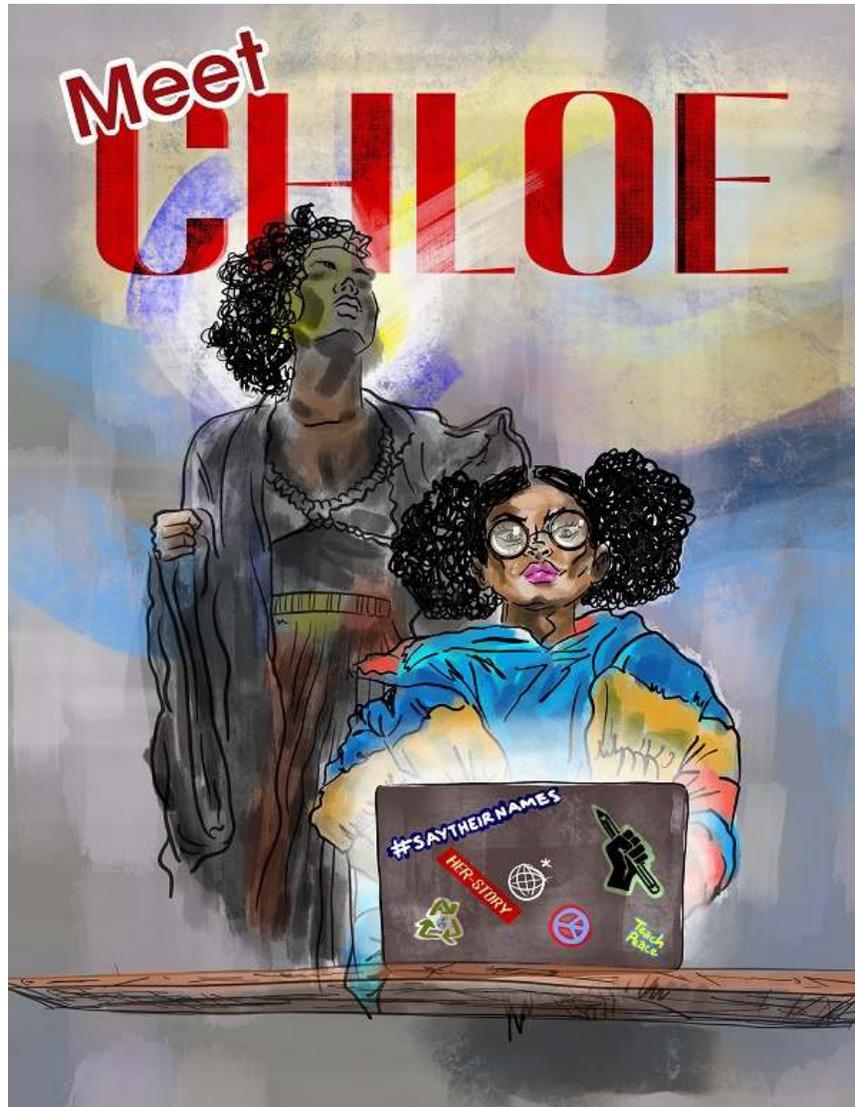


Carousel **50** Players

° ° ° THEATRE YOU NEVER OUTGROW ° ° °



Show Image By: **Chance Mutuku**

School Study Guide

Developed by: **Lindsay Detta and Mike Metz**

Study Guide Consultation: **Lezlie Harper**

Themes & Curriculum Connections:

Drama, History, Media Literacy, Power, Privilege, Movement, Exploration, Courage, Humility, Awareness, Bias, Empathy, Pressure (Self and Others), Student Success, Assumptions, Black and Indigenous History, Race and Canadian History.

Study Guide and Teacher's Resources Pack available for download at carouselplayers.com

About Carousel Players

Our Company

Carousel Players is an award-winning professional theatre for young audiences committed to the development of new work and the production of theatre that entertains and challenges our audiences. We present inspiring and creative plays for children in schools, theatres, and other venues.

At Carousel Players, we believe live theatre develops artistic awareness, learning skills, and a sense of well-being in children. We ensure that our performances, summer theatre camps, and classroom programs are affordable for all children regardless of their socio-economic status or situation.

50 Years of Theatre in Schools!

Carousel Players was founded in 1972 by the late Desmond Davis, a Professor of Drama at Brock University in St. Catharines. Carousel has had six other Artistic Directors since its inception: Duncan McGregor, Pierre Tetrault, Kim Selody, Pablo Felices-Luna, Jessica Carmichael, and Monica Dufault.

Every year we visit dozens of school gyms and auditoriums, and over the decades more than 2.8 million students, teachers, and families have seen our productions in Southern Ontario, across Canada, and beyond. We are committed to making our performances and educational programs accessible by families regardless of their socio-economic background, thanks to the support of our funders, sponsors, and individual donors.

Contact Carousel Players

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Learn more about us at
www.carouselplayers.com
[@carouselplayers](#)



Carousel Players Staff

Monica Dufault - Artistic Director

Kate Leathers - General Manager

Whitney Braybrook-Byl - Associate Production Manager

Ryan Mahon - Associate Production Manager

Mallory Daley - Tour & Outreach Manager

Elizabeth Pereira - Education Coordinator

Desai Spanos - Youth Engagement Coordinator

Carousel Players' 2021/22 Season is supported by

CORE FUNDERS



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MEET

CHLOE

Playwright:
Cameron Grant

Director:
Marcel Stewart

Assistant Director:
Sid Malcolm

Dramaturg:
Monica Dufault

A Special Thank You To Study Guide Consultant:
**Lezlie Harper of
Niagara Bound Tours**

Lezlie has extensive experience organizing and conducting customized historical tours throughout the Niagara region. As a fifth-generation Canadian descendant of a fugitive slave from Kentucky, she has a personal interest in the history of Freedom Seekers who came to Canada, in particular the Niagara area.



The Creative Team

Scenographer:

Stage Manager: **Michelle Tracey**
Sara Allison

Video Editor:
Elizabeth Pereira

Performers

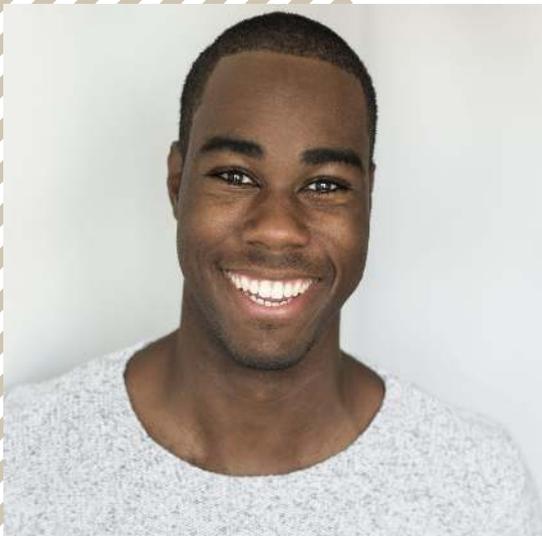
Yvonne Addai As Chloe **daniel jelani ellis** As Daniel
Tsipporah Shendroff As Larissa **Michael Man** As Mr. Lee

About Meet Chole

Meet Chloe explores the challenges Black students face in the education system and the lack of Black curriculum content in the study of Canadian History. It's another day of virtual history class. Chloe is working with her group on a research project about John Graves Simcoe, but she discovers another historical figure that is far more relevant to learn about, someone who even shares her first name: Chloe Cooley, a young Black woman enslaved in Fort Erie and Queenston, Upper Canada in the late 1700s.

CAN CHLOE CONVINCe HER TEACHER AND HER PROJECT PARTNERS TO SWITCH TO CHLOE COOLEY'S STORY WEEKS BEFORE THE PROJECT IS DUE?

Playwright



Cameron is a Brampton based actor and theatre creator. In 2021 he made his Stratford Festival debut in *Serving Elizabeth*. He has worked for 4 seasons at the Shaw Festival in productions of *Getting Married*, *Henry V*, *Hound of The Baskervilles*, *Dracula* & *The Madness of George III*. Cameron was in the world premiere of *Happy Birthday Baby J* (Shadow Theatre) and has appeared in productions with Talk Is Free Theatre, Theatre Animal, Theatre Erindale, Secret Shakespeare Series, Canadian Rep Theatre and Clay and Paper Theatre. As an artist educator Cameron developed and facilitated workshops for The City of Brampton Performing Arts, Theatre Direct, The Shaw Festival, The Rose Theatre, Suitcase In Point Theatre and schools across Ontario. He also serves on the Board of Directors for Arts Education Network of Ontario.

Director

For Carousel: Debut!

Elsewhere Directing: *Serving Elizabeth* (Thousand Islands Playhouse); *Toronto Pigeons* (Factory Theatre Podcast)

Elsewhere Acting: *The Brothers Size* (Soulpepper); *The Drawer Boy* (Festival Players); *Ma Rainey's Black Bottom* (Soulpepper), *Father Comes Home From the Wars* (Soulpepper), *We Are Proud To Present..* (Theatre Centre)

Upcoming: *Gone To See a Man About a Dog* (Studio 180 RBC Emerging Playwright)

Other: Marcel Stewart is an actor, writer, director, and arts educator. With Jamaican roots that go back generations, Marcel was born in the UK but raised in Canada amongst an eclectic and robust mix of cultures. Marcel is a multi-time Dora nominated actor and has performed in numerous Dora Award-Winning productions. He was a member of the Soulpepper Academy, and completed the Theatre Enhancement Program (Directing Foreman) through Factory Theatre. Marcel often returns to the questions: Who am I? How am I? How did I get here? What is my purpose?



Assistant Director

Sid Malcolm: is a recent graduate from Brock University, Hons. BA in Dramatic Arts with a minor in Music. Sid has a passion for the world of production and performance with a new found desire to explore storytelling.

She has been able to pursue production as the Assistant Technical Director to three consecutive shows at Brock. Most recently, she had the pleasure of directing, devising, and performing in anthology piece *Ouroboros* (2021).

Sid has a passion for sharing truths and combining stories of injustice with theatre. She strives to create art which questions the practices that are considered normal in day to day life.



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Using this Study Guide

This study guide is intended to be used before and after watching the show to help students explore and deepen their understanding of the themes and topics in the play. Here's how you can use it in your classroom.

Meet the Characters - Teachers can show their students this page before the show to become familiar with the actors and their roles in the play. They can also refer to this page after the play to remind them who the characters were.

Glossary - Teachers can review this page before and after the show to familiarize students with new vocabulary.

Pre- and Post-Show Activities - 2-3 activities teachers can do with their classes before and after seeing the show. Each activity has a list of themes, materials, estimation of class time, and a list of questions created to encourage class discussions and/or reflections around the play's themes and topics. Some activities also have suggested extensions.

Curriculum Connections - Refer to this page to see a list of the "Specific Expectations" the study guide covers under the Ontario Arts Curriculum (Grades 7-10).

Preparing for the Show

Synopsis

It's another day of virtual history class. Chloe is working with her group on a research project about John Graves Simcoe, but she discovers another historical figure that is far more relevant to learn about, someone who even shares her first name: Chloe Cooley, a young Black woman enslaved in Fort Erie and Queenston, Upper Canada in the late 1700s'. Can Chloe convince her teacher and her project partners to switch to Chloe Cooley's story a week before the project is due? *Meet Chloe* explores the challenges Black students face in the education system and the lack of Black curriculum content in the study of Canadian History.

Meet the Characters



Chloe

- A Grade 10 student
- Passionate about changing her project to Chloe Cooley

Mr. Lee

- A teacher at the fictional Clarksdale Secondary School
- It is his first time teaching Canadian History



Daniel

- A Grade 10 student
- Talented at video editing

Larissa

- A Grade 10 student
- Hoping to get into the Specialist High Skills Majors (SHSM) program for Social Studies



Glossary

Heritage: Beliefs, values, culture, behaviours and more that have been passed down or inherited from a predecessor.

Finna: Slang for going to or gonna.

Appeal: A request to make a formal change to a previously made decision.

Elevator Pitch: A quick and brief description of an idea or product and their value. It is used to persuade the listener about an idea or product.

Enslaved: To hold someone in slavery.

Upper Canada: From 1791 to 1841, the geographical region of present day Ontario, to the west of the Ottawa River, was known as Upper Canada (see below).

Lower Canada: From 1791 to 1840, the geographical region of present day southern Quebec, to the east of the Ottawa river, was known as Lower Canada (see below).

Act to Limit Slavery/Act Against Slavery: An Act that was passed on July 9, 1793, which prevented the further new possessions of slaves in Upper Canada and allowed for the gradual abolition of slavery although no slaves already residing in the province were freed outright (Ontario Heritage Trust).

Civil War: A war that happens within a state or province between two organized groups. Usually one of the groups has intentions to take over the country, obtain regional independence, or change government policies.

Lieutenant Governor: The highest ranking position, in a province or state, who represents Her Majesty the Queen (the Queen of Canada) and her jurisdictions. Their current duties include swearing in Executive Council members (such as the Premier), opening provincial legislative assemblies, and providing Royal approvals for provincial bills to be passed.

Rosa Parks: An activist during the American civil rights movement. She was best known for her refusal to give up her seat on a bus in Montgomery, Alabama to a white man. This brave action sparked a boycott, led by Rev. Dr. Martin Luther King, which ended with a Supreme Court ruling to end bus segregation because it was unconstitutional.

Privilege: When a particular person or group has an advantage, entitlement or special right that only pertains to or benefits them.

White Privilege: Unearned entitlements and advantages within society that benefit white people and put people of colour at an unfair disadvantage.

Catalyst: A person or event that provokes significant action or change.

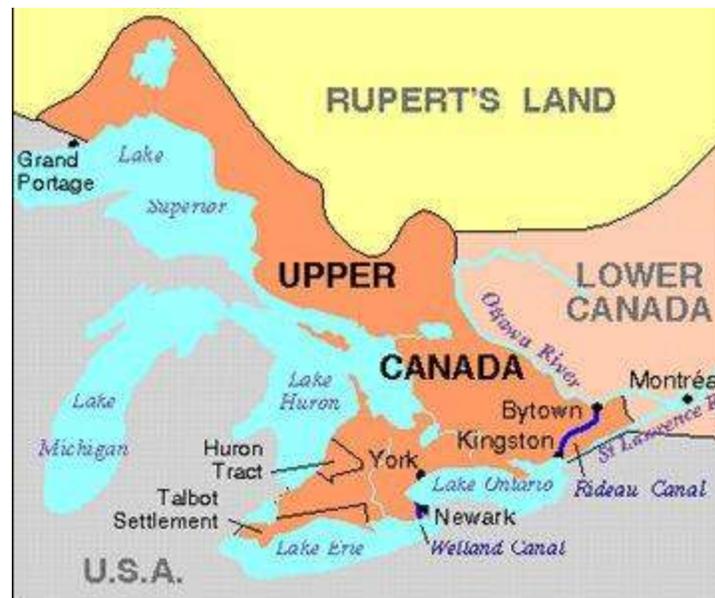
Primary Resources: Immediate, first-hand accounts of a topic, from people who had a direct connection with it. Such as letters, newspaper articles by journalists who witnessed events, speeches, photos/videos and other original documents.

Secondary Resources: One step removed from primary sources, though they often quote or otherwise use primary sources. They can cover the same topic, but add a layer of interpretation and analysis. Such as books, interpretations, documentaries or scholarly articles.

Colonial Life: Life during the 1700's when Canada's population was primarily made up of French and English colonists and local Indigenous tribes.

BIPOC: Acronym for Black, Indigenous, People Of Colour.

Empower: To give someone power or authority.



Pre-Show Activities

Activity #1: Levels of Power

Themes: Power, Privilege, Movement, Exploration

Materials: None.

Time: 15-30 minutes

Overview: Write on the board “POWER” and below it, make a lined scale from 1-10. First, ask or explain to your students what power is. Power could mean *how much control people have over something*.

Invite your students to begin walking around the room in a neutral way (not too fast or slow, little expression, just a simple walk). Tell your students that in a moment, you will give them a number from 1-10: 1 represents a person with the least amount of power, 5 represents someone with a medium amount of power, and 10 represents someone with a lot of power.

When you say a number, ask your students to begin walking in a way that they think a person with that amount of power would walk. Example: *And how would a level one walk? What happens to your posture? Are your shoulders slouched or upright? How fast do you walk? Where are your eyes looking? Down or straight ahead or somewhere else? How do you look at other people? Try greeting someone else in the room.* Continue this exercise through a number of different levels making sure to have them explore at least levels 1, 5, and 10.

Debrief/Discussion Questions:

- What did it feel like being at a level 1 versus a level 5 versus a level 10?
 - You can explore this question in a number of ways, asking how their body movements changed or how they might have felt in those moments.
- What kind of profession might a level 10 or a 5 or a 1 have?
 - Often level 10 responses would be someone like a Prime Minister. Level 1 responses are often professions like a McDonald’s worker or a custodian.
- Follow-up: If students say a profession like a custodian, or something else that they would consider a level one, ask: *What would happen if all of the custodians at our school left, and there were no custodians? What would happen to the school? Does the level of power that custodians have change? So are custodians really a level 1 or are they somewhere else on the scale?*

Activity #2: Starers and Look Aways

Themes: Courage, Humility, Awareness, Bias

Materials: None.

Time: 10-15 minutes

Overview: Teacher divides the class into two groups. One group will be assigned as the *Starers* and the other group assigned as the *Look Aways*. The teacher will then prompt the students to mull about the room with no talking. The students who have been assigned as *Starers* will attempt to make and hold eye contact with people and/or look at specific people for as long as they want as they mull about. The students who have been assigned as the *Look Aways* will attempt to make eye contact, but then as soon as they meet someone's eyes, they quickly look down at the ground. After some time, the teacher will prompt the students to switch roles and perform the activity again.

Debrief/Discussion Questions:

- How did it feel to be the *Starer*?
 - What was the experience like?
 - Were you successful in maintaining eye contact with people?
- How did it feel to be the *Look Away*?
 - What was the experience like?
 - Were you successful in avoiding eye contact with people?
- What are other situations where people might push or avoid eye contact?
 - How do you think this experience makes people feel?
 - How does this filter through society, systems, and policies?

Post-Show Activities

Activity #1: Role on the Wall

Themes: Empathy, Pressure (self and others), Student Success, Assumptions

Materials: Role on the Wall Outline (see next page) on paper or drawn on whiteboard, and writing utensils.

Time: 20-30 minutes

Overview:

Using the role on the wall template (see next page) to create a hollow figure for each character in the play (Mr. Lee, Larissa, Chloe, and Daniel).

Ask the following prompt questions:

- Which character(s) do you empathize with and why?
- What qualities do you relate to?
- What character flaws can you relate to?

With focus on one character at a time, start with the inside of the hollow figure. As a class, discuss what different thoughts and emotions each character might be experiencing throughout the play. Consider their cultural contexts, potential external pressures, and reactions to others. Write all of these ideas within the inside portion of the hollow figure.

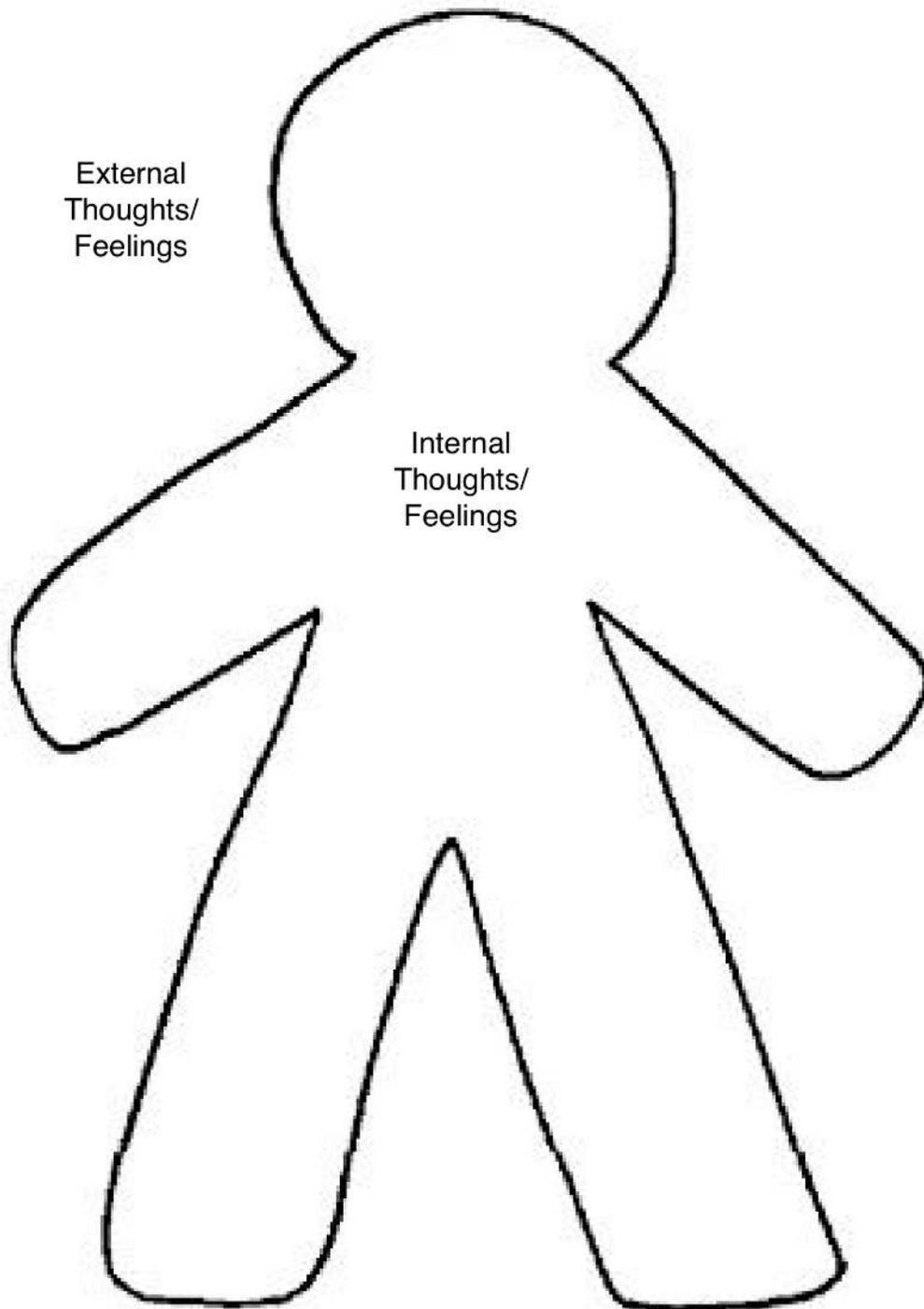
Around the outside of the hollow figure, discuss what different thoughts and emotions external characters might have about/toward this character (i.e. What kind of assumptions are they making about the character?). Write all of these ideas around the outside portion of the hollow figure.

Debrief/Discussion Questions:

- After doing this activity, do you still empathize with the same person?
- Has your perspective changed about any of the characters since doing this activity?
- Why might each character act/behave the way they do?
 - What might be some hidden/unseen factors to their actions and/or behaviours?
- What does resilience mean? How is each character resilient?
 - How are you resilient?

- At one point in the play, Chloe suggests Larissa is being disrespectful with her comments, and it is not the type of conversation that facilitates a discussion. However, when someone is put down for their comments, often this will cut off further discussion. How can we have conversations about these topics respectfully, while still moving forward with the conversation?

Role on the Wall Outline



Activity #2: Living Venn Diagram - Black and Indigenous Histories

Themes: History, Privilege, Black and Indigenous History

Materials: Tape or metresticks.

Time: 10 minutes

Overview:

Using tape or metresticks create three boxes/circles or clear areas in a row on the floor. The far left box/circle will resemble *Not Very Much*. The far right box/circle will resemble *Very Much/A Lot*. The middle box/circle will resemble *Some*. The teacher will pose the following questions and the students will place themselves in the appropriate space that applies to them.

- How many influential Black or Indigenous figures have you been introduced to in your History or Social Studies classes?
- How much do you know about Black or Indigenous histories?
- How much do you know about local, Niagara-based history?

Debrief/Discussion Questions:

- How do these results inform our thinking about Black or Indigenous histories in Canada?
- Whose responsibility is it to discover and/or share knowledge about BIPOC history in Canada? The government? Teachers? Parents? You?
- What more do you think needs to be done in order to share the histories of those like Chloe Cooley?
- What did you think when Mr. Lee proposed Chloe do a side-project on Cooley? How might you respond if you were suddenly asked to do a whole other project?
 - Did you think he made the right decision to take ownership of this research and teach the class about Cooley himself in the end?

Activity #3: Mantle of the Expert - Black and Indigenous Legacies in Canada (Rich Assessment Task)

Themes: Race, Canadian History, Role

Materials: Computers for research, List of Black and Indigenous Historical Figures in Canada (see page 15), Legacies Research Guide (see pages 16-17), other materials as needed.

Time: Varies. As this can be used as a cumulative assignment, we suggest making this a multi-day assignment, in which the overall time needed can depend on the class.

Overview:

Mantle of the Expert (MoE) is a dramatic technique that presents a *fictional* context wherein the students take on the responsibility of an expert team. The teacher plays the role of a client, who commissions a team of experts to produce something through planned tasks and activities. It is important to remember that as this takes place in a fiction, the teacher and students must work collaboratively together, as the students are recognized as the experts and the client (teacher) needs their expertise in order to accomplish their task. For further reading about MoE, visit:

<https://www.mantleoftheexpert.com/>

Instructions:

Prompt: Your class is a group of artists and designers who have been commissioned by the Canadian Museum of History (CMH) to create a new exhibit: *Black and Indigenous Legacies in Canada*.

For the Teacher: Divide your class into small groups of no more than 5. These will be the small teams, as the CMH wants to showcase multiple historical figures that have not received as much attention as the predominantly white historical figures.

Phase One: Research

- First ask your experts to choose a historical figure that they would like to create an exhibit for. In order to do this, they will need to spend time researching different figures, learning about them, and deciding who they think would make for an interesting exhibit.
- We have provided a list of different black and Indigenous Canadian historical figures divided into eras to suit different grades (see page 15).

- Students should first do a cursory search of some different historical figures, and then choose one that they would like to make a focus of their exhibit. They should be able to articulate why they chose.
- After selecting a figure, students can use the Legacies Research Guide (see pages 16-17) to help them answer questions about the figure they chose. You can find it after the Debrief/Discussions section for this activity.
- At the end of this phase, gather the groups together to discuss their results, and offer feedback or suggestions if necessary.
- **Note:** During the research phase, you can discuss with you students how, in *Meet Chloe*, Wikipedia is suggested as a source. However, historians never suggest Wikipedia as a source, as information can be changed by anyone and would not be considered a primary source.

Phase Two: Exhibit Design

- Once the research phase has been approved, teams should focus next on what the exhibit should look like. Exhibits need two components: Artistic Design and Written Component.
- The Artistic Design is where the teams can be the most creative, however they think they can best represent who their figure is. Artistic Design can take on a few different variations: infographic, poster, video, collage, or any other ideas approved by the teacher.
- The written component should help to explain what they are seeing in the Artistic Design. It should contain a brief description of who their figure is, what they are known for, and when they lived. Additionally, they should describe what the exhibit is. For example, “In this video, we visit the statue of X historical figure...”
- Teams should be encouraged to be as creative as possible as they are the experts. Above all, however, they should be using a creative means to help make known the legacy of their historical figure.

Phase Three: Media Release

- Once their exhibits are ready, resume the role of the client. Prompt the students by letting them know the CMH has requested a media release for their grand opening. This should be an individual task. Media releases are brief statements that explain what the exhibit is, what visitors can expect to see, and to garner excitement for the launch.
- Examples of media releases can be found here:
<https://www.historymuseum.ca/media/>

Phase Four: Exhibit Launch

- Find a space that would be suitable to use as the location of the CMH for the launch of the exhibit, whether that be in the classroom with desks pushed aside, the gym, library, or another space.
- The teacher will act as the museum curator, assisting the teams set up their exhibits in different locations around the space.
- Once complete, students can enter the 'museum' as guests, going around and visiting each exhibit.
- If possible, connect with other classrooms to have them visit the exhibit as well!

Debrief/Discussion Questions:

- What does a legacy mean? What does it mean to have a legacy in Canada?
- What challenges did you face in this project? How did you overcome them?
- In what ways can we as members of society help to make visible the legacies of historical figures in Canada who have historically not been discussed?

List of Black and Indigenous Historical Figures in Canada

- Grade 7: 1713-1850
 - Marie-Joseph Angelique
 - Lucie and Thornton Blackburn
 - Chloe Cooley
 - Josiah Henson
 - James Mink
 - Richard Pierpoint (Niagara)
 - Rose Fortune
 - Reverend Anthony Binga
- Grade 8 1850-1914
 - Henry Mary Bibb
 - Mifflin Wistar Gibbs
 - William Edward Hall
 - Lucille Hunter
 - Sam Langford
 - Mattie Mayes
 - Mary Ann Shadd Cary
 - Sylvia (Estes) Stark
 - Harriet Tubman (Niagara)
 - John Ware/Mildred Ware
 - Peter C. Butler III
 - Delos Davis
- Grade 10: 1914-Present
 - Lincoln M. Alexander
 - Jean Augustine
 - Donovan Bailey
 - Carrie Best
 - Lucy and Thornton Blackburn
 - Senator Wanda Thomas Bernard
 - Dionne Brand
 - Rosemary Brown
 - Deborah Miller Brown
 - Senator Anne Clare Cools
 - Viola Desmond
 - Dudley Laws
 - Rinelle Harper
 - Alanis Obomsawin
 - Elijah Harper
 - Senator Murray Sinclair
 - Harry Daniels
 - Delbert Guerin
 - Frank Calder
 - Jay Jackson
 - Shawne Jackson

Legacies Research Guide

Name of Historical Figure: _____

Name of Group Members: _____

What is your historical figure known for? Are there many things they have done? Or is the figure mainly known for one specific reason? Explain.

Does your historical figure have any connections with any other figures from that time period? Who and why?

What legacy does your historical figure have? Why is it important that they be known *today*?

Brainstorm some of the most important things about the figure that you think should go in the exhibit.

References (List the sources that you used to find this information)

Curriculum Connections

Pre-Show Activities

Activity #1: Levels of Power

Drama, Grades 7-10

- B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities
- B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past
- C3.1 identify and follow safe and ethical practices in drama activities

Activity #2: Starers and Look Aways

Grade 7 & 8

- B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives and possible outcomes related to complex issues, themes, and relationships from a wide variety of sources and diverse communities

Grade 9

- A1.3 use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works
- B2.2 explain how dramatic exploration can contribute to personal growth and self-understanding

Grade 10

- A1.1 develop interpretations of issues from contemporary or historical sources
- A1.2 select and use appropriate forms to present identified issues from a variety of perspectives
- A1.3 use role play and characterization to explore personal and social issues

Post-Show Activities

Activity #1: Role on the Wall

Grade 7 & 8

- B1.4 communicate feelings, thoughts, and abstract ideas through drama works, using audio, visual, and/or technological aids to heighten the dramatic experience
- B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experience
- B3.1 compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places

Grade 9 & 10

- A1.3 use role play and characterization to explore personal and social issues
- B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions
- B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life

Activity #2: Living Venn Diagram

Grade 7 & 8

- B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences
- B3.1 compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places
- B3.2 identify and describe a wide variety of ways in which drama and theatre make or have made contributions to social, cultural, and economic life in a variety of times and places

Grade 9 & 10

- B1.2 interpret short drama works and identify and explain their personal response to the works
- B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past
- B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values
- B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions

Activity #3: Mantle of the Expert - Black and Indigenous Legacies in Canada

As MoE is an integrated learning opportunity, it can vary widely in its curriculum connections and cover many topics such as drama, history, social studies, literacy, and media literacy to name a few. As such, these are just a few of the curriculum connections you might encounter, but there may be many more.

Drama

Grade 7 & 8

- B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities

Grade 9

- B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions

Grade 10

- C2.1 identify ways in which dramatic expression and performance reflect communities and cultures, past and present

History

Grade 7 & 8

- A3.8/B3.6 (Grade 7) and B3.6 (Grade 8) identify some significant individuals and groups in Canada during this period

Grade 10

- A1.7 communicate their ideas, arguments, and conclusions using various formats and staples, as appropriate for the audience and purpose

Media Literacy

Grade 7

- 3.4 Produce a variety of media texts of some technical complexity for specific purposes and audiences, using appropriate forms, conventions, and techniques.