

Our Canadian Stories

Educators' Manual



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Introduction

The *Our Canadian Stories* project is designed to engage students with elements of literacy, heritage, story telling, history and multiculturalism, as well as what it means to be Canadian. Students will learn how to interview participants and write heritage stories. The stories gathered in this project will be added to the *Pier 21 Virtual Story Book*. Each community's stories will comprise a chapter in this story book with the hopes that one day there will be representation from all across Canada. These stories can then be accessed by students, academics and educators as resources for lessons and research. The *Our Canadian Stories* project is sponsored in part by the HBC Local History Grant Program.

The key components of this project are the interview, the story that is written based on the interview and the submission of the story with release forms to Pier 21.

Themes for stories for this project include Nation Building (e.g. Veteran's Stories, War Bride Stories, Citizenship etc.), Cultural Traditions (Food, Holidays, Special Cultural Customs etc.) and Immigration.

Manual Usage Instructions

This manual contains information to help educators deliver the *Our Canadian Stories Project*. The core components of the project are described in the introduction and in the *Our Canadian Stories Project Outline* (included with blackline masters). The rest of the lessons are available as suggestions, however, individual educators may wish to modify these to suit the particular needs of their class or group. The lessons and activities in this manual are designed for classroom educators, however, they can be easily adapted to be used by other youth and education groups such as Cadets who may wish to interview veterans, cultural groups and associations, Girl Guides, Scouts etc. We greatly appreciate your feedback so that this program can continue to be improved and be made even more useful for other teachers and educators. Once you have completed the project with your group, please fill out the feedback form attached. We also appreciate any additional suggestions or resources you may wish to provide. Questions or comments are always welcome at education@pier21.ca, subject *Our Canadian Stories Project*.

Curriculum Links

NS Curriculum Links

Gr. 5

Social Studies

GCO 2 Culture and Diversity, GCO 6 Time, Continuity, and Change,

Gr. 5

Language Arts

GCO 9 and 10

Gr. 6

Social Studies

GCO 2 and 6

Gr. 6

Language Arts

1.2, 1.4, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 5.1, 7.2, 7.3, 8.2, 8.3, 9.1, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5

Gr. 9

Atlantic Canada in the Global Community

Theme – Culture

e.g. 2.1 (2.1.4, 2.1.7), 2.2 (2.2.2, 2.2.3, 2.2.4), 2.3 (2.3.4, 2.3.9, 2.3.12), 2.4 (2.4.2), 2.5, 2.7, 2.8.

Gr. 11

Canadian History

Theme - Globalization

e.g. GL3, GL5, GL6

Theme – Justice

e.g. J2, J3

Prior Knowledge

Students will require basic reading, writing and oral communication skills. They will require an understanding of the basic elements of a story (e.g. plot, characters, setting, etc.) Students will need a general framework understanding of basic Canadian history as well as the ability to do basic background research using the library, internet and personal sources.

Lessons/Activities

Lesson 1

Title: What is a Heritage Story?

Approximate Time Frame: 1 hour

Objective: The objective of this lesson is to help students to understand the elements of the short story, the difference between fiction and non-fiction and what a heritage story is and how it is collected. This lesson is designed to review the short story concept and introduce non-fiction and heritage stories. Students will already need to understand some of the basic parts of a story such as plot, setting and character. Much of our early history was not written down, how then do we know what happened? Oral history is the process by which history is passed from generation to generation through stories. These stories are now being written down and collected and are a valuable tool for historians and communities.

Groupings and Setting: Most of this lesson is done as a whole class activity. Students should be seated, if possible, in a semi-circle around the storyteller where they can feel comfortable listening to and telling stories.

Step 1 - Quickly review the parts of a story (plot, characters, setting etc.)

Step 2 - Select a short story appropriate to your group's age level and read it to the class.

Step 3 - Discuss the characteristics of the short story (try not to get caught up in what the story is about but how it, as a short story, differs from a long story). Some points to emphasize include...

- Gets off to a fast start.
- Generally has a limited number of characters and scenes.
- Starts as close to the conclusion as possible.
- Frequently deals with only one problem.
- Uses only the detail necessary for understanding the situation.
- Usually covers just a short time period.

Step 4 - Select a few volunteers to tell their own short story. You may wish to give them cues like "What I did on the weekend" or "The most embarrassing thing that happened to me is..." etc. Have each student focus on one of the characteristics of a short story.

Step 5 - Discuss the differences between fiction and non-fiction. Why is non-fiction important and how is it interesting?

Step 6 - List a number of stories the students may be familiar with and ask them to choose whether they are fiction or non-fiction. Some examples would be...

Cinderella, Queen Elizabeth II, The Three Little Pigs, The American Revolution, Teenage Mutant Ninja Turtles, The Titanic, Peter Rabbit, etc. This could be done on the board, on a flip chart or even just orally.

Step 7 - Select a short non-fiction story to read the students. Ask them if they thought it was fiction or non-fiction and why. They should understand that it has a true plot, real characters and so on. Ask them what they thought was interesting about it.

Step 8 – Discuss where non-fiction stories like the one that was just read come from? e.g. interviews, stories passed down over generations, historical research etc. Explain what a heritage story is. A heritage story is a story that takes place in the past but that says something about our present or future either directly or indirectly. Topics include Nation Building (e.g. WWII, Citizenship), Immigration and Cultural Traditions (e.g. special family customs of foods, cultural holidays and practices etc.).

Step 9 – For homework, get students to discuss with their parents some of their family's stories and start thinking about who they might go to to collect an interesting heritage story. Brainstorm and write down three ideas for topics or people to talk to about a heritage story that would interest them. The people they are interviewing should be the people the story actually happened to.

Lesson 2

Title: The Art of Storytelling

Approximate Time Frame: 1 hour

Objective: The objective of this lesson is to encourage students to identify elements that make a story interesting and to practice using those elements in their own stories.

Groupings and Setting: This lesson is done as a full class, in small groups and individually. Single desk rows may be the simplest of arrangements for this lesson or desks can be moved for each activity.

Step 1 – Briefly discuss and brainstorm on the board elements that make a good story (e.g. interesting, understandable, good characters, suspense, conflict etc.)

Step 2 – Have students copy these ideas into their notes. Have each student choose a story that they enjoy and have them list the characteristics that this story has that makes it enjoyable. Discuss the ones that are different from the original brainstorming session and have everyone add the new ones to their notes. For the purposes of this exercise, any story could be used. It does not need to be a heritage or non-fiction story.

Step 3 – Story Practice – Add a Line – This game is a warm up to get the creative juices flowing. It is best played in a circle but can be managed working up and down rows of desks. One person (could be the educator) starts the story with an open ended line. Each line should be left hanging for the next person to continue it. For example, the first person may simply say “once upon a time”. The next person adds a line and so on. Once the story has progressed far enough (possibly once around the circle or it can continue on to its logical end) the educator will close the story with something like “and they lived happily ever after” or “and that’s how it happened.”

Step 4 – Story Practice – Believe it or Not – An important characteristic of any story, whether it is fiction or non-fiction, is that it’s believable. In small groups, have each person tell a story. At the end of each story, the rest of the group will try to decide if the story is true or not. Discuss, as a class, what gave the story away when it was not true.

Step 5 – Story Practice – Autobiography of Anything. This exercise helps illustrate the importance of voice in a story. Who is telling the story is nearly as important as what the story is about. It also demonstrates that stories don’t have to be outrageously dramatic or about something very important to be interesting. The educator will tell a story from the perspective of an everyday object (a sample is included in with the blackline masters at the end of this unit or you may create your own). At the end of the story, have the students guess who is telling the story. If they have difficulty you could tell them it’s an object and then see if they can guess. Discuss the importance of voice and the presence of a story in everything.

Step 6 – Have students select an object from a bag (they could be the actual objects or just the name of the object written on a slip of paper). Some examples include a paperclip, stapler, thimble, marble, mirror, spoon, toilet paper roll, etc. For homework, have each student write a story in the first person from the perspective of that object. Choose a few students to present their stories next class.

Lesson 3

Title: The Interview

Approximate Time Frame: 1 hour

Objective: The objective of this lesson is to introduce and set the parameters for the project with the class and to encourage them to have a voice in their own education as well as to learn the process and practice of a historical interview.

Groupings and Setting: This lesson is done as a full class and in partners.

Step 1 – The interview forms the basis of the story the students will create. There are some important ethical considerations when doing an interview. Because these are historical heritage interviews, the students will need to interview the person who actually lived the story. This means that this story is very personal to them and the students will need to be sensitive to this. Discuss this issue with the class.

Step 2 – Discuss other interview considerations with the class. They should dress professionally and appropriately while being comfortable. They need to remember to ask permission and say thank you. The person they are interviewing is doing them a big favor by allowing them to write about their story. They will need to get and check the correct spellings of names and places as well as confirm that the dates and locations are correct.

Step 3 – In order to share the stories that are collected, there are two permission forms that will need to be filled out. The first form is for the person being interviewed. Since the students will be using their real names, dates, and stories, it is important that that person give permission for the student and for Pier 21 to use their story. This permission slip should only be signed after the story from the interview has been written so that they may see a copy of the final version before committing to allowing it to be used. The second permission form is for parents to sign so that the story the students write can be used. Any time someone's creative work is used or story is used, it is important to ask and get permission. Show students the forms (attached with the blackline masters) that will need to be filled out and discuss why they are important. Also discuss with them that they should tell whoever it is that they are interviewing that their story will be donated to Pier 21 and that they need permission to write about and share their story.

Step 4 – It is important to say thank you when someone shares their story with you. Different cultures have different ways of sharing thanks and you should respect the traditions of the person you are thanking. A sample thank you letter is included with the blackline masters at the end of the unit that students can use to create their own thank you letters. Discuss the importance of thanking the person being interviewed both at the time of the interview and afterwards more formally.

Step 5 – How to record an interview. Discuss with students the need to record information in an interview. Students will need to remember exactly what was said in the

interview and how to properly spell names and places. One way to record information from an interview is to tape the interview either with audio tape or video tape. Be sure to ask permission first and do a test in the room where you are going to do the recording. Small things such as fans or air conditioners can be very noisy when captured on tape and can drown out the interview. Another way and a good back up even if you are recording the interview is to take notes. This takes more time at first but it means you won't need a tape player available when you go to write your story.

Step 6 – Brainstorm on the board what makes a good interview. Some examples include using open ended questions rather than yes or no answers, encouraging the story teller to continue or elaborate, good listening skills, preparation and an encouraging smile.

Things to avoid include sarcasm, interruptions or distractions.

Step 7 – Have students, either as a group or individually, turn the following list of closed questions into open ended questions. E.g. What is your name? = How did you get your name?

Did you come to Canada to escape the war?
Were you scared when you came to Canada?
Were you seasick?
What ship did you come on?
Did anyone you know die in the war?
Was there good food on the ship?
Do you like living in Canada now?
Was the country you lived in before you moved to Canada cold?
Are there lots of people in your family?
Do you consider Canada your home?

Step 8 – With another student or helper, demonstrate a mock interview. Choose a character they are familiar with from a novel that they are working on in class or a period of history they have been studying. One person will play the interviewer and the other will play the character. Demonstrate a few good things and a few bad things. For example, ask some yes/no questions and let the interview fall flat, then ask some open ended questions that allow the story to flow. Ask the students to identify what went well and what did not.

Step 9 – Have students get into partners. Number each partner 1 and 2. All the 1's will be the interviewer while all the 2's will be the characters. Give them time to go through the interview. Once the time is up, have all the 2's switch partners. The number 1's then become the characters while the number 2's become the interviewers with their new partners. Again give time for the interview. Circulate to ensure that everyone is using good habits and is getting a good story out of their interview. Encourage them to keep asking more questions until they come across the interesting story they are looking for. Props or costumes could be added in order to help the person who is in character become more animated.

Lesson 4

Title: Be Prepared

Approximate Time Frame: This lesson may take more or less time depending on the research skills and needs of your students.

Objective: The objective of this lesson is to prepare students for their interview so that they are able to get the best possible stories and also to emphasize to students the need to be prepared when going into an interview. Students will also learn the value of background research and some of the skills they will need to be able to do it. Students should become familiar with all the resources available to them at their library and how to access them. As a resource, students may also contact the Pier 21 Research Centre for assistance and resources on their topic. More information is available at www.pier21.ca/research.

Groupings and Setting: Whole class or individual. A student/educator conference station will also be needed.

Step 1 - Hand out the *Our Canadian Stories* Project Outline (included with blackline masters at the end of this unit). Discuss with the class how the project will work and if there are any questions.

Step 2 – If assessment is required or desired, create, as a class, a rubric that will be used to mark the final stories and story presentations. This should be guided by the educator.

Step 3 – Select a candidate for the interview and some possible topics you wish to discuss with them (e.g. nation building and WWII, cultural heritage, immigration).

Step 4 – Begin research time with computers or in the library on the topic you wish you discuss. E.g. if you are interviewing a veteran you will need to know a bit of background on the military as well as an understanding of WWII history so that you will be able to ask appropriate questions. The research may take a few classes or may be assigned as homework.

Step 5 – Draft a list of questions. Start with some easy questions that will put the person being interviewed at ease and set the tone of the interview and then progress to questions that will draw out the stories you are looking for. A sample list of questions is included with the blackline masters.

Step 6 – While students are working, the educator should have individual conferences with each student to discuss who they are interviewing and about what and give them some guidance on how to word questions, being tactful around particular topics, where to focus their research etc.

Step 7 – Do and record the interview.

Lesson 5

Title: Story Writing

Approximate Time Frame: 1 hour

Objective: To give students time and instant feedback to create their stories from their interviews. This should be finished for homework if they are unable to complete it in class. This lesson also allows the educator to give input into the final draft.

Groupings and Setting: This is individual work. A station for educator/student conferences that is in a location optimized to minimize the distraction of the other students is ideal.

Step 1 – Students should work on taking their notes or recordings and turning them into a creative story. Remember this is a non-fiction heritage story so the names, dates, places, and plot must all remain factual. They may be creative in the way in which they present the information using suspense or creative storytelling.

Step 2 – The educator may wish to conference with students again once they have had time to make a start on their drafts in order to ensure that they are on the right track and to give them direction.

Lesson 6

Title: Revision

Approximate Time Frame: 30 minutes

Objective: The objective of this lesson is to reinforce the importance of editing and of submitting polished products. Any work submitted with our name on it, be it to an educator, to a contest or to be published, we are accountable for and it reflects on us. Students should understand the importance of putting their name on something polished that they have given proper time and attention to and that they and the person whose story they are telling can be proud of. Because we are telling someone else's story, we have an obligation to them to do a really good job. Students should also understand that the revision process is more than just editing but rather a process of looking again at the story to tease out an even greater product.

Groupings and Setting: Partners

Step 1 – Have a partner read over your paper once for grammar errors or any surface issues. Draw a straight line (____) under words or phrases you think are excellent. These words would include strong verbs, specific details, memorable phrases, and striking images. Draw a wavy line (~~~~~) under words or phrases that are weak or unconvincing. Put these lines under words the writer repeats too often, ideas that seem vague, flat, or unnecessary. Put brackets () around sentences that are awkward or don't make sense. Make notes in the margin about any other mechanical errors you find.

Step 2 – Have a partner revise your paper. Discuss with students the origin of the word “revision” and how it means to see something in a new light. To look at the work with fresh eyes in the hopes of finding something new or better. Student should look at the organizational structure, devices, plot, characters etc. in more depth at this stage.

Step 3 – Fill out the revision checklist (included with blackline masters).

Step 4 – Repeat the first three steps with a new partner.

Step 5 – At this point you may wish to collect rough copies and revision checklists and give feedback yourself or you may wish to collect these at the end with the final version as documentation of the process. Rough drafts and revisions need not be submitted to Pier 21.

Step 6 – Send release forms home for the person being interviewed to sign once they have reviewed the final story and for the parent of the author to sign.

Lesson 7

Title: Submission and Presentation

Approximate Time Frame: 1 hour (this may vary depending on the size of your class).

Objective: The objective of this lesson is to give students practice with oral storytelling as well as written storytelling and to allow the rest of the class to hear and learn from the other stories gleaned from the historical interviews. Submitting the stories to the project will allow other academics, communities and students to learn from the stories collected and to share those stories with the rest of Canada. This lesson will also help students become familiar with some basic computer/internet skills.

Groupings and Setting: Individual/Whole Class

Step 1 - The educator will collect both forms from each student and mail them to Pier 21 Society, 1055 Marginal Road, Halifax, NS B3H 4P6. Ensure the name of the story is written clearly on both forms and that both are fully completed.

Step 2 - Walk students through the submission process online. Students will need a PDF or Word file of their story either on the computer network at the school or on a disk or CD in order to do this. The entry form is available at www.pier21.ca/OurCanadianStories/. If you are unable to submit stories electronically, please have students fill out the checklist included with the blackline masters and send a typed good copy of each story along with the checklist to the Pier 21 Society with the forms.

Step 3 – Students will also need to submit a copy of their story to their educator for assessment.

Step 4 – Students should present stories to the class in a creative way. Props, costumes, music etc. are encouraged to add interest.

Step 5 – Students can be evaluated on the rubric that the class created in an earlier lesson.

Submission Instructions

Stories for the *Our Canadian Stories Project* may be submitted either in typed hard copy or online. Stories submitted online will be added to the *Virtual Story Book* sooner than those submitted in hard copy. Stories that are submitted **must** be accompanied by both permission forms either in a package with the hard copy of the story or mailed separately when the story is submitted online or they will not be able to be used. Handwritten stories might not be accepted. A checklist has been included both in the online form and in hardcopy as a blackline master to ensure that all steps are complete before the story is submitted. If there are questions or problems please contact education@pier21.ca or 425-7770 ext 243.

The Our Canadian Stories Project Outline

The *Our Canadian Stories Project* supports the Pier 21 mandate to tell and share more of the stories of our Canadian heritage from communities all across Canada. Students, guided by their teachers, leaders or educators, will go out into the community to interview someone for their own heritage story. The person being interviewed should be interviewed about their own personal life experience. Immigrants, new comers to Canada, elders, war brides, veterans, and home children all make great candidates. Interviews should be centered around one of three topics: Nation Building (WWII, citizenship etc.), Immigration, or Cultural Heritage. Interviews will be written into stories by students and presented in the *Pier 21 Virtual Story Book*. Each community will be represented by its own chapter. These stories will be a valuable tool for academics, educators and students as well as to the members of each community whose stories will be preserved. The *Pier 21 Virtual Story Book* will continue to grow and expand as more communities and more schools take part in the *Our Canadian Stories Project*.

Key Components

The key components of this project are the interview, the story that is written based on the interview and the submission of the story with release forms to Pier 21.

Basic Steps

- Select a person to interview in your community.
- Prepare for the interview by doing background research, practice and by writing interview questions.
- Interview the person you've selected. Inform them of what the project is and what their story will be used for. Be sure to say thank you.
- Select an interesting story you learned about in the interview and write it into a story.
- Ask your parents sign a permission form allowing you to donate your story to the Pier 21 Virtual Story Book.
- Show the person you interviewed your story and ask them to sign a form allowing you to donate the story to the Pier 21 Virtual Story Book.
- Submit your story to Pier 21.

Possible Interview/Story Topics

Themes for stories for this project include Nation Building (e.g. Veteran's Stories, War Bride Stories, Citizenship etc.), Cultural Traditions (Food, Holidays, Special Cultural Customs etc.) and Immigration.

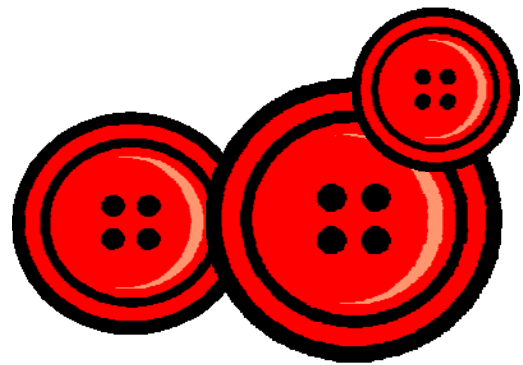
The Button



The darkness surrounded me. It was uncomfortably warm and the walls felt like they were closing in. Every once and a while, from the top of my prison, I could see glimpses of light. I think once I saw a row of my friends looking down on me. There was an emptiness where my space had been. My friends seemed sad and strained. They looked as though they were working very hard to keep things together now that I was gone.

I couldn't remember how I got there. I just remember falling. I couldn't hold on anymore and I slipped away from my friends and tinkled and bounced as I landed. I rolled silently into a strange dark cave. It too was a terrifying place full of giant grey fuzzy blobs that made me sneeze and large copper disks. There was an old plastic car there too. I think it had been there a very long time. A monster took a swipe at me there. Its long thin paw stretched out, claws extended it took aim, but it missed me by millimeters. I saw a hand reaching for me and all went dark. The next thing I knew I was in the soft strange prison. I wondered if I would ever make it back to my friends. I remembered how strange they looked without me. I wonder if they missed me as much as I missed them. Suddenly a light appeared before me and the hand was back. It saved me from the prison and lifted me so that I was so close to my friends I almost felt as though nothing had happened. I nearly fell again I was so excited.

I was so happy to see my friends that I did not see it at first. The other hand was holding a terrible looking weapon. It was like a sword with a string attached. Like a harpoon and it was coming for me! I thought I was done for. I closed my eyes and waited for it to be over. It seemed like forever but I was too afraid to open my eyes. When I finally had the courage to look, there were bright lights and my friends were all around me again. I thought perhaps I had died and this was heaven. Slowly I began to realize that it wasn't heaven at all. My friends were all smiling at me and they were so relieved to see me again. That terrible hand hadn't killed me with its harpoon after all but rather used the string to help tether me back to my place with my friends so that I would not slip again. I knew then everything was going to be ok. I was home.





Our Canadian Stories Release Form - Subject

This form is to be completed by the person whose interview forms the basis of the story being submitted and should only be signed once the story is completed.

The *Our Canadian Stories Project* is a project of the Pier 21 Society. Stories produced as a result of interviews are deposited in the Pier 21 Archive where they are made available for academic research and public/electronic dissemination and exhibition including online on our Virtual Storybook. Participation in the Project is voluntary. I, the undersigned, have read the story entitled

that was produced based on an interview with me dated _____ and consent to offer the Pier 21 Society full use of the information found within this story. I do irrevocably grant to the Pier 21 Society, all rights and copyright of any kind without any additional compensation. I hereby release the Pier 21 Society from any and all legal claims and understand that this release is irrevocable by me so that the Pier 21 Society may proceed in full reliance thereon. It is understood and agreed that materials donated shall become the property of the Pier 21 Society.

(Date) (Name - Printed) (Signature)

Accepted on behalf of the Pier 21 Society:

(Date) (Name - Printed) (Signature of Pier 21 Staff)

Pier 21 Contact:

If you have any questions or concerns, please contact the Manager of Education Services at 425-7770 ext 243 or education@pier21.ca



Our Canadian Stories Release Form – Author

This form is to be completed by the parent or guardian of the author of the story entitled

The *Our Canadian Stories Project* is a project of the Pier 21 Society. Stories donated to the project, the author's first name and any attached photos, artwork or media are deposited in the Pier 21 Archive where they may be made available for academic research and public/electronic dissemination and exhibition including online on our Virtual Storybook.

I hereby certify that I am the parent or guardian of a minor who wishes to participate in a Pier 21 Society program or project. I do irrevocably grant to the Pier 21 Society, all rights and copyright of any kind without any additional compensation. I hereby release the Pier 21 Society from any and all legal claims and I understand that this release is irrevocable by me so that the Pier 21 Society may proceed in full reliance thereon. It is understood and agreed that materials donated shall be the property of the Pier 21 Society. The full names and/or other contact information of minors will not be included in any publications or released in any way to third parties.

Name of Child/ren (Printed): _____

Signed (parent or guardian): _____ Date: _____

School: _____

Accepted on behalf of the Pier 21 Society:

(Date)

(Name - Printed)

(Signature of Pier 21 Staff)

Pier 21 Contact:

If you have any questions or concerns, please contact the Manager of Education Services
425-7770 ext 243 or education@pier21.ca

February 9, 2006

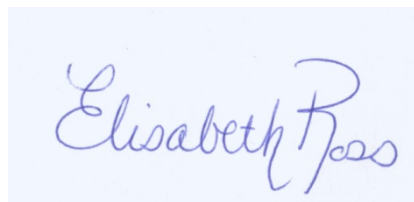
Marcia Jacquemin
3139 #7 Highway
Thunder Bay, ON
B3E 1B2

Dear Marcia,

I would like to thank you for participating in the *Our Canadian Stories Project* with Pier 21. I really enjoyed writing your story and it was a pleasure to speak with you. I thank you for taking the time to share your stories and memories with me so that I could tell your story and share it for other Canadians to appreciate and learn from. Stories like yours help us to obtain a greater understanding of our country, our heritage and our history.

Your story has become an important addition to the *Pier 21 Virtual Storybook* and will be used to support a wide variety of research and education initiatives as well as representing your community in Canada. Once again, I wish to thank you for taking the time to share your story with me and with Canada.

Sincerely,

A handwritten signature in blue ink that reads "Elisabeth Ross". The signature is written in a cursive style and is set against a light blue rectangular background.

Elisabeth Ross
Gr. 4
Saint Patrick's Elementary School

Sample Questions for Immigrants

When did you immigrate to Canada?

What made you leave your home and come to Canada?

Who did you emigrate with?

What emigration process did you have to follow to leave your country?

What was the name of your ship?

What port did you sail from? Do you remember the date you left?

Can you describe conditions on the voyage? How did you feel and what were you thinking about?

What do you remember about your arrival in Halifax? Did you arrive at Pier 21?

What were your impressions of Pier 21? (refine)

Do you recall your first meetings with Immigration Officers? How did you feel?

Was anyone waiting for you at Pier 21? Did you have family or friends expecting you in Canada?

Did you stay in Halifax or move to another part of the country?

Did you know other people who came through Pier 21?

Sample WWII Questions

What do you remember of the declaration of war?

Were you working when the war broke out?

When did you enlist? How did you decide to enlist?

What unit were you with? What was the unit's job?

Did you receive training in Canada? Where? For how long?

When did you receive orders to go overseas?

When did you depart? What port did you leave Canada from?

What was the mood when you were leaving port? Do you have any memories of this time that stand out in your mind?

Where did you arrive? What base were you stationed at abroad?

When did you deploy for combat operations? Where?

When were you able to return to Canada?

Where did you return? What were your impressions of returning to Canada?

Was anyone waiting for you at the port?

How were you processed at the port?

When were you able to return home? When did you leave the service?

Revision Checklist

Author: _____ Title: _____

Reviewer: _____ Date: _____

- | | | | |
|--|------------------------------|-----------------------------|-----------------------------------|
| Does the writing hold the reader's interest? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Is the story well organized? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Does the story have a clear introduction? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Does the story have a clear conclusion? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Does the story have a good title? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Are characters kept only to what is necessary? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Is setting kept only to what is necessary? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Is the authors name on it? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Is anything in the story vague or unclear? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Does the story flow well from one idea to another? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Does the story fit with one of the three themes? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |
| Does the story start near the end of the action? | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Somewhat |

What parts of the story were the best or most enjoyable?

What needs work?

Our Canadian Stories Submission Checklist

Story Title: _____ Story Author: _____

Person Interviewed: _____ Gender: M / F

Date / Time / Place of Interview: _____

Name of School or Organization: _____

Address of School or Organization: _____

Checklist

Ensure that you have done all of the following before submitting your story.

- I have sent a thank you letter to the person the story is about.
- I have given a copy of the story to the person the story is about.
- I have checked to make sure I spelled all of the names of people and places correctly.

Submitted

Ensure that all of the following are included with your mailed story submission.

- I have included this form with my entry.
- I have included the Release Form (Author) signed by my parent or guardian.
- I have included the Release Form (Subject) signed by the person the story is about.
- I have included a typed or electronic good copy of my story.

A War Time Family Tale

By Julia

The story to be told here is about a strange coincidence involving my grandfather, Officer Ian Morrison and the crew and Captain of the Corvette, H.M.C.S. Morden. It takes place in the mid-Atlantic during late October. The year is 1942... three years into World War Two.



Officer Ian Spence Morrison inched down a staircase on the starboard side of the H.M.C.S. Morden. He leaned over the rail and peered into the blue-grey Atlantic Ocean. It worried him to think that German U-boats prowled beneath the surface of those waters, waiting like tigers for their prey. Little did the Officer know, that a tiger would attack its prey tonight.

Captain Hutchinson stepped up beside Ian, one of the many officers aboard the Morden to inform him that he and a few other men were off duty that night.

"Right, Sir" said Morrison, as he shivered away his concern and continued to search the surf for the enemy. You could never be too sure. The men on the Morden were always alert. Officer Morrison could only see so far because of the light fog.

By noon, the fog cleared and it was a lovely temperature, for October. The group of off-duty men decided to eat their rations outside. They agreed to a game of bridge to pass free time in the evening.

At dusk that same night, the officers set up a card table and began the card game. A short while later, one man joked, "What a swell night for a torpedoing." No one had time to laugh for no sooner were the words out of his mouth, when the alarm rang, calling the crew to action stations. They were informed that a U-boat had torpedoed a Canadian Merchant ship and the Morden was detailed to pick up survivors.

A while later, someone spotted a flashing light calling out the SOS signal. Soon enough, many silhouettes of heavily laden lifeboats were visible from the corvette.

About a half-hour later, many of the victims were aboard the now full Morden. The people aboard were supplied with the rationed food, sleeping facilities, and blankets. Morrison pulled two more people from the scrawny lifeboat onto the deck. He wrapped each in a blanket and led them to a room. This couple, the Cottingtons, told the young officer about themselves. They had been married for nearly forty years and spent most of that time in Britain. Their son lived in Toronto, and they had been trying to move to Toronto since the war. Embarking on the Merchant ship was the first opportunity they had.

"Toronto!" Morrison remarked. For it was his hometown. They told him where they would be moving. Officer Morrison had just rescued a couple that would be moving around the corner from his own house!

Once all the victims from the Canadian Merchant ship were supplied with rooms, the crew rejoiced for no one had died. As the boat changed course, one Officer heard a torpedo blast from underneath the boat. It missed the Morden by inches! They dropped depth charges and were pretty sure they hit a U-boat, but couldn't be certain because they had no time to check for debris.

Officer Ian Morrison was still amazed that the Cottingtons would be moving just around the corner from him. They agreed that it sure would be nice to get to know each other a little better after the war. What a coincidence!

Darn right a coincidence! A true family coincidence.

Life During World War 2

By Derek

When my nan was a little girl world war 2 was on. Life began getting tough during the war. The government gave each family a ration coupon for buying food such as tea, sugar, butter, and coffee. If you use up your coupon than you couldn't sue it until the next month.

During the war her house was heated by a coal stove. The coal was picked up along the railway where it fell off coal carts. There was only in the kitchen. It was so cold water would freeze in buckets.

At night, when a siren sounded, everyone had to turn off all the lights in their houses. The siren was a signal that an enemy helicopter or plane could be coming. When the lights were turned out the enemy would not be able to find the town. The enemies never ended up finding New Glasgow.

Life is much easier now than it was during the war! I am very Happy that we live in a peaceful country and a peaceful time without a world war. We are now to buy as much food as we like without being rationed and having to use coupons. I hope we never have another world war again.

Feedback

We greatly appreciate your feedback. Every comment helps us to produce a better product to help you collect Canada's Stories. Please fill out the attached feedback form and include any other comments you wish on the back and send it to Pier 21 by mail, fax or e-mail. You may also comment directly to the Manager of Education Services at education@pier21.ca or 425-7770 ext 243.