Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum

Friday Feb 15, 2019 at Harbour Centre, SFU Vancouver

Sponsors and Co-organizers:

SFU Faculty of Education

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A Message from the Honourable Rob Fleming to participants of the "Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum" conference, held in Vancouver on February 15, 2019.

As Minister of Education, it is my privilege and pleasure to send greetings to all participants attending the "Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum" conference.

This event allows educators and administrators from across the province to collaborate and explore innovative concepts to teach critical thinking skills through the literary arts at secondary levels. I acknowledge and appreciate all the hard work and effort that participants put into this conference.

Participation in this event is a great opportunity to meet delegates from all over British Columbia and work together to develop new and innovative ideas to teach students. It is the students of British Columbia who will truly benefit from your involvement in this event.

Thank you for your significant contributions and dedicated service supporting education in British Columbia. I wish all participants success and as you work towards ensuring the students of British Columbia receive the best education possible.

Sincerely,

Rob Fleming
Minister of Education

INTRODUCTION

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum

On Friday, February 15th 2019, Simon Fraser University presented a one-day conference on Critical Reading and Writing. With a focus on humanities and the literary arts, keynote speakers and experts presented best practices in reading and writing in the classroom. Drawing on delegate feedback from the 2018 format, teachers and educators collaborated in roundtable discussions to develop practical strategies and sample lesson plans for the new curriculum in BC secondary schools.

Special guest speaker: Dr. Deanna Reder from First Nations Studies and the Department of English at SFU explored and gave practical advice on Reading the Indigenous Archive.

Open to teachers and education professionals, Developing Minds gave delegates an opportunity to share and explore key concepts in teaching critical thinking at the secondary and post-secondary levels.

Critical Thinking in Secondary and Post-Secondary Education

Recent changes in the BC education curriculum established Critical Thinking as a core teaching approach throughout K-12 classrooms. Students benefit from a rich community of inquiry that promotes deeper understanding of curriculum content and equips them with valuable life skills. School systems already using this approach have documented success using a number of outcome metrics.

Critical thinking skills transfer readily from the classroom into post-secondary education, and beyond. Not only do they enhance learning outcomes but students also gain a competitive advantage in the job market by acquiring skills in critical, creative and collaborative thinking frequently sought by modern employers.

Developing Minds seeks to open up discussion among provincial education stakeholders keen to explore how teaching critical thinking in K-12 classrooms transfers into post-secondary education for student benefit.

Conference proceedings from our two successful Developing Minds conferences, including recordings of presentations, resources and downloads, are now available. Please visit the conference website for further details: **http://www.sfu.ca/conferences/criticalthinking**

Continue the conversation; sign up for a Canvas invite http://websurvey.sfu.ca/survey/318388668

Schedule: Friday, February 15th, 2019

TIME	EVENT	SPEAKER / TITLE	
8:00AM	Check-in/Registration		
8:30AM	Welcome to SFU	• Welcome and land acknowledgment - Catherine Murray • Drumming ceremony - Gary George	
8:45AM	Introduction Addresses	• The Hon. Jinny Sims, MLA, Minister of Citizens' Services • Message from The Hon. Rob Fleming, MLA, Minister of Education • Kris Magnusson, Dean, Faculty of Education	
9:00AM	Keynote	Deanna Reder	Reading the Indigenous Archive
9:45AM	Power Talks	Sean Zwagerman	I Just Don't Believe It: The Problem of Conviction, and Some Possible Remedies
		Joel Heng Hartse and Jiang Dong	Critical Thinking in a Second Language
11:15AM	Coffee		
11:30AM	Breakout Sessions	• Gillian Judson • Marela Dichupa • Dylan Flint • Valia Spiliotopoulos	Moderated sessions addressing Power Talks and developing practical lesson plans
12:15PM	Lunch		

1:00PM	Welcome Back		
1:00 PM	Power Talks	Peter Cramer	Rhetorical Games, Writing and Composition
		Azadeh Yamini-Hamedani	On Drake: Designing Simple Exercises to Stimulate Critical Reading
2:30 PM	Breakout Sessions	• Zuzana Vasko • Fatima Jalali • Dylan Flint • Valia Spiliotopoulos	Moderated sessions addressing Power Talks and developing practical lesson plans
3:15 PM	Spoken Word and Closing Remarks	• Natalia Gajdamaschko • Catherine Murray • Sean Zwagerman • Lisa Shapiro • Sean McGarragle	
3:45 — 5:00 PM	Reception		

Speakers and Presentations

Deanna Reder	Reading the Indigenous Archive
Sean Zwagerman	I Just Don't Believe It: The Problem of Conviction, and Some Possible Remedies
Joel Heng Hartse and Jiang Dong	Critical Thinking in a Second Language
Peter Cramer	Rhetorical Games, Writing and Composition
Azadeh Yamini-Hamedani	On Drake: Designing Simple Exercises to Stimulate Critical Reading

The following pages contain bios and links to resources.

Deanna Reder (keynote speaker)

READING THE INDIGENOUS ARCHIVE

Deanna Reder (Cree-Métis) is Associate Professor in the Departments of First Nations Studies and English, where she teaches courses in Indigenous popular fiction and Canadian Indigenous literatures, especially autobiography. She is Principal Investigator, in partnership with co-applicants Dr. Margery Fee and Cherokee scholar Dr. Daniel Heath Justice of the University of British Columbia, on a five-year Social Sciences and Humanities Research Council (SSHRC) funded project for 2015-2020 called "The People and the Text: Indigenous Writing in Northern North America up to 1992". She is a founding member of the Indigenous Literary Studies Association (ILSA) and served on the ILSA council from 2015-2018; currently she is co-chair, with Dr. Sam McKegney from Queen's University, of the Indigenous Voices Awards. She also is the Series Editor for the Indigenous Studies Series at Wilfrid Laurier University Press.

Download Dr. Reder's presentation here: https://www.sfu.ca/content/dam/sfu/conferences/devminds2019/Deanna_Reder_Developing Minds 15 Feb 2019.pdf

Website: www.deannareder.com

Twitter: The People and the Text Project - @peopletext1

Suggested Resources:

- Websites with local First Nations content: http://www2.moa.ubc.ca/musqueamteachingkit/teachers.php
- https://slcc.ca/history/
- https://twnation.ca/our-story/
- http://www.stolonation.bc.ca/history
- What I Learned in Class Today: https://intheclass.arts.ubc.ca/

Reading the Indigenous Archive

Deanna Reder
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Developing Minds Through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum

15 February 2019

Strategy#1: Begin each term by following local protocols—and consider these to be models of intellectual practice.

Coast Salish Protocols teach me to:

- identify myself in relation to my family history
- identify myself in relation to the land I have lived on and the land I am currently on
- identify myself in relation to those who first lived here
- demonstrate respect

Strategy#1: Begin each term by following local protocols—and consider these to be models of intellectual practice.

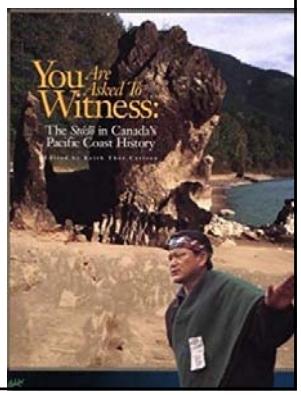
Embedded in Protocols are complexities that still need to be grappled with:

- Unceded (some parts of Canada have a treaty history—much of British Columbia does not)
- Guest (multiple meanings including uninvited visitor and someone who acknowledges no long-term claim to the territory)

#2: begin with where you are

-learn what you can about the names of the traditional territories you live on, the people who live on this land, the local literature and orature

-teach this



Websites with local First Nations content

http://www2.moa.ubc.ca/musqueamteachingkit/teachers.php

https://slcc.ca/history/

https://twnation.ca/our-story/

http://www.stolonation.bc.ca/history

#3: Recognize that teaching Indigenous texts is not supported by conventional educational curriculum.

See "Socially Responsible Criticism: Aboriginal Literature, Ideology, and the Literary Canon" by Jo-Ann Episkenew (excerpted in *Read, Listen, Tell*)

- Literary Scholars teach about the context of the books being studied all the time.
- But often, information about Aboriginal contexts can be incomplete or even inaccurate.

An anthology of class and new articles of Indigenous literary criticism, suitable for an upper undergraduate-graduate classroom

Released by Wilfrid Laurier University Press, 2016

An anthology of short stories by Indigenous authors from Canada, the USA and Mexico

Designed to be taught in a first-year university classroom by non-experts

#3 b: Recognize that teaching Indigenous texts is not supported by conventional infrastuctures that support the teaching of literature

This goes beyond the lack of training in university, the lack of high quality resources, the lack of recognition that history of Indigenous peoples is foundational to the understanding of Canadian history.

For example, the Library of Congress cataloguing system—the library system adopted by research libraries across North America—files books according to categories that use incorrect terminology or obscure Indigenous presence.

Library of Congress cataloguing system

Why are these book given these call numbers?:

Unipkaaqtuat Arvianit: Traditional Inuit Stories from Arviat (2009) **E99 E7 K126 2009**

Indian School Days (1988) by Basil H. Johnston **E99 C6 J56**

You Call Me Chief: Impressions of the life of Chief Dan George (1981) **E99 S2 G465**

These Mysterious People: Shaping History and Archeology in a Northwest Coast Community (2010) by Susan Roy **E99 S21 R69 2010**

#4: recognize that the stakes <u>feel</u> higher

Episkenew continues:

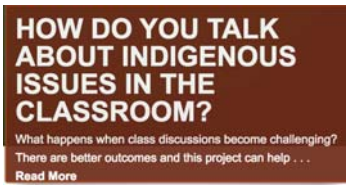
"Indeed, any class on Shakespeare would not be complete without a comprehensive examination of the political and religious situation in Elizabethan England, no doubt comprised of information that the instructor has gathered from books in the library. **These scholars need not worry that there just might be an Elizabethan enrolled in his or her class** and that Elizabethan student just might dispute the information given in the lecture."

#5: value self-awareness

Episkenew concludes:

"When analyzing literary works, most scholars are very conscious that ideology is embedded in the text; what they often forget is the ideology that they bring to their reading."

#6: the lack of information, the misinformation and the resulting emotions unsettle the classroom and strain the teacher-student relationship



Communications Professor and Stó:lō scholar Karrmen Crey, after her first degree, worked on a project called "What I Learned in Class Today," which is available on-line. Now newly hired by SFU, Dr. Crey will be working on an updated version. For now, however, the first project is still available as a resource. See:

https://intheclass.arts.ubc.ca/

#7: value humility and encourage generosity

Indigenous

Inuit

Aboriginal

First Nations

Métis

Native American

Ojibway or Anishinaabe?

Nootka or Nuu-chah-nulth?

Mohawk or Haudenosaunee or Six Nations or Iroquois

Indian

Native

#8: bring in Indigenous writers and artists to the classroom

Or create opportunities to take students to community events.

NOT as "experts" but rather as a way to build reciprocal, responsible and relevant relationships.

#9: Create space for Indigenous literatures, theories, students and faculty by imagining them as essential parts of every conversation.

To quote Anishinaabe scholar Niigaan Sinclair:

"Responsible criticisms of Indigenous Literatures honestly imagines an audience that *includes* real-life, modern, Indigenous peoples in it."

#10: the history of colonialism is an inevitable influence and topic of analysis in Indigenous texts but Indigenous languages and epistemes can also provide varying interpretations.

Responsible and ethical criticism of Indigenous literatures respectfully considers Indigenous-centred literary approaches as fruitful possibilities (191).

Sinclair, Niigaanwewidam James. "Trickster Reflections." *Learn, Teach, Challenge: Approaches to Indigenous Literatures.* . Eds. Deanna Reder and Linda M. Morra. Waterloo, ON: Wilfrid Laurier UP, forthcoming 2016.

For example

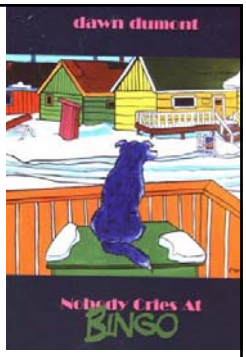
Cree-Métis writer Dawn Dumont's hilarious set of short stories based on her own life, called *Nobody Cries at Bingo* (2013) can be discussed as humour subverting colonial expectations

OR

as *wawiyatâcimowina*, a subgenre of Cree stories that are autobiographical and comical, sometimes rude, sometimes risqué, often self-depracating.

WHY NOT JUST CALL THIS A BOOK OF SHORT STORIES?

a) Assumptions about the intended audience of a text affects our understanding of it
b) It's a manoeuvre to privilege, recognize and recuperate Cree philosophical thought
c) Contributes to the vitality of Cree communities
d) Supports the study of the Cree language



WHY CALL THIS *wawiyatâcimowina*, funny little stories?

Imagine the possibilities

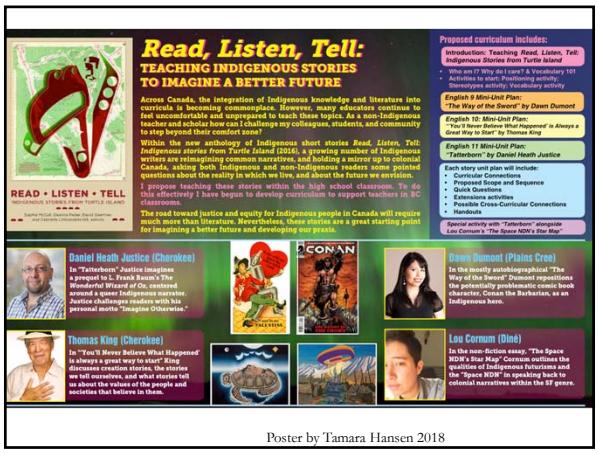
Imagine reading Drew Hayden Taylor's *Night Wanderer: an Ojibway Gothic Novel* through the lens of Ojibway or Anishinaabe storytelling traditions rather than through the conventions of the gothic.

Imagine reading Sean Tinsley and Rachel Qitsualik's *Ajjiit: Dark Dreams of the Ancient Arctic* as a creation out of an Inuit imagination and read it comparitively with the work of Alootook Ipellie, Aviaq Johnston, and Tanya Tagaq.

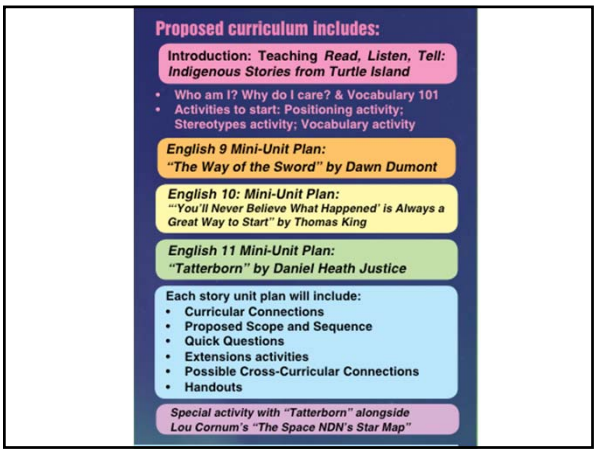
Imagine learning the Stó:lō stories of the local landscape—as famously told to us by Stó:lō elder and historian Sonny McHalsie—and then being able to read the vistas the way that you can read a text.

Tamara Hansen,
Sentinel Secondary School,
SFU First Nations Studies Student
&
MATE alumni

Sophie McCall,
MATE Director 2018-2020, &
Associate Prof, Dept of English &
Deanna Reder,
past MATE Director 2016-2018



Poster by Tamara Hansen 2018



Sean Zwagerman

"I JUST DON'T BELIEVE IT": THE PROBLEM OF CONVICTION, AND SOME POSSIBLE REMEDIES

Sean Zwagerman is an Associate Professor in the Department of English, and an Associate Dean in the Faculty of Arts and Social Sciences. He is interested broadly in rhetoric and writing, in the compositional relationship among the word, the self, and the world. His particular interests include the intersections of rhetorical theory and speech-act theory, the rhetoric of humour, and public outrage about plagiarism and student literacy. Forthcoming work includes contributions to a collection of essays on the rhetoric of oil and to a collection on transgressive women's humour, as well as a book-length project using speech-act theory to define the limits of rhetoric and clarify criteria of success and failure.

ABSTRACT

What it means to have a "conviction" has changed over the centuries, from knowledge one has come to via persuasive discourse and evidence to a firm personal belief that resists persuasion and rejects evidence. We can see the latter in the refusal to believe Brett Kavanaugh's accusers, in the persistence of the belief that vaccines cause autism, and in the denial of climate change. Since convictions are resistant to persuasion and evidence, how can we engage with them in the classroom? And what current theories of meaning and practices of writing might actually be making matters worse?

Joel Heng Hertse and Jiang Dong

CRITICAL THINKING IN A SECOND LANGUAGE

Joel Hartse is a Lecturer with the Faculty of Education, and is a second language writing specialist. He teaches subjects in writing, applied linguistics, and education. His research interests include the interface between the globalization of English and internationalization of higher education, language variation in academic writing and publishing, and the role of student/instructor language ideology and metalinguistic knowledge in university writing pedagogy.

Website: www.joelhenghartse.com

Jiang Dong is a lecturer at Yuanpei College, Shaoxing University, where he has been teaching English as a foreign language for eleven years. His academic interests are English language literacy and research, translation studies and intercultural communication. He is now collaborating with Dr. Joel Heng Hartse on the project of English education in the Republic of China (1912-1949). He has his works published by TESOL Press, the Journal of Liaoning Normal University, etc.

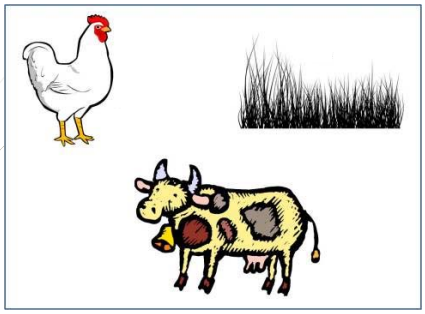
Download Critical Thinking in a Second Language here*: https://www.sfu.ca/content/dam/sfu/conferences/devminds2019/JOEL_event_master_slides.pdf*

Critical Thinking in a Second Language

Joel Heng Hartse & Jiang Dong
Friday, February 15, 2019
Developing Minds

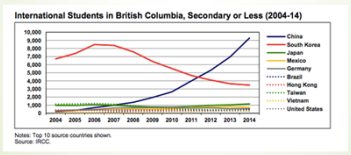
overview

- International students and stereotypes
- Critical thinking in East Asia: tools and influences
- The Paul-Elder framework for critical thinking
- Op-Ed activity



International students in BC K-12

2016 British Columbia International Education Intelligence Report



Fresh Voices' "Make It Count" Campaign

In B.C, the top ten languages spoken at home are English, Punjabi, Mandarin, Cantonese, Korean, Tagalog (Philipino), Spanish, Vietnamese and Farsi.

Stereotypes about ESL/international students from Asian backgrounds

Prevalent stereotypes about Asian learners in ESL:

- "They (a) are obedient to authority,
- (b) lack critical thinking skills, and
- (c) do not participate in classroom interaction"

- "A homogeneous body of Asian students who represent these stereotypes seems to exist more in the imagination of …than in the actual classrooms of Asian societies" (Kumaravadivelu, 2003, p. 710)

Cultures of learning, not cultural stereotypes

- A 'culture of learning' might be defined as socially transmitted expectations, beliefs and values about:
- what good learning is,
- what constitutes a good teacher and a good student and what their roles and relationships should be;
- learning and teaching styles, approaches and methods;
- classroom interaction and activities;
- the use of textbooks;
- about what constitutes good work

Cortazzi, M. & Jin, L. (2013) Creativity and criticality: developing dialogues of learning and thinking through synergy with China. In T. Coverdale-Jones (Ed.) *Transnational Higher Education in the Asian Context* (pp. 97-117). Houndmills: Palgrave Macmillan.

Critical thinking in East Asia: tools and influences

- Jiang Dong (姜东)
- Shaoxing University Yuanpei College, Zhejiang Province, China

- **I. Thinking Tools Used by East Asian Students**
- **II. Factors Influencing Their Thinking**

I. Thinking Tools Used by East Asian Students

1. Affective/ Heart-participating Thinking

E.g. Students' writing on the topic of China's food safety problems:

"How unscrupulous and evil these businessmen are!"

"These food producers are no better than beasts!"

I. Thinking Tools Used by East Asian Students

2. Intuitive Thinking

E.g. Writing topic: The Child Abuse Incident at RYB Beijing Kindergarten

"To sum up, whatever the reason, each individual (child) is a part of our society, the act of child abuse must be severely punished! It is really heartbreaking to see too many children are abused. "

I. Thinking Tools Used by East Asian Students

3. Dialectical thinking.

The Tao of the Mean(中庸之道)

"As we all know/ as is known to all....."

"With the development of science and technology/society....";

"Every coin has two sides."

"President Xi Jinping once said, 'Roll up our sleeves and work hard.'"

II. Factors Influencing East Asian Students' Thinking

1. Cultural--- Confucianism (儒家思想)

The Three Cardinal Guides and Five Constant Virtues(三纲五常)

1) **The Guides (三纲):**

Monarchy and Subjects (君臣) ; Father and Sons (父子); Husband and Wife (夫妇).

Teacher and Students (师生)

He who teaches you even for a day should be treated like your father for a lifetime.

(一日为师，终身为父)

Teachers are those who preach, instruct, and enlighten.

(师者，传道, 授业，解惑)

II. Factors Influencing East Asian Students' Thinking

1. Cultural--- Confucianism (儒家思想)

2) The Virtues (五常):

Benevolence(仁) , Righteousness (义) , Propriety (礼) , Wisdom (智) , Trustworthiness (信)

3) Loyalty(忠) and Filiality (孝)

II. Factors Influencing East Asian Students' Thinking

2. Educational

1) National Educational Policies:

2) Educational institutions:

3) Test-orientedness:

- Intensive repetition rather than individual investigation
- Standardized answers rather than intellectual acuity.
- Knowledge retention rather than knowledge production.

Gaokao (高考)---- the National College Entrance Examination (NCEE)

Watch *Chinese School—The Heat is on* at:

https://www.youtube.com/watch?v=-3fbNyjv14Q

- 吾日三省吾身。
- Self-introspection should be practiced on a daily basis.
- 学而不思则罔，思而不学则殆。
- Learning without thinking is labor lost; thinking without learning is perilous.
- 博学之，审问之，慎思之，明辨之，笃行之。
- The Five Essentials of Scholarship: Extensive learning, prudent inquiry, thorough thinking, meticulous examination, and resolute practice.

THANK YOU VERY MUCH!

“思 /sī/”
Equivalent of “Thinking”

- “田/tián/” (head) and
- “心/xīn/” (heart)

- No heart, no thinking!

Back

- 道可道，非常道-----老子

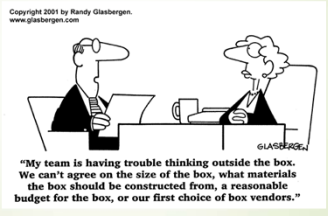
- The Way (Tao) that can be explained or described is not the eternal Way. ----Lao Tze (601-531 B.C.)

Back

Back

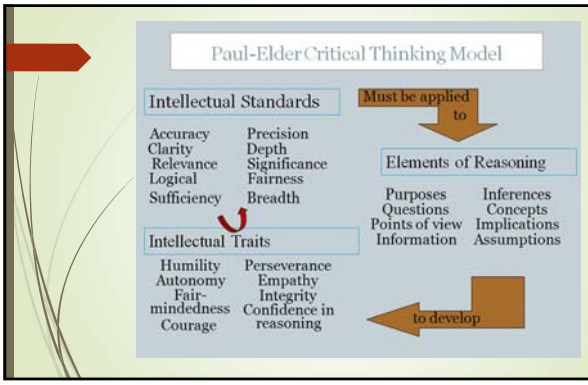
https://www.kisspng.com/png-think-outside-the-box-information-brainstorming-ou-2935437/preview.html

Making the implicit explicit



A framework for critical thinking

- Using Richard Paul & Linda Elder's CT framework



Activity: writing an Op-Ed

1. Introduce the genre
2. Read examples *from different countries* and evaluate them in terms of CT
   1. E.g. Vancouver Sun, Global Times, Times of India, South China Morning Post
   2. Use peer review worksheet
3. Brainstorming activity (see worksheet)
4. Draft and peer review (see worksheet)
5. Teacher evaluation (including CT evaluation)

Thank you

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LIMITED DOWNLOAD COPY

Critical thinkers routinely apply the intellectual standards to the elements of reasoning in order to develop intellectual traits.

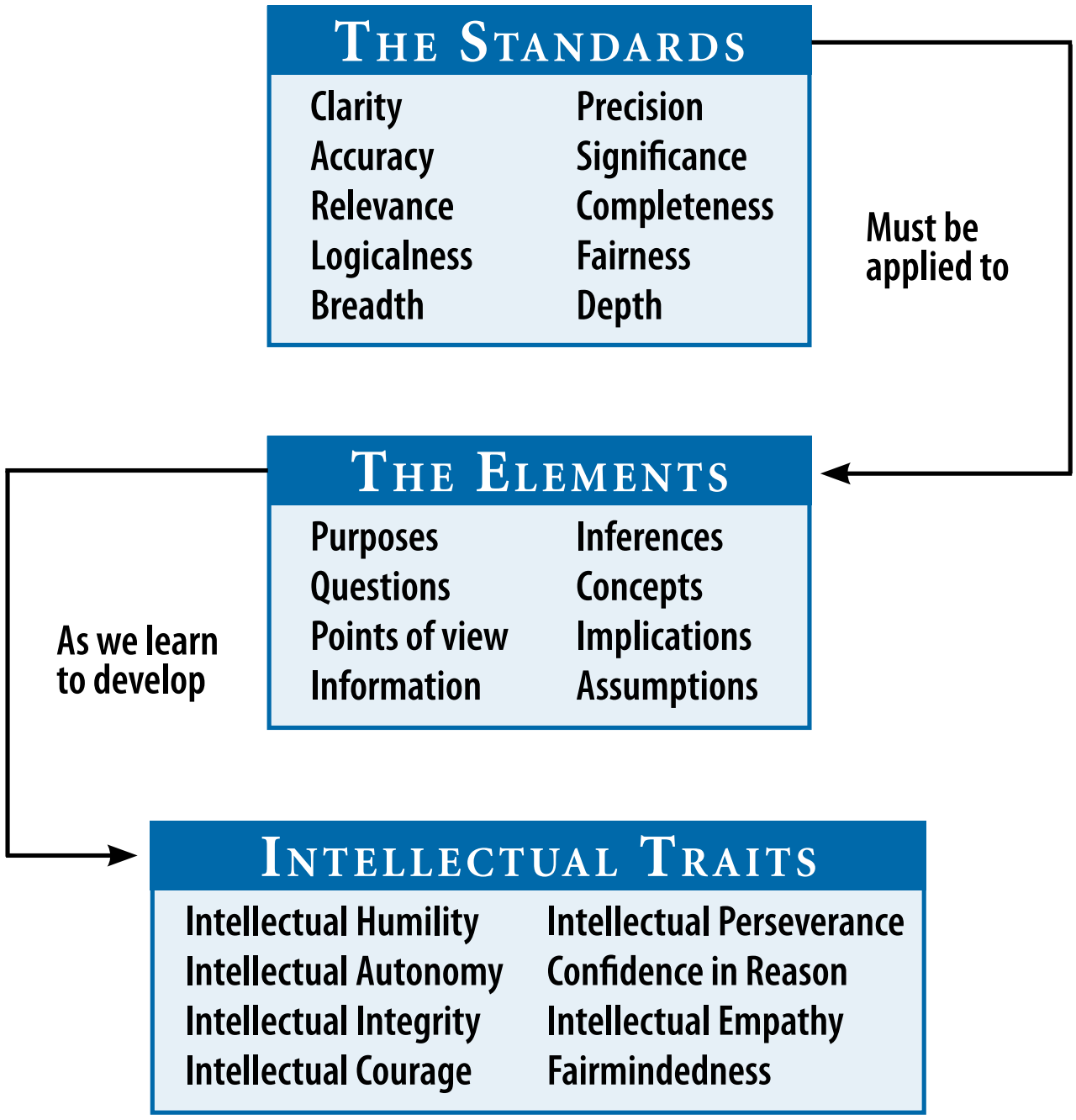

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Table 4.7

The Criteria for Evaluating CT in L2 Writing

CRITICAL THINKING BAND DESCRIPTORS	5 Very good	4 Good	3 Average	2 Poor	1 Very poor
1 Clarity	Completely understandable; Free from any confusion or ambiguity	Fairly understandable even though some words are not completely clear	Understandable, but some words or sentences are not clear enough or slightly confusing	Presenting a number of unclear referents or sentences that are not easily understandable or rather confusing	Hardly understandable; Full of confusion or ambiguity
2 Accuracy	Completely free from errors, mistakes or distortions; True; Correct	Fairly correct; No misleading information	Most of the information is fairly correct; Some information needs further verification, but is not quite misleading	Some of the information is not correct, or with unidentified sources; Some information is quite misleading	Presenting many errors or mistakes; Very misleading
3 Precision	Completely exact to the sufficient level of detail; Presenting sufficient examples and explanations; Very specific	Exact to the necessary level of detail; Presenting necessary examples and explanations; Fairly specific	Exact to the fundamental level of detail; Presenting some examples and explanations but not enough; Not very specific	Not exact to the necessary level of detail; Lacking some necessary examples or explanations; Not specific	Not exact to the fundamental level of detail; Very general; Lacking many necessary examples or explanations; Not specific at all
4 Relevance	Implying a completely close relationship with the task; Covering all the key points; Presenting no irrelevant information	Implying a fairly close relationship with the task; Covering almost all the key points; Presenting no irrelevant information	Implying some relationship with the task; Not covering all the key points; Presenting some information that is not closely related to the task	Not implying a close relationship with the task; Missing some key points; Presenting some information that is not related to the task	Not implying any relationship with the task; Missing all the key points
5 Depth	Implying thoroughness in thinking; Presenting full understanding of the complexities	Implying depth in thinking; Presenting an understanding of the complexities	Not implying enough depth in thinking; Presenting a basic understanding of the complexities	Not implying depth in thinking; Not presenting an understanding of the complexities	Not implying any depth in thinking; Not presenting any basic understanding of the complexities
6 Breadth	Encompassing multiple viewpoints; Fully considering differing ideas	Encompassing multiple viewpoints; Appropriately considering differing ideas	Encompassing multiple viewpoints to some extent; Not broad-minded enough; Not fully considering differing ideas	Narrow-minded in perspective; Not considering much about differing ideas	Very narrow-minded in perspective; Not considering differing ideas
7 Logic	Completely making sense; No contradictions; No logical errors; Providing strongly convincing evidence to fully support all the key viewpoints	Fairly making sense; No contradictions; No logical errors; Providing fairly convincing evidence to support almost all the key viewpoints	Making sense; No obvious contradictions; Having occasional errors in logic; Not providing enough convincing evidence to support all the key viewpoints	Having some obvious contradictions or logical errors; Lacking convincing evidence for several key viewpoints	Having many obvious contradictions or logical errors; Lacking convincing evidence for all the key viewpoints
8 Significance	Having great importance; Showing great substantiality in meaning; Highlighting all the important features	Having appropriate importance; Showing appropriate substantiality in meaning; Highlighting most of the important features	Having importance; Missing some important features; Or presenting certain features that are not important enough	Presenting some features that are not important enough; Not substantial enough in meaning; Not highlighting the important features	Not having any importance; Not showing any substantiality in meaning
9 Fairness	Presenting ethical appropriateness in the aspects of viewpoints, evidence, argument and conclusion; The writing is based on verifiable facts; Not showing any bias in terms of religion, ethics, gender, age, profession, etc.	Presenting ethical appropriateness in the aspects of viewpoints, evidence, argument and conclusion; The writing is based on verifiable facts; Not showing any obvious bias in terms of religion, ethics, gender, age, profession, etc.	Presenting necessary ethical appropriateness in the aspects of viewpoints, evidence, argument and conclusion; Most of the writing is based on verifiable facts; Not showing any obvious bias in terms of religion, ethics, gender, age, profession, etc.	Not presenting necessary ethical appropriateness in some of the aspects of viewpoints, evidence, argument and conclusion; Part of the writing is not based on verifiable facts; Showing some obvious bias in terms of religion, ethics, gender, age, profession, etc.	Not presenting ethical appropriateness in many of the aspects of viewpoints, evidence, argument and conclusion; Most of the writing is not based on verifiable facts; Showing obvious bias in terms of religion, ethics, gender, age, profession, etc.

Using this brainstorming worksheet as a guide for discussion and questioning, students would be led to a structured process of thinking that aimed at figuring out the purpose of the writing task, identifying the key questions to answer, deciding on the information to provide, clarifying the key concepts, making appropriate inferences, assumptions and implications, and finally drawing rational and convincing conclusions. With all these key elements thought through, it is likely that students not only develop ideas about what and how to write their first drafts, but also perceive a deeper understanding of the connection between the CT elements and their L2 writing.

Table 4.3

The Brainstorming Worksheet for the Experimental Group (Revised Version)

Elements	Questions	Answers
Purpose **目的**	What is the purpose of writing the essay? 写这篇文章的目的是什么?	
Question at issue **问题**	What is the major question that needs to be addressed in the essay? 这篇文章需要探讨的主要问题是什么?	
Concepts **概念**	What is the main concept to be addressed? 这篇文章所要涉及到的主要概念是什么?	
Point of view **观点**	Given the situation, what are the possible viewpoints? 在题目设定的情境下，有哪些可能的观点?	
Assumptions **假设**	What is the most fundamental assumption of your viewpoint? 你的观点所体现的最主要的假设是什么?	
Information **信息**	What is the most important information that needs to be considered to support your viewpoint? 支持你的观点所需要的最重要的信息是什么?	
Interpretation and Inference **结论**	Given all the information, what is the best possible conclusion? 从获得的信息来看，这篇文章最有可能的结论是什么?	
Implications and consequences **意义**	What are the most significant implications you expect from this essay? 你希望这篇文章能带来的最显著的意义是什么?	

Table 4.6

The Peer-review Checklist for the Experimental Group (Revised Version)

No.	Standards	Explanations	Guiding questions
1	**Clarity** **清晰性**	Understandable, the meaning can be grasped; free from confusion or ambiguity, without obscurities. 可理解的，能领会含义的	**Q1:** Could you elaborate further? **Q2:** Could you give an example? **Q3:** Could you illustrate what you mean?
2	**Accuracy** **准确性**	Free from errors, mistakes or distortions; true; correct. 真实无误的	**Q4:** How could you check on that? **Q5:** How could you find out if that is true? **Q6:** How could you verify or test that?
3	**Precision** **精确性**	Exact to the necessary level of detail; specific. 精确到必要的详细程度的	**Q7:** Could you be more specific? **Q8:** Could you give me more details? **Q9:** Could you be more exact?
4	**Relevance** **相关性**	Bearing upon or relating to the matter at hand. 与手头的问题相关的	**Q10:** How does that relate to the problem? **Q11:** How does that bear on the question? **Q12:** How does that help you with the issue?
5	**Depth** **深度**	Containing complexities and multiple interrelationships; implying thoroughness in thinking. 包含问题复杂性，体现思想深度的	**Q13:** What factors make this a difficult problem? **Q14:** What are some of the complexities of this question? **Q15:** What are some of the difficulties you need to deal with?
6	**Breadth** **广度**	Encompassing multiple viewpoints, comprehensive in view, wide-ranging and broadminded in perspective. 包含多重观点和角度的	**Q16:** Do you need to look at this from another perspective? **Q17:** Do you need to consider another point of view? **Q18:** Do you need to look at this in other ways?
7	**Logic** **逻辑性**	The parts make sense together, without contradictions; in keeping with the principles of sound judgement and reasonability. 符合逻辑的，没有矛盾的	**Q19:** Do all these make sense together? **Q20:** Does your first paragraph fit in with your last? **Q21:** Does what you say follow from the evidence?
8	**Significance** **重要性**	Having importance; being of consequence; having considerable or substantial meaning. 内容充实的，体现重要意义的	**Q22:** Is this the most important problem to consider? **Q23:** Is this the central idea to focus on? **Q24:** Which of these facts are most important?
9	**Fairness** **公正性**	Free from bias, dishonesty, favoritism, selfish-interest, deception or injustice. 合理的，公正的，不含偏见的	**Q25:** Is there any biased viewpoints in dealing with this issue? **Q26:** Do you sympathetically represent the viewpoints of others?

Peter Cramer

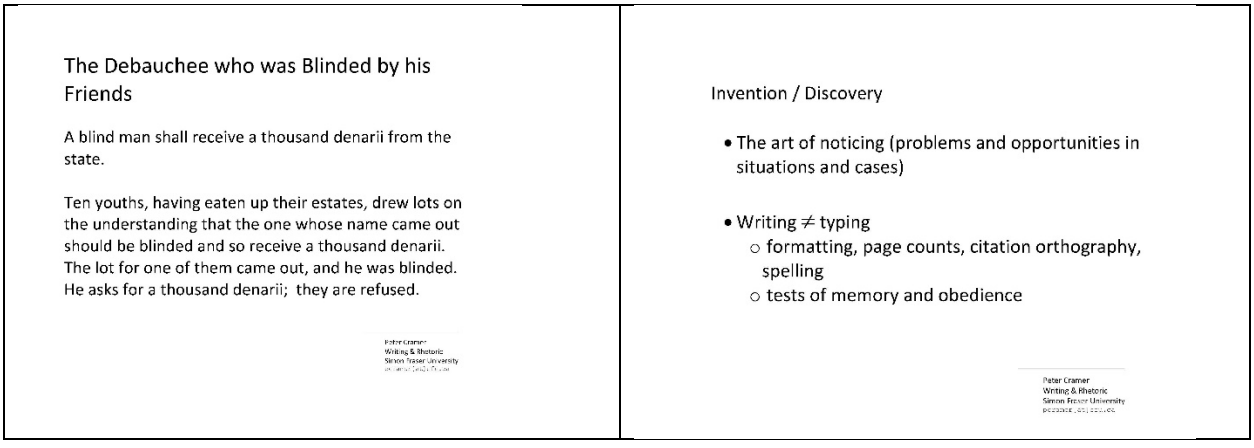
RHETORICAL GAMES, CRITICAL WRITING AND COMPOSITION

Peter Cramer is an Associate Professor in the Department of English. He teaches courses in writing, discourse analysis, argumentation, and the history and theory of rhetoric. His research examines how writers and speakers shape controversy and consensus in discourse. He has analyzed cases in a number of public and professional domains, and published his work in *Written Communication*, *Argumentation*, *Rhetoric Society Quarterly*, *Rhetoric Review*, and *Journal of Evaluation in Clinical Practice*. His monograph *Controversy as News Discourse* was published by Springer in 2011.

ABSTRACT

Let's take part in a game from Roman rhetoric pedagogy to discover how it can foster "invention", the most important and most overlooked skill of composition for critical writing skills.

Download Dr. Cramer's presentation here: https://www.sfu.ca/content/dam/sfu/conferences/devminds2019/JOEL_event_master_slides.pdf



Controversiae & Invention

- A **public practice** rather than **private product**
- **Practical, open-ended problems**
- **Speaking** rather than **writing**
- **Exploration** rather than **memory/obedience**
- **Role-taking**

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Seneca the Elder: ~55 BC to 40 AD

- Declamations ~ 37 AD

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Azadeh Yamini-Hamedani

ON DRAKE: DESIGNING SIMPLE EXERCISES TO STIMULATE CRITICAL READING

Azadeh Yamini-Hamedani is an Associate Professor in the World Literature Program within the Department of Humanities. Her teaching interests involve interconnections of literature and philosophy, with particular emphasis on the semiotics of translation. Her current research includes Goethe's conception of World Literature in light of his reading of Hafez. She also explores Nietzsche's understanding of Zoroastrianism as it appears in his notations and in *Thus Spoke Zarathustra.*

ABSTRACT

Critical thinking challenges the mind to question, debate, contemplate, argue, and overcome obstacles. It does this by identifying and analyzing vital details to aid interpretation and judgement. In assuming ambiguity, interpretation invites the critical thinker to be a meaning-maker.
Using Drake's "In My Feelings" as test piece, we explore a set of ten simple exercises that will get your students in the habit of thinking critically to enable deeper reading.

Download Dr. Yamini-Hamedani's presentation here: https://www.sfu.ca/content/dam/sfu/conferences/devminds2019/Azadeh_On Drake.pptx

WHAT IS CRITICAL THINKING?

- Is it painful?
- Does it cause heartburn?
- Does it keep you up at night?

GOOGLE'S DEFINITION

Critical thinking

noun

"The objective **analysis** and **evaluation** of an issue in order to form a **judgment**."

WHAT IS ANALYSIS?

Analysis

noun

"**Detailed examination** of the **elements** or **structure** of something, typically as a basis of discussion or interpretation."

WHAT DOES CRITICAL THINKING INVOLVE?

1. Noticing details
2. Understanding and contemplating the relationship between the detail and the whole
3. Opening a subject in such a manner that you can formulate more and more questions about it, that then lead you to a critical analysis.

WHAT SUBJECT SHOULD I CHOOSE TO TEACH CRITICAL THINKING?

- You have much creative agency here.
- An image that is tied to the topic of your course or lesson plan.
- The layout of the room that you are in or the hallway of your school.
- You, the teacher (don't recommend it!)
- Experiment and see what works for you.

WHAT I HAVE FOUND

The latest craze: something that speaks to students, something they are interested in.

Why?

Because it will keep their interest and attention, and it will make them want to do the hard work.

DISCLAIMER: DO NOT ATTEMPT TO BE COOL!

What happened last summer…

... The Kiki challenge... Drake's *In my Feelings*

With the song on... Getting out of your car and doing the Kiki dance.

KIKI GONE BAD

Indian farmers go viral with #KikiChallenge video

Indian farmers go viral with #KikiChallenge video

Video: Two Indian farmers groove their way to internet fame

Published: August 07, 2018 14:17
By Evangeline Elsa, Community Solutions Editor

91 YEAR-OLD GRANDMA DOES KIKI CHALLENGE

WHAT ARE THE LYRICS BEHIND THIS HIT SINGLE AND PHENOMENON?

TEACHING CRITICAL THINKING THROUGH DRAKE'S IN MY FEELINGS

HOW DO YOU TEACH CRITICAL THINKING?

You can start the process of critical thinking by asking your students a few simple questions.

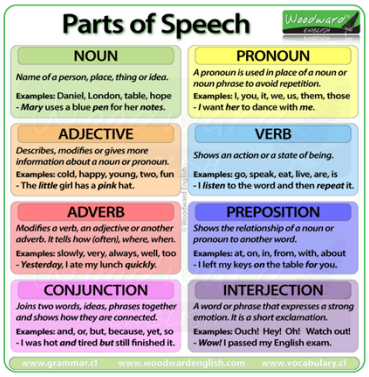
STEP 1: CRITICAL THINKING- ABOUT OBSERVING DETAILS

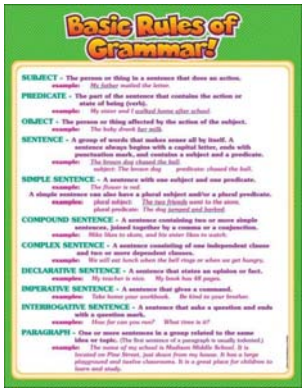
Ask:

a. What repeats?

b. What is in opposition?

c. Are there any anomalies?





STEP 2: DISTINGUISH BETWEEN OBSERVATION AND INTERPRETATION

Observation
- Something you see
- Something you can point to
- It's a fact
- It cannot be disagreed with
- Anyone should be able to see it once their attention is drawn to it

Interpretation
- Is not a fact
- A viewpoint
- Can be disagreed with
- The meaning you bestow on something
- It is drawn to **ambiguity**, to multiple possibilities of meaning

STEP 3: THE IMPORTANT RELATIONSHIP BETWEEN O AND I

The sign of a good critical thinker is someone who can ground their interpretation in specific observations.

… this is what makes any interpretation plausable...

…it also forces you to map your thought process... to document how you arrive at any given conclusion.

MOST COMMON MISTAKE

We tend to assume that the link between our observation and our interpretation is self-evident.

Don't assume: make clear **how** your observation leads to your interpretation.

WHAT DO YOU OBSERVE?

Kiki, do you love me? Are you riding?
Say you'll never ever leave from beside me
'Cause I want ya, and I need ya
And I'm down for you always

POSSIBLE OBSERVATIONS

Kiki, do you love me? Are you riding?
Say you'll never ever leave from beside me
'Cause I want ya, and I need ya
And I'm down for you always

- First line: interrogative (?)
- Second line: imperative (say)
- Third and fourth: are declarative (opinion or fact), which supposedly explain the reason for the imperative

POSSIBLE OBSERVATIONS

- Kiki, do you love me? Are you riding?
  Say you'll never ever leave from beside me
  'Cause I want ya, and I need ya
  And I'm down for you always
- Kiki is the subject in the first two lines: she is doing the loving, riding, and assuring.
- Drake is the object
- Kiki is supposed is asked to express her love and fidelity, while Drake expresses his want, desire, and his "being down."

STEP 4: CONSIDER CONTEXT WHEN INTERPRETING

"Stop!"

"Stop!"

IN DRAKE'S CASE…

Which passage is at play? The first time or the last time Kiki is asked these question?

Why does it matter? Between the first and last mention we have KB, Resha, and J.T. being asked the same questions (do you love me, are you riding…) as Kiki.

STEP 5: HOW HISTORICAL, SOCIAL, CULTURAL CONTEXT HAS AN AFFECT

Kiki, are you riding?

- Someone from the 16th century
- Someone in the 20th century
- Youth culture, 2018

POSSIBLE INTERPRETATIONS TO…

OBSERVATION	INTERPRETATION
He is interrogative, keeps asking questions: Do you love me? Are you riding?	?
He uses the imperative "Say you never…"	?

STEP 6 AND 7

Step 6: Provide an interpretation in the immediate context (the few lines we have focused on)

Step 7: Provide an interpretation in the context of the whole (the entire song).

STEP 8: IMPLICATIONS

To really plunge critical thinking into new depths: consider the implications of your analysis.

Typically implications are formulated as follows: "If…., then…."

IMPLICATIONS: THE SUPERPOWER OF THE THINKER

What makes critical thinking truly critical is looking at the implications of your analysis. An implication is a conclusion that can be drawn from something, even though it is not explicitly stated.

STEP 9: FIND AND INTERGRATE COMPLICATING EVIDENCE

What makes a good critical thinker is not only finding evidence that supports your claim. It is equally important to seek out evidence that complicates or contradicts your view. This lets you know that you are in fact in the realm of interpretation. It also lets your audience know that your analysis is based on a thorough investigation of evidence from different perspectives. In short, it strengthens your argument.

STEP 10: DEFINE KEY TERMS

How does Drake define love?

How is he in his feelings?

QUESTIONS THAT LEAD TO MORE QUESTIONS

Given some of our discussion and thoughts around Drake's lyrics, what does it say about our society and culture, or the state of global communications, that the Kiki challenge became such a viral phenomenon?

WHY DOES WHAT I THINK MATTER?

- To truly discover who you are, what your life means, and how you want to live it, you must think. To practice thought is to transform yourself.
- Because life is not black and white, because it is imbued with ambiguity, it will call on you to think and interpret in order to make decisions.
- Critical thinking, analysis, and interpretation assume that you are unique: because of all the factors that have gone into shaping your perspective and point of view, what you bring to the table is different and therefore valuable.

AMBIGUITY IN GREAT WORKS OF ART AND LITERATURE: AN ACT OF LOVE

Ambiguity as the way art and literature invite you in, to make you a co-creator in their meaning.

There is no greater love than this!

HOW DO YOU RECIPRICATE THIS LOVE?

You open yourself to the text.

You allow the text to teach you by not forcing clichés, biases, generalizations, and assumptions on it.

You allow the text to change you.

Through you interpretation and the relationship you form, you keep the work of art or literature alive. It acquires a new life through you.

THE TASK OF AN EDUCATION

Getting an education is not just about learning facts, but also about what to do with these facts. How to be critical of them. How to question them.

By interpreting x, y, and z you are forced to discover what things mean to you. In the process you hopefully discover yourself and the world with curiosity and wonder.

Breakout Sessions

Moderators

Dr. Gillian Judson

Dr. Judson is Executive Director of the Centre For Imagination In Research, Culture, & Education (CIRCE). Her research and teaching are primarily concerned with the role of imagination in all learning. She also investigates how an ecologically sensitive and imaginative approach to education can both increase students' engagement with, and understanding of, the content of the curriculum but can show it in a light that can lead to a sophisticated ecological consciousness.

Dr. Marela Dichupa

Dr. Dichupa recently completed training in somatically oriented psychotherapy. As a result, she is reframing concepts in her earlier work where she builds on the notion of the gaze, conceptualized as an aspect of dialogue that ascribes value on to persons, objects, practices and ideas.

Because the gaze is an undercurrent to surface communication, she considers it one of the tasks of the educator to elicit the countergaze-a moment of insight when the student recognizes the gaze and its action. To extend this work, Dr. Dichupa is investigating the effect of the gaze on somatic experiences of persons.

Dylan Flint

I received my BA in philosophy from the University of Washington in 2015. I am currently an MA student in philosophy at Simon Fraser University. When I am not reading and writing, I enjoy skiing, hiking, traveling and generally being outdoors. Right now I am mostly interested in early modern philosophy, especially Kant and Leibniz, the history of ethics, philosophy of religion, and the occasional debate in contemporary meta-ethics or moral epistemology. I also enjoy classical Chinese philosophy, especially Confucius.

Dr. Valia Spiliotopoulos

My current research interests focus on how instructional/teacher development and curriculum innovation (i.e. content and language-integrated learning, intercultural competency development) can improve teaching and student learning, particularly in a multilingual and multicultural K-12 and university environments. Given my current leadership role, I am also interested in broader questions of systemic educational change that supports inclusion and student success of multilingual learners, with a particular focus on the development of professional learning communities, and the nature and impact of

interdisciplinary collaborations. In addition, I have been engaged in projects related to educational assessment and evaluation at the course and program levels in various disciplinary contexts.

Dr. Zuzana Vasko

I teach in two main areas – Foundations of Academic Literacy and Arts Education, and my research focuses on how human expression, most notably writing and visual art, can enable a sense of personal meaning, self-knowledge and connections to the world around us. Broadly speaking, I am interested in engendering the expression of values – personal, cultural and ecological – in a clear, nuanced and articulate voice. This includes bringing personal narratives into learning, writing process, creative inquiry and the ethical implications of aesthetic education.

More specifically, I am interested in how narrative writing and visual art can enable deeper connections with the natural world, which in turn help bring about cultural change with regard to environmental stewardship and care. Among my current research foci is the engendering of empathy with, and understanding of, others (including other life forms) through the practice of writing. My visual art practice examines how we interact with natural ecologies close to home, with a view to drawing connections between human forms of communication and those that exist within the dynamics of nature.

Fatima Jalali

I am a bilingual language instructor and curriculum developer, coming from a multicultural background. In my research, I look into the relation of language acquisition and identity in multilingual communities. I also focus on the use of cognitive tools to better engage teachers and learners in a multicultural classroom. My goal is to help refugee and immigrant population to better define their new identity in the host culture through an effective language curriculum design.

I did my MEd program in Curriculum and Instruction at Simon Fraser University. The rich and engaging academic environment in the Faculty of Education at SFU encouraged me to look for more and further my research. My desire to make a positive change in my community, the society and the world. I also see myself evolve and grow as I continue to study and this growth inspires me to take further steps.

BREAKOUT SESSIONS (VERBATIM REPORTS) - MORNING

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 1A

Imagination & role in learning/teaching

Separate critical/creative thinking in curriculum -- why?

Imagination defined: Maxine Greene, Vygosty. Ability to envision the possible. Conceive of what is not but what could be.

Vygotsy: as important in sciences as in the arts.

Discussion: what is role of imagination in process of developing critical thinking?

-- critical thinking as mult. ways of thinking, more to be unearthed -- similar to creative

They have been separated. There's a tension: why is there a tension? What are tensions here?

--idea that critical is more rigour, educational value

--money may be a factor? Value critical over creative

--creativity as competency/skill vs. profession

--people scared by imagination. It's intangible.

--want to be credible in a field that measures everything -- it's hard to measure imagination/creativity. If can't measure, we discount it.

--creativity as a term used to refer to fiction in curriculum. Our definition here is the starting point for problem solving. Difference between us & the curriculum-writers -- "imaginary" vs "imagination"

--stigma associated w/ imagination as a term -- value we give to words

--creativity is a product, not a competency/skill -- creativity is about the end result, which limits it. Sci/tech is innovation, but "critical thinking" is less product-oriented

--language around cognitive tools -- tie tools to emotion. Grow these tools to envision the possible (critical thinking)

--Keep out word “feeling” from critical thinking -- idea we should be dispassionate, come at argument w/out feeling. Good critical thinkers are dispassionate, but they are passionate

--tie students’ emotions to learning, but also teach them to separate them out -- difficult to do both / bridge this gap between creative & critical thinking

Exercise: Comp Civ 12

-how to incorporate more critical thinking/writing activities in this

-performance: modern adaptation. Translate Odyssey/Iliad to current age -- understand context. Critical: apply to a novel context. Could modernize according to own cultural background.

-take an action scene & have students write internal monologue of situation -- maybe one from each side of the action

-look for similar stories in our culture -- cultural crossover, eg. could tie in Indig. Values here -- difference of values

-could have students be one of the characters & tweet/insta as these characters -- connect to social media, truth. Look at how mismeanings can come up.

-present criticism *as* a critic eg. pretend to be Plato

-emotional connection to myth -- make students think about how humans are storytellers. Left feeling something = story. Myths created to make people feel. Students think of themselves as storytellers, add in emotional engagement to the piece.

-Start by finding out what students already know; write out questions they have / guiding questions. Let students have a say in how they creatively respond.

-How do EAL students fit in here? Different context, different level of background knowledge

-what if students bring in background that the teacher doesn’t know?

-We try to create atmosphere of inclusion. Also in business of teaching; give competencies. Do we have the tools to support all students? How to cultivate appreciation of diverse culture & critical thinking skills?

-Admin Stephen response: bigger issue is with structures, not tools. Rigid timetable depersonalizes all we do. Most teachers teach 210 kids/yr -- dehumanizes students. Create student advisories where 1 adult meets w/ 17 kids everyday for 15mins for high school career. Make a large school feel small/personal. Like homeroom w/ a purpose -- create home, family, connection to an adult.

-What happens in the 15 mins space? Purpose is to connect to the teacher, have them as the students' advocate. Have community building activities; check in with teacher. If there's a disconnect from school etc., someone knows about it & there's an adult they feel comfortable speaking to within the school if something feels wrong.

-"Academic grandma" -- someone who nurtures, does not assess at all (I love this)

-Update: Stephen changed his mind, we don't have the tools. Content gets in the way -- idea that we're there to pour info into students. We don't know the "how" -- this is where tools come in. We don't know exactly what it takes to think critically, how to break it down. THere are lots of tools/resources out there. It's 1. structures then 2. get rid of "sacred content" ideas, be ok w/ not covering it all, then 3. how do we help kids along road of being creative/critical thinking.

-Invite students to bring in their own backgrounds -- eg. colonial perspective w/ Greek, international perspectives. Imagine what it would be to be in this other culture, not your own. Be in the space of the other, not yourself -- imaginative experience.

-"creativity" has cred. In society; "imagination" does not

-"grow engaged minds" -- develop cognitive capacities to imagine the possible

-want graduates who can vividly use images, narration, hypothesize, predict -- this is an educated mind; not someone who can detailed describe eg. war of 1812

-"explode the paradox between creative/critical thinking" -C. Murray

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 2A

- Discussion of using a student's first language in the classroom to aid in the understanding of the concept in English
- Words with complex meanings in English (for example, knowledge, iront, etc.): have them write the characters for it in their language and debate or discuss their meanings / different ways of thinking about the concept
    - In French, there are two verbs that mean to know (intellectual knowledge vs knowing someone)
- How we can use different languages to learn a concept in English
- Rubrics of critical thinking in different languages / cultures of teaching
    - Can we create a rubric for an op ed that considers a different way of thinking about critical thinking
    - Jiang Dong's discussion of thinking as using the heart and the brain
- Different cultural perspectives in the classroom could lead to new perspectives (especially during debates where students are split up into groups and take a certain perspective to argue)
- Differences in school structures internationally lead to international students having to adjust to the Canadian school system and to different kinds of teaching and learning
- Discussion of how to implement the critical thinking rubric in the classroom and how to explain what these critical thinking terms mean to students
- Problems with direct translation from one language into another and how that can make the sentences unclear (How do we teach a student to write in English?)
    - Problems with translation, diction, syntax and how we can teach students to write more clearly and critically
    - How to form habits of good writing (Do you start with your first language and then translate into English? This can sometimes lead to confusion, problems with clarity, problems of translation, etc.)

- Different rubrics for language and content when students are learning English, so they can see where they need to improve (such as clarity) and where they did well (such as content)
    - Feedback on exactly what is wrong and how to correct it is much more helpful
- Motivating students and encouraging them to practice English and not get discouraged when it takes them longer than they think it will (encouraging them to be patient with themselves and put themselves in situations where they are able to practice English)
- Giving example papers or assignments to EAL learners and having them write in the margins to see what about this example assignment is good, what errors there are, etc.
- Understanding differences in thinking and learning between cultures, trying to find commonalities and differences, and how these can help us to think about learning and what good learning is
- Many EAL students are from different cultures and language backgrounds, so it can be difficult to get to know all of their cultural values around learning and thinking
- Separation of students in a high school into different cultural groups and difficulties with these separated groups learning English
    - What is the role of a language teacher when they see this happening?
    - Questions of who gets included in various cultural groups and how these groups interact / don't interact with each other
- There needs to be a dialogue between language teachers and students on educational values and identity, voice, etc.
- Different ways that Western culture and ideas are shared with international students (even if they are not in a social group that is culturally diverse)
- Understanding the cultural values that form teachers and their mindsets as well as their students
- Understanding and being conscientious of the power hierarchies / structures within education

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 3A

Presentation:

What are the many senses of critical thinking?

- Being objective;
- Examining;
- Critiqing;
- Perspectives;
- Skeptical;
- dichotomy: Western patriarchy vs Indigenous matriarchy;
- Evil's advocate;
- Scrutnity and analysis;
- Feelings, intuitive thinking; the head and the heart;
- Motivation for questioning; what are the motivations of their arguments and/or ideas being made;

Ways of knowing in the classroom?

- Through the senses;
- World views;
- Reason;
- Tactile;
- Faith;
- Folklore, local knowledges;
- Traditional knowledge related to nature, land, geography;

How does critical thinking can be articulated into various ways of knowing in the classroom?

- Conflicts;

Why is critical thinking important in teaching?

- The students won't go outside of the classroom and be blind;
- It's a transferrable skill;
- To dismantle lots of social constructions;

Group Activity: Updating the Given Lesson Plan with Critical Thinking

Anything we can learn from this current lesson plan?

- Step 6, Class debates;
- Step 3, predictions as a way of critical thinking; taking time to reject the existed assumptions;

How can we improve this current lesson plan?

- Comparison between Greek mythology and the First Nation stories; cross-cultural comparison;
- Comparison between Greek mythology and unique individual perspectives;
- Motivation factor;
- Identify the Greek mythologies with differences; geographical influence in the myth;
- The question the role of studying Greek mythologies;
- To question the White Athens and to bring out the Black Athens; to question the popular and dominant ways of reading Greek mythologies through Hollywood representations;
- Vocabularies presented in the Greek mythologies;
- Origins of things and the change in morality;

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 4A

W/B - HOW DO WE (SHOULD WE) ASSESS CRITICAL THINKING?

1) **Do you do this as part of your practice?**
2) **Is it for accountability purposes?**
3) **Does it support student learning?**

Some key opening questions & comments:

Can we truly measure thinking - quantify - data?

Should make explicit - expand each goal with performance descriptors etc

Should have an accountability process within the learning community

Consider - Superficial VS Meaningful Way of assessing CT

Consider - Dialogue & Diversity Perspectives - but how to assess dialogue?

Critical thinking - can writing capture it sufficiently?

Do writing rubrics constrain critical thinking?

Q = Question (mostly from the participants)

A = Answers (mostly from Valia)

Q&A Session

Q: Have you tried to qualify (instead of quantify) in a non-numeric way?

A: Yes, in indirect ways (without rubrics) - invited employers who'd employed Sauders grad to give feedback …+ also asked faculty - interviews & focus groups...

It's good 'cos the whole process helps the faculty … community of practice… how to apply to biz ethics, to finance...to different disciplines & create awareness n conversations…

Accountability means documenting improvement - finding ways to make it work

Q: Core competency is a skill… how to measure?

A: Should we measure it? Can we? High stakes decisions are made by educators… different lenses, different understanding of CT… but still, we must articulate it… we know what gd CT is…

Q: CT profile 1-6… do you know what they are? Are they valid?

A: Yes… Critical & Creative thinking… are they meant as measurements? With Critical and Creative thinking and traits - we can create rubric with various performance levels and descriptors + use students' samples

Additional comments:

SFU...articulates educational goals - measurement is the next step. There's tension between K-12 approaches… need to try self-assessment/ reflection - but in post-sec sectors - have educators do quantitative measurements…

Q: CT is more of a process, than a product… I assess myself as a teacher - have Ss do peer-assessment…

A: (Yes) Product VS Process - I think it is really a process - and we should get Ss to do it thru reflective writing…

Q: How can we present evidence of CT?

A: Getting the students to articulate that not only in writing, but orally.

Q: I use talking circles. My students take on diff positions… diff pts of view… Ss explores first then come to a TALKING CIRCLE… then use tech for outside witnesses… and writing is for unpacking… and it helps reframe their thinking

A: All that is very process-focused.

……

HOW DO YOU TEACH CT & HOW TO MEASURE IT?

Jiang Dong's viewpoints:

Whenever a new concept is proposed… pple want to have standards…

Chinese system is very test-oriented… teachers are more concerned about test skills… (I differentiate)- analytically VS critically - I prefer the former - I will give a framework to my students…

Many students have difficulty distinguishing facts from opinions… so they need to learn to identify oppositions in arguments

And we should ask ourselves: What is non-critical thinking?

How to define CT VS non-CT?

Questioning is a form of analytical thinking

Binaries, oppositions… patterns… teach students to think in these ways.

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Whiteboard notes : Notes taken from listening in to some of the discussions that went on:

1) Dialogue as scaffolding critical writing - many like this - but can be challenging for the students - should provide oral dialogic groups esp for multilingual learners before getting to the writing part

2) What about group writing? Team-based projects? - Having students form a team - dialogue - consensus - then write a team-based submission - could encourage critical dialogue, critical thinking...

3) "Nudging" students to participate in critical dialogic activities - HOW?

   Ss may be distracted, self-conscious…

Strategies?

- Participate in pairs
- Diverse media - technology can affect expression of CT
- Give time to think / reflect

4) Socratic, democratic approach that values student voices and inquiry/questions

Curriculum: INQUIRY - assessing students on the kinds of questions they ask

What's democratic approach?

- Transformation - facilitate conversations
- Teachers as facilitators (not experts) and don't have to teach CT explicitly
- Acknowledge students' ideas in a democratic /socratic way

5) Is CT a buzzword to sell textbooks, standardized assessment instruments & hire assessment experts?
   - It's a big business…
   - New industry…
   - Issue of accountability
   - Besides healthcare, Govt invests lots in education - language assessment - ELL in Ontario - funding therefore need assessments & data to justify the funding - accountability to taxpayers
   -
6) How much self-assessment of CT? How to have a balance ? Encouraging self-assessment of CT - but how far should we push it?

CONCLUDE: May not have answers - but good to debate

==========

BREAKOUT SESSIONS (VERBATIM REPORTS) - AFTERNOON

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 1B

Qs:

1. What are some specific challenges with respect to curriculum development and critical thinking?

-implementing the idea of critical thinking to specific lessons, small-scale; hard to deliver when you have content you need to get through

2. Have you already addressed any of those challenges? What worked? What didn't?

-chem lab: give materials, tell them to separate all the components out of a substance. Tell them to design their own lab/steps, check for safety but don't tell them if they aren't going to get an answer. Students hated it, but it was useful -- had to do it again. Had to apply their knowledge. Students were proud of themselves when they succeeded -- actually had to fail; were engaged / not on phones.

-student: give open opportunity lab. Eg. pick a topic on organic chem & do that experiment.

3. What is a continuing challenge?

-numeracy assessment: people who did best weren't doing well in math class. Those who think mathematically did better, even if they're not strong in class/grades. Shows gap between how math is being taught in classroom vs. what we want students to get out of a math educ. Test more about understanding of it; calc is about memorizing formulas and being able to apply to derivatives.

a) Brainstorm ideas for addressing (these) challenges?

4. Going forward, propose one next step

How can we engage with critical thinking interpersonally?

Discussion.

-student: it's easier to assign pages & reading comprehension than it is to assess critical thinking. Graphing limits = creative thinking in math, first time in grade 12. Want to incorporate this kind of thing early on, think in math outside a step-by-step fashion. Eg. not just "how to use logs," learn "what are logs, where did they come from"

-using critical thinking can be challenging in terms of deadlines, scaffolding & fitting your big picture to smaller chunks (ie. midterm grades, report cards). Fuller picture of what critical thinking is/that it's important is clear, implementation is harder. Teachers are being hit w/ the importance of critical thinking. It's hard for teachers to pick this up right now, since teens haven't had the new educ. w/ its focus on critical thinking. It may be easier later on to teach critical thinking to those who have been learning critical thinking since elem. school

Lived experience of critical thinking & how to integrate into classroom

-richness is in the ambiguity (?)

-Student: core competencies -- those who look down on them are often in maths/sciences. Critical thinking has a place in every subject area; not tailored well to math/sci.

-seems to be 2 sides here: we want to be thinking critically eg. in math class, problem solving, getting an understanding of how to "think mathematically." But also, people are freaking out that students won't get the content they need to survive uni. Both are valuable

-Math: we hope that critical thinking will come out of eg. math tests, problems. We need to change culture. Students say "no idea where to begin, what's the point, haven't seen this before." Not having seen a Q before = nudge towards critical thinking; not knowing where to start = this is where we start thinking critically. Let them "squirm & fail" to change culture; need to not give into this discomfort.

-multicultural nature of students -- spend more time on identity, personal stories before you engage in critical thinking challenges

-identity: different beliefs, how they look at issues for critical thinking

-personal connection gets students to think critically

-be self-reflective, metacognitive: challenging for some students. How are you thinking? Developmental challenges, self-awareness isn't always there. How to model body language & how influences group discussion. Model question making & improving discussion

-Soft skills -- how to have eye-contact, in-person conversation. Argument that these skills are lost w/ phones. Loss of active listening, ethics, efficacy. We take for granted that these things must be taught so they can discuss.

-Challenge: how students give feedback to each other; process to build language, positive ways to give feedback. Valuable challenge to build a class that supports each other.

-must integrate critical thinking across all levels of curriculum. Ex. from a project that starts in grade 3, all diff communities of youth including aboriginal, (from Queensland, I think)

-need to return to identity, belonging, who we are -- medicine wheel ideas.

-need to model critical thinking: teacher struggling with a problem so the students know it's normal / good to have this struggle

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 2B

- Explore how we can use reading as a tool for critical reading and use it within our classrooms and also how we can take it outside the classroom
- Can reading be critical in any way? What are the ways to make it critical?
    - Is reading critical by default? Does the selection of texts matter in critical thinking?
    - Should critical thinking involve envisioning who the students are and challenge them to critical think while still in a stable environment? For example, we should be mindful of the culture our students are in and make a safe environment for them (trigger warnings)
    - Is thinking about critical thinking elitist in nature? What about bringing yourself into the text?
    - Being mindful when making the curriculum / reading list of who the students are and what their experiences and cultural values and understandings are
    - More discussion comes from controversial texts but you also have to be careful in how you go about selecting them and where the conversations go
    - To truly be reading you have to be critical thinking on some level (to pull meaning out of reading you have to be thinking about it
    - Meaning does not exist within the text itself; we bring meaning to it
    - How this can change when you go back to the text with new knowledge
    - How should we introduce students to controversial texts (choosing texts is an important step in sparking the students' critical thinking)
    - Looking at text as a platform of getting to know yourself better as you get to know others and other experiences / things
    - Hearing other people's critical interpretations can also be beneficial for students to understand the text in many different ways
    - There is no one unmoveable version of a text, and we should instill in critical thinking students that their understanding of it should be evolving as they read and learn more
- What guiding questions should we have before we pass out a text for students to read?

- What is missing from the text? Are there other sides to the story that aren't presented in the text?
- Who wrote it? When? What lenses are we using and which ones would we look through to change our perspective?
- Different types of questions we could use to guide the reading:
    - Primer Questions
    - Comprehension Questions
    - Critical Questions
- Should we be asking about the biography of the author of the text and how that changes their reading of the text?
- Questions of if this text fits in with the time period, gender expectations, etc.
- Can have students read a section of the text and teach their assigned sections to each other to involve more critical thinking and get students thinking about the text from a teaching perspective
- Which questions should be preparing students for their assigned reading and which questions should be asked after they have read the text
- What do you know? How does that influence how you read that text? Connecting the writing with the biography after reading it and how this changes how we read it
- Ask them to imagine the larger picture and social context of the time and how that influences their reading
- You have to be careful not to prime the students with a certain kind of thinking in mind; you have to leave the critical questions to be open ended so as not to lead them to certain perspectives
- Questions that ask what they wondered about, why this text, what did it make you think, etc. (allowing wonderement to simmer)
- Making it into a dialogue so as not to create a hierarchy of understanding or reading of the text
- Looking at big ideas: who has the power? What role does gender play? What are the economic issues? Etc. (a dialogic habit of mind that encourages readers to ask the big questions when they encounter a new text and in the world at large as well)
- How can we go from the literary to the lived / real world?
- Using an imaginative lens of connecting the past to today

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 3B

Critical thinking through Reading:

- Annotating, connections among different texts;
- Implications of big ideas, significances, consequences;
- Asking questions;
- Engaging the reading materials;

Why creative reading is important?

- Find alternative arguments that counter the popular the media;
- Create the sense of self and others; a better sense of being a citizen;
- Empathy; to understand other people's positions;
- At what stage, do we start to criticize?
- Important to understand the idea of critical thinking/reading;

How to Design the Take-Home Reading Assignment in High School:

- Grade 9, 11, 12:

Workshop - Primer Question:

- Images of narcissistic people in popular culture;
- Is Vanity immoral?
- Identify the common themes shared in other mythologies that the students have learned;

Workshop - Comprehension Questions:

- What's the point of moral of the myth?
- What happened in the story? Plot, facts, and narratives;
- Why the writer writes the story?
- What does the story relate to our own society?
- Is the story internally consistent?

- Is the story related to, applicable to my culture?
- Narcissism and its relation to social media; are we too busy looking at ourselves? Can we dig into the perspective of the lake? The responses from the lake.
- What are the implicit messages in the text?

Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum
Breakout Session 4B

V = Moderator

A = Audience

Moderator's opening comments:

There is now a climate of assessment

Mastery of content + How to motivate Ss to think critically

Engaging strategies: Case based learning , songs, lyrics

How to make CT

a) Fun, engaging, motivating

b) meaningful & relevant

For our students?

Should ask the Ss what they think

<u>Ideas / comments / questions from audience:</u>

Use visual Rhetoric

Use short animated films

Get children to dissect what their parents say and think - what is one thing that your parents believe, and you want to argue with them about this belief?

……..

V: Should CT always be fun & engaging?

A: Need layering of skills to help the Ss move towards self-discovery & CT

V: How to engage Ss in CT when it's not fun n involve difficult conversations - eg Residential Schools, Holocaust… Need to have space to teach CT in ways that are not fun

A: Also difficult to look at poverty… need projects for meaningful change...

V: My daughter is only 9… watching about a high school girl with cancer… my mother-in-law doesn't want my daughter to watch this program… but I'm allowing her to watch this series cos I want her to think critically about these realities - and she is so engaged with these difficult questions. But is she too young...?

V: Hillary - It takes a village to raise… we want to protect our teenagers and leave a time in their lives for… how do educators and parents strike a balance between engaging & fun VS engaging & difficult?

Engaging + Fun/Difficult	Meaningful + Relevant
Feel successful in a place of discovery	Changing the world in positive way
Build relationships & trust first to have critical conversations	Socratic seminar
Role of social media	
Debate	

<u>Small group discussions</u>

Group 1 - talked about debate as a CT strategy - eg: U - Debate - Ss position themselves along the U-shape

Need CCT to make my own arguments stronger

V - Social media - gd for CT - eg. Tweets unsupported by evidence - teach Ss to think critically

A: Social media can also suppress CT

V : Developing trust in the classroom - this is an important relational piece

A: For Ss to switch their positions, will be vulnerable

V: Challenge Ss's viewpoints - turn it into an engaging debate

A: Socratic seminar - goal is not to get to ONE right answer- but to generate many answers… I teach IB students to ask questions

V: I'm PBL certified … PBL methodology...put medical Ss in small groups...give them cases… role as facilitator is just to ask questions and probe them… the art of training Ss to ask questions and work collectively to find answers & potential solutions… My role is to ask questions, "Is it?" "How do you know?" "How do you check that?" - Very engaging n motivating

==========

Student volunteers in our room invited to give feedback (flipchart)

FLIPCHART - What Ss Think & Say

Want more flexibility for questions in provincial papers

Bonus marks

Debates

Role-plays

==========

BREAKOUT SESSIONS –THEMES SUMMARISED

Imagination/Creativity and Critical Thinking

What is role of imagination in process of developing critical thinking?

Critical Thinking as multiple ways of thinking

There is an idea that "critical" is more rigour, educational value and that creativity as competency/skill vs. profession

It's hard to measure imagination/creativity. If can't measure, we discount it.

Creativity is a product, not a competency/skill—creativity is about the end result, which limits it.

Keep out the word "feeling" from critical thinking—there is an idea we should be dispassionate, come at argument w/out feeling. Good critical thinkers are dispassionate, but they are passionate in reality

How to incorporate more critical thinking/writing activities in this?

Performances and modern adaptations of classical books like the Odyssey or Iliad

Have students write internal monologue of situation—maybe one from each side of the action

Look for similar stories in our culture—cultural crossover, eg. could tie in Indigenous Values here—difference of values

Could have students be one of the characters & tweet/instagram as these characters—connect to social media, truth. Look at how mis-meanings can come up.

Start by finding out what students already know; write out questions they have / guiding questions. Let students have a say in how they creatively respond.

Assessment and Curriculum Development of Critical Thinking

What are some specific challenges with respect to curriculum development and critical thinking? Have you already addressed any of those challenges? What worked? What didn't?

Chemistry Lab: give materials, tell them to separate all the components out of a substance. Tell them to design their own lab/steps, check for safety but don't tell them if they aren't going to get an answer. Students hated it, but it was useful—had to do it again. Had to apply their knowledge. Students were proud of themselves when they succeeded—they actually had to fail; were engaged / not on phones.

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Seems to be 2 sides here: we want to be thinking critically eg. in math class, problem solving, getting an understanding of how to "think mathematically." But also, people are freaking out that students won't get the content they need to survive university Both are valuable.

Can we truly measure thinking - quantify - data?

Critical thinking - can writing capture it sufficiently?

Do writing rubrics constrain critical thinking?

With Critical and Creative thinking and traits - we can create rubric with various performance levels and descriptors + use students' samples

SFU.. articulates educational goals - measurement is the next step. There's tension between K-12 approaches need to try self-assessment/ reflection—but in post-sec sectors - have educators do quantitative measurement

Dialogue as scaffolding critical writing - many like this - but can be challenging for the students - should provide oral dialogic groups especially for multilingual learners before getting to the writing part

What about group writing? Team-based projects? - Having students form a team - dialogue - consensus - then write a team-based submission - could encourage critical dialogue, critical thinking?

"Nudging" students to participate in critical dialogic activities - HOW?

Participate in pairs

Diverse media - technology can affect expression of CT

Give time to think / reflect

Socratic, democratic approach that values student voices and inquiry/questions

Curriculum: INQUIRY - assessing students on the kinds of questions they ask

What's democratic approach?

Multi-Lingual Students and Critical Thinking

How do we address students whose first languages are not English?

Discussion of using a student's first language in the classroom to aid in the understanding of the concept in English

Words with complex meanings in English (for example, knowledge, iront, etc.): have them write the characters for it in their language and debate or discuss their meanings / different ways of thinking about the concept

Problems with direct translation from one language into another and how that can make the sentences unclear (How do we teach a student to write in English?)

Problems with translation, diction, syntax and how we can teach students to write more clearly and critically

How to form habits of good writing (Do you start with your first language and then translate into English? This can sometimes lead to confusion, problems with clarity, problems of translation, etc.)

Understanding differences in thinking and learning between cultures, trying to find commonalities and differences, and how these can help us to think about learning and what good learning is

How do EAL students fit in here? Different context, different level of background knowledge

What if students bring in background that the teacher doesn't know?

We try to create atmosphere of inclusion. Also in business of teaching; give competencies. Do we have the tools to support all students? How to cultivate appreciation of diverse culture & critical thinking skills?

Invite students to bring in their own backgrounds—eg. colonial perspective w/ Greek, international perspectives. Imagine what it would be to be in this other culture, not your own. Be in the space of the other, not yourself—imaginative experience.

Reading Critically

Can reading be critical in any way? What are the ways to make it critical?

Being mindful when making the curriculum / reading list of who the students are and what their experiences and cultural values and understandings are

More discussion comes from controversial texts but you also have to be careful in how you go about selecting them and where the conversations go

Meaning does not exist within the text itself; we bring meaning to it

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How should we introduce students to controversial texts (choosing texts is an important step in sparking the students' critical thinking)

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Different types of questions we could use to guide the reading:

Primer Questions

Comprehension Questions

Critical Questions

Can have students read a section of the text and teach their assigned sections to each other to involve more critical thinking and get students thinking about the text from a teaching perspective

You have to be careful not to prime the students with a certain kind of thinking in mind; you have to leave the critical questions to be open ended so as not to lead them to certain perspectives

Questions that ask what they wondered about, why this text, what did it make you think, etc. (allowing wonderement to simmer)

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Looking at big ideas: who has the power? What role does gender play? What are the economic issues? Etc. (a dialogic habit of mind that encourages readers to ask the big questions when they encounter a new text and in the world at large as well)

How can we go from the literary to the lived / real world?

Using an imaginative lens of connecting the past to today

Resource Pages

Comparative Culture 12 Mock Homework Assignment: Reading Narcissus

Author: D. Flint

Background

In Greek mythology, Narcissus was a hunter from Thespiae in Boeotia who was known for his beauty. According to Tzetzes, he was a Laconian hunter who loved everything beautiful. Narcissus was proud, in that he disdained those who loved him, causing some to commit suicide to prove their unrelenting devotion to his striking beauty. Narcissus is the origin of the term narcissism, a fixation with oneself and one's physical appearance or public perception. (from Wikipedia, 2019)

Directions

Primer Questions

Comprehension Questions

Critical Questions

Comparative Culture 12 Lesson Plan: Greek Mythology

Author: D. Flint

Overview

Mythological stories can be traced across continents and back to the beginning of time. People from different cultures have created myths to celebrate the diverse, the heroic, the unbelievable, and the unknown. At first glance, students may wonder what ties their lives may have to Greek mythology, if any. However, upon further examination, they will realize that myths have provided us with explanations, have influenced our vocabulary, have entertained people for many generations, and continue to teach us many lessons.

Students will gain knowledge and understanding of the legacy of ancient Greece; selected myths, gods, and goddesses and their impact on literature today; and the relationship between Greek mythology and modern society.

Objective

- Develop skills needed to respond to inferential and critical questions when reading
- Utilize works of literature as springboards to writing
- Develop vocabulary; Develop oral and written skills
- Compare and contrast Greek mythology to other stories
- Practice writing for a variety of purposes and audiences
- Identify elements of Greek mythology in popular culture, including advertising, humorous writing, fiction, and product identification

Materials

- *Iliad* and *Odyssey*
- World map
- Scrapbooking materials

Directions

Step 1: Understanding Conflict and Resolution: Throughout the first two weeks, students read myths in class to determine the types of conflicts that occur (e.g., person vs. person, person vs. nature, etc.) and how these conflicts are resolved.

Step 2: Word Maps: Students plot word maps to help facilitate their understanding of new vocabulary encountered during the unit. Word maps contain definitions, synonyms, sentences using the word correctly, and illustrations.

Step 3: Predictions: Students discuss the name of the mythological character and make predictions about the character in the myth. As they read, students continue to make predictions and confirm or reject those predictions.

Step 4: Analysis: After reading the story of Demeter and Persephone, students determine what naturally occurring phenomena are explained.

Step 5: Descriptive Writing: Students brainstorm words that describe the underworld and then write a descriptive paragraph of what Persephone saw when Hades kidnaps her and takes her to the underworld.

Step 6: Class Debates: After reading the myth about Prometheus, divide students into two groups. One group supports Prometheus's decision to give man the precious gift of fire. The other group supports Zeus's decree that man should not be given fire. Students must use evidence and sound reasoning to support their positions.

Step 7: Collaborative Writing Project: After reading the myth of Echo and Narcissus, students begin a class book entitled, *Beauty Is*.... All members of the class, including the teacher, contribute to the book.

Step 8: Newspaper Article: Students study the differences in author's style and purpose for newspaper writing vs. fiction. Then they identify the basic facts of the Trojan War (who, what, when, where, why, and how) and convert the information into an effective newspaper article.

Step 9: Culminating Activity: Students create scrapbooks to demonstrate new knowledge of mythology. The scrapbooks will be displayed in the class museum. Throughout the unit, students participate in learning activities from which they may select items they have created to place in their scrapbooks. For example, if a student's assigned goddess is Persephone, that student could include a character map, flowers, a drawing of Persephone, a newspaper article telling of her kidnapping, postcards from the underworld, a mock marriage certificate for Persephone and Hades, or creative diary entries from Persephone's point of view. Students should participate in the development of a rubric or scoring guide to evaluate the project before they begin their work.

Evaluation

Teacher's observations of student preparedness, student work samples, and participation in group activities.

Assess Students

- Newspaper article related to the Trojan War
- Word maps and vocabulary quizzes
- Character chart of god or goddess
- Journal entries
- Oral presentation of god or goddess
- Mythology scrapbook

SUMMARY

Developing Minds

SFU's Developing Minds 2019 Conference draws BC educators to talk critical thinking

March 04, 2019

For the second year running, Simon Fraser University's *Developing Minds through Reading and Writing: Practical Strategies for Critical Thinking* conference drew education professionals from across the Lower Mainland to SFU's Harbour Centre for a one-day conference discussing critical thinking in the British Columbia high school curriculum.

The threat of snowfall and mass transit outages did not deter the conference delegates, who braved the conditions—driving from as far away as Abbotsford—to attend the conference.

With a robust lineup of addresses and power talks, it's not hard to see why educators saw value in attending.

The event opened with a keynote address by Dr. Deanna Reder (Cree-Métis), who was just last year elected to the Royal Society of Canada College of New Scholars. Reder, an associate

professor in the Departments of First Nations Studies and English, has made instrumental contributions to the burgeoning field of Indigenous literary studies.

Reder's keynote talk addressed ways to bring Indigenous teachings to the high school curriculum, and how to surmount obstacles that exist in bringing Indigenous learnings to the classroom.

The conference also included several power talks. Dr. Joel Heng Hartse and collaborator Jiang Dong discussed critical thinking in a second language, an important area of study for educators in the Lower Mainland, where over 40 per cent of Greater Vancouver's population cited their mother tongue as a language other than English in the 2016 Census.

Another power talk from Dr. Sean Zwagerman, Associate Dean of the Faculty of Arts and Social Sciences and Associate Professor in the Department of English, discussed the power of conviction and how it affects one's perception of beliefs versus knowledge—topics only too relevant in today's political era of "alternative facts" and "fake news."

Dr. Peter Cramer, Associate Professor in the Department of English, led a lively discussion surrounding rhetoric and philosophy pertaining to a specific ethical scenario, and Dr. Azadeh Yamini-Hamedani, Associate Professor in the World Literature Program, examined critical thinking through the lens of modern music.

Breakout sessions allowed educators in-depth discussions on lesson plans and challenges in teaching, among other topics relating to the new curriculum.

In post-event feedback, delegates described the event as "enriching," "engaging," and "informative."

The conference webcast is available for viewing online, and materials will be posted to the Developing Minds website within the month.

http://www.sfu.ca/fass/news/2019/02/SFU-Developing-Minds-2019-Conference-draws-BC-educators.html