Gaelic Studies 11

Guide

NOVA SCOTIA
NOUVELLE-ÉCOSSE

2002

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Gaelic Studies 11

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NOVA SCOTIA

Department of Education
English Program Services

Gaelic Studies 11

CURRICULUM

Implementation Draft
May 2002

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Bernadette Campbell
Judique-Creignish Consolidated School, Strait Regional School Board

Jacqueline Dunn
Judique-Creignish Consolidated School, Strait Regional School Board

Eric Favaro
Cape Breton-Victoria Regional School Board

Marian Graham
Port Hood Consolidated School, Strait Regional School Board

Rosemary McCormack
Rankin Memorial School, Cape Breton-Victoria Regional School Board

Jim McDonald
Sydney Academy, Cape Breton-Victoria Regional School Board

Rob Ryan
Strait Regional School Board

Gaelic Studies 11 Writing Team

Margie Beaton
Dalbrae Academy, Strait Regional School Board

John Gillies
Dalbrae Academy, Strait Regional School Board

Ned MacDonald
Inverness Academy, Strait Regional School Board

Larry Starzomski
Strait Regional School Board

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Introduction

Background

The Department of Education has made a commitment to provide a broad-based, quality education in the public school system and to expand the range of programming to better meet the needs of all students. The Department is working in collaboration with school boards and other partners in education, business, industry, the community, and government to develop a variety of new courses.

Gaelic Studies 11 is a revision of Gaelic Cultural Studies 11 and satisfies the Canadian History requirement for graduation.

New course options draw from and contribute to students' knowledge and skills in more than one discipline. Students synthesize and apply knowledge and skills acquired in other courses, including courses in English language arts, social studies, science, arts, mathematics, and technology.

New course options provide increased opportunities for senior high school students to

- earn the credits they require to attain a high school graduation diploma
- diversify their course options, and to prepare for varied post-secondary destinations
- course options are designed to appeal to all high school students; to assist students in making connections among school, the community, and the workplace; and to enable students to explore a range of career options.

These courses offer students increased opportunities for hands-on experiences and for using technology within a variety of subject areas to expand and develop their learning and skills.

The Gaels of Nova Scotia are a people whose culture is grounded in the tradition of Gaelic Scotland and shaped by the experiences of life in Canada. The legacy of the Gaels is an important part of the cultural mosaic of Nova Scotia and Canada and continues to enrich our lives and culture, as evidenced in on-going celebrations of song, dance, story telling, art, and a renewed interest in genealogy. Gaelic culture is sustained across the world through an abundance of texts, newspaper and magazine articles, videos and recordings, countless websites, Gaelic language schools, and international Gaelic celebrations. Strong educational links are being forged between Scotland and "New Scotland". The legacy of Gaelic settlers continues to infuse such industries as tourism and music in Nova Scotia and Canada.

Outcomes

Essential Graduation Learnings and Gaelic Studies 11

The Atlantic provinces worked together to identify the abilities and areas of knowledge that they considered essential for students graduating from high school. These are referred to as Essential Graduation Learnings. Details may be found in the document *Public School Programs.*

Some examples of learning in Gaelic Studies 11 that helps students move toward attainment of the essential graduation learnings are given below.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.
By the end of Gaelic Studies 11, students will be expected to

6.1 demonstrate an understanding of the arts as an integral part of the Gaelic culture
6.2 communicate thoughts, experiences, and feelings, through art forms found in Gaelic culture

Citizenship

Graduates will be able to assess social, cultural, economic and environmental interdependence in a local and global context.
By the end of Gaelic Studies 11, students will be expected to

3.1 assess the leadership of the Gaels in the development of public life in Canada
5.4 evaluate the impact of Nova Scotia institutions on the degree of survival of Gaelic language in Nova Scotia

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.
By the end of Gaelic Studies 11, students will be expected to

6.2 communicate thoughts, experiences, and feelings, through art forms found in Gaelic culture
5.1 demonstrate an understanding of ways in which oral tradition across Canada as evidenced through a range of cultural expression

General Curriculum Outcomes and Gaelic Studies 11

The general curriculum outcomes (GCOs) for the social studies curriculum are organized around six conceptual strands. These GCO statements identify what students are expected to know and be able to do upon completion of study in social studies. Details may be found in *Foundation for the Atlantic Canada Social Studies Curriculum.* Some examples of learning in Gaelic Studies 11 that helps students move towards attainment of the GCOs are given below.

Citizenship, Power, and Governance

Students will be expected to demonstrate an understanding of the rights and responsibilities of citizenship and the origins, functions, and sources of power, authority, and governance. By the end of Gaelic Studies 11, students will be expected to

3.1 assess the leadership of the Gaels in the development of public life in Canada
3.3 analyse the role played by the Gaels in Confederation

Individuals, Societies, and Economic Decisions

Students will be expected to demonstrate the ability to make responsible economic decisions as individuals and as members of society. By the end of Gaelic Studies 11, students will be expected to

2.1 demonstrate an understanding of the role played by the Gaels in the Fur Trade and exploration of North Western Canada
5.3 explore traditional Gaelic customs and beliefs and describe their impact on contemporary life

People, Place, and Environment

Students will be expected to demonstrate an understanding of the interactions among people, places, and the environment. By the end of Gaelic Studies 11, students will be expected to

2.2 describe and analyse forces shaping the settlement, growth, and identity of Canada
1.1 demonstrate an understanding of the ancient historical and geographic roots of the Gaels

Culture and Diversity

Students will be expected to demonstrate an understanding of culture, diversity, and world view, recognizing the similarities and differences reflected in various personal, cultural, racial, and ethnic perspectives. By the end of Gaelic Studies 11, students will be expected to

2.3 describe the social structure of Gaelic communities and their relationship to other cultures in Canada
5.2 illustrate the scope and richness of Gaelic language tradition across Canada as evidenced through a range of cultural expression

Gaelic Studies 11 Specific Curriculum Outcomes

Curriculum outcomes describe what knowledge, skills, and attitudes students are expected to demonstrate at the end of the course. Specific curriculum outcomes are statements that identify what students are expected to know and be able to do by the end of each module.

Module 1: Roots

Students will be expected to demonstrate an understanding of the origins of the Gaels

- 1.1 demonstrate an understanding of the ancient historical and geographic roots of the Gaels
- 1.2 describe the Highland experience and analyse its effect on Gaelic culture
- 1.3 analyse the key events that led to the Gaelic migrations (diaspora)

Module 2: Settlement, Growth, and Identity

Students will be expected to demonstrate an understanding of the contribution of the Gaels to the settlement, growth, and identity of Canada.

- 2.1 demonstrate an understanding of the role played by the Gaels in the Fur Trade and exploration of North Western Canada
- 2.2 describe and analyse forces shaping the settlement patterns of Gaels in Canada
- 2.3 describe the social structure of Gaelic communities and their relationship to other cultures in Canada
- 2.4 demonstrate an understanding of the ways in which Gaelic language, music, and oral tradition have shaped Gaelic identity

Module 3: Economic, Military, and Political Life

Students will be expected to demonstrate an understanding of the contribution of the Gaels to the economic, military, and political life of Canada.

- 3.1 assess the leadership of the Gaels in the development of public life in Canada
- 3.2 explain the impact of the Gaels on Canada's military history and traditions
- 3.3 analyse the role played by Gaels in Confederation

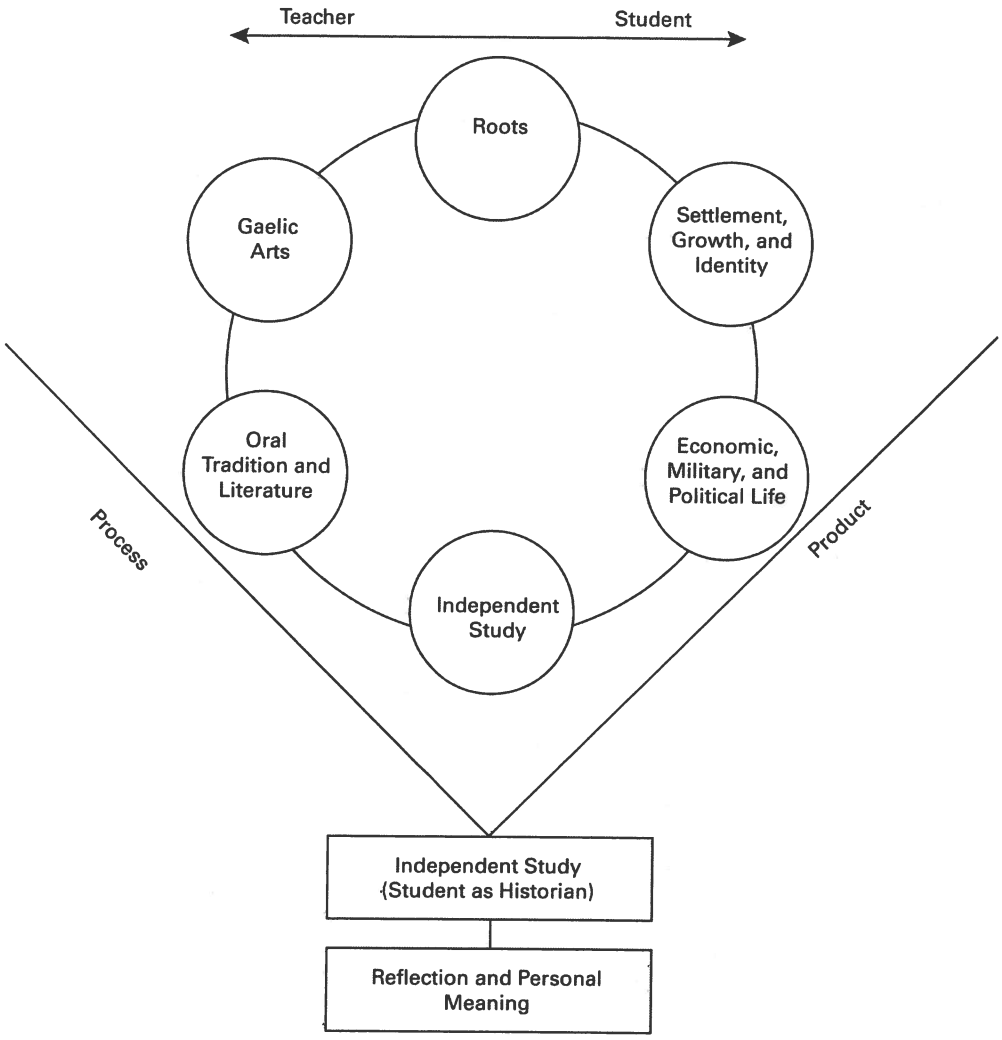
- 5.6 compare the relationship between Gaelic literature in Canada and Scotland
- 5.7 compare the variations in expression of culture among Gaelic communities across Canada

Module 6: Gaelic Arts

Students will be expected to explore and express thoughts, experiences and feelings through Gaelic Arts.

- 6.1 demonstrate an understanding of the arts as an integral part of the Gaelic culture
- 6.2 communicate thoughts, experiences, and feelings, through art forms found in Gaelic culture
- 6.3 examine and explain cultural, historical, and linguistic influences on Gaelic arts
- 6.4 make connections among various arts disciplines in the Gaelic culture as well as connection to universal cultural themes across Canada
- 6.5 demonstrate an awareness of and appreciation for the cultural legacy of the Gaels found in local, Canadian, and global contexts

Course Design and Components



Features of Gaelic Studies 11

Gaelic Studies 11 is characterized by the following features:

- integration of historical study with cultural components
- a strong applied focus with an emphasis on integrating, applying, and reinforcing the knowledge, skills, and attitudes developed in other courses
- a strong connection to the essential graduation learnings
- a strong connection to the community with a focus on using real-world community problems and situations as practical contexts for the application of knowledge and skills and for further learning
- a strong focus on hands-on learning experiences, including experiences with a range of technologies
- a flexible design framework based on learning modules

Credit Options

Gaelic Studies 11 offers opportunity for students to earn one half credit by completing either Module 1, 2, and 5 or Modules 3, 4, and 6.

Module 1: Roots

Thousands of people known as the Gaels have left the Scottish Highlands and islands over the past two hundred and fifty years to find new lives in new worlds. Descendants of the Gaels are scattered throughout the world today, and their legacy is evident in story, song, music, and dance. In this module, students will be introduced, through historical accounts, mapping, artifacts, stories, and songs, to the early lives of the Gaels. Students are encouraged to connect the learning in this module with that in the oral tradition, literature, and arts modules and to represent their understandings in a variety of ways.

Students will be expected to demonstrate an understanding of the origins of the Gaels

Suggestions for Assessment

Students can

- create maps that show migration of the Celts.
- brainstorm criteria for critical viewing and reviewing of text, video, software, film, music, television and other materials. Consider such items as
  - date, location, and author of source
  - intended audience
  - historical perspective
  - possible bias in terms of age, gender, class, ability, attitude, and belief
  - relevance and/or usefulness of particular areas of research or interest
  - develop a checklist of criteria for relevance and usefulness of materials and following evaluation of each source, ask students to use the checklist to evaluate resources other than those recommended
- establish and maintain portfolios that contain items such as research notes, artifacts, charts, maps, reflective writing, audio, and technological resources
- brainstorm and develop a graphic organizer such as a concept map that focuses on the interconnectedness of the Gael and other cultures and societies

Teachers can

- assess the accuracy and completeness of student map work through, for example, a checklist of essential features developed prior to the creation of the maps
- observe and give feedback on level of individual and group involvement, attitudes and understanding during all phases of the unit through anecdotal notes, journal entries, conversations with students
- develop rubrics (that describe assessment criteria) that assess student performance (See example in Appendix H)
- encourage a variety of student presentation formats such as text, video, film, drama, music, and art

Resources/Notes for Teachers

- See Appendix F, Information, Media and Critical Literacy to assist students in devising checklist for relevance and usefulness of materials.
- Artifacts (such as weaving)
- Student and family collections
- Old photos
- Mythology, folklore and story (oral)
- outline maps of Europe, Scotland (as well as clan map), North America, Nova Scotia, Cape Breton
- *Gaelic Songs in Nova Scotia*, Creighton and McLeod
- *English Language Arts, Grades 10–12* The Role of Critical Literacy (p. 157)
- *Highland Settler* See Resources, p. 109
- *Cargo of Despair and Hope* See Resources, p. 109
- *National Geographic:* volume 15, #5, May 1977
- Video: *Celtic Spirit* (NFB)
- Inspiration Software

Students will be expected to demonstrate an understanding of the origins of the Gaels

Suggestions for Assessment

Students can

- Create graphic illustrations of alliances among the clans and identify rivalries
- Teachers and students can collectively develop the criteria/rubric for assessing the Five Themes of Geography activity
- Using the four classes of the clan structure (chief, tacksman, tenant, cotter) students create skits on a clan issue where they act out each role (e.g., caring for a widow of a slain clansman, dispute over property (e.g., cattle), or accusation of thievery
- create a visual showing the hierarchy of the clan and clan system and compare it to the feudal system
- debate the following: "The clan system is a model societal organization for today"
- Write a 1–3 page position paper regarding the issue of whether the clan system had within itself, the seeds of its own destruction.

Resources/Notes for Teachers

- *Songs Remembered in Exile*, John L. Campbell
- *Highland Clearances, Glencoe, Culloden*, J. Prebble
- *History of the Highland Clearances* by Alexander MacKenzie
- songs and poetry
- stories
- local and family histories
- museums and archives
- *Highland Settler*, Chapter 1
- *Clans and Tartans*: Pocket Reference, Collins

Students will be expected to demonstrate an understanding of the identity of the Gaels through a study of their history.

Suggestions for Assessment

Students can

- develop time lines to illustrate the events leading to Gaels expulsion and emigration (1603, 1689, 1692, 1707, 1715, 1719, 1745)
- participate in and video debates on topics such as
  - English domination of Scotland as the main reason for Scottish emigration
  - religious conflict as the main reason for Scottish emigration
  - challenges of the clan system as the main reason for emigration
  - economic expediency versus political reality
- improvise a role-play to demonstrate an understanding of the tragedies in the lives of the Highland Gaels. For example, dramatically depict events connected to the Highland Clearances
- collect and analyse 18th and19th century songs and tunes that reflect the emigration experience, then write a journal entries from the perspective of the Gaels
- produce a newspaper advertisement, or an audio or video recording of a colonial agent encouraging emigration
- visually represent the causes and effects of the Highland Clearances (charts, cartoons, pictures, multi-media)

Resources/Notes for Teachers

- *Songs Remembered in Exile*, John L. Campbell
- *Highland Clearances, Glencoe, Culloden*, J. Prebble
- *Great Emigration, The Scots to Canada,* Douglas Hill
- *Culloden*, BBC film
- *The Emigrants*, BBC 8 part series, (program 4)
- paintings such as Culloden–David Morier, The Last of the Clan–Thomas Faed
- *History of the Highland Clearances* by Alexander MacKenzie
- *The Highland Settler*, Chap. 2
- songs and poetry
- stories
- local and family histories
- museums and archives
- cemeteries and church records

Module 2: Settlement, Growth, and Identity

Beginning in the mid-1700s, the Gaels began to settle in what is now Canada in significant numbers. Key areas of settlement include Nova Scotia, Prince Edward Island, the Mirimichi in New Brunswick, along the St. Lawrence in Quebec, and Gelngarry County in Ontario and the Red River Valley. Gaels also played key roles in the fur trade exploration, and expansion of Canada to the west and north. Each of these factors as well as the Gaelic culture, contributed prominently in the developing of Canada.

Students will be expected to demonstrate an understanding of the contributions of the Gaels to the settlement, growth, and identity of Canada.

Suggestions for Assessment

- Students and teacher can collaboratively develop rubric(s) for research and presentations.

Students can

- write a position paper on why the Hudson Bay Company eventually won control of the fur trade
- create a graphic representing the roles of the Gaels in the fur trade and exploration of Canada
- analyse a selected painting/visual of the Gaels in the fur trade/exploration **or** create a visual/write a poem representing the Gaelic experience
- role-play a monologue by one of the Gaels (individuals) who was a key player in the fur trade **or** role-play a monologue of a character created to exemplify the role of a worker in the fur trade (e.g., 18-year-old Highland Scot working as a clerk at Fort William in 1817)
- hypothesize/speculate on what each of the following might comment today on the fur trade past and present: Cree elder, furrier in Toronto, Hudson Bay Company employee in York Factory, geography teacher, young Highland Scot, Young Dene.

Resources/Notes for Teachers

- Brown, J.S.H. *"A Parcel of Upstart Scotchmen" The Beaver* magazine, March 1988.
- websites
  - early Canadian Online exhibition on Exploration, The Fur Trade, and the Hudson Bay Company
  - National Library of Canada
  - Museum of Civilization (Canada)
- Reid, W.S., ed. *The Scottish Tradition in Canada*

Students will be expected to demonstrate an understanding of the contributions of the Gaels to the settlement, growth, and identity of Canada.

Suggestions for Assessment

Students can

- develop a slide show, a visual, or a place name map to highlight examples of the Gael's place name identification with the "Old Country", Scotland
- Prepare a portfolio highlighting the main theological differences between Roman Catholic and Presbyterian Gaelic communities. It might contain sketches of church interiors, short essays on church leaders, hymns, songs, photos, and use of scripture).
- use a topographical map of a county or region, chart the potential for agricultural settlement and compare the results with the actual land grant settlement maps
- as a group, prepare an oral presentation following an analysis of the ship's passenger list using, for example, song, dramatic reading and storytelling
- record interviews with community resource people to gain insight into the development of new settlement patterns as a result of new industrial growth..
- build a family tree which highlights a variety of factors which shaped the communities (medical history and practices, religion, occupations, genealogical and cultural skills)
- after reading newspapers and journal accounts of the experiences of individual Gaels and write a narrative about their lives including such things as a comparison of migration choices with the level/types of education acquired. This might be presented as an illustrated book for a younger child or for community use.
- as a class, students could develop collaboratively the criteria/rubric for assessing the research and presentation of the cross-Canada activity

Resources/Notes for Teachers

- Print text and media resources (Place Names of Nova Scotia - Ferguson)
- Artifacts
- Student and family Collections, illustrations
- Folklore and story (Oral)
- Maps (Scotland, Nova Scotia - early land grant maps)
- Tourist Guides
- Ship Lists (passengers)
- Cemetery Records
- Newspapers (*Casket, AmBraighe, Shipping and Mining Gazette, The Sydney Post Record, Port Hood Greetings, Inverness News, Victoria-Inverness Bulletin and The Pictou Advocate*) and local recorded histories
- National Archives per passenger lists
- *Highland Settler*, Dunn
- *Songs Remembered in Exile*, JL Campbell
- *Beyond the Atlantic Roar*, MacLean and Campbell
- *Mabou Pioneers*, Vol 1 and 11
- *History of Inverness County*, JL MacDougall
- *History of Antigonish County*, Rev. D Rankin
- *History of Victoria County*, Patterson
- *The Island*, Ken Donovan

Students will be expected to demonstrate an understanding of the contributions of the Gaels to the settlement, growth, and identity of Canada.

Suggestions for Assessment

Students can

- use a graphic organizer such as a Venn diagram to show the connectedness between clan and tribal structures
- illustrate links between the First Nations and the Gael by researching and investigating songs, stories, music, and medicines as well as the works of various visual artists
- create visual or audio depictions of comparative spiritual life through the use of related symbols, artifacts, stories, and music
- prepare a collaborative list of inquiry questions for the cultural groups resource persons and record results of interviews to be used as a future class resource
- role play events such as a market scene, a school scene, a dance, a fish sale at a wharf in order to illustrate the interaction between other cultures and the Gaels
- use shipping lists and references/resources from museums to dramatize issues such as
  - needs in the lives of early settlers
  - the establishment of a Gaelic community
- investigate and record traditional remedies for humans and animals by compiling an illustrated book
- bring the recipes and ingredients for various treatments to class and explain how they were used as cures for people and/or animals. Evaluate the remedy in light of current scientific knowledge.
- debate a critical issue such as *"The survival of the Gaelic family depended on the work of the women"* or *"The survival of the Gaelic culture depended on the work of men"*
- use both visual and audio recording to demonstrate the connection between work and song such as spinning, weaving, and milling
- compose a song or a dance, tell a story, pipe a tune, or create a visual for the enjoyment of the class and to show the significant role played by singers, musicians, dancers and story tellers in Gaelic communities

Resources/Notes for Teachers

- Resource people
- *Mi'kmaq Studies 10* Curriculum Guide
- Print text and media resources (*Place Names of Nova Scotia - Ferguson)*
- Artifacts
- Student and Family Collections
- Folklore and story (oral)
- Newspapers (*Casket, AmBraighe, Shipping and Mining Gazette, The Sydney Post Record, Port Hood Greetings, Inverness News, Victoria-Inverness Bulletin and The Pictou Advocate)*
- Song Collections and recordings (*Gaelic Songs in Nova Scotia* and *Beyond the Hebrides* and other local collections)
- Fiddle tunes and recordings (See Appendix C.)
- refer to *Drama 11* guide for ideas for dramatization of historical events

Students will be expected to demonstrate an understanding of the contributions of the Gaels to the settlement, growth, and identity of Canada.

Suggestions for Assessment

Students can

- develop a visual web illustrating what they understand about Gaelic identity
- profile a community celebration such as the Mabou Ceilidh or the Antigonish Highland Games and demonstrate through a video tape, newsletter or photo collage, the influence of Gaelic language, music, art, and oral tradition in these events
- record results of interviews for classroom collections
- report on Gaelic usage by preparing an audiotape of Gaelic conversations with speakers of various ages as well as examples of traditional and present day Gaelic speakers
- compare and contrast styles of music and dance after viewing selected videos from both Scottish and Nova Scotian festivals, concerts and kitchen parties
- interview musicians and dancers regarding linkages among Gaelic communities and record results of these interviews as a resource for future students
- interpret statistical data in order to create graphic organizers that illustrate patterns and forces of change in the economies of the Highlands and Nova Scotia and/or Canada
- identify and describe some current initiatives in the cultural and economic fields of endeavour between Scotland and Nova Scotia
- engage in a study of the writings of Alistair MacLeod, D.R. MacDonald, Tessie Gillis, and others to create portfolio entries; a video presentation, tell a story, or sing a song based on Scottish myths or legends found in the stories. Illustrated story books can be created for younger students. (See also Dramatic Representations in Appendix B for a variety of suggestions)

Resources/Notes for Teachers

- *Lost Salt Gift of Blood* and *As Birds Bring Forth the Sun,* Alistair MacLeod
- *Eyestone,* DR MacDonald
- *The Promised Land* and *The Woman From away,* Tessie Gillis
- Chronicle Herald Web site, Feature on Population Transition
- Statistics Canada
- Census Records
- Community music and dance resource people
- Community County, Regional Development associations and Commissions
- County Economic profiles
- *The Cape Breton Fiddler,* Allister MacGillivray
- advertising brochures and flyers for various festivals
- *Am Braighe*
- *Celtic Heritage*
- *Cape Breton magazine*
- Census records from archives

Module 3: Economic, Military, and Political Life

As a result of migration and settlement, the Gaels played significant roles in the development of public life in colonial and Canadian society. For example, Gaelic entrepreneurs were key players in the development of the railroads, national banks, and other industry. Many prominent politicians of the Confederation era and since have been Gales or of Gaelic descent. The Highland military tradition is an integral part of Canada's military heritage.

Students will be expected to demonstrate an understanding of the identity of the Gaels through a study of their history.

Suggestions for Assessment

Students can

- chart results of brainstorming using one of various graphic organizers. (See Appendix B)
- examine the accomplishments of Gaels in public life and assess their leadership qualities and styles through brief biographical reports
- speculate, in journals or in class conversations, on the role gender plays in the acquisition of leadership positions and compare with positions in present day public life
- create a graphic organizer that highlights selected Gaels and their leadership skills in the various branches of public life
- present a biography on one leader using, for example, role play, slide show, sketch, cartoon, poem, or song
- individually or collaboratively, prepare a portfolio of articles dealing with public issues and people and, using a "carousel" strategy, discuss the lessons learned (See Appendix B.)
- research and record the foundation and history of St. Francis Xavier University, McGill University, Pinehill Divinity College, Atlantic School of Theology, or Pictou Academy as examples of significant institutions that serve Gaelic and global communities
- develop a dialogue script to dramatize the roles of Gaels in the establishment of a co-op, credit union, association, or a union organization

Resources/Notes for Teachers

- *Place Names of Nova Scotia*—Ferguson
- Artifacts
- Student and Family Collections
- Illustrations
- Folklore and story (oral)
- Maps (Scotland, Nova Scotia—early land grant maps)
- Tourist Guides
- Ship Lists
- Cemetery Records
- Newspapers (*Casket, AmBraighe, Shipping and Mining Gazette, The Sydney Post Record, Port Hood Greetings, Inverness News, Victoria-Inverness Bulletin and The Pictou Advocate)*
- Nova Scotia and local Museums such as the Highland Village
- Song collections and recordings (*Gaelic Songs in Nova Scotia* and *Beyond the Hebrides* and other local collections)
- Reid, W.S., ed. *The Scottish Tradition in Canada*

Students will be expected to demonstrate an understanding of the identity of the Gaels through a study of their history.

Suggestions for Assessment

- Students and teacher can collaboratively develop rubric(s) for the regimental study.
- Students could debate whether there should be a Highland regiment in our current regular army. This also could be done as a position paper.
- In a creative writing exercise, students could write
  - a letter from a young Gael in 1756 explaining why he is joining the Fraser Highlanders (British Army)
  - a diary entry of a disbanded/discharged Highland soldier in Quebec 1764
  - a letter home from a young soldier after Vimy Ridge, Ortona, or other key battle in which Highland regiments participated

Resources/Notes for Teachers

- Reid, W.S., ed. *Scottish Tradition in Canada*

Websites

- Department of National Defence
- National War Museum (Ottawa)
- Broadfoot, Barry. *Six War Years.*

Students will be expected to demonstrate an understanding of the identity of the Gaels through a study of their history.

Suggestions for Assessment

- Students and the teacher can collaboratively develop rubrics for the newspaper and biography activities.
- Students can create maps/charts/graphs to represent the results of the census activity.
- Students can create songs in the oral tradition to tell the story of the Gaels and Confederation.
- Students can research and write a position paper or debate the following
  - Why were the Scots/Gaels so influential at Confederation?
  - Did the "Auld Alliance" play a role in relations between Gael and Quebecois in this era?
  - Was education the key to the upward mobility of the Gaels in the 19th century?

Resources

- E-stat on-line
- Reid, W.S. *Scottish Tradition in Canada.*
- Hawkins, John. *The Life and Times of Angus L.*
- Web site on "Famous Five"

1. Stanley, G FG. The Scottish Military "Tradition", *Scottish Tradition in Canada.* W.S. Reid, ed., p. 138

2. Stanley, G FG. The Scottish Military "Tradition", *Scottish Tradition in Canada.* W.S. Reid, ed., p. 141

Module 4: Independent Study

Students will be expected to engage in specific research using the historical method and communicate the findings of their research effectively.

Suggestions for Assessment

Teachers can

- monitor student progress and success in meeting agreed upon time lines by examining and responding to student journals frequently
- provide critical feedback and suggestions to students who may be falling behind in their schedules. In some cases the study's goals may have to be modified as the project proceeds. The ability of students to deal with necessary changes could form part of the teacher's evaluation
- provide opportunities for students to engage in conversations with one another about the progress of their project work. If students are working together in groups, allow for time within the schedules for groups to reflect upon each person's progress in terms of their roles and responsibilities
- provide a rubric or construct one with students which will describe how projects will be evaluated. Teachers should use this rubric as a basis for negotiating expectations for project work with the student
- monitor student progress and provide feedback and/or appropriate directions at regular intervals
- prepare a variety of assessment materials for students who need to acquire specific skills or understandings throughout the process. Include reflective writing for those engaged in a research project as well as students preparing a creative work or performance

Students will be expected to engage in specific research using the historical method and communicate the findings of their research effectively. *(continued)*

Suggestions for Assessment

Teacher's Note: Through the term paper comes readily to mind when one talks of historical research, it is only one of many forms that the presentation of the results of historical research can take. It is important that the varying ways students learn be reflected in the opportunities for research and presentation.

Students can

- present their historical research in one of a variety of ways including, but not limited to
  - written presentations (e.g., a report, term paper, a documented position paper, annotated text, collection of folklore, stories, poetry, music, a book)
  - class oral presentation
  - audio/video presentation
  - visual arts display
  - an IT presentation
  - a demonstration
  - showcase for a museum or art gallery
  - a performance or public celebration
  - dramatic representation
  - creation of a document study using primary and secondary sources
  - combinations of the previous
- contribute insights and suggestions to peers and apply the insights and suggestions of peer and teachers to their own project development and presentation
- reflect on aspects of their project according to particular criteria identified, at the outset of the project
- through presentations, observe and assess techniques used to successfully engage the audience
- assess and offer suggestions for the selection of materials, presentations formats, and organization of their own presentations and those of peers

Teachers can

- review with students specific criteria for assessment of their presentation

Resources

Students will be expected to engage in specific research using the historical method and communicate the findings of their research effectively.

Suggestions for Assessment

- This reflection on history and historiography would take place towards the end of the course. Teachers can ask students to demonstrate the historical skills refined during the independent study by asking them to apply those skills to the course (curriculum resources and pedagogy) determine what perspectives, interpretations, are embedded in this study of history.
- The question for reflective writing on the opposite page could be used to create a rubric for self-assessment.

Module 5: Oral Tradition and Literature

The oral tradition is a basic element of Gaelic community life, a way of celebrating culture by story-telling through tales, folklore, superstitions, rhymes, expressions, proverbs, games, music, song, dance, visual and dramatic arts. Much has been collected, transcribed, and published, but the essence of Gaelic culture exists in live communication. The literature of the Gaels complements the oral tradition and provides a vehicle for more formal expression of feelings, thoughts, and experiences. Teachers and students have opportunities to research both areas of cultural expression and to share knowledge of historical and contemporary Gaelic communities in Nova Scotia and Canada.

Students will be expected to examine the role of oral tradition and literature in the expression of Gaelic culture.

Suggestions for Assessment

Teachers and students can

- formally present collected materials to class, other classes or community members through oral, transcribed, visual, computer or taped formats
- perform a selection from their collected materials
- present an organized folklore collection in one of a variety of formats
- host local tradition bearers in the classroom by sharing stories, songs and lore and record proceedings
- learn a song from the oral tradition in order to pass on the tradition to others
- show by telling, writing or role playing why a specific sample of folklore came from a particular time period
- illustrate their understanding of the oral tradition through a form of pictorial representation such as a cartoon or a story book
- create games of trivia, word puzzles or crosswords which introduce key terms of this unit
- examine and explain the role of oral tradition in the transmission of culture through dialogue, interview, reflective writings, oral or written presentations
- maintain a journal that records critical observations and reflections about the lives of the Gaels
- develop a set of visuals, a storybook to accompany a taped story from a Gaelic tradition bearer
- document or present the development of a category of song

Resources/Notes for Teachers

- *West Highland Tales,* JF Campbell
- local private collections
- *Carmina Gadelica*
- *Tales Until Dawn,* ed. J Shaw
- Cape Breton Magazine
- *Down North*
- *Gaelic Songs of Nova Scotia,* Creighton and MacLeod
- *Conversations with Tradition Bearers* (Video), St.Francis Xavier Celtic Department
- *Highland Settler,* Dunn (Chapter 4)
- Pre-recorded cassette tapes, CD's and videos:*North Shore Gaelic Singers, Gaelic Gold, Nollaig Chridheil, School of Scottish Studies Tapes* (see also list of resources)
- word puzzles and games created by students
- *N.S. Gael* (Video)
- Folkways recordings (Smithsonian)
- *Topic collection.* Topic records of traditional songs and music

Students will be expected to examine the role of oral tradition and literature in the expression of Gaelic culture.

Suggestions for Assessment

Students and teachers can

- using a graphic organizer to record results of brainstorming of contemporary customs from their own family and community experiences and identify those which may have their origin in Gaelic culture. (See examples in Appendix B)
- give examples of contemporary customs that have their origin in ancient Celtic festivals and rituals
- create by hand or through the use of computer graphics, an illustrated calendar which demonstrates an understanding of Gaelic festivals and their association with everyday life
- provide through visual art (such as painting, sculpture, collage, sketching, weaving, etc.) examples of folklore materials which illustrate the role of humour, superstition, and religion and their impact on daily life past and present
- prepare and perform a dramatic representation of some aspect of Gaelic ritual, custom, or folklore
- brainstorm criteria for critical viewing and reviewing of text, video, software, film, music, television and other materials. Have students consider such items as
  - date, location and author of source
  - intended audience
  - possible bias in terms of age, gender, class, ability, attitude, and belief
  - relevance and/or usefulness for particular area of research or interest

Resources/Notes for Teachers

- *Silver Bough* by Marion Mac Neil
- *Highland Folklore* by Ann Ross
- *Folksongs and Folklore of South Uist*
- *Bluenose Ghosts* by H. Creighton
- *Bluenose Magic* by H.Creighton
- *Down North*
- *Gaelic Songs in Nova Scotia*
- *Highland Settler*
- Conversations with Tradition (Video)
- Cape Breton's Magazine
- Selected issues of *Tocher* from the School of Scottish Studies

Dramatic representations may include but not be limited to

- role play
- mime
- performance and reader's theatre
- improvisation
- role and character development
- movement, music and voice
- script writing and responding to scripts

Students will be expected to demonstrate an understanding of the role of oral tradition and literature in the expression of Gaelic culture.

Suggestions for Assessment

Students will be expected to

- research and prepare a written, oral, video (docudrama) report on the degree of survival of Gaelic language in Nova Scotia
- create and perform a dramatic presentation that illustrates the demise of Gaelic language over the past century
- create a visual representation (cartoon, comic strip, story book) that highlights the importance of reviving the Gaelic language from the point of view of a Gaelic community elder
- debate issues relating to the loss of a culture's language and the causes and effects of such a process. Prepare an audio or videotape.
- create and perform a dance or movement piece depicting the changing fortunes of the Gaelic language
- prepare a newspaper report on the present status of Gaelic language in Nova Scotia that would be suitable for publication in a local newspaper
- perform a frequency analysis of the results of surveys of community members' recollections of Gaelic language use in schools including location of schools, specific time periods, teachers, religious affiliation, and place of origin

Resources/Notes for Teachers

- archival material highlighting Gaelic language issues in various museums, as well as St. Francis Xavier Celtic Studies Department and University College of Cape Breton
- *Highland Settler,* Dunn
- *The Gaels in Nova Scotia,* Video
- Beyond the Atlantic Roar, Campbell MacLean
- *Cape Breton's magazine*
- government census figures
- Nova Scotia Education Act
- Am Braighe
- *Songs Remembered in Exile*
- Newsletters of Gaelic organizations
- Nova Scotia Newspapers (on-line past and present)

Students will be expected to demonstrate an understanding of the identity of in the expression of Gaelic culture.

Suggestions for Assessment

Teachers and students can

- share results from surveys and record reflections in journal entries. Include observations, personal thoughts, ideas and further questions
- choose one aspect of technology (e.g., film production, theatre, art work, computer software) and debate its merits in the preservation of a language and culture
- create charts that display results of brainstorm on positive and negative aspects of specific technologies. Invite revisions and additions from other students
- write an article for submission to a local newspaper stressing the importance of technology in maintaining a language
- develop a promotional package, using a variety of media such as videotapes and audio tapes, dramatic story telling, brochures, books, or illustrated tourist maps, to promote Gaelic oral tradition and literature in Nova Scotia
- share results of the survey on attitudes with other class members through mime, role play, or other dramatic presentations
- compare and evaluate Gaelic Web sites regarding their impact on language, culture, and tradition and prepare a display. (Teacher to ensure safe sites for exploration.) Teacher to ensure safe sites for exploration.

Resources/Notes for Teachers

- *Gaelic Songs in Nova Scotia,* Creighton and MacLeod
- *Highland settler,* Dunn
- *Beyond the Hebrides,* Ferguson
- *Oatmeal and the Catechism,* Bennet, Margaret
- *The Last Stronghold,* Bennet, Margaret
- local and other composed songs/poems dealing with topics for example the arrival of the radio in the community
- newspapers from the past and present
- Gaelic cartoons, visuals, slides, photos, and documentaries
- Gaelic Web sites

Students will be expected to demonstrate an understanding of the role of oral tradition and literature in the expression of Gaelic culture.

Suggestions for Assessment

Students can

- summarize the role education plays in the advancement and creation of Gaelic literature in both Canada and Scotland using for example, a graphic for classroom presentation
- illustrate themes common in Gaelic literature from a particular time period through sketching, painting, sculpture, dance, or drama
- prepare a visual display of themes common to both Scottish Gaelic literature and Canadian Gaelic literature through, for example and collage or photo montage
- create, perform, and record a song/poem in Gaelic or about Gaelic
- use Corel Presentations or a similar program to create a slide show illustrating one song/poem common to both Nova Scotia and Scotland such as "Mo Rùn Geal Dileas" or "Seinn O Ho Ro Seinn", "Feàr à Bhata"
- present, though a written, oral or visual presentation, examine the life and work of one Nova Scotian Gaelic poet or songwriter, including, for example, a photographic display of the artist's home/community or a discussion of themes present in the songs/poetry

Resources/Notes for Teachers

- *The Emigrant Experience,* MacDonell
- *Beyond the Hebrides,*Ferguson
- *Hebridean Folksongs,* Collinson
- *Songs Remembered in Exile,* Campbell, J.L.
- *Highland Settler,* Dunn, Charles
- Library Reference *Mac Lean-Sinclair Collection*
- collections of local poetry, prose and song
- writings of Jonathon Mac Kinnon
- translations from Gaelic to English
- Cape Breton's Magazine
- Mac Talla
- Am Braighe
- works by CIN MacLeod
- CDs by Mary and Rita Rankin, The Rankin Family, B and R Heritage, Mary Jane Lamond and others

Students will be expected to demonstrate an understanding of the role of oral tradition and literature in the expression of Gaelic culture.

Suggestions for Assessment

- demonstrate through performance one area in which variation of expression occurs
- develop an illustrated map based on results of a survey of community variations in cultural expression such as
  - Antigonish - Highland Games
  - Christmas Island - *Feis* (festival)
  - Johnstown - milling
  - Mabou - fiddling
- on blank maps of Scotland, Canada, and Nova Scotia, use colour codes to show settlement patterns of immigrants in the "old country" and the new
- present summarized, graphed findings of geographic patterns in province wide cultural events (e.g., a bar graph illustrating square dances, milling frolics in specific areas)
- record a performance at a local cultural event, providing voice-over commentary and follow up with interviews of performers

Resources/Notes for Teachers

- *History of Christmas Island* A.J. Mac Kenzie
- *Gaelic Songs in N.S.* Creighton, Mac Leod
- *Beyond the Hebrides* Ferguson
- *Cape Breton Ceilidh & The Cape Breton Fiddler* Mac Gillivray, A.
- Mac Donald, M.J.Video on Step-dancing
- *The Last Stronghold, Oatmeal and the Catechism* Bennet, Margaret
- *Am Braighc*
- *Celtic Heritage*
- promotional materials by Tourism Department
- Programs of events held by organizations in Nova Scotia and elsewhere in Canada e.g. Nova Scotia Gaelic Mod , Vancouver Gaelic Mod, Antigonish Highland Games, Maxville Highland Games, Glengarry Co. Ontario

Module 6: Gaelic Arts

The arts speak to the soul of the Gaelic culture. Teachers and students will have many options in developing their understandings of the richness of the arts through critical examination, expression, and reflection. Personal experiences and preferences of students and teachers will, in part, determine the paths which learning will take. Natural connections exist among the arts offering numerous possibilities to weave all or several of the art forms into a formal production to celebrate Gaelic cultural life.

Students will be expected to explore and express thoughts, experiences, and feelings through Gaelic arts.

Suggestions for Assessment

Across the arts, students can

- portray prior knowledge, experiences, and personal connections with Gaelic arts and culture in a classroom chart using information gathered from questionnaires, surveys, interest tallies, community investigation or brainstorming activities
- compile reports, following research of archival materials/articles on early Gaelic artists, musicians, dancers, writers, storytellers and singers
- develop multi-pocketed portfolios containing samples of writing, notes, sketches, designs, scripts, research articles, photos and other artifacts for studies in each of the arts areas, noting the interconnectedness among the arts
- analyse videos of past and present day Gaelic-based performers discussing changes, innovations, and critical issues that emerge and record observations, comments, and questions for further dicscussion
- engage in interactive writing journals, with teachers giving feedback, posing questions, comments, suggestions, ideas for debate
- model and share particular strengths in any area of Gaelic arts, for example, dance, music, art work, poetry, song, and storytelling
- present a class version of the community arts profile in a public venue such as a local library, museum, or hall
- develop a record of interviews through photographs, video tapes, posters, and newspapers clippings
- develop individual or class collections related to the arts

Resources/Notes for Teachers

Arts activities lend themselves naturally to interweaving, combining, and connecting.

In visual arts, for example,

- research early profiles of Gaelic communities for information on weaving, milling, rugmaking, or toy and tool making

Dramatic representations may include

- improvisation
- role and character development
- movement and voice
- script writing and responding to scripts
- consulting and working with storytellers

In dance, for example,

- see Appendix C for audio and video music/dance resources
- invite local dancers to demonstrate and share technique

In music, for example,

- refer to and select from listings of specific music (instrumental and vocal)
- involve local musicians in teaching about different styles of performance

Students will be expected to explore and express thoughts, experiences, and feelings through Gaelic arts.

Suggestions for Assessment

Students will bring a range of interests and skills to their engagement in art making, dramatization, or performance of music, dance, or song. A fair, balanced, and collaborative profile of the student that reflects a broad range of assessment strategies must be maintained.

Across the arts activities, teachers and students can

- engage in discussion, inquiry, and reflection during all phases of planning, preparation, performance, demonstration and reflective follow-up. (See information on various discussion techniques in Appendix G)
- record engagement, attitudes, and understanding during all phases of the process through interactive discussion in journals, develop criteria/rubrics collaboratively (See Appendix H.)
- assess, through checklists and anecdotal notes, students' commitment to working collaboratively
- present, in the area of dance, for example, fiddle music for several types of dance (strathspey, jig, reel) and have students identify the step and, if appropriate, demonstrate it
- maintain in a Gaelic arts portfolio, samples of "works in progress", interview transcripts, audio/video tapes, notes, artifacts, and photos
- develop and present school wide, student produced performance (live or videotaped) that incorporates Gaelic dance, art, drama, and music
- engage in reflective writing on aspects of performance such as planning, choreography, costume, and presentation
- work together to develop an assessment scale to critique a production or performance

Resources/Notes for Teachers

Teachers will need a wide selection of books, newspapers, magazines, photographs, posters, post cards, audio and video tapes and access to the Internet for all sections of this module.

For a complete list of resources, see Appendix C.

Visual Arts
- various books on clan crests and tartans
- paintings, photographs depicting aspects of Gaelic life

Drama
- *Folktales of the Highlands*, T. Nelson and Sons
- *Tales Until Dawn, World of a Cape Breton Storyteller*, J. Shaw
- *Bluenose Magic*, H. Creighton
- Cape Breton Ceilidh

Music
- *Songs Remembered in Exile* ,J. Campbell
- *Gaelic Songs in Nova Scotia*, H. Creighton and Calum MacLeod
- *Traditional Celtic Violin Music of Cape Breton* K. Dunlay and D. Greenberg
- *Gathering of the Clans and Cape Breton Collection of Bagpipe Music*, Barry Shears

Dance
- videos (listed in Appendix C)
- local dance performances, dance demonstrations, Highland Games (field trip to a dance)

Students will be expected to explore and express thoughts, experiences, and feelings through Gaelic arts.

Suggestions for Assessment

Students can

- use a variety of representations to create art, music, song, drama, and dance. Students might, for example,
  - develop a design for a personal tartan, insignia, or symbol based on their cultural roots and personal beliefs
  - profile a family or community musician, singer, storyteller, or craftsperson whose art is strongly influenced by history
  - report on the role of gender in cultural expression, for example, the issue of women playing the fiddle or the issue of men singing in milling frolics
- schedule frequent opportunities for group conversation and reflection, encouraging sensitivity to and respect for varied interpretations, perceptions and attitudes, thus helping students to revise, refine, and assess
- maintain portfolios regularly adding research notes, artifacts, charts, writing, photos, resources, collections, reports, and other information

Resources/Notes for Teachers

In assessing research results, look for evidence of

- accuracy of detail
- a variety of sources
- sensitivity to cultural, historical, social issues
- personal reflection, perception and self assessment

Encourage students and their families to collect, and share, posters, music tapes and CDs, old calendars, post cards, tartans, family clan information, texts, newspapers, magazines, family folklore, videos, and artifacts.

Students will be expected to explore and express thoughts, experiences, and feelings through Gaelic arts.

Suggestions for Assessment

Students can

- develop a production schedule for a performance with goals, roles and responsibilities for students and teacher; identify resources and materials needed. Chart progress throughout the process.
- assign responsibility for the design of invitations, programs, or guest book
- chart the similarities and differences amongst various tunes
- develop presentations using a media appropriate to a variety of audiences including peers, family, community, school board representatives, elementary and junior high school students and record results for follow up discussion, reflection, and self assessment
- maintain a portfolio, including such items as transcripts of interviews, scripts for dramatic presentations, reflective writing, e-mail messages from linked classes, samples of early architectural designs, tapes, and programs

Resources/Notes for Teachers

- *Bluenose Ghosts*, H. Creighton
- *Tocher #42* (and other issues)
- *Cape Breton's Magazine*
- *Am Braighe*
- *Tales Until Dawn*, Shaw
- *Traditional Celtic Music of Cape Breton*, The Dungreen Collection
- *Gaelic Songs in Nova Scotia,* Creighton and MacLeod
- *Songs Remembered in Exile,* Campbell

Sources for early architectural design might include

- texts
- old post cards, photographs
- magazines and newspapers
- archival materials
- Web links on early history and life style

Collections of recordings and videos are listed in Appendix C.

Students will be expected to explore and express thoughts, experiences, and feelings through Gaelic arts.

Suggestions for Assessment

Teachers and students can

- record brainstorm ideas on charts that will be updated as the class progresses
- use diagrams, charts, or computer generated materials to illustrate the contrast between the role of music in early Gaelic communities and its more career-oriented role in present times
- demonstrate for others particular styles from early Gaelic performers
- create and present a profile of a modern Celtic group using video/audio/computer clips as well as a documentation of the band's history and current tour schedules. Include reviews, articles, photos, and quotes. Respond to the presentation(s) using previously designed criteria for assessment
- present a recorded compilation of various forms of music (past and/or present) representing diverse world cultures and note common themes, rhythms, and instrumentation. For example, compare Francophone folk fiddle music or step dance music/steps with that of the Gaelic tradition
- speculate about the future of Celtic music by interviewing personnel from local production companies or by reading current reviews in newspapers and magazines. Create an illustrated time line into the future

Resources/Notes for Teachers

Look for Celtic influences in contemporary recordings, particularly elements of rhythm and instrumentation.

See Appendix C for recommended music well as the following artists, and titles for example,

- *A Tribute to the North Shore Gaelic Singers,* archival recordings
- *Tir Mo Ghraidh,* NS Gaelic tradition
- *Or Cheap Breatuinn,* rare songs from Cape Breton culture
- Buddy MacMaster
- Mary Jane Lamond
- *Lantern Burn and Home,* Rita and Mary Rankin
- *Traditional Album,* Barra MacNeils
- *The Pipes are Calling,* traditional piping
- *A Chordin to the Tunes,* Tracey Dares
- *Carrying on the Traditions,* Jackie Dunn
- *One Step at a Time,* Mary Janet MacDonald
- Natalie McMaster
- The Rankins
- Ashley MacIsaac

See also videos of current Celtic style bands and musicians as well as recordings of, for example, fiddle or pipe players from various cultural groups for means of comparison

Contexts for Learning and Teaching

Principles of Learning

The public school program is based on principles of learning that teachers and administrators should use as the basis of the experiences they plan for their students. These principles include the following:

1. **Learning is a process of actively constructing knowledge.**

   Therefore, teachers and administrators have a responsibility to

   - create environments and plan experiences that foster inquiry, questioning, predicting, exploring, collecting, educational play, and communicating
   - engage learners in experiences that encourage their personal construction of knowledge, for example, hands-on, minds-on science and math; drama; creative movement; artistic representation; writing and talking to learn
   - provide learners with experiences that actively involve them and are personally meaningful

2. **Students construct knowledge and make it meaningful in terms of their prior knowledge and experiences.**

   Therefore, teachers and administrators have a responsibility to

   - find out what students already know and can do
   - create learning environments and plan experiences that build on learners' prior knowledge
   - ensure that learners are able to see themselves reflected in the learning materials used in the school
   - recognize, value, and use the great diversity of experiences and information students bring to school
   - provide learning opportunities that respect and support students' racial, cultural, and social identity
   - ensure that students are invited or challenged to build on prior knowledge, integrating new understandings with existing understandings

3. **Learning is enhanced when it takes place in a social and collaborative environment.**

   Therefore, teachers and administrators have a responsibility to

   - ensure that talk, group work, and collaborative ventures are central to class activities

- structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. **Reflection is an integral part of learning.**

   Therefore, teachers and administrators have a responsibility to

   - challenge their beliefs and practices based on continuous reflection
   - reflect on their own learning processes and experiences
   - encourage students to reflect on their learning processes and experiences
   - encourage students to acknowledge and articulate their learnings
   - help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

A Variety of Learning Styles and Needs

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of and models for learning. Howard Gardner, for example, identifies eight broad frames of mind or intelligences: linguistic, logical/mathematical, visual/spatial, body/kinesthetic, musical, interpersonal, intra personal, and naturalistic. For more information, see Appendix L: Learning Styles. Gardner believes that each learner has a unique combination of strengths and weaknesses in these eight areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information the student is dealing with, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and as teachers in various contexts, teachers can

person's contribution, and identifying learners' strengths and needs for future conferences on an individual basis.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in triads, in pairs, or individually, teachers should

- encourage comments from all students during whole class discussion, demonstrating confidence in and respect for their ideas
- guide students to direct questions evenly to members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial or cultural experiences
- encourage questions, probing but never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes
- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Engaging All Students

A supportive environment is important for all learners and is especially important in encouraging disengaged or underachieving learners.

Gaelic Studies 11 provides new opportunities to engage students who lack confidence in themselves as learners, who have a potential that has not been realized, or whose learning has been interrupted, for example refugees. These students may need substantial support in gaining essential knowledge and skills and in interacting with others.

Students need to engage fully in learning experiences that

- are perceived as authentic and worthwhile
- build on their prior knowledge
- allow them to construct meaning in their own way, at their own pace
- link learning to understanding and affirming their own experiences
- encourage them to experience ownership and control of their learning
- feature frequent feedback and encouragement
- include opportunities for teachers and others to request and receive clarification and elaboration
- are not threatening or intimidating
- focus on successes rather than failures
- are organized into clear, structured segments

- an awareness of potential safety hazards at school and in the workplace
- a knowledge of safety procedures and safe work habits
- a knowledge of emergency procedures
- the ability to design and maintain safe work areas

Learning Beyond the Classroom

Community based education provides opportunities for students to apply and extend the skills, knowledge, and concepts introduced in the Gaelic Studies 11 Classroom. Each module includes opportunities for teachers and students to extend learning well beyond the classroom.

The links among the classroom and community environment can be made through a range of learning experiences, including field trips, and guest speakers, story tellers, musicians and dancers.

Community Links and Partnerships

When schools build links and partnerships with their communities, the benefits to students, community partners, organizations, and businesses are substantial. The extension of the classroom allows for a wider range of experiences for students and creates opportunities for community members to participate in the learning experiences of its young citizens.

Organizations, events, and career people provide useful linkages to the classroom They might include

- Gaelic historians, guest speakers, musicians, dancers, story tellers
- field trips to sites that reflect, preserve and promote Gaelic culture and language
- regional, provincial, or national arts events
- festivals, fairs, dances, concerts, events celebrating Gaelic heritage
- student-organized/sponsored events
  interclass or twinning projects
- parent and community nights in schools

Meeting the Needs of All Students

Multi disciplinary courses require inclusive classrooms, where a wide variety of learning experiences ensure that all learners have equitable opportunities to reach their potential.

In designing learning experiences for students, teachers must allow for the learning needs, preferences, and strengths of individuals, and consider the experiences, interests, and values which they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community

- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expands and enriches the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world. When learning experiences are structured to allow for a variety of perspectives, students from different social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising from the differences in their perspectives and understand how cultural and social diversity enrich their lives and their culture.

The curriculum outcomes designed for multidisciplinary courses provide a framework for a range of learning experiences for all students.

Teachers must adapt learning contexts, including environment, strategies for learning and strategies for assessment, to provide support and challenge for all students, using learning outcomes in a flexible way to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan is developed. For more detailed information, see *The Special Education Policy Manual (1996)*, Policy 2.6

A range of learning experiences, teaching and learning strategies, motivation, resources, and environments provide expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in this guide provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways that students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually or with learning partners.

Because technologies are constantly and rapidly evolving, it is important that teachers make careful decisions about applications, always in relation to the extent to which technology applications help students to achieve the curriculum outcomes.

Technology can support learning for the following specific purposes.

Inquiry

Theory Building: Students can develop ideas, plan projects; track the results of growth in their understanding, develop dynamic, detailed outlines; and develop models to test their understanding using software and hardware for modelling, simulation, representation, integration, and planning.

Data Access: Students can search for and access documents, multimedia events, simulations, and conversations through hypertext/hypermedia software; digital, CD-ROM, and Internet libraries, and databases.

Data Collection: Students can create, obtain, and organize information in a range of forms, using sensing, scanning, image and sound recording and editing technology, databases, spreadsheets, survey software, and Internet search software.

Communication

Media Communication: Students can create, edit, and publish, present, or post documents, presentations, multi-media events, Web pages, simulations, models, and interactive learning programs, using word processing, publishing, presentation, Web page development, and hypertext software.

Interaction/Collaboration: Students can share information, ideas, interests, concerns, and questions with others through e-mail; Internet audio, video, and print conferences; information servers; Internet news groups and listservs; and student-created hypertext environments.

Teaching and Learning: Students can acquire, refine and communicate ideas, information, and skills using tutoring systems and software, instructional simulations, drill and practice software, and telementoring systems.

Expression

Students can shape the creative expression of their ideas, feelings, insights, and understandings using graphic software, music making, composing, editing and synthesizing technology; interactive video and hyper media, animation software; multimedia composing technology; sound and light control systems and software; and video and audio recording and editing technology.

Assessing and Evaluating Student Learning

Assessment is the systematic process of gathering information on student learning.

Evaluation is the process of analysing, reflecting upon, and summarizing assessment information, and making judgements or decisions based upon the information gathered.

The Principles of Assessment and Evaluation articulated in the document *Public School Programs* should be used as the basis of assessment and evaluation, policies, procedures, and practices.

Using a Variety of Assessment Strategies

When teachers make decisions about what learning to assess and evaluate, how to assess and evaluate, and how to communicate the results, they send clear messages to students and others about what learning they value; for example, teachers can communicate that they value risk taking or lateral thinking by including these elements in determining marks.

Assessment involves the use of a variety of methods to gather information about a wide range of student learning and to develop a valid and reliable snapshot of what students know and are able to do that is clear, comprehensive, and balanced. The assessment process provides information about each student's progress toward achievement of learning outcomes that teachers can use to assign marks, to initiate conversations with students, or to make decisions in planning subsequent learning experiences.

Teachers align assessment and evaluation practices with student-centred learning practices when they

- design assessment and evaluation tasks that help students make judgements about their own learning and performance
- provide assessment and evaluation tasks that allow for a variety of learning styles and preferences
- individualize assessment and evaluation tasks to accommodate specific learning needs
- work with students to describe and clarify what will be assessed and evaluated and how it will be assessed and evaluated
- provide students with regular, specific, frequent, and consistent feedback on their learning

As lifelong learners, students assess their own progress, rather than relying on external measures, for example marks, to tell them how well they are doing. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking What does the teacher want? students need to ask questions such as What have I learned? What can I do now that I couldn't do before? What do I need to learn next?

Effective assessment practices provide opportunities for students to

- reflect on their progress toward achievement of learning outcomes
- assess and evaluate their learning
- set goals for future learning

Diverse Learning Styles and Needs

Teachers should develop assessment practices which affirm and accommodate students' cultural and linguistic diversity. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but in a social and cultural context as well.

Assessment practices must be fair, equitable, and without bias, providing a range of opportunities for students to demonstrate their learning.

Teachers should be flexible in evaluating the learning success of students, and seek diverse ways for students to demonstrate their personal best. In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own way, using media which accommodate their needs, and at their own pace.

Portfolios

A major feature of assessment and evaluation in Gaelic Studies 11 is the use of portfolios. A portfolio is a purposeful selection of a student's work that tells the story of the student's efforts, progress, and achievement.

Portfolios engage students in the assessment process and allow them to participate in the evaluation of their learning. Portfolios are most effective when they provide opportunities for students to reflect on and make decisions about their learning. The students and teacher should collaborate to make decisions about the contents of the portfolio and to develop the criteria for evaluating the portfolio. Portfolios should include the guidelines for selection

- the criteria for judging merit
- evidence of student reflection

solving problems; or gathering, evaluating, and synthesizing information.

Traditional tests and examinations may present a number of problems in scheduling and resource allocation. Process-based tests and examinations may be undertaken in steps during several class periods over a number of days. Students have opportunities to revise, reflect on, and extend their knowledge and understanding. Teachers have opportunities to develop comprehensive assessments, to monitor and evaluate learning at multiple points in a process, and to use time flexibly.

Certification

In some courses, students will need to prepare to demonstrate their learning through entrance tests and examinations, or to obtain or upgrade a certification. Replicating this type of assessment in the classroom can help students prepare for the conditions and assessment formats they may encounter in workplace and post-secondary situations.

To make this kind of assessment an effective learning experience, teachers should define a specific context and purpose, for example, the operation of a device, the identification of materials labels, or the demonstration of a technique or procedure.

Effective Assessment and Evaluation Practices

Effective assessment improves the quality of learning and teaching. It can help students to become more reflective and to have control of their own learning, and it can help teachers to monitor and focus their instructional programs.

Assessment and evaluation of student learning should accommodate the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the full range of learning outcomes towards which students have been working during the reporting period, be proportionate to the learning experiences related to each outcome, and focus on patterns of achievement as well as specific achievement.

In reflecting on the effectiveness of their assessment program, teachers should consider the extent to which their practices

- are fair in terms of the student's background or circumstances
- are integrated with learning
- provide opportunities for authentic learning
- focus on what students can do rather than on what they cannot do
- provide students with relevant, supportive feedback that helps them to shape their learning
- describe students' progress toward learning outcomes
- help them to make decisions about revising, supporting, or extending learning experiences

Appendices

Appendix A: Literacy and Gaelic Studies 11

Students can best become literate in any given subject area if reading, writing, talking, and viewing, along with other ways of representing, are an integral part of content learning. History is a subject that allows for each of these communication dimensions to be integrated on an ongoing basis in our constructivist history classrooms. None of these modes of learning should be an add-on to an already busy classroom environment, but rather "the way" teachers facilitate and monitor learning. Talking-, reading-, writing-, and viewing- to learn activities, are ways to maximize the learning of History content and to instil in students, a desire to learn, as well as develop tools for learning independently. In this sense, the development of literacy is not a "bag of tricks" but a conscious, structured effort on the part of the teacher to immerse students in a thinking climate, where students can practice and refine the skills of communication.

History, like all content areas, has its own vocabulary and vocabulary knowledge is a critical factor in reading comprehension. The vocabulary density of history reading material can be a major cause of poor comprehension in the subject. Thus, what can the History teacher do to promote vocabulary acquisition so that students can learn more effectively?

First of all, the teacher can generate excitement about words by utilizing strategies such as a word wall, where a section of the classroom might be dedicated to a particular topic or theme and key words and concepts are placed there by students as they encounter them in their readings, discussions, research. Teachers also may place words on this wall, as appropriate, to highlight key elements of a topic. In this way, the module on "Roots" could enthusiastically generate a wall of words from students and teacher that traces the evolution of student understandings of this concept. Further exploration could lead to students, grouping words into concept webs (where ideas are linked), and graphic organizers created to extend thinking. Moreover, writing assignments can be given where students write about the link between selected words on the wall and the module being explored. Such instruction, activates student prior knowledge and ownership of material under study.

Having students select words from their reading and research, which can be shared with the class, can also increase student excitement about words and language and increase depth and breadth of student vocabulary. (Ruddell, Shearer, 2002). This Vocabulary Self Collection Strategy (VSS), focuses on words that students want to know, that are important to them, and about which they have expressed interest and curiosity. Other motivational strategies include, word of the day and word of the week, where students can have fun with words and increase their vocabularies.

Additional instructional approaches that may help to motivate students and connect them to a topic include, brainstorming, K-W-L, and anticipation guides. Students are presented with statements related to what they are about to read, in order to activate prior knowledge and anticipate and predict what an article or book is all about. In this way, reading is more likely to be meaningful, through an active thinking process, rather than the passive decoding of words.

The application of reading as a tool to learn subject matter doesn`t occur automatically and a strategy that helps to bridge this gap is "Scintillating Sentences and Quizzical Quotes" (Stephen and Brown, 2000). Upon assigning a reading, the teacher asks each student to identify and share a "Scintillating Sentence", which is one that the student thinks represents a significant idea or key point and to identify one "Quizzical Quote", which is a sentence that the student may not quite understand and for which clarification may be required. These quotes can be written on paper strips and placed around the room, where they become the focal point for discussion, led by the student who brought forth the sentence(s). These sentences can also be the focal

Gaelic Studies 11 will include many opportunities for research and reading of internet site information. Student technological literacy will be a requirement as teachers provide opportunities and experiences for students to determine the validity of both internet sites and information contained on them. Questions as to the site`s accuracy, authority, objectivity, currency and coverage need to be part of the students repetoire of skills.

Teachers are encouraged to use these ideas as a springboard to continue to develop their own literacy strategies to meet the needs of all learners to advance the goal of becoming lifelong, independent learners.

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Appendix B: Examples of Instructional Strategies and Approaches

Teachers recognize that an effective learning environment is one in which students interact with each other co-operatively, construct meaning, and confirm understanding through conversation. A learning environment is dynamic. It is one in which teachers guide students in searching for meaning, acknowledging and valuing uncertainty, and assuming a large measure of responsibility for their own learning. Particular strategies have been developed that foster such a climate. Brief descriptions of a number of these follow.

Group Discussion

Turn to Your Partner and . . . (TTYPA)

This strategy is used frequently in interactive classrooms. As a concept or idea is presented to the class, students are asked to turn to a partner and talk about it. Students explore personal connections to the topic under discussion. By articulating ideas to each other, students enhance their learning. These short interactions are followed by a transition to a small group or full-group discussion.

Think/Pair/Share

In the think/pair/share design of co-operative interaction, a teacher's question is deliberately followed by three to ten seconds of silence, called "wait time" by its original researcher, Mary Budd Rowe. After giving students sufficient wait time to think through a question and make some personal connections, the teacher asks the members of the pairs to share their thinking with each other. As students begin to share their ideas, each partner can benefit from the other's perspective. Partners retrace their words, searching for examples and clarifying their thinking. The teacher may ask the partners to synthesize their ideas into one.

Triads: Observer Feedback

In this strategy, partner work is complemented by a third role, that of an observer. While partners engage in the learning task, the observer outside the interaction records observable behaviours and later provides feedback to the pair of them.

Triads: Three-Step Interview

Students work in triads' each group member assumes, in turn, one of three different roles: interviewer, interviewee, or recorder. Usually, the teacher provides a number of open-ended interview questions and a form for recording responses. Though the initial questions are pre-established, interviewers are encouraged to use their own questions to prompt and probe.

Triads: Carousel Activity

In this activity, students have the opportunity to develop a collective knowledge base and respond to one another's ideas and opinions. Open-ended questions are written on pieces of chart paper. The

to ensure that individual students in the circle speak in turn and that other students listen carefully. Often a decorated talking stick or South American rain stick is helpful in focussing both speakers and listeners.

Brainstorming Webs

These webs foster individual and/or group creativity. They allow students to draw on their personal knowledge and explore their own understanding. For example, in the Roots module, students working in triads may brainstorm their ideas about reasons for emigration of a people. In the Arts module, students working independently may create a mind map of the concept of culture as conveyed through the arts. (See Visual Tools for Constructing Knowledge, pp. 35-50)

Graphic Organizers

Several visual tools can help students and teachers construct knowledge, organize information, and communicate their learning to others. Brainstorming webs, task-specific organizers, and thinking-process maps are three such techniques. Students in Gaelic Studies 11 use a variety of graphic organizers throughout the course. Although these visual tools are useful for all students, they are particularly meaningful to those with visual learning strengths.

Task-Specific Organizers

These organizers foster specific content learning. They assist students in drawing information from various source materials, in constructing categories, and in recognizing relationships among ideas and concepts. Task-specific organizers are particularly well-suited to group work. They are well defined by a task, graphically consistent, and easily shared among students with varying abilities. For example, in the Oral Tradition and Literature module, students may complete a graphic organizer to illustrate contemporary family customs or celebrations that may have had their origin in early Gaelic communities. In the Arts module, students may use a Venn diagram to compare and contrast the fiddle music of contemporary and traditional artists. (See Visual Tools for Constructing Knowledge pp. 51-70)

Thinking-Process Maps

Thinking-process maps foster cognitive development and critical thinking. They extend students' thinking and encourage the transfer of skills and knowledge into new areas. For example, in the Settlement module, students may interpret researched statistical data by illustrating patterns and forces of change in economies. In the Oral Tradition and Literature module, students may identify, on a spectrum, the impact of technological change on the transmission of Gaelic folklore. (See Visual Tools for Constructing Knowledge, pp. 71-94)

about emigrants to the New World, students are asked to work in pairs–one in role as a settler and the other as someone who is left behind. They are asked to improvise the most difficult goodbye on their separation.

Visual Arts, Dance, and Music

Many students have strengths in art, dance, and music that can enhance learning in any subject area. These students can be encouraged to share their expertise and invited to express their understandings through these media. The soul of Gaelic culture is reflected in its music, art, dance, and language, and many suggestions appear throughout the modules that incorporate the arts as a means of teaching, learning, and assessment.

Portfolios

A portfolio is a selection of work samples and other items that demonstrate students' interests, talents, skills, and achievements. The purpose of a portfolio is to show others—teachers, counsellors, parents, peers, possible employers—what students have learned, accomplished, and/or produced. Students should frequently update their portfolios, and reflect on their progress and growth.

Portfolios at the high school level can be used to display and summarize a range of achievements and can serve to help students

- identify and acknowledge personal growth and achievement
- demonstrate their achievements to families and others
- apply to post-secondary institutions
- apply for scholarships and bursaries
- obtain a volunteer position
- make decisions concerning career path choices

Reflective writing is a key component of portfolios.

Creating Portfolios

There are a range of options for students and educators in the creation and use of portfolios. There are however, four basic types of portfolios:

Student Portfolios demonstrate the skills, accomplishments and achievements of a student's academic career over a specific time period. The portfolio can represent one area of study or it can encompass a broad range of disciplines. Students are often encouraged to include materials that represent accomplishments and interests outside of the classroom.

Project Portfolios are designed to outline the steps or progress of a specific project or independent study. Students are required to record and comment on the process and outcome of their efforts.

Debate

A debate is a formal discussion that begins with a statement of one point of view on a particular issue. Participation in debates allows students to explore different points of view and to respond critically to a range of issues.

Three standard forms of formal debate are:

- Cross examination—modelled after courtroom procedures; debaters question or cross-examine their opponents
- Oxford—the most basic form where two teams of two to three members each debate the resolution point by point; emphasis is placed on the debating skills of each team.
- Parliamentary—modelled after Westminster parliamentary procedure; after the prime minister and the leader of the opposition have spoken, then members of the government and the loyal opposition take turns debating various points of the bill before the House.

Choose an interesting, two-sided topic that is relevant to the interests and abilities of your students. Avoid broad or complicated questions or propositions that can never be proved or disproved.

Field Study

Field studies provide the opportunity for students to gain a "first-hand" impression of a Gaelic cultural experience, event, or site. The local community often provides an excellent forum for students to investigate a range of cultural experiences. Field studies can be teacher-directed, student-directed, or expert-led experiences. Examples of field studies are

- a walking tour of a local historic area
- a field trip to a Gaelic museum, attraction, celebration, site, such as the Highland Village, Iona
- a travel experience which focusses on a particular Gaelic experience such as a milling frolic or a local dance
- a project that includes data gathering, observation, and analysis such as the interviewing of senior Gaelic speakers

Interviewing

The process of preparing and participating in an interview provides a range of learning opportunities and experiences for students to explore and develop their reading, writing, speaking, listening, and critical thinking skills. Interviews help students gain a better understanding of concepts developed in the classroom setting as well as helping them to build important links between themselves, their community, and their school.

- Topics or questions are identified for further inquiry. These often arise from the discussion that surrounds a purposeful activity. Students and teachers decide on a general area of interest that requires further investigation and information. The topic or area of focus is then clarified or narrowed to make it more manageable and personal for students.
- Questions are developed and students use individual or group methods to guide information processing. As they begin to ask questions, students also develop a growing sense of ownership of their idea or research focus.
- Sources of information that could be used by the students are considered.
- Methods of recording data, information, or notes are demonstrated or reviewed; strategies for keeping track of the materials they used are introduced.

Students assess appropriate learning resources (print, non-print, information technology, human, community). The actual resource is located, and the information is found within the resource. Students will need to learn and practise several important skills:

- search (with direction) a card catalogue, electronic catalogue, the World Wide Web to identify potential information resources such as books, journals, newspapers, videos, audios, databases, or other media
- locate resources (e.g., community, text, magazines, artifacts from home, World Wide Web sites) and determine appropriate ways of gaining access to them
- select appropriate resources in a range of media
- use organizational tools and features within a resource (e.g., table of contents, index, glossary, captions, menu prompts, knowledge tree for searching electronically, VCR counter to identify video clips for specific relevance)
- skim, scan, view, and listen to information to determine the point of view or perspective from which the content is organized/told
- determine whether the content is relevant to the research question
- determine whether the information can be effectively shaped and communicated in the medium the student will use to complete the project

Teachers should help students realize that fewer appropriate resources are better than a multitude of inappropriate resources.

Students continue to evaluate the information they find to determine if it will be useful in answering their questions. Students will practise reading, viewing, and listening skills:

Teachers and library professionals can help students with evaluation by

- providing time and encouragement for reflection and metacognition to occur (e.g., What did we/you learn about gathering information?)
- creating a climate of trust for self-assessment and per assessment of process, creation, or performance. (Students tend to be realistic and have high expectations for their own work.)
- asking questions, making observations, and guiding discussions throughout the process
- conferencing
- monitoring student progress (e.g., demonstrated ability to organize notes)

Appendix C: Text, Music, Video Resources

Classroom Kit (K)

Texts

- *Tales until Dawn - The World of a Cape Breton Gaelic Storyteller,* translated and edited by John Shaw, McGill-Queen's University Press, Kingston and Montreal. ISBN: 0 7735 0559 8 (Gaelic and English)
- *Gaelic Songs in Nova Scotia,* Helen Creighton and Calum McLeod, National Museums of Canada. ISBN: 0 660 00144 6
- *Traditional Celtic Violin Music of Cape Breton,* Kate Dunlay and David Greenburg, DunGreen Music, Mississauga, Ontario. ISBN: 0 968 0802 00
- *Songs Remembered in Exile,* John L. Campbell, Aberdeen University Press. ISBN 008 037977X
- *Everyday Gaelic,* Morag MacNeil Gaelic Books Council, Glasgow, Scotland, Gairm Publications, Vol 61. ISBN 901771 47 3
- *Highland Settler - A Portrait of the Scottish Gael in Cape Breton and Eastern Nova Scotia,* Charles W. Dunn, reprint 1980, Breton Books, Sydney, Nova Scotia. ISBN:1-895415-06-3
- *The Cape Breton Fiddler,* Allister MacGillivray copyright 1981 College of Cape Breton Press. ISBN: 0-920336-12-4
- *Tocher #42,* School of Scottish Studies
- *History of Inverness County, Nova Scotia* J.L. MacDougall 1972, Mika Publishing, Belleville, Ont. ISBN: 0-919302-54-8
- *The Legislative Assembly of Nova Scotia 1758-1983,* a biographical directory, S.B. Elliot
- *Scottish Customs from the Cradle to the Grave,* Margaret Bennett
- *Buddy MacMaster, The Master of CB Fiddle,* Review and Biography
- *The Pipes are Calling,* Review of traditional piping in Celtic countries
- *Cape Breton Step Dancing—A Family Tradition* (steps and set dance instruction) Mary Janet MacDonald, Seabright
- *Oatmeal and the Catechism.* Margaret Bennett
- *The Emigrant's Guide to North America.* Robert MacDougal
- *Clans and Tartans.* Collins
- *The History of the Highland Clearances* Alexander MacKenzie. Teacher Resource ISBN: 0-901829634
- *Cape Breton Historical Essays,* UCCB

Video

- *Celtic Spirit,* video 29 min. available from Learning Resources and Technology, Department of Education
- *The Gaels of Cape Breton* video 12 min. (black and white) available from above source 1950
- *Cape Breton the Island I & 11,* Review of Gaelic Culture in Cape Breton *(SeaBright Product)*

Audio

- *Rankin Family Album*
- *MacEachern's Collection*, Vol 1
- *Mabou Music*, Joey Beaton
- *Beaton's Collection*, Kinnon Beaton
- *Cape Breton Scottish Violin Music*, Donald Angus Beaton
- *The Heather Hill Collection*, Dan R. MacDonald
- *The Trip To Windsor Collection*, Dan R. MacDonald
- *Jerry Holland's Collection of Fiddle Tunes*
- *Brenda Stubbert's Collection of Fiddle Tunes*, Cranford Publications
- *Winston Fitzgerald - A Collection of Fiddle Tunes*, Cranford Publications
- *Cape Breton Collection of Scottish Melodies*, Gordon MacQuarrie

Videos

- *Heart of the Gael*, Review of Gaelic Culture in Cape Breton (history)
- *Series of Conversations with Tradition Bearers*, the Celtic Studies Dept., St. Francis Xavier University
- *Highland Gathering*
- *Antigonish Highland Games*
- *Sketches of Our Town*, Inverness County
- *Highland Village, Outdoor Pioneer Museum*
- *Na h-Eilthirich (The Emigrants)*, BBC Scotland's 8 part series - a reassessment of the history of emigration from the Highlands and Islands. Program 4, The Canadian Maritimes, focuses on the Maritime region
- *Music in the Blood*, Seabright
- *AChordin' to the Tunes*, Tracey Dares Piano Instruction
- *Carrying on the Traditions*, Fiddler Magazine
- *A Fiddle Lesson with Natalie McMaster*, instruction in traditional fiddle
- *One Step at a Time*, D step-dance instruction with Mary Janet MacDonald
- *The Newcomers: Inhabiting a New Land.* CBC video
- *Culloden.* (BBC)
- *Chasing the Deer*

Audio

Many CDs exist that represent the rich musical traditions of the Gaelic culture (past and present). Listed are some suggested titles. Many others are available from listed suppliers.

- *A Tribute to the North Shore Gaelic Singers*, songs from archival recordings of the past generation of Cape Breton's tradition bearers.
- *Tir Mo Ghraidh*, explores the depth of Nova Scotia Gaelic tradition in song, music and story.
- *Or Cheap Breatuinn* Cape Breton's Gaelic Gold, rare songs from CB's culture
- *Talant nam Bard*, Margo Carruthers

Appendix D: Publishers/Suppliers – A Preliminary List

Am Braighe
Glendale NS

Breton Books/Cape Breton's Magazine
Cottage Road, Sydney, Nova Scotia

Ceilidh Music
PO Box 5800, Antigonish, Nova Scotia B2G 2R9
Tel 902-863-4580

Celtic Heritage
PO Box 8805, Station A
Halifax, Nova Scotia
Tel 902-835-6087 Fax 902-835-0080

Gaelic Books Council
22 Mansfield Street, Glasgow, G11 5QP
Scotland, UK
Tel 011-44-141-337-6211

Hamstead House
82 Doncaster Ave., Thornhill, Ont.
Tel 905-881-6596 Fax 905-881-96 Toll Free Fax 1-88-749-6596

McGill-Queen's University Press
3430 McTavish St.., Montreal, Quebec H3A 1X9
Fax 1-514-398-4333

Siol Cultural Enterprises - Gaelic Merchants
PO Box 81
St. Andrew's NS B0H 1X0

Appendix E: Module 4 Independent Study

What follows is by no means an exclusive list but an exploration of some possibilities for project topics. Students will bring to the project module a wide variety of experiences, interests, perceptions, and strengths and these will influence decisions around the direction of the study.

- research and compilation of an illustrated community Gaelic songbook or music book
- community concert /exhibition/celebration/fair featuring some or many aspects of the Gaelic culture
- digitalization of slides for a Gaelic Cultural study kit from Scottish and Nova Scotian resources
- permanent visual mural in a school or community setting depicting a Gaelic scene from past or present
- slide show with accompanying dialogue
- recorded biographies (text, audio, video, other) of present day Gaelic tradition bearers
- school or community wide ceilidh
- create books for younger students (Gaelic stories/lore, vocabulary/art work, etc.)
- traveling presentations for other schools/districts with accompanying video or computer generated presentation
- historical quilts or weavings prepared with community artists and crafts people
- class twinning project (local or global)
- books of illustrated proverbs, superstitions, sayings, rhymes, etc.
- comparison of ritual/custom/stories/music/art with those of other cultures such as Mi'kmaq, African, South American, Greek
- map making, geographic Gaelic names/history
- comparative studies of events and happenings in other communities such as exile and isolation

Appendix F: Information, Media and Critical Literacy

The teaching of various literacies is a critical component of any multidisciplinary course. Many forms of text are integrated into students' curriculum as sources of past and current information, as a means to stimulate student interest and discussion, and as a vehicle to present real-world issues and situations to students. It is important that students be able to critically evaluate these resources.

Students should be able to understand how text (information, media and visual) is organized and constructed to produce meaning and the impact text has on them as readers and viewers. Students should be able to investigate issues; question assumptions; and distinguish fact from opinion and propaganda from responsible, objective communication. For further elaboration see "A Note on the Role of Information, Media and Visual Literacy" in the *Atlantic Canada English Language Arts Curriculum 10-12.*

Analysis of any media requires students to consider

- the nature and intent of the message
- the purpose and qualification of the author(s)
- the type of source and how that source is monitored (e.g., an established newspaper as opposed to an article appearing on the Internet)
- audience that benefits from the message and the audience that does not/or is damaged by the message. Students should consider in whose best interest a particular target audience was chosen and how the author(s) chose to reach that audience.
- the presence of inaccuracies, contradictions, or illogical reasoning
- what source(s) of information are used and how information is interpreted by the author
- opinions or obvious bias in the work in terms of culture, class, gender, race, ability
- the presence of unsupported ideas and/or conclusions

Students may, for example, wish to investigate several differing accounts of one particular aspect of history, such as the Highland Clearances, and apply the above considerations to the study.

When analyzing websites in particular, students should focus their attention on the use of unsupported conclusions, testimonials by unknown or unqualified people, and the use of unsubstantiated events or quotes to draw conclusions.

Appendix G: Project Rubric

Student: Topic/Title: Date:

	Does not meet expectations: 1 point	Meets expectations: 2 points	Exceeds expectations: 3 points	Self evaluation	Teacher evaluation
Process					
Team Work	Works with others, but has difficulty sharing decisions and responsibilities with others.	Works well with others. Takes part in decisions and contributes fair share to team.	Works well with others. Assumes a clear role and relates responsibilities. Motivates others to do their best.		
Sketchbook	Includes a trace of brainstorming and ideas.	Includes evidence of the development and modification of at least one idea.	Includes at the development, modification and variations of at least three brain-stormed ideas.		
Product					____ X5 =
Product/ Solution/ Inquiry	The space is somewhat functional.	The designed environment is functional.	Results are innovative, sophisticated, or comprehensive.		
Format	Includes several inappropriate, incorrect, or ineffective elements. e.g., the form does not follow function.	Elements are generally used effectively, appropriately, and correctly. e.g., its spaces form follows its function.	Elements are used to enhance, clarify, and emphasize.		
Analysis/ Discussion/ Development	Information/ideas presented without questioning or analysis.	Information/ideas selected, analysed, and evaluated.	Information/ideas selected and combined clearly and comprehensively.		
Presentation					
Topic/ Content	Includes some essential information/elements but few details.	Includes essential information/ elements with enough elaboration to give audience an understanding of topic.	Covers topic completely and in-depth. Encourages audience to reflect or inquire further.		
Presentation Skills	Some difficulty communicating ideas.	Communicates ideas with adequate preparation and some enthusiasm.	Communicates ideas with enthusiasm, clarity, and control.		
					____ X5
			Total Points		