and waiting to grace the palms
of old Aunt May, whose childhood house by the
Saturday fence still remembers all

      that the fruit-filled trees
      whispered to her as a girl.

2. FOUND POEM - Focuses on playing with line & space on the page.

Choose an article from your community or school newspaper and cut up the lines. Find one about an interesting event that happened. Rearrange the lines and quotations into a poetic form. Play with the white space on the page. (Optional: delete what doesn't fit or add a few new lines from your head). Recopy. Give it a title.

3. THE POET AS CAMERA - Based on an idea by Maggie Anderson

Choose a picture of something in your community that intrigues you. Study it carefully. Observe objects, landscape, people and clothing. Observe lighting, shadow, blur, etc. Make notes about what you see. Be as precise as possible.

Produce two (2) different poems about the same picture, using any TWO of the following set of instructions:

- Write the poem from the point of view of the photographer.
- Write the poem as though you were someone or something in the picture.
- Address your poem to someone in the picture.
- Write a poem telling what happened just **before** the picture was taken.
- Write a poem telling what happened just **after** the picture was taken.

Place both poems on the same page, skipping a few lines between them. Number them 1 and 2. Choose a suitable title and write it in at the top of the page.

4. CONCRETE POETRY

Visually, a concrete poem takes on the shape of the described thing.

Choose a familiar landmark in your community (e.g. a river, a special tree, a hill or mountain, a church, etc.) and write a poem in which the words form the shape of that place. You may draw the shape of the subject of the poem and write your words around the outline of the shape. The lines do not have to rhyme. A concrete poem tells the reader about the subject using as many interesting words as possible. Try to use words that touch on all five senses.

2. NOW WHAT? THE NEXT STEP

Your students should be well underway. Give them time in class to share texts with one another and offer them tools for editing and revision. Start sending some of the work out for feedback. The written texts can be sent to the author via Google docs **(see Appendix N).** The images should be saved on the computer and burned onto a DVD for the photographer.

2.1 REVISION

Rough Draft Reader TIPS
(Adapted from *The Writing Workshop: Working through the Hard Parts* by Katie Wood Ray)

Try these ways of giving response to the writer:

- In your own words, explain what you think the writer is talking about in the piece.

- Does the piece make sense to you?

- Do you think there are any places in this piece that need more details or more explanation?

- Do you think there are any parts of this piece that are not necessary or helpful to the meaning?

- What parts of this text seem especially strong?

- Look for places where the writer can use 'author's craft' to improve this writing. Explain what type of craft would help in these places, e.g. adding detail, using powerful verbs, using the 5 senses, etc.

- What other comments or advice can you think of that would be helpful to this writer?

Revising Steps
(Adapted from *The Writing Workshop: Working through the Hard Parts* by Katie Wood Ray)

1. Have I finished my rough draft? (When the answer is yes, go on to step 2.)

2. Have I read my draft out loud to myself and corrected the problems I hear? (If yes, go on to step 3.)

3, Have I used author's craft to improve my writing? (If yes, go on to step 4.)

4. Have I read my draft to my group? (If yes, go on to step 5.)

5. Did I revise the areas that did not make sense to my group? (If yes, go on to step 6.)

6. Does the beginning grab the reader's attention and set the right mood? (If yes, go on to step 7.)

7. Does the ending leave the reader thinking about the ideas we have shared?

2.2 SAVING YOUR PHOTOGRAPHS ON THE COMPUTER

- Turn Computer On

- Make a Folder on the Desktop and label it *QUEBEC ROOTS* **2014-2015**

- Open that Folder and create a sub-folder named **First Draft, 2014-2015.**

- Open folder First Draft, **2014-2015** and make two new folders, one named **Student One**, and the other **Student Two**

- Connect the camera with a USB cable to the computer.

- Plug the small end of the white cord into the camera (look in the camera box for the cord); the big end into the computer.

- When the Canon PowerShot box comes up, click CANCEL-- **very important!**

- Navigate to "My Computer", scroll down to Canon PowerShot, then click on it

- Select and copy all images on the card (Edit / Select All / Right Click / Copy), then navigate back to Desktop / *QUEBEC ROOTS* / First Draft/ Student One, open the folder.

- Paste the images into the folder (Right Click / Paste)

- To view your image on the computer, right click on image.

- Scroll down to "Open With…" then choose "Windows Picture and Fax Viewer"

Make a duplicate of the desktop folder. If you have a computer with DVD burning capabilities, burn the images onto a disc. This will ensure that no images are lost in the event of a computer crash or virus, or accidental deletion. If you do not have a DVD burner, copy the folder onto a USB drive. The point here is to have **at least** one copy of all images that is not on one computer.

2.3 SENDING BACK-UP PHOTO DVDS TO YOUR PHOTOGRAPHER

Every 3-4 weeks during the project, the teacher must burn all their students' photos onto a DVD and mail it to the photographer. The DVDs are simply an off-site back up, so that if something happens to the photos at the school, you will have another complete set of the images.

Using an indelible magic marker (Sharpies are best), label the front of each DVD with:

- Name of School
- Teacher's Name
- Date

Then, mail the DVD to your photographer in the envelope we provided you with at the orientation session.

POST-PRODUCTION

1. PREPARING LAYOUT; SUBMITTING TEXT & PHOTOS FOR PUBLICATION

Prior to the videoconference you will send a draft of your text **to your author and photographer and to Lisanne Gamelin, Programming Coordinator**. During the videoconference, students will receive feedback on their work. It will be up to you and your class to consider the feedback and decide how to incorporate the revisions and suggestions.

1.1 SUBMISSION INSTRUCTIONS

The proper preparation of your files limits the likelihood of error and ensures that you end up with a document meeting your expectations. Should you have any further questions, please contact Lisanne Gamelin, Blue Metropolis Educational Programs Coordinator.

The work of each class will be published as part of an anthology containing the combined works of all classes. Each participating student will receive a copy of the collection. Additional copies will be provided to the school and the participating teachers.

**** <u>PLEASE READ THE FOLLOWING BEFORE SUBMITTING YOUR WORK</u> ****

1. Each class will have a total of **8 pages** for **black & white photographs** and **text**.

2. The **page dimensions** for the book will be **8.5" x 8.5"**. You will need to remember this as you think about how much text you want to appear on each page. There should be no more than 250 words on a page, ideally between 100 and 250 words. Any more than that and the photos become too small to make any viewer impact.

3. Text must be sent in **.rtf** (rich text format) file format and must be at least 10 points. To save your text in a word document, click on:

> ➢ File
> ➢ Save as
> ➢ Save as type
> ➢ Choose: Rich text format *rtf.
> ➢ Click on SAVE

4. Every text must be signed by the author.

5. Every text must have a title.

6. Every picture must include a photo credit (photographer's name).

7. Photo captions will not be accepted.

8. The first page, as title or cover page, should distinguish your work from the other communities.

1.2 SUBMITTING YOUR WORK

<u>Texts:</u>

■ Create a master folder with the "name of your school" and place all of the page folders inside.

■ For each of your 8 pages, a folder must be created entitled "Page 1", "Page 2", etc.

■ Place the photo(s) and accompanying text for each page (properly titled) in the folder for that page.

■ Burn a DVD of the master folder "name of your school."

■ Mail it to Blue Metropolis Foundation.

<u>Photography:</u>

■ Burn a DVD with your best 12-15 photos, and mail it to:

Blue Metropolis Foundation (suite 204)
661 Rose-de-Lima
Montreal (Québec)
H4C 2L7

OR

■ If you want to upload your files to FTP, please advise Blue Metropolis, and we will explain how to do it.

Photography will not be accepted by e-mail: Files can get extremely large.

APPENDIX

What is Our Community?

A sampling of themes from previous years

- Harrington Harbour - Places Along the Community Boardwalk
- Marymount Academy - Our "Utopia": The World We Would Like to See
- Mistissini – Hunting
- James Lyng - Our School as an "Oasis"
- Nesbitt School's "Resourceful" Students (a resource class)
- Franklin Elementary - Daily Life of a Small Rural School
- Hull Adult Ed Centre - Twelve Journeys of Tenacity
- Mountain Ridge School (Lower North Shore) - Timeless Traditions
- Laval Liberty - The Disastrous Effects of Rumours on our Lives
- Taqsakallak School - Activities and Pastimes: the Things We Like, the Things We Do
- The Hidden Community of "Franglophones" (Growing up Bilingual in Quebec City)
- Lauren Hill Junior Campus - 121 Express (Tales of the Bus)
- Cowansville Academy for Lifelong Learning - Footprints in Time
- W-A-S-K-A-G-A-N-I-S-H - An Alphabet Book (note: each piece of writing begins with a letter of the town)
- Pontiac Continuing Ed. Centre - A Sunday Drive in the Pontiac (based on landscape photos)
- Kiluutaq School - The Inuit Now and Then
- St. Willibrord School - Heroes Among Us
- Westmount High School - Our Unique Uniformity (how we personalize the school uniform)
- Place Cartier Adult Centre - We Chose Canada
- Cold Days in Ouje-Bougoumou (note: each student's take on the cold)
- PACC Adult Education - How Friends Have Helped Us Integrate into Quebec and Canada
- St.Paul's High School - Home: The Place Where Old Traditions are Still Alive
- CDC Lachute - "Crossroads" (We are together in this place before we go our separate ways)

NB. Having a "catchy" title is recommended but not necessary. If you intend to use one, be sure it does not put a straitjacket on student creativity. Instead, it should help focus the work. Ideally, it should come from the students.

APPENDIX B

Where to Find Inspiration

- a school emergency (e.g. fire drill, lock-down, flooding, fire, health epidemic)
- journeys on the bus
- a lunch hour or extracurricular activity
- a special event (e.g. car wash, variety show, school play)
- the playground
- a school concert
- teacher vs. student basketball/volleyball/ hockey game
- team spirit
- a sports tournament
- an ecological initiative
- a humanitarian initiative
- school trip
- potluck evening
- a cultural evening/event
- school volunteers
- Everybody loves _____ (name of teacher, guidance counselor, volunteer, principal, etc.)
- our amazing library/computer lab/student lounge/cafeteria/gymnasium
- a school/community fund raiser
- school uniforms
- Detention Hall
- Our amazing drama/music/reading/international/work-study/art program
- Graffiti is an accepted part of our school decor!
- famous alumni
- school radio, newspaper
- bullying
- Snow Day
- school dance
- tolerance, multiculturalism, linguistic differences
- We are Family!
- my messy desk/locker
- track and field
- relaxing: how we "chill"
- pastimes and hobbies
- parents, siblings
- family
- friendship
- music
- homework
- hopes and dreams
- the (uncertain) future
- fashion
- a typical day
- our "alternative" journey
- an important life change
- our place in the global world
- Where would we be without technology? (cell phones, Facebook, Twitter, video games)
- the junk food we love
- our forebears
- traditions & folklore

- community hangouts (community centre, arena, pool hall, greasy spoon)
- our unique geographical location
- an important/ significant landmark in our community
- our history
- community heroes
- coping with dropout
- student volunteering

Some Writing Genres

- anecdote
- apology
- autobiography
- biography
- complaint
- description
- dictionary entry
- diary
- editorial
- encyclopedia entry
- explanation
- fable
- fairy tale
- fantasy
- fiction
- folklore
- how-to-do-it article
- humorous story
- interview
- joke, riddle
- journal
- jump rope rhyme
- legend
- letter
- list

- memory
- message
- monologue
- myth
- news article
- opinion
- parody
- play
- poem
- recipe
- report
- retelling
- review
- satire
- short story
- science fiction
- song
- speech
- spoof
- sports article
- tall tale
- testimonial
- thank you note
- tongue twister
- travel brochure
- want ad

APPENDIX D

Tips for Conducting Interviews
(Monique Polak)

■ When you write or phone to request an interview with your subject, let the person know exactly how long you expect the interview to take. Also, give the person an idea of the kinds of questions you're likely to ask.

■ Do your homework! Find out whatever you can about your subject before meeting him or her. Preparing in advance for an interview will show your subject that you are taking your assignment seriously. It will also allow you to come up with better questions.

■ Prepare a list of questions before the interview. Begin with basic background questions, such as your subject's date and place of birth. Work your way up to more complicated questions.

■ If possible, interview your subject in a place that's important to him or her (his home, her office, the community centre he or she helped found 50 years ago.) Be sure to jot down physical details about your subject and the place where you are doing the interview. These kinds of details add what journalists call "colour" to a story.

■ It's often a good idea to begin an interview with a little chitchat. ("I really like that painting over your couch." "Did you get caught in the rain this morning, too?" Chitchat can be an effective way to warm your subject up for the interview. But don't let this stage go on too long.

■ Don't feel you have to stick exactly to your list of questions. Often, during the course of an interview, you will come up with new questions.

■ Try not to ask questions that can be answered with a simple "yes" or "no."

■ Act interested! Nod your head when it's appropriate; say "Interesting!" or "Cool!" when your subject tells you something interesting. Your positive energy can contribute to a successful interview.

■ Don't cut your subject off.

■ Take careful notes. Use quotation marks to indicate direct quotes, that is, when you are quoting your subject word for word.

■ Don't be shy to ask your subject to slow down if he or she is speaking too quickly.

■ Thank your subject when you are done. Ideally, follow up the interview with a written thank-you note, and if possible, send your subject a copy of your final story.

APPENDIX E

Tips for Encouraging Students to Write
(Monique Polak)

- Begin by stating the obvious: writing is a form of communication. People who write well tend to communicate well. This ability can help them get what they want in the world – for example, dates (!!), jobs and resolutions to conflicts.

- If you keep a diary, write letters, poetry or short stories, let your students know YOU write, too. I bring my own diary to class on the first day of school. (Of course, I don't let anyone read it!) I have found it is also useful for teachers to write when their students are engaged in classroom writing assignments – it's a good way to model the kind of behaviour we want to see in our students.

- Encourage students to develop their powers of OBSERVATION when they write. Specific details make stories come alive. Students should try to use all five senses when they write descriptively. Effective observation involves the SELECTION OF DETAIL. When writing a description, students should try to create a single dominant mood or impression. For example, students can describe their bedrooms – is the dominant mood one of tranquility or energy? Some teenagers' bedrooms indicate they are in transition – they may have a teddy bear on the bed, but tickets to a rock concert on the bulletin board. Details can be selected to portray this transition.

- Encourage students to EXPRESS THEIR FEELINGS through writing. Many of us write when we are sad or angry. Writing during these times can help us work through difficult feelings. Also encourage students to write when they are happy or excited.

- Encourage students to REFLECT in their writing. Writing lets us think on paper. Ask students to respond to issues or news events. These kinds of exercises provide a good opportunity to discuss the importance of ORGANIZING their writing. Have students consider various organizational strategies such as: chronological, simple to complex, and most obvious to least obvious.

- Encourage students to HAVE FUN with writing. Not all writing has to be formal. Provide students with opportunities to play with writing. In my classes, I occasionally let students make "pictures" with words (for example, a self-portrait consisting of a drawing created with words, rather than lines). I have also experimented with allowing students to write with their non-dominant hands. This last exercise seems to be especially fun for those who are right-handed. Another good way to get past writer's block is to ask students to write lists of 100: 100 things they want to do before they die; 100 qualities they value in a friend; 100 things they like/dislike about themselves.

- Encourage students to REWRITE. Emphasize that often, what distinguishes poor writing from effective writing is effort. Professional writers rarely submit their first drafts. Instead, we review our work over and over again. I like to carry a printout of whatever page or two I'm working on with me. That way, I can read it over and make adjustments when I'm out for a walk, or waiting in line at the grocery store.

- Encourage students to SHARE THEIR WORK. In the world of professional writing, writers depend on outside readers such as editors. Create opportunities for students to share their work with peers. Also encourage students to read their work aloud – it's a great way to spot errors.

APPENDIX F

Tips for Good Writing
(Claire Rothman)

The Five Senses
The most important writing tools are the senses. You've got five of them (sight, hearing, touch, smell and taste). USE THEM! I can't stress this enough. Forget about impressing teachers and parents with strings of long, abstract words. Keep your writing direct and simple. And go for the senses. Deliver the world that you are seeing and smelling and hearing, and you will win your readers. By writing sensually, you call to a reader's emotions, not just to his intellect.

Human beings are visual creatures, so sight will dominate the other senses in your writing. (If dogs could write, they'd fill their pages with smells, because noses dominate in the canine world.) Make sure you **look carefully** at people and places you're writing about. Make field trips to visit people and places in the community. Bring note pads and note down all the sights, sounds and smells you can.

If you are interviewing someone, choose to meet in a place that is important to the person interviewed. Take five minutes before you sit down with him to jot down details about the place. What interesting details catch your eye – family photos, an old piano in the corner, bric-a-brac? What are the colours in the room? Is the furniture old or new, comfy or hard? What view do you see from the window? When you sit down with your interview subject, jot down details of appearance right away. How does he dress and in what colours? Does he smile a lot? Are his eyes full of energy, and do they meet yours? These sensual details can make a written report come alive.

Writing from the five senses makes writing stronger. Give specific details from the senses and avoid generalizations.

Write About Things That Matter to You
If you (the writer) feel emotion about your subject matter, chances are your reader will too. If you feel nothing, the reader feels nothing and gets bored.

Try to write about things and people that excite you or call to you. In this project, you're supposed to write about your community (places and people).

This is the place where you grew up. Chances are, you have felt a wide range of emotions and have had all kinds of experiences – good and bad -- in your home town. Try to think of intense moments that happened here. For instance, has anything ever broken your heart? Or made you so frightened you froze solid? Or made you crazy-happy? Or really confused you? Made you proud or angry? Where did these things happen? When did they happen? What are your favourite places in the town? Where were your most intense memories of this place formed? Revisit these scenes in your memory and imagination and pull the sense-details out. You can also revisit the sites of your memories as they are today and make lists of relevant sensual details. What are the sounds, the smells of the place? Make sure to use them in your composition.

Read Your Writing Out Loud
This is a helpful writers' trick. Wherever you slow down or stumble, your reader probably will do the same. You can test out how smooth the reading ride is and catch errors.

Share Your Writing
It makes all of us shy, but there is pride too in reading aloud your writing to others. Or you can let them read it themselves on the page. We write, in the end, so that others can share our thoughts and ideas. Be brave and generous here. Dare to share your writing.

The Poet as 'Painter'
(Carolyn Marie Souaid)

A poet coaxes readers to feel a certain way — not by *telling* them how to feel but by using the *right* words, the same way a painter uses light and colour to create a picture. How?

1. Use language that **engages the senses.** Remember smell and taste, the most neglected of the senses.

2. Nouns such as *love, beauty*, and *happiness* are abstract and unclear, and mean different things to different people. Instead, choose **one, clear image** to express your idea.

   > e.g. A golden retriever puppy playing in a sprinkler might represent 'happiness.'
   > A white picket fence might represent 'home'

3. There are 600,000 words in the English language. Use **concrete, specific detail.** Don't just say 'flower', say 'rose' or 'tulip.' Don't say car, specify what kind of car: a Honda Accord is not the same as a Hummer. A maple tree is not the same as a magnolia.

4. Limit your use of the verb 'to be'. Choose **strong verbs,** instead.
   > e.g. She <u>lazed</u> on the bed' is better than 'She <u>was</u> tired.'

5. Poetry is about the **music of language**. Use your **favorite words** or **words you love the sound of**. Keep a record of these words for reference. Consider starting a <u>word journal</u> for this purpose.

6. Use the active (He whacked the ball) not passive (The ball was whacked by him) voice.

7. Improve your descriptions by making **original comparisons** between things. Use <u>similes</u> and <u>metaphors</u>. Your enemy is the cliché!

   > <u>Metaphor</u>: The moon is the face of a woman surprised by white roses.
   > <u>Metaphor</u>: A school of fish is a chandelier sinking in the waves.
   > <u>Simile</u>: The moon is like angry candy.

8. Avoid unnecessary and weak modifiers (very, almost, quite, fairly, really, etc.).

9. Pay attention to **form**. How the poem looks on the page is as important as the message it contains. There are many details to consider: The white space around the words; how many stanzas you wish the poem to have; whether you want it to be a long, skinny poem or one with long lines sweeping across the page. The poem is an "objet d'art." It should be a **feast for the eye**.

10. Pay attention to rhythm (hear the 'beat') but do NOT force your poem to rhyme because it will sound unnatural. Focus, instead, on the 'painterly' aspect of the poem, and if rhyme emerges **naturally,** then let it.

APPENDIX H

Writing About Community
(Josh Freed)

Start the book off with a general or personal statement as to why you are choosing this subject, or community and what you hope to explore.

Maybe it's about the Pontiac, a farming community that is struggling and trying to reinvent itself as a tourist attraction, while retaining its old traditions like logging, animals and sugar shacks.

Maybe it's about the town of Foster, which lives in the shadow of tourist-crazed popular Knowlton and reminds us of the secret life of the Townships—beneath the rush of skiers and cottagers who don't even notice Foster on their drive up. What are they missing?

Or maybe it's Sutton, a township town that's gotten a small Montreal reputation as a cultural and musical painting centre— but where nothing much has really changed for a long time... where a giant tree is hidden in the woods that tourists never even glimpse.

Beneath the tourists' wagon wheels, antique shops and bookstores of Sutton what's life really like? What landscapes do we see — and what people could we meet who represent the history of this community?

What do you think of the community?

Try to talk to some people in your community. Do short interviews with the people you photograph, asking them how they feel about the community, what is special about it and if they think it has changed over their lifetime. How has it changed?

For instance, why do some inhabitants of Sutton love its quiet ways and others get bored and ready to move to the city? What do people in the Pontiac think of the changes going on to attract tourism—like boating, and four wheeling? Do they like the changes—or miss the old days? What do people in Foster have to say about their town and its relationship to Knowlton? Some of them work in Knowlton and do the work that makes tourists able to enjoy the area Do they feel they are appreciated ... or ignored?

Include a few sentences from these interviews with your photos.

Also, give us a little info on the story of the community; a few lines about its history and what professions built it; a little about the present — is it doing well, or poorly today? Is it changing? And a little bit about its future — how do you think the town will do in the decades to come? Will it grow or shrink, thrive or disappear?

Overall, when writing, keep your sentences short so they don't get confusing. You can write in prose, or in poetry if that feels right to you ... or can even use bits and pieces of songs that seem to say something to you about your community. You can write in the third person like a newspaper reporter ("The town is a small quiet place that's been here 150 years...") Or you can use the first person ("I have lived in this town all my life and some days I love it, but others I hate it.") Using "I" is a better way to communicate feelings because it's more personal, but only if you are comfortable with it. Otherwise use the third person.

Also try to remember that a good book about a place should give an outsider a feeling of what's important in the area — with information provided by an insider who lives there (like you). Try to create something that makes a stranger learn about your community.

More Writing Prompts

These exercises can be adapted based on the age and ability of your students. Feel free to create some of your own and share them on the blog with other teachers participating in the project. Use Appendix C (Different Writing Genres) to add another dimension to the activities. (e.g. have students write a recipe for 'Hanging Out' or a poem called 'Morning Madness')

1. Be Something Else. Instruct students to "be something" in their school/community. (e.g. the school bus or a marker in their pencil case or a snow bank.) Ask the class for suggestions and write them on the board. Have each student choose one. They have to *be* that object and write what they see, where they go, how old they are, whatever makes sense given the subject. They can even make up a little biography of their thing.

2. I'm sorry, but . . . William Carlos Williams once wrote a poem in which he apologizes for eating someone's plums. He ends the poem with 'but they were so sweet'. Have students write a tongue-in-cheek apology. They're sorry for something, but at the end there's always a reason why they enjoyed doing what they're expressing sorrow for. An example of this is 'I'm sorry I broke your window, but it's the first time I ever hit a home run.'

3. What's the best/worst thing about being the age you are right now? Write about it.

4. What item do you own that speaks loudest about who you are as a person or an individual? Write about it.

5. You suddenly find yourself as the substitute teacher for class. No one left you a lesson plan. What will you teach these students?

6. Where did you get your name? Write the story of how your first, middle, or last name became yours.

7. Things I worry about

8. Something this school really needs is…

9. Hanging out

10. When I was a discipline problem

11. Morning madness

12. Things I take too seriously

13. Self-esteem

14. If I were a super hero I'd be….

15. An encounter with a bully (no names, please)

16. How I picture myself four (5, 10, 15) years from now

17. Good things about my school

18. Something I don't understand

19. Games we play at recess

20. What I like about where I live

21. A helpful person in my school

22. My best class ever

23. I'm happiest when …

24. What makes me laugh?

25. What five books and five songs I would bring with me if I were going to be stranded on a desert island (imagine you have the technology to play them)? Why these?

Writing Project Stages

Adapted from *The Writing Workshop: Working through the Hard Parts* by Katie Wood Ray

Writing in writers' notebook
1. Gathering "scraps" (Plenty of good scraps are as important as writing a book as in the making of a quilt—Betsy Byars)
2. Writing, writing, writing; Variety

Project Planning
- Choosing a seed idea
- Choosing a purpose and an audience
- Writing anything related to the seed
- Planning a format (interview, poetry, letter, picture book…)

Drafting
1. Using a structure that fits the idea
2. Writing a rough draft on loose leaf paper (skip lines, one side of the page only)

Revising
- Reading aloud and listening for things that need changing
- Asking for feedback from a small group, teacher and author/photographer on the Forum
- Developing a powerful beginning and ending
- Using author's craft (e.g. adding details)

Typing (first round)
- Typing and saving a revised draft
- Printing one copy

Editing
- Proofreading and correcting alone (by hand, not on the computer until the final copy)
- Proofreading and correcting with friend(s)
- Proofreading and correcting with the teacher

Final Copy (second round of typing and saving)
- Make final corrections
- Changing font, size, spacing when appropriate (e.g. adding page breaks)
- Printing one copy
- Publishing
- Celebration!

APPENDIX K

Photography Tips

1) Establish a rapport with your subject. Before you take any pictures, talk to your subject. Make sure they are relaxed before you take a single picture. One great way to set people at ease is to show your interest. Most people have something they are proud of. Figure out what this is and ask them questions about it. War veterans, for example, are proud of their medals. They will be pleased at the interest you show by wanting to photograph their medals close up. Perhaps they could hold up a photo of themselves from their past and you could get close to that, showing their hands or face with the old photo.

2) Window light: When you are ready to make a portrait of someone, ask your subject either to face the window or stand beside it. Don't place the subject with his/her back to the window, as this will result in a dark picture.

3) Be aware of backgrounds. When you are taking a photograph of someone, don't forget about the background. Try to make it relevant to your subject. For example if you're making a portrait of someone who cooks a lot, photograph that person in the kitchen. If the person is an avid gardener, photograph her in the garden.

4) Eye contact: Decide if you want eye contact in your portrait or not. Some photographers like it, some don't. There's no right or wrong. If you want eye contact, just say: "Could you look into the camera please?"

5) Point of view: Photograph your subject from different angles or points of view – you might look straight ahead, bend down and look up, or stand on a chair and look down. There is never just one way to make a photograph.

6) Shoot lots of details. Get close, so that the detail fills the screen. A photo of a Ski-doo, for example, can be made more interesting by getting up close and shooting the details— the front grill, the skis, the motor, the taillights, etc. Walk around whatever you are photographing, and look at it many different ways. Take your time, look carefully, and make good photos

7) Show people in action. Make pictures of people doing things, talking with their friends, playing with their cat, catching the bus-- doesn't matter what it is, as long as it tells a story.

8) Move it from the middle. Bring your picture to life by simply moving your subject off-centre, away from the middle of your picture.

9) Don't be too far away when you're shooting with flash. The number one flash mistake is taking pictures beyond the flash's range. If you do this, your picture will be too dark. For many cameras, the maximum flash range is about ten feet—about five steps away.

10) Watch the light. Light affects everything you photograph. Don't like the light on your subject? Then move yourself or your subject. For landscapes, try to take pictures early or late in the day when the light is warm, welcoming and beautiful.

11) Take some vertical pictures. Don't forget to turn your camera sideways to take a vertical picture. Many things look better in vertical picture-- lighthouses, the Eiffel Tower-- even your four-year-old cousin jumping in a puddle.

12) Be a picture director. Take control of your picture taking by being a picture director, not just a passive picture-taker. A picture director takes charge. A picture director picks the location: "Everyone go outside in the backyard." A picture director adds props: "Girls, put on your pink sunglasses." A picture director arranges people: "Now move in close, and lean toward the camera."

APPENDIX L

Handling Image Files

The purpose of this document is to ensure the safekeeping of image files and guarantee their availability for ongoing editing and final book publication.

File formats

The types of image files produced by your camera vary according to camera model.

Jpeg
All cameras produce *jpeg* files. This universal format can be read by all file readers, image editors and are used extensively on the web. Jpg is a lossy, 8 bit format that has been compressed in order to keep file sizes relatively small.

As well, your camera might produce image files as tiff files or in a raw file format.

Tiff
Tiff files are larger than jpegs because they contain more information about the details and colour within images. Both jpeg and tiff file types can be seen with the Windows Viewer. More details about jpeg and tiff images can be found at:
http://www.cambridgeincolour.com/tutorials/imagetypes.htm

Raw
Raw is a generic term for a variety of files. Every camera that can produce raw files produces its own kind of raw file. For example, a Nikon raw file will have the ending .nef, while a raw file from a Canon camera will have the ending .cr2. There are as well differences between the nef files produced by each camera model. As new camera models emerge, specialized viewing programs need updating with the information provided by the camera manufacturer. Raw file types are propriety and royalties are paid in order to obtain the rights to enable image-editing programs to work with them.

One great advantage to raw files is their resilience when being edited. They are a lossless format that contains a wealth of information. Although a jpeg and raw file might appear similar to the eye prior to editing, a raw file is capable of withstanding radical changes to colour and exposure before those changes become visibly destructive.

It might help to think of the difference between a jpeg and raw file as the difference between an elastic band that's stretched and one that isn't. There's a lot more room for play in an elastic band that hasn't yet been stretched.

If your camera can only record jpeg files, please follow the following steps:

Before shooting, format the camera's memory card in the camera even if the card is empty. This is important because it will inhibit errors when recording images. The camera and memory card will be speaking the same language.

APPENDIX M

Google Docs and *QUEBEC ROOTS*

For your *QUEBEC ROOTS* project, you will be working exclusively with Google Docs. It will allow you to communicate and share your texts and photos with your author and your photographer.

For the project, you will need to create two Google Docs:

- ► [Your School Name]: Rough Drafts
  Rough Drafts is where your students will post their work in progress, for both images and text.
  Here, the professional writer and photographer will critique the students' writing and photography, and suggest changes and improvements.

- ► [Your School Name]: Final
  When the photography and texts are completely finished, the materiel from the [Your School Name]: Rough Drafts Google Doc will be transferred to the [Your School Name]: Final document.

What is Google Docs?

Google Docs is a free word processing program on the Internet, similar to Microsoft Word. It allows you to create documents on the Internet, and then collaborate on these documents with other people.

Because your Google Docs are on the Internet, they can be viewed and edited anywhere, anytime, and by anyone who has been invited to share the Google Doc.

How do I start working in Google Docs?

- ■ Sign up for a free Google account by going to *https://www.google.com/accounts*

- ■ Once you have a Google account, you can access Google Docs by going to

 *http://www.docs.google.com/*

What can I do in Google Docs?

- ■ **Create a Basic Text Document: Because Google Docs looks just like MS Word, it makes the program very easy to use. J**ust click the toolbar buttons to do things like bold, underline, indent, change font size, etc.

  It is important to realize, however, that Google Docs is not actually a Word Document. Google Docs is a website on the Internet. When you edit a Google Doc, you are making changes to a website, not editing a Word Doc. Formatting commands such as paragraph, bold, underline and indent are things that MS Word does really well, but Google Docs sometimes has trouble with these tasks.

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To keep things simple (and reduce frustration), resist the urge to format your text in Google Docs. If you do end up with formatting problems, and your Google Doc becomes completely unworkable, you can remove all formatting by doing a Edit / Select All, and then Format / Clear Formatting.

Another way of avoiding formatting problems is to create a document in Word, and then upload it to Google Docs (see below).

■ **Upload Existing Files: To upload a Word Doc into Google Docs, go to File / Upload, and then follow the instructions.** Google Docs accepts most popular file formats, including DOC, XLS, RTF, etc.

■ **Insert Photos:** To add photos to your Google Doc, follow these steps:

   o Click the **Insert** drop-down menu from the toolbar and select **Image**.
   o Select 'From this computer' or 'From the web.'
   o Click on **More Image Options** so that a drop down menu appears, and then select the following size: "Medium, up to 640 Pixels wide"

■ **Share Documents**: To share your Google Doc with other people, just enter the person's e-mail address, and then send them an invitation. Anyone you've invited as a **collaborator** or a **viewer** will be able to access your Google Doc as soon as they sign into the Google Docs website at *http://www.docs.google.com*
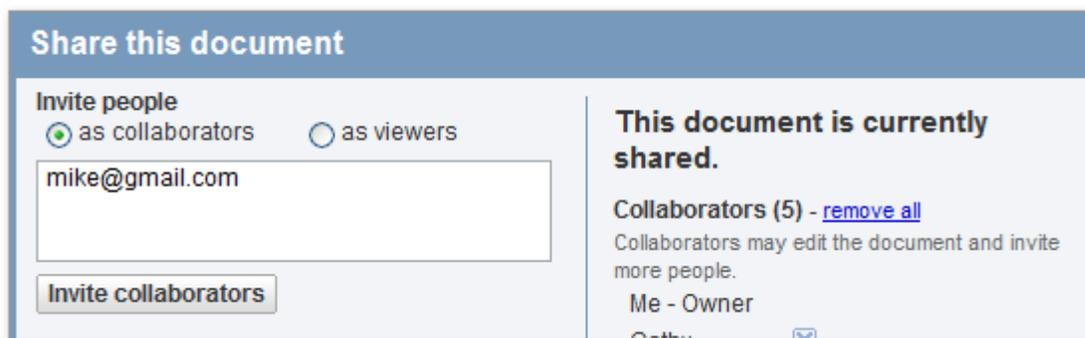
■ **Edit and Access from Anywhere: Because Google Docs is on the Internet, y**ou can access your Google Docs from any computer with an Internet connection, anywhere and anytime.

■ **Safely Store Your Work:** Your Google Docs are permanently stored on the Internet. Google Docs also automatically saves your data every few seconds. This means that you don't have to save your Google Doc on your computer.

■ **Export Copies:** If you want to save the document to your computer, go to **File / Download As**, and then select the file type you want (DOC, XLS, PDF, RTF, etc).

- **Revert to Earlier Versions:** What happens if someone accidently deletes everything from the Google Doc, and everything gets lost? No problem. Just revert to an earlier version of the Google Doc by following these steps:
    - Open the document.
    - In the **File** drop down menu, click **See revision history**, or click the link next to the title of the document that says **edited on [date]**.
    - Click on any revision from the list you see. If you select the wrong one, you can choose **Older** or **Newer** until you find a version you want to work with.
    - Click **Revert to this one** on the right side of the page.

    Your document is reset to the version you selected. Now, when your collaborators view this file, they'll see the version you selected.

    Tip: To go back to working with the latest version of your document, open the revision history and click **Newer** until you find the latest version.

- **Comments**: Comments are a handy way to insert editing notes into your Google Docs. They are great for communicating with collaborators about specific parts of the document, as well as making notes about changes you've made.

    To add a comment to your document, follow these instructions:

    - Place your cursor where you'd like your comment to appear.
    - Click the **Insert** tab along the top of the page.
    - Select the **Comment** icon from the displayed toolbar.
    - Type your comment in the comment field. Each comment is automatically stamped with your username and the date.
    - To print your comments, go to **Print settings** in the **File** menu and you'll see a box called **Include comments**. This box will be selected by default.

Useful Tips

- When the Google Doc is complete and you want to print it, the comments will disappear.

- To delete a comment, simply click on it and choose Delete comment from the menu.

- If you'd like a shortcut, you can also use the keyboard shortcut, Ctrl + M (Cmd + M for Mac), to insert a comment.

APPENDIX N

Alternatives for Publishing

What to do with the texts and photos that aren't used in the photo-essay

Unfortunately, some students may not have the opportunity to showcase their work in the *QUEBEC ROOTS* anthology because of space restrictions (only 8 pages per class). Bookmaking software, available on the Internet, provides an interesting alternative for students whose work does not make it into the final book.

The two links below will help get you started:

1. Blurb: http://www.blurb.com/

Holding a finished book with your name on the cover is a truly amazing feeling; it's one of those experiences everyone should have. As software people, designers, and publishing professionals at the top of our game, we realized something both incredible and obvious:

there's no good reason why it should take tons of time, technical skills, big bucks, or friends in high places to publish a book. Or a zillion books, for that matter.

So we put our minds together, and developed a creative publishing service simple and smart enough to make anyone an author – every blogger, cook, photographer, parent, traveler, poet, pet owner, marketer, everyone. (This means you.)*

Source: ©Blurb – About Blurb http://www.blurb.com/about

2. Bookemon: http://www.bookemon.com/

Professionally printed books that you've created are hard to come by. Or are they? With free online book making software and the sites that offer it, you can achieve your dream of creating a professionally-styled book with your own text and pictures.

Source: ©Bookemon – http://www.bookemon.com/page/book-making

APPENDIX O

Preparing for the Videoconference

Preparing your students for the videoconference is crucial to its success. In the days leading up to the videoconference, take the time to explain to them what is going to happen and what to expect during the session.

Procedural Guidelines

1. Set a date for the videoconference with your author and photographer and then verify to make sure that your RECIT animator is available to help you and that Blue Met's videoconference room is available. Make sure that <u>your</u> videoconference room is also available. If you are requesting the help of your RECIT animator, please check his availability *at least a month* before scheduling the VC. They are <u>very busy!</u>

2. A test will have to be run before the videoconference to ensure that everything is in working order.

3. Confer with your author and photographer ahead of time to find out what they will teach during the videoconference and whether you have to prepare anything in particular.

4. Print up all documents that students will need during the conference *before* the videoconference.

On the day of the videoconference

Be in the room, with your students, at least 15 minutes before it begins to make sure the system connects properly. Distribute documents. (All materials should be handed out *before the start of the videoconference* if possible and in the order that they will be viewed, in order to minimize paper shuffling noises.) Have a phone in the room.

A few tips

- ❖ Look into the camera when speaking.
- ❖ Allow time for students to respond. Wait at least five seconds.
- ❖ Actively engage students at all sites. Call on students by name regularly and design activities that require student feedback.
- ❖ Be prepared, be flexible, be organized!
- ❖ Expect to spend more time preparing for class.
- ❖ Allow students to lead discussions.
- ❖ Limit distracting body and camera movements.
- ❖ Advise students to 'speak up' and to use the microphones.

After the videoconference

Debrief your students and schedule what still needs to be completed before the final deadline.

DIRECTORY

NOTES