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PURPOSE OF THE GUIDE

*Harriet’s House* is an ethnographic play in which a mother and her three daughters negotiate the challenges and politics of transnational/transracial adoption in a same-sex family. The script is based on stories, ideas and opinions gathered from personal narratives written by members of adoptive families and from interviews with them. Scholarly and personal narrative accounts of transnational/transracial adoption suggest it is a complex, political and contested practice that raises many questions and issues for adoptive parents and their children.

*Harriet’s House* is an example of the tremendous capacity that stories hold to reflect reality while stimulating critical discussions about how power operates within society. The authors of this guide have aimed to provide you, the teacher, with various avenues into some of the themes present in *Harriet’s House*. The purpose of the guide is to assist teachers and their students to explore the complex question of identity in a transnational queer family, the prejudices and institutional barriers faced by racialized people and queer people, and the challenges of connecting, loving and caring about the people in our lives.

The stories contained within *Harriet’s House* pose a multitude of questions and bring to light a variety of issues that can contribute to the foundation of an anti-oppression pedagogy in the classroom. We hope that this guide will serve as a springboard for discussions that explore how issues of race, class, ethnicity, gender, sexuality, ability, and colonization intersect in the lives of real people.
OUR APPROACH

The *Harriet’s House* discussion guide is organized by theme. After thoughtful consideration, the authors of the guide settled on a thematic structure concluding that this setup would help facilitate classroom use. We believe there is power in explicitly naming the important issues that are present in the play. However, we recognize that a thematic approach poses challenges to capturing and exploring complex moments that involve more than one theme. We do not wish to give the impression that issues addressed in one theme operate one-dimensionally. With this in mind, we hope this guide will support teachers in identifying connections between the play, their own curriculum and the lives of their students.

AUDIENCE

This guide was designed for use by secondary teachers of a multiplicity of disciplines. The authors of this guide have geared its themes, questions and activities primarily to students taking Grades 9-12 English, Drama, Family Studies and Social Sciences classes, however, we believe that the guide can be easily adapted for intermediate level students and for courses outside of these disciplines. In order to identify the kinds of courses that could engage with the issues and themes present in *Harriet’s House*, we have provided learning goals for each theme that specifically speak to learning we hope students might gain from each activity. In doing this, we hope that we open this guide up for use by teachers across Canada and internationally.

Finally, we recognize that each classroom contains a unique microcosm of students with diverse experiences. While we have attempted to write to as broad of a student population as possible (including by adding Differentiated Instruction for each theme), we recognize that we cannot speak to every student in every classroom. We hope that you, the teacher, will find this text to be a useful guide in your classroom instruction!
SCENE SYNOPSES

Below are synopses for each scene in *Harriet’s House*. Within each scene, most of the play's major themes that are presented in this discussion guide are carefully engaged. As you read through the play, consider how topics such as Identity, Family, Borders, and Queerness are explored and develop from scene to scene. Ultimately, Harriet’s House permits a sustained exploration of the challenges and dilemmas of living in a same-sex relationship and raising transnational adoptees through offering the stories of Harriet, Marty, Luisa, Ana and Clare.

SCENE ONE

Harriet and Luisa argue about Luisa’s yearning to return to the country of her birth, Colombia. Whereas Harriet proposes that Luisa stay in Canada to attend university, Luisa maintains that she must find out what happened to her birth mother. Harriet gives Luisa permission to return to Colombia for one year, on the condition that she returns to Canada for university.

SCENE TWO

Marty is disappointed that Harriet has yet to tell her children about their relationship. Clare attempts to connect to her two older adopted sisters by speaking their mother tongue, Spanish, around the house. Marty and Clare bond when Marty tells Clare her “real” (birth) name. Luisa announces to the entire family that she will be returning to Colombia to find her real (meaning her biological) mother. Confused about this declaration, Clare remarks that Harriet is Luisa’s mother. Luisa promises to write to her sisters in Spanish so that they may improve in their ability to read and write in Spanish, Luisa and Ana’s mother tongue.
SCENE THREE

While bonding over a discussion about hockey, Ana’s suspicion that Marty and Harriet are lovers is confirmed by Marty. Marty and Harriet are relieved that Ana is accepting of their relationship. Ana reveals that prior to being adopted by Harriet and Jonathan (Clare’s biological father), Luisa took care of her younger sister, Ana at the orphanage in which they were placed in Colombia. She explains that this is why Luisa may seem headstrong and difficult at times about maintaining a parental role with her younger sister. It is revealed that Anita, the director of “Global Family” (the transnational adoption agency through which Luisa and Ana were brought to Harriet) believes that children in need of homes should receive them, even if that means transnational relocation. It is also noted that Anita herself was adopted.

SCENE FOUR

Harriet “comes out” to Anita. Harriet is devastated by Anita’s homophobic response and lack of acceptance of her relationship with Marty. Anita informs Harriet that Marty is not welcome to the annual Passover Seder, as it is a “family” event. Anita notes that she has to accommodate other families in “Global Family” who may not approve of Harriet’s “lifestyle.” Anita notes that the reputation of her agency and the needs of children abroad are threatened if she accepts Harriet’s same-sex relationship with Marty.

SCENE FIVE

Luisa has returned from Colombia, and is asleep upstairs in Harriet’s house. Clare waits anxiously for Luisa to awaken, and greets her sister with much excitement when she does. Luisa informs Harriet that she must return to Colombia, as she has yet to find out what happened to her biological mother. Harriet is about to “come out” to Luisa, but is interrupted by Clare.
SCENE SIX

Ana and Luisa interact for the first time since Luisa’s return. Luisa notes that Ana has changed in a bad way; Ana no longer speaks Spanish. Luisa maintains that one day Ana will be curious about her heritage and will also want to return to Colombia to experience its culture. Ana informs Luisa of her plans to spend the summer working with her boyfriend at a summer camp; Luisa suggests that that “Brian” is why Ana acts “white.” Ana explains that all aspects of her identity are the result of living in Canada with Harriet. Harriet “comes out” to Luisa, who is hurt that she was not told earlier. Luisa expresses concern over Marty living with Ana and Clare. Luisa breaks her promise to Harriet, stating that she will not attend university after all, but intends instead to return to Colombia to continue her search for her biological mother.

SCENE SEVEN

Ana and Clare help Marty unpack as she moves into Harriet’s house. The girls bond when Marty discusses her family history surrounding the celebration of Rosh Hashanah and Passover. However, conflict emerges between Marty and Ana when Harriet’s poor health is brought up. The argument concludes with Ana asserting that Marty cannot tell her what to do, and that she no longer wants Marty to live with them.

SCENE EIGHT

Harriet and Marty discuss visiting Luisa in Colombia with Ana and Clare. Harriet notes that they need not “come out” to anyone in Colombia as it could unnecessarily complicate things. Marty is upset and feels that she is not being acknowledged as a part of the family. It is revealed that Harriet has been undergoing chemotherapy for cancer; Marty expresses concern that the illness might not only rob her of her partner, but also of her relationships with Ana, Clare, and Luisa, since she is not legally their guardian.
SCENE NINE

Harriet, Marty, Ana, and Clare arrive in Bogotá, and are waiting for Luisa outside of the orphanage. Luisa is noticeably thinner and reveals that Inés (her biological mother) died of pneumonia shortly after leaving Luisa and Ana at the orphanage. Ana refuses to enter the orphanage. Clare gives Luisa a cheque worth $10,000 to be used for her work at the orphanage. Clare suggests putting the money towards a medical clinic, so that people need not die, like Inés, due to a lack of access to medical care. Harriet suggests that Luisa return to Canada to kick-start this new campaign for the orphanage.

SCENE TEN

Luisa and Ana reflect on how differently they remember Bogotá prior to being adopted. They discuss what their lives might have been like had Harriet never adopted them. Ana comments that she feels guilty for having been adopted and having been able to escape Bogotá’s poverty. Luisa notes that guilt serves no purpose; it does not help anyone or change things. Ana tells Luisa that she wants her to return to Canada, as it would help her to deal with Harriet’s illness. Ana asserts, however, that she wants Luisa to return as her sister, not as a second mother.

SCENE ELEVEN

Luisa and Anita are having a discussion in Harriet’s kitchen. Luisa expresses her disappointment in Anita for not knowing that Harriet was sick, and for cutting Harriet out of her life upon discovering that she was in a same-sex relationship. Anita notes that the stigma associated with another’s homosexuality is difficult to manage, pointing out that even Luisa kept Harriet’s sexuality a secret. Luisa maintains that Anita should apologize to Harriet. Luisa and Anita debate the importance of engaging in activism that empowers local communities to raise their children in a healthy environment versus transnational adoption. Anita apologizes to Harriet for having abandoned her during a time of need. Harriet comments that Anita
abandoned a family she helped to create, and that Marty was there for her to compensate for Anita’s abandonment and ground her family.

SCENE TWELVE

Luisa questions Harriet and Marty’s decision to get married. Harriet and Marty note that they want to get married because they love one another, and that it would give their relationship more legal legitimacy. Luisa, Ana, and Clare ultimately support Harriet and Marty’s decision to get married. The family discusses what will happen in the event of Harriet’s cancer returning. Ana and Clare want Marty to be their guardian if Harriet passes away; Luisa is apprehensive about this, and suggests that she could be her sisters’ guardian. The play ends with the girls debating where they should go for dinner.
READERS’ NOTES

Each theme is arranged into the following sections:

INTRODUCTION
A definition or description will be provided for each theme.

LEARNING GOALS
This section outlines several cross-curricular learning goals for students.

PREPARING TO READ
A series of questions and activities will be provided that will help learners become familiar with the theme. These questions and activities should be facilitated prior to reading the play so that learners are better able to engage with the issues presented in the play.

ENGAGING THE TEXT
This section includes questions and activities that engage with particular passages or moments in the play that deal specifically with the theme being discussed.

CONSOLIDATING IDEAS
Intended to be completed after a complete reading of the play to allow students to expand and further examine ideas related to the theme.

ADDITIONAL RESOURCES
A list of additional resources for teachers and/or students.
HOME

Introduction

In this theme, students can engage with issues of belonging and place, connecting (and/or contrasting) their own individual experiences with those of the characters in Harriet’s House.

Learning Goals

- To understand that individuals have different perceptions of home.
- To gain an understanding of the diversity of individuals' perceptions of home.
- To think critically about the concept of “home” and what it means to different individuals.

Preparing to Read

Questions to Consider

- Why might someone not accept a new place of living as their home?
- Do individuals’ perceptions of home vary? If so, why?
- What is the difference between a place you happen to live and a place you think of as home?

Home Profile Activity

Images will be provided showcasing different homes around the world. This is a good opportunity to show typical homes in Colombia and Canada (among others) in order to connect with Ana and Luisa’s experiences. A profile will be provided describing an individual that lives there and their reasons behind why they would call this home.
Students will be asked to draw a picture of their own home and to explain why they would or would not call the place they are currently living a “home.”

Once finished, students will be given a graphic organizer to compare the profiles from around the world and their own profile depicting their image.

If students feel as though they do not have a place they would call home, they can depict their ideal home or a place they once felt was home.

Engaging the Text

Questions to Consider

In Scene 2, page 10, Harriet says, “In the beginning, it was all so simple. There were children out there who needed a home. I had a home. There were children who needed a family. I had a family. The children were from Colombia. So what? I always thought that when the time came, we’d go back together, all four of us. I never imagined that Luisa would insist on going back by herself ...”

- What does “home” mean to Harriet? To Luisa? To Ana?
- Why do their perceptions of home differ?
- Why does Luisa need to go to Colombia without Harriet?
- Why is it important to Luisa that Ana practices her Spanish?
- Is the orphanage in Bogotá a home?
- What is the relationship between home and family?
- In Scene 7, why are Marty’s grandmother’s candlesticks an important item for her to bring into Harriet’s house? What do they symbolize?

Harriet’s Home Activity

Individually, or in small groups, students will be assigned to think about a particular character from the play. Keeping in mind the knowledge of how
home varies for each person, students will be asked to answer the following questions:

- Which place or places are home for this character?
- Which people are home?
- Which items symbolize home?
- Where does this character feel the safest?

Students can use their answers to create a written or visual representation of “home” for their character. Possible media include collage, monologue, poem, or drawing. Students can share their work and look at the diversity of responses. Teachers can facilitate a discussion by asking students: Is there a place/item/person that represents home for all of the characters?

**Consolidating Ideas**

**Questions to Consider**

- What is the significance of Harriet’s house in the play? Is it just Harriet’s house?
- How did Luisa understand “home”?
- What factors affect Luisa’s non-acceptance of her current place of living as her “home”?
- Can our perceptions of home change?

**Personal Reflection on Home Activity**

This activity asks students to reflect upon their personal perceptions of “home” since reading *Harriet’s House*. In response to the adage “Home is where the heart is,” students will be asked to reflect on the following questions: “What does this statement mean? How does it compare to or contrast with to your idea(s) about home? How does it compare to/contrast with characters’ ideas of home? Has your understanding of home changed since reading *Harriet’s House*? Why or why not?
Differentiated Instruction

The “home” activity has students reflecting on what feels like “home” to them, through graphic description.

Students will also be exposed to examples of homes from individuals who may come from different cultural backgrounds than they do.

Accommodations that could be made

It may also be effective for the instructor to provide a definition bank on the board when using new words that have not yet been introduced in the classroom.

Additional Resources


This graphic novel is a memoir detailing Bechdel’s relationship with her family and her experiences of coming out as a lesbian. Her sense of connection to/disconnection from her father and his own struggles with his sexuality as well as his early death are catalysts for Bechdel’s story.
BORDERS & BORDER CROSSINGS

Introduction

By examining the multiple racial, linguistic, social, personal, political and geographic borders that shape our lives and the border crossings we must make in order to interact meaningfully with those different from ourselves, this theme explores the roles that borders play in Harriet’s House and in our lives.

Learning Goals

- To understand what borders are, why they exist, and what purposes they might serve.
- To identify different types of borders.
- To understand how borders shape the nature and texture of people's lives.
- To understand how social and personal identity or perception of identity affect(s) people's abilities to "travel" across or negotiate borders.

Preparing to Read

Questions to Consider

- What is a border?
- Why do we have borders?
- What purpose do they serve?
- Where do borders exist?
- Are they necessary? Why? Why not? For whom?
- How do different bodies travel across borders?
- How do “border crossings” change/affect our identities?
Engaging the Text

Mapping Borders Activity

This activity allows students to build on their own understandings of "borders" and how different knowledges and experiences can change our individual understandings of the idea of “borders.”

Divide the class into four groups and give each group a category: Home; School; Country; and World.

In their groups, students will explore the following question: What kinds of borders exist here? Have each group brainstorm and compile a list. After this brainstorming session, each group will report their findings back to the class. The class can build on each group’s initial list and determine the different types of borders we have defining our notions of home, school, our country and our world.

Questions to Consider

- How does Harriet's sexuality affect her ability to cross borders (e.g. travelling to Colombia)? Discuss in relation to marginalized social identities within sexuality, race, and class.

- Do individual identities always align with national identities?

- How do Luisa and Ana's senses of identity differ? What factors may account for such differences in their identities?

- How do Luisa’s middle-class position, Canadian citizenship, and Colombian identity affect the ease (or difficulty) with which she travels across various kinds of borders?
Consolidating Ideas

*Signs and Symbols Activity*


Through participating in this activity, students will explore the themes of borders and crossing borders through signs and symbols. Students will develop new messages and meanings, making connections with both the physical and emotional impact of borders and border crossings of character’s in *Harriet’s House*.

Begin collectively as a class by studying and decoding different examples of signs and symbols, observing the use and meanings of colours, shape, line, repetition, symmetrical and asymmetrical patterns, such as those used in mandalas.

Break up into small groups, each to focus on a particular character from *Harriet’s House*. Ask students to brainstorm ideas based on previous discussions from the “mapping borders” activities and textual evidence from the play. Using butcher’s paper, students will build a collection of visual representations (drawings/ collage) of their character’s borders and border crossings, both physically and figuratively. Ask students to discuss within their groups what various images represent to them.

Ask students to focus on their assigned character by drawing concentric circles, each one representing home, school, country, world. They can layer, overlap, connect and/or disconnect borders, incorporating their character’s signs and symbols. Ask students to consider the symbolism of colour, shape, size, line, repetition, patterns, when composing their images.
Students can share their work and then write a personal reflection describing any new interpretations of borders and border crossings they have arrived at through reflecting on one of the play’s characters using this process. What are the unique meanings of the images they have created? What were the similarities or differences among images created by students for particular characters?

Have students reflect on their experience of working with others in this activity. Were there challenges or ‘borders’ that they had to cross during this process?

**Text-to-Text Activity: What are borderlands?**

“The Borderlands are physically present whenever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrink with intimacy.”

- Gloria Anzaldúa, Borderlands/La Frontera: The New Mestiza

In groups of three to five, students will read an excerpt from Gloria Anzaldúa's story "How to Tame Wild Tongues" in Borderlands/La Frontera (1987).

Using the following questions, the reading groups will meet and discuss the Anzaldúa excerpt below in connection with the play:

- Can some kinds of borders damage particular bodies, spirits, relationships, and societies? If so, how?
- How to borders protect us or provide us with a sense of security against things outside of them? How do borders exclude or alienate those things outside of them?
- When, how, and for whom can borders be “good”? When, how, and for whom can borders be bad? Who gets to decide?
- Who “polices” various kinds of borders? In other words, who does (and who does not) get to be a border guard?
Once groups have gathered ideas, bring the class back together to share in a whole group discussion.

**Excerpt from “How to Tame a Wild Tongue” in Gloria Anzaldúa’s *Borderlands/La Frontera: The New Mestiza***

“I remember being caught speaking Spanish at recess – that was good for three licks on the knuckles with a sharp ruler. I remember being sent to the corner of the classroom for “talking back” to the Anglo teacher when all I was trying to do was tell her how to pronounce my name. “[sic] If you want to be American, speak ‘American.’ If you don’t like it, go back to Mexico where you belong.”

“I want you to speak English. Pa’ hallar buen trabajo tienes que saber el ingles bien. Qué vale toda tu educación si todavía hablas inglés con un ‘accent,’” my mother would say, mortified that I spoke English like a Mexican. At Pan American University, I, and all Chicano students were required to take two speech classes. Their purpose: to get rid of our accents.

Attacks on one’s form of expression with the intent to censor are a violation of the First Amendment. El Anglo con cara de inocente nos arrancó la lengua. Wild tongues can’t be tamed, they can only be cut out.” (Anzaldúa, pp. 53-54).

**Differentiated Instruction**

*How this activity differentiates*

This activity is set in small groups to ensure that each student is getting an opportunity to share and be involved in the process of understanding borders.

Peer-to-peer sharing will also allow for ELL learners to hear fellow students’ perspectives in the common language used among their age group. This may allow for solidification of what was taught in class.
Accommodations that could be made

For English Language Learners and individuals who need accommodations due to a learning difficulty or an intellectual disability, it is possible in the signs and symbols activity to have the students create not only visual representations, but also to write the words to describe them. This will help students to visualize the connections between the words and meanings and will allow for students to further develop their language skills.

It may also be effective for the teacher to provide a definition bank on the board when using new words that have not yet been introduced in the classroom. For example, defining what a border or identity is will be useful for an ELL accommodation.

Additional Resources


An essay that uses imagery to portray the devastating effect borders have had on different groups of people and their culture. Anzaldúa describes the harmful implications borders have had for inhabitants of Mexico and of modern day United States.


This chapter of hooks’ book suggests that language can serve as a border, and makes references to the Borderlands essay (see resource directly above).

In this coming of age story told poignantly and hilariously by a thirteen-year old male narrator, the protagonist learns about various kinds of borders when his sister, Laetitia, moves to Salt Lake City, and the narrator and his mother get trapped between U.S. and Canadian customs at the Canada/U.S. border on their way back from visiting her.


A graphic novel, *The Arrival* is a migrant story told as a series of wordless images that might seem to come from a long forgotten time.

Capital Slam Team (Chris Tse, OpenSecret, John Akpata, Prufrock). "English". Canadian Festival of Spoken Word 2010 Ottawa [http://www.youtube.com/watch?v=ccjweyxdUwE](http://www.youtube.com/watch?v=ccjweyxdUwE)

This poem/rap discusses the legacy of colonialism and the widespread acceptance of English as the standardized language internationally that resulted from it. It questions why and how English as a language has been empowered.
FAMILY

Introduction

Through this theme, students will explore roles and relationships within families, especially those within transnationally adoptive families.

Learning Goals

• To develop an understanding of what constitutes a "family" and how individual identities may influence family dynamics.
• To develop an understanding of how ideas about "mothers" are socially constructed.
• To consider queer and gender identities in relation to "mothering."
• To explore the ways in which transnational adoption challenges and affirms dominant concepts of “family.”

Preparing To Read

Questions to Consider

• What is your impression of what makes a family?
• Who determines the criteria of what constitutes a family?
• What purpose(s) do families serve?
• What is your role in your family?
• How do families make us feel?
• How do our individual identities influence the group dynamics of our families? How do the group dynamics of our families influence our individual identities?
**Mothering in the Media Activity**

1. In partners or individually, ask students to research how mothers are portrayed in the media. Consider television commercials and address some of the following questions:

   - According to the logic of this ad, what are the qualities of "mother"?
   - What are physical characteristics/attributes of moms?
   - What do these commercials suggest about popular culture conceptions of the ideal mother?
   - What types of representations of mothers are not included in these commercials? Why do you think that is?

2. In small groups, students will create an ad that addresses the Mom you DON’T see in advertising. What does she look like? Pay attention to race, gender roles, ability, class, sexuality, age. After collaborating on these ideas, each group will share its ad with the class and discuss.

**Transnational Adoption Activity**

Introduce the subject of Transnational Adoption to your class (see glossary for definition).

Ask students to do independent research on transnational adoption (e.g.: What is it? Who is involved? What are the short and long-term consequences for individuals and countries involved in transnational adoption?) Prompt them to look for websites for transnational adoption agencies, news articles and other media on the subject.

Have students think about the following questions: Who is doing the adopting? Where are the children coming from? Is there money involved in the adoption process? How much? Do you know who receives the money?
Have students research these questions and share their findings with the class. Issues of globalization, colonialism, race, class and privilege are likely to arise during the class discussion.

**Engaging the Text**

**Questions to Consider**

- Why do Luisa and Ana refer to Harriet by name, and not as “mom”? How does Clare’s choice to do the same affect family dynamics?
- Why is it so important to Luisa to know her birth mother?
- What role(s) does Marty take in Harriet’s family? How do family dynamics shift and evolve when Marty moves in to Harriet’s house?
- Anita’s adoption agency is named Global Family. What does it mean to have a global family? In what way(s) is Harriet’s family (including Marty and Anita) a “global family”?
- Anita excludes Harriet and her family from the annual “Global Family” Passover seder. Why does Anita do this? How does she justify her beliefs?
- What are the consequences of Anita’s actions for her relationships with Harriet and her family?

**Character Study Activity**

Anita and Luisa are two women with very strong personalities. They share many experiences and values, yet they hold very different (and passionate) opinions.

Working in pairs, do a character study of Anita and Luisa. What things do they have in common? What makes them different? What values do they hold dear? How do their experiences shape the choices they make and the opinions they hold?

Each student may choose a character (Anita or Luisa) and decide how they might embody them. In character, have students try to resolve their
difference of opinion on transnational adoption. Have students consider: What would you share about yourself to convince the other of your point of view? What emotions are you experiencing? Can you reach a resolution? Create a three to six-minute scene of this conversation and present it to the class.

*Chairs in Empty Space Activity*

Divide students into groups of five. Ask each group member to choose a role in the family (Marty, Ana, Clare, Luisa, Harriet). Then have them choose a moment in the play that reveals this character’s motivation, and have students read that moment aloud to the class. For example, at the end of Scene 5, when Luisa insists on returning to Bogotá and Ana tells Harriet she needs to "let her go." If the character does not speak or appear in the scene, that is fine - imagine her power relation in the scene.

Now, give each student a chair. Ask them to place the chair and his or her body in the space in such a way as to obtain maximum power for herself (i.e. in order to be the visual centre of attention). In succession, everyone places their chair, with the same goal. When everyone is in, place them in the same order, they are allowed to change and try for another position for their bodies and for the chair.

Adapted from:

*Consolidating Ideas*

*Writing Monologues Activity*

Invite students to choose a character from *Harriet’s House*. Have them write a monologue from the perspective of that character at the end of the play. What was the major conflict or challenge that the character faced? Has the character’s role changed since the beginning of the play? If so, what has the
character learned? What might happen to or for that character in the future? Read the monologues in small groups. This activity could be extended by turning the monologues into a short script or an extra scene where each character speaks to their new understandings or beliefs around family.

Public Service Announcement Activity

Divide students into small groups and invite them to create a PSA with a strong message about family or the ideas within it that they want to present. Will they challenge the notion of the heteronormative nuclear family as “standard” and add complexity for the audience? How did the play shape or shift their learning? The focus could be on transnational adoption, queer families, or family roles. Consider filming the PSAs and sharing.

Class Discussion

Consider using high school student Yasmina Tabbal’s article (see link below) as a catalyst for discussion on transnational adoption: “The Ban of International Adoption (Pros)”
http://teenink.com/opinion/social_issues_civics/article/358068/The-Ban-of-International-Adoption-Pros/

How does this author’s opinion compare to Luisa’s experience?

Differentiated Instruction

How these activities differentiate

These activities differentiate because they allow for students to be moving around and be active in their learning. This may help students who find it difficult to stay seated at their desks for the duration of an entire class.
Providing an activity focused on definitions will be useful for students with an ELL accommodation. It will allow them to develop an understanding of what the word "family" means and how the concept can apply to different configurations of people.

**Accommodations that could be made**

For students who find it difficult to write monologues, have them make points and then record or perform the points they have made.

It may be effective for the instructor to provide a definition bank on the board when using new words that have not yet been introduced in the classroom. For example, defining what “heteronormativity” is or what a “nuclear family” is will be useful for an ELL accommodation.

**Additional Resources**


http://firstnationsdrum.com/2009/03/the-sixties-scoop-how-canada%E2%80%99s-%E2%80%9Cbestrintentions%E2%80%9D-proved-catastrophic

This article discusses the historic practice of the Canadian government wherein Aboriginal children were removed from their homes and given to white families for adoption. It also discusses the residential schooling system that the Canadian government implemented to assimilate Aboriginal youth into a white-European society, as well as the oppressive provisions of the Indian Act.

What is a Family? http://www.pflagcanada.ca/redefinefamily/whatis.htm

This website shares two video PSAs that challenge the dominance of the representation of heteronormative families in the media by creating positive
ads with a new dominant message: two dads sending a daughter off to prom and two moms serving dinner. It also has a fantastic definition of family that might be a good discussion-starter.

Respect For All Project [http://groundspark.org/trailers/thatsafamily.html](http://groundspark.org/trailers/thatsafamily.html)

This film clip is a part of The Respect for All Project, and aims to help students to gain an understanding of the diverse forms that families come in today. Other clips from The Respect for All Project can be found at [http://groundspark.org/respect-for-all/rfap-films](http://groundspark.org/respect-for-all/rfap-films). These films promote diversity and provide anti-bias insight on issues such as race, sexuality, class, etc.

Gay Family Values [http://www.youtube.com/user/depfox](http://www.youtube.com/user/depfox)

YouTube web series Q and A by a family in Sonoma County, California with two adopted children and two married dads that are activists. This series can be used to help challenge dominant images of the conventional nuclear family.


A film created by the same-sexed family discussed in the web series resource provided directly above. This documentary discusses the hardships faced by same-sexed families living with adopted children in the US.
IDENTITY

Introduction

This theme examines the concept of identity and how some identities are socially validated and included while others are marginalized and excluded.

Learning Goals

- To develop an understanding that identities are often multiple and layered, visible and invisible, and included and excluded.
- To build an understanding around the mechanisms of inclusion and exclusion of certain identities in particular spheres of activity in public life.
- To analyse the roles of governments and laws in the policing and management of people’s socio-political identities.

Preparing to Read

Questions to Consider

- What is identity? What does this term mean to you?
- How are identities formed?
- What role or agency do we have in forming our identities? What role do others play / what role do forces outside ourselves have in forming or shaping our identities?
- Does having an identity serve a purpose? If so, what and for whom?
- Can identities be confining as well as liberating?
- How might people's identities be used to include them or to exclude them from participation in particular activities?
Engaging the Text

Questions to Consider

- In Scene 6, Ana claims that "every single thing inside me comes from living here (in Canada)." What do you make of this statement? Discuss the reasons why you believe that Ana feels this way, or why she wants to believe this. What informs her identity?
- In Scene 6, Luisa is very attached to her Colombian identity, and she wants Ana to acknowledge this aspect of herself also. Do you feel it is fair for her to treat Ana this way? Do you feel that Luisa acknowledges her Canadian identity? Why or why not?
- Clare, being Harriet's biological daughter, is taking Spanish lessons, and seems desperately to want to feel connected to her Colombian sisters. What do you feel informs Clare’s identity?
- In Scene 8, whose identity is being controlled? How?
- Why does Clare ask for Marty’s “real” name? Which do you think is Marty’s real name: the one she uses every day, or the one she tells Clare as a secret? Explain your reasoning.

Role on the Wall Activity

On chart paper, outline a figure and label the image: Harriet. Tape the chart paper to the wall, and invite students to share their ideas about who Harriet is on the inside of the figure: include her feelings, identity, thoughts, fears, relationships. Have students consider how Harriet feels as a mother, partner, friend. Record these ideas in one colour of marker.

On the periphery of the figure, have students record who and what supports Harriet as a person.

Invite students to discuss how others character view Harriet so far in the play. What kinds of demands do other characters put on her?
Consider repeating the activity for other characters in the play as they are explored.

**Consolidating Ideas**

*Class Discussion:*

- Where in the play have we seen characters struggling for the right to define their own identities?
- How do practices of social inclusion and social exclusion influence and shape the expression of particular identities, and how do they influence power relations in general in our society?
- What effects do we see from attempts to police from the outside people’s articulated identities?
- How did crossing the border into Colombia change or affect Marty and Harriet’s personal identities as individuals and their public identity as partners? In what other ways do our identities change (emerge or get masked) when we move from one space into another?
- What role can religious institutions like the church, temple, mosque, synagogue, etc. and political institutions like governments play in defining peoples’ identities?
- Consider how the word “real” is used throughout these scenes. What does the play’s use of the word “real” suggest about the concept of authenticity?

"*Here*" and "*There*" Chorus Activity

Read Scene 2. Consider Luisa’s life in Canada and her world in Colombia.

- In groups of three or four, write a sentence (five to 15 words) incorporating a feeling, thought, action or a statement of what identity, home and family mean to Luisa. Finalize and read this with your group in unison.
• Extend your text further, working as a chorus. Remaining in your group, experiment with your sentence through the use of voice, and using techniques such as speaking in unison, randomly, repetitively, emphasizing key words and or creating sounds. Additionally, movement could be added to the piece.

• Allow time to practice your sequence, then share this with the rest of the class and discuss how these techniques might have informed and/or changed the initial meaning of your sentence.

• Discuss the different interpretations that the performers of each group and their audiences, individually and collectively, made of their text. Did this activity help you develop further insight into or compassion for Luisa’s attitudes and motivations? If yes, how do you think this occurred?

Differentiated Instruction

How these activities differentiate

These activities allow students opportunities to experiment with voice and body movement in order to gain insight into a character.

Accommodations that could be made

It may also be effective to provide a definition bank on the board when using new words that have not yet been introduced in the classroom.

For students who enjoy being active, place a few characters from “role on the wall” in different locations around the room. Students who are not in role can then walk around with their markers and write what they think suits each character on a piece of Bristol board in front of that character. This makes the activity more active and fun for the students.
Additional Resources

Identity by Kayla S.
http://www.teenink.com/nonfiction/sports/article/15109/Identity/

This is an essay written by a teen who describes her identity as something that is fluid and changes over time. As an additional activity, have students write a personal essay where they describe how they view their own identity.
HETERONORMATIVITY AND “COMING OUT”

Introduction

Within Harriet’s House, we see several ‘coming out’ moments from Harriet and Marty. This section examines some aspects of “coming out”; specifically, how our society is structured in a heteronormative way, which makes it necessary for some people (LGBTQ) to “come out” as “different” in the first place. Furthermore, this theme explores some of the relationships between the maintenance of social ‘norms’ and discrimination, specifically focusing on the relationship between heteronormativity and homophobia.

Key Terms:

Heteronormativity - the widespread assumption that there are only two possible genders (male or female), and that everyone in the world is attracted to people of the opposite sex (heterosexual) unless they indicate otherwise by "coming out" as gay/lesbian or bisexual (attracted to people of both genders). The assumption that non-heterosexually oriented people are not normal.

Homophobia - the social, systemic, and personal assumptions, practices, and behaviours that impose negative value on and discriminate against people who identify as LGBTQ. Homophobic acts can range from name-calling to violence targeting lesbian or gay people, to denying them legal or social supports based on their sexual identities.

Queer - a term that was previously used to put down members of LGBTQ communities, which has more recently been reclaimed by LGBTQ individuals and communities as a positive and fluid descriptor of identities that fall outside of dominant heteronormative, heterosexual or gender-binary constructions of gender identity.
Learning Goals

- To understand the relationship between heteronormativity and homophobia.
- To understand how social norms create the presumption of heteronormativity and can contribute to homophobic feelings and acts.
- To understand the factors that make “coming out” necessary.
- To gain an understanding of what “coming out” entails as an individual process and to think about how it can become a potential source of conflict with loved ones and/or strangers.
- To understand how queer identity might have an unanticipated impact on personal relationships and to think about why this may be the case.

Preparing to Read

Questions to Consider

- What do you think 'social norms' are? Can you give some examples of social norms?
- How might social norms be related to discrimination? Can you give some examples of how this might work?
- What do you think the term “heteronormativity” means?
- How do you think homophobia and heteronormativity might be related?
- Can you think of other ways in which certain identities are considered the ‘norm’ (invisible/default) and are privileged as more desirable and valuable than others?
- Why does someone have to “come out”?
- Do only queer people have to “come out”?
- Is the process of “coming out” the same for every individual?
Heteronormativity Activity

The following activity highlights the constructedness of the heteronormative assumptions of our society and helps students to understand the ways in which certain identities (and sexualities) are not questioned, but are considered the ‘norm’ and, consequently, privileged over others.

Heterosexuality Questionnaire Steps:

1. Introduce this activity to the class with a conversation about sexuality. Get the class to brainstorm different sexualities they are aware of and write them on the board.
2. Explain that you’re going to pose to the group a series of rhetorical questions, meant to encourage people to think about their assumptions about sexuality. The questionnaire is not meant to assume that everyone in the audience identifies as heterosexual, and the questions are not meant to be answered aloud.
3. Read the questionnaire to the group, slowly (see following page).
4. To conclude the activity, ask students what they think about its message.

You can ask questions such as:

• Do you find this questionnaire strange?
• How so?
• What does it suggest about social expectations and assumptions around sexual identity?
The Questionnaire from: http://headandhands.ca/programs-services/sense-project/resources

Note to Teachers: Consider age appropriateness when using this questionnaire.

1. What do you think caused your heterosexuality?
2. When and how did you decide that you were a heterosexual?
3. Is it possible that your heterosexuality is just a phase that you may grow out of?
4. Is it possible that your heterosexuality stems from a neurotic fear of others of the same sex?
5. If you have never slept with a person of the same sex, is it possible that all you need is a good gay or lesbian lover?
6. To whom have you disclosed your heterosexual tendencies? How did that person react?
7. Why do you heterosexuals feel compelled to seduce others into your lifestyle?
8. Why do you insist on flaunting your heterosexuality? Why can’t you just be what you are and keep quiet about it?
9. Would you want your children to be heterosexual knowing the problems they’d face?
10. These days 50% of marriages end in divorce. Why are there so few stable relationships among heterosexuals?
11. Why do heterosexuals place so much emphasis on sex?
12. Considering the menace of overpopulation, how could the human race survive if everyone were heterosexual?
13. Techniques have been developed that might enable you to change if you really want to. Have you considered aversion therapy for your heterosexual tendencies?
Engaging the Text

Questions to Consider

• How are issues of homophobia and “coming out” brought out in Scene 4? What are the complexities that arise?
• What kinds of attitudes and reactions do you notice from each character?
• How does “coming out” impact Anita and Harriet’s relationship?
• Why do you think Anita is so resistant to Harriet’s “coming out”?
• Why do you think Anita was so against Marty participating in the Passover seder?
• Do you think that Anita’s reaction is a typical reaction to someone “coming out”? Why or Why not?
• In this scene, Anita makes the claim that Harriet is different now that she has “come out.” Why might Anita believe this to be true?

Tableau Activity

Before reading Scene 4 in its entirety, consider the dialogue on pp. 23-25 when Harriet “comes out” using a tableau activity that evolves into a role-play called “Still Image”.

This activity has been inspired Jonathon Neelands.

Divide students into pairs. One student in each pair should self-designate as A and the other as B. Ask A to read Anita's lines and B to read Harriet's. Invite them to read only the snippets of text from pp. 23-25 in role as Harriet or Anita. Then ask them to create a still image (or tableau) of the two characters portraying the conflict or situation at hand from the text read so far.

View the tableaux in a Gallery walk. “Thought-track” the students by tapping them on the shoulder and inviting them to come to life and share an inner thought or feeling in role.
Next, ask students to return to their original still image and slowly melt into a moment before these feelings. How were Anita and Harriet relating before she “came out”? What is different about these tableaux? Repeat the same tableaux gallery walk and thought-tracking process.

Finally, ask the students return to their original still image and melt into a moment after the conversation has taken place.

- What might change in the future in the relationship between Anita and Harriet?
- How could things progress?

View the new tableaux in a third and final gallery walk. Thought-track the students once more and invite them to come to life with a hope/question or feeling about the future.

A similar activity could be done in Scene 3 pp. 16-17 with Ana and Marty.

- What changes in this exchange?
- How is it different from the exchange between Harriet and Marty?

Consolidating Ideas

Writing in Role Activity

Invite students to choose a voice from the play and write in role as Harriet or as one of the women in her life.

Use the R.A.F.T chart (http://olc.spsd.sk.ca/de/pd/instr/strats/raft/) to give the writing prompts below. They are, of course, modifiable. These can then be developed into monologues and used as a springboard for class discussion.
<table>
<thead>
<tr>
<th>Role</th>
<th>Audience</th>
<th>Format</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harriet</td>
<td>Anita</td>
<td>A letter</td>
<td>Not invited to seder…..</td>
</tr>
<tr>
<td>Anita</td>
<td>Harriet</td>
<td>E-mail</td>
<td>I can’t invite you to Global Family meetings…</td>
</tr>
<tr>
<td>Ana</td>
<td>Harriet</td>
<td>Poem</td>
<td>I don’t need another mother, but a coach is fine.</td>
</tr>
</tbody>
</table>

This activity can be extended by having students read the work of a student who wrote on a different character and then act as advice columnist to the original writer. This gives students an opportunity to gain perspective on each character’s perspective.

*Heteronormativity and “Coming Out” Activity*

Within *Harriet’s House*, we witness several moments in which Harriet and Marty must disclose or “come out” about their relationship. The following are key “coming out” moments in the play:

1. In Scene 4, Harriet comes out to Anita.
2. In Scene 3, Marty comes out to Ana.
3. In Scene 6, Harriet comes out to Luisa.
4. Scenes 9 and 10, in Bogotá.

Have the class read these scenes and then discuss the following two questions:

- In what ways do we see heteronormativity play out in *Harriet’s House*? (e.g.: when Anita assumes that Harriet is seeing a man)
- In what ways is heteronormativity disrupted? (e.g.: Ana’s guessing that Harriet and Marty are in a relationship)
Differentiated Instruction

How these activities differentiate

The activities presented allow students to draw and act out certain aspects of the lesson. Students who are not as developed in their writing skills can show their understanding of the concepts through drawing. This will help students to engage in the lesson and cement their understanding of the topic.

Accommodations that could be made

Since this activity is discussion–based, it may be helpful for students to first write down the discussion questions, answer them, and then share what they have come up with. This will help students who process at different speeds, or who need time to evaluate the concepts being taught, to feel ready for and included in class discussions.

Additional Resources

PFLAG Share Your Story Videos:
http://stories.pflagcanada.ca/?videoid=rRLsyPMS2jk

This website contains the “coming out” stories of many individuals. View Darlene’s story, Bryce’s story, Jazz’s story and others as they relate to the conversation. Create a list of questions students may want to discuss. Discuss in a large group and in pairs.

http://groundspark.org/respect-for-all_rfap-films

This website provides films that promote diversity and anti-bias insight on topics such as sexuality, race, class, etc. For the material on combatting homophobic prejudice in schools, focus on the films "It's Elementary" and "It's Still Elementary."
National Film Board of Canada documentary, "Sticks and Stones" c 2001

This documentary provides insight into how youth feel when either their family members or they, themselves are put down. A Teaching Guide for this resource has been made available at http://onf-nfb.gc.ca/sg/100090.pdf

http://www.youthline.ca/index.php

A hotline available for LGBTQ youth.
FURTHER CONVERSATIONS

“Feeling guilty doesn’t help anyone. Or change anything. I want to change things.” - Luisa (p. 53)

We recognize that *Harriet’s House* raises difficult questions and issues for both students and teachers. In response, we have provided a number of resources to support further conversations and/or more in-depth studies around some of the issues raised by the play. We hope that these resources will support student and teacher learning as they continue to move their thinking through and beyond the parameters of *Harriet’s House*.

To give students a chance to reflect on the complex issues that are present in the play, teachers may want to consider facilitating either a closing circle or a journal reflection.

To facilitate a closing circle, arrange students in a circle and ask each student to share one of their responses to the play. You may want to use the prompts below.

These prompts can also be used in journal reflections:

- Describe a moment from the play that resonated with you ...
- Describe something from the play you are still struggling with/confused about/uncomfortable with ...
- Describe something that you've learned from working with the play ...

**Possible Actions to Take**

- Write letters to elected officials, taking a stance on one or many of the issues brought forth in the play. What is it that you would like to see addressed specifically?
- Why are people uncomfortable talking about certain topics like homosexuality, racism, discrimination, privilege, whiteness? Consider starting a club or committee devoted to having these
discussions and taking action. For example, LGBTQ groups began forming in schools to deal with issues of bullying and discrimination, so that youth could feel safer in their school community.

- Invite groups or individuals from social justice organizations to come into the school to talk about pertinent issues (see list of resources below).
- Create a poster campaign for your school that explores an issue in the play.
GLOSSARY

A
Authenticity - the quality of being true to one's own personality, spirit, or character; being real.

B
Bogotá - [boh-guh-tah] the capital city of Colombia.

C
Chemotherapy - [kee-moh-ther-uh-pee] the treatment of disease by means of chemicals with the goal of destroying cancerous tissue.

Colonialism - both the formal and informal methods (behaviours, ideologies, institutions, policies, and economic systems) that maintain the subjugation or exploitation of indigenous peoples, lands, and resources.

Coming Out - "Coming out of the closet" or "coming out", is a figure of speech that describes the continual process by which LGBTQ people disclose their sexual orientation and/or gender identity to people in their lives.

Christmas - the annual Christian festival celebrating the birth of Jesus Christ held in the Western Christian Church on December 25th.

D
Dominant Culture - refers to the established language, religion, behaviour, values, rituals, and social customs in a given society that are considered to be "normal". The group(s) that generally control politics and government in a society are often representative of these "normal" values, behaviours and identity categories.
F
Fast-track - generally, fast-track is a verb used to describe the action(s) of completing the work required to finish an academic course more quickly than the time that a student is expected to take to do so.

G
Globalization - refers to the process by which formerly separate regional economies, societies, and cultures have become increasingly integrated through an increase in global communication, free trade and the free movement of capital, and migration.

H
Heteronormativity - describes the assumption that there are only two possible (normal) genders (male or female), and that everyone in the world is “naturally” attracted to people of the opposite sex (heterosexual), unless they indicate otherwise by "coming out" as gay/lesbian or bisexual (attracted to people of both genders).

Heterosexism - the social, systemic, and personal assumptions, practices, and behaviours that assume that heterosexuality is the only natural and acceptable sexual orientation.

Homophobia - the social, systemic, and personal assumptions, practices, and behaviours that impose negative value on and discriminate against people who identify as LGBTQ. Homophobic acts can range from name calling, to violence targeting lesbian or gay people, to denying them legal or social supports based on their sexual identity.

L
Lesbian - a woman who is attracted emotionally, romantically and/or sexually to women.
LGBTQ - is an acronym that refers to lesbian, gay, bisexual, transgender, and queer people as a group. There are several other letters that can be included. The most frequently used longer form is LGBTTIQQ2SA, representing lesbian, gay, bisexual, transsexual, transgender, intersex, queer, questioning, 2-spirited, and allies.

M

Mazel Tov - a Jewish phrase of Yiddish origin expressing congratulations or wishing someone good luck.

N

New Year’s – an abbreviation of the phrase “New Year’s Eve, a celebration that marks the beginning of the new calendar year. There are several different New Year’s celebrations that take place at different dates around the world. In the context of this play, New Year’s refers to the beginning of a new calendar year according to the Gregorian calendar and is celebrated on January 1st.

O

Out - refers to the state of being in which a member of LGBTQ communities has decided to engage in the continual process of disclosing their gender or sexual identity to the people in their life in order to live openly as an LGBTQ person.

P

Passover - a Jewish festival that commemorates the exodus of the Jews from slavery in Egypt and is marked mainly by the Seder ritual and the eating of matzo.

Peeved- to be irritated.
Pneumonia - [noo-mohn-yuh] an acute disease of the lungs caused by bacteria.

Privilege - a special right, advantage, or immunity granted or available only to particular persons or groups of people based on some aspect of their identity (e.g.: gender, race, sexuality)

Power - the ability or capacity to make choices about one's own behaviour, and to direct or influence the behaviour of others or the course of events.

Queer - a term that was previously used to put down members of LGBT communities, which has been reclaimed by LGBT individuals and communities as a positive and fluid descriptor of lesbian, gay, and bisexual identities.

Queerness - a term that refers to the act(s) of living or behaving in a way that is not in keeping with the social expectations put forth and enforced by the dominant culture.

Racism - a set of assumptions, opinions, and actions stemming from the belief that one race is inherently superior to another. Racism may be evident in organizational and institutional structures and programs, as well as in the attitudes and behaviours that discriminate against persons according to their skin colour, hair texture, eye shape, and other superficial physical characteristics. "Race" is widely regarded among scientists as an artificial distinction among humans. Racism, however, is still associated with significant and frequent incidents of violence and social injustice.
Reggaetón - [ray-gay-ton] a type of Puerto Rican popular music that combines reggae rhythms with hiphop and rapping in Spanish.

Rosh Hashanah - a Jewish holy day that marks the beginning of the Jewish New Year.

S

Seder - [say-der] a ceremonial dinner that commemorates the Jewish Exodus from enslavement in Egypt. It includes the reading of holy texts and the eating of symbolic foods.

Social Norms - a sociological term that describes the collections of behaviours that are considered acceptable or unacceptable within a society or group. These expectations are generally structured and reinforced by dominant culture.

Stephen Lewis Foundation - a non-governmental organization based in Canada that supports local AIDS and HIV-related projects in Africa.

Stigma - A mark, blemish, or defect; a symbol of disgrace, shame, or reproach. Stigma is often used to indicate negative social judgement upon individuals who do not fall within or subscribe to dominant social norms. It often involves fear of that which is different by dominant socio-cultural groups.

T

Transnational Adoption - (also referred to as inter-country or international adoption) refers to a type of adoption in which an individual or couple becomes the legal and permanent parent(s) of a child or children that is/are a national of a different country.
White Privilege – rights or advantages given to or enjoyed by white people as a direct result of their racial identification.
DISCUSSION GUIDE WRITERS’ BIOGRAPHIES

Sarah Bardwell is a recent graduate of the Intermediate/Senior panel of the Bachelor of Education program at OISE/UT. Her previous academic life was spent studying Cultural Studies and Critical Theory, Studio Art, and English at McMaster University. After her time at McMaster, Sarah spent time coordinating the Hamilton Youth Arts Network (a youth engagement program in Hamilton, ON centered on the arts), and spent 15 months teaching ESL in South Korea. Through these experiences, Sarah has become interested in exploring how the arts can be used as a tool through which students can engage in “courageous conversations” around a variety of challenging topics.

Jessica Cleeve is a recent graduate of the Bachelor of Education program at the Ontario Institute for Studies in Education (OISE/UT). Jessica's interest has been in Queer Theory and its place in education. Jessica was first introduced to Harriet’s House and Ana’s Shadow in Dr. Goldstein's “Sexualities and Schooling” class. Beginning in September 2012, Jessica will be studying her Masters in Social Work at Wilfred Laurier University, focusing on individuals and families.

Georgia Cowling has worked as a collaborative artist and project worker in elementary, secondary, arts and community-based settings. She holds a Bachelor of Arts in Drama and Media Arts and a Master of Education in Arts Administration. Georgia has designed, implemented and facilitated a youth arts-focused network and numerous arts-based projects and programs within local communities of the eastern regions of Melbourne, Australia. During her stay in Canada, she is completing graduate teaching studies (Monash University), focusing her research on the pedagogical innovations of multimodal collaborations amongst artists, teachers and students and the role they play in education.
Carly Glanzberg recently completed her Bachelor of Education at the University of Toronto (OISE/UT). She participated in Dr. Goldstein’s “Sexualities and Schooling” course, which further informed her anti-oppression education framework. Carly recently completed an internship at The Triangle Program where she had the opportunity to work with LGBTQ students in an alternative school setting. In the future, Carly hopes to continue working with youth, specifically in the areas of sexuality and gender education.

Kali Greve is a recent graduate of the Intermediate/Junior stream of the Initial Teacher Education at Ontario Institute for Studies in Education at the University of Toronto (OISE/UT). She had the privilege of having Dr. Goldstein as her “School and Society” instructor, where she first encountered the rich complexity of research and artistry found in Harriet’s House and Ana’s Shadow. Kali hopes to echo this integration of social issues and art in her personal pedagogy.

Amy Gullage is a PhD Candidate in the Department of Curriculum, Teaching and Learning and the Graduate Collaborative Program in Women and Gender Studies at Ontario Institute for Studies in Education at the University of Toronto (OISE/UT). She has worked as Dr. Goldstein’s Graduate Assistant on many innovative projects. Most recently she has worked as a researcher for the performed ethnographies Harriet’s House and Ana’s Shadow. Amy’s own research examines how teachers understand discourses of the body and the impact these discourses have on their professional and personal lives.

Natalie Kauffman is an artist and art educator. She has taught Visual Art, Photography, Media Arts, and Drama to a wide range of students, from preschool through university. She ran a photography business for 15 years, exhibiting in galleries and art fairs across North America. She earned her Bachelor of Fine Arts from Concordia University in Montreal in 1994, and is currently completing her Master of Arts in education at the Ontario Institute for Studies in Education, specializing in arts education.
Sarah Papoff is an elementary Teacher at Toronto District School Board’s Crescent Town Public School, currently on leave. She is working toward a Master of Arts at OISE in the Department of Curriculum, Teaching and Learning. She has delivered many workshops for schools, Family of Schools, ETT, Council of Ontario Dance and Drama Educators (CODE), as well as for pre-service teachers at York University. She has taught grades 3 to 8 and worked as a generalist teacher and drama/dance specialist. She volunteers with CODE. She enjoyed being part of the Ministry writing projects with CODE to create new, innovative curriculum. She is passionate about embedding the arts and social justice into teaching. Sarah was delighted to be part of the discussion guide writing project for Ana’s Shadow and Harriet’s House.

Sarah Peek is a recent graduate of the Bachelor of Education program at the Ontario Institute for Studies in Education at the University of Toronto (OISE/UT). In her B.Ed. program, she focused her studies on teaching for equity in urban schools. Sarah holds a Master’s degree in International Affairs and has worked on numerous academic research projects both in Canada and internationally. She is currently working with Professor Goldstein on “10 Years of Inqueeries”, a project that explores the experiences of anti-homophobia educators and the impact of this work on themselves and their students.

Adam Saifer is an Master of Arts student in the Department of Curriculum, Teaching, and Learning at the Ontario Institute for Studies in Education (OISE/UT). He works on the Urban Arts High Schools Project where his main focus is the role of socio-economic status as exclusionary mechanism. Adam’s own research examines how the imagined role of the arts in schools changes within different class contexts. He’s also interested in looking at the ways in which themes of social justice and resistance are addressed in creative writing spaces.
**Laura Sparling** is a recent graduate of the Ontario Institute for Studies in Education (OISE) at the University of Toronto. Her Bachelor of Education degree focused on learning in an urban context and has certified her to teach Canadian and World Studies at the Intermediate/Senior level. Prior to attending OISE, Laura completed a Master’s degree in International Affairs and dedicated a year to collaborating with women's rights groups in Chiapas, Mexico. As an advocate for arts-based learning, Laura was enthusiastic to join this project, especially after studying under Professor Goldstein in her B.Ed.

**Spiros Vavougios** is currently an undergraduate student from the University of Toronto, where he studies Political Science and Equity Studies. Spiros’s interest in education was sparked while taking a course with Dr. Goldstein that approached issues surrounding education and schooling from a critical, anti-oppressive and social justice perspective. Spiros hopes to be able to apply his background in equity to either a legal or medical (or, perhaps both) field of work in the future.