

PIVOTAL VOICES



Developing Understanding through the Arts

Recognizing an Historic Injustice:
Canada's First National Internment
Operations, 1914-1920

AUTHOR Tracey Tinley

EDITORS Usha James & Warren Woytuck



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Developing Understanding Through the Arts

Recognizing an Historic Injustice: Canada's First National Internment Operations, 1914–1920

A unit for students in grades 5 to 9 that explores the experiences of Ukrainian and other European immigrants to Canada in the late 1800s and early 1900s and the impacts of internment on individuals, families and communities

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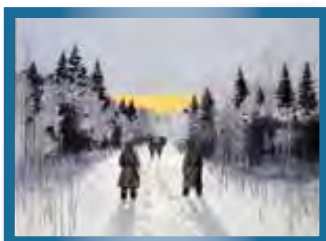
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Foreword

About the series

Developing Understanding through the Arts; Recognizing an Historic Injustice: Canada's First National Internment Operations, 1914–1920 is the third publication in the Pivotal Voices series. This series seeks to embed multiple voices into the teaching of history. Since it is impossible and unproductive to try to represent all conceivable perspectives on a given event, we focus on key groups that are likely to differ from one another and whose stories have not been sufficiently told. The series title—Pivotal Voices—reflects this approach and attempts to accurately present various groups' experiences and stories.

About this publication


The objective of this publication is to raise critical awareness among elementary school students about the largely unknown story of Canada's first national internment operations in the First World War period between 1914 and 1920. During this period, the federal government interned thousands of Ukrainians, Bulgarians, Croatians, Czechs, Germans, Hungarians, Italians, Jews, various peoples from the Ottoman Empire, Poles, Romanians, Russians, Serbians, Slovaks, and Slovenes, among others, most of them Ukrainians and most of them civilians.

While it is impossible to teach all the stories and events in our nation's history, the omission of Canada's internment operations until very recently has left a gap in our understanding of Canadian history. It was not until 2008 that the Canadian government acknowledged this legally sanctioned historical injustice. Part of the pledge to redress this wrong is to educate Canadian students about the First World War internment era. This resource and the previous title in this series attempt to recognize those who suffered from this injustice and, through greater awareness, ensure that similar injustices are less likely to be repeated in the future. Using visual and dramatic arts (including images, paintings, dramatic poses and soundscapes), students will use artistic expression and representation to explore the feelings, thoughts and events surrounding Ukrainian and European immigration to Canada and Canada's first national internment operations.

This publication coincides with the 125th anniversary of the first Ukrainian immigration to Canada. Beginning in 1891, Ukrainians immigrated in several waves to Canada. They strove to build better lives in their new country, while still remembering the traditions, languages and culture of their homeland. Today, Canada is home to over 1.3 million Canadians of Ukrainian heritage.

Significance of Canada's first national internment operations

Regarded by historians as the first great wave of immigration to Canada, roughly 2.5 million newcomers arrived in the young Dominion of Canada between 1896 and 1911. A significant proportion of these immigrants came from eastern Europe, and the majority of these were Ukrainians who were actively recruited by a government in search of labour to feed its growing resource and agricultural sectors. Lured to Canada by promises of free



land and freedom from oppression, these newcomers faced many hardships and struggles in what was often an unwelcoming land. However, the outbreak of the First World War profoundly altered the lives of these immigrants in ways they could not have imagined when they left their homeland searching for a better life in Canada.

Having emigrated from territories controlled by the Austro-Hungarian Empire, an enemy of Britain and its allies during the First World War, Ukrainians and other Europeans from these territories came under increasing suspicion. As wartime anxieties fanned the flames of xenophobia, the passage of the War Measures Act on August 22, 1914, provided the legal instrument for an Order-in-Council to be issued by the Canadian government. Approximately 80,000 individuals were required to register as enemy aliens and to report to local authorities on a regular basis. While the majority of them were Ukrainians, other communities affected included Germans, Poles, Italians, Bulgarians, Croatians, Serbians, Hungarians, Russians, Jews, Slovaks, Slovenes, Czechs, Armenians, Alevi Kurds, Turks and Romanians. From among these groups, 8,579 individuals, including as many as 5,000 Ukrainians, were interned in camps across Canada. This marked the beginning of a traumatic period in the history of the affected communities, a crippling legacy that some argue remains evident to this day.

Referred to as Canada's first national internment operations, the period between 1914 and 1920 saw families of those labelled enemy aliens separated, their property confiscated and sold, and thousands of men consigned to internment camps and years of forced labour in Canada's wilderness. The infrastructure development programs that were executed by internees' labour benefited the Canadian government and captains of industry to such an extent that the internment continued for two years beyond the end of the First World War. Perhaps most disturbing is the fact that this episode in Canadian history has been largely overlooked by historians.

During the First World War, the Canadian government and its agents systematically carried out internment operations. Also labelled enemy aliens during the Second World War, Japanese, Italian and German Canadians suffered a fate similar to the one that befell Ukrainians and other Europeans from enemy states during the First World War period. These examples of legally sanctioned injustice denied civil rights to targeted Canadians without just cause, and entire communities were subjected to indignity, abuse and untold suffering, not because of anything they had done, but because of where they came from and who they were. While the internment operations are a relic of the two world wars, remaining vigilant in the defence of civil liberties and human rights, particularly during periods of domestic or international crisis, remains vitally important.

Xenophobia in Canadian history is often exacerbated during periods of war or when social anxieties are heightened by economic and political uncertainty and upheaval. This has resulted in the persecution and unlawful treatment of members of Canadian society who are among the most vulnerable. It has also resulted in the use of the War Measures Act during the two world wars, and in Quebec during the 1970s October Crisis, to strip Canadians of their civil liberties. By examining First World War internment critically, we can help students understand the myriad forces that give rise to legally sanctioned injustices. It is to be hoped that such an understanding will reduce the likelihood of future injustices. With this resource, elementary school students will be afforded an opportunity to learn about the past, so that they may be better able to understand their present and actively and constructively plan for a more socially just future.

Considered the last survivor of Canada's first national internment operations, Mary (Manko) Haskett wrote a letter¹ to Prime Minister Brian Mulroney in 1993 seeking acknowledgement and redress for those who suffered great hardships and loss during this tragic chapter in Canadian history.

29 March 1993

I was 6 when I was interned, along with my parents, Andrew and Katherine, my brother John, and my sisters Anne and Carolka. She [Carolka] was only two and a half years old when she died at the Spirit Lake internment camp in Quebec. I may be the last survivor of Canada's first national internment operations. What happened to our family, to many of our friends from Montreal's Ukrainian-Canadian community, and to my sister Carolka, can never be undone. It was unwarranted. It was unjust.

But I believe that you, Mr. Prime Minister, have a unique and historic opportunity to show understanding and compassion for those who fell victim. Before you leave office I appeal to you to honour the Ukrainian Canadian community's request for acknowledgement and redress. I do this on behalf of my parents, for those many thousands of others who can no longer speak, for my sister Carolka. Our community, all of us, suffered a national humiliation. Few Canadians, even today, realize how traumatic and damaging those internment operations were. My own children did not believe me when I told them I had been interned in Canada. Spirit Lake is no longer shown in any atlas. Canadian history books do not mention how thousands of Ukrainians were interned, disenfranchised and otherwise mistreated in this country between 1914–1920. Until recently, I did not even know where Carolka was buried. I believe you can appreciate how important it is for me to have this injustice dealt with in my lifetime. I hope you will take my appeal to heart and do what is right and just.

(Signed) Mary (Manko) Haskett

1 Mary (Manko) Haskett, "Internment Survivor Writes Mulroney," reprinted in *Righting an Injustice*, ed. Lubomyr Luciuk (Toronto: The Justinian Press, 1994), 151.

Overview of Critical Challenges

The lesson plans in this resource are self-contained, each focusing on developing understanding through the use of a related art form. If taught individually, these lessons are ideally suited for exploring the role of the arts as a vehicle for questioning, interpreting and deepening our understanding of historical events. As components of a unit of study, these lessons invite critical inquiry into a wide range of topics and issues relating to the challenges and opportunities experienced by European immigrants and the impact of the First World War internment operations on affected communities in Canada.

Each lesson includes detailed instructional strategies and required support materials. These include briefing sheets, activity sheets, images, and source documents.

Module 1: Developing understanding through images and documents

Lesson A: Why did European immigrants come to Canada?

Lesson B: What was daily life like for European immigrants to Canada?

Lesson C: What was life like in internment camps?

In this module, students examine a variety of images and source documents to learn about the experiences of European immigrants who came to Canada in the late 1800s and early 1900s. The lessons invite students to make observations and draw inferences based on the details they notice in both primary and secondary source materials. Students use the tools and information they learn in this module to generate both conclusions and questions for further exploration.

Module 2: Developing understanding through literature

Lesson D: What might the internees have felt and thought?

Lesson E: What might Ukrainian and other European immigrants have felt and thought?

Lesson F: Which are the most important story events?

In this module, students think critically about the ideas and themes explored in the picture book *Silver Threads* by Marsha Forchuk Skrypuch. The lessons in this book study help develop students' ability to draw inferences and make meaningful connections and the habits of mind needed to think critically when making ethical judgments. Students use the tools and strategies presented in this module to assist them in interpreting the text and in connecting these ideas to the world around them.

Module 3: Developing understanding through drama

Lesson G: How might creating sounds deepen our understanding of events and experiences?

Lesson H: How might creating dramatic poses deepen our understanding of events and experiences?”

In this module, students use drama strategies to deepen their understanding of issues surrounding immigration and internment. The lessons invite students to use sounds and body poses to bring primary sources to life by drawing inferences from historical photographs. Students use the strategies and experiences from this module to create dramatic works to express their understanding of the thoughts and feelings of Ukrainian and other European immigrants during the late 1800s and early 1900s.

Module 4: Developing understanding through visual arts

Lesson I: What were the challenges, opportunities and achievements of Ukrainian immigrants?

In this module, students investigate selected paintings from artists William Kurelek and Peter Shostak to learn more about the experiences of Ukrainian immigrants. The lesson invites students to observe the details in several paintings and to draw inferences about aspects of immigrant life revealed by these observations. Students use what they learn in this module to create a collage of powerful words and phrases that depicts the challenges, opportunities and achievements of Ukrainian and other European immigrants during the late 1800s and early 1900s.

Assessment

Assessment of student thinking and work may be embedded in each of the lessons in several ways.

Refer to the teaching notes for each lesson to find suggestions about specific moments during a lesson when you might assess signs of student learning. The notes suggest embedded ways to assess student thinking and provide helpful descriptive feedback related to particular learning tasks and concepts. For example, Lesson A includes an opportunity for checking understanding and provides follow-up materials for students to use when generating questions.

Plan how you might take advantage of the opportunities for self-assessment and peer feedback (assessment *as* learning) that are woven throughout the lessons. Students are provided with opportunities to engage with and internalize the criteria to guide their decision-making and self-assessment of quality work. In addition, there are regular opportunities for students to assess each other’s thinking and offer helpful peer feedback as learning progresses.

Think of ways you will use in-class student talk—from partner exchanges to small group conversations to whole class discussions—as opportunities for making observations that support assessment about students’ background knowledge and the quality of evidence they use to support their conclusions. For example, while students “share with a partner,” circulate and observe their explanations of thinking and reasoning. Ask questions such as: “What led you to that decision?” “Did your thinking change during your discussion?” “Which piece of evidence influenced you the most? The least?”

Guide to Lesson Format

Each **critical challenge** opens with a **question** or **task** that is the focal activity upon which the lesson is based. A summary describes the topic and the main activities that students undertake.

Broad understanding is the intended curricular understanding that will emerge as students work through the challenge.

Requisite tools provides an inventory of specific intellectual resources that students need to competently address the critical challenge:



Background knowledge—the information about the topic required for thoughtful reflection;



Criteria for judgment—the considerations or grounds for deciding which of the alternatives is the most sensible or appropriate;



Critical thinking vocabulary—the concepts and distinctions that help students think critically about the topic;



Thinking strategies—procedures, organizers, models or algorithms that help in thinking through the challenge;



Habits of mind—the values and attitudes of a careful and conscientious thinker that are especially relevant to the critical challenge.

The body of the lesson is found under **suggested activities** that indicate how the critical challenge may be introduced and how the requisite tools may be taught.

Where relevant, **sessions** indicate where each anticipated new lesson would begin.

Down the left-hand panel is a handy **summary of the main tasks or activities** for each session.

Assessment of student thinking and work, including self- and peer-assessment, is embedded within the lesson plans.

References recommended for additional information are often listed.

MODULE 1
Developing understanding through images and documents

LESSON A
Why did European immigrants come to Canada?

CRITICAL CHALLENGE
Select three important questions about the reasons why European immigrants decided to come to Canada in the late 1800s and early 1900s, and about the possible challenges they may have faced.

SUMMARY
In this lesson, students examine immigration posters created in the late 1800s and early 1900s that were used to convince Europeans to immigrate to Canada. As a class, students create an initial list of questions they have about the messages conveyed in the posters. They investigate additional immigration posters, make further observations and draw inferences about these messages. Students use the criteria met by an important question to generate and refine their list of questions. They then select and share three important questions about the reasons why immigrants may have come to Canada and the challenges they may have faced. The lesson concludes with students reflecting on the reasons why European immigrants came to Canada despite possibly having similar questions or concerns.

OBJECTIVES
Broad understanding
Knowledge: that Canadian immigration posters may have influenced European immigrants' decision to come to Canada

Requisite tools
Background knowledge

- knowledge of the factors that contributed to increased European immigration to Canada between 1891 and 1914
- knowledge of the messages used to attract European immigrants to Canada

Criteria for judgment

- criteria used to determine whether a question is important
- helps us understand something we find confusing
- looks for answers we don't already know
- asks for more information about interesting or key ideas

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Suggested Activities

Generate initial ideas

1. Display or provide copies of the poster Canada: The Most Fertile Country in the World (Source document #A-1) and the North Atlantic Trading Company advertising card (Source document #A-4) for students to consider. Post the translation of the advertising card for students to read and refer to. Translated into English, the card says that 160 acres (the area of a homestead) equals 130 Austrian mowg of free lands for every settler. The white banner proclaims that 200 million acres are under cultivation in western Canada. The back of the card contains a map showing sea routes from Europe to Canada.
2. Divide students into pairs or small groups for easier viewing. Ask students to examine the images carefully and to use details from the poster and card to suggest when and why each was created.
3. Invite students to discuss and share their initial thinking. Encourage students to use clues from the poster and card to guide their suggestions.
4. Inform students that posters and advertising cards such as these were used to encourage and invite people in other countries to immigrate to Canada. Pose the question: "What might we learn about why early immigrants came to Canada by looking at sources such as these advertisements?"
5. Ask students to suggest what conditions and reasons might lead people from other countries to consider leaving their home countries for Canada. Remind students to use details from the poster and card to help think of possible conditions and reasons. Record student suggestions for use later in this lesson.
6. Share the lesson challenge with students. Select three important questions about the reasons why European immigrants decided to come to Canada in the late 1800s and early 1900s, and about the possible challenges they may have faced.

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Reproducible masters are found at the back of this volume. These are the reproducible learning resources referred to in the suggested activities. They serve a wide range of purposes:

- **briefing sheets** provide background information for students and teachers;
- **student activity sheets** provide questions and tasks for students to complete;
- **images** include reproductions of photographs and paintings;
- **source documents** refer to items such as posters, plaques and historical records (for example, reports and memoranda).

For more information about our model of critical thinking, consult our website at www.tc2.ca.

Lesson A

Activity sheet #A-1

Selecting important questions

Select and record three important questions by applying the criteria to our class list of recorded questions.

An important question:

- helps us understand something confusing;
- looks for answers that we don't already know;
- asks for more information about interesting or key ideas.

My three important questions:

1.

Lesson F

Activity sheet #F-4

Assessing my storyboard

Accomplished	Good	Basic	Needs Improvement
Identifies important information:			
I can easily identify the most important information that communicates the overall message and reveals significant details of each event, phase, or step.	I can usually identify the important information that communicates the overall message and reveals significant details of each step, phase, or step.	I can identify most of the important information that communicates the overall message and reveals significant details of each event, phase, or step.	I have difficulty identifying the important information, even in simple text.
Effectively represents the story:			
I can create a series of drawings of actions that very clearly represent the most important events or stages in the story.	I can create a series of drawings of actions that quite clearly represent important events or stages in the story.	I can create a series of drawings, not all of which are in the form of actions that represent various events or stages in the story.	I have difficulty representing any actions that represent events or stages in the story.

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Introduction to Critical Thinking

Understanding critical thinking

Critical thinking involves thinking through problematic situations about what to believe or how to act where the thinker makes reasoned judgments that embody the qualities of a competent thinker.

A person is attempting to think critically when he or she thoughtfully seeks to assess what would be sensible or reasonable to believe or do in a given situation. The need to reach reasoned judgments may arise in countless kinds of problematic situations such as trying to understand a passage in a text, trying to improve an artistic performance, making effective use of a piece of equipment, or deciding how to act in a delicate social situation. What makes these situations problematic is that there is some doubt as to the most appropriate option.

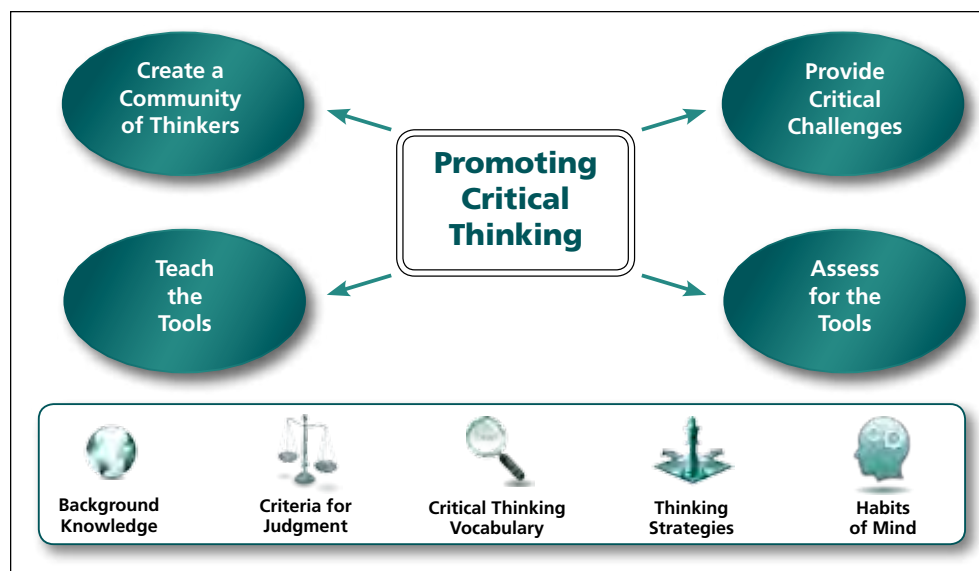
Critical thinking is sometimes contrasted with problem-solving, decision-making, analysis and inquiry. We see these latter terms for rational deliberation as occasions for critical thinking. In all these situations, we need to think critically about the available options. There is limited value in reaching solutions or making choices that are not sensible or reasonable. Thus, the term critical thinking draws attention to the quality of thinking required to pose and solve problems competently, reach sound decisions, analyze issues, plan and conduct thoughtful inquiries and so on. In other words, thinking critically is a way of carrying out these thinking tasks just as being careful is a way of walking down the stairs. Thus, thinking critically is not a unique type of thinking that is different from other types of thinking; rather, it refers to the quality of thinking. The association of critical thinking with being negative or judgmental is misleading, since the reference to critical is to distinguish it from uncritical thinking—thinking that accepts conclusions at face value without any assessment of their merits or bases. It is more fruitful to interpret critical in the sense of critique—looking at the merits and shortcomings of alternatives in order to arrive at a reasoned judgment.

Our focus on the quality of thinking does not imply that students must arrive at a preconceived right answer; rather, we look to see whether their varied responses exhibit the qualities that characterize good thinking in a given situation. For example, it wouldn't matter whether students opposed or supported a position expressed in a newspaper or textbook. Regardless of their particular position, we would want students' critically thoughtful responses to exhibit sensitivity to any bias, consider alternative points of view, attend to the clarity of key concepts, and assess supporting evidence. We believe that emphasis on qualities that student responses should exhibit focuses teachers' attention on the crucial dimension in promoting and assessing students' competence in thinking critically. The challenge for teachers is to adopt practices that will effectively promote these qualities in their students.

Promoting critical thinking

To help students improve as critical thinkers, we propose a four-pronged approach:

- build a community of thinkers within the school and classroom;
- infuse opportunities for critical thinking—what we call critical challenges—throughout the curriculum;
- develop the intellectual tools that will enable students to become competent critical thinkers;
- on a continuing basis, assess students' competence in using the intellectual tools to think through critical challenges.



Building a community of thinkers

Developing supportive school and classroom communities where reflective inquiry is valued may be the most important factor in nurturing critical thinking. Many of the intellectual resources, the “tools” of critical thinking, will not be mastered by students unless their use is reinforced on an ongoing basis. As well, the image of the thinker as a solitary figure is misleading. No one person can perfectly embody all the desired attributes—we must learn to rely on others to complement our own thoughts. There are many routines and norms that teachers can adopt to create a community of thinkers:

- Regularly pose questions and assignments requiring students to think through, and not merely recall, what is being learned.
- Creating ongoing opportunities to engage in critical and co-operative dialogue—confer, inquire, debate and critique—is key to creating a community of thinkers.
- Employ self- and peer-evaluation as ways to involve students in thinking critically about their own work.
- Model good critical thinking practices. Students are more likely to learn to act in desired ways if they see teachers making every effort to be open-minded, to seek clarification where needed, to avoid reaching conclusions based on inadequate evidence and so on.

Infusing critical challenges throughout the curriculum

If students are to improve their ability to think critically, they must have numerous opportunities to engage with and think through problematic situations—what we refer to as critical challenges.

- *Does the question or task require judgment?* A question or task is a critical challenge only if it invites students to assess the reasonableness of plausible options or alternative conclusions. In short, it must require more than retrieval of information, rote application of a strategy, uninformed guessing or mere assertion of a preference.
- *Will the challenge be meaningful to students?* Trivial, decontextualized mental exercises often alienate or bore students. It is important to frame challenges that are likely to engage students in tackling questions and tasks that they will find meaningful.
- *Does the challenge address key aspects of the subject matter?* Critical thinking should not be divorced from the rest of the curriculum. Students are more likely to learn the content of the curriculum if they are invited to think critically about issues embedded in the subject matter.
- *Do students have the tools or can they reasonably acquire the tools needed to competently address the challenge?* Students need support in acquiring the essential tools required to competently meet the critical challenge.

Developing intellectual tools for thinking critically

The key to helping students develop as critical thinkers is to nurture competent use of five types of thinking tools. These categories of tools are background knowledge, criteria for judgment, critical thinking vocabulary, thinking strategies, and habits of mind.



Background Knowledge

- the information about a topic required for thoughtful reflection

Students cannot think deeply about a topic if they know little about it. Two questions to ask in developing this tool:

- What background information do students need to make a well-informed judgment on the matter before them?
- How can students be assisted in acquiring this information in a meaningful manner?



Criteria for Judgment

- the considerations or grounds for deciding which of the alternatives is the most sensible or appropriate

Critical thinking is essentially a matter of judging which alternative is sensible or reasonable.

Students need help in thinking carefully about the criteria to use when judging various alternatives:

- Is my estimate accurate?
- Is the interpretation plausible?
- Is the conclusion fair to all?
- Is my proposal feasible?



Critical Thinking Vocabulary

- the range of concepts and distinctions that are helpful when thinking critically

Students require the vocabulary or concepts that permit them to make important distinctions among the different issues and tasks facing them. These include the following:

- inference and direct observation;
- generalization and over-generalization;
- premise and conclusion;
- bias and point of view.



Thinking Strategies

- the repertoire of heuristics, organizing devices, models and algorithms that may be useful when thinking through a critical thinking problem

Although critical thinking is never simply a matter of following certain procedures or steps, numerous strategies are useful for guiding one's performance when thinking critically.

- Making decisions: Are there models or procedures to guide students through the factors they should consider (for example, a framework for issue analysis or problem-solving)?
- Organizing information: Would a graphic organizer (for example, webbing diagrams, Venn diagrams, pro and con tables) be useful in representing what a student knows about an issue?
- Role-taking: Before deciding on an action that affects others, should students put themselves in others' positions and imagine their thoughts and feelings?



Habits of Mind

- the values and attitudes of a careful and conscientious thinker

Being able to apply criteria and use strategies is of little value unless students also have the habits of mind of a thoughtful person. These include being:

- open-minded: Are students willing to consider evidence opposing their views and to revise them if the evidence warrants it?
- fair-minded: Are students willing to give impartial consideration to alternative points of view and not simply to impose their personal preferences?
- independent-minded: Are students willing to stand up for the beliefs they hold firmly?
- inquiry-minded or having a critical attitude: Are students inclined to question the clarity of and support for claims and to seek justified beliefs and values?

First World War Internment Resource List

Below you will find a list of educational materials, many of which can be found in your local public library or at international repository libraries worldwide. Selected publications are also available for downloading as PDF files.

Internment websites

“On Canada’s First National Internment Operations of 1914–1920,” <http://uccla.ca/internment.htm>.
“Without Just Cause,” 5.3 MB PDF, http://www.uccla.ca/Without_Just_Cause.PDF.
In Fear of the Barbed Wire Fence: Canada’s First National Internment Operations and the Ukrainian Canadians, 1914–1920, Lubomyr Luciuk, 14.4 MB PDF, http://uccla.ca/In_Fear_of_the_Barbed_Wire_Fence.pdf.
“A Time for Atonement,” 1 MB PDF pamphlet, http://www.uccla.ca/ATFA_Pamphlet.pdf.
Roll Call: Lest We Forget, 1.3 MB PDF, http://www.uccla.ca/Roll_Call_2000.pdf.
Roll Call Additions 2009, 0.3 MB PDF, http://www.uccla.ca/Roll_Call_Additions_2009.pdf, prepared by Amelia Fink and reproduced on this website with her permission.
Map of Canada’s First National Internment Camps, <http://www.internmentcanada.ca/map.cfm>.

Books and journal articles

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PRIMARY SOURCES

A variety of primary sources, including oral histories, photographs, memoirs, government publications, and Ukrainian-Canadian historical publications are housed in a variety of archives, including the following:

Canadian Museum of Immigration at Pier 21

Library and Archives Canada

Multicultural Canada: Ukrainians

Saskatchewan Archives

Ukrainian Canadian Research and Documentation Centre

MODULE

1

Developing understanding through images and documents



LESSON A

Why did European immigrants come to Canada?

LESSON B

What was daily life like for European immigrants to Canada?

LESSON C

What was life like in internment camps?

Developing understanding through images and documents

Why did European immigrants come to Canada?

CRITICAL CHALLENGE

Select three important questions about the reasons why European immigrants decided to come to Canada in the late 1800s and early 1900s, and about the possible challenges they may have faced.

SUMMARY

In this lesson, students examine immigration posters created in the late 1800s and early 1900s that were used to convince Europeans to immigrate to Canada. As a class, students create an initial list of questions they have about the messages conveyed in the posters. They investigate additional immigration posters, make further observations and draw inferences about these messages. Students use the criteria met by an important question to generate and refine their list of questions. They then select and share three important questions about the reasons why immigrants may have come to Canada and the challenges they may have faced. The lesson concludes with students reflecting on the reasons why European immigrants came to Canada despite possibly having similar questions or concerns.

OBJECTIVES

Broad understanding

Knowledge that Canadian immigration posters may have influenced European immigrants' decision to come to Canada

Requisite tools

Background knowledge

- knowledge of the factors that contributed to increased European immigration to Canada between 1891 and 1914
- knowledge of the messages used to attract European immigrants to Canada

Criteria for judgment

- criteria used to determine whether a question is important
 - helps us understand something we find confusing
 - looks for answers we don't already know
 - asks for more information about interesting or key ideas



Critical thinking vocabulary

- primary sources
- observation
- inference



Thinking strategies

- asking questions
- making observations
- drawing inferences



Habits of mind

- inquiry-minded
- empathetic



MATERIALS

Briefing sheet

Understanding European immigration to Canada, 1891–1914 (Briefing sheet #3)

Activity sheet

Selecting important questions (Activity sheet #A-1)

Source documents

Canada: The Most Fertile Country in the World (poster) (Source document #A-1)

Free Farms for the Million (poster) (Source document #A-2)

Canada West: The Last Best West (poster) (Source document #A-3)

North Atlantic Trading Company advertising card (Source document #A-4)

Western Canada: The New Eldorado (poster) (Source document #A-5)

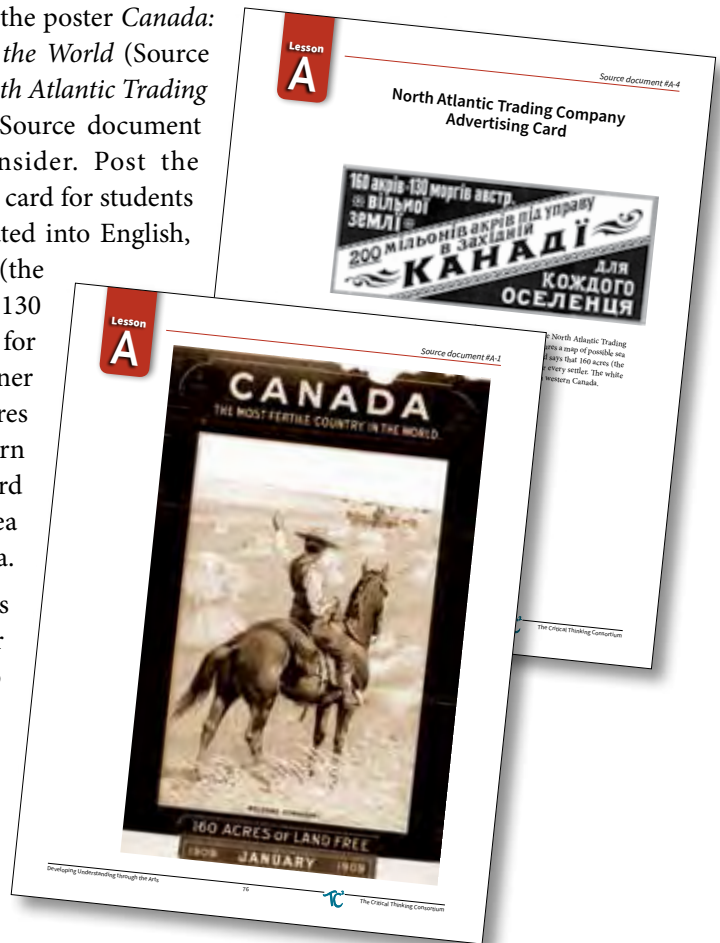
Background information for teachers

For more information on European immigration to Canada, consider reading *Background information for teachers: European immigration to Canada, 1891–1914* (Briefing sheet #1) prior to teaching this lesson. These notes are intended to support teachers with historical details related to the content of this lesson and are not intended for student use.

Generate initial ideas

Suggested Activities

1. Display or provide copies of the poster *Canada: The Most Fertile Country in the World* (Source document #A-1) and the *North Atlantic Trading Company* advertising card (Source document #A-4) for students to consider. Post the translation of the advertising card for students to read and refer to. Translated into English, the card says that 160 acres (the area of a homestead) equals 130 Austrian morks of free lands for every settler. The white banner proclaims that 200 million acres are under cultivation in western Canada. The back of the card contains a map showing sea routes from Europe to Canada.
2. Divide students into pairs or small groups for easier viewing. Ask students to examine the images carefully and to use details from the poster and card to suggest when and why each was created.
3. Invite students to discuss and share their initial thinking. Encourage students to use clues from the poster and card to guide their suggestions.
4. Inform students that posters and advertising cards such as these were used to encourage and invite people in other countries to immigrate to Canada. Pose the question: "What might we learn about why early immigrants came to Canada by looking at sources such as these advertisements?"
5. Ask students to suggest what conditions and reasons might lead people from other countries to consider leaving their home countries for Canada. Remind students to use details from the poster and card to help think of possible conditions and reasons. Record student suggestions for use later in this lesson.
6. Share the lesson challenge with students: *Select three important questions about the reasons why European immigrants decided to come to Canada in the late 1800s and early 1900s, and about the possible challenges they may have faced.*



Develop initial questions

1. Prompt students to revisit the poster and advertisement they viewed at the beginning of the lesson: *Canada: The Most Fertile Country in the World* (Source document #A-1) and the *North Atlantic Trading Company* advertising card (Source document #A-4). Ask students to create an initial list of questions they have about what they observe in the posters. Student questions may include:
 - Who created these advertisements?
 - Why were they created?
 - Who were these advertisements created for?
 - What are the most noticeable differences between the advertisements?
 - Why would the advertisements be so different in design?
 - Why is one of the advertisements in a different language?
 - Why would people want to leave their home countries?
 - Who was giving away this land?
 - Do you think that the land was actually free?
 - Was the land free because there was something wrong with it?
 - Where was the land?
 - Where were the nearest towns and cities?
 - Did Canada really have the best land for farming?
2. Begin a class chart or list of the questions generated in this activity for students to view and revisit, and to which they can add additional questions as these arise during the lesson. Invite students to suggest and discuss possible answers to these questions.
3. Explain to students that these posters were created in the late 1800s and early 1900s to convince people in European countries to move to Canada. Some advertisements were produced by the Canadian government, while others were created by transportation companies under contract to the government. The posters and advertising cards were distributed to potential immigrants in several ways: they were printed in newspapers, posted on the sides of motorized advertising wagons, or distributed as pamphlets by horse-drawn wagons. Gatherings such as country fairs and exhibitions were prime locations where these materials were handed out to crowds of visitors.
4. Pose the question: "What messages were used to encourage people to come to Canada?" Sample responses may include:
 - They could have free farms.
 - Canada has the best land in the world.
 - Canada has friendly people.
 - There is land for them to grow crops.

Examine an additional poster

5. Ask students to share additional questions they might have about the messages used to convince people to immigrate to Canada. For example, students might question the poster message describing Canada as having friendly people. Other important questions that relate to this message could include:
 - Were all Canadians friendly to the people immigrating?
 - How were new European immigrants treated by the people who already lived here when they arrived in Canada?
 - What help or support was given to new immigrants?
6. Add any other questions raised by students to the list of initial questions created earlier in the lesson.

1. Display or distribute copies of *Western Canada: The New Eldorado* (Source document #A-5) for students to view.
2. Invite students to make initial observations about the images and messages on the poster. Encourage students to consider both the text and the illustrations when making their observations.
3. Clarify the meaning of “observation” for students if necessary. Explain that an observation is something they can actually see (or in other contexts hear, smell, taste, touch). Students should be able to point to what they observe on the poster.
4. Draw student attention to the phrase “the new Eldorado.” Clarify for students that Eldorado was a legendary city that sixteenth-century explorers believed would have riches, gold, and treasures waiting for them when it was discovered.
5. Ask students to share their initial observations about the messages on the poster with a partner and then with the class.



Identify messages

1. Pose the question: “What riches or advantages were described on these three posters in order to convince people to come and live in Canada?” Ensure that students understand that the riches in this case are not actual gold or money. It may be helpful to explain that riches can also be thought of as advantages or reasons for coming to Canada. Sample responses may include:
 - wheat
 - sunny weather/warm climate
 - freedom
 - good soil for growing crops

Consider other messages

Identify important questions

2. Encourage them to again consider both the images and text when creating their list of messages.
3. Prompt students to consider what might have been so appealing about these posters for European immigrants. Student suggestions may include:
 - bigger farms
 - free land
 - protection from the government
 - owning a home
 - good land for growing crops
 - warm and sunny weather
4. Prompt students to share the details from the poster that support their thinking. For example, if a student suggests “good land for growing crops,” ask which specific detail led them to suggest this advantage.
5. Create a chart titled *Advertised advantages of living in Canada* and record the advantages identified by students for use later in this lesson.
6. Prompt students to share further questions they may have about the messages being used to convince people to immigrate to Canada. Add any new questions to the class list created at the beginning of this lesson.
7. If students have difficulty generating questions, or you wish to have a longer list of questions for students to draw from, repeat the previous activities with one or more of the additional posters provided in this lesson.

-
1. Encourage students to review the list of advertised messages and the advantages that they have collected.
 2. Prompt students to suggest what conditions might have “pulled” or “pushed” European immigrants from their home countries to begin a new life in Canada. For example, if immigrants were pulled by the promise of land, it may suggest that they were pushed from their home country by expensive or scarce land.

-
1. Remind students of the critical challenge for the lesson: *Select three important questions about the reasons why European immigrants decided to come to Canada in the late 1800s and early 1900s, and about the possible challenges they may have faced.*
 2. Prompt students to review the questions they have generated as a class throughout the lesson.
 3. Ask students to suggest one question that would be important in helping them learn more about why Europeans immigrated to Canada and about the challenges they faced in their home countries or after they arrived in Canada.

Consider possible reasons for immigration

- Invite them to suggest criteria to help determine whether a question is important or not. Share the criteria met by an important question. An important question:
 - helps us understand something we find confusing;
 - looks for answers that we don't already know; and
 - asks for more information about interesting or key ideas.
- Apply the criteria as a class and identify one question that does and one that doesn't meet the criteria.
- Provide each student with a copy of *Selecting important questions* (Activity sheet #A-1). Instruct students to use the criteria to select three important questions from the class list. Prompt students to record their questions in the space provided on the activity sheet.

Lesson A Activity sheet #A-1

Selecting important questions

Select and record three important questions by applying the criteria to our class list of recorded questions.

An important question:

- helps us understand something confusing;
- looks for answers that we don't already know;
- asks for more information about interesting or key ideas.

My three important questions:

-
-
-

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- Invite students to share the three important questions they selected in small groups or as a whole class. Encourage students to suggest what questions might have been asked by European immigrants thinking about coming to Canada.
- Pose the question: "Why might European immigrants have still wanted to come to Canada even though they may have had similar questions to your own about the messages in the immigration posters?"
- Invite students to revisit the list of conditions and reasons generated at the beginning of the lesson. Encourage students to suggest how the list might be revised based on what they have discovered during this lesson.
- Discuss their ideas as a class and explain to students that they will have further opportunities in later lessons to learn more about what life in Canada was like for European immigrants in the late 1800s and early 1900s. Alternatively, you may consider distributing copies of *Understanding European immigration to Canada, 1891-1914* (Briefing sheet #3) for students to use as they reflect on the questions they have generated throughout the lesson.

Briefing sheet 3 Briefing sheet #3

Understanding European immigration to Canada, 1891-1914

Between 1891 and 1914, the Canadian government encouraged people from many European countries to come to Canada. The government wanted immigrants to Canada who could help clear the land, build roads and railways, and set up farms to produce food for a growing country. In addition to being "pushed" to leave by difficult conditions in their home countries, many immigrants were "pulled" to Canada by the promise of free land and greater freedom in exchange for settling in western Canada.

When immigrants arrived in Canada, the land they received was not yet ready to live and farm on. They had to cut down trees, remove the stumps and clear the fields that they would eventually farm. They also needed the cold Canadian winters. They also needed the work required to create a homestead, reports encouraged more people to come to Canada. This "chain migration" led to the growth of ethnic communities across the Prairies.

Most of the farming done by European immigrants was done by hand without machinery. Very little money was available to purchase tools and equipment. Men often had to leave their families in order to find jobs to earn money. Women and children were left behind to take care of the land and farm it as best they could.

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Developing understanding through images and documents

What was daily life like for European immigrants to Canada?

CRITICAL CHALLENGE

Examine historical images to draw reasonable inferences about what life was like for Ukrainians and other Europeans who immigrated to Canada during the late 1800s and early 1900s.

SUMMARY

In this lesson, students examine images and draw reasonable inferences about the daily life experienced by Ukrainians and other European immigrants who immigrated to Canada during the late 1800s and early 1900s. Students are provided with sample images and an image set depicting different aspects of daily life. Using the 5Ws strategy for analyzing images, students make observations and draw inferences to help them form conclusions about daily life around the turn of the twentieth century. They then assess their conclusions by applying the criteria introduced at the beginning of the lesson. The lesson concludes with students reflecting on what may have been the most challenging aspects of life in Canada for Ukrainian and other European immigrants.

OBJECTIVES

Broad understanding

Knowledge of daily life experienced by Ukrainians and other Europeans who immigrated to Canada during the late 1800s and early 1900s

Requisite tools

Background knowledge

- knowledge of the conditions of life in Canada for Ukrainians and other European immigrants before the First World War

Criteria for judgment

- criteria for making effective observations
 - specific: includes a detailed description of what is observed
 - accurate: matches what is observed
- criteria to measure the reasonableness of an inference
 - matches the evidence
 - matches what we know about the world (i.e., our background knowledge)



Critical thinking vocabulary

- observation
- inference

Thinking strategies

- analyzing images (5Ws strategy)
- making observations
- drawing inferences



MATERIALS

Briefing sheet

Understanding European immigration to Canada, 1891–1914 (Briefing sheet #3)

Activity sheets

Explaining the image (Activity sheet #B-1)

Explaining the image—sample responses (Activity sheet #B-2)

Sorting observations and inferences (Activity sheet #B-3)

Images

Harvest time (Image #B-1)

Image set: Settling in Canada A (Image set #B-2)

Image set: Settling in Canada B (Image set #B-3)

Ukrainian family, c. 1891–1914 (Image #B-4)

Background information for teachers

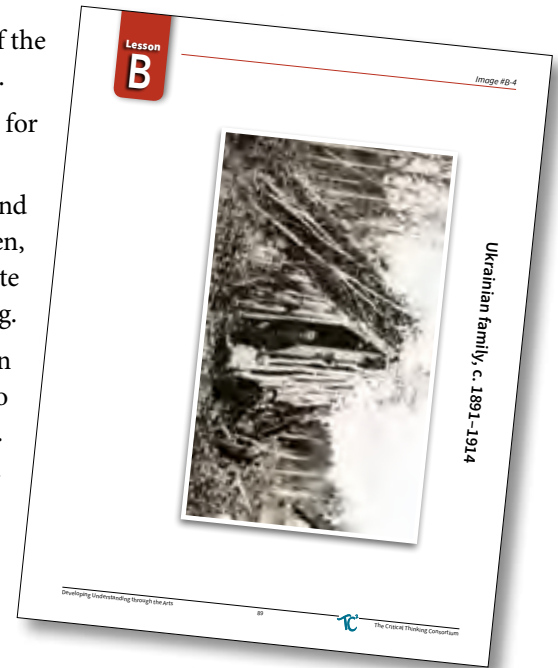
For more information on European immigration to Canada, consider reading *Background information for teachers: European immigration to Canada, 1891–1914* (Briefing sheet #1) prior to teaching this lesson. These notes are intended to support teachers with historical details related to the content of this lesson and are not intended for student use.

Suggested Activities

Investigate an image

1. Distribute student copies of the photograph of the *Ukrainian family, c. 1891–1914* (Image #B-4).
2. Divide students into pairs or small groups for easier viewing of the image.
3. Ask students to carefully examine the image and suggest when, where and of whom it was taken, based on details they see in the image. Invite students to discuss and share their initial thinking.
4. After students have offered their ideas, explain that the image shows a Ukrainian family who lived in Manitoba during the early 1900s. Encourage students to share any background knowledge they may have about what life was like at this time in Canada.
5. Prompt students to re-examine the image and identify any additional details from the image that match their current understanding of what life was like in Canada during this time.
6. Pose the question: “What might we learn about the lives of early immigrants by looking at images such as this one?”

Note: If students have completed Module 1, Lesson A, invite them to look at the questions that they developed and consider whether photographs like this one might help them answer any of their questions about the reasons why people left their home countries to come to Canada.



Think about the lesson challenge

1. Ask students if they have heard the saying “A picture is worth a thousand words.” Prompt students to think about the meaning of this phrase and to share their ideas with their classmates. Possible responses include:
 - A single image can communicate a complex idea.
 - Looking carefully at pictures and images can reveal a lot of information about a topic or subject.
2. Share the lesson challenge with students: *Examine historical images to draw reasonable inferences about what life was like for Ukrainians and other Europeans who immigrated to Canada during the late 1800s and early 1900s.*

Examine an image

1. Return student attention to the photograph of the Ukrainian family introduced at the beginning of the lesson.
2. To introduce the criteria met by reasonable observations, first suggest counter-examples for students to consider. Record or project the following observations about the photograph:
 - There is stuff on the building.
 - They are making dinner.

Practise the 5Ws strategy

- Ask students to suggest which observation is more likely. Guide students towards understanding the criteria met by an effective observation:

- specific: includes a detailed description of what is observed.
- accurate: matches what is observed.

Encourage them to appreciate that there is no evidence to support the observation that they are making dinner, so it is not accurate. “Stuff on the building” is quite vague and an effective observation would more explicitly mention that trees are leaning on the building.

- Record the criteria for students to refer to during the remainder of the lesson.

- Divide students into pairs or small groups and provide each group with copies of the image *Harvest time* (Image #B-1) and *Explaining the image* (Activity sheet #B-1).
- Explain that using the 5Ws is an effective strategy for helping make specific observations. Review the 5Ws if necessary (Who? What? Where? When? Why?).
- Revisit the image and work as a class to record observations that meet the criteria for the “Who” prompt on the activity sheet.
- Prompt students to work in small groups to make observations for the remainder of the prompts on the activity sheet. Direct students to complete only the “Observations” column on the activity sheet at this point in the lesson.

A sample completed activity sheet (Activity sheet #B-2) is included for reference that includes possible answers made by a student; other answers are possible.

- Invite students to share their observations with their classmates. Ask students to consider whether their observations meet the established criteria.

Lesson B *Activity sheet #B-1*

Explaining the image

Use visual clues to develop informative explanations of images.

Sample prompts	Observations	Possible inferences
WHO is in the image? • What roles or occupations are shown? • What is the economic status (rich or poor) of the people in the image? • If more than one person is shown, what relationship do they have to each other?		
WHAT are the people doing? • What actions are happening? • What objects are being used?		
WHERE does the image take place? • What setting (rural or urban) is shown? • What is the land like (flat or mountainous)? • What buildings or landmarks are shown?		
WHEN does the image take place? • What time of day is it? • What time of year is it? • Is this the present day or the past?		
WHY was the image taken? • What reasons might there be for what is happening? • Why might the person holding the camera have taken the image? • What might happen next?		

Lesson B *Image #B-1*

Harvest time

Lesson B *Activity sheet #B-2*

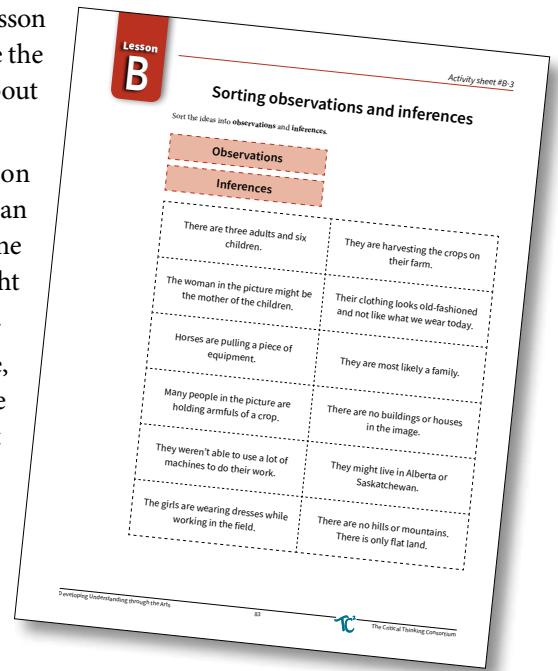
Explaining the image—sample responses

Use visual clues to develop informative explanations of images.

Sample prompts	Observations	Possible inferences
WHO is in the image? • What roles or occupations are shown? • What is the economic status (rich or poor) of the people in the image? • If more than one person is shown, what relationship do they have to each other?	<ul style="list-style-type: none"> The people are dressed in simple, rural clothes. There are three adults and two children. They are standing in a field. 	<ul style="list-style-type: none"> The women might be the mother of the children. They look like they might be farmers.
WHAT are the people doing? • What actions are happening? • What objects are being used?	<ul style="list-style-type: none"> Most of the people are holding tools like sickles. One man is leading horses that are attached to a piece of farm equipment. 	<ul style="list-style-type: none"> They are probably harvesting. They are cutting down a crop that is ready to be harvested.
WHERE does the image take place? • What setting (rural or urban) is shown? • What is the land like (flat or mountainous)? • What buildings or landmarks are shown?	<ul style="list-style-type: none"> The people are standing in a field. There are no buildings or houses in the image. 	<ul style="list-style-type: none"> They are probably farmers. They are cutting down a crop that is ready to be harvested. They could be on their own in one of their fields.
WHEN does the image take place? • What time of day is it? • What time of year is it? • Is this the present day or the past?	<ul style="list-style-type: none"> The sun is shining. Most people are wearing long sleeves. There is no snow. 	<ul style="list-style-type: none"> It might be summer or fall. The clothing looks traditional in this photograph and dates long ago.
WHY was the image taken? • What reasons might there be for what is happening? • Why might the person holding the camera have taken the image? • What might happen next?	<ul style="list-style-type: none"> They are all working hard at the same time. They are all holding bundles of a crop. 	<ul style="list-style-type: none"> It looks like they are waiting for the picture. The person taking the picture might be another member of this family.

Distinguish between observation and inference

1. Remind students that their challenge in this lesson is not simply to make observations but to use the observations to draw reasonable inferences about what life was like for immigrants.
2. Clarify the difference between observation and inference by providing an example of an inference. For example, if you observe someone wearing sunglasses inside a building, you might infer that outside the sun is shining brightly.
3. Point out that the observation (for example, seeing someone wearing sunglasses) is the evidence for the inference (that is, that outside the sun was shining brightly).
4. Provide each student with a copy of *Sorting observations and inferences* (Activity sheet #B-3). Encourage students to cut out and then sort the ideas listed on the activity sheet into observations and inferences.



Draw reasonable inferences

1. Return student attention to *Harvest time* (Image #B-1).
2. Record the following observation and corresponding inferences for students to consider:

Observation	Possible inferences
There are three adults and six children.	They are a soccer team. They are part of a family. They are farm employees.

Explain to students that a reasonable inference:

- matches the evidence; and
 - matches what we know about the world (i.e., our background knowledge).
3. Divide students into pairs and instruct them to examine the list of possible inferences. Direct students to apply the criteria to determine whether each of the inferences is reasonable. Invite students to share their discussions with the class.
 4. Direct students to refer to the observations they made earlier on *Explaining the image* (Activity sheet #B-1). Instruct students to work with their partner to draw inferences from their recorded observations. It may be helpful to prompt students to record each inference directly beside a supporting observation.
 5. Encourage students to be tentative in drawing inferences if they have little background knowledge about the topic. Suggest that they can qualify their conclusions by using terms such as “may be,” “possibly,” “might” or “perhaps.”

Investigate an image set

- Invite students to share the inferences they drew with their classmates. Ask students to consider whether each of the inferences is reasonable by determining whether it meets the established criteria. Possible observations and inferences may include:

Observations	Inferences
Most of the workers are children. The people are holding crops they have harvested. Horses are pulling a plough. There are three adults in the image.	All of the members in a family may have needed to help out with farming activities. The crop is most likely wheat because it was one of the main crops planted by immigrants. They may not have had a lot of machinery or technology to help them do hard jobs.

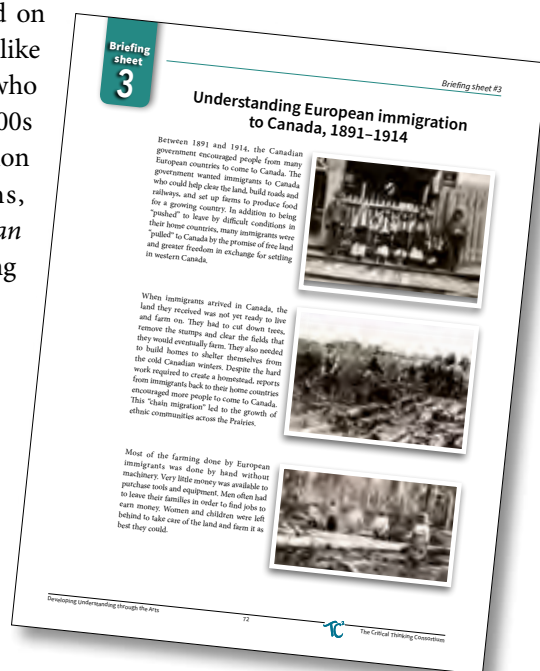
- Divide students into pairs and provide each pair of students with an additional blank copy of *Explaining the image* (Activity sheet #B-1). Explain to students that they will view a series of images to investigate what daily life was like for Ukrainians and other Europeans who immigrated to Canada in the early 1900s.
- Provide each pair of students with an image set, either *Settling in Canada A* (Image set #B-2) or *Settling in Canada B* (Image set #B-3). Distribute the image sets so that half the class uses set A and the other half uses set B.
- Remind students to make and record observations of their assigned set of images before beginning to draw inferences.



Share observations and inferences

Reflect on the learning

1. Create groups of four to six students by combining pairs who investigated the same image set.
 2. Direct students to share their observations and inferences with other members of their group. Invite students to test the reasonableness of the inferences shared in these groups by applying the criteria.
-
1. Create and post two charts, one titled "Opportunities," the other "Challenges."
 2. Prompt students to review the inferences they have collected and consider how they might sort them using the two charts. For example, students might suggest that it might be a challenge to keep a house made only of logs and mud warm in the winter.
 3. Ask students to code their inferences with O (opportunities), C (challenges) or U (Uncertain).
 4. Invite students to share their inferences and record them accordingly on the classroom charts. Discuss any inferences they were uncertain about as a class.
 5. Guide the class in using the ideas recorded on the two lists to discuss what daily life was like for many Ukrainians and other Europeans who immigrated to Canada during the late 1800s and early 1900s. To supplement the information contained in the archival photographs, consider distributing *Understanding European immigration to Canada, 1891–1914* (Briefing sheet #3) to students.



Developing understanding through images and documents

What was life like in internment camps?

CRITICAL CHALLENGE

Draw reasonable inferences about what life was like for Ukrainians and other Europeans inside the internment camps during Canada's first national internment operations of 1914–1920.

SUMMARY

In this two-part lesson, students examine source documents and an image set depicting internment camps during Canada's first national internment operations of 1914–1920. Students use the “Reading around the document” strategy to draw reasonable inferences about the daily life of the imprisoned civilians. In part two of the lesson, students use observation strategies to draw reasonable inferences about what life was like for Ukrainians and other Europeans who were held in internment camps. The lesson concludes with students reflecting on some of the most important ideas they have learned about internment camps.

OBJECTIVES

Broad understanding

Knowledge of what life was like for Ukrainians and other Europeans inside internment camps during Canada's first national internment operations of 1914–1920

Requisite tools

Background knowledge

- knowledge of Canada's first national internment operations of 1914–1920

Criteria for judgment

- criteria for making effective observations
 - specific: includes a detailed description of what is observed
 - accurate: matches what is observed
- criteria to measure the reasonableness of an inference
 - matches the evidence
 - matches what we know about the world (i.e., our background knowledge)



Critical thinking vocabulary

- primary sources
- observation
- inference



Thinking strategies

- analyzing images (5Ws strategy)
- making observations
- drawing inferences
- reading around a document



MATERIALS

Briefing sheet

Understanding Canada's first national internment operations of 1914–1920
(Briefing sheet #4)

Activity sheets

Explaining the image (Activity sheet #B-1)

Reading around the document data chart (Activity sheet #C-1)

Reading around the document data chart—sample answers (Activity sheet #C-2)

Images

Morrissey internment camp, 1915–1918 (Image #C-1)

Image set: Life inside an internment camp (Image set #C-2)

Source documents

Amherst Internment Camp plaque (Source document #C-1)

Report on internment activities (Source document #C-2)

Background information for teachers

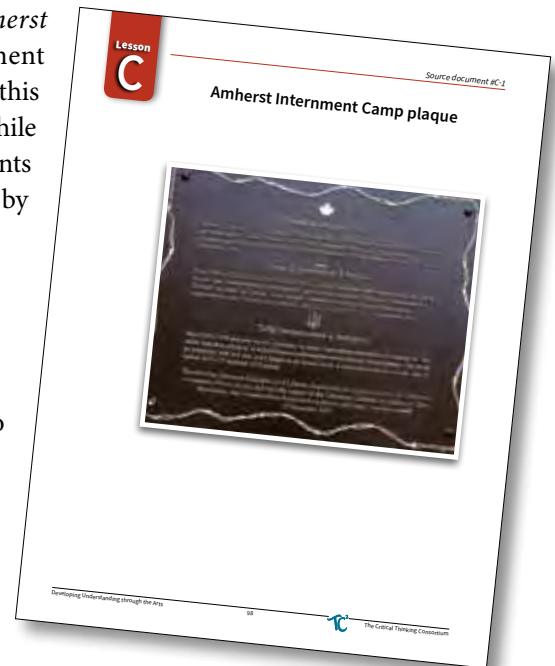
For more information on European immigration to Canada, consider reading *Background information for teachers: Canada's first national internment operations, 1914–1920* (Briefing sheet #2) prior to teaching this lesson. These notes are intended to support teachers with historical details related to the content of this lesson and are not intended for student use.

Suggested Activities

SESSION 1

Investigate a document

1. Display or distribute copies of the *Amherst Internment Camp plaque* (Source document #C-1). Ask students to imagine that they find this metal sign displayed on the side of the road while driving along with their family. Prompt students to suggest what they think the sign might be by posing questions such as:
 - What do you think it is?
 - Why might it have been made?
 - Why was it placed here?
 - What clues/observations led you to think that?
 - What background knowledge do you have that might help you figure this out?
2. Instruct students to examine the plaque and invite them to make initial observations about the information contained on it.
3. Invite students to discuss and share their initial thinking.
4. Prompt students to think about and describe any other places where they may have seen commemorative plaques such as this. Inform students that there are more than 150 historical markers, plaques and statues related to internment across Canada. A list and map of internment camps can be found at: <http://www.internmentcanada.ca/map.cfm>.
5. Pose the question: “What can examining the commemorative plaques, original documents and other documents created by people from that time teach us about internment?” Alternatively, you could ask: “What other images or documents might be useful to help us understand more about the internment camps?”
6. Inform students that in this challenge they will use images and historical documents to help them learn more about internment camps in which Ukrainians and other Europeans were imprisoned.



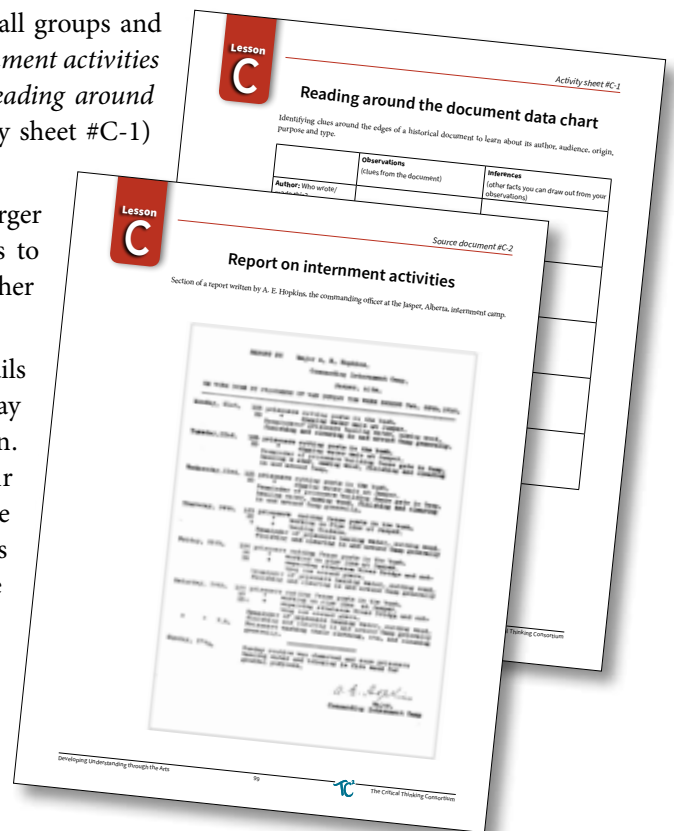
Read around the edges of a document

1. Return student attention to the plaque and ask students to look more closely, encouraging them to look at all parts of the plaque to find details that they may have overlooked during their first observation.

Make effective observations

- Invite students to share their observations and any questions or tentative conclusions they may have about what they are viewing. Possible observations include:
 - There are three titles.
 - There are two symbols.
 - A barbed-wire border encloses the text.
 - The plaque is written in three languages.
- Explain that paying attention to all the details—or reading around the edges—of an image or document may lead to the discovery of additional information and help to clarify their understanding.

- Divide students into pairs or small groups and provide copies of *Report on internment activities* (Source document #C-2) and *Reading around the document data chart* (Activity sheet #C-1) to each group.
- Create and post or project a larger version of the chart for students to view as a class while working together through the sample activity.
- Prompt students to circle the details or clues in the document that may provide important information. Remind students to focus their observations on the edges of the document for clues and that it is not necessary to read all of the text at once.
- Draw student attention to the five prompts listed down the left side of the chart/activity sheet:
 - Who wrote/made this? (author)
 - Who is this written/made for? (audience)
 - Where and when was this created? (origin)
 - What kind of document is this? (form/type)
 - Why was this made? (purpose)
- Encourage students to look for connections between the prompts and the clues they had initially circled. For example, if they circled the signature in the document they might be able to use the clue to identify information about the author.
- Remind students to be both *specific* and *accurate* when recording their observations on the activity sheet. Consider posting the criteria for students to refer to while circling their clues and recording their observations.



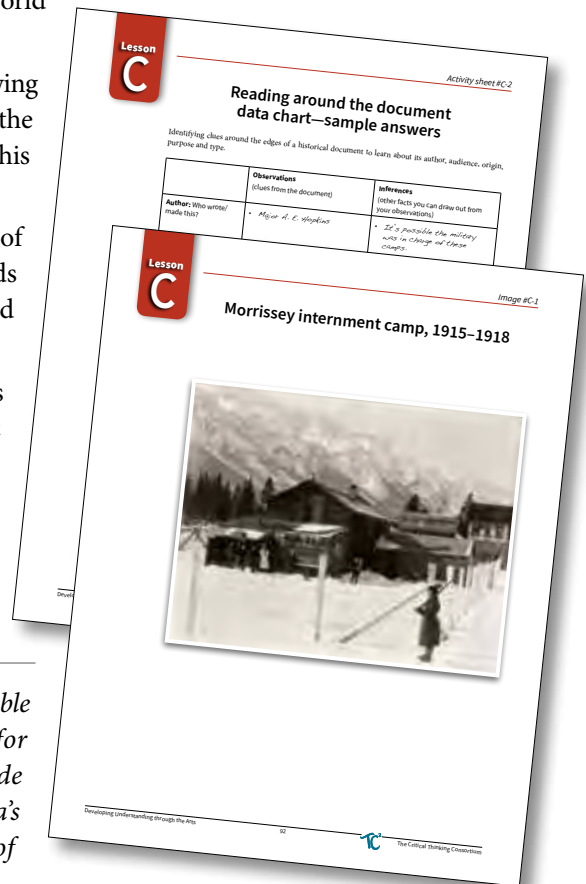
Draw reasonable inferences

- Invite several pairs of students to share the clues they have circled and the observations they recorded. Model how to record this information on the class chart beside the corresponding prompt.

- Provide time for students to reflect on their observations and draw inferences based on what they have observed.
- Share with students that a reasonable inference:
 - matches the evidence
 - matches what we know about the world (i.e., our background knowledge)

If students require additional practice drawing inferences, consider introducing them to the tools and strategies used in Lesson B of this module.

- Remind students that if they are unsure of their inferences to qualify them with words such as “may be,” “possibly,” “might” and “perhaps.”
- Instruct students to record their inferences on *Reading around the document data chart* (Activity sheet #C-1) in the column titled “Inferences.” See *Reading around the document—sample answers* (Activity sheet #C-2) for possible examples of student responses.



Reflect on observations and inferences

- Review the lesson challenge: *Draw reasonable inferences about what life was like for Ukrainians and other Europeans inside the internment camps during Canada's first national internment operations of 1914–1920.*
- Instruct students to reflect on their observations and inferences and to suggest what life was like for the people interned.
- Invite students to reflect on their observations and inferences and to suggest what life was like for family members, including women and children, who continued to live outside the internment camps.
- Ask students to share any questions they have related to their observations and the inferences they have drawn. Record any questions or concerns they may have about the people interned in these camps and post this list for use later on in the lesson.

Investigate an image

Make effective observations

Draw reasonable inferences

SESSION 2

1. Project or distribute copies of *Morrissey internment camp, 1915–1918* (Image #C-1).
2. Divide students into pairs or small groups for easier examination of the image.
3. Ask students to examine the image carefully and use details from it to suggest when, where and of whom it was taken. Invite students to share their observations and suggestions.
4. Encourage students to share and discuss their thoughts about life in the internment camps after viewing the image.
5. Record any questions or concerns they may have about the people interned in these camps and post this list for use later on in the lesson.

1. Distribute a copy of *Explaining the image* (Activity sheet #B-1) to each student pair/group.
2. Prompt students to re-examine the photograph of the Morrissey internment camp and to record specific and accurate observations for each of the prompts on the activity sheet.
3. Invite students to share one or two of their recorded observations with another group. Prompt students to check to see whether the shared observations meet the criteria.

1. Discuss and record a possible inference for one of the observations that was shared in the previous step.
2. Confirm whether this inference is reasonable by having students apply the criteria introduced earlier in the lesson.
3. Instruct students to work in pairs to draw inferences for each of their previously recorded observations. It may be helpful to prompt students to record each inference directly beside a supporting observation on the activity sheet.
4. Encourage students to share the inferences they have drawn with their classmates.

Lesson B Activity sheet #B-1

Explaining the image

Use visual clues to develop informative explanations of images.

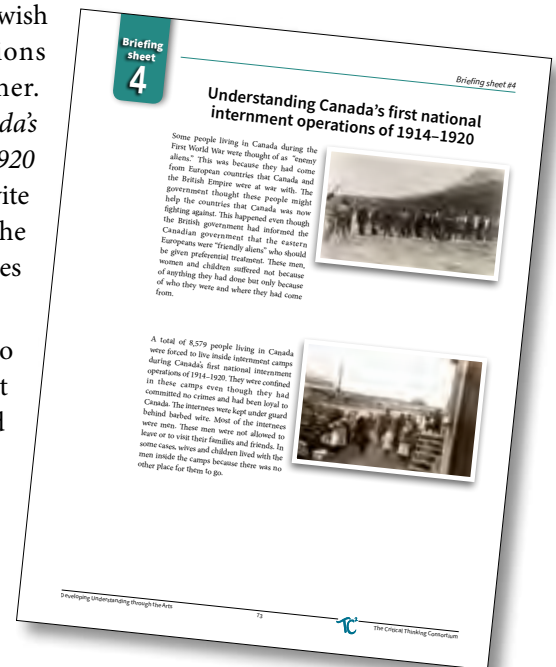
Visual prompts	Observations	Possible Inferences
WHO is in the image? <ul style="list-style-type: none"> What roles or occupations are shown? What is the economic status (rich or poor) of the people in the image? From what one person is shown, what relationship do they have to each other? 		
WHAT are the people doing? <ul style="list-style-type: none"> What activities are happening? What objects are being used? 		
WHERE does the image take place? <ul style="list-style-type: none"> What setting (rural or urban) is shown? What is the land like (flat or mountainous)? What buildings or landmarks are shown? 		
WHEN does the image take place? <ul style="list-style-type: none"> What time of day is it? What time of year is it? Is this the present day or the past? 		
WHY was the image taken? <ul style="list-style-type: none"> What reasons might there be for what is happening? Why might the person holding the camera have taken the image? What might happen next? 		

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5. Invite students to decide whether the inferences are reasonable by determining whether they meet the established criteria. Possible observations and inferences may include the following.

Observations	Inferences
There is a tall wire fence.	The people inside may not have been allowed out.
There is someone outside the fence carrying a gun.	The guard might have shot anyone who escaped from the camp.
There are mountains in the background.	This camp may have been far away from cities and towns.
A man is holding a child.	Children lived in internment camps too.

6. Depending on the grade level, you may wish to have students examine the conditions experienced in internment camps further. Consider distributing *Understanding Canada's first national internment operations of 1914–1920* (Briefing sheet #4) to pairs of students. Invite students to use the information from the briefing sheet to decide whether the inferences they drew are reasonable.
7. Students may also use the briefing sheet to create and add questions about the internment camps to the list that has been developed throughout the lesson.



Reflect on the learning

1. Provide time for students to revisit the posted list of questions and concerns they shared earlier in the lesson.
2. Identify the questions that have been answered during the lesson or by the briefing sheet *Understanding Canada's first national internment operations of 1914–1920*. Circle or highlight those that remain and add any additional questions they may have.
3. Review the lesson challenge: *Draw reasonable inferences about what life was like for Ukrainians and other Europeans inside the internment camps of Canada's first national internment operations of 1914–1920*. Invite students to suggest what descriptive phrases might be used to describe life for the people interned, based on their inferences.
4. Clarify any continuing concerns students may have. For more information about the internment camps, refer to the resources listed in the background information for teachers briefing sheet or the resource list in the introduction to the book.

MODULE

2

Developing understanding through literature



LESSON D

What might the internees have felt and thought?

LESSON E

What might Ukrainian and other European immigrants have felt and thought?

LESSON F

Which are the most important story events?

Developing understanding through literature

What might the internees have felt and thought?

CRITICAL CHALLENGE

Create three empathetic statements that describe the feelings, thoughts and experiences of Ukrainians and other Europeans who were interned during Canada's first national internment operations of 1914–1920.

SUMMARY

In this lesson, students develop an understanding of the internment camps during Canada's first national internment operations carried out from 1914 to 1920 in preparation for reading *Silver Threads*. They examine an image depicting a group of men who were interned. Students then read a collection of responses that represent varying degrees of empathy and rate them according to the level of thoughtfulness shown towards the people depicted in the image. They explore the concept of empathy to distinguish it from sympathy and then apply the criteria for an empathetic response. Students examine additional images and captions and create three empathetic statements of their own expressing the feelings, thoughts and experiences of the interned people. The lesson concludes with students reflecting on the experiences of the Ukrainian and other European immigrants who were interned during Canada's first national internment operations of 1914–1920.

OBJECTIVES

Broad understanding

Understanding the feelings, thoughts and experiences of Ukrainian and other European immigrants who were interned during Canada's first national internment operations of 1914–1920

Requisite tools

Background knowledge

- knowledge of internment operations in Canada

Criteria for judgment

- criteria for an empathetic statement
 - uses clues to help explain what others might think, experience or feel
 - is considerate of the thoughts and feelings of other people

Critical thinking vocabulary

- empathy



Thinking strategies

- asking questions
- rating scale



Habits of mind

- empathetic thinking



MATERIALS

Briefing sheet

Understanding Canada's first national internment operations of 1914–1920 (Briefing sheet #4)

Activity sheets

Sample responses to German prisoners (Activity sheet #D-1)

Creating empathetic statements (Activity sheet #D-2)

Images

German prisoners (Image #D-1)

Image set: Thinking empathetically (Image set #D-2)

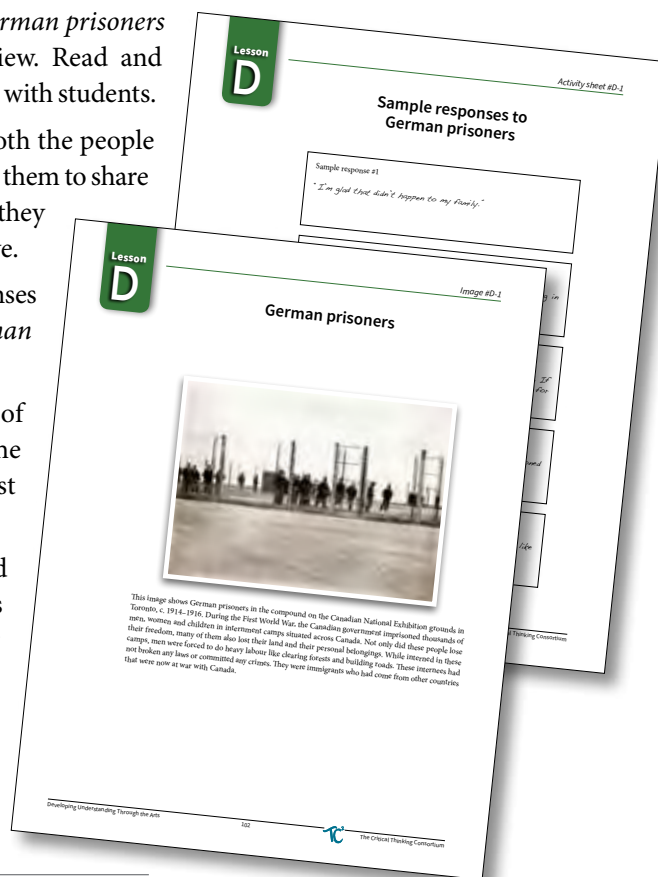
Background information for teachers

For more information on European immigration to Canada, consider reading *Background information for teachers: Canada's first national internment operations, 1914–1920* (Briefing sheet #2) prior to teaching this lesson. This briefing sheet is intended to support teachers with historical details related to the content of this lesson and is not intended for student use.

Compare responses to an image

Suggested Activities

1. Display or distribute copies of *German prisoners* (Image #D-1) for students to view. Read and discuss the accompanying caption with students.
2. Encourage students to observe both the people and the objects in the image. Invite them to share any initial questions or comments they may have about what they observe.
3. Post or distribute the sample responses from *Sample responses to German prisoners* (Activity sheet #D-1).
4. Pose these questions: "Which of the responses to the image is the most thoughtful? Which is the least thoughtful?"
5. Instruct students to read and discuss the responses in pairs or small groups. Students may initially remark that some responses are nicer than others or may describe some of the responses as being mean or unkind.



Discuss the term empathy

1. Invite students to offer words or phrases that might be used to describe the statements they have identified as most thoughtful. List these on chart paper for later use. Student responses may include:
 - treating others respectfully
 - showing understanding
 - being kind to others
 - having compassion
2. Explain to students that empathy is another word that connects to these thoughtful statements. Clarify that empathy is the ability to understand or share the feelings of another person, and that it requires more from us than just feeling pity or sympathy towards someone else.
3. Direct students to revisit the class list of words and phrases and to identify any words that appear to connect to the definition of empathy. Circle or highlight these words on the chart. Listen for opportunities to affirm or refine student understanding of empathy.
4. Inform students that they will create empathetic statements in response to images of the internment camps that existed during Canada's first national internment operations of 1914–1920.

Examine the criteria for an empathetic statement

Rate a sample set of statements

Create empathetic statements

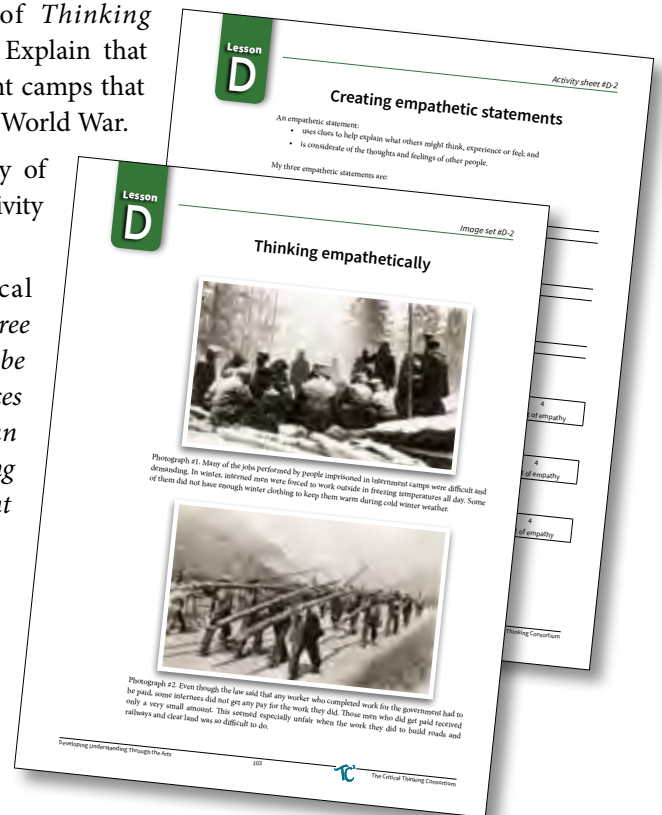
1. Invite students to revisit the responses from *Sample responses to German prisoners* (Activity sheet #D-1).
2. Ask students to suggest which might be the most and least empathetic. Prompt students to suggest what characteristics the most empathetic statements share.
3. Explain that an empathetic statement:
 - uses clues to help explain what others might think, experience or feel; and
 - is considerate of the thoughts and feelings of other people.
4. Invite students to share situations from their own lives where they've demonstrated or received empathy.

1. Return student attention once more to the comments on *Sample responses to German prisoners* (Activity sheet #D-1).
2. Invite students to use the scale below to rate each of the responses based on the level of empathy shown:

1	2	3
very little empathy	some empathy	a lot of empathy

3. Invite students to share their thinking and rating for each statement.

1. Display or distribute copies of *Thinking empathetically* (Image set #D-2). Explain that these are images of real internment camps that existed in Canada during the First World War.
2. Provide each student with a copy of *Creating empathetic statements* (Activity sheet #D-2).
3. Remind students of the critical challenge for the lesson: *Create three empathetic statements that describe the feelings, thoughts and experiences of Ukrainian and other European immigrants who were interned during Canada's first national internment operations of 1914–1920.*
4. Inform students that their task is to create three empathetic statements after viewing the images. Remind students to observe each image carefully before creating their statements. Encourage students to refer to the criteria included on the activity sheet while creating their statements.

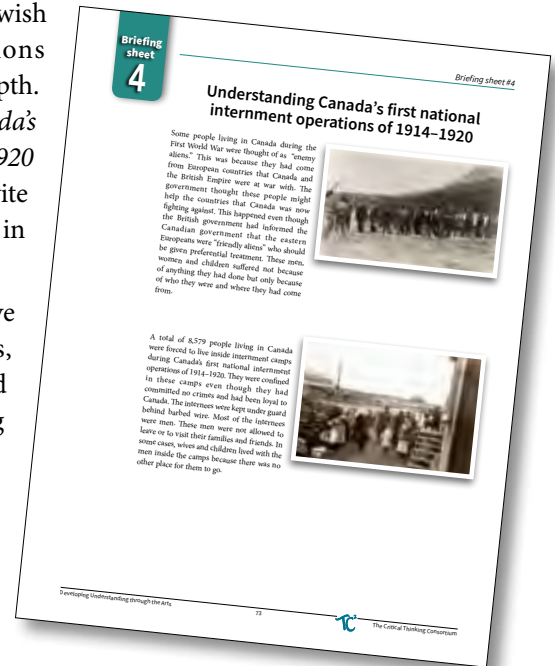


Share and assess the statements

5. Instruct students to self-assess each of their recorded statements by using the criteria and rating each statement using the scale provided.

Reflect on the learning

1. Invite students to share their statements with a partner.
 2. Direct students to highlight one part of their peer's statements that they feel meets the criteria for an empathetic statement. Encourage them to also offer a suggestion for how one of the statements might be improved to better meet the criteria.
-
1. Depending on the grade level, you may wish to have students examine the conditions experienced in internment camps in more depth. Consider distributing *Understanding Canada's first national internment operations of 1914–1920* (Briefing sheet #4) to pairs of students and invite them to refine their empathetic statements in response to the information included.
 2. Invite students to reflect on what they have learned about empathy and the feelings, thoughts and experiences of Ukrainian and other European immigrants interned during Canada's first national internment operations of 1914–1920.
 3. Pose and discuss these questions: "When might it be important to use empathetic thinking in our classroom? Can you describe a specific classroom situation where it may be helpful to demonstrate empathy?"
 4. Explain to students that they will soon be reading and discussing a story in which one of the characters is sent to an internment camp. Ask students to suggest why being empathetic might be important when reading the story.



Developing understanding through literature

What might Ukrainian and other European immigrants have felt and thought?

CRITICAL CHALLENGE

Create a list of insightful inferences about the thoughts and feelings of characters in a story about Ukrainian immigrants using clues from the text and the illustrations.

SUMMARY

In this two-part lesson, students listen to and discuss the story of two Ukrainian immigrants to Canada. Before reading, students examine an illustration from the story and anticipate some of the possible thoughts and feelings experienced by the main characters. As they are reading, students pause to discuss key moments in the text and infer additional thoughts and feelings experienced by the two main characters. After reading, students view a key illustration from the story and examine its interesting, unusual and/or unexpected features in order to discover further clues about the characters' thoughts and feelings. The lesson concludes with students sharing their collected list of thoughts and feelings.

OBJECTIVES

Broad understanding

Understanding the feelings, thoughts and experiences of Ukrainian and other European immigrants affected by Canada's first national internment operations of 1914–1920

Requisite tools

Background knowledge

- knowledge of internment operations in Canada

Critical thinking vocabulary

- empathy
- observation
- inference

Thinking strategies

- making observations and drawing inferences

Habits of mind

- empathetic thinking



MATERIALS

Briefing sheets

Understanding European immigration to Canada, 1891–1914 (Briefing sheet #3)

Literature

Marsha Forchuk Skrypuch, illus. Michael Martchenko. *Silver Threads*. Toronto: Fitzhenry & Whiteside, 2004.

Activity sheets

Exploring an illustration (Activity sheet #E-1)

Exploring an illustration—sample answers (Activity sheet #E-2)

Background information for teachers

For more information on European immigration to Canada, consider reading *Background information for teachers: European immigration to Canada, 1891–1914* (Briefing sheet #1) prior to teaching this lesson. This briefing sheet is intended to support teachers with historical details related to the content of this lesson and is not intended for student use.

Silver Threads is a picture book written by Marsha Forchuk Skrypuch and illustrated by Michael Martchenko. It tells the story of a newlywed couple, Anna and Ivan, and their journey to Canada to begin a new life. When Anna and Ivan first arrive, they must work hard to clear their land, build a home and plant their crops. When the First World War breaks out, Ivan is taken prisoner as an enemy of Canada and confined in an internment camp with other Ukrainian Canadians. Anna is left at home alone to manage the farm and hopes one day to be reunited with Ivan.

Suggested Activities


SESSION 1

Share initial inferences

1. Display or project the cover illustration for students to view.
2. Share the following introduction with students: This is the story of Anna and Ivan, a husband and wife who left their home in Ukraine to come to Canada in search of a new life. While Anna and Ivan are fictional characters, their experiences in this story actually did happen to many people who immigrated to Canada during the late 1800s and early 1900s.
3. Pose the question: “What are some of the possible thoughts and emotions that Anna and Ivan might have felt about leaving their home to come to Canada?”
4. Prompt students to revisit the cover illustration, and invite them to share their ideas about what the main characters might be thinking and feeling. Encourage students to be empathetic when thinking about what the characters might have felt.
5. Invite students to use the sentence starter “I think they might be feeling/ thinking...” to begin their ideas. Student responses may include:
 - I think Anna and Ivan might be feeling excited about beginning their new lives in Canada.
 - I think Anna and Ivan might be thinking about where their new home might be and how much work it will take to move to Canada.
 - I think they might be feeling a bit nervous about leaving their house and their friends behind.
6. Share the lesson challenge with students: *Create a list of insightful inferences about the thoughts and feelings of characters in a story about Ukrainian immigrants using clues from the text and the illustrations.*
7. Direct students to begin a list containing one or more of their initial inferences. Explain to students that they will have an opportunity to infer more about Anna and Ivan’s thoughts and feelings throughout the lesson.

Infer thoughts and feelings from text clues

1. Explain to students that they can infer the thoughts and feelings of characters using clues that the author provides in the text. If drawing inferences is new for students, consider using the activities from Module 1, Lesson B to help students draw reasonable inferences.
2. Divide students into pairs and direct them to have their lists of thoughts and feelings ready. Explain that they will discuss key moments in the story with their partner and add additional thoughts and feelings to their lists as they read more.
3. Read the story aloud, stopping at the three points in the text listed below to ask the related prompting questions. At each point, invite students to turn to their partner and share their thoughts on the question.

- 
4. Direct students to use clues in the text to infer what the characters may have been thinking and feeling. Remind students to use the sentence starter: “They might be feeling/thinking...”
 5. Instruct students to add their inferences to the list of thoughts and feelings started at the beginning of the lesson.

Stopping point #1

“... and in the darkness Anna and Ivan left their home” (p. 5).

Prompting questions: “Why might Anna and Ivan be leaving their home in Bukovyna? What clues in the text support your thinking?”

Thoughts and feelings suggested by students might include:

- They might feel upset and scared because they are seeing people being chained and taken away from the village.
- They are feeling afraid and worried because the text says that the emperor has stolen people’s lands.
- They might be thinking that they don’t want their land stolen from them.
- Ivan and Anna might be thinking that their lives will be better in Canada because there was a sign in the village saying that there is lots of land to farm.

Stopping point #2

“They planted their first small crop of wheat” (p. 12).

Prompting questions: “What are some of the thoughts and feelings Anna and Ivan may have had while building their new life in Canada? What clues in the text make you think this?”

Thoughts and feelings suggested by students might include:

- They might be feeling tired because they had to remove all the trees that covered their land before building their house and planting their crops.
- They might feel happy and safe because they are working together and there is no war in Canada.
- They could be hungry and worried because it says in the text that food was scarce and they could only plant a small crop of wheat.

Stopping point #3

“As the first star appeared, Anna prayed for her husband’s return” (p. 20).

Prompting questions: “What are some of the thoughts and feelings Anna may have experienced while she was separated from Ivan? What clues in the text make you think this?”

Thoughts and feelings suggested by students might include:

- Anna might feel lonely because she has to do all the farm work by herself and she doesn’t have Ivan to help pull the plough.
- Anna is worried she might lose the farm because she isn’t able to clear any more land without Ivan there to help.
- She may be heartbroken because the official told her that if Ivan hasn’t come home yet then he is probably dead.

Make initial observations

- Invite students each to share one thought or feeling they've inferred using the clues in the text. Remind students to share the clues they used to draw their inferences.

SESSION 2

- Display the illustration found on page 18 of *Silver Threads*. This illustration depicts Anna planting and tending the crops that grow around the stumps that remain on their land.
- Provide each student with a copy of *Exploring an illustration* (Activity sheet #E-1).
- Invite students to begin by sharing what they first observe in the illustration. Keep this initial sharing simple by inviting students to share their initial observations. Student observations may include: a house, chimney smoke, geese, Anna, plants, tree stumps.
- Instruct students to record these observations in the column headed "What do you see?" on the activity sheet.
- Remind students of the lesson challenge: *Draw insightful inferences about the thoughts and feelings of characters in a story about Ukrainian immigrants using clues from the text and the illustrations.*
- Explain to students that they will now explore how an illustration in a story can help them to better understand what characters might be thinking and feeling.

Lesson E Activity sheet #E-1

Exploring an illustration

Looking carefully at the visual elements in illustrations can help you deepen your understanding of character and story elements. Use the chart below to help you analyze the elements within an illustration.

Illustration:

What do you see?	Which visual elements (colour, shape, texture, spatial layout, interesting, unusual or surprising)?	What insightful inferences can you draw about Anna's thoughts, feelings and experiences?

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Consider specific details in an illustration

- Direct student attention to the prompt at the top of the second column of the activity sheet.
- Ask students to review their initial observations and invite them to share any details from the illustration that they think are interesting, unusual and/or surprising. To stimulate student thinking you might consider asking questions such as:
 - Which parts of the illustration do you notice right away?
 - Are there any details in the illustration that surprise you or make you curious?
 - Is there anything in the illustration that appears unusual or different from the way you would expect to see it?
- Direct students to record these details in the second column of the activity sheet. See *Exploring an illustration—sample answers* (Activity sheet #E-2) for possible illustration features that students may notice and base inferences on.

Lesson E Activity sheet #E-2

Exploring an illustration—sample answers

Looking carefully at the visual elements in illustrations can help you deepen your understanding of character and story elements. Use the chart below to help you analyze the elements within an illustration.

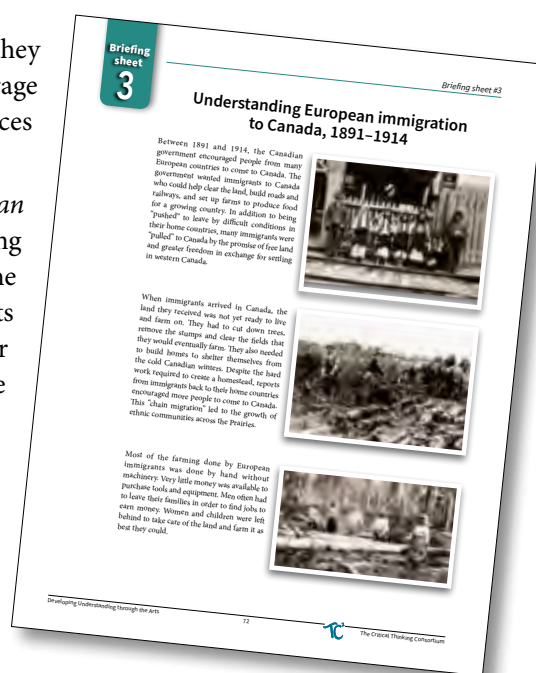
Illustration: *page 18 from Silver Threads on the Farm*

What do you see?	Which visual elements (colour, shape, texture, spatial layout, interesting, unusual or surprising)?	What insightful inferences can you draw about Anna's thoughts, feelings and experiences?
plants	The stumps look really big.	The stumps could be big because it is showing us how Anna is worried that her problems are getting bigger now that Sam is gone.
stumps	The plants look like they are spreading across the page.	Anna's house being small might mean that Sam's family is getting smaller and she is feeling lonely.
house	The house is really small in the background.	The plants might symbolize Anna's hope for Sam's return. They are spreading because she isn't giving up that one day Sam will come back to her.
geese	Anna's house is really small in the background.	
blue sky	The trees look like clouds and are orange.	
trees		

Developing Understanding through the Arts 106 The Critical Thinking Consortium

Draw insightful inferences

1. Select one of the recorded details (for example, the oversized tree stump) from the second column to discuss as a whole group.
2. Record the prompt from the third column of the activity sheet on a sheet of chart paper: "What insightful inferences can you draw about Anna's thoughts and feelings?"
3. Encourage students to be insightful by inviting them to first identify the obvious and then to look for deeper connections and meanings. For example, a student may say that the tree stump was big because it was a large tree. Prompt students to think about whether the tree stump might be a symbol for something else and to consider what other messages its size might represent.
4. Invite students to draw inferences creatively by encouraging them to combine what they observe in the illustration and the information from the text.
5. Listen for opportunities for the group to refine and build upon individual inferences. For example, one student may infer that the illustrator made the stump large because it represents one of Anna's bigger challenges on the farm. Prompt students to build on this by asking them to rephrase or offer different thoughts on the stump as a symbol. Sample prompts include:
 - What might be added to the inference to make it more insightful?
 - Are there other ideas or details that might connect to what has been shared?
 - Can you explain this same idea in another way?
6. Record the student thinking shared during this discussion beneath the chart paper prompt. Invite students to select one of these inferences to add to their compiled list of thoughts and feelings.
7. Continue with other parts of the illustration that students identified as interesting, unusual and/or unexpected on the activity sheet. You may wish to continue these discussions as a whole group or in pairs or small groups. Remind students to record their insightful inferences in the third column on the activity sheet.
8. Prompt students to review the inferences they have recorded on the activity sheet. Encourage them to transfer one or more of these inferences to their thoughts and feelings list.
9. Consider distributing *Understanding European immigration to Canada, 1890–1914* (Briefing sheet #3) to pairs of students if not used in the previous lesson. You may wish to have students read the information provided and infer additional thoughts and feelings in response to their reading.



Reflect on the learning

1. Invite students to select three thoughts or feelings from their list that they think may have been shared by other European immigrants during this time. Prompt students to share their selections in small groups or as a whole class.
2. Invite students to suggest some of the long-term effects of the internment experience. Possible student responses might include feelings of betrayal, mistrust, anger or resentment, and the undermining of communities.

Developing understanding through literature

Which are the most important story events?

CRITICAL CHALLENGE

Create a storyboard that represents the six most important events in the story *Silver Threads*.

SUMMARY

In this lesson, students create a storyboard that represents the six most important events in the story. Students develop the criteria met by an effective storyboard by examining and comparing a set of example storyboards. As a class, students brainstorm potential events to include in the storyboard, then sort these events according to their relative importance. Students design their storyboard to depict the six events they identified as most important. They self-assess their storyboard using the criteria they established. The lesson concludes with students reflecting on what might be learned about the experiences of Ukrainian and other European immigrants affected by internment camps based on the important events included on their storyboards.

OBJECTIVES

Broad understanding

Understanding the feelings, thoughts and experiences of Ukrainian and other European immigrants affected by Canada's first national internment operations of 1914–1920

Requisite tools

Background knowledge

- knowledge of internment operations in Canada

Criteria for judgment

- criteria met by an important event
 - has meaningful consequences or impacts
 - is meaningful at the time it happens
 - has a bigger or symbolic meaning
- criteria met by an effective storyboard
 - uses simple drawings and text
 - includes the most important events and details
 - shows an action taking place in each panel



Thinking strategies

- identifying important story events



MATERIALS

Activity sheets

Identifying important story events (Activity sheet #F-1)

My storyboard template (Activity sheet #F-2)

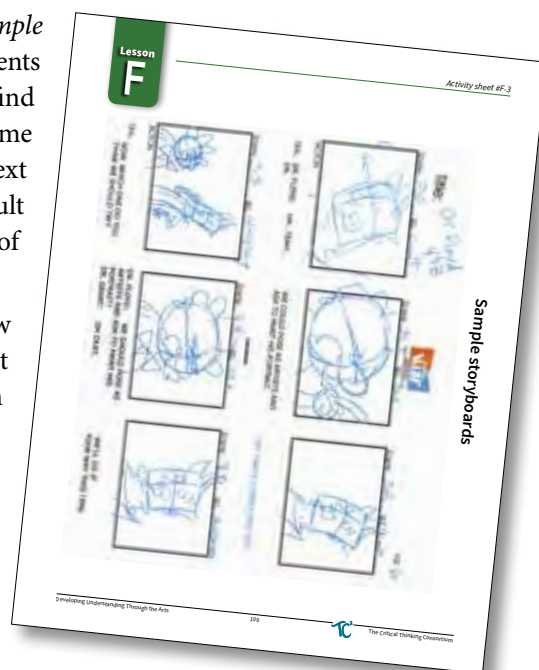
Sample storyboards (Activity sheet #F-3)

Assessing my storyboard (Activity sheet #F-4)

Investigate storyboards

Suggested Activities

1. Provide pairs of students with a copy of *Sample storyboards* (Activity sheet #F-3) and ask students to decide which of the storyboards they find the easiest to understand. For example, some students may indicate that the absence of text on the sample storyboard B made it difficult to understand what was happening in each of the panels.
2. Ask students to share what they already know about storyboards, or to suggest other text forms that remind them of storyboards (such as comic strips or graphic novels).
3. Inform students that storyboards were first developed by Walt Disney Studios in the 1930s to help plan movies. The technique allowed writers to see what the story would look like before it was produced. A storyboard is a sequence of drawings, sometimes with dialogue, that represents the shots of a movie, video, or TV show.



Discuss the criteria met by an effective storyboard

1. Ask students to return to the storyboards on *Sample storyboards* (Activity sheet #F-3) and describe what made one storyboard easier to understand than the other. Share the following criteria for students to consider.

An effective storyboard:

- uses simple drawings and text;
- includes the most important events and details;
- shows an action taking place in each panel.

2. Return student attention to *Sample storyboards* (Activity sheet #F-3) and instruct students to revisit their decision about which was the most effective by applying the criteria.

Brainstorm possible storyboard scenes

1. Pose the question: "If *Silver Threads* were made into a movie, which three important scenes or moments would be the most important to include?"
2. Divide students into pairs and instruct them to decide which three scenes or moments should be included. Encourage students to share their ideas with the class. Record these ideas for use later during the design phase of this lesson.
3. Share the critical challenge with students: *Create a storyboard that represents the most important events in the story Silver Threads. Explain to students that their task is to design a storyboard depicting the six most important moments in the book.*

Identify important events

1. Divide students into pairs or small groups and provide each group a copy of *Identifying important story events* (Activity sheet #F-1).
2. Pose the question: "Which of these story events would be important to share if you were trying to prove that what Goldilocks did was wrong?"
3. Encourage students to cut the statements apart and sort them into two groups: *Important to share* and *Not important to share*.
4. Invite students to explain how they sorted the events, reminding them to describe their rationale. Students might say they would share those events that show that the things she did in the story were wrong.



Discuss the criteria for an important event

1. Ask students to suggest what made some events more important than others. Share the following criteria for students to consider:

An important event:

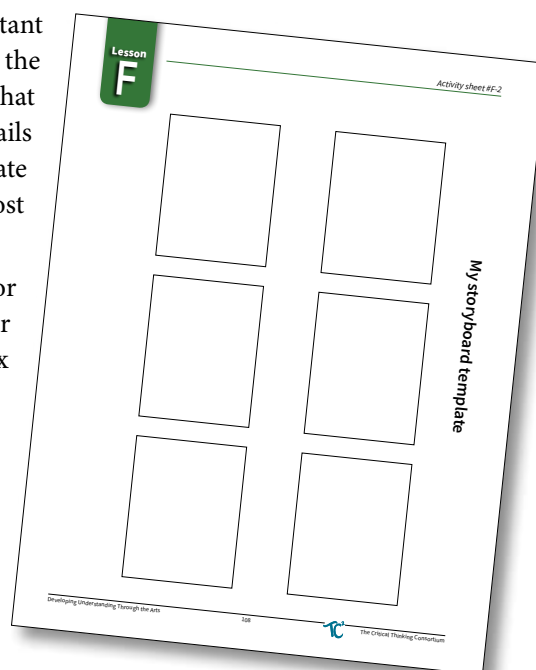
 - has meaningful consequences or impacts;
 - is meaningful at the time it happens;
 - has a bigger or symbolic meaning.
2. Pose the question: "If you were Goldilocks, which events would you want to share in your defence?" Ask students to revisit how they grouped the events, inviting them to change the sorting if needed. Remind students to use the criteria to guide their selection of important events.
3. Invite them share their rationale for their choices. Students may say that they would want to share the events that explain her behaviour or give her side of the story.

Think about bigger messages

1. Pose the question: "What are some powerful reasons why other students should watch a *Silver Threads* movie?" Record the ideas suggested by students. Responses may include:
 - to understand that immigrants came to Canada to have a better life;
 - to learn about internment and how it affected entire families and communities;
 - to know that people in internment camps were treated unfairly.
2. Explain to students that these reasons may also help them decide which story events are more important to include in their finished storyboard.

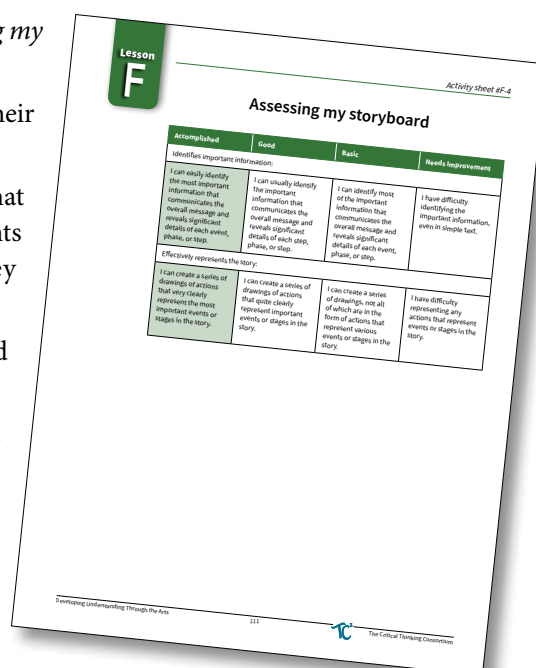
Design an effective storyboard

1. Invite students to revisit the list of important story events generated at the beginning of the lesson. Ensure that students understand that a storyboard cannot contain all of the details from a story, and must instead communicate the overall meaning of the text using the most important events.
2. Encourage students to use the criteria for important events and the powerful reasons for watching the movie to help them select the six most important events.
3. Provide each student with a copy of *My storyboard template* (Activity sheet #F-2). Inform students that their task is to create an effective storyboard showing the six most important events. Remind students to refer back to the criteria for an effective storyboard during the design process.



Self-assess the completed storyboard

1. Provide each student with a copy of *Assessing my storyboard* (Activity sheet #F-4).
2. Direct students to assess the effectiveness of their storyboard using each of the indicators.
3. Encourage students to circle the indicator that best describes the importance of the events they've selected and how effectively they presented their choices.
4. Invite students to share their finished storyboards with the whole class.



Reflect on the learning

1. Pose the question: "Why might it be important for others to know about these important events we have included on our storyboards?" Allow time for students to discuss and share their ideas.
2. To conclude, ask students what might be learned about the experiences of Ukrainian and other European immigrants affected by Canada's first national internment operations of 1914–1920 from the important events included on their storyboards.

MODULE

3

Developing understanding through drama



LESSON G

How might creating sounds deepen our understanding of events and experiences?

LESSON H

How might creating dramatic poses deepen our understanding of events and experiences?

Developing understanding through drama

How might creating sounds deepen our understanding of events and experiences?

CRITICAL CHALLENGE

Create a thoughtful soundscape for an image that depicts the experiences of Ukrainian and other European immigrants in Canada during the late 1800s and early 1900s.

SUMMARY

In this two-part lesson, students create a soundscape that brings the details in a selected image to life. Students first observe the details in an image of a jungle landscape and create a list of sounds that might match the details they observe. They then explore everyday materials and techniques to create two soundscapes that accurately reflect the details they observed. Next they determine which soundscape best meets the criteria for a thoughtful soundscape. In part two, students use the strategies introduced in the first part to create a soundscape for an image depicting a variety of experiences European immigrants to Canada had. The lesson concludes with students reflecting on how creating a soundscape enhanced their understanding of the experiences of Ukrainian and other European immigrants who came to Canada during the late 1800s and early 1900s.

OBJECTIVES

Broad understanding

Understanding the experiences of Ukrainians and other Europeans who immigrated to Canada during the late 1800s and early 1900s

Requisite tools

Background knowledge

- knowledge of the conditions of life in Canada for Ukrainians and other European immigrants before the First World War



Criteria for judgment

- criteria met by a thoughtful soundscape
 - accurately represents the details within an image
 - uses a variety of realistic sounds
 - uses combinations of volumes, rhythms and patterns of sound
 - sparks an emotional response in the audience



Critical thinking vocabulary

- observation



Thinking strategies

- applying the creative process
- making observations



Habits of mind

- inquiry-minded



MATERIALS

Briefing sheets

Understanding European immigration to Canada, 1891–1914 (Briefing sheet #3)

Activity sheets

Planning a soundscape (Activity sheet #G-1)

What do I see? What might I hear? (Activity sheet #G-2)

Images

European immigrant experiences (Image set #G-1)

Tiger in a Tropical Storm (Image #G-2)

Background information for teachers

For more information on European immigration to Canada, consider reading *Background information for teachers: European immigration to Canada, 1891–1914* (Briefing sheet #1). This briefing sheet is intended to support teachers with historical details related to the content of this lesson and is not intended for student use.

**Listen to a
soundscape**

Suggested Activities

SESSION 1

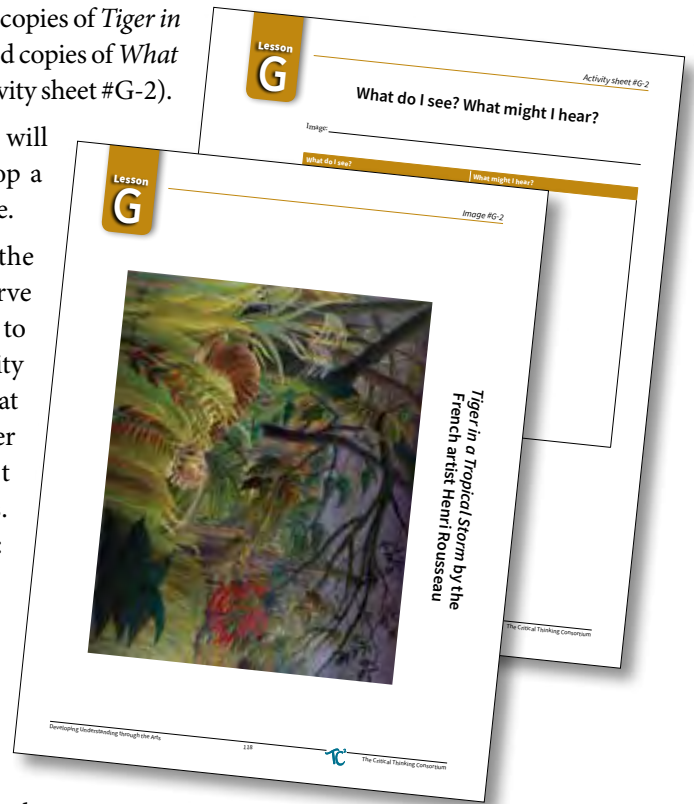
1. Explain to students that they will listen to a collection of sounds known as a soundscape. A soundscape is an atmosphere or environment created by a combination of sounds. Reveal to students that they won't be given the title or see the image that belongs to the soundscape. Inform students that they will analyze the sounds to determine when, where and what is happening.
2. Play a 30 second sampling from the soundscape "Night train in the rain" (<https://youtu.be/FhYaXj91juE>) and prompt students to think carefully about what may be happening while they listen. If this soundscape is unavailable, another audio recording of the sounds of a city, forest or ocean can be used, keeping in mind that students should not view any images that might be associated with the sounds.
3. Encourage students to identify individual sounds within the soundscape to help them decide what is happening. The following questions might be useful in prompting student thinking:
 - Where does this scene take place?
 - What is happening in the scene?
 - What time of the day is it? What month is it?
 - What feeling or mood is created by the sounds?
4. Invite students to share their ideas about what the sounds suggest is taking place.

**Think about
the lesson
challenge**

1. Share and discuss the critical challenge with students: *Create a thoughtful soundscape for an image that depicts the experiences of Ukrainian and other European immigrants in Canada during the late 1800s and early 1900s.*
2. Inform students that while earlier they interpreted sounds to describe a setting, their challenge now will be to bring an image to life using sounds. Ask students to suggest how creating a thoughtful soundscape might help them to better understand the actions and events taking place within an image. Sample responses may include:
 - It helps us feel like we are experiencing the scene first-hand.
 - A soundscape draws our attention to specific actions within a scene.
 - It gives us a sense of the mood of a scene.

Observe the details in an image

1. Display or provide students with copies of *Tiger in a Tropical Storm* (Image #G-2) and copies of *What do I see? What might I hear?* (Activity sheet #G-2).
2. Explain to students that they will work as a whole class to develop a group soundscape for this image.
3. Instruct students to identify the important details that they observe in the painting. Ask students to record these details on the activity sheet under the heading “What do I see?” Create a chart paper version of the activity sheet and record their observations. Student responses might include:
 - tiger
 - rain
 - lightning
 - jungle
4. Prompt students to suggest what this part of the lesson reveals about the criteria for a thoughtful soundscape. Note the following criterion on the board or chart paper and keep for use throughout the lesson. A thoughtful soundscape:
 - accurately represents the details within an image.



Identify possible sounds

1. Ask students to suggest what sounds could be made to bring each of the elements of the painting to life. Direct students to list possible sounds in the column “What might I hear?” on the activity sheet. The following questions might be used to prompt student thinking:
 - What are all the possible sounds you might hear if you were in this scene?
 - What is the loudest sound that might belong with this detail?
 - What is the quietest sound that might belong with this detail?
2. Invite students to share their suggestions with the class. Add these sound ideas to the chart paper version of the activity sheet. Student responses may include:
 - wind blowing
 - tiger roaring
 - tiger’s footsteps
 - rain falling
 - thunder rolling
 - branches breaking

Explore soundscape materials and techniques

1. Divide students into groups of four or five. Provide an assortment of small musical instruments and commonly available materials that students can use to make a variety of sounds. Possible items include plastic bags, metal and wooden spoons, newspapers, wooden blocks, sandpaper, shakers and rhythm sticks.
2. Invite students to choose one of the instruments or materials to explore within their group. Instruct students to create as many different sounds as possible with their selected item.
3. Prompt students to experiment with different techniques, volume and rhythm or tempo when creating their sounds. Invite them to consider how changing the tone of their sounds and the addition of pauses between shorter sounds affects the overall impact of the sound.
4. Invite a volunteer to create one of the possible sounds from the chart and ask the class to identify which detail it corresponds to. If the suggested sounds are difficult to identify, discuss how they could be revised to make them more realistic.
5. Prompt students to suggest what this part of the lesson reveals about the criteria for a thoughtful soundscape. Add two more criteria to the posted list. A thoughtful soundscape:
 - accurately represents the details within an image;
 - uses a variety of realistic sounds;
 - uses combinations of volumes, rhythms and patterns of sounds.

Apply the criteria to a specific sound

1. Invite each group to use their selected instrument or material to create and share a single sound they feel meets the criteria for a thoughtful soundscape.
2. Prompt the rest of the class to use the criteria to assess each of the performed sounds. The following questions might be used to prompt student thinking:
 - What detail was represented by this sound?
 - Was the sound realistic?
 - Did the sound cause you to think or feel something in response ?
3. Invite students to share their assessment of each sound. Encourage students to suggest how the sound might be refined to better meet the criteria.

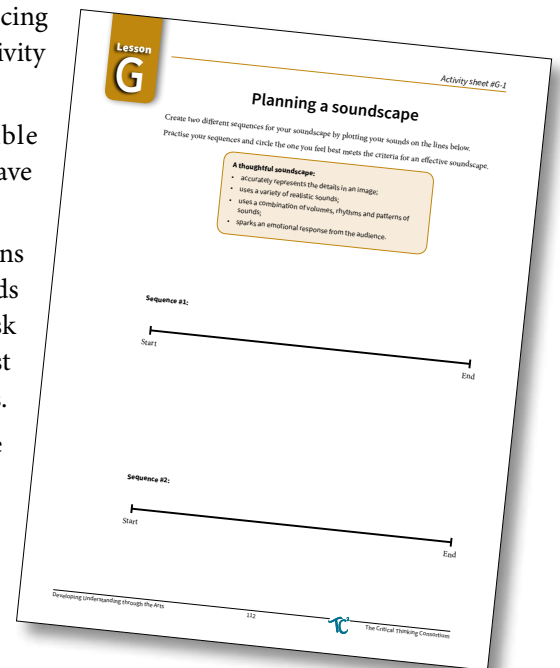
Examine the organization of a soundscape

1. Remind students that a soundscape is an atmosphere or environment created by a combination of sounds. Inform students that their next task is to explore the most effective ways to organize sounds in a soundscape.
2. Display the following ways of organizing sounds:
 - Continuous sounds: sounds that are heard throughout the soundscape.
 - Repeated sounds: sounds that can be heard more than once.
 - Layered sounds: sounds that are heard at the same time.

Organize a soundscape

3. Replay a longer portion of the soundscape “Night train in the rain” used at the beginning of the lesson. Ask students to identify an example of each way of organizing sounds. Record their observations on chart paper for later reference. Student responses may include:
 - Continuous sounds: for example, the rain at the beginning.
 - Repeated sounds: examples include the sound of the tracks and the thunder.
 - Layered sounds: such as the rain and the thunder, or the tracks and the ringing bell.

1. Create a chart paper version of the sequencing line shown on *Planning a soundscape* (Activity sheet #G-1).
2. Invite students to brainstorm a possible organization for the jungle sounds they have created in their groups.
3. Remind students to consider the observations they made about the arrangement of sounds in the “Night train in the rain” sample. Ask them to suggest sounds that might work best as repeating, continuous or recurring sounds.
4. Plot the suggested organization along the sequencing line in order from start to end. Perform and record the soundscape.
5. Pose the question: “What could we change to make the jungle sound calm and inviting?” For example, students might suggest making the sounds softer or removing sounds that might be frightening to listeners (for example, sounds made by the tiger or the storm).
6. Prompt students to suggest what this part of the lesson reveals about the criteria for a thoughtful soundscape. Add the last criteria to the posted list. A thoughtful soundscape:
 - accurately represents the details within an image;
 - uses a variety of realistic sounds;
 - uses combinations of volumes, rhythms and patterns of sounds;
 - sparks an emotional response in the audience.



Reflect on the completed soundscape

1. Reflect on the two recorded sequences and decide whether the arrangement of one of the soundscapes better meets the criteria than the other. Prompt students to suggest any changes that might be made to the two class soundscapes to better meet the criteria.

Create a soundscape

SESSION 2

1. Divide students into pairs or small groups and provide each group with copies of *European immigrant experiences* (Image set #G-1) and *What do I see? What do I hear?* (Activity sheet #G-2). **Note:** If this is the students' introduction to the topic of immigration to Canada, consider distributing *Understanding European immigration to Canada, 1891–1914* (Briefing sheet #3) to help develop background knowledge.
2. Remind students of the lesson challenge: *Create a thoughtful soundscape for an image that depicts the experiences of Ukrainian and other European immigrants in Canada during the late 1880s and early 1900s. Inform students that their challenge is to bring an image to life using sounds.*
3. Display a pre-selected image for all students to use or instruct student groups to select one of the images from the image set.
4. Instruct students to create their soundscape by following the same steps used in the class soundscape:
 - Observe the details within the image.
 - Identify possible sounds.
 - Experiment with materials and techniques.
 - Plan, practise and record a soundscape.



Self-assess the soundscape

1. Encourage students to share their recorded soundscapes with another group. Instruct students to use the criteria for a thoughtful soundscape to identify specific examples in the performed soundscapes they feel best meet the criteria. Prompt students to suggest revisions or rearrangements to their peers' soundscapes that might help the soundscapes better meet the criteria.
2. Instruct groups to select the soundscape they created that they feel best meets the criteria. Encourage groups to practise and refine their soundscape based on the feedback they receive.

Finalize and perform the soundscape

1. Arrange time for groups to re-record or perform their finalized soundscapes for the class.

Reflect on the learning

1. Invite students to reflect on what they have learned about the experiences of immigrants by creating soundscapes. Pose the question: “Which sounds in our soundscapes best capture the challenges faced by Ukrainian and other European immigrants in Canada during the late 1800s and early 1900s?”
2. Encourage students to make connections between the sounds that have been created and the real-life experiences represented in the images. For example, they may indicate that the sound of chopping wood might represent the hard work that was done by immigrants to clear their land.

Developing understanding through drama

How might creating dramatic poses deepen our understanding of events and experiences?

CRITICAL CHALLENGE

Create three dramatic poses to represent the experiences, feelings and thoughts of the Ukrainian and other Europeans interned during Canada's first national internment operations of 1914–1920.

SUMMARY

In this lesson, students develop a dramatic pose sequence to represent the possible experiences, feelings and thoughts of Ukrainian and other Europeans interned during Canada's first national internment operations of 1914–1920. Students begin by comparing two poses and discussing which one best communicates the meaning and feelings of a sample message. Students then infer the possible feelings and thoughts of internees drawing on their background knowledge and a briefing sheet. Students learn more about the experiences of internees through a source document and a historical image. After identifying the criteria for a dramatic pose, students select one of the experiences and create three poses to communicate the feelings and thoughts associated with it. The lesson concludes with students sharing their finished pose sequences and reflecting on the experiences, feelings and thoughts of internees.

OBJECTIVES

Broad understanding

Understanding the experiences of Ukrainian and other Europeans interned during Canada's first national internment operations of 1914–1920

Requisite tools

Background knowledge

- knowledge of the living and working conditions in internment camps

Criteria for judgment

- criteria for a dramatic pose
 - communicates an important message or idea
 - contains strong facial expressions
 - positions the body in an interesting shape
 - remains still and silent



Critical thinking vocabulary

- primary sources
- inference



Thinking strategies

- applying the creative process
- drawing inferences



MATERIALS

Briefing sheet

Understanding Canada's first national internment operations of 1914–1920
(Briefing sheet #4)

Activity sheets

Assessing my dramatic pose (Activity sheet #H-1)

Describing experiences, feelings and thoughts (Activity sheet #H-2)

Image

Internees at a camp (Image #H-1)

Source document

Sample letter from an internee (Source document #H-1)

Background information for teachers

For more information on European immigration to Canada, consider reading *Background information for teachers: European immigration to Canada, 1891–1914* (Briefing sheet #1). This briefing sheet is intended to support teachers with historical details related to the content of this lesson and is not intended for student use.

Suggested Activities

Compare two dramatic poses

1. Post or share this statement for students to read: “The student noticed that summer holidays were only two days away.” Ask the class to suggest what the student might be feeling. Student responses might include excited or relieved. Record student suggestions on the board or chart paper.
2. Prompt students to suggest what the student might be thinking. Student responses might include planning for holidays and “I want to sleep in.” Record student suggestions on the board or chart paper.
3. Explain to students that you will now demonstrate two dramatic poses related to the statement. Inform students that they are to choose the one that best matches the feelings and thoughts related to the statement.
4. Share a pose that displays very little emotion or meaning. For example, arms resting at your sides and a neutral facial expression. Ask students to discuss the pose with a partner and invite them to share their observations.
5. Create and share a dramatic pose that displays strong emotion and meaning. For example, arms stretched overhead, fists clenched, eyes squeezed shut and mouth open in the shape of wide smile or yell. Prompt students to discuss the new pose and invite them to again share their observations.
6. Pose the question: “Which of the two poses best matches the statement? Why?” Prompt students to share their selection and thinking.

Think about the lesson challenge

1. Share and discuss the critical challenge with students: *Create three dramatic poses to represent the experiences, feelings and thoughts of Ukrainian and other Europeans interned during Canada’s first national internment operations of 1914–1920.*
2. Ask students to summarize in their own words what they will be doing in the challenge. Clarify for students that during this challenge they will use their bodies to create statues that represent what internees may have felt and thought.

Identify experiences

1. Provide each student with a copy of *Describing experiences, feelings and thoughts* (Activity sheet #H-2). Prompt students to draw upon their learning from other lessons and to suggest the most important or significant experiences Ukrainian and other European immigrants had when they were interned between 1914 and 1920.

Lesson H

Activity sheet #H-2

Describing experiences, feelings and thoughts

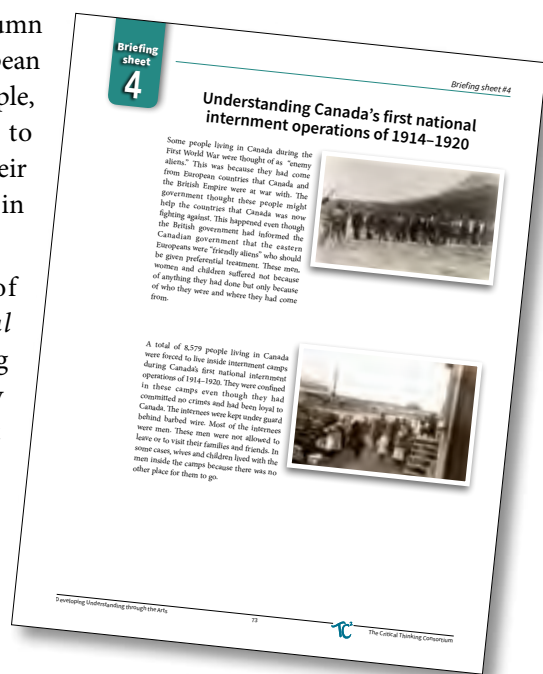
What were the experiences of interned European immigrants?	What might these people have been thinking?	What might these people have been feeling?

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Infer possible feelings and thoughts

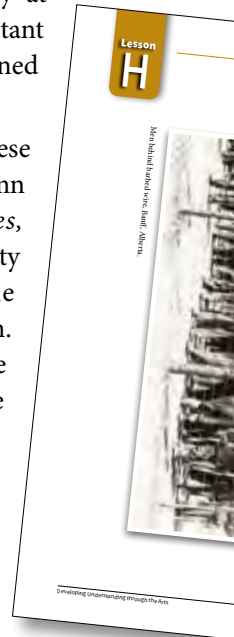
2. Direct students to list these ideas in the column “What were the experiences of interned European immigrants” on the activity sheet. For example, students may record ideas like “forced to work,” “taken from their families,” “lost their belongings” and “lost their right to vote” in this column.
3. Provide each student with a copy of *Understanding Canada's first national internment operations of 1914–1920* (Briefing sheet #4). Instruct students to identify three additional important or significant experiences from the briefing sheet. Ask students to record these experiences on their activity sheet. Invite students to share the experiences that they recorded. Encourage students to add any experiences shared by their classmates that are not on their own list.



1. Direct students to select one of the experiences recorded on their activity sheet. Prompt them to record all of the possible feelings associated with this experience in the second column titled “What might these people have been feeling?” Student responses might include:
 - scared
 - tired
 - alone
2. Ask students to next consider a possible thought a person may have had in this situation or that is connected to the feelings they have identified. Prompt them to record these thoughts in the third column of the activity sheet titled “What might these people have been thinking?” Student responses might include:
 - I want to go home.
 - Why am I here?
 - What did I do wrong?
3. Invite students to share the feelings and thoughts they recorded. Use this as an opportunity to ensure that students understand the relationships between the experiences and the feelings and thoughts.

Explore additional experiences

1. Divide students into small groups and provide each group with copies of *Sample letter from an internee* (Source document #H-1) and *Internees at a camp* (Image #H-1). Invite students to use these materials to identify at least three additional important experiences of people interned in the internment camps.
2. Direct students to add these experiences to the first column of *Describing experiences, feelings and thoughts* (Activity sheet #H-2) used in the previous step of this lesson. Invite students to share these experiences with the rest of the class. Encourage students to add any new experiences to their list.



Lesson H

Activity sheet #H-2

Describing experiences, feelings and thoughts

What were the experiences of interned European immigrants?	What might these people have been feeling?	What might these people have been thinking?

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Infer feelings and thoughts

1. Prompt students to infer the feelings and thoughts that match each of the experiences recorded on the activity sheet. Remind students to use the same procedure as earlier in the lesson.
2. Invite students to share the feelings and thoughts that they recorded. Use this as an opportunity to ensure that students understand the relationships between the experiences and the feelings and thoughts.

Identify the criteria for a dramatic pose

1. Repeat each of the dramatic poses used to introduce the lesson and ask students to suggest what made one of the poses more effective than the other. Student responses might include:
 - An effective pose matches the feelings.
 - An effective pose uses more interesting body positions.
2. Share the criteria met by an effective dramatic pose with students. A dramatic pose:
 - communicates an important message or idea;
 - contains strong facial expressions;
 - positions the body in an interesting shape;
 - remains still and silent.

Create a dramatic body pose

1. Remind students of the critical challenge for this lesson: *Create three dramatic poses to represent the experiences, feelings and thoughts of Ukrainian and other Europeans interned during Canada's first national internment operations of 1914–1920.*
2. Instruct students to select one of the experiences along with its accompanying feelings and thoughts. Ask students to circle or highlight their selection on the activity sheet.
3. Prompt students to think of a dramatic body pose that might represent their selected experience, feeling or thought. Direct students to create their body pose and freeze in place like a statue.
4. Invite students to share their poses with the class and discuss the possible ideas and feelings associated with them. Encourage students to use the criteria for a dramatic pose to decide what made some of the poses more dramatic or interesting to look at.
5. Prompt students to revise their original pose to better meet the shared criteria and discuss possible revisions as a class.

Plan the body poses

1. Play a small portion (30 seconds) of the old Ukrainian folk song “Plyve Kacha” (available online at <https://www.youtube.com/watch?v=r-8PTK39cUU>). Explain that the song is sung in Ukrainian and that its title translated into English means “the duckling swims.” Invite students to share the feelings and thoughts they had while listening. After discussing student suggestions, consider telling students that the lyrics are a dialogue between a mother and a son going off to war.
2. Prompt students to think about how this music might connect to the ideas they have highlighted or circled on the activity sheet. For example, students may feel that the sadness in the song made them think about the men being forced to work or being taken away from their families.
3. Provide time for students to experiment with different body poses that could be used to communicate their three selected ideas. Offer to play the song as background music while students create their poses.

Share the poses with a peer

1. Post the criteria for students to refer to while they create and refine their poses. Direct students to create their first pose and hold it for a count of three seconds, then slowly dissolve the first pose and move into their second pose, again holding it for a count of three. Repeat this procedure with their third and final pose.
2. Invite students to share their pose sequences with a partner. Encourage them to provide any suggestions they may have for how the poses could be refined to better meet the criteria.

Finalize and self-assess the poses

Reflect on the learning

1. Direct students to finalize their three poses. Remind them to consider the suggestions provided to them by their partner in the previous step.
2. Provide each student with a copy of *Assessing my dramatic pose* (Activity sheet #H-1). Prompt students to self-assess their poses using the identified criteria.


1. Invite students to share their finished poses with the class. Consider playing a recording of “Plyve Kacha” as background music during the drama performances.
2. Provide the option of having small groups of students perform their pose sequences at the same time to speed up the viewing and reduce any nervousness on the part of the students.
3. Discuss and interpret the pose sequences. Use the following prompting questions to guide the discussion:
 - What made you decide to choose this experience to share with others?
 - What experiences, feelings or thoughts do you see being communicated by these poses?
 - What might the people who were interned have felt and thought after they were released?
 - Why is it important to consider the feelings and thoughts of people that were interned?

Lesson H Activity sheet #H-1

Assessing my dramatic pose

Rate each of the criteria below by circling the descriptor that best describes your dramatic pose.

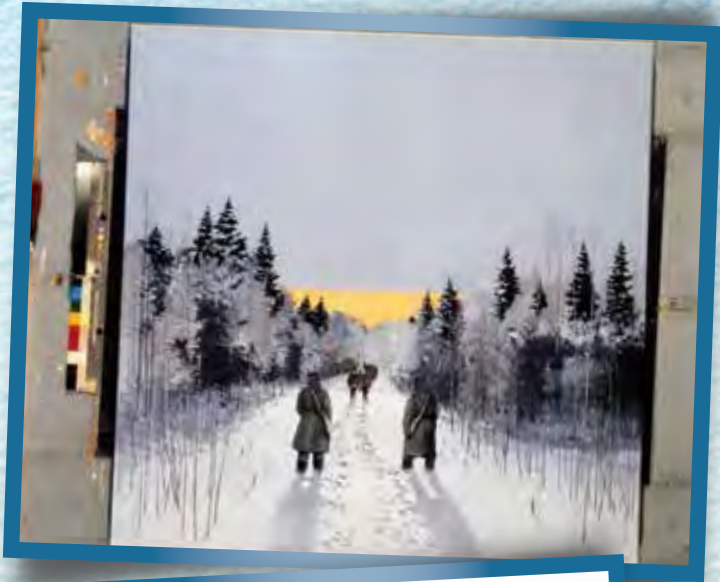
Communicates an important message or idea	Very much	Somewhat	Not at all
Contains strong facial expressions	Very much	Somewhat	Not at all
Profoundly the body in an interesting shape	Very much	Somewhat	Not at all
Remains still and silent	Very much	Somewhat	Not at all

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4

LESSON I

What were the challenges, opportunities and achievements of Ukrainian immigrants?



Developing understanding through drama

What were the challenges, opportunities and achievements of Ukrainian immigrants?

CRITICAL CHALLENGE

Create a collage of powerful words and phrases to accurately represent the challenges, opportunities and achievements of Ukrainian immigrants who came to Canada between 1891 and 1914.

SUMMARY

In this lesson, students analyze selected paintings by artists William Kurelek and Peter Shostak to learn about some of the experiences of Ukrainian immigrants who came to Canada between 1891 and 1914. Students begin by identifying powerful words to describe what they observe in a sample painting. Students then develop lists of possible challenges, opportunities and achievements revealed by observing details in the paintings. Students use the criteria for powerful phrases to refine their lists of challenges and opportunities. Students then examine sample word collages to help them plan and create word collages that represent the possible challenges, opportunities and achievements of Ukrainian immigrants who came to Canada before the First World War. To conclude the lesson, students view the collages in small groups and suggest what may have been the most significant possible challenges, opportunities and achievements for Ukrainian immigrants.

OBJECTIVES

Broad understanding

Knowledge of the daily life of Ukrainians and other Europeans who immigrated to Canada during the late 1800s and early 1900s

Requisite tools

Background knowledge

- knowledge of the conditions of life in Canada for Ukrainians and other European immigrants before the First World War
- knowledge of the living and working conditions in internment camps

Critical thinking vocabulary

- observation
- inference



Criteria for judgment

- criteria for powerful words and phrases
 - use clear and interesting words
 - accurately describe the details in the picture they are representing
 - evoke pictures in the viewer's mind



Thinking strategies

- making observations
- drawing inferences
- applying a design process



MATERIALS

Briefing sheets

Understanding European immigration to Canada, 1891–1914 (Briefing sheet #3)

Activity sheets

Inferring possible challenges, opportunities and achievements (Activity sheet #I-1)

Creating powerful phrases (Activity sheet #I-2)

Planning my word collage (Activity sheet #I-3)

Reflecting on challenges, opportunities and achievements (Activity sheet #I-4)

Images

The Ukrainian Pioneer (No. 4) by William Kurelek (Image #I-1)

Where Could We Escape To? by Peter Shostak (Image #I-2)

Sample word collages (Image #I-3)

Background information for teachers

For more information on European immigration to Canada, consider reading *Background information for teachers: European immigration to Canada, 1891–1914* (Briefing sheet #1). This briefing sheet is intended to support teachers with historical details related to the content of this lesson and is not intended for student use.

This lesson is based on a series of six paintings collectively called *The Ukrainian Pioneer* that were created in 1971 and reworked in 1976 by Ukrainian-Canadian artist William Kurelek. These paintings were inspired by events in the lives of the artist's grandparents and parents, who immigrated to prairie farming communities.

Suggested Activities

Share initial thinking

1. Show students Painting #2 from the *The Ukrainian Pioneer* series by William Kurelek (see <http://kurelek.ca/gallery/gallery-05/the-ukrainian-pioneer-no-2>). Record the following list of words for students to consider:
 - long journey
 - people
 - new beginnings
 - vacation
 - courage
2. Pose the question: “Which three of these words or phrases most powerfully describes what is happening in the painting?” Discuss both the selections made by students as well as the reasons why some words were not considered. Student responses may include:
 - I chose “courage” because I think they might have been afraid to leave their homes and they would need courage to live in a new country.
 - I didn’t choose “people” because it didn’t really sound like a powerful word or give any important information.
 - I didn’t choose “vacation” because that isn’t what is happening in the painting. They aren’t going on a trip. They are making the choice to leave everything behind to make a home in a new country.
3. Explain to students that this painting is one in a series painted by Ukrainian-Canadian artist William Kurelek, and that he created the paintings to share some of the experiences Ukrainian immigrants to Canada had in the late 1800s and early 1900s.
4. Share and discuss the critical challenge with students: *Create a collage of powerful words and phrases to accurately represent the challenges, opportunities and achievements of Ukrainian immigrants who came to Canada between 1891 and 1914.*

Infer challenges, opportunities and achievements

1. Provide students with a copy of *Inferring possible challenges, opportunities and achievements* (Activity sheet #I-1).
2. Direct students to observe details in the painting that suggest experiences that may have presented challenges for Ukrainian immigrants. For example, they may notice the suitcases and belongings of the people in Painting #2 and infer that the journey by ship may have been a long one or that they may have had to leave some of their possessions behind.

Lesson 1

Activity sheet #I-1

Inferring possible challenges, opportunities and achievements

What might have been possible challenges for Ukrainian immigrants?	What might have been possible opportunities and achievements of Ukrainian immigrants?

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**Draw
additional
inferences**

3. Prompt students to record this information under the heading “What might have been possible challenges?” on the activity sheet.
4. Direct students to observe details in the painting that suggest experiences that may have presented opportunities or achievements for Ukrainian immigrants. For example, they may notice that everyone in the painting is looking at the land on the horizon and infer that the people may be excited about starting a new life or thinking about becoming landowners.
5. Instruct them to record this information under the heading “What might have been possible opportunities and achievements?” on the activity sheet.

1. Distribute copies of *The Ukrainian Pioneer* (No. 4) by William Kurelek (Image #I-1) and *Where Could We Escape To?* by Peter Shostak (Image #I-2) for students to view. (Two additional paintings by William Kurelek are also available on-line. Kurelek’s Painting No. 3 is available at <http://kurelek.ca/gallery/gallery-05/the-ukrainian-pioneer-no-3>; and Painting No. 5 is available at <http://kurelek.ca/gallery/gallery-05/the-ukrainian-pioneer-no-5>.) **Note:** Consider distributing *Understanding European immigration to Canada, 1891–1914* (Briefing sheet #3) to help students develop background knowledge before viewing if this is their first introduction to the topic.
2. Prompt students to add additional words or phrases to their list of challenges, opportunities and achievements after viewing each of the paintings.



**Discuss the
criteria for
powerful
words and
phrases**

1. Instruct students to review the words and phrases recorded on their activity sheet. Ask them to decide which of their words are the most powerful descriptions of the challenges, opportunities and achievements that Ukrainian immigrants faced. Invite students to share the words they identified from the activity sheet.
2. Explain to students that choosing powerful words and phrases can help create strong thoughts, feelings or images in the minds of people reading them.

Create powerful phrases

- Ask students to suggest what makes some words and phrases more powerful than others. Share the criteria for powerful words and phrases. Powerful words and phrases:
 - use clear and interesting words;
 - accurately describe the details in the picture they are representing;
 - evoke pictures in the viewer's mind.
- Prompt students to revisit their lists and to use the criteria to select the three most powerful words and phrases.

- Provide each student with a copy of *Creating powerful phrases* (Activity sheet #I-2). Ensure that students have access to the ideas they recorded on *Inferring possible challenges, opportunities and achievements* (Activity sheet #I-1).
- Review the criteria for powerful words and phrases and draw students' attention to the two columns on the activity sheet.
- Invite students to select one of their previously recorded ideas that they feel could be more powerfully worded and record this under the heading "Original wording" on the activity sheet.
- Inform students that their next task is to turn these words into more powerful phrases to describe the challenges, opportunities and achievements experienced by Ukrainian immigrants. The following prompts might be useful in helping students make their revisions:
 - "How might we create a phrase that expresses that idea in an interesting way?"
 - "What is the most descriptive and expressive phrase we could use to describe that idea?"
 - "What might the artist have wanted us to think or feel about what is happening in this painting?"
- Instruct students to rework their existing wording into five to ten more powerful phrases.

Lesson 1

Activity sheet #I-2

Creating powerful phrases

Apply the criteria to revise some of your original word choices into more powerful phrases.

Powerful phrases:

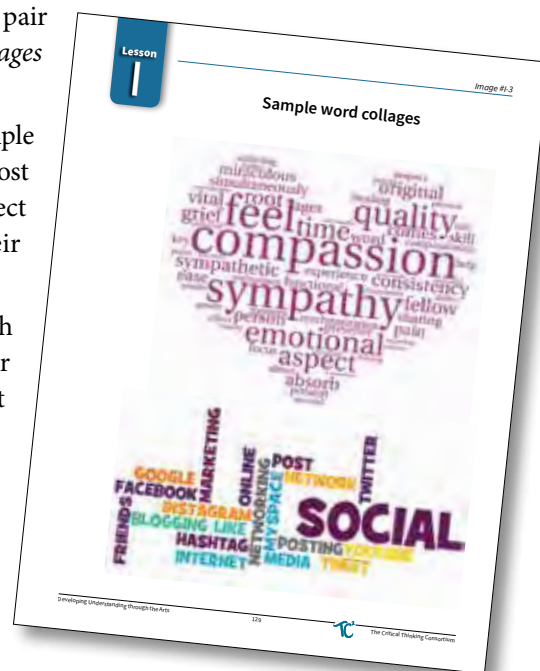
- use clear and interesting words;
- accurately describe the details in the picture you are representing;
- evoke pictures in the reader's mind.

Painting	Original wording	Powerful phrases
Painting #2		
Painting #3		
Painting #4		
Painting #5		

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Examine word collages

1. Divide students into pairs and provide each pair with a copy of the image *Sample word collages* (Image #I-3).
2. Instruct students to compare the two sample collages by asking: "What are the three most important features of a word collage?" Direct students to discuss the collages with their partner.
3. Invite students to share their decisions with the class. Record their observations for later reference during the design phase. Student responses may include:
 - They are both made using only words.
 - They both use a variety of fonts and sizes for the words.
 - They use coloured words.
4. Ask students to notice how the two sample collages differ. Encourage them to once again discuss the collages with their partner. Record their observations for later reference during the design phase. Student responses may include:
 - One of the samples organized the words to form a picture of a heart.
 - The second collage arranged the words vertically and horizontally.
5. Encourage students to consider how they might effectively use similar styles and organizational elements to highlight their most powerful words and phrases. For example, they might discuss how they could use vertical lettering or change the colour or size of the words.



Create the collage

1. Remind students of the lesson challenge: *Create a collage of powerful words and phrases that accurately represent the challenges, opportunities and achievements of Ukrainian immigrants who came to Canada between 1891 and 1914.*
2. Provide each student with a copy of *Planning my word collage* (Activity sheet #I-3).
3. Encourage students to consider each of the design elements listed on the activity sheet. Instruct students to record their planning ideas beside each of the elements listed on the design table.
4. Invite students to draft the visual form of their word collage by sketching it in pencil in the blank box at the bottom of the activity sheet.

Possible design elements	Planning ideas
Colour	
Size/Style (bold, italic, lettering, typeface)	
Organization (horizontal, vertical, diagonal, circular, spiral)	
Other elements	

Rough sketch of my word collage

Reflect on the learning

5. Provide materials for students to use in the creation of their finished collage. Consider providing everyday materials such as magazines, newspapers or advertising flyers for students interested in creating a mixed media collage. You may also wish to introduce the free software at www.wordle.net to students who may be interested in creating digital word clouds.
6. Remind students that their collage should focus on communicating the challenges, opportunities and achievements of Ukrainian immigrants.

1. Direct students to select the painting that their word collage best represents or matches.
2. Arrange students in small groups and provide each group with a copy of *Reflecting on challenges, opportunities and achievements* (Activity sheet #I-4). Assign each group one of the paintings and the collages that have been created to reflect the meaning of the painting.
3. Ask students to examine each of the collages for recurring words and phrases. Direct them to select three important words from each collection that best expresses the challenges, opportunities and achievements of Ukrainian immigrants.
4. Invite students to share the words they selected and discuss them as a class. Prompt students to propose what this collection of words suggests about the experiences of Ukrainian immigrants in Canada.

Lesson 1 Activity sheet #I-4

Reflecting on challenges, opportunities and achievements

View each of the paintings and associated word collages. Select three important words from each collection that best expresses the challenges, opportunities and achievements faced by Ukrainians and other European immigrants.

Collection	Our three selected words and phrases
Painting #1	
Painting #2	
Painting #3	
Painting #4	
Painting #5	

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Reproducible Activity Sheets and Support Materials

List of briefing sheets, activity sheets, image sets and source documents

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Background information for teachers: European immigration to Canada, 1891–1914

This information is intended to support teachers with historical details related to the content of this unit and is not intended for student use.

After Confederation, the Canadian government wanted to attract immigrants, particularly to settle on the Prairies. The government was concerned about the possibility of the United States annexing the Prairies, so it wanted to establish a Canadian population there. People were needed to clear the land, build roads and railways, and establish farms to feed a growing population.

European immigrants were actively encouraged by the Canadian government to come to Canada until 1914, when the First World War broke out and immigration rates radically declined due to wartime conditions. Europeans who were encouraged to immigrate included Ukrainians, Bulgarians, Croatians, Czechs, Germans, Hungarians, Italians, Poles, Romanians, Serbians, Slovaks and Slovenes. Canada's first Immigration Act, passed in 1869, contained few restrictions on immigration because Canada's immigration policy aimed to encourage settlement of the West. Although some immigrants arrived during the 1870s and 1880s, a major immigration boom did not start until the 1890s.

Clifford Sifton was the Minister of the Interior, the department that handled immigration, in Wilfrid Laurier's Liberal government, from 1896 to 1905. His policy was to try and attract immigrant farmers from northern and eastern European countries, in part because they were experienced farmers used to basic living conditions, in part because they were used to a harsh climate in Europe that was similar to the prairie climate. Sifton's policies fuelled an immigration boom while he headed up this department.

The Europeans who immigrated to the Canadian Prairies left Europe for several reasons. Many of them were poor tenant farmers with only small plots to farm. The promise of land ownership and economic freedom was very attractive. In addition, conditions in Europe were difficult: political unrest and the threat of war looming, overpopulation due to rising birth rates and declining mortality rates, and conflict over scarce resources during an economic recession, all contributed to the decision to go to Canada to seek a better life.

The first Ukrainian immigrants to arrive in Canada, in 1891, were Ivan Pylypiw and Wasyl Eleniak. The population of the Prairies exploded after this as a result of Canada's policies and conditions in Europe. Between 1896 and 1914, about 170,000 Ukrainians immigrated to the prairie provinces. Although many Ukrainians and other Europeans homesteaded in the prairie provinces, after 1905 immigrants were also encouraged to settle in Ontario and Quebec to provide labour for the forestry and mining industries and to work in factories and on railway construction.

In exchange for settling in western Canada, immigrants were promised 160 acres (64.7 hectares) of “free” land to homestead on and greater economic, religious and political freedoms than they had in their home countries. To obtain legal title to their homesteads, immigrants were required to clear the land of trees and construct temporary shelters. While no money was paid for the homesteads directly except for a \$10 registration fee, there was a price to pay in materials and labour.

In their home countries, immigrants that had been farmers lived in towns or villages and farmed on the surrounding land. After moving to Canada, government requirements meant that immigrants had to build their homesteads far apart. This often contributed to immigrants feeling isolated and alone. However, the Prairies were also settled in what were called block settlements—where people of shared ethnic background clustered together, where they could create communities with a similar heritage.

Knowing that forests would provide important resources, many Ukrainian immigrants chose to settle near the aspen and poplar forests of western Canada. As the land was cleared, trees were cut down and used as building material. Building a house usually involved many months of hard work. Cold Canadian winters meant that building a sturdy, warm home was a top priority. The first shelters built on the Prairies by Ukrainian immigrants, which were called *boordays* or *kurniks*, were made from branches, clay and thatched grass. Building a house required many months of hard work.

Much of the farming done by these immigrants was done with basic tools and equipment. Men often needed to leave their families in order to find jobs to earn money. Women and children were left behind to take care of the land and farm as best they could.

The immigration boom that occurred from the late eighteenth century to 1914 had a major impact on the development of the Prairie provinces. The many European communities that were established during this time have continued to shape the economy and culture of the Prairies to the present day.

Other sources of information on immigration to Canada that may be useful for teachers include:

- Conrad, Margaret and Alvin Finkel. *A History of the Canadian Peoples*, vol. 2. Toronto: Pearson Canada, 2015.
- Fodchuk, Roman Paul. *Zhorna: Material Culture of the Ukrainian Pioneers*. Calgary: University of Calgary Press, 2006.
- Francis, R. Douglas and Chris Kitzan, eds. *The Prairie West as Promised Land*. Calgary: University of Calgary Press, 2007.
- Lehr, John C. *Community and Frontier: A Ukrainian Settlement in the Canadian Parkland*. Winnipeg: University of Manitoba Press, 2011.
- Luciuk, L. Y. and B. S. Kordan. *Creating a Landscape: A Geography of Ukrainians in Canada*. Toronto: University of Toronto Press, 1989.
- Mucz, Michael. *Baba's Kitchen Medicines: Folk Remedies of the Ukrainian Settlers in Western Canada*. Edmonton: University of Alberta Press, 2012.
- Rollings-Magnusson, Sandra. *Heavy Burdens on Small Shoulders: The Labour of Pioneer Children on the Canadian Prairies*. Edmonton: University of Alberta Press, 2009.

Background information for teachers: Canada's first national internment operations, 1914–1920

This information is intended to support teachers with historical details related to the content of this unit and is not intended for student use.

When Canada entered the First World War as an ally of Great Britain, many immigrants living in Canada were treated as enemies of Canada. These individuals had come from the Austro-Hungarian, German, and Ottoman Empires, which were at war with the British Empire and its allies, including Canada.

The War Measures Act was passed in 1914 after the First World War began and remained in force until 1920. It gave the Canadian government the power to force certain European immigrants to register with the police as “enemy aliens.” The Canadian government was able to confiscate property and money from enemy aliens and could confine them in labour camps, as authorized by the terms of the War Measures Act.

Between 1914 and 1920, the Canadian government confined 8,579 individuals defined as enemy aliens in 24 receiving stations and internment camps located across the country. Of these people, 5,954 had come from the Austro-Hungarian Empire, and 5,000 of them were Ukrainians. The camps remained in operation until 1920. The last camp closed on February 24, 1920, in Kapuskasing, Ontario.

The people in the internment camps were forced to do heavy labour on infrastructure projects such as railway-building. Internees were responsible for the creation of some well-known landmarks in Canada, for example, Banff National Park.

The majority of the civilians interned were Ukrainian immigrants. At this time, Ukraine was divided between Russia and the Austro-Hungarian Empire, so many of the Ukrainians in Canada were citizens of Austro-Hungary and were therefore considered enemies. Not only were Ukrainians and other citizens of enemy nations interned: there were also 80,000 people who were required to carry identity papers with them wherever they went and report in to police stations regularly. Again, these were mostly Ukrainians.

In 1917, the Wartime Elections Act disenfranchised naturalized Canadian citizens who had been born in enemy countries. An exception was made for citizens who had a brother, son, or grandson serving in the Canadian armed forces. The act was repealed after the First World War ended.

These men, women and children suffered because of the xenophobia that prevailed in Canada during the First World War period.

Other material on the time period that may be useful for teachers includes:

Historical images and documents

From The Critical Thinking Consortium: <https://tc2.ca/teaching-resources/online-resource-collections/special-collections/pivotal-voices.php>.

From the Canadian First World War Recognition Fund resources: <http://www.internmentcanada.ca/resources-documents.cfm>.

Books

Kordan, Bohdons. *No Free Man: Canada, the Great War, and the Enemy Alien Experience*. Montreal and Kingston: McGill-Queen's University Press, 2016.

Kordan, Bohdons and Craig Mahovsky. *A Bare and Impolitic Right—Internment and Ukrainian Canadian Redress*. Montreal and Kingston: McGill-Queen's University Press, 2004.

Luciuk, Lubomyr. *In Fear of the Barbed Wire Fence: Canada's First National Internment Operations and the Ukrainian Canadians, 1914–1920*. Kingston, ON: Kashtan Press, 2001.

Works of historical fiction for young readers that explore internment include:

Clark, Pam. *Kalyna*. Edmonton: Stonehouse Publishing, 2016.

Langston, Laura. *Lesia's Dream*. Toronto: HarperCollins, 2012.

Understanding European immigration to Canada, 1891–1914

Between 1891 and 1914, the Canadian government encouraged people from many European countries to come to Canada. The government wanted immigrants to Canada who could help clear the land, build roads and railways, and set up farms to produce food for a growing country. In addition to being “pushed” to leave by difficult conditions in their home countries, many immigrants were “pulled” to Canada by the promise of free land and greater freedom in exchange for settling in western Canada.



When immigrants arrived in Canada, the land they received was not yet ready to live and farm on. They had to cut down trees, remove the stumps and clear the fields that they would eventually farm. They also needed to build homes to shelter themselves from the cold Canadian winters. Despite the hard work required to create a homestead, reports from immigrants back to their home countries encouraged more people to come to Canada. This “chain migration” led to the growth of ethnic communities across the Prairies.



Most of the farming done by European immigrants was done by hand without machinery. Very little money was available to purchase tools and equipment. Men often had to leave their families in order to find jobs to earn money. Women and children were left behind to take care of the land and farm it as best they could.



Understanding Canada's first national internment operations of 1914–1920

Some people living in Canada during the First World War were thought of as “enemy aliens.” This was because they had come from European countries that Canada and the British Empire were at war with. The government thought these people might help the countries that Canada was now fighting against. This happened even though the British government had informed the Canadian government that the eastern Europeans were “friendly aliens” who should be given preferential treatment. These men, women and children suffered not because of anything they had done but only because of who they were and where they had come from.



A total of 8,579 people living in Canada were forced to live inside internment camps during Canada's first national internment operations of 1914–1920. They were confined in these camps even though they had committed no crimes and had been loyal to Canada. The internees were kept under guard behind barbed wire. Most of the internees were men. These men were not allowed to leave or to visit their families and friends. In some cases, wives and children lived with the men inside the camps because there was no other place for them to go.



There were 24 internment camps across Canada. The camps remained in operation until 1920, 18 months after the war had ended. People in the camps were often forced to do very difficult jobs like building roads and railways. The wages they were paid were very low, and sometimes they were not paid at all.



The people living in internment camps had their property, money and belongings taken away from them by the government. Some of the property and money that was taken away was not returned when they were released from the camps.



Selecting important questions

Select and record three important questions by applying the criteria to our class list of recorded questions.

An important question:

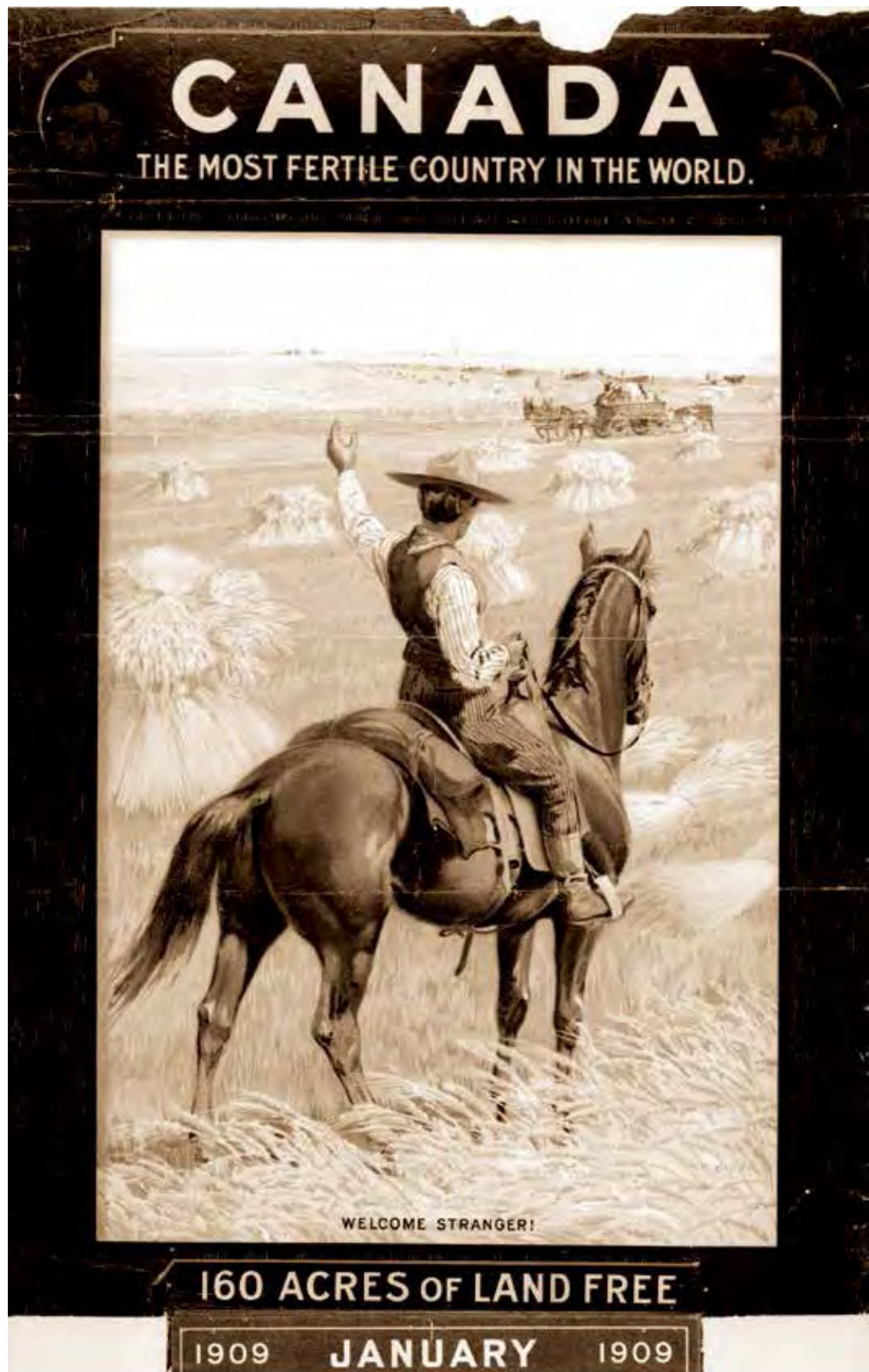
- helps us understand something confusing;
- looks for answers that we don't already know;
- asks for more information about interesting or key ideas.

My three important questions:


1.

2.

3.



FREE FARMS FOR THE MILLION



DOMINION OF CANADA


EXPERIMENTAL FARMS
BRANDON, MANITOBA, CANADA

RED RIVER VALLEY.
Saskatchewan Valley;
THE GREAT FERTILE PLAINS
and **British Columbia**
SURREY
LANDS ABUNDANTLY WOODED & GRAZED

VAST MINERAL RICHES
GOLD, SILVER, IRON, COPPER, SALT,
PETROLEUM, ETC., ETC.

Immense Coal Fields.
ABUNDANT SUPPLY OF CHEAP FUEL


Railway from Ocean to Ocean.




SEE REPORTS OF
BRITISH TENANT FARMERS
WHO VISITED CANADA IN 1890

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HEALTHIEST
IN THE WORLD.**


**CANADA HAS
5 Experimental Farms**
*representation of the whole settled
area of the Dominion, included for
the convenience of Agriculture.*



EXPERIMENTAL FARMS
HALIFAX, NOVA SCOTIA



CENTRAL EXPERIMENTAL FARM
OTTAWA, CANADA



EXPERIMENTAL FARMS
VANCOUVER, BRITISH COLUMBIA

FREE FARMS OF 160 ACRES

Given to every Male Adult of 16 years and over, in the great Fertile Belt of

MANITOBA, CANADIAN NORTH-WEST AND BRITISH COLUMBIA

Deep soil, well watered, wooded, and richest in the world—daily reached by railroads. Wheat—average 30 bushels to the acre, with fair farming.

VAST COAL FIELDS AT CONVENIENT DISTANCES.

GRANTS FROM 100 TO 200 ACRES ARE OFFERED IN OTHER PARTS OF CANADA.

Further and full information, in pamphlets and maps, given free on application by letter (within the Dominion, post free, addressed—
TO THE HIGH COMMISSIONER FOR CANADA,
 17 Victoria Street, London, E.W. England.

DEPARTMENT OF THE INTERIOR,
 OTTAWA, CANADA.



North Atlantic Trading Company Advertising Card



This Ukrainian-language advertising card was distributed by the North Atlantic Trading Company between 1900 and 1905. The back side of the card features a map of possible sea routes to Canada from Europe. Translated into English, the card says that 160 acres (the area of a homestead) equals 130 Austrian morks of free land for every settler. The white banner proclaims that 200 million acres are under cultivation in western Canada.



Explaining the image

Use visual clues to develop informative explanations of images.

Sample prompts	Observations	Possible inferences
WHO is in the image? <ul style="list-style-type: none"> What roles or occupations are shown? What is the economic status (rich or poor) of the people in the image? If more than one person is shown, what relationship do they have to each other? 		
WHAT are the people doing? <ul style="list-style-type: none"> What actions are happening? What objects are being used? 		
WHERE does the image take place? <ul style="list-style-type: none"> What setting (rural or urban) is shown? What is the land like (flat or mountainous)? What buildings or landmarks are shown? 		
WHEN does the image take place? <ul style="list-style-type: none"> What time of day is it? What time of year is it? Is this the present day or the past? 		
WHY was the image taken? <ul style="list-style-type: none"> What reasons might there be for what is happening? Why might the person holding the camera have taken the image? What might happen next? 		

Explaining the image—sample responses

Use visual clues to develop informative explanations of images.

Sample prompts	Observations	Possible inferences
WHO is in the image? <ul style="list-style-type: none"> What roles or occupations are shown? What is the economic status (rich or poor) of the people in the image? If more than one person is shown, what relationship do they have to each other? 	<ul style="list-style-type: none"> <i>The people are dressed in overalls and dresses.</i> <i>There are three adults and six children.</i> <i>They are standing in a field.</i> 	<ul style="list-style-type: none"> <i>The woman might be the mother of the children.</i> <i>They look like they might be farmers.</i>
WHAT are the people doing? <ul style="list-style-type: none"> What actions are happening? What objects are being used? 	<ul style="list-style-type: none"> <i>Most of the people are holding armfuls of a crop.</i> <i>One man is leading horses that are attached to a piece of farm equipment.</i> 	<ul style="list-style-type: none"> <i>They are probably farming.</i> <i>They are cutting down a crop that is ready to be harvested.</i>
WHERE does the image take place? <ul style="list-style-type: none"> What setting (rural or urban) is shown? What is the land like (flat or mountainous)? What buildings or landmarks are shown? 	<ul style="list-style-type: none"> <i>The people are standing in a field.</i> <i>There are no buildings or houses in the image.</i> 	<ul style="list-style-type: none"> <i>They could be on their farm in one of their fields.</i>
WHEN does the image take place? <ul style="list-style-type: none"> What time of day is it? What time of year is it? Is this the present day or the past? 	<ul style="list-style-type: none"> <i>The sun is shining.</i> <i>Most people are wearing long sleeves.</i> <i>There is no snow.</i> 	<ul style="list-style-type: none"> <i>It might be summer or fall.</i> <i>The clothing looks old-fashioned so this photograph was taken long ago.</i>
WHY was the image taken? <ul style="list-style-type: none"> What reasons might there be for what is happening? Why might the person holding the camera have taken the image? What might happen next? 	<ul style="list-style-type: none"> <i>They are all standing looking at the camera.</i> <i>They are all holding bundles of a crop.</i> 	<ul style="list-style-type: none"> <i>It looks like they are posing for the picture.</i> <i>The person taking the picture might be another member of this family.</i>

Sorting observations and inferences

Sort the ideas into **observations** and **inferences**.

Observations

Inferences

There are three adults and six children.	They are harvesting the crops on their farm.
The woman in the picture might be the mother of the children.	Their clothing looks old-fashioned and not like what we wear today.
Horses are pulling a piece of equipment.	They are most likely a family.
Many people in the picture are holding armfuls of a crop.	There are no buildings or houses in the image.
They weren't able to use a lot of machines to do their work.	They might live in Alberta or Saskatchewan.
The girls are wearing dresses while working in the field.	There are no hills or mountains. There is only flat land.

Harvest time



Ukrainians and other Europeans: Settling in Canada A



Photograph #1



Photograph #2



Photograph #3



Photograph #4



Photograph #5

Ukrainians and other Europeans: Settling in Canada B



Photograph #1



Photograph #2



Photograph #3



Photograph #4



Photograph #5

Ukrainian family, c. 1891–1914



Reading around the document data chart

Identifying clues around the edges of a historical document to learn about its author, audience, origin, purpose and type.

	Observations (clues from the document)	Inferences (other facts you can draw out from your observations)
Author: Who wrote/ made this?		
Audience: Who is this written/made for?		
Origin: Where and when was this created?		
Type: What kind of document or object is this?		
Purpose: Why was this written/made?		

Reading around the document data chart—sample answers

Identifying clues around the edges of a historical document to learn about its author, audience, origin, purpose and type.

	Observations (clues from the document)	Inferences (other facts you can draw out from your observations)
Author: Who wrote/made this?	<ul style="list-style-type: none"> Major A. E. Hopkins 	<ul style="list-style-type: none"> It's possible the military was in charge of these camps.
Audience: Who is this written/made for?	<ul style="list-style-type: none"> Major A. E. Hopkins 	<ul style="list-style-type: none"> It's possible the major has to tell his or her boss what is happening at the camp.
Origin: Where and when was this created?	<ul style="list-style-type: none"> Jasper, Alberta February 26th, 1916 	<ul style="list-style-type: none"> It's possible the major has to tell his or her boss what is happening at the camp.
Type: What kind of document or object is this?	<ul style="list-style-type: none"> report 	<ul style="list-style-type: none"> Someone kept track of what the prisoners did.
Purpose: Why was this written/made?	<ul style="list-style-type: none"> lists the number of prisoners building bridges, fences and pipelines 	<ul style="list-style-type: none"> It may be they were forced to do these jobs and this reported on them. These jobs were done by a lot of people so they may have been important.

Morrissey internment camp, 1915–1918



Life inside an internment camp



Photograph #1



Photograph #2



Photograph #3



Photograph #4



Photograph #5



Photograph #6



Photograph #7



Photograph #8



Photograph #9



Photograph #10



Photograph #11



Photograph #12



Photograph #13

Amherst Internment Camp plaque



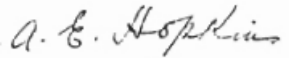
Report on internment activities

Section of a report written by A. E. Hopkins, the commanding officer at the Jasper, Alberta, internment camp.

REPORT BY Major A. E. Hopkins,
 Commanding Internment Camp,
 Jasper. Alta.

ON WORK DONE BY PRISONERS OF WAR DURING THIS WEEK ENDING Feb. 26th, 1916.

Monday, 21st.	125	prisoners cutting posts in the bush.
	20	" digging water main at Jasper.
		Remainder of prisoners hauling water, sawing wood, finishing and clearing in and around Camp generally.
Tuesday, 22nd.	125	prisoners cutting posts in the bush.
	20	" digging water main at Jasper.
		Remainder of prisoners building fence gate in Camp, hauling water, sawing wood, finishing and clearing in and around Camp.
Wednesday, 23rd.	125	prisoners cutting posts in the bush.
	20	" digging water main at Jasper.
		Remainder of prisoners building fence gate in Camp, hauling water, sawing wood, finishing and clearing in and around Camp generally.
Thursday, 24th.	125	prisoners cutting fence posts in the bush.
	20	" working on Pipe line at Jasper.
	7	" hauling Cinders.
		Remainder of prisoners hauling water, cutting wood, finishing and clearing in and around Camp generally
Friday, 25th.	100	prisoners cutting fence posts in the bush.
	20	" working on pipe line at Jasper.
	25	" repairing Athabasca River Bridge and cutting ice around piers.
		Remainder of prisoners hauling water, cutting wood, finishing and clearing in and around Camp generally
Saturday, 26th.	100	prisoners cutting fence posts in the bush.
	15	" working on Pipe line at Jasper.
	25	" repairing Athabasca River Bridge and cutting ice around piers.
		Remainder of prisoners hauling water, cutting wood, finishing and clearing in and around Camp generally
" " P.M.		Prisoners washing their clothing, etc. and cleaning generally.
Sunday, 27th.		Sunday routine was observed and some prisoners hauling water and bringing in fire wood for general purposes.


 Major,
 Commanding Internment Camp

Sample responses to German prisoners

Sample response #1

"I'm glad that didn't happen to my family."

Sample response #2

"I feel sorry for them. It probably wasn't very nice living in those camps."

Sample response #3

"I would be devastated if my dad was taken away from me. If we lost our dad, we might not have enough money to pay for our house."

Sample response #4

"They probably deserved it. They wouldn't have been imprisoned unless they did something wrong."

Sample response #5

"This shouldn't have been done to them. They look lost and like their hope has been taken away."

Creating empathetic statements

An empathetic statement:

- uses clues to help explain what others might think, experience or feel; and
- is considerate of the thoughts and feelings of other people.

My three empathetic statements are:

1. Image # _____

2. Image # _____

3. Image # _____

My empathetic response shows:

1. Image # _____

1 very little empathy	2	3	4 a lot of empathy
--------------------------	---	---	-----------------------

2. Image # _____

1 very little empathy	2	3	4 a lot of empathy
--------------------------	---	---	-----------------------

3. Image # _____

1 very little empathy	2	3	4 a lot of empathy
--------------------------	---	---	-----------------------

German prisoners



This image shows German prisoners in the compound on the Canadian National Exhibition grounds in Toronto, c. 1914–1916. During the First World War, the Canadian government imprisoned thousands of men, women and children in internment camps situated across Canada. Not only did these people lose their freedom, many of them also lost their land and their personal belongings. While interned in these camps, men were forced to do heavy labour like clearing forests and building roads. These internees had not broken any laws or committed any crimes. They were immigrants who had come from other countries that were now at war with Canada.

Thinking empathetically



Photograph #1. Many of the jobs performed by people imprisoned in internment camps were difficult and demanding. In winter, interned men were forced to work outside in freezing temperatures all day. Some of them did not have enough winter clothing to keep them warm during cold winter weather.



Photograph #2. Even though the law said that any worker who completed work for the government had to be paid, some internees did not get any pay for the work they did. Those men who did get paid received only a very small amount. This seemed especially unfair when the work they did to build roads and railways and clear land was so difficult to do.



Photograph #3. Women and children also lived in the internment camps in Canada. These women voluntarily entered the camps with their children when their husbands were taken from them. There was no other option for these families. Without a husband to earn money and work the land, it was difficult to provide food and take care of the farm and home.



Photograph #5. "My dear father: We haven't nothing to eat and they do not want to give us no wood. My mother has to go four times to get something to eat. It is better with you, because we had everything to eat. This shack is no good, my mother is going down town every day and I have to go with her and I don't go to school at winter. It is cold in that shack. We your small children kiss your hands my dear father. Goodbye my dear father. Come home right away."—*Letter from a nine-year-old daughter to her interned father.*

Exploring an illustration

Looking carefully at the visual elements in illustrations can help you deepen your understanding of character and story elements. Use the chart below to help you analyze the elements within an illustration.

Illustration: _____

What do you see?	Which visual elements (colour, shape, texture, space) appear <i>interesting, unusual</i> or <i>surprising</i> ?	What insightful inferences can you draw about Anna's thoughts, feelings and experiences?

Exploring an illustration—sample answers

Looking carefully at the visual art elements in illustrations can help you deepen your understanding of character and story elements. Use the chart below to help you analyze the elements within an illustration.

Illustration: page 18, Anna works on the farm

What do you see?	Which visual elements (colour, shape, texture, space) appear interesting, unusual or surprising ?	What insightful inferences can you draw about Anna's thoughts, feelings and experiences?
plants	The stump looks really big.	The stump could be big because it is showing us how Anna is worried that her problems are getting bigger now that Ivan is gone.
stumps	The plants look like they are spreading across the page.	
Anna	The leaves go from large to small across the page.	Anna's house being small might mean that their family is getting smaller and she is feeling lonely.
house	Anna's house is really small in the background.	
geese		The plants might symbolize Anna's hope for Ivan's return. They are spreading because she isn't giving up that one day Ivan will come back to her.
blue sky	The trees look like clouds and are orange.	
trees		

Identifying important story events

Cut out the statements and sort them into important and unimportant events.

She ventures into the house and tries porridge, chairs, and beds.

Goldilocks broke the third chair that she tried out in the living room.

Goldilocks finds the bears' house in the forest.

As she was sleeping, the bears came home.

Papa bear had a very firm bed.

Baby bear cried, "Someone's been eating my porridge!"

After seeing the broken chairs, the bears decide to look around some more.

Goldilocks sees the bears and runs out of the house.

The kitchen table that the porridge was sitting on was carved out of fine walnut wood.

The bears lived in a quaint little cottage in the forest.

She walked into the living room, where she saw three chairs.

She never saw the bears again.

My storyboard template

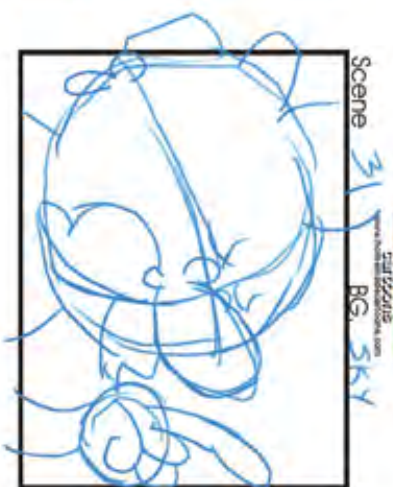
Sample storyboards

Title:

Dr Floyd
4/10/08



DIAL. DR. FLOYD: UH...YEAH...
OR,



WE COULD POSE AS ARTISTS AND
ASK TO PAINT HIS PORTRAIT.



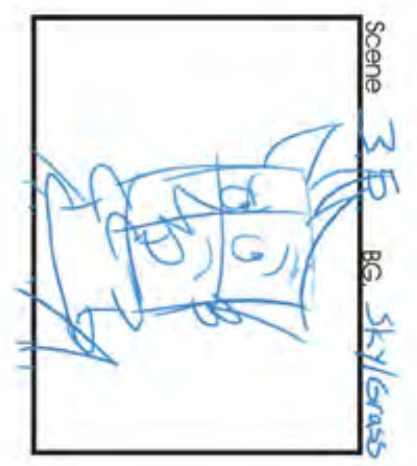
HEY THAT'S A GREAT IDEA TOO!



DIAL. NOW, WHICH ONE DO YOU
THINK WE SHOULD TRY?

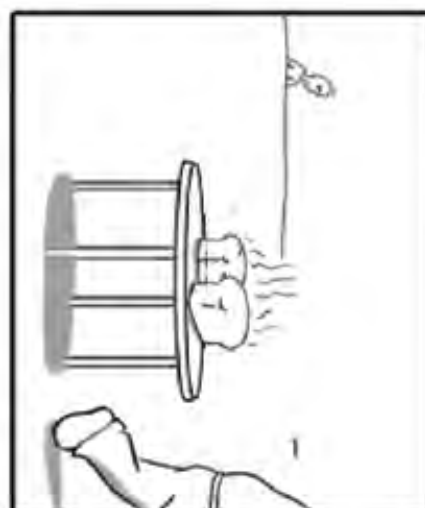


DR. FLOYD: WE SHOULD POSE AS
ARTISTS AND ASK TO PAINT HIS
PORTRAIT?
DR. GRANT: OH OKAY,



WE'LL DO IT
YOUR WAY THIS TIME.

Sample storyboards



Assessing my storyboard

Accomplished	Good	Basic	Needs Improvement
Identifies important information:			
I can easily identify the most important information that communicates the overall message and reveals significant details of each event, phase, or step.	I can usually identify the important information that communicates the overall message and reveals significant details of each step, phase, or step.	I can identify most of the important information that communicates the overall message and reveals significant details of each event, phase, or step.	I have difficulty identifying the important information, even in simple text.
Effectively represents the story:			
I can create a series of drawings of actions that very clearly represent the most important events or stages in the story.	I can create a series of drawings of actions that quite clearly represent important events or stages in the story.	I can create a series of drawings, not all of which are in the form of actions that represent various events or stages in the story.	I have difficulty representing any actions that represent events or stages in the story.

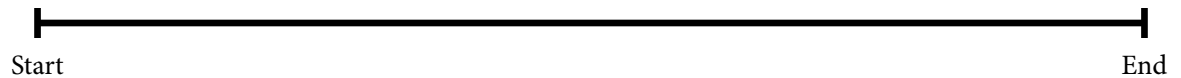
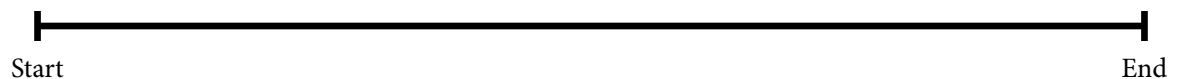
Planning a soundscape

Create two different sequences for your soundscape by plotting your sounds on the lines below.

Practise your sequences and circle the one you feel best meets the criteria for an effective soundscape.

A thoughtful soundscape:

- accurately represents the details in an image;
- uses a variety of realistic sounds;
- uses a combination of volumes, rhythms and patterns of sounds;
- sparks an emotional response from the audience.

Sequence #1:**Sequence #2:**

What do I see? What might I hear?

Image: _____

What do I see?	What might I hear?

European immigrant experiences

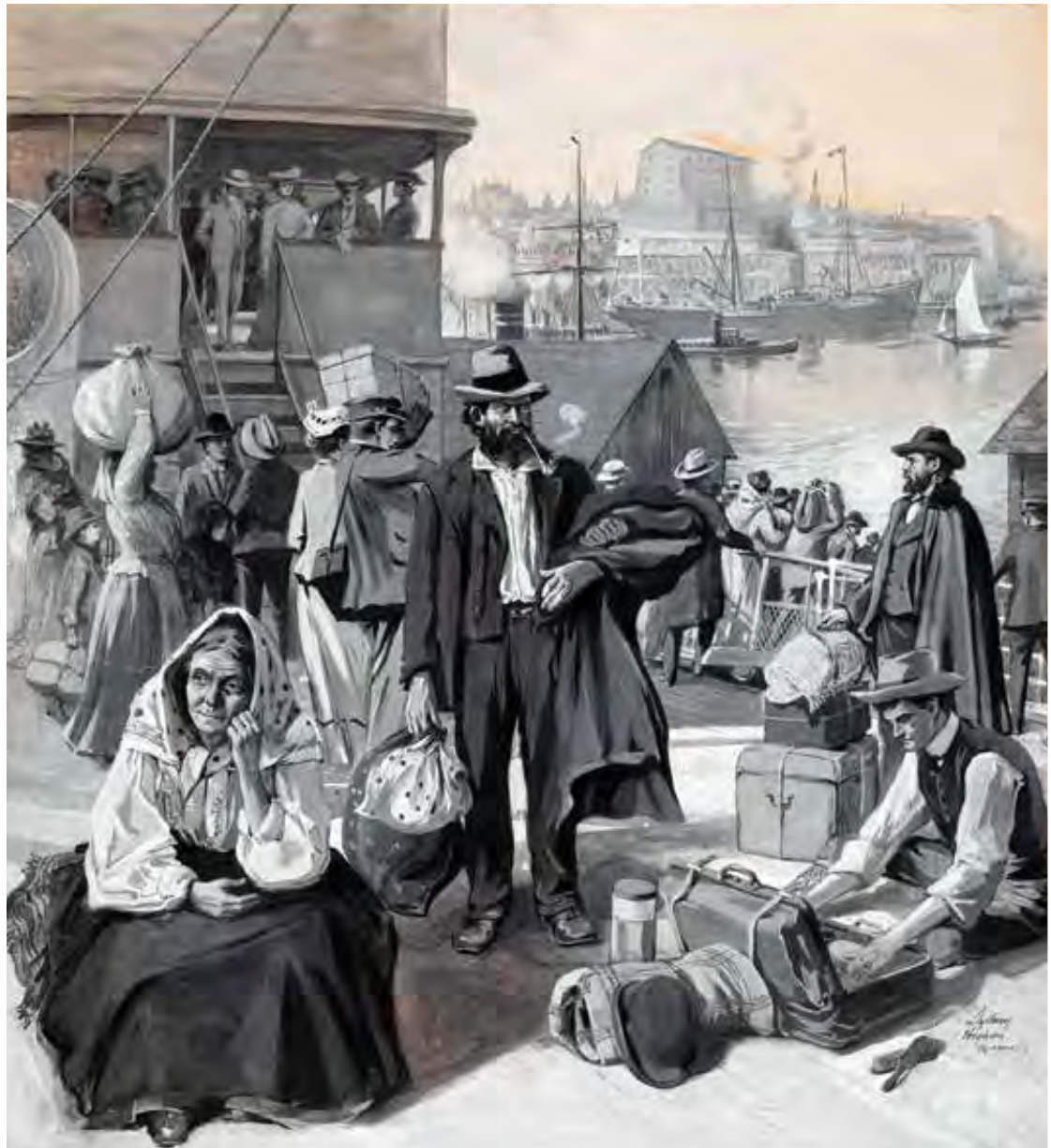


Image #1



Image #2



Photograph #3



Photograph #4



Photograph #5



Photograph #6



Tiger in a Tropical Storm by the
French artist Henri Rousseau

Assessing my dramatic pose

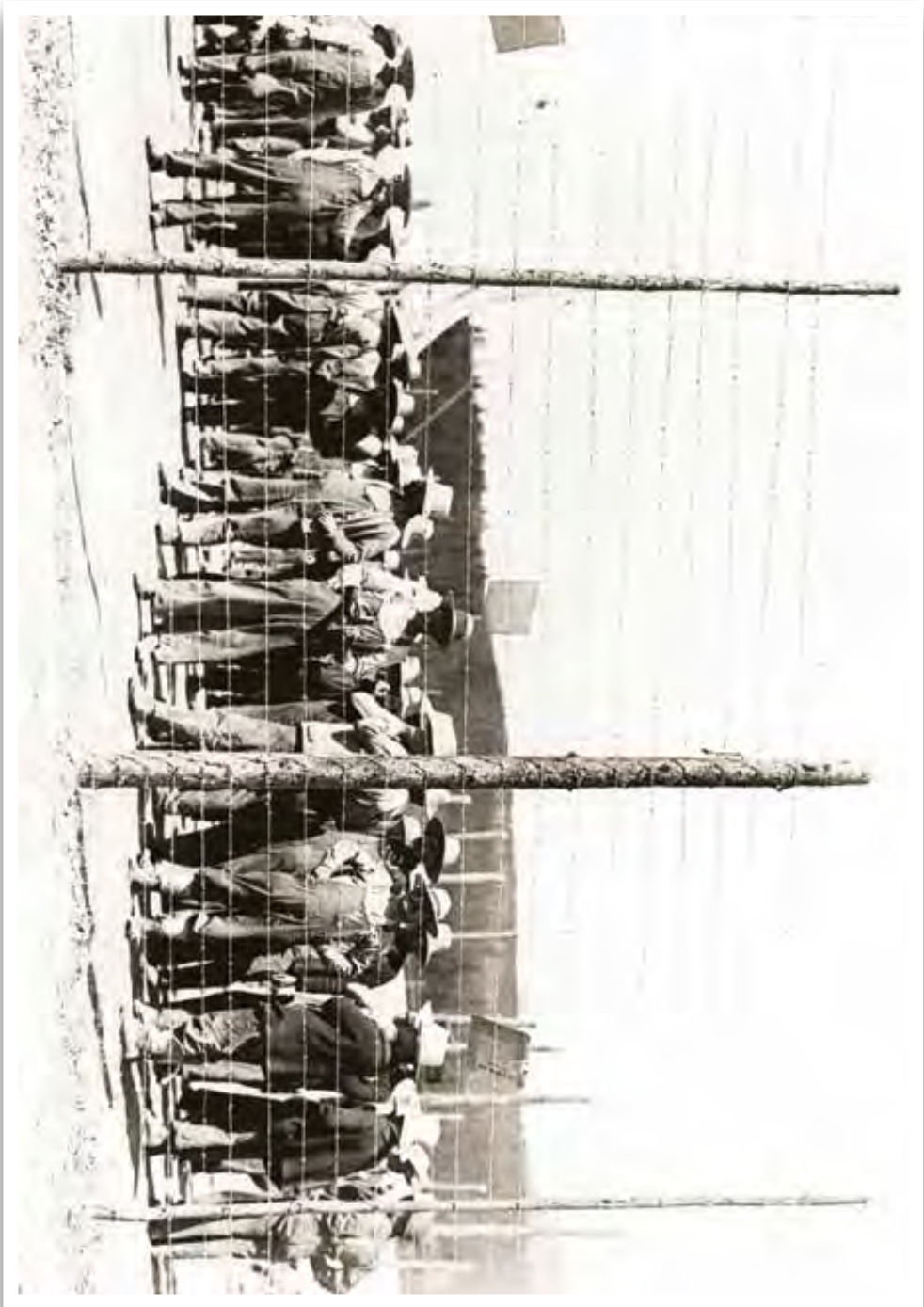
Rate each of the criteria below by circling the descriptor that best describes your dramatic pose.

Communicates an important message or idea	Very much	Somewhat	Not at all
Contains strong facial expressions	Very much	Somewhat	Not at all
Positions the body in an interesting shape	Very much	Somewhat	Not at all
Remains still and silent	Very much	Somewhat	Not at all

Describing experiences, feelings and thoughts

What were the experiences of interned European immigrants?	What might these people have been feeling ?	What might these people have been thinking ?

Internees at a camp



Men behind barbed wire, Banff, Alberta.

Sample letter from an internee

28 October 1915

I am glad to have received your welcome letter. I am very glad to hear from you that you are back from hospital and that you are in better health though you say you are very weak. I believe you but I cannot help you. As you know yourself, there are men running away from here every day. The conditions here are very poor, so that we cannot go on much longer. We are not getting enough to eat—we are as hungry as dogs. They are sending us to work, as they don't believe us, and we are very weak. Things are not good. The weather has changed for some time past and it is wet and muddy. Also in the tents in which we sleep, everything is wet. We get up at 5 o'clock in the morning and work till 10 o'clock at night. Such conditions we have here in Canada, I will never forget. Men have escaped from here—28 now.

Nick Mudry ran away yesterday. You might tell his wife. But I must wait till the end because I have been here 10½ months already. I don't wish to lose money I have earned here. My dear wife, please try to find somebody to help you because you are not able to go to work. I am sure you are very weak, and I would advise you to write a letter to the Camp Commandant asking for support. If they refuse to give it to you, ask them to release me so I could support you as you need. I have nothing else to write you, only to wish you better health.

—Nick Olynik

“We Cannot Go on Much Longer” a censored letter from Nick Olynik, from the National Archives of Canada Record Group 24, vol. 4729, file 3.

Inferring possible challenges, opportunities and achievements

What might have been possible challenges for Ukrainian immigrants?	What might have been possible opportunities and achievements of Ukrainian immigrants?

Creating powerful phrases

Apply the criteria to revise some of your original word choices into more powerful phrases.

Powerful phrases:

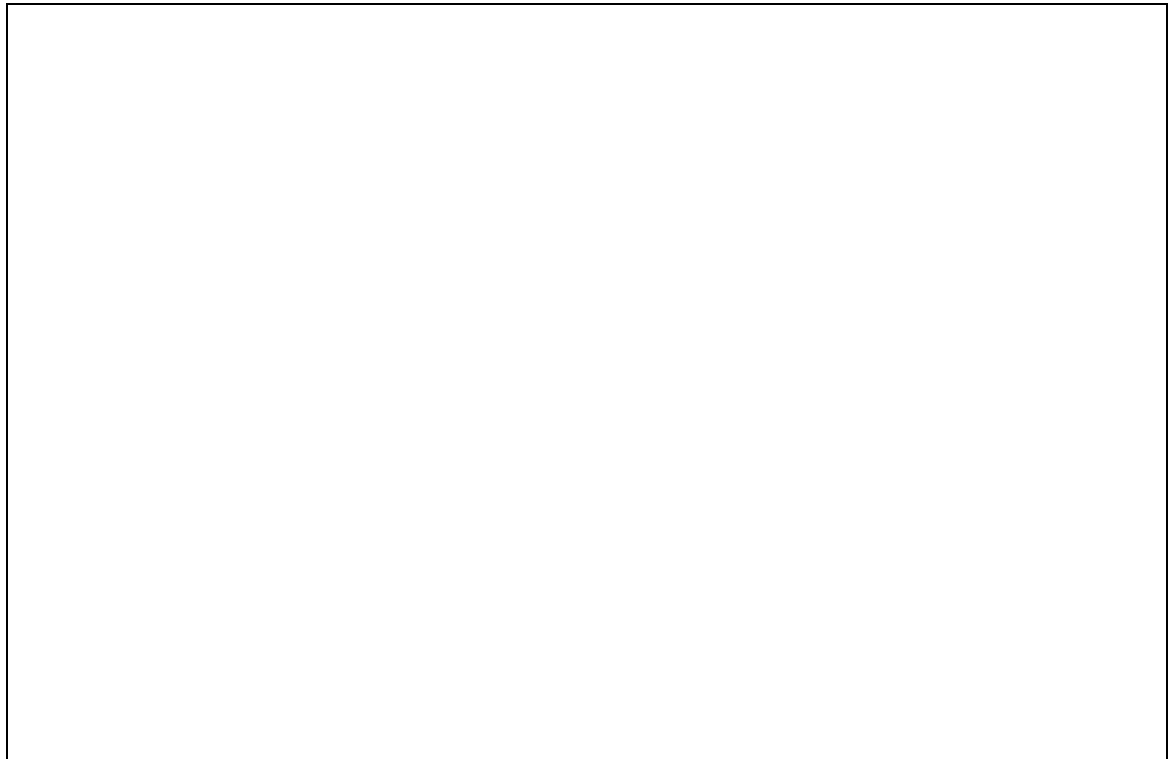
- use clear and interesting words;
- accurately describe the details in the picture you are representing;
- evoke pictures in the reader's mind.

Painting	Original wording	Powerful phrases
Painting #2		
Painting #3		
Painting #4		
Painting #5		

Planning my word collage

Possible design elements	Planning ideas
Colour	
Size/Style (bold, italic, lettering, typeface)	
Organization (horizontal, vertical, diagonal, circular, spiral)	
Other elements	

Rough sketch of my word collage



Reflecting on challenges, opportunities and achievements

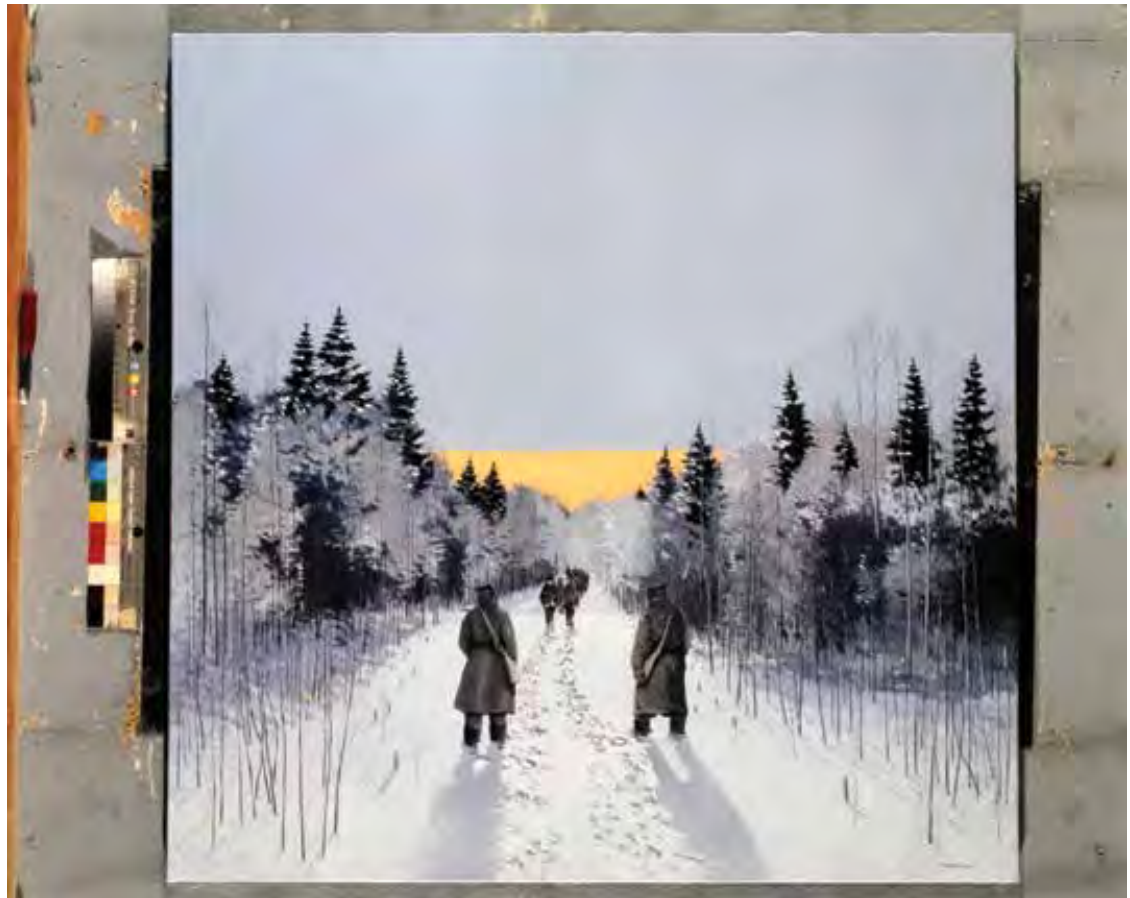
View each of the paintings and associated word collages. Select three important words from each collection that best expresses the challenges, opportunities and achievements faced by Ukrainian and other European immigrants.

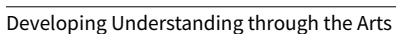
Collection	Our three selected words and phrases
Painting #2	
Painting #3	
Painting #4	
Painting #5	

The Ukrainian Pioneer (No. 4)
by William Kurelek



Where Could We Escape To? by Peter Shostak





Credits

BRIEFING SHEETS

p. 72 Briefing sheet #3 photographs

1. John Woodruff/Library and Archives Canada/C-005610
2. Library and Archives Canada/PA-038567
3. C.N.R./Library and Archives Canada/C-019134

pp. 73–74 Briefing sheet #4 photographs

1. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-71), whyte.org
2. Library and Archives Canada/PA-170620
3. Library and Archives Canada/PA-046200
4. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-49), whyte.org

MODULE 1

Lesson A

- p. 76 Library and Archives Canada/C-126299
- p. 77 Library and Archives Canada/C-095320
- p. 78 Library and Archives Canada/C-30620
- p. 79 Library and Archives Canada/C-088625
- p. 80 Library and Archives Canada/
Department of Employment and
Immigration fonds/C-085854

Lesson B

- p. 84 Library and Archives Canada/George E. Dragan fonds/PA-088504

pp. 85–86 Image set #B-2 photographs

1. Photo courtesy of the Taras Shevchenko Museum virtual exhibit “First Wave of Ukrainian Immigration to Canada, 1814–1861” at virtualmuseum.ca, Virtual Museum of Canada/Archives of Manitoba
2. John Woodruff /Library and Archives Canada/C-005611

3. Photo courtesy of the Taras Shevchenko Museum virtual exhibit “First Wave of Ukrainian Immigration to Canada, 1814–1861” at virtualmuseum.ca, Virtual Museum of Canada/Taras Shevchenko
4. Library and Archives Canada/PA-038567
5. Library and Archives Canada/PA-044842

pp. 87–88 Image set #B-3 photographs

1. Ridsdale, G.F./Bibliothèque et Archives Canada/PA-122664
 2. John Woodruff /Library and Archives Canada/C-005610
 3. C.N.R./Library and Archives Canada/C-019134
 4. Photo courtesy of the Taras Shevchenko Museum virtual exhibit “First Wave of Ukrainian Immigration to Canada, 1814–1861” at virtualmuseum.ca, Virtual Museum of Canada/Archives of Manitoba
 5. Photo courtesy of the Taras Shevchenko Museum virtual exhibit “First Wave of Ukrainian Immigration to Canada, 1814–1861” at virtualmuseum.ca, Virtual Museum of Canada/Archives of Manitoba
- p. 89 Photo courtesy of the Taras Shevchenko Museum virtual exhibit “First Wave of Ukrainian Immigration to Canada, 1814–1861” at virtualmuseum.ca, Virtual Museum of Canada/Archives of Manitoba

Lesson C

- p. 92 Library and Archives Canada/PA-046200

pp. 93–97 Image set #C-1 photographs

1. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-35), whyte.org
2. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-49), whyte.org
3. Library and Archives Canada/PA-170620

4. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-99), whyte.org
5. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-71), whyte.org
6. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-82), whyte.org
7. Library and Archives Canada/PA-170424
8. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-34), whyte.org
9. Library and Archives Canada/C-081360
10. Library and Archives Canada/PA-127064
11. Canada. Dept. of National Defence/Library and Archives Canada/PA-022987
12. William J. Oliver/Library and Archives Canada/PA-188743
13. R. Palmer/Library and Archives Canada/PA-170467

p. 98 CFWWIRE, photo courtesy of Sandra Semchuk

p. 99 *Internment operations report, February 29th, 1916* © Government of Canada. Reproduced with the permission of Library and Archives Canada (2016). Source: Library and Archives Canada/Department of National Defence fonds/vol. 4744, file 3

MODULE 2

Lesson D

p. 102 City of Toronto Archives/fonds 1244, item 867A

pp. 103–105 Image set #D-2 photographs

1. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-35), whyte.org
2. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-49), whyte.org
3. Library and Archives Canada/PA-170620

4. Whyte Museum of the Canadian Rockies, Sgt. William Buck fonds (V295/LC-34), whyte.org

Lesson F

p. 109 Flickr.com/Tom Ray | Modified by Sharlene Eugenio under Creative Commons Attribution-ShareAlike 2.0 Generic <https://creativecommons.org/licenses/by-sa/2.0/>

p. 110 Aaron Petovello/The Critical Thinking Consortium

MODULE 3

Lesson G

pp. 114–117 Image set #G-1

1. Library and Archives Canada/e000996306
2. Kurelek, William, “The Ukrainian Pioneer, No. 4”, 1971–1976, Acc. #30836.4
3. Library and Archives Canada/PA-038567
4. Library and Archives Canada/C-047042
5. Photo courtesy of the Taras Shevchenko Museum virtual exhibit “First Wave of Ukrainian Immigration to Canada, 1814–1861” at virtualmuseum.ca, Virtual Museum of Canada/Archives of Manitoba
6. Library and Archives Canada/PA-022228

p. 118 © National Gallery, London/Art Resource, NY/ART374643

Lesson H

p. 121 Glenbow Archives NA-1870-6

p. 122 *A censored letter from Nick Olynik* © Government of Canada. Reproduced with the permission of Library and Archives Canada (2016). Source: Library and Archives Canada/Department of National Defence fonds/vol. 4729, file 3

MODULE 4

p. 126 Kurelek, William, “The Ukrainian Pioneer, No. 4”, 1971–1976, Acc. #30836.4

p. 127 Courtesy of Peter Shostak

p. 128 Image set #I-3

1. The Critical Thinking Consortium
2. [narciso1, pixabay.com](https://www.pixabay.com)

