

**SANKOFA**

BLACK HERITAGE COLLECTION

**LOOKING  
TO THE PAST,  
MOVING  
FORWARD**



Toronto District School Board

Ru**u**bicon

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**Ru**bi**con**  
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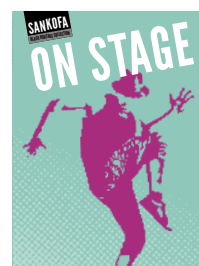
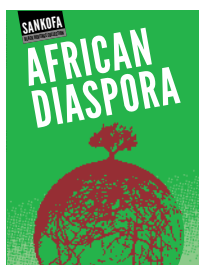
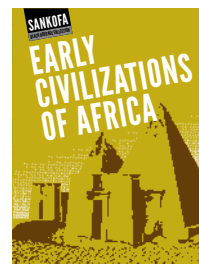
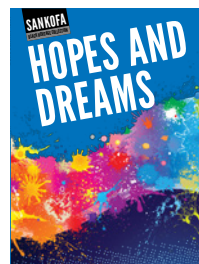
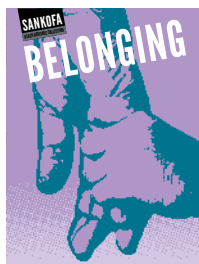
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# SANKOFA BLACK HERITAGE SERIES: LOOKING TO THE PAST, MOVING FORWARD

The **Rubicon Sankofa Black Heritage** series centres the powerful, diverse, and complex stories, histories, and cultures of Black people. In West African folklore, the Sankofa bird serves as a symbol of how we are to consider what has happened in the past and what is to come in the future. While Sankofa flies forward, carrying an egg in its mouth as a representation of the future, it looks backwards to the past. This means that in order to progress, you must always remember where you began. For people in African and African diaspora communities, Sankofa inspires hope that what has been lost can be reclaimed. This anthology is aptly named since the informational texts in each book in the **Sankofa Black Heritage Series** invite students to focus on and explore the past of African peoples along with examining present-day communities and cultures, with the goal of creating new futures grounded within the history, contributions, and excellence of people of African descent.

Teachers who use the Rubicon series recognize the harm caused by curricula and texts that represent only white Eurocentric views and peoples. To support the implementation of Black-centred texts and culturally relevant pedagogies in literacy classrooms, we are pleased to share this **Sankofa Black Heritage Series Teachers' Guide**. The use of Black-authored and Black-centred texts in literacy learning experiences is vital for Black and non-racialized students and teachers to deepen their understanding of the incredible and complex histories, stories, and cultural legacies of people of African descent.

This teachers' guide was created in partnership with the Toronto District School Board (TDSB) Teachers Learning and Leading and Equity departments, along with three TDSB educators whose aim was to inspire other teachers to invite students into rich and relevant literacy learning activities anchored in culturally relevant pedagogy (CRP). See Gloria Ladson-Billings, *Toward a Theory of Culturally Relevant Pedagogy* (1995) and *The Dreamkeepers: Successful Teachers of African American Children* (1994) for more information.

We believe that anti-racist and anti-oppressive pedagogy that uses culturally relevant and sustaining practices to address issues of power and privilege in literacy classrooms is a successful means to eliminate

opportunity gaps and educational debt in literacy practices in schools. We hope that students and teachers will be engaged and transformed by the learning experiences in this resource.

This teachers' guide provides one learning experience for each of the 15 Sankofa books. Each learning experience includes two or more text selections, and most learning experiences feature two or more text genres. Connections to other books in the series are provided. The 15 step-by-step, literacy-focused learning experiences clearly indicate what teachers are doing, what students are doing, and what the anticipated focus of assessment is.

Each learning experience

- includes a whole class, small group, and individual work task.
- invites students to read, talk, and write.
- directs the teacher to specific literacy skills as a focus of literacy development for intermediate learners.

Critical literacy is stressed as an essential skill, especially the skill of challenging text as it relates to issues of equity, power, and social justice with the goal of informing a critical stance, response, and/or action. These learning experiences are a starting point for teachers, and we encourage you to share the new knowledge that emerges from student learning with families, communities, and colleagues.

**EDUCATION  
IS THE MOST  
POWERFUL WEAPON  
WHICH YOU CAN USE  
TO CHANGE  
THE WORLD.**

— Nelson Mandela

# INQUIRY LEARNING WITH SANKOFA BOOKS

**Inquiry skills** (asking questions, critically assessing sources, questioning assumptions, working cooperatively, etc.) are included in the literacy-focused learning experiences in this guide.

Teachers could also use the Sankofa books as the focus of an extended student inquiry. The steps on the right outline the inquiry process.



## STEP 1

Teacher introduces the focus of the inquiry (e.g., heroes of African descent; early civilizations of Africa; belonging; musicians of African descent).

## STEP 2

Students generate questions that they have about the topic. This can be done in two stages: the first, before they see the book, and the second, after they get a chance to skim the book.

## STEP 3

Students create an effective inquiry question — one that is exciting to the student and focuses on the big ideas of the topic.

## STEP 4

Students investigate and explore the Sankofa book and other sources (including sources from their community) in order to answer their inquiry question.

## STEP 5

Students “make sense” of their sources and create new knowledge.

## STEP 6

Students reflect on and share their new learning throughout the steps of the inquiry process.

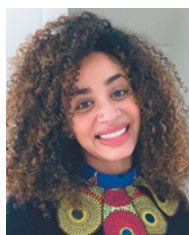
## AUTHORS



### **RICHARD LORDE**

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neighbourhood in Toronto, Ontario, he often had to navigate hardships on his own; he now strives to ensure his students are equipped with the experience and tools necessary to be successful. As an advocate for equity, diversity, and social justice, he is committed to fighting for change in our schools and communities, one step at a time.



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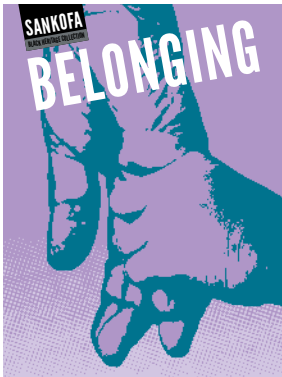
is a PhD candidate examining intersectional and nuanced identities of Black Muslims, their experiences of the intersections of anti-Muslim racism and anti-Blackness, and the conditions that support the holistic education of Black Muslim youth.



### **SHARIAH MOHAMMED**

(she/her) is an Indo-Caribbean educator who is passionate about learning from

and with the many communities in Toronto. She is committed to fighting for social justice and equity and is currently a K–12 educator with the TDSB.



# BELONGING

**FOCUS QUESTIONS:** What does it mean to belong? How might learning about and reflecting on aspects of one's identity give someone a sense of belonging? How might aspects of your identity give you a sense of belonging? How might developing an awareness of self allow you to connect with others and have a sense of belonging? What are barriers to belonging? Can we dismantle those barriers? How?

**EXPLICIT TEACHING FOCUS:** Providing opportunities for students to develop a deeper sense of self and the intersection of aspects of their identity; making connections to the text, current events, and the world around them; challenging the text and thinking critically about why some groups are afforded privileges based on their identity while other groups are treated unjustly.

**SUMMARY OF LEARNING EXPERIENCE:** Our identity is made up of visible and invisible identity markers that come together to make up who we are. Many factors shape our identity. They can afford us power and privilege and can allow us to connect with others; they can also give us a sense of belonging. By learning about and reflecting on aspects of our own identity, we will better understand the power and privilege that some identities are afforded over others, as well as the disadvantages faced by some groups, both historically and currently. This reflection also allows us to think critically about how some individuals, communities, and groups have been — and continue to be — treated unjustly based on their identity. This learning experience is a starting point for students to think critically about how they can use their voice to create change for themselves and others by recognizing and speaking out against injustices.

## INFORMATIONAL TEXTS

**ONLINE ARTICLE: NOT ALLOWED! (pp. 30–31)**

**NEWS REPORT: TORONTO'S 1ST AFRICENTRIC SCHOOL (pp. 40–41)**

**PURPOSE:** To create an awareness and deeper understanding of ourselves, how we self-identify, what makes up our identity, and how the similarities and differences of our identity markers can impact our sense of belonging.

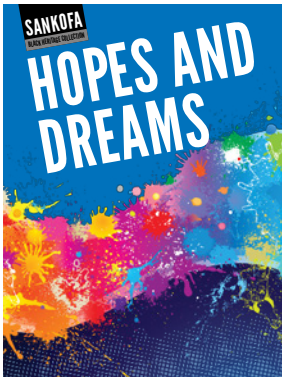
**NOTE FOR TEACHER:** To engage in meaningful dialogue, it is essential that the teacher reflect on their own identity and the power and privileges that they are afforded (and not afforded/disadvantages they might have) based on different aspects — and the intersectionality of aspects — of their identity. It is also crucial to recognize that a teacher's experiences, power, and privileges based on aspects of their identity can and will differ from their students, and it is important to allow the space and opportunity for students to reflect on their own experiences.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> How belonging impacts identity and how identity impacts belonging.</p> <p>Learning about identity and belonging is important for students to develop a positive sense of self. Learning about self helps to create deeper connections with others. Being respected and valued by a community or group based on who we are (our identity) creates a deeper sense of belonging.</p> <ol style="list-style-type: none"> <li><b>Contextualized word study:</b> Ask: What does it mean to belong? Teacher documents student responses in a think-pair-share or table group discussion.</li> <li>Debrief: Groups share their ideas in order to create a working definition of what it means to “belong.”</li> <li>Text: Teacher reads pages 4 and 5 to students and prompts them to think a little more deeply about the concept of belonging, adding to the definition if necessary.</li> <li><b>Contextualized word study:</b> Ask: What does the word “identity” mean? What words would you use to describe yourself?</li> <li>Guided conversation: Teacher introduces the terms “visible identity” and “invisible identity.” Students create an identity map, graphic organizer, or chart to represent aspects of their own identity. One popular image to use for this type of personal identity reflection is a “cultural iceberg,” where visible identity markers are the tip of the iceberg, which is above the waterline; hidden identity markers are represented by the 90% of the iceberg that is below the waterline.</li> <li>After students have completed their identity visual representations, ask: Which aspects of your identity are you most proud of?</li> </ol> <p><b>Note for Teacher:</b> Working with the whole class, the teacher determines what students understand about belonging and guides them in understanding that a sense of belonging in a community or group can be based on aspects of their identity that they share with others.</p>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Think-pair-share or have a table group discussion brainstorming “What does it mean to belong?”</li> <li>Share their ideas with the whole class to come up with a working definition of what it means to belong.</li> <li>After listening to the introduction on pages 4 and 5 of <i>Belonging</i>, look again at the working definition of the word “belonging” and add to or adjust the definition if necessary.</li> <li>Using a shared form of documenting (e.g., brainstorming web, Jamboard), answer “What does the word ‘identity’ mean?” and “What words would you use to describe yourself?”</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Create an identity map, graphic organizer, or chart, including on it visible and invisible identity markers, to help better understand aspects of their own identity.</li> <li>Reflect on the aspects of their identity they are most proud of.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Identify identity markers (i.e., race, age, sexual orientation, religion, etc.).</li> <li>Understand the difference between visible (what we can see) and invisible (what we choose to share about ourselves that you cannot see on the outside) identity.</li> <li>Demonstrate an understanding of what it means to belong.</li> </ol> <p><b>Note for Teacher:</b> It is important that students be provided with opportunities to share, but they should not be expected to share in a whole-class setting as the information may be very personal.</p>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Introducing the Text</b></p> <p>Text: Not Allowed! (pp. 30–31)</p> <p>Whole Class:</p> <ol style="list-style-type: none"> <li>1. Teacher to review what students know about articles. Ask: What are the features of an article (e.g., headings, subheadings, photographs, captions, facts)?</li> <li>2. Teacher draws the connection between newspaper articles and online articles.</li> <li>3. Students should notice that this article is written like a recount of an event and as a personal narrative. Ask: What are the features of a narrative (e.g., beginning, middle, end, characters, problem)?</li> <li>4. Before reading, ask: How have some groups, individuals, or communities been treated unjustly based on their identity either in the present day or in the past?</li> <li>5. <b>Contextualized word study:</b> What does the word “discrimination” mean? What is a synonym for “discrimination”?</li> <li>6. In a guided discussion, ask: What do the words “power” and “privilege” mean to you? Teacher explains that in society, some groups are afforded more power and privileges than others. The teacher is encouraged to make the connection to the story “Not Allowed!” where Jubas, who is visibly white, was afforded the privilege of purchasing a ticket to go skating at the ice rink over Gairey.</li> <li>7. Text is read aloud, either by the teacher or student volunteers.</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Scan the text and identify features of an article and a narrative.</li> <li>2. Respond to the two key questions.</li> <li>3. Listen to the text “Not Allowed!” as it is read aloud and identify the problem in the narrative.</li> <li>4. Identify and explain the various identity markers as discussed by the class earlier (i.e., race, biological sex, age, religion, culture, etc.).</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Write their response to these questions in paragraph form: <ol style="list-style-type: none"> <li>a. How does this text connect to your understanding of identity? What clues from the text support your understanding?</li> <li>b. What other texts have you read or what other experiences have you learned about that demonstrate discrimination?</li> </ol> </li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Begin to engage in discussions about power and privilege based on various aspects of identity; in this story, identity is based specifically on race.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Use prior knowledge.</li> <li>2. Reflect on their own experiences.</li> <li>3. Share their opinion.</li> <li>4. Make connections (text-to-text, text-to-self, text-to-world).</li> <li>5. Identify parts of a narrative and text features of an online article.</li> <li>6. Respond to two key questions.</li> <li>7. Identify and explain identity markers.</li> <li>8. Begin to demonstrate an understanding of privileges that are afforded to some groups over others.</li> <li>9. Write complete paragraphs using examples from the text.</li> </ol>



TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Guided Small Group: Engaging With the Text</b></p> <p>Text: Toronto's 1st Africentric School (pp. 40–41)</p> <ol style="list-style-type: none"> <li>1. Teacher reviews with students the definition of the word “belonging” from the whole-class discussion.</li> <li>2. The new vocabulary can be posted in the classroom or recorded in personal dictionaries to support students in using these words in their written and oral responses.</li> <li>3. Students share their oral responses to “Do you feel like you belong in your school?” Ask students to share their answers in a written paragraph. Teacher models the structure of a complete paragraph with a topic sentence and supporting details from the text.</li> <li>4. Teacher engages in a shared reading of “Toronto's 1st Africentric School.”</li> <li>5. After reading the text, teacher asks students to write about this topic: “How has the Africentric school created a sense of belonging?” Teacher models how to quote or cite information from the text in a paragraph; for example, “According to the author, ...” or “In paragraph 5, it states ...”</li> </ol>	<p>In small groups, students:</p> <ol style="list-style-type: none"> <li>1. Share the definition of the word “belonging” and use their personal dictionary or word wall words when completing written and oral responses.</li> <li>2. Respond to the question posed in paragraph form.</li> <li>3. Use examples from the text to support their answer and cite the examples appropriately.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Write complete paragraphs using examples from the text and citing them appropriately.</li> <li>2. Use new vocabulary in written and oral responses.</li> </ol>
<p><b>Independent: Reflecting on the Text</b></p> <p>Students connect their learning, their own experiences, and current events to a quote.</p> <ol style="list-style-type: none"> <li>1. Teacher provides students with the opportunity to make a connection to what they learned in order to respond to this quote from Audre Lorde: “It is not our differences that divide us. It is our inability to recognize, accept and celebrate those differences.”</li> <li>2. In table groups or partners, students discuss the quote before beginning their writing.</li> <li>3. Ask: <ol style="list-style-type: none"> <li>a. What does this quote mean to you?</li> <li>b. How does it connect to identity and belonging?</li> </ol> </li> <li>4. Students complete a written response to the questions.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Explain the quote provided in a written response.</li> <li>2. Connect the quote with their understanding of identity and belonging.</li> <li>3. Use the word study words posted in the class or in their personal dictionary in their written responses.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Use vocabulary appropriately.</li> <li>2. Make connections with the quote.</li> <li>3. Make connections to self and/or current/historical events.</li> <li>4. Explain their thinking in a written response.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• How might one's well-being and mental health be impacted by having a sense of belonging? How might well-being and mental health be affected by being excluded? How might our school and our class improve as a place of belonging for you personally and for other students?</li> <li>• How are power and privilege connected? Where do we see power and privilege in history and at present?</li> <li>• What are our own privilege and power (reflect on identity map)? How can we use our power and privilege to advocate for change?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b></p> <ul style="list-style-type: none"> <li>• <i>Rights and Equality</i>: Sitting Down and Standing Up for Your Rights (pp. 16–21)</li> <li>• <i>Freedom</i>: Stand Up and Be Counted (pp. 18–21)</li> </ul>		



# HOPES AND DREAMS

**FOCUS QUESTIONS:** How can you achieve your hopes and dreams? Why is it important to dream big? What is your dream for the world?

**EXPLICIT TEACHING FOCUS:** Identifying dreams and goals for themselves; determining how to persevere when faced with challenges in order to achieve their future dreams and goals; exploring the elements of reader's theatre and narrative writing while making personal connections to texts.

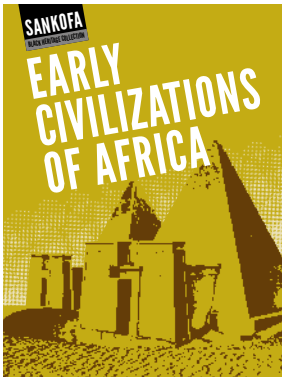
**SUMMARY OF LEARNING EXPERIENCE:** Having hopes and dreams is an essential component of growing up. By exploring messages, quotes, and people's journeys, students will be encouraged to dream big and have high hopes for their future. They will share their learning about their life in a vision board. Students will also explore their dream for the world, connecting their passions and interests with social justice (UN Sustainable Development Goals).

<p style="text-align: center;"><b>INFORMATIONAL TEXTS</b>  <b>QUOTATIONS: DREAMING BIG (pp. 6–7) OPINION PIECE: A CANADIAN I ADMIRE (pp. 18–19)</b>  <b>FICTION</b>  <b>READER’S THEATRE: I HOPE I CAN (pp. 28–29)</b></p>		
<p><b>PURPOSE:</b> To inspire students to dream big, have hopes for their future, and persevere when faced with challenges. They will also begin to explore their passions to take action and create change for a better future and world (becoming agents of change).</p> <p><b>NOTE FOR TEACHER:</b> It is essential to provide students with opportunities to dream big and think about their future goals. Allowing students to learn about and share important role models who have accomplished great things will further support students in attaining their goals.</p>		
TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> What are your hopes and dreams?</p> <p>Text: Introduction (pp. 4–5)</p> <p>Quotes can be inspiring to many people, especially during times of difficulties. When thinking about our hopes and dreams, quotes can remind us to persevere through obstacles that we may face in order to reach our goals.</p> <ol style="list-style-type: none"> <li>1. Teacher to read the introduction on pages 4 and 5 aloud to students.</li> <li>2. Teacher posts the quote on page 4 so that students are able to reread it themselves.</li> <li>3. Teacher invites students to post sticky notes on the quote to share with the whole group what this quote means to them.</li> <li>4. As students do a gallery walk, ask: What different perspectives on and connections to the quote do you see?</li> </ol>	<p>In pairs, students:</p> <ol style="list-style-type: none"> <li>1. Share what the quote means to them.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Write their responses on sticky notes.</li> <li>2. Do a gallery walk to see and understand other class members’ perspectives.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Explain their analysis of the quote and make a connection to it.</li> <li>2. Identify how quotes can be inspirational or motivational, giving a clear example and their connection.</li> </ol>
<p><b>Whole Class: Introducing the Text</b></p> <p>Text: Dreaming Big (pp. 6–7)</p> <ol style="list-style-type: none"> <li>1. Teacher and students share reading the quotes aloud. Students choose one quote and explain why it is meaningful and/or inspirational to them.</li> <li>2. Teacher models in writing an example of a quote that is meaningful or inspirational to them and explains why.</li> <li>3. Teacher reminds students that quotes help to keep us motivated to continue pursuing our hopes and dreams. Students can be invited to look up a quote not in this text that is meaningful to them and share it in a written response/paragraph. As an alternative, students could create a quote of their own. Ask: Why is the quote important to you? Teacher models appropriate citation of quotes.</li> <li>4. Teacher asks students to make a written list of their own hopes and dreams for their future and share the list with a partner.</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Read some of the quotes on pages 6 and 7 aloud.</li> <li>2. Explain why the quotes are meaningful or inspirational to them.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Look for or create a quote that is meaningful to them.</li> <li>2. Explain in a written response why the quote selected is meaningful.</li> <li>3. Make a written list of their hopes and dreams.</li> </ol> <p>In partners, students:</p> <ol style="list-style-type: none"> <li>1. Share their list of hopes and dreams.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Explain their analysis of the quotes and make connections to them.</li> <li>2. Choose one of the quotes or create a quote of their own and explain in writing their connection to this quote and why it is inspirational to them.</li> <li>3. Explain how quotes can be inspirational or motivational and give a clear example and connection.</li> <li>4. Create a list of hopes and dreams for themselves/their future.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Guided Small Group: Engaging With the Text</b></p> <p>Text: I Hope I Can (pp. 28–29)</p> <p>Having hopes and dreams also means that there will most likely be obstacles along the way. This reader’s theatre script will allow students the opportunity to understand a script by reading in character, sharing their reflections, and rewriting the ending from a different perspective. Students make connections to obstacles they might face when working toward their hopes and dreams.</p> <ol style="list-style-type: none"> <li>1. Students think about and share one or two of the hopes and dreams that they have for themselves. Remind them of the ideas shared during the Minds On section.</li> <li>2. Ask: What are some of the obstacles to achieving your hopes and dreams that you might face (e.g., funds, resources, support)?</li> <li>3. Read the script “I Hope I Can” as a group. If there are enough students, each student can read in the role of one of the characters.</li> <li>4. Ask: What are some features of a reader’s theatre script that you noticed (e.g., characters, narrator, problem, solution, a lesson or message, actions/facial expressions)?</li> <li>5. Students discuss the obstacle that Tallah faces in the script.</li> <li>6. <b>Contextualized word study:</b> Ask: What do you think the word “aspiration” means? Teacher may explain that the word “aspiration” is a synonym for “goal.”</li> <li>7. Ask: How can this script be rewritten with a supportive and encouraging character instead of Lexi?</li> <li>8. Students have the opportunity to begin their own writing and share their ideas with the group.</li> </ol>	<p>In a guided small group, students:</p> <ol style="list-style-type: none"> <li>1. Share one or two hopes and dreams that they have.</li> <li>2. Identify obstacles they might face to achieving those hopes and dreams.</li> <li>3. In role, read the script provided.</li> <li>4. Identify examples of features of a narrative and features of a reader’s theatre script.</li> <li>5. Identify the problem that Tallah faces in the script.</li> <li>6. Rewrite a new ending to the script that includes a supportive and encouraging person, using the text features discussed.</li> <li>7. Read their draft script aloud with the small group, and make revisions based on peer feedback.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Identify text features of a script for reader’s theatre (e.g., characters, narrator, problem/solution, lesson or message, actions/facial expressions).</li> <li>2. Demonstrate an understanding of the parts of a narrative (fictional and non-fictional) (i.e., plot, characters, message, etc.).</li> <li>3. Identify obstacles that may arise when trying to achieve their goals.</li> <li>4. Rewrite the ending of the script from a different perspective, using appropriate text features.</li> <li>5. Revise their writing based on peer feedback.</li> <li>6. Make connections to the big idea of the script.</li> <li>7. Read with expression (the script provided and/or their own).</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p><b>Part A:</b> Visualizing my hopes and dreams in a vision board</p> <p>Vision boards are created as a visual of someone's hopes, dreams, and goals (aspirations). It is usually a combination or collage of words, quotes, and images posted on a wall or a place where the person sees it regularly to remind them to persevere. Digital vision boards are also popular and can be posted as a desktop picture, on a profile, or on a social media page; however, the main purpose of a vision board is for the individual to see their goals and be inspired daily. Vision boards are also known as dream boards.</p> <ol style="list-style-type: none"> <li>1. Teacher to introduce the idea of a vision board to students and provide examples of vision boards for students (including digital vision boards and a vision board of their own if possible).</li> <li>2. The whole class brainstorms examples of what can be included on a vision board. This list will be visible for students throughout the activity.</li> <li>3. Teacher and students co-create success criteria of what their vision board should include (e.g., images, words, quotes, colour scheme).</li> <li>4. Teacher provides students time to experiment with digital platforms (e.g., Google Slides, Google Docs, Google Drawings, Canva) to create their vision board before committing to a format (digital or tangible).</li> <li>5. Students create a vision board, and teacher posts (with permission from the student) in the class or on a digital shared document.</li> </ol>	<p><b>Part A:</b></p> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Brainstorm examples of what can be included on a vision board.</li> <li>2. Co-create success criteria of what will be included and assessed on the vision board.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Experiment with digital platforms and various media before committing to a format to create their vision board.</li> <li>2. Create a vision board and share with the class.</li> </ol>	<p><b>Part A:</b></p> <p>Students can:</p> <ol style="list-style-type: none"> <li>1. Create a vision board of their own hopes and dreams for their future.</li> <li>2. Use words and quotes that are meaningful to them in their vision board.</li> <li>3. Include pictures they draw or digital images on the vision board.</li> <li>4. Create criteria for a good vision board and apply this criteria to their own work.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p><b>Part B:</b> What is my dream for the world?</p> <p>Text: A Canadian I Admire (pp. 18–19)</p> <p>The UN Sustainable Development Goals are 17 global goals created to bring about change for a more desirable and sustainable future. Each goal has targets for 2030. Examples of the goals are no poverty, zero hunger, and quality education. Students are agents of change and will be provided with opportunities to explore their passion about making the world a better place through researching the UN Sustainable Development Goals.</p> <ol style="list-style-type: none"> <li>1. Read aloud “A Canadian I Admire.”</li> <li>2. <b>Contextualized word study:</b> What does it mean to be an “activist”? Teacher to gather responses on an anchor chart or shared Google Doc or Jamboard.</li> <li>3. Teacher to discuss Hannah Godefa’s journey that started when she was 15. Teacher and students co-create a plot diagram to summarize her journey, including why she is an activist and the challenges she faced.</li> <li>4. Teacher makes a connection to Hannah’s ability to create change by being an activist. Ask: What is a dream you have for the world? What are you most passionate about changing to make the world a better place? Teacher documents student responses on a chart.</li> <li>5. Teacher explains the UN Sustainable Development Goals and allows students time to explore the goals on the UN website: <a href="https://www.un.org/sustainabledevelopment/student-resources/">https://www.un.org/sustainabledevelopment/student-resources/</a>.</li> <li>6. Students research one UN goal and one specific target to share with the class in a slide, podcast, rant, or other presentation of their choice. Teacher reminds students to include why this UN goal is something they are passionate about and how it aligns to their dream for the world.</li> </ol> <p><b>Note for Teacher:</b> Teacher finds or creates a student-friendly version of the UN Sustainable Development Goals and reviews the goals before beginning Part B.</p>	<p><b>Part B:</b></p> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share on an anchor chart or other document what they think it means to be an activist.</li> <li>2. Co-create a plot diagram of Hannah’s journey and explain why she is an activist.</li> <li>3. Identify a change they would like to see in the world.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Research one UN goal and target and create a short presentation for the class.</li> <li>2. Present their new learning to the class.</li> </ol>	<p><b>Part B:</b></p> <p>Students can:</p> <ol style="list-style-type: none"> <li>1. Explain what an activist is.</li> <li>2. Make text-to-self connections.</li> <li>3. Identify challenges that are faced or could be faced when fighting an injustice.</li> <li>4. Demonstrate a general understanding of the UN Sustainable Development Goals.</li> <li>5. Identify something they would like to see changed in the world to make it a better place.</li> <li>6. Create a short presentation to share their learning about the UN goal and target of their choice with a justification of why they chose that goal.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• School: What are some goals you have for your school? How can you be an agent of change within your school?</li> <li>• Community: What is a social justice issue in your community that you would like to see changed? Write a letter to the local MPP about the changes that need to happen to make the community better for all.</li> <li>• Indigenous connection: What are the Truth and Reconciliation’s Calls to Action? Research Spirit Bear’s Guide to the Truth and Reconciliation Commission of Canada Calls to Action. Which Call to Action do you feel is the most urgent? Explain.</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b></p> <p><i>Firsts:</i> “In Her Own Words” (pp. 34–37)</p> <p><i>Rights and Equality:</i> “Tamara Gordon Urges Youth to Aim High” (pp. 38–41)</p>		



# EARLY CIVILIZATIONS OF AFRICA

**FOCUS QUESTION:** How might developing an awareness of pre-colonial Africa inform our understanding of present-day society?

**EXPLICIT TEACHING FOCUS:** Making text-to-self and text-to-text connections; challenging text as it relates to power and social justice to inform a critical understanding of the intentional erasure of communities in history.

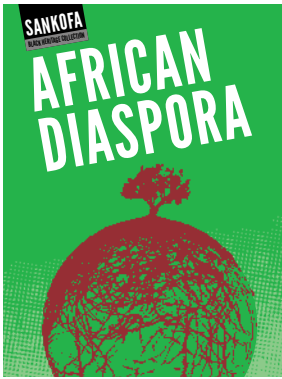
**SUMMARY OF LEARNING EXPERIENCE:** Our ways of knowing and being are largely informed by our experiences and our environments. Learning about our history helps us understand our present communities and project new, culturally responsive opportunities for the future. This resource will highlight the myriad ways in which early civilizations in Africa have influenced societies and been responsible for innovations around the world.

<p style="text-align: center;"><b>INFORMATIONAL TEXTS</b></p> <p style="text-align: center;"><b>TIMELINE: GREAT MOMENTS IN AFRICA'S ANCIENT HISTORY (pp. 6–9)</b></p> <p style="text-align: center;"><b>MAP: THE KINGDOMS OF EARLY AFRICA (pp. 10–11)</b></p>		
<p><b>PURPOSE:</b> The learning community will build their understanding of pre-colonial African history.</p> <p><b>NOTE FOR TEACHER:</b> In order for students to be engaged in class conversations in an ethical and responsive way, it is essential for the teacher to build students' understanding of pre-colonial Africa and the ways in which this history has been erased in Eurocentric resources and narratives. Europe is not the advent of human history, and African history is more than the enslavement of African peoples.</p>		
TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> The richness and complexities of African history</p> <p>Many key events shape our growth, development, and evolution. However, when we learn and think about history — the history of peoples and places — often a singular story is shared. Chimamanda Ngozi Adichie warns that “the consequences of the single story is this: It robs people of dignity.”</p> <ol style="list-style-type: none"> <li>1. What are your thoughts about this quote?</li> <li>2. <b>Contextualized word study:</b> What is your understanding of the word “history”?</li> <li>3. What is a “single story” that you were taught about the continent of Africa?</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their thoughts on the Chimamanda Ngozi Adichie quote.</li> <li>2. Describe how they understand “history” (e.g., moment in time written from the perspective of ... , a one-sided recollection).</li> <li>3. Share the narratives they learned about the continent of Africa in a respectful manner, including where they built their understanding (e.g., school, media, texts, friends, family).</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Identify how history is a collection of stories from individual perspectives.</li> <li>2. Demonstrate their understanding of what a “single story” is and how it “robs people of dignity” (e.g., Which stories are told? By whom? For whom?).</li> <li>3. Reflect on how history is developed and sustained.</li> <li>4. Reflect on how and why history is created.</li> <li>5. Share their experiences learning about, discussing, and exploring African history.</li> </ol>
<p><b>Whole Class: Introducing the Text</b></p> <p>Text: Great Moments in Africa’s Ancient History (pp. 6–9)</p> <p>Whole Class: Teacher leads the conversation about creating a whole-class KWL chart (Know–Wonder–Learned) examining African history.</p> <ol style="list-style-type: none"> <li>1. Ask: What do you <i>know</i> about African history? Teacher documents student responses on the anchor chart OR students document using an app (e.g., Jamboard, Padlet, Mentimeter).</li> <li>2. Ask: What do you <i>wonder</i> about African history? Teacher documents student responses on the anchor chart OR students document using an app (e.g., Jamboard, Padlet, Mentimeter).</li> <li>3. Teacher may review the group responses aloud OR students may volunteer to share their responses.</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their responses about what they currently know about African history, paying attention to where they built their understanding.</li> <li>2. Share their answers to the question about what they wonder about African history, reflecting on their curiosity (e.g., where does it stem from?).</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Demonstrate their understanding of pre-colonial African history.</li> <li>2. Reflect on where, how, and when they have learned about African history (context and content).</li> <li>3. Share their wonderings.</li> </ol>



TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Previewing the Text</b></p> <p>Informational texts use a combination of visual and textual features to organize information, highlight key ideas and concepts, and provide additional information to extend or deepen the understanding of a topic.</p> <ol style="list-style-type: none"> <li>1. Ask: What are some texts (video, image, book, magazine, website, etc.) that you have recently read, visited, or viewed? Teacher to select two responses (e.g., graphic novel, billboard, website, magazine cover) to compare and contrast using samples of each.</li> <li>2. Guided conversation: What textual and visual features do you notice within these texts? Teacher documents responses on the samples.</li> <li>3. Ask: How are these features similar to or different from other texts (video, image, book, magazine, website, etc.) that you have recently read, visited, or viewed? What text features help you as a reader? Are there text features that you find challenging when reading?</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Recall something recently read or viewed and identify some features of that particular text.</li> <li>2. Note the similarities and differences among the responses from other students.</li> <li>3. Make connections between what they remember and the features of the text (e.g., how did the text features support them in remembering and understanding the content/layout?).</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Share text features (e.g., photographs, symbols, headings, subheadings, index, glossary, paragraphs separated by spacing, lists, sidebars, footnotes, illustrations, diagrams, charts).</li> <li>2. Make connections between texts and features used to support comprehension.</li> </ol>
<p><b>Pair: Engaging With the Text</b></p> <ol style="list-style-type: none"> <li>1. Teacher returns to the timeline “Great Moments in Africa’s Ancient History.”</li> <li>2. Teacher discusses the purpose of a timeline and how it supports establishing a chronological understanding of something. In this case, through the timeline, students explore the richness and complexities of African history and examine how various events have shaped the growth, development, and evolution of the continent.</li> <li>3. As an extension, the teacher is encouraged to examine with students the text “The Kingdoms of Early Africa” (pp. 10–11); it is an informational text in the form of a map.</li> </ol>	<p>In pairs, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their wonderings in relation to African history.</li> <li>2. Scan the text and note the textual and visual features they see.</li> <li>3. Read the text “Great Moments in Africa’s Ancient History” collaboratively.</li> <li>4. Discuss if/how what they wondered was explored in the text.</li> <li>5. Discuss if/how the text features helped them understand how to read the text and recognize key ideas.</li> <li>6. Note their new learnings after reading the text.</li> <li>7. Reflect on their pre- and post-reading understandings of the history of pre-colonial Africa.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Use the text features to support the reading experience.</li> <li>2. Have conversations with peers about their wonderings and new learnings about pre-colonial African history.</li> <li>3. Document their new learnings after reading the text.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p>Our ways of knowing and being are largely informed by our experiences and our environments. Our cultural heritage shapes our identity and how we understand the world around us. While we may live away from the birthplace of our culture or ethnicity, the connections we have to our culture may show up in many ways (e.g., clothing, language, beliefs, stories, values).</p> <ol style="list-style-type: none"> <li>1. Co-construct mind maps of the words “culture” and “heritage” with students.</li> <li>2. Independent response: <ol style="list-style-type: none"> <li>a. What “culture” or “heritage” do you identify with?</li> <li>b. How is this similar to or different from the “culture” with which your Elders identify?</li> <li>c. How does the way you identify show up in your day-to-day interactions (e.g., clothing, language, music)?</li> <li>d. Based on your new learnings, what connections can you make to the influence and contributions of African cultures and your heritage?</li> </ol> </li> </ol> <p>For support or extension, the teacher is encouraged to explore with students the text “I Am Africa” (pp. 28–30) by Ahmed “Knowmadic” Ali, who shares his connection to his African heritage. Key connections are:</p> <ol style="list-style-type: none"> <li>1. “we come from a land/where we are kings and queens” (ll. 11–12)</li> <li>2. “it’s visible on my face/the way I carry myself/ The proverbs of our people/the scarification on the/foreheads of Sudanese tribes” (ll. 29–33)</li> <li>3. “the colourful cloth/Like a rainbow bending/ backwards to tie their beauty together” (ll. 38–40)</li> <li>4. “Where I am from, wisdom drips/from the beards of the elders/and knowledge rests between their lips/ready to create revolutions/ and their philosophies” (ll. 65–69)</li> </ol>	<p>As a whole class, students are guided to:</p> <ol style="list-style-type: none"> <li>1. <b>Contextualized word study:</b> Co-construct mind maps of the words “culture” and “heritage.” (What does each word include? How do we understand these concepts?)</li> </ol> <p>Independently, students reflect on the following in written format (e.g., journal entry, blog):</p> <ol style="list-style-type: none"> <li>1. What “culture” or “heritage” do you identify with?</li> <li>2. How is your identification similar to or different from the “culture” with which your Elders identify?</li> <li>3. How does the way you identify show up in your day-to-day interactions (e.g., clothing, language, music) and how your culture/heritage is represented or reflected in your learning at school?</li> <li>4. Based on your new learnings, what connections can you make to the influence and contributions of African cultures and your heritage?</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Share their understanding of the words “culture” and “heritage.”</li> <li>2. Identify how their understanding of “culture” or “heritage” is similar to or different from the practices or beliefs of their Elders.</li> <li>3. Make connections with the influence and contributions of African cultures to their own culture.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• How might an artist’s heritage or culture influence their art?</li> <li>• What differences and similarities do you envision there might be among kingdoms?</li> <li>• Create a media text (video blog, promotional video, informational poster, digital presentation — e.g., Google Slides, PowerPoint, Prezi) highlighting your learning journey related to African history (e.g., entries in the timeline that piqued your curiosity, the African kingdoms that connect to your interests, the contributions of African civilizations to your culture and experiences).</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>African Diaspora, Traditions and Celebrations</i></p>		



# AFRICAN DIASPORA

**FOCUS QUESTIONS:** What does it mean to identify as part of the African diaspora? In what ways do people of African descent maintain links to Africa, and how do they contribute to their communities as part of the African diaspora?

**EXPLICIT TEACHING FOCUS:** Making text-to-self and text-to-text connections; challenging text as it relates to power and social justice to inform a critical understanding of belonging and sustaining cultural identity amid forced displacement.

**SUMMARY OF LEARNING EXPERIENCE:** Africa is the second-largest continent in the world and the birthplace of human societies. With great diversity within its people, cultures and traditions, geographical components, and social, economic, and political structures and practices, the history of people of African descent is rich and dynamic. The history of Africa has been and continues to be shaped by contact with other areas of the world through the ongoing legacy of enslavement and colonialism.

There have been numerous African contributions to various areas in the world, including but not limited to knowledge and cultural methods of expression, informational technologies, agriculture, material goods, and minerals. This learning experience provides opportunities to examine the many contributions of African peoples alongside the deconstruction of fragmented representations and stereotypes of the continent of Africa.

## INFORMATIONAL TEXTS

**Q&A: WHAT IS THE AFRICAN DIASPORA?** (pp. 6–7) **MAP: WHERE IN THE WORLD?** (pp. 8–9)  
**SHORT REPORTS: TIME TO CELEBRATE** (pp. 30–33)

**PURPOSE:** The learning community will build their understanding of the African diaspora.

**NOTE FOR TEACHER:** The continual misrepresentation of the continent of Africa has led to countless negative portrayals of the people, the land, and the customs. As such, it is essential for teachers to educate themselves on the ways in which the continent is and has been discussed and represented, as well as on the fragmented histories of its people. It is of equal importance to deconstruct and challenge the stereotypes and disjointed representations that learners may bring with them in order for class conversations to be conducted in an ethical and responsive way.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Understanding the African diaspora</p> <p>The African diaspora is made up of communities of people of African descent who live around the world. People of African descent may not have been born in Africa or may not have lived there, but they are still connected to the continent and to one another.</p> <p><b>Question:</b> When I think about the continent of Africa,  I see ...  I feel ...  I hear ...</p> <p><b>Note for Teacher:</b> This learning experience to activate prior knowledge supports the teacher in determining what stereotypes and preconceived notions of Africa students are bringing with them; knowing this, the teacher can confront and dispel these notions as the conversation shifts toward the excellence and brilliance of those within the African diaspora.</p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Complete the sentence starters about the continent of Africa. Their thoughts will indicate their prior exposure to and understanding of Africa.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Identify how history is a collection of stories from individual perspectives.</li> <li>2. Demonstrate their understanding of the continent of Africa.</li> <li>3. Share their experiences learning about, discussing, and exploring African history.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Introducing the Text</b></p> <p>A concept map is a way to visually organize the understanding of information. It is often hierarchical in nature, beginning with the subject or topic at the top or side of the page, and then branching off into subtopics and details.</p> <p>Teacher organizes student thoughts from the themes presented in the Minds On activity, such as land, culture, people, and contributions.</p> <p>Text: What Is the African Diaspora? (pp. 6–7)</p> <p><b>Contextualized word study:</b> “diaspora”</p> <p>Ask:</p> <ol style="list-style-type: none"> <li>1. When looking at the image of the globe, what do you notice?</li> <li>2. What does it mean to be a member of the “African diaspora”?</li> </ol> <p>Whole Class: Reading of the paragraphs “What is the African diaspora?” and “How did the African diaspora come to be?” (pp. 6–7)</p> <ol style="list-style-type: none"> <li>1. Teacher documents student responses on the concept map.</li> <li>2. Teacher co-constructs mind maps of the words “identity” and “colonialism” with students.</li> </ol>	<p>In pairs, students:</p> <ol style="list-style-type: none"> <li>1. Share their thoughts about the continent of Africa (what they see, feel, and hear).</li> <li>2. Determine similar key themes among the ideas shared.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their responses.</li> <li>2. Examine and reflect on the ways in which ideas have been categorized in the concept map.</li> <li>3. Share their thoughts about what they notice as related to the representation of the globe.</li> <li>4. Reflect on and respond to what it means to be a member of the African diaspora, based on their understanding of the text.</li> </ol> <p>As a whole class, students are guided to:</p> <ol style="list-style-type: none"> <li>1. <b>Contextualized word study:</b> Co-construct mind maps of the words “identity” and “colonialism.” (What do the words include? How do we understand these concepts?)</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Determine key themes that are similar among the ideas that have been shared.</li> <li>2. Demonstrate their understanding of the African diaspora and what it means to be a member of the African diaspora.</li> <li>3. Reflect on where, how, and when they have learned about African history (context and content).</li> <li>4. Identify how the African diaspora has been influenced by identity and colonialism.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class/Small Group/Independent: Engaging With the Text</b></p> <p>Text: Where in the World? (pp. 8–9)</p> <p>Whole Class: Guided reading of the text</p> <p>As the text is being read aloud by the teacher, students listen for and record the ideas that stand out to them or interest them.</p> <p>Small Group: Students engage in a conversation responding to the following questions:</p> <ol style="list-style-type: none"> <li>1. What are the key ideas that you have recorded?</li> <li>2. How might you categorize these ideas using a concept map?</li> <li>3. In what ways are the journeys of people of African descent similar or different?</li> </ol> <p>Whole Class:</p> <ol style="list-style-type: none"> <li>1. Teacher engages students in a discussion about the ideas that captured their interest.</li> <li>2. Teacher reviews the responses to the questions aloud OR students volunteer to share their responses.</li> <li>3. Ask: Why might we say that the African diaspora transcends borders and times (i.e., Although some people of African descent live in different areas of the world, they still fought to gain freedom, sought belonging, kept their culture, etc.)?</li> </ol> <p>Independent:</p> <ol style="list-style-type: none"> <li>1. After the reading, students choose one area they would like to explore further as they engage in an inquiry about the journey, experiences, and contributions of people of African descent (e.g., How has the forced displacement of African people to Brazil influenced cultures and communities? What are the strengths and needs of the Jamaican diaspora in Toronto? What impact did the Haitian Revolution have?).</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Listen for and record the ideas that stand out in their minds or are of greatest interest.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Share their thoughts and notes on what was:             <ol style="list-style-type: none"> <li>a. Important to them.</li> <li>b. Interesting to them.</li> </ol> </li> <li>2. Discuss how they might categorize their ideas on a concept map.</li> <li>3. Discuss the ways in which the journeys of people of African descent are similar or different.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute ideas and suggestions to the class discussion.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on the different areas in the world with a high demographic of people of African descent.</li> <li>2. Choose one geographical area to explore further based on an interest they have identified.</li> <li>3. Develop an inquiry question related to the location and area of interest they have selected.</li> <li>4. Explain in written form why they have selected the area of interest and their rationale for the inquiry question.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Record ideas during reading.</li> <li>2. See the relationships among ideas and distinguish between main ideas and supporting details.</li> <li>3. Discuss the ways in which the journeys of people of African descent are similar or different.</li> <li>4. Identify a geographical area representative of the African diaspora to explore further based on an interest they have identified.</li> <li>5. Develop an inquiry question as it relates to the location they have selected and their chosen area of interest.</li> <li>6. Explain in written form why they selected the area of interest they did and their rationale for their inquiry question.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p>Celebrating African history unites people of African descent around the world as they highlight the traditions of their ancestors and educate the wider public about the vibrancy of African culture.</p> <p>As students are thinking through and developing their inquiry, the teacher:</p> <ol style="list-style-type: none"> <li>1. Supports students within their concept maps as they organize their thoughts.</li> <li>2. Provides students with opportunities to engage in a collective exploration of a geographical community of the African diaspora.</li> <li>3. Provides multiple entry points for students to continue documenting how their examination of their interests intersects with the journeys and experiences of the African diaspora (e.g., through short reports, poster board, visual presentation, public service announcement).</li> <li>4. Facilitates and participates in a carousel. A carousel is a communicative and interactive strategy where students move in a circular motion stopping intermittently (either to music or not) to discuss or respond to the experience provided by their peers. It is an alternative to formal presentations.</li> </ol> <p>For support or extension, the teacher is encouraged to explore with students the text “Time to Celebrate” (pp. 30–33), which is a compilation of short reports that highlight key celebrations within the African diaspora.</p>	<p>In small groups (with individuals who have selected the same geographical area), students:</p> <ol style="list-style-type: none"> <li>1. Engage in a discussion about their inquiry question and areas of interest.</li> <li>2. Collaboratively develop a concept map that accurately reflects their understanding and exploration of the African diaspora. Students’ concept map includes themes such as place, connection, experiences of identity, and so on.</li> <li>3. Collaboratively develop a means to share their inquiry.</li> </ol> <p>Independently, in written form (e.g., journal, blog), students:</p> <ol style="list-style-type: none"> <li>1. Share their new learnings, including the connections they can make to the influence and contributions of African cultures and their heritage.</li> <li>2. Address the journeys and experiences of people of African descent as they transcend borders and human-made physical boundaries.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Co-develop a concept map based on contributions of their peers.</li> <li>2. Co-develop a means to share the journeys and experiences of people of African descent within their selected geographical area with their peers.</li> <li>3. Make connections to the influence and contributions of African cultures to their own culture.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• As they are examining the experiences and journeys of people of African descent, students and teachers can also critically self-reflect on what it means to “belong” in a geographical community.</li> <li>• On page 11, the poem by Dionne Brand ends with the question “why?” This can be a whole-class inquiry into why there was forced displacement, why communities were stripped, why there is the need for resilience, and why there is the ongoing legacy of colonialism and enslavement within communities and institutions.</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Belonging, Rights and Equality, Early Civilizations of Africa</i></p>		



# TRADITIONS AND CELEBRATIONS

**FOCUS QUESTION:** In what ways do traditions and celebrations form the foundation of cultures, identities, and communities?

**EXPLICIT TEACHING FOCUS:** Making text-to-self and text-to-text connections; analyzing non-fiction text to identify the messages and concepts within the text and graphic features to make inferences and draw conclusions.

**SUMMARY OF LEARNING EXPERIENCE:** Traditions are practices, customs, and beliefs passed from one generation to the next. They present a link to the past as we honour our ancestors, help us understand our present environment, and mould the future practices of our descendants. The ways in which individuals and communities weave traditions highlight the complexity and diversity of the beliefs, practices, and customs. As people and communities evolve, traditions adapt over time to reflect the experiences and changes within communities.



**FICTION**  
**SHORT STORY: CRABS FOR DINNER** (pp. 28–31)

**POETRY**  
**THE DISTANT TALKING DRUM** (pp. 16–17)

**INFORMATIONAL TEXT**  
**SHORT PROFILES: TELL ME A STORY** (pp. 24–27)

**PURPOSE:** The teacher and students build their understanding of the traditions and celebrations of people of African descent.

**NOTE FOR TEACHER:** In order for class conversations to be carried out in an ethical and responsive way, it is essential for the teacher to build their understanding of the difference between cultural appreciation and appropriation. It is equally critical for teachers to be reflective of how they are engaging in the authentic production and sharing of information on cultural traditions and celebrations. The teacher is encouraged to seek resources by identifying authors that explore traditions that are reflective of the authors' own personal histories and traditions (e.g., self-identifying Black Muslims writing about traditions relevant to their own identities), and ensure that there is a heterogenous representation of traditions and celebrations.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Traditions bring communities together and contribute to a sense of identity and belonging.</p> <p><b>Contextualized word study – Frayer Model:</b></p> <ol style="list-style-type: none"> <li>How do you understand the word “tradition”?</li> <li>What are some examples and non-examples?</li> <li>What are some characteristics?</li> </ol> <p><b>Note for Teacher:</b> Using the categories in the text “Celebrate Every Occasion” (pp. 12–13), group the sticky notes by category (without labelling the categories) while students are engaging in a paired conversation.</p> <p>Whole Class: Teacher takes up the group responses on a large Frayer model anchor chart and:</p> <ol style="list-style-type: none"> <li>Documents student responses about the definition and characteristics of the word “tradition.”</li> <li>Documents student non-examples.</li> <li>Provides an opportunity for students to analyze the categories on the sticky notes.</li> </ol>	<p>In pairs, students:</p> <ol style="list-style-type: none"> <li>Discuss how they understand the word “tradition” (e.g., a moment in time written from the perspective of ..., a one-sided recollection).</li> <li>Complete their Frayer model and include examples and non-examples.               <ol style="list-style-type: none"> <li>Write their examples/non-examples with a brief description on a sticky note, and place their list on the board.</li> </ol> </li> </ol> <p>In pairs, students:</p> <ol style="list-style-type: none"> <li>Share their collective Frayer model with another pair.</li> <li>Explore the similarities and differences within their definitions and characteristics.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Record their thoughts about the prompt “How might communities celebrate important events or share their traditions?”</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Identify how history is a collection of stories from individual perspectives.</li> <li>Demonstrate their understanding of a tradition.</li> <li>Reflect on how traditions bring communities together.</li> <li>Share their experiences of traditions and celebrations that contribute to their sense of identity and belonging.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Introducing the Text</b></p> <p>Traditions often define people’s identities and highlight connections in the community. They are adapted to reflect environments and the diversity within communities.</p> <p>Text: Crabs for Dinner (pp. 28–31)</p> <p>Whole Class: Teacher to review the categories on the sticky notes and have students share their thoughts. Once the categories have been determined, the teacher will lead a conversation about how traditions are passed intergenerationally in many ways (e.g., orally, in writing, through images, and through sacred objects).</p> <ol style="list-style-type: none"> <li>1. Ask: How might traditions be passed on to preserve a connection to community?</li> <li>2. Teacher documents student responses on the anchor chart OR students document responses using an app (e.g., Jamboard, Padlet, Mentimeter).</li> <li>3. Teacher to review the group responses aloud OR students volunteer to share their responses.</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their responses about how traditions may be passed on in order to preserve a connection to community.</li> <li>2. Participate in the exploration of ways in which the communities of their peers preserve their traditions.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Demonstrate their understanding of how traditions are passed intergenerationally in many ways (e.g., orally, in writing, through images).</li> </ol>
<p><b>Whole Class: Previewing the Text</b></p> <p>Stories are written to entertain, provide information, or express the ideas, experiences, and views of the author. Stories come in a range of fiction (made up) and non-fiction (true) and include elements such as characters, plot, setting, theme (big idea), moral/ message, perspective (point of view taken by the author), style, language, and structure. The story “Crabs for Dinner” is considered fiction.</p> <p>There are two key elements on page 29 of the story for the class to discuss:</p> <ol style="list-style-type: none"> <li>1. The image of the two children looking at the pot of food.</li> <li>2. The statement “I do not like crab. I do not like fufu. I do not like palm nut soup. My sister Emily does not like crab. She does not like fufu. She does not like palm nut soup. So when my aunties and uncle come to dinner, we eat chicken or french fries or pizza or hamburgers, and we never touch the stuff the grown-ups are eating.”</li> </ol> <p>Teacher reads page 29 of the story aloud.</p> <ol style="list-style-type: none"> <li>1. Guided conversation: Ask: <ol style="list-style-type: none"> <li>a. As you listen, what mental images are you creating that help you visualize what you are reading?</li> <li>b. What visual strategies support you in making sense of what you are reading (e.g., the words “mmm,” “delicious,” “I do not like”)?</li> </ol> </li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Create mental images as they visualize what is being read by the teacher.</li> <li>2. Sketch the mental images, labelling what is depicted.</li> <li>3. Note the similarities and differences among the images and strategies used by their peers.</li> <li>4. Make connections between what they heard/read in the text, the image they created, and what influenced their image (e.g., words, experiences, emotions).</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Create mental images as they visualize what is being read by the teacher.</li> <li>2. Reflect on the similarities and differences among the images and strategies used by their peers.</li> <li>3. Support their visualizations by making connections between the text and text features.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS						
<p><b>Small Group: Engaging With the Text</b></p> <p>Visualizing is used to support creating mental images in the minds of readers to represent the ideas and concepts that they understood from the text. Visualization supports students in making connections to their lived experiences and background knowledge of the topic being explored. Students retain or identify evidence from the text and their imagination as they create or represent their understanding to match the words they read or hear.</p> <ol style="list-style-type: none"> <li>Teacher reads the text aloud while students independently create images in their minds and document their thoughts using the format below as a guide:</li> </ol> <table border="1" data-bbox="165 747 654 865"> <thead> <tr> <th data-bbox="165 747 319 821">What I hear/ read</th><th data-bbox="319 747 462 821">What I see</th><th data-bbox="462 747 654 821">How it connects to me</th></tr> </thead> <tbody> <tr> <td data-bbox="165 821 319 865"></td><td data-bbox="319 821 462 865"></td><td data-bbox="462 821 654 865"></td></tr> </tbody> </table> <ol style="list-style-type: none"> <li>As students describe their visualizations in their groups, the teacher is critically attentive and reflective of what students are sharing to: <ol style="list-style-type: none"> <li>Encourage deeper reflections and connections.</li> <li>Identify areas and opportunities for students to lead conversations pertaining to the connections to their lived experiences and background knowledge.</li> </ol> </li> <li>Independent: Students return to the text to document the characters, plot, setting, theme (big idea), moral/message, and perspective of the author using a graphic organizer.</li> </ol> <p><b>Note for Teacher:</b> See Extension for use of the poem “The Distant Talking Drum” (pp. 16–17) to extend visualizations and soundscapes through texts.</p>	What I hear/ read	What I see	How it connects to me				<p>Independently, students:</p> <ol style="list-style-type: none"> <li>Listen to and follow the short story read by the teacher.</li> <li>Create images based on the content in the text using strategies explored when previewing the text.</li> <li>Document their thoughts using the graphic organizer provided.</li> </ol> <p>In small groups, students:</p> <ol style="list-style-type: none"> <li>Think aloud about the mental images created by their peers.</li> <li>Describe their visualizations using the prompts: <ol style="list-style-type: none"> <li>The image I can see ...</li> <li>I visualize ...</li> <li>What’s playing in my mind is ...</li> <li>The textual and visual features that influenced my visualization are ...</li> </ol> </li> <li>Discuss the connections they have made to the text (e.g., food, traditions, conversations, family gatherings).</li> <li>Reflect on the strategies shared by their peers to create and interpret visualizations. <ol style="list-style-type: none"> <li>Ask questions of their peers to determine why the mental images may differ.</li> </ol> </li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Document components of a story on a graphic organizer.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Create visualizations using new and prior strategies to support in developing mental images.</li> <li>Document their new learnings in their graphic organizer.</li> <li>Share their visualizations using the prompts provided.</li> <li>Appreciate that each student has different visualizations based on their personal experiences.</li> <li>Discuss their interpretations of the content and the connections they have made to the text.</li> <li>Identify the components of a story.</li> </ol>
What I hear/ read	What I see	How it connects to me						

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Guided Conversation: Reflecting on the Text</b></p> <p>On page 30 of the story, Adwoa Badoe writes, “Grandma had lots of stories to tell. Stories her grandmother told her when she was young.”</p> <p>Ask:</p> <ol style="list-style-type: none"> <li>1. What are your thoughts about this quote?</li> <li>2. What stories have been passed down to you or shared with you recently? Was the story read from a book? Was it from memory?</li> </ol> <p>The text “Tell Me a Story” (pp. 24–27) highlights some of the greatest storytellers of African descent. In it, Chinua Achebe says, “It is the storyteller who makes us what we are, who creates history. The storyteller creates the memory that the survivors must have — otherwise their surviving would have no meaning.”</p> <p>Small Group: Teacher separates this quote into chunks to provide to groups of students for discussion and analysis:</p> <ol style="list-style-type: none"> <li>1. It is the storyteller who makes us what we are.</li> <li>2. It is the storyteller who creates history.</li> <li>3. The storyteller creates the memory that the survivors must have.</li> <li>4. [Without the memory,] their surviving would have no meaning.</li> </ol> <p>Whole Class: After the small-group discussion, teacher guides the whole-class conversation, reconstructing the context, meaning, and connections of the words “memory” and “story” when discussing the passing of traditions.</p> <p>Independent: Using “Crabs for Dinner” and their story map as a guide, students create their own story that highlights a tradition or celebration that has been shared within their family or community. This helps students to build an understanding of their identity, culture, and heritage.</p>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their thoughts on the process of storytelling to preserve traditions and celebrations.</li> </ol> <p>In small groups, students:</p> <ol style="list-style-type: none"> <li>1. Deconstruct their understanding of the component of the quote.</li> <li>2. <b>Contextualized word study:</b> Discuss the relationship between a “memory” and a “story” in the sharing and passing of traditions.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Create a mind map of traditions and celebrations within their family or community (using the categories explored in the Minds On activity).</li> <li>2. Document the characters, plot, setting, theme (big idea), and moral/ message of the recollection of the tradition or celebration.</li> <li>3. Prepare a draft of a storyline that reflects a tradition or celebration that has been shared within their family or community.</li> <li>4. Explain how the tradition or celebration being explored has influenced or informed their identity and experiences.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Share their understanding of the words “memory” and “story” in the context of passing and preserving traditions.</li> <li>2. Engage in the process of drafting a story.</li> <li>3. Explain how the tradition or celebration being explored has influenced or informed their identity and experiences.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• Celebrations: What celebrations are unique within your community? What stories have you heard or memories do you have about these celebrations?</li> <li>• Traditions: How do traditions and storytelling support in honouring and maintaining people’s identities and highlight connections in communities?</li> <li>• Create a soundscape using the poem “The Distant Talking Drum” by Isaac Olaleye (pp. 16–17) to explore the emotions and imagery in the poem.</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>African Diaspora, Media, Music, On Stage</i></p>		



# FREEDOM

**FOCUS QUESTIONS:** What is freedom? What freedoms are important to you? Who are (or were) freedom fighters for Black people?

**EXPLICIT TEACHING FOCUS:** Making text-to-self connections; making inferences using pictures; analyzing poetry, including literary devices (metaphors); creating and performing a written monologue expressing thoughts and feelings about freedom.

**SUMMARY OF LEARNING EXPERIENCE:** Freedom is a concept that is often discussed but is difficult to define. Learning about freedom allows students to reflect on their own understanding of the concept and the rights that they have that uphold their freedom. When students are exposed to examples of freedom, resistance, and oppression and are provided with opportunities to explore the journey and the fight for freedom by freedom fighters, they will better understand the sacrifices made by some for a better chance at equality. Defining freedom requires students to think critically about their own understanding of freedom and what it means to truly be free. The texts explored focus on freedom as defined, denied, fought for, and gained in different Black communities at different time periods.

## INFORMATIONAL TEXTS

**PROFILE: FREE MANDELA!** (pp. 30–34)

**TIMELINE: FIGHTING FOR FREEDOM: FROM THE PAST TO THE PRESENT** (pp. 8–11)

## POETRY

**CAGED BIRD** (pp. 6–7)

**PURPOSE:** To introduce students to the concept of rights and freedom and build their understanding of times where rights and freedoms have been violated for certain groups or individuals. Students' understanding of segregation, oppression, and the fight for freedom by freedom fighters is also explored and deepened.

**NOTE FOR TEACHER:** In order to understand the freedoms that we are afforded in Canada, it is essential that students have an understanding of their rights. Having students examine the Canadian Charter of Rights and Freedoms could be considered. Exploring the concept of freedom can be a sensitive topic; therefore, a safe and brave space to discuss sensitive topics always needs to be established before students begin sharing their personal experiences and/or feelings. It is also essential for the teacher to reflect on their own identity and their understanding and experiences of freedom in order to acknowledge that their experiences can and will differ from the students' lived experiences.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> What does freedom mean to you?</p> <p>Text: Freedom (pp. 4–5)</p> <ol style="list-style-type: none"> <li>To activate students' prior knowledge of the concept of freedom, teacher shows a series of images or pictures that might promote students' thinking about freedom (e.g., a dove, a person wearing religious attire, a peaceful protest such as the photo on p. 34). Ask: What is one word that could describe the theme or main idea of the pictures?</li> <li>Teacher documents student responses to these questions: How might these images connect to the idea of freedom? What does freedom look like to you?</li> <li>Ask: When you hear the word "freedom," what comes to mind? Teacher documents student responses in a web.</li> <li>Teacher reads "Freedom" (pp. 4–5).</li> </ol> <p><b>Contextualized word study:</b> What does the word "resistance" mean? Additional words can be added to the word web.</p> <p>5. <b>Contextualized word study:</b> In small groups, teacher has students complete a concept chart/Frayer model for the word "freedom," including examples and non-examples.</p> <p>6. After groups share their thinking, teacher has students independently do a quick sketch of a symbol they would say represents freedom and write a short explanation of how their symbol represents their understanding of freedom (2–3 sentences).</p>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Analyze the pictures and describe the themes/main ideas.</li> <li>Discuss the definition of resistance and identify current and past examples.</li> <li>Discuss with a partner, then with the class: How might these images connect to the idea of freedom? What does freedom look like to me?</li> </ol> <p>In small groups, students:</p> <ol style="list-style-type: none"> <li>Develop a working definition of the word "freedom" using a concept chart/Frayer model.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Create a sketch of a symbol that they think represents freedom.</li> <li>Write an explanation of their thinking (2–3 sentences).</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Demonstrate their understanding of freedom.</li> <li>Make personal connections to the concept of freedom.</li> <li>Draw and explain a visual representation (symbol) of freedom.</li> <li>Identify examples and non-examples of freedom (historically and currently).</li> <li>Define the word "freedom" using examples and the word "resistance."</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Introducing the Text</b></p> <p>Freedom fighters are described as people who fight oppression and stand up for the rights and freedoms of others. Learning about the challenges that freedom fighters experienced, along with their characteristics, can inspire us to stand up for what we believe in for ourselves and others who may not have the same rights and freedoms.</p> <p>Text: Free Mandela! (pp. 30–34)</p> <ol style="list-style-type: none"> <li>Prior to reading the text, teacher engages in a discussion and explores the following questions:             <ol style="list-style-type: none"> <li>What are some freedoms we have as Canadians (e.g., freedom of thought, belief, opinion, and expression, freedom of conscience and religion)? Teacher to provide examples from the Canadian Charter of Rights and Freedoms.</li> <li>What are some examples, historically or currently, where the rights or freedoms of a person or a group were violated or restricted (e.g., religious freedom: the right to wear religious attire at a job)?</li> </ol> </li> <li>Teacher to document student thinking and make connections to the word “oppressed.”</li> <li>Ask: What is a freedom you would fight for? Students discuss with a partner and share with the class.</li> <li>Read aloud the text “Free Mandela!”</li> </ol> <p><b>Contextualized word study:</b> What does the word “discrimination” mean to you? Give some examples. Teacher documents student examples.</p> <ol style="list-style-type: none"> <li>Teacher presents the following statement for students to discuss: “Nelson Mandela was called a freedom fighter. Despite many challenges, he continued his fight for the rights of others.” Students complete an independent written response to the following questions:             <ol style="list-style-type: none"> <li>Nelson Mandela made several sacrifices in his challenging fight for freedom. What were some of the sacrifices? How did Nelson Mandela demonstrate resilience in his fight for freedom?</li> <li>What characteristics would you use to describe someone who is considered a freedom fighter?</li> </ol> </li> </ol> <p><i>(cont’d next page)</i></p>	<p>As a class, students:</p> <ol style="list-style-type: none"> <li>Share their understanding of the freedoms we have in Canada.</li> <li>Participate in the discussion by providing examples of rights that have been or are currently violated or restricted for some groups of people.</li> <li>Share their responses after discussing with a partner a freedom they would be willing to fight for.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Identify the sacrifices and challenges that Nelson Mandela faced in his fight for freedom.</li> <li>Explain using information from the text and their own ideas how Nelson Mandela demonstrated resilience in his fight for freedom.</li> <li>Write a response describing the characteristics of a freedom fighter.</li> <li>Choose two out of three short-answer questions to write an opinion response to.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Identify some of the freedoms we have in Canada based on their experiences and the Canadian Charter of Rights and Freedoms.</li> <li>Identify examples, historically and currently, of people’s rights and freedoms being violated or restricted and of groups of people being oppressed.</li> <li>Develop a deeper understanding of freedom fighters by completing a written response.</li> <li>Think critically and make connections to their understanding of freedom in paragraph form.</li> <li>Demonstrate their comprehension of the text by identifying and explaining Nelson Mandela’s sacrifices and his resilience when faced with challenges in his fight for freedom.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p>6. Students choose two of the following to respond to:</p> <ol style="list-style-type: none"> <li>Do laws limit our rights and freedom?</li> <li>Do you think it is possible to have complete freedom?</li> <li>Some people would say that we have freedom once we do not violate the freedom of others. What does this mean to you? Do you agree or disagree? Why?</li> </ol>		
<p><b>Guided Small Group: Engaging With the Text</b></p> <p>Text: Caged Bird (pp. 6–7)</p> <ol style="list-style-type: none"> <li>Read the title of the poem and look at the pictures. What inferences can you make? What do you think this poem is about?</li> <li>Engage in a shared reading of the poem. Ask: What is the poem about? What do you think the bird represents? Why?</li> <li>Co-create a T-chart as a group comparing the free bird and the caged bird. Ask: How does the free bird differ from the caged bird? Use examples from the poem on the chart. Students write their response in a paragraph, using examples from the poem and their own ideas. Teacher challenges students to explain the connection of the bird to human experiences. Teacher models for students how to cite information/quotes from the text.</li> <li>Teacher explains what a metaphor is and gives an example from the text. Students answer the following in a written response: How does the author use metaphors in the poem? Is her use of metaphors effective in helping the reader understand her feelings? Why or why not?</li> </ol>	<p>In small groups, students:</p> <ol style="list-style-type: none"> <li>Read the title and look at the pictures for clues to make inferences about the poem.</li> <li>Read the poem aloud and discuss what the poem is about, connecting their ideas to the real world.</li> <li>Share their ideas in a co-created T-chart to compare the free bird and the caged bird.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Complete a written response in paragraph form discussing the difference between the free bird and the caged bird and the symbolism of the bird (the caged bird is a symbol of the oppressed).</li> <li>Identify metaphors from the poem in a written response and explain the use of the metaphor.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Make inferences about the poem and support their ideas.</li> <li>Engage in an analysis of the poem using prompting questions.</li> <li>Use a T-chart to compare parts of the poem.</li> <li>Demonstrate an understanding of metaphors using examples from the text.</li> <li>Cite specific examples from the text to support their ideas.</li> </ol>



TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p>Text: Fighting for Freedom: From the Past to the Present (pp. 8–11)</p> <ol style="list-style-type: none"> <li>1. Teacher introduces elements of a timeline (e.g., events are in chronological order, dates are included, the writing is concise).</li> <li>2. Have students read the timeline independently or with a partner and identify various points in history where individuals or groups have fought for freedom. Ask: What is a freedom you would fight for?</li> <li>3. Teacher asks for student volunteers to share their thinking.</li> <li>4. Teacher shares examples of a monologue with students. A monologue is a speech where the audience hears the character's thoughts and feelings aloud.</li> <li>5. Students and teacher co-create success criteria for a monologue (e.g., the voice of the character is evident and reveals thoughts and feelings of the character, approximately one minute, expressive voice).</li> <li>6. Teacher asks students to write a monologue about freedom using the following prompts. Students revise and edit their monologue with a partner and record it to share with the class. Prompts:               <ol style="list-style-type: none"> <li>a. Choose an example from the Charter of Rights and Freedoms, for example, freedom of expression.</li> <li>b. What does freedom mean to you?</li> <li>c. What does freedom look like?</li> <li>d. How does it feel to have freedom?</li> <li>e. What is a freedom you would fight for?</li> <li>f. What would you give up your freedom for?</li> </ol> </li> </ol>	<p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Read the text and identify points in history when people fought for freedom. (Students may also do this independently.)</li> <li>2. Choose and discuss a freedom they would fight for and/or explain a freedom they have that they would not be willing to give up.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Write a monologue about freedom and revise and edit it with a partner.</li> <li>2. Practise their monologue to share with the class (live or recorded).</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Identify times in history when people fought for freedom.</li> <li>2. Explain a freedom they would fight for.</li> <li>3. Write a draft version of a monologue and revise and edit it with a partner.</li> <li>4. Share their final version of their monologue (live or recorded) with the class based on co-created success criteria.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• Canadian Charter of Rights and Freedoms: What is the relationship between rights and freedom?</li> <li>• What happens when rights and freedoms are violated? Is there a time when the restriction of our freedom is needed?</li> <li>• What does freedom of expression and/or freedom of speech look like on the Internet?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Rights and Equality, Belonging</i></p>		



# RIGHTS AND EQUALITY

**FOCUS QUESTIONS:** What are the rights that all human beings should have? What are some of the governing bodies that defend people's rights? What are the specific rights of a child, and what is the UN Convention on the Rights of a Child?

**EXPLICIT TEACHING FOCUS:** Providing students with opportunities to understand their human rights and the rights of others to allow them to better understand many of the social justice issues that many groups faced and are facing; making connections to texts, current events, and the world; challenging the text and thinking critically as it relates to equality and human rights; making inferences and predictions about texts and pictures.

**SUMMARY OF LEARNING EXPERIENCE:** Learning about human rights and equality teaches students how they should be treated and how to respect others. Understanding our individual rights gives us the knowledge to speak up while empowering us to challenge others when our rights are not honoured or respected. It is essential for students to understand the rights that they have in order to be protected and productive members of society. Students should also know that many Canadian Black social justice activists have fought and continue to fight for equal rights and equality.

<p style="text-align: center;"><b>INFORMATIONAL TEXT</b>  <b>Q&amp;A: RIGHTS FOR ALL</b> (pp. 6–9)  <b>FICTION</b>  <b>FICTIONAL NARRATIVE: SITTING DOWN AND STANDING UP FOR YOUR RIGHTS</b> (pp. 16–21)  <b>POETRY</b>  <b>STRIVE TO BE LIKE ROSA</b> (pp. 14–15)</p>		
<p><b>PURPOSE:</b> To deepen both students' understanding of human rights, equality, and the Rights of a Child and their recognition that these rights were not always present or respected historically and still are not always present or respected.</p> <p><b>NOTE FOR TEACHER:</b> When engaging in discussions of rights and equality, it is important for the teacher to acknowledge that although humans are all governed by these laws in Canada, the treatment, respect, and lived experiences of each individual will differ. Honouring all the valuable perspectives of the students, families, and communities by listening and learning from all is essential.</p>		
TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Defining rights, human rights, and equality, and introducing the Charter of Rights and Freedoms.</p> <p>Text: Rights for All (pp. 6–9)</p> <p><b>Part A:</b></p> <ol style="list-style-type: none"> <li>Teacher to introduce the topic of rights and equality. Students gather the information about rights and equality by jotting down what they already know or think they know on chart paper around the class.</li> </ol> <p><b>Note for Teacher:</b> An alternative to the charts around the class would be for students to work individually or in small groups using a graphic organizer, for example, a RAN chart (Reading and Analyzing Nonfiction), created by Tony Stead.</p> <ol style="list-style-type: none"> <li>Teacher ensures there are four sets of chart paper around the classroom. Read each chart topic aloud to the students. Chart 1: What are rights? Chart 2: What is a human right? Chart 3: How would you define equality? Chart 4: What rights do children have?</li> <li>Teacher asks students to use sticky notes to jot down their thinking and place them on the appropriate chart. Since these topics might be new concepts for students, students can decide whether they want to include their name on their sticky notes. This will help to promote risk-taking. Teacher to provide 10 minutes for students to walk around and write their ideas down on their sticky notes and place them on the chart paper.</li> <li>Students then have five minutes to read the ideas on their peers' sticky notes.</li> </ol> <p><i>(cont'd next page)</i></p>	<p><b>Part A:</b></p> <p>In the whole group, students:</p> <ol style="list-style-type: none"> <li>Use sticky notes to jot down thoughts and ideas about topics on chart paper. Chart 1: What are rights? Chart 2: What is a human right? Chart 3: How would you define equality? Chart 4: What rights do children have?</li> <li>Walk around the classroom and read the ideas of the other students.</li> <li>Highlight words that are important and/or repeated on each chart to come up with a working definition/answer on each chart.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Use their prior knowledge and new learning to demonstrate an understanding of rights, human rights, and equality.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p>5. Teacher gathers the class back as a whole group to discuss the charts. As students are looking at the charts, ask: What are some words that stand out to you or are repeated? As a class, provide a working definition/answer to each chart paper question by highlighting or circling words that come together.</p>		
<p><b>Part B:</b></p> <p>Teacher to read “Rights for All.” Chunking the text and focusing on one paragraph or section at a time allows students time to process and better understand the material, as well as to ask questions and challenge the text.</p> <ol style="list-style-type: none"> <li>1. Begin with page 6. After reading the short paragraph, reread the sentence “However, in the past, not all Canadians had equal rights.” <ol style="list-style-type: none"> <li>a. Teacher encourages students to challenge the text, asking, “By using the word ‘past,’ the text suggests that all Canadians have equal rights now. Do you agree or disagree?”</li> <li>b. Rephrase the question, if necessary, by asking, “Do you think all Canadians have equal rights?” Allow the class to share their thoughts and opinions with the whole group.</li> </ol> </li> <li>2. Students continue reading pages 7 to 9. Teacher allows processing time and opportunities for students to ask questions on sticky notes. Having a visible Q-chart (question chart) will promote a variety of questions.</li> <li>3. <b>Contextualized word study:</b> Point out the glossary at the bottom of the page that aligns with the bolded text to help the reader understand vocabulary within the text. Focus on the words that students may not be familiar with, including “conscience,” “racialized,” “lobby,” “segregated,” “unethical,” and “discrimination” (the last two are not in the glossary).</li> <li>4. Teacher asks students to complete a short journal entry to consolidate their learning. Journal: Even though we have the Charter of Rights and Freedoms, do you believe everyone has equal rights in Canada? Teacher to remind students to add specific examples of experiences or current events to support their response.</li> </ol>	<p><b>Part B:</b></p> <p>As a class, students:</p> <ol style="list-style-type: none"> <li>1. Share their opinions aloud with their peers around the question posed: “Do you think all Canadians have equal rights?”</li> <li>2. Learn how to effectively use bolded text and a glossary in informational text to better understand a word.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Use a Q-chart (question chart) to ask a variety of questions on sticky notes while reading the passages.</li> <li>2. Complete a journal response explaining their opinion on this question: “Even though we have the Charter of Rights and Freedoms, do you believe everyone has equal rights in Canada?” Students make connections to current events and personal experiences in their response.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Use a variety of strategies when learning new vocabulary.</li> <li>2. Explain how to use a glossary to find the definition of words in a text for a better understanding of a concept.</li> <li>3. Challenge the text by asking and answering questions posed.</li> <li>4. Effectively use a Q-chart to pose a variety of questions when reading independently.</li> <li>5. Make connections to personal experiences and current events in a written journal response.</li> <li>6. Use new vocabulary in written responses.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Introducing the Text</b></p> <p>Text: <i>Sitting Down and Standing Up For Your Rights</i> (pp. 16–21)</p> <ol style="list-style-type: none"> <li>1. Pre-reading strategy: Teacher to read the title of the story on page 16 and show only the picture on page 19. Ask: What do you think this story is about?</li> <li>2. Ask: What do you know about narratives? Teacher to jot down students’ ideas on an anchor chart (e.g., plot, characters, setting, theme).</li> <li>3. After coming to an understanding that a narrative is a story, ask students to think about what a historical fictional narrative is, and add the additional information (e.g., real events, settings, and characters).</li> <li>4. Read the story aloud. <b>Contextualized word study:</b> Teacher models think-aloud while using the glossary as a text feature to help the reader understand bolded words, which might be unfamiliar (e.g., integrity, magistrate).</li> <li>5. Ask: What characteristics or traits might people need to be a leader, fight an injustice, or be an activist? Students share their ideas with a partner. The whole class co-creates an anchor chart of characteristics to have visible in the class.</li> <li>6. Teacher introduces character maps to students and provides students with a template or graphic organizer with headings, including “Characteristics and Evidence From the Text.” The teacher is encouraged to model an example of a characteristic or trait of a character and how to support that example with information from the text.</li> <li>7. Students to complete the organizer provided with three more examples of character traits and include supporting evidence from the text.</li> </ol>	<p>As a class, students:</p> <ol style="list-style-type: none"> <li>1. Share their inferences and predictions about what the text is about based on the title and picture shown.</li> <li>2. Use their prior knowledge of narratives to co-create an anchor chart.</li> <li>3. With a partner and then with the whole group, identify characteristics of a leader or activist.</li> <li>4. Learn how to use a glossary to better understand unfamiliar words.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Complete the graphic organizer or character map of Viola Desmond using evidence from the text and their own ideas/prior knowledge.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Use inference skills to make predictions about the text.</li> <li>2. Identify the text features of a historical narrative.</li> <li>3. Identify the character traits of the character in the story.</li> <li>4. Complete a character map identifying four characteristics of the main character within the story and use supporting evidence from the text.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Guided Small Group: Engaging With the Text</b></p> <p>Text: Strive to Be Like Rosa (pp. 14–15)</p> <ol style="list-style-type: none"> <li>1. Ask: What do you know about Rosa Parks? As a group or with students working independently, read “Strive to Be Like Rosa.”</li> <li>2. As the poem is being read, ask: What is each stanza about?</li> <li>3. Analyze the text as a group, highlighting important words in each stanza that help the reader connect the poem to social justice or activism. Reread lines with unfamiliar words to help students to better understand the concept in context. Ask: Based on the sentence or paragraph, what could the word mean? The teacher is encouraged to clarify unfamiliar words and have students add new words to their personal dictionary or the word wall. Reinforce the use of the glossary.</li> <li>4. Students will be writing a cinquain poem about a social justice topic. Explain that a cinquain poem follows a very specific structure and has only five lines. To assist students in writing their poem, the teacher provides an example of a cinquain poem with a template demonstrating the specific structure.</li> <li>5. As a group, brainstorm topics that students might be interested in writing about (e.g., freedom, discrimination, rights, equality). Remind students to use words from the word wall, glossary, and their personal dictionaries.</li> <li>6. Students can share their poem with a partner or the small group for peer feedback.</li> </ol> <p><b>Note for Teacher:</b> Rather than write a cinquain poem, students may write a poem in free verse or any style they are familiar with on the topic of social justice or social activism.</p>	<p>In a small group, students:</p> <ol style="list-style-type: none"> <li>1. Activate their prior knowledge about parts of a poem (e.g., stanzas).</li> <li>2. Highlight important words connected to social justice or activism while reading the poem.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Write a cinquain poem connected to a social justice topic.</li> </ol> <p>In the small group, students:</p> <ol style="list-style-type: none"> <li>1. Share their poem and provide feedback to their peers.</li> <li>2. Use the feedback provided to improve their writing.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Analyze parts of the poem for meaning.</li> <li>2. Read (and reread) unfamiliar words in context for meaning.</li> <li>3. Use their knowledge and understanding of social justice concepts to create a cinquain poem.</li> <li>4. Effectively write a cinquain poem based on the structure provided.</li> <li>5. Read their draft copy of their poem to a small group.</li> <li>6. Provide and use feedback to improve writing.</li> <li>7. Complete an edited copy of their cinquain poem.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p>Introduce the UN Convention on the Rights of a Child using the child-friendly language version. The UN Convention on the Rights of a Child outlines the rights that every child should have from when they are born up until the age of 18. Some of these rights include the right to play, the right to food and clothing, and the right to education. There is a child-friendly poster available online as a digital downloadable file on <a href="https://www.unicef.org">unicef.org</a> outlining the 54 agreements.</p> <ol style="list-style-type: none"> <li>1. Ask: What are some rights that you think children should have? Students can create a brainstorming web or mind map in their table groups.</li> <li>2. Teacher to distribute or show students the UN Convention on the Rights of a Child poster with the 54 agreements and allow students time to discuss the agreements with a partner or their table group.</li> <li>3. Students create a 3-2-1 to share with the class: 3 things they learned, 2 wonderings, and 1 thing they found interesting.</li> </ol> <p>Photo Essay</p> <ol style="list-style-type: none"> <li>1. Teacher to explain what a photo essay is: a series of photos on a topic that tell a story or theme to the audience. The photos are strategically taken or selected based on a specific topic and demonstrate the author's point of view.</li> <li>2. Ask students to select one of the UN Convention's Rights of a Child to be the topic of their photo essay.</li> <li>3. Students can begin their photo essay by coming up with a storyboard and sketching the images that they would like to take or find photos of.</li> <li>4. Teacher provides students with time to take photos at home or at school. Students may need to be reminded that they must get permission to take other people's pictures.</li> </ol> <p><b>Note for Teacher:</b> If not all students have cameras, images drawn or digitally accessed could be an alternative.</p>	<p>In small groups, students:</p> <ol style="list-style-type: none"> <li>1. Create a brainstorming web or mind map with the rights that they think all children should have.</li> <li>2. Read the UN Convention on the Rights of a Child.</li> <li>3. With a partner, complete a 3-2-1 to share with the class: 3 things they learned, 2 wonderings, and 1 thing they found interesting.</li> </ol> <p>Photo Essay</p> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Choose one of the UN Convention's Rights of a Child to be the topic of their photo essay.</li> <li>2. Create a draft version of their photo essay by sketching a storyboard.</li> <li>3. Create a photo essay and share it with the class.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Demonstrate an understanding of the purpose of the UN Convention on the Rights of a Child.</li> <li>2. Identify some of the rights of a child and their importance.</li> <li>3. Identify and share wonderings and questions.</li> </ol> <p>Photo Essay</p> <p>Students can:</p> <ol style="list-style-type: none"> <li>1. Create a storyboard (draft version) of sketches based on one of the UN Convention's Rights of a Child they chose as their topic.</li> <li>2. Use photos in an organized order to create a visual (photo essay) and story of their topic (the specific right of a child selected).</li> <li>3. Demonstrate their point of view through photos.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• Distinguishing between equality and equity: What is the difference? What should we be aiming to achieve in society — equity, equality, or both?</li> <li>• Students conduct an inquiry on another Black social justice activist featured in <i>Rights and Equality</i>.</li> <li>• Who is on our money? Show students the \$10 bill with Viola Desmond on it (the actual bill or a digital copy). Have students research the other faces who are represented on our money. Challenge students to think about who they think should be on our money: who best represents our country and why?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Firsts</i>: Extra! Extra! (pp. 18–20), <i>Freedom</i>: Stand Up and Be Counted (pp. 18–21)</p>		



# FIRSTS

**FOCUS QUESTIONS:** What is a trailblazer? Why is it important to learn about Black trailblazers? How might seeing people we feel connected to or identify with influence us and possibly affect who we aspire to be? Why does representation matter?

**EXPLICIT TEACHING FOCUS:** Making text-to-self and text-to-text connections; thinking critically about representations of people in the materials we learn about and see in the world; challenging stereotypes and deficit narratives; identifying injustices and determining actions to combat the injustices.

**SUMMARY OF LEARNING EXPERIENCE:** People help to inspire people. When students learn about and celebrate the people who paved the way for them and others, they are inspired to break barriers and dream big. Learning about Black trailblazers provides space to challenge and disrupt deficit thinking and negative stereotypes. By providing students with opportunities to learn about diverse, positive examples of people in the media, professional world, and the world in general, students will feel more valued and appreciated and have a better sense of belonging, as well as be more accepting and understanding of others.



## INFORMATIONAL TEXTS

**PROFILE: HE SHOOTS! HE SCORES!** (pp. 22–25) **PROFILES: TO THE RESCUE!** (pp. 28–31)  
**REPORT: FIGHTING FIRES WHILE FIGHTING INJUSTICE** (pp. 38–39)

**PURPOSE:** How people are viewed shapes how we see ourselves. When we provide positive diverse representations of people in various roles that students can identify with, they will feel more valued and accepted. Learning about Black trailblazers and their journeys allows students to be inspired and dream big. When students see themselves reflected in the materials that we teach, they are more likely to feel connected to and identify with that person and imagine themselves in that role; this is why positive representations are essential.

**NOTE FOR TEACHER:** It is important that we reflect on our own identity and how it has impacted the way in which we navigate the world, whom we aspire to become, and the choices we have made. It is important to be intentional with the materials we include in our classroom, lessons, and discussions and examine who is being represented, along with how and why they are being represented as they are. Can students see themselves reflected in the stories that we read? Can students see examples of role models who look like them or who they identify with? Do our visual representations in the materials that we use challenge the dominant norm? Whose identities are we celebrating in our classroom and school, and how do we ensure there is representation of diverse identities so that students can see themselves reflected in the positive role models that we include and explore together?

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> What is a trailblazer?</p> <p>Celebrating our accomplishments is essential to our identity and self-confidence. It not only helps motivate us to persevere through challenges but also inspires others around us. When we are the first to do something in our family, community, or world, we pave the way for others to follow in our footsteps. Similarly, when we see others who have accomplished a goal and are the first to do so, we are inspired by their resilience and by their challenging of the status quo/dominant norm and breaking barriers. We are especially inspired when we feel connected through an aspect of our identity (e.g., race, gender, religion) to that person breaking barriers.</p> <ol style="list-style-type: none"> <li>1. Prior to starting this text, teacher asks students to speak to family, friends, or community members to determine someone who paved the way for them or others. How were they a trailblazer (e.g., the first family-owned business in the community, the first person in the family to finish university, the first woman in the family to become a doctor)?</li> <li>2. <b>Contextualized word study:</b> Teacher engages the class in a whole-class discussion to determine: What does it mean to be a trailblazer? Can someone who paves the way in the community be considered a trailblazer? Teacher documents student thinking.</li> <li>3. Teacher to provide students with the opportunity to discuss in small groups who the person they chose is and how this person inspired them or others in their circle or in the world to follow in their footsteps. Student volunteers can share with the class.</li> </ol> <p><i>(cont'd next page)</i></p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Ask family, friends, and/or community members to share stories of people in their lives who have paved the way for them or others, or stories of someone in their circle who they consider a trailblazer.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Engage in a class discussion to deepen their understanding of what a trailblazer is.</li> <li>2. Share in small groups the person they chose from the independent activity.</li> <li>3. Share any wonderings they might have while listening to the introduction.</li> <li>4. Discuss the importance of learning and their understanding of why they are learning about Black trailblazers specifically.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Use prior knowledge.</li> <li>2. Reflect on their own experiences.</li> <li>3. Share their opinion.</li> <li>4. Make connections to the text (text-to-text, text-to-self, text-to-world).</li> <li>5. Identify a person who paved the way in their personal life.</li> <li>6. Define “trailblazer” and give specific examples.</li> <li>7. Ask questions to better engage with the text and develop a deeper understanding.</li> </ol>

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<p>4. Teacher to read pages 4 and 5 to introduce the concept of “firsts.” Students are invited to ask questions about the introduction. Teacher documents students’ questions and refers back to them throughout the learning opportunities.</p> <p>5. Ask: Why do you think it is important to learn about Black trailblazers?</p>		
<p><b>Whole Class: Introducing the Text</b></p> <p><b>Topic:</b> Representation matters.</p> <p>Text: He Shoots! He Scores! (pp. 22–25)</p> <p>Many people are inspired by athletes; however, we often do not hear about the challenges and barriers that they faced to win those gold medals or trophies. Black athletes historically were not permitted to participate on sports teams. Even when they were allowed to take part, they faced (and often continue to face today) discrimination and racism. Jarome Iginla and his grandfather paved the way for other Black athletes by breaking down barriers in hockey and in the sports world.</p> <ol style="list-style-type: none"> <li>1. Prior to reading the text, students share with the class their responses to “Who is someone who inspires you? Why?”</li> <li>2. Students may share examples from their home, school, and/or community.</li> <li>3. Teacher engages in a shared reading of the text, modelling a think-aloud strategy by pausing, asking questions (documenting on sticky notes), and reviewing and discussing after reading.</li> <li>4. Ask: What is the main idea of the text? How does the main idea connect to Iginla’s quote on page 22: “I want kids, no matter what their nationality or background, to dream big and think it’s possible.” Teacher models a short answer/ open response to the questions in paragraph form, using ideas from the text and the class discussion to support the answer. Teacher to demonstrate appropriate citation of quotes and ideas from the text (e.g., In paragraph 2, the author states ...; According to the text ...).</li> <li>5. Teacher and students co-create open response success criteria after modelling.</li> <li>6. Ask:             <ol style="list-style-type: none"> <li>a. How did Jarome Iginla and his grandfather pave the way for others?</li> <li>b. Have you seen people who look like you in sports, movies, music, fashion, or other professions?</li> </ol>             Students to complete two written paragraphs answering the above questions.           </li> </ol> <p><i>(cont’d next page)</i></p>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Identify someone who inspires them and share why this person is an inspiration to them.</li> <li>2. Identify the main idea of the text and explain Iginla’s quote on page 22.</li> <li>3. Co-create success criteria for written responses of open-ended questions.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Complete two written paragraphs to:             <ol style="list-style-type: none"> <li>a. Share their understanding of Jarome Iginla and his grandfather.</li> <li>b. Connect the idea of the text with the bigger idea of seeing people who look like us in the world around us.</li> </ol> </li> <li>2. Write a reflective journal response explaining the importance of representation and achieving our goals.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Make text-to-self connections.</li> <li>2. Share examples of inspirational people.</li> <li>3. Use effective questioning as a reading comprehension strategy to better engage with the text.</li> <li>4. Answer key questions in paragraph form, citing information and evidence from the text.</li> <li>5. Identify the main idea of the text.</li> <li>6. Analyze a quote from the text and connect it to the main idea.</li> <li>7. Think critically about the impact representation has on their goals and aspirations and the goals and aspirations of others.</li> <li>8. Think critically about how the over-representation of the dominant culture and the under-representation of other cultures are barriers to individuals and to an equitable society.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p>7. Teacher to provide students with an opportunity to connect their learning to the things they see in the world through a reflective journal response. Guiding question: How does seeing representations of people who look like us inspire us to achieve our goals?</p>		
<p><b>Guided Small Group: Engaging With the Text</b></p> <p>Text: Fighting Fires While Fighting Injustice (pp. 38–39)</p> <ol style="list-style-type: none"> <li>1. To engage students in previewing the text, ask: Based on the title, what do you predict the text is about?</li> <li>2. Teacher to read the opening paragraph and the first line of the text that says, “African Canadians were often hired only for jobs that paid poorly and offered little chance for a promotion.” Ask: How do you think this impacted Black communities in the 1800s? How might this still impact Black communities today?</li> <li>3. Students to share their thinking in a small group.</li> <li>4. Teacher continues shared reading of the text.</li> <li>5. <b>Contextualized word study:</b> What is the difference between the words “racism” and “discrimination”? Students are encouraged to look up the definition of each word and determine a common understanding to share with the class.</li> <li>6. Teacher encourages students to make connections to the text with current examples. Ask: What are some other jobs or careers where you have heard of discrimination (e.g., religious attire as a police officer, women becoming executives in businesses)? Teacher to explain that this text is one example of racial discrimination in sports. In a written response, students answer this question: What are other examples of how Black people are discriminated against in the present day (e.g., racist behaviour to Black athletes in the UEFA Euro finals played in July 2021)? To answer this, students can take the opportunity to think-pair-share, and research on the Internet if needed.</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Activate their prior knowledge and make predictions about the text based on the title.</li> <li>2. Begin thinking about how historical actions of racial discrimination still impact Black communities today by analyzing the quote provided from page 38.</li> <li>3. Define the words “racism” and “discrimination” by sharing their ideas and completing the research.</li> <li>4. Identify current examples of discrimination in various careers and for different groups of people.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Explain in a written response other recent examples of racial discrimination.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Make predictions about a text based on limited information.</li> <li>2. Use prior knowledge and current events to identify the impact of racial discrimination on Black communities since the 1800s.</li> <li>3. Clearly define “racism” and “discrimination” based on co-created definitions and identify real-life examples.</li> <li>4. Explain their thinking in a written response using research and their own ideas.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p>Text: To the Rescue! (pp. 28–31)</p> <p>Seeing role models, characters in movies, superheroes in comics, teachers in schools, and so on, that look like us helps us to build self-confidence as we see ourselves reflected in those we identify with. It also builds a sense of acceptance and values about our individual differences and uniqueness.</p> <ol style="list-style-type: none"> <li>1. Ask: What superheroes are you familiar with? Teacher documents student responses. As students look at the chart, ask: What do you notice?</li> <li>2. Teacher prompts student thinking with questions such as these: Whose identities are missing from the superhero world? Can you name a Black female superhero? What about an Indigenous superhero? Do you know a superhero with a disability or impairment (e.g., Hawkeye has a hearing impairment, Storm is a Black female superhero, Amka Aliyak is an Indigenous superhero)?</li> <li>3. Teacher asks students to read “To the Rescue!” independently. The focus is for students to learn about superheroes who represent a diverse population in their audience, readers, and viewers.</li> </ol> <p><b>Task A:</b></p> <ol style="list-style-type: none"> <li>1. Teacher to assign students the independent task of creating their own superhero based on what or who they feel is under-represented in the superhero world. The student includes a visual representation of the superhero created. The criteria for the superhero include the following: <ol style="list-style-type: none"> <li>a. The superhero is a trailblazer and paves the way for other young superheroes to come.</li> <li>b. The superhero fights an injustice. How will the superhero make the world a better place?</li> </ol> </li> <li>2. Teacher engages in the writing process with students (draft, revise, edit, publish) and provides descriptive feedback through the process to support student achievement.</li> <li>3. Students’ final products are displayed in a shared space (e.g., bulletin board, classbook, shared slidedeck).</li> </ol> <p><i>(cont’d next page)</i></p>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Brainstorm familiar superheroes and identify patterns in their identities (visible or invisible identity).</li> <li>2. Connect the brainstorming web and their own knowledge of superheroes from marginalized groups based on these prompts: <ol style="list-style-type: none"> <li>a. Can you name a Black female superhero?</li> <li>b. Can you name an Indigenous superhero?</li> <li>c. Do you know a superhero with a disability or impairment?</li> </ol> </li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Read the text “To the Rescue!” and build knowledge about diverse representation in new superheroes while thinking about whose identities are missing.</li> </ol> <p><b>Task A:</b></p> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Create and design their own superhero who they feel is under-represented in the superhero world.</li> <li>2. Identify how this superhero is a trailblazer and paves the way for others.</li> <li>3. Explain the injustice that the superhero fights to make the world a better place.</li> <li>4. Create a visual representation of the superhero in a medium of their choice.</li> <li>5. Engage in the writing process and use feedback from their peers and the teacher to improve their work and create a published copy.</li> <li>6. Share their final copy with the class.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Name superheroes and their identities while looking for patterns of diverse representation.</li> <li>2. Notice and name the various groups that are not represented in superheroes portrayed in mainstream media.</li> <li>3. Reflect on the identities that are represented in new superheroes.</li> </ol> <p><b>Task A:</b></p> <ol style="list-style-type: none"> <li>1. Create their own superhero that they identify as under-represented in the superhero world.</li> <li>2. Use the co-created success criteria to improve their superhero creation.</li> <li>3. Identify an injustice that their superhero will fight and show how the superhero will fight this injustice.</li> <li>4. Use the writing process (draft, revise, edit, publish) and feedback provided to complete a published copy.</li> </ol>

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<p><b>Task B:</b> Teacher asks and models writing in response to reflection questions:</p> <ol style="list-style-type: none"> <li>1. As you think about the many different aspects of identity (ability/disability, race, gender, age, religion, culture, etc.), do you think there is enough diversity in the representation of superheroes in mainstream media? Explain.</li> <li>2. Why do you think it is important for children to see superheroes that look like them?</li> </ol>	<p><b>Task B:</b> Independently, students:</p> <ol style="list-style-type: none"> <li>1. Complete a reflection by answering two questions that examine diversity and representation of superheroes in mainstream media.</li> </ol>	<p><b>Task B:</b></p> <ol style="list-style-type: none"> <li>1. Reflect on their own understanding of diversity in superheroes in mainstream media through a written journal response.</li> <li>2. Make connections to the representations they see in the media and their own identity.</li> </ol>
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• Timeline: Students create a dual timeline that includes firsts from their own lives and firsts in current events or the world around them. For example, what were some firsts that were happening in the world while you were taking your first steps?</li> <li>• Biography, profile, or timeline: Look at firsts from other groups who have historically been or who currently are oppressed or discriminated against in various fields (e.g., the first Indigenous doctor in Canada or the first woman in science). Create a biography, profile, or timeline to share with the class.</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Hopes and Dreams, Belonging, Heroes</i></p>		



# HEROES

**FOCUS QUESTION:** In what ways do I embody the characteristics of an everyday hero to support, sustain, and improve my community?

**EXPLICIT TEACHING FOCUS:** Making text-to-self and text-to-text connections; making inferences and drawing conclusions; challenging text as it relates to power and social justice to inform a critical understanding of the ways in which everyday individuals identify, address, and challenge injustices for the betterment of their communities.

**SUMMARY OF LEARNING EXPERIENCE:** Every individual has the potential to be a hero. Heroes have the capacity to make us reconsider our views of the world and build our understanding of various social justice issues. This learning experience explores how ordinary people fill us with admiration and hope through the extraordinary things they do. Heroes embody characteristics that are deeply valued across cultures, and they inspire us to do and be better people for the betterment of our communities.

<p style="text-align: center;"><b>POETRY</b></p> <p style="text-align: center;">I KNOW THE GRANDMOTHER ONE HAD HANDS (pp. 18–19) A SINGLE ROSE (pp. 42–43)</p> <p style="text-align: center;"><b>INFORMATIONAL TEXT</b></p> <p style="text-align: center;"><b>MEMOIR EXCERPT: A LONG WAY GONE: MEMOIRS OF A BOY SOLDIER (pp. 12–17)</b></p>		
<p><b>PURPOSE:</b> The learning community will build their understanding of African, Afro-Caribbean, and Black heroes who strive to support, sustain, and inspire their communities.</p> <p><b>NOTE FOR TEACHER:</b> When discussing the notion of “heroes,” it is important for the teacher to be able to differentiate between heroism (engaging in selfless behaviour) and saviourism (perceiving that racially and historically marginalized communities need saving). This will lead to a conversation about the motivations of and the myriad ways in which heroes seek to defend a moral cause and address injustices due to systemic inequities within communities.</p>		
TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Understanding heroes</p> <p>Heroes embody characteristics that are deeply valued across cultures, and they inspire us to do and be better people for the betterment of our communities.</p> <p><b>Contextualized word study:</b> What do you see, feel, or think of when you hear the word “hero”? How exactly do we define a hero?</p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on what they see, feel, or think when they hear the word “hero.”</li> <li>2. Document their ideas that will contribute to defining the word “hero.”</li> </ol> <p>As a whole class, students are guided to:</p> <ol style="list-style-type: none"> <li>1. <b>Contextualized word study:</b> Co-construct an understanding of the word “hero.”</li> <li>2. Participate in the discussion to define “hero.”</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Share their experiences learning about, discussing, and engaging with heroes.</li> <li>2. Identify key components that could be representative of a hero.</li> </ol>
<p><b>Whole Class: Introducing the Text</b></p> <p>What we already know about a topic helps us make connections and might help in determining how we respond to it (physically, emotionally, spiritually, and psychologically).</p> <p>Text: I Know the Grandmother One Had Hands (pp. 18–19)</p> <p>Whole Group: Look at both the image of the hands in conjunction with the title.</p> <ol style="list-style-type: none"> <li>1. Ask: As you look at both the image of the hands and the title of the poem, what might you predict this poem will be about? How do you know?</li> <li>2. Teacher documents student responses on the anchor chart OR students document using an app (e.g., Jamboard, Padlet, Mentimeter).</li> <li>3. Teacher reviews the group responses aloud OR students volunteer to share their responses.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on and analyze the image of the hands to determine what they might represent.</li> <li>2. Connect their personal knowledge and experience with the textual and visual features of the poem.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their thoughts about their interpretations and predictions of what the poem will be about based on the textual and visual features of the poem.</li> <li>2. Examine and reflect on the ways in which interpretations and predictions may differ based on the experiences we have with a particular topic.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Analyze visual and textual features to make predictions about what the text may be about.</li> <li>2. Make connections to the textual and visual features of the poem based on their personal knowledge and experience.</li> <li>3. Identify how their experiences influence the predictions and interpretations they make.</li> <li>4. Reflect on the ways in which interpretations and predictions may differ based on the experiences we have with a particular topic.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Pair/Small Group/Whole Class: Engaging With the Text</b></p> <p>Text: I Know the Grandmother One Had Hands (pp. 18–19)</p> <p>Pair: Students engage in a shared reading of the poem:</p> <ol style="list-style-type: none"> <li>1. The first read-through is to build understanding and practise fluency while reading (e.g., pace of reading, use of expression).</li> <li>2. The second read-through is to identify key ideas reflected in the poem. This will act as a summary of students' ideas based on their interpretation of the poem.</li> </ol> <p>Small Group:</p> <ol style="list-style-type: none"> <li>1. Student pairs join to make a small group, and students:             <ol style="list-style-type: none"> <li>a. Discuss their interpretation of and connection to the poem.</li> <li>b. Address the similarities and differences between the summaries and discuss how this may be an indicator of personal lived experiences.</li> </ol> </li> </ol> <p>Whole Class:</p> <ol style="list-style-type: none"> <li>1. Ask: What does the term “everyday hero” mean to you? How is this poem reflective of an everyday hero?             <ol style="list-style-type: none"> <li>a. Teacher leads the discussion, noting student responses about what an “everyday hero” means and how these individuals are different from celebrated or fictional heroes.</li> <li>b. The second question of how the poem is reflective of an “everyday hero” speaks to the evidence that students have gathered to develop their collaborative summaries.</li> </ol> </li> </ol> <p><b>Note for Teacher:</b> Modelling the process of using the “I Read/I Think/Therefore” strategy will support students as they share their thoughts about the second question. The “I Read/I Think/Therefore” strategy guides readers in organizing their thoughts as they engage in the reading process so that they can reflect on their experiences and draw conclusions from their notes.</p> <ol style="list-style-type: none"> <li>1. Ask: What are the characteristics that heroes embody?</li> <li>2. Teacher documents the big ideas of student thinking using a mind map. This can be done on an anchor chart or an app such as Lucidchart or MindMup.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Listen for and record the ideas that stand out in their minds.</li> </ol> <p>In pairs, students:</p> <ol style="list-style-type: none"> <li>1. Discuss the ideas they have noted.</li> <li>2. Think through how these ideas may come together to create a summary based on their connections to and interpretations of the poem.</li> </ol> <p>In a small group, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their interpretation of and connection to the poem.</li> <li>2. Address the similarities and differences among one another's summaries and how these may be indicators of personal lived experiences.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute ideas and suggestions to the class discussion of these topics:             <ol style="list-style-type: none"> <li>a. What the term “everyday hero” represents.</li> <li>b. How “everyday heroes” differ from celebrated or fictional heroes.</li> <li>c. What characteristics they believe a hero embodies.</li> </ol> </li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Record ideas during reading.</li> <li>2. Identify the relationships among ideas and distinguish between main ideas and supporting details as they co-develop a summary.</li> <li>3. Discuss the similarities and differences between summaries and how these may be indicators of personal lived experiences.</li> <li>4. Identify how “everyday heroes” differ from celebrated or fictional heroes.</li> <li>5. Reflect on the characteristics they believe a hero embodies.</li> <li>6. Use their lived experiences to determine which of the characteristics on the co-developed class list of heroes they believe they embody.</li> </ol>



TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Pair/Independent: Reflecting on the Text</b></p> <p>Everyday heroes are all around us. Many of them were inspired to take heroic action due to injustices they noticed within their community. These injustices are often due to barriers designed to privilege some communities over others.</p> <p>Small Group:</p> <ol style="list-style-type: none"> <li><b>Contextualized word study:</b> Co-construct word maps of the words “injustices,” “barriers,” and “privilege.” (What does the word include? How do we understand the concepts? Who creates or benefits from what the word represents?)</li> </ol> <p>Whole Class:</p> <ol style="list-style-type: none"> <li>Teacher to facilitate a discussion of the word maps developed in the small groups, paying attention to the ways in which students describe and connect to injustices, barriers, and privileges (e.g., injustices within the education system, health care, employment, the criminal justice system). Emphasis is placed on the systemic nature of these injustices and how they privilege some while oppressing others.</li> </ol> <p><b>Note for Teacher:</b> As the conversation progresses, there may need to be an additional word map of the word “oppression.”</p> <p>Text: A Single Rose (pp. 42–43)</p> <p>In pairs: Students engage in a shared reading of the poem.</p> <ol style="list-style-type: none"> <li>The first read-through is to build understanding.</li> <li>The second read-through is to identify key ideas reflected in the poem.</li> <li>Students use the “I Read/I Think/Therefore” strategy to draw a conclusion based on information they have gathered from the poem.</li> </ol> <p>Independent: Students complete the “I Read” and “I Think” columns of their graphic organizer.</p> <ol style="list-style-type: none"> <li>As they engage in this learning experience, pairs may read sections of the poem, pause, discuss, and record the information about their thinking.</li> </ol> <p><b>Note for Teacher:</b> Students explore inferences in the “I Think” section, which is conducive for a pair conversation.</p> <p><i>(cont’d next page)</i></p>	<p>As a small group, students:</p> <ol style="list-style-type: none"> <li>Co-construct word maps of the words “injustices,” “barriers,” and “privilege.” (What does the word include? How do we understand the concepts? Who creates or benefits from what the word represents?)</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Contribute ideas and suggestions to the class discussion.</li> <li>Discuss the ways in which injustices and inequities are systemic in nature (i.e., they are not only about individual experiences but are collective manifestations of injustice).</li> </ol> <p>In pairs, students:</p> <ol style="list-style-type: none"> <li>Read the poem together using the “I Read/I Think/Therefore” strategy to draw a conclusion based on information they have gathered from the poem.</li> <li>Share their thinking (e.g., understanding, connections, inferences, interpretations, tensions) as they complete the graphic organizer with their partner.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Contribute ideas and suggestions to the class discussion.</li> <li>Critically reflect on the content in the poem and their inferences and draw conclusions in conjunction with their own lived experiences.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Reflect on everyday heroes and the ways in which they support, sustain, and improve their communities.</li> <li>Write about an everyday hero who: <ol style="list-style-type: none"> <li>Manifests characteristics they (student) embody.</li> <li>Shows an interest in a social justice issue that they (student) are passionate about.</li> <li>Has engaged in acts of heroism to support, sustain, and improve their community.</li> </ol> </li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Co-develop a word map based on their own ideas and the contributions of their peers.</li> <li>Identify the ways in which injustices and inequities are systemic in nature.</li> <li>Read the text, pausing to record important information, and make inferences.</li> <li>Draw a conclusion based on the information and inferences in the chart along with the connections they made to the content.</li> <li>Compare their own conclusion with those of others.</li> <li>Make connections to their own experiences to write about an everyday hero who supports, sustains, and improves their communities as they address injustices.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p>Whole Class: As students critically reflect on the content of the poem and their inferences, they draw conclusions in conjunction with their own lived experiences.</p> <ol style="list-style-type: none"> <li>1. Teacher to facilitate reviewing the “I Read/I Think” sections.</li> <li>2. Teacher documents student responses on the anchor chart OR students document using an app (e.g., Jamboard, Padlet, Mentimeter).</li> <li>3. Ask: What conclusions can you draw based on the information you have gathered so far in your graphic organizer?</li> <li>4. Teacher models how to draw a conclusion based on the information that students gathered.</li> </ol> <p>People who are considered everyday heroes are concerned about and care for the people around them. They perform actions without any expectation of reward and highlight the needs of communities that experience injustices.</p> <ol style="list-style-type: none"> <li>1. In written format (e.g., journal, blog, poem), students write about an everyday hero who:             <ol style="list-style-type: none"> <li>a. Manifests characteristics they (student) embody.</li> <li>b. Shows an interest in a social justice issue that they (student) are passionate about.</li> <li>c. Has engaged in acts of heroism to support, sustain, and improve their community.</li> </ol> </li> </ol> <p>For support or extension, the teacher is encouraged to explore with students the text “A Long Way Gone: Memoirs of a Boy Soldier” (pp. 12–17), a memoir excerpt about Ishmael Beah’s experiences as a child soldier and what propelled him to take action.</p>		
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• As students are examining the experiences and journeys of heroes, they may critically reflect on and debate whether heroes are “born or made” based on what was discussed in terms of characteristics they embody and their life experiences.</li> <li>• How does a person make a difference within their local community (i.e., undertake tangible actions that lead to sustainable change)?</li> <li>• How and why are certain individuals glorified in society as “heroes” while others who engage in similar heroic actions are silenced or removed from the narrative?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Belonging, Rights and Equality, Firsts</i></p>		



# MEDIA

**FOCUS QUESTION:** In what ways have people of African descent contributed to and transformed their environments to create new futures for their communities?

**EXPLICIT TEACHING FOCUS:** Making text-to-self and text-to-text connections; making inferences and drawing conclusions; challenging text as it relates to power and social justice to inform a critical understanding of the ways in which everyday individuals identify, address, and challenge injustices for the betterment of their communities.

**SUMMARY OF LEARNING EXPERIENCE:** Media and other forms of popular culture play a significant role in shaping our understanding of our experiences, local environments, perceptions of others, and global communities. While in theory, this would provide opportunities for diverse perspectives to be represented and stories to be told, many racial and historically marginalized communities struggle to be heard, not because of their own doing but because of the different structures put in place by people in power. This ultimately leads to ongoing silencing and a denial of voice along with a limited, and distorted, view of others. While different forms of media are being developed as are the types of portrayals they include, people of African descent have long been determining on their own the types of futures they would like to see for themselves.

<b>INFORMATIONAL TEXTS</b> <b>PROFILES: WANTING TO BE HEARD (pp. 18–21) AFROFUTURISM (pp. 44–47)</b>		
<p><b>PURPOSE:</b> The learning community will build their understanding of African, Afro-Caribbean, and Black heroes that contribute to and transform their local and global communities to create new futures for their communities.</p> <p><b>NOTE FOR TEACHER:</b> Many of the references within this book are not current. As such, it is advisable that the teacher critically reflect on the content presented in this book to connect to more current individuals of African descent who continue to contribute to their environments and create new futures for Black peoples and communities. This resource has also explicitly deviated from the often-told narrative of negative portrayals of people of African descent to a focus on ways in which media may be reimaged to centre Black peoples and Afrofuturism.</p>		
TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Understanding the relationship between the media and people of African descent</p> <p>There is an African proverb that advises, “Until the lions have their own historians, the history of the hunt will always glorify the hunter.”</p> <p><b>Questions:</b> What is your understanding of this proverb? How do we understand the process of storytelling?</p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Share their responses to the African proverb.</li> <li>2. Describe their thoughts on stories and storytelling.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Share their understanding and interpretation of the African proverb.</li> <li>2. Reflect on the connections and interpretations of their peers to potentially deepen their understanding of the significance of the proverb.</li> <li>3. Identify the relationship between the identity and experience of the author of the story and the messages and perspectives shared.</li> </ol>
<p><b>Whole Class: Introducing the Text</b></p> <p>Many racialized and historically marginalized communities struggle to be heard. This is not because of their own doing, but it is due to different structures where, instead of people in power creating open environments and passing the microphone to people with less power to advocate, those in power speak for these communities. This ultimately leads to ongoing silencing and a denial of voice and perspective.</p> <p>Text: Wanting to Be Heard (pp. 18–21)</p> <p>Whole Class: Teacher to guide a think-aloud/ discussion about the historical and contemporary ways in which communities continue to advocate while being silenced.</p> <ol style="list-style-type: none"> <li>1. Ask: When you think about the title “Wanting to Be Heard,” what do you see, hear, and feel?</li> <li>2. Teacher documents student responses on the anchor chart OR students document using an app (e.g., Jamboard, Padlet, Mentimeter).</li> </ol> <p><i>(cont’d on next page)</i></p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Document what they see, hear, and feel about the title and the ways communities try to advocate while being silenced.</li> <li>2. Connect with their personal knowledge and experience of wanting to be heard.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their understanding about the title “Wanting to Be Heard.”</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Share examples of peoples and communities wanting to be heard (e.g., Black Lives Matter, Vanessa Nakate and environmental activism).</li> <li>2. Examine and reflect on the ways in which interpretations and predictions may differ based on the experiences we have with a particular topic.</li> <li>3. Discuss the ways in which people and communities voice their experiences.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Make inferences about the title presented.</li> <li>2. Anticipate what the text may be about based on textual and visual features.</li> <li>3. Make connections to the title of the text based on their personal knowledge and experiences.</li> <li>4. Identify how their experiences influence the inferences and interpretations they make with both the title and the proverb.</li> <li>5. Reflect on the ways in which interpretations and predictions may differ based on the experiences we have with a particular topic.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p>Small Group:</p> <ol style="list-style-type: none"> <li>1. What examples of situations in society do you see or hear about peoples and communities wanting to be heard?</li> <li>2. What methods of communication have been used to voice their experiences?</li> <li>3. Teacher reviews the group responses aloud OR students volunteer to share their responses.</li> </ol>		
<p><b>Whole Class/Pair: Engaging With the Text</b></p> <p>Text: Wanting to Be Heard (pp. 18–21)</p> <p>Whole Class: Class engages in a guided reading of the text, finding textual clues to address the statement “Community activism raises the voices made voiceless by the media.”</p> <ol style="list-style-type: none"> <li>1. As the text is being read, students are offered opportunities to pause and think about the text. This would require the teacher to chunk the text for students to ask questions or make notes relating to the section of text.</li> </ol> <p>Small Group: Teacher asks students to examine the statement in relation to their notes and interpretations and:</p> <ol style="list-style-type: none"> <li>1. Discuss their interpretations of the text and the notes they took while reading.</li> <li>2. Address the similarities and differences between connections made to the statement and consider how this may be an indicator of personal lived experiences.</li> </ol> <p>Whole Class:</p> <ol style="list-style-type: none"> <li>1. <b>Contextualized word study:</b> Graffiti is a collaborative learning strategy that involves the teacher selecting key elements from the text with which students engage in critical reflection. Working in groups, students rotate from chart to chart, recording their thoughts and responding to the comments of their peers.</li> <li>2. Teacher guides a graffiti activity using the following prompts to explore vocabulary: <ol style="list-style-type: none"> <li>a. The <i>Provincial Freeman</i> newspaper catered to <b>abolitionists</b>.</li> <li>b. Mary Shadd opened a school in Ontario during the time when <b>integration</b> was forbidden.</li> <li>c. When Shadd was a child, most schools were <b>segregated</b>.</li> </ol> </li> <li>3. Ask: Who currently is contributing to this conversation from different areas and careers (e.g., abolitionist: LeBron James posting the speech of Frederick Douglass and talking about the relationship between team owners, the majority of whom are white, and Black athletes)?</li> </ol> <p>(cont'd next page)</p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Listen for and record the ideas that stand out in their minds.</li> </ol> <p>In pairs, students:</p> <ol style="list-style-type: none"> <li>1. Discuss the ideas they have noted.</li> <li>2. Think through how they may bring these ideas together to create a summary based on their connections and interpretations of the profile.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their interpretations of the text and notes they took while reading.</li> <li>2. Address the similarities and differences between connections that were made to the statement, and consider how this may be an indicator of personal lived experiences.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute ideas and suggestions to the class discussion.</li> <li>2. Participate in the graffiti walk, and <ol style="list-style-type: none"> <li>a. Document their thoughts from their small groups.</li> <li>b. Respond to the comments of their peers.</li> </ol> </li> <li>3. Reflect on who is contributing to the areas being explored.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Record ideas during reading.</li> <li>2. Identify the relationships among ideas, and distinguish between main ideas and supporting details as they co-develop a summary.</li> <li>3. Discuss the similarities and differences between summaries and consider how this may be an indicator of personal lived experiences.</li> <li>4. Contribute ideas and suggestions based on the contextual vocabulary presented.</li> <li>5. Identify individuals and organizations who are contributing to the conversation of the vocabulary being explored.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Note for Teacher:</b> As students are rotating, the teacher participates in the conversations, recording contemporary representations of these ideas (e.g., segregated: inequities in health care, housing, and employment based on race and class) to promote critical thinking as students respond to other ideas on the chart.</p>		
<p><b>Pair/Independent: Reflecting on the Text</b></p> <p>Afrofuturism describes science fiction that talks about the experiences of Black, Afro-Caribbean, and African people. Black artists have used Afrofuturism to explore different aspects of Black history and culture, including exploitation and freedom.</p> <p>Text: Afrofuturism (pp. 44–47)</p> <p>Whole Class:</p> <p><b>Contextualized word study: “Afrofuturism”</b></p> <ol style="list-style-type: none"> <li>Ask: When looking at this word, what do you think it includes? How do we understand this concept? <ol style="list-style-type: none"> <li>Students to respond to this question initially on their KWL (Know–Wonder–Learned) chart.</li> </ol> </li> <li>Teacher documents student responses on the concept map based on what students are sharing.</li> </ol> <p><b>Note for Teacher:</b> The identities, experiences, and legacies of people of African descent continue to evolve. The examples of Afrofuturism represented in this text reflect the time in which this book was published. The teacher is encouraged to highlight more updated representations as conversations of alternate futures determined by people of African descent are explored.</p> <p>Independent: Students record what they want to know about Afrofuturism.</p> <p>In pairs: Students read the profiles of artists engaging in Afrofuturism.</p> <ol style="list-style-type: none"> <li>During reading, students record different ways in which Afrofuturism has been explored in different art forms (e.g., film, music, visual arts, storytelling).</li> <li>After reading, students discuss their new learnings, noting the similarities and differences.</li> </ol> <p><i>(cont’d next page)</i></p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>Reflect on and deconstruct the concept of Afrofuturism.</li> <li>Document what they know about this concept on their KWL chart.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Contribute ideas and suggestions to the class discussion.</li> <li>Reflect on the responses of their peers and the connections they make to their own understanding of the concept.</li> </ol> <p>In pairs, students:</p> <ol style="list-style-type: none"> <li>Read the profiles of Afrofuturist artists together, recording different ways in which Afrofuturism has been explored in different art forms (e.g., film, music, visual arts, storytelling). <ol style="list-style-type: none"> <li>Share their thinking (e.g., understanding, connections, inferences, interpretations, tensions) as they discuss their new learnings, noting the similarities and differences.</li> </ol> </li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Contribute ideas and suggestions to the class discussion.</li> <li>Critically reflect on the relationship between the struggle for freedom and the creation of new African-centred futures.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Co-develop a word map based on the contributions of their peers and their own ideas.</li> <li>Read the text, pausing to record important information, and make inferences.</li> <li>Record different ways in which Afrofuturism has been explored in different art forms (e.g., film, music, visual arts, storytelling).</li> <li>Identify the relationship between the struggle for freedom and the creation of new African-centred futures.</li> <li>Write about the determination of people of African descent to create their own futures.</li> <li>Make connections to their own experiences and passions to individuals of African descent who have contributed to the area of interest.</li> <li>Conduct an inquiry into Afrofuturism based on their own personal interests.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p>Whole Class: Teacher to facilitate conversation.</p> <ol style="list-style-type: none"> <li>1. Ask: What is the relationship among science fiction, the struggle for freedom, and creating new futures for Black peoples and communities?</li> <li>2. Teacher documents student responses on the anchor chart OR students document using an app (e.g., Jamboard, Padlet, Mentimeter).</li> </ol> <p>Independent: Students explore what they want to learn about Afrofuturism in relation to their personal interests.</p> <p>Ask:</p> <ol style="list-style-type: none"> <li>1. As we think through the types of futures that people of African descent look for, how do we ensure that African, Afro-Caribbean, and Black communities are able to determine for themselves the types of futures they wish to have?</li> <li>2. What might we put in place for communities who have historically been silenced to ensure they are able to continue to advocate for themselves and contribute to and celebrate their communities for future generations?</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Explore what they want to learn about Afrofuturism in relation to their personal interests.</li> <li>2. Write about the determination of people of African descent to create their own futures, including:               <ol style="list-style-type: none"> <li>a. The ways in which new futures of people of African descent have been represented.</li> <li>b. Individuals of African descent who have contributed to this area to determine for themselves what is necessary for their own peoples and communities.</li> </ol> </li> </ol>	
<p><b>Possible extensions for further learning activities:</b></p> <ul style="list-style-type: none"> <li>• In what ways can the media be used to help empower individuals and groups?</li> <li>• How does representing people from diverse backgrounds in the media help to ensure that multiple voices are heard and multiple communities affirmed?</li> <li>• How are certain individuals glorified in society within the media while others who engage in similar actions are silenced or removed from the narrative?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Belonging, Heroes, Firsts</i></p>		



# MUSIC

**FOCUS QUESTIONS:** How can cultural history, traditions, and experiences be represented and reflected in music? How can music fight injustice?

**EXPLICIT TEACHING FOCUS:** Asking and answering questions based on key details in the text; further enhancing reading comprehension strategies, such as making connections (text-to-text, text-to-self, text-to-world); inferring to help students discover implied/implicit meanings; proficiently summarizing.

**SUMMARY OF LEARNING EXPERIENCE:** Musicians are storytellers — documenters of actions and ideas related to their culture, their experiences, and their beliefs. Understanding the identities and experiences of musicians helps us explore how their experiences inform their music and helps us see the impact and influence of the messages on the rest of the world. Due to its far-reaching and often intimate nature, music can also be a powerful tool in addressing injustice.



<b>INFORMATIONAL TEXTS</b> <b>BIOGRAPHY/TIMELINE: 10 THINGS YOU MAYBE DIDN'T KNOW ABOUT K'NAAN (pp. 12–13)</b> <b>REPORT: SINGING FOR RIGHTS (pp. 34–35)</b>		
<p><b>PURPOSE:</b> Students come to understand that music has the power to fight injustice and is deeply rooted in every culture.</p> <p><b>NOTE FOR TEACHER:</b> An understanding and familiarity of music that is used as a vehicle to fight injustice is required.</p>		
TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Music has the power to fight injustice.</p> <p><b>Question:</b> Who are some of the artists you are familiar with who want to bring about change in the world through their music?</p> <ol style="list-style-type: none"> <li>1. Teacher to use a think-pair-share strategy to promote discussion and sharing of ideas among students.</li> <li>2. Teacher documents student responses.</li> </ol>	<p><b>Think-Pair-Share</b></p> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Brainstorm the names of artists who they feel want to change something in the world through their music and document their ideas in a journal.</li> <li>2. Share their lists with a partner and then the whole class.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Identify artists (or songs) where the focus is either on bringing awareness to an injustice or inequity, either current or past.</li> </ol>
<p><b>Whole Class: Introducing the Text</b></p> <p>Text: 10 Things You Maybe Didn't Know About K'naan (pp. 12–13)</p> <ol style="list-style-type: none"> <li>1. Teacher previews the text features, asking the class to name two text features that are there to help them as readers (e.g., definitions provided for words in magenta; a map of Somalia to help the reader know where it is in the world; a photo of K'naan; a numbered list).</li> <li>2. Teacher models reading aloud by reading the first points, then asking students to partner up to read the remaining points aloud.</li> </ol> <p>After reading: Artists who engage in activism work are often known as “artists,” which is a combined word (art + activist). Through their music, they share issues of social justice that are often ignored or not adequately addressed. On page 13 in point #7, it is noted that K'naan worked with Bono to raise awareness about the drought in Somalia and East Africa.</p> <ol style="list-style-type: none"> <li>1. Ask: Reflect on the following quote in small groups using a concept map: “We are seeing a new generation of young leaders who will not take the victim's seat, but who instead stand proudly with an activated devotion.”</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Preview the text, naming text features that support them in navigating and understanding the text.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Read the text collaboratively.</li> <li>2. Discuss the text features that support an understanding of the timeline.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Share their thoughts about and interpretations of the quote provided.</li> <li>2. Reflect on the responses of their group members.</li> <li>3. Discuss their thoughts and support their ideas, giving reasons based on the connections they have made with the text and with the ideas of their peers.</li> <li>4. Use a concept map to document their own and their group's thoughts.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Make connections to the title of the text based on their personal knowledge and experience.</li> <li>2. Share their understanding and interpretation of K'naan's quote.</li> <li>3. Reflect on the connections and interpretations of their peers to potentially deepen their understanding of the significance of the idea of an “artist.”</li> <li>4. Identify the relationship between the identity and experiences of K'naan and the messages and perspectives shared.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Previewing the Text</b></p> <p>Text: Singing for Rights (pp. 34–35)</p> <p>Teacher models reading aloud by reading the first two paragraphs, modelling metacognition while reading (e.g., asking questions, making head/heart connections); as an alternative, the teacher could ask for volunteers to read or have students read independently.</p> <p>After reading, ask:</p> <ol style="list-style-type: none"> <li>1. Based on what we just read about Tiki Mercury-Clarke and the Civil Rights Movement and K'naan and his work, how much influence would you say their cultural identity has had on their desire to make music and why?</li> <li>2. How did K'naan and Tiki Mercury-Clarke use their voice/music to fight against injustice? What injustices were they fighting against, and how do you know?</li> <li>3. Are there other inspirational people you know who tap into their cultural identity as a source of pride and strength?</li> </ol>	<p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Summarize how K'naan and Tiki Mercury-Clarke use (or used) music to fight injustice.</li> <li>2. Compare and contrast the lives of K'naan and Tiki Mercury-Clarke.</li> <li>3. Clarify what injustice is and how it can be fought against.</li> <li>4. Make connections to other inspirational or significant people in society (not necessarily musicians) and share how their culture helped to shape their identity and the things they represent.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Compare and contrast the lives of K'naan and Tiki Mercury-Clarke.</li> <li>2. Identify how identity can influence and inform lives.</li> <li>3. Document how music is a vehicle for social justice.</li> <li>4. Make connections to other artists and methods of expression that highlight artistic activism.</li> </ol>
<p><b>Small Group Word Study: Engaging With the Text</b></p> <ol style="list-style-type: none"> <li>1. Teacher asks students to write answers to the following sentence stems based on their understanding of the two prior readings and the suggested word study list.</li> <li>2. Students use the various strategies outlined to determine the meaning behind the key terms in the sentence stems (civil rights, injustice, equality):             <ol style="list-style-type: none"> <li>a. prior knowledge</li> <li>b. making connections</li> <li>c. making inferences based on information presented</li> <li>d. textual features</li> <li>e. using a dictionary</li> </ol> </li> </ol> <p><i>Civil rights is an important concept in the _____ text. My evidence is that _____.</i></p> <p><i>Injustice is an important concept in the _____ text. My evidence is that _____.</i></p> <p><i>Equality is an important concept in the _____ text. My evidence is that _____.</i></p>	<p><b>Think-Pair-Share</b></p> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Write answers based on the sentence stems.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Share their responses with a partner.</li> <li>2. <b>Contextualized word study:</b> Create their own definitions for the words below:             <ul style="list-style-type: none"> <li>• culture</li> <li>• ethnicity</li> <li>• community</li> <li>• civil rights</li> <li>• injustice</li> <li>• equality</li> <li>• equity</li> </ul> </li> <li>3. Use the words listed in a sentence about a social justice issue that concerns them.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Deepen their word comprehension by using words important to social justice issues correctly in sentences.</li> <li>2. Express their thinking and support their answers with evidence from the text.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <ol style="list-style-type: none"> <li>1. Ask: What is a song you know that has a positive message?               <ol style="list-style-type: none"> <li>a. Choose an inspiring lyric, phrase, or stanza from this song.</li> <li>b. Share your selection with a partner, and discuss what makes the song powerful.</li> </ol> </li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Select a song that they find inspirational.</li> <li>2. Choose a lyric, phrase, or stanza from this song.</li> <li>3. Write about what makes the selection powerful, adding in and connecting to their own personal experiences and cultural identities.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Share the lyric, phrase, or stanza from their chosen song along with their rationale about why it is powerful.</li> <li>2. Discuss their connection with, their interpretation of, and the meaning of their chosen lyric, phrase, or stanza.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Effectively connect their voice and cultural identity to a song.</li> <li>2. Effectively make connections to music and their own culture.</li> <li>3. Identify how music is influenced by culture and is part of culture.</li> </ol>
<p><b>Possible extension for a further learning activity:</b></p> <ul style="list-style-type: none"> <li>• How might an artist's heritage or culture influence their art?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Traditions and Celebrations, On Stage</i></p>		



# ON STAGE

**FOCUS QUESTION:** In what ways do the performance arts provide an opportunity to both unite people and communities and support responsive healing experiences?

**EXPLICIT TEACHING FOCUS:** Developing vocabulary; effective questioning of texts; further enhancing reading comprehension strategies, such as making connections (text-to-text, text-to-self, text-to-world); writing and revising a descriptive paragraph based on an inquiry.

**SUMMARY OF LEARNING EXPERIENCE:** The term “performing arts” refers to forms of art where an artist uses their face, voice, body, and overall presence to convey feeling or meaning. Many performances on stage are inspired by the artist’s culture, experiences, beliefs, and interests. Performing arts can be therapeutic both for the artist and for the audience; the performing arts can also advocate for social justice. As with many careers, there are many skills involved in the performing arts and one of them, which will be explored in this resource, is working through stage fright.

### INFORMATIONAL TEXTS

**HOW-TO GUIDE:** STAGE FRIGHT (pp. 18–21) **INTERVIEW:** DEBORAH COX: TRIPLE THREAT (pp. 10–13)  
**SHORT REPORTS:** BEHIND THE CURTAIN (pp. 42–47)

**PURPOSE:** Performing arts feature a live (or recorded) presentation to an audience through the use of a particular art form (e.g., music, theatre, dance, painting, poetry). These presentations provide artists with the opportunity to express themselves through their culture and tell a story of their experiences, struggles, hopes, and dreams. Many individuals experience stage fright when presenting, and some are afraid of sharing their thoughts out of fear of what the public will say or think; however, for others, performing is a form of release.

**NOTE FOR TEACHER:** It is advisable that the teacher critically examine the time period of the content presented in this book and connect to more current individuals of African descent who continue to contribute to the performing arts.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Performing on a stage is a form of art, which can be presented in many ways.</p> <p><b>Questions:</b> When you think of performing arts, what comes to mind? Who are some of your favourite performing artists, and what type of art are they recognized or celebrated for?</p> <ol style="list-style-type: none"> <li>1. Teacher to use the think-pair-share strategy to promote discussion and sharing of ideas among students.</li> <li>2. Teacher documents student responses.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on their partner's ideas.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their understanding and experiences with the class.</li> <li>2. Reflect on the connections they are making with the thoughts and the contributions of their peers.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Identify performing artists they like and think critically about what makes them gravitate to these artists.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Introducing the Text</b></p> <p>Text: Stage Fright (pp. 18–21)</p> <ol style="list-style-type: none"> <li>1. Teacher previews the text features and asks students to name two text features that are there to help them as readers (e.g., different coloured text bubbles highlighting different strategies to help with being on stage, a numbered list).</li> <li>2. The teacher is encouraged to model reading aloud by introducing the text and reading the first three bubbles, then asking students to partner up to read the remaining points aloud.</li> </ol> <p>After reading: The text offers many strategies to support individuals in building their capacity to perform and hone their craft.</p> <p>Small Group: Many individuals experience stage fright when presenting; some are afraid of sharing their thoughts out of fear of what the public will say or think. For other people, however, performing is a form of release.</p> <ol style="list-style-type: none"> <li>1. When presenting in class, do you have the challenge of stage fright? What do you do to overcome this challenge?</li> <li>2. How can participating in the arts be therapeutic and healing?</li> <li>3. How can the performing arts be a place that invites the audience to critically reflect on issues of social justice?</li> <li>4. Teacher reviews the group responses aloud OR students volunteer to share their responses.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Read the text collaboratively.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Share their ideas about the questions posed.</li> <li>2. Reflect on the responses of their group members.</li> <li>3. Discuss their thoughts and provide reasons to support their ideas based on connections they have made with the text and with the ideas of their peers.</li> <li>4. Document their thoughts about questions #2 and #3 in the form of a mind map or concept map.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute ideas and suggestions to the class discussion.</li> <li>2. Reflect on the experiences of their peers as the experiences relate to presenting in class.</li> <li>3. Consider the strategies that have been used to overcome challenges.</li> <li>4. Examine the ways in which people use the performing arts to express their thoughts in relation to issues of social justice.</li> <li>5. Explore the ways in which the arts can be therapeutic and healing.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Reflect on their own experiences related to performing arts.</li> <li>2. Critically reflect on the ideas presented in the text.</li> <li>3. Express their thinking and support their answers using connections to other texts or sources to build on outside knowledge.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Small Group/Whole Class: Previewing the Text</b></p> <p>Text: Deborah Cox: Triple Threat (pp. 10–13)</p> <p>Before Reading: Teacher asks students to think about a recent interview they recall with a singer, dancer, or actor.</p> <ol style="list-style-type: none"> <li>1. Ask students to think about the kinds of questions that are asked during an interview with a celebrity (e.g., questions about the artist's inspiration, struggles the artist has faced, their personal life, their upcoming performances, their fans).</li> </ol> <p>Teacher models reading aloud by reading the first question and response, modelling metacognition while reading (e.g., asking questions, making head/heart connections); as an alternative, the teacher could ask for volunteers to read or have students read independently.</p> <p>Small Group: Many artists have excelled in different aspects of the entertainment industry (e.g., moving from singing to acting and vice versa). Sometimes, this is due to their own desire to explore other avenues for expression (e.g., fashion, makeup), while other times, artists might receive sponsorships or become advocates for various issues.</p> <p>Ask:</p> <ol style="list-style-type: none"> <li>1. What risks may be associated with wanting to venture into an aspect of the arts that is different from the one you started in? What examples do you know of individuals who were successful and others who experienced difficulties?</li> <li>2. Is there fair access to achieving a pathway to the performing arts based on a person's social identities? Explain your answer with clear and effective reasoning.</li> <li>3. Is there representation of diverse cultures and social identities in the different performing arts? Explain, and provide examples to support and strengthen your thoughts.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> <li>2. Follow along with the reading of the text.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Share their ideas about the questions posed.</li> <li>2. Reflect on the responses of their group members.</li> <li>3. Discuss their thoughts and provide reasons to support their ideas based on connections they have made with the text and with the ideas of their peers.</li> <li>4. Provide examples to strengthen the ideas presented by their peers.</li> <li>5. Examine the similarities and differences within the responses and views of the various group members.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Express their thinking and support their answers with evidence from the text.</li> <li>2. Make connections to other texts/sources to build on outside knowledge.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Small Group/Independent: Engaging With the Text</b></p> <p>Text: Behind the Curtain (pp. 42–47)</p> <p>Teacher models reading aloud by reading the first two paragraphs, modelling metacognition while reading (e.g., asking questions, making head/heart connections); as an alternative, the teacher could ask for volunteers to read or have students read independently.</p> <p>Small Group: Many people are involved in the success of a performance (e.g., videographer, makeup artist, lightboard operator).</p> <ol style="list-style-type: none"> <li>1. How would you rate the level of importance of people who work “behind the curtain” of a performance? Explain the criteria you used for your rating.</li> <li>2. Teacher reviews the group responses aloud OR students volunteer to share their responses.</li> </ol> <p>Independent: Teacher asks students to:</p> <ol style="list-style-type: none"> <li>1. Research one of the many other jobs in the theatre industry that haven’t been mentioned in these short reports.</li> <li>2. Inquire about a role in the field of the performing arts (behind the curtain) that interests them. The role can be either one that was mentioned or one that was not.</li> <li>3. Write a short descriptive paragraph about this job and the skills that are required to do it.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> <li>2. Follow along with the reading of the text.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Share their ideas about the questions posed.</li> <li>2. Reflect on the responses of their group members.</li> <li>3. Discuss their thoughts and provide reasons to support their ideas based on connections they have made with the text and with the ideas of their peers.</li> <li>4. Provide their rationale for the criteria presented.</li> <li>5. Examine the similarities and differences within the responses and views of the various group members.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Explore various roles and opportunities within the performing arts.</li> <li>2. Select a role that aligns with their interests, passions, or curiosity.</li> <li>3. Write a descriptive paragraph about the role they selected.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Share their descriptive paragraphs.</li> <li>2. Provide and receive constructive feedback about the paragraphs.</li> <li>3. Revise their writing based on the feedback of their partner.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Express their thinking and support their answers with evidence from the text.</li> <li>2. Use the inquiry method to provide a deeper understanding of the many different jobs/roles that are present in the performing arts.</li> <li>3. Write and revise an effective descriptive paragraph (e.g., appropriate use of conventions, clarity in writing, sufficient details, effective conclusion).</li> </ol>



TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <ol style="list-style-type: none"> <li><b>Contextualized word study:</b> Arts-related vocabulary to explore:               <ol style="list-style-type: none"> <li>inspire</li> <li>theatre</li> <li>artist</li> <li>entertainer</li> </ol> </li> <li>Based on the three readings, determine the meaning behind the key terms above using various strategies:               <ol style="list-style-type: none"> <li>prior knowledge</li> <li>making connections</li> <li>making inferences based on information presented</li> <li>textual features</li> </ol> </li> <li>Think of a performing arts entertainer. Imagine having the opportunity to interview this artist.               <ol style="list-style-type: none"> <li>Which artist would you pick and why?</li> <li>Create four or five interview questions you would ask the artist about their entertainment career.</li> </ol> </li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>Create their own definitions for the words related to the arts based on the text and making connections (text-to-text, text-to-self, text-to-world).</li> <li>Select a performing arts entertainer.</li> <li>Think about four or five interview questions they would like to ask the artist and write them down. Explain why they selected these questions.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>Share and compare their definitions while discussing their perspectives surrounding the words.</li> <li>Share the artist they picked to interview, and compare the interview questions they came up with.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Deepen their word comprehension of terminology connected to the performing arts.</li> <li>Develop effective questions related to the performing arts.</li> </ol>
<p><b>Possible extension for a further learning activity:</b></p> <ul style="list-style-type: none"> <li>Students may conduct an inquiry to find out the answer to this question: How might an artist's identity, heritage, and/or culture influence their art?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Music, Firsts, African Diaspora</i></p>		



# SCIENCE AND TECHNOLOGY

**FOCUS QUESTION:** In what ways have technological innovations and scientific contributions by people of African descent impacted our lives?

**EXPLICIT TEACHING FOCUS:** Developing vocabulary; effective questioning of texts; reading comprehension strategies, such as making connections (text-to-text, text-to-self, text-to-world); writing a summary; conducting an inquiry.

**SUMMARY OF LEARNING EXPERIENCE:** People of African descent have made and continue to make important contributions to science and technology through inventions, innovations, medical breakthroughs, and educating communities. Despite this known fact, Black-identifying scientists and innovators continue to face systemic racism and other barriers to success. These barriers are further compounded in individuals with intersectional identities (e.g., race, gender, ability, class). As students explore technological innovations and brainstorm ideas for creating their own inventions that will further enhance their communities, they will think critically as to how the intersections of their own identities and experiences might impact or inform their creation, as well as affect their access to resources, opportunities, and ultimately their success.

### INFORMATIONAL TEXTS

**ARTICLE:** GETTING MOBILE (pp. 6–9) **TIMELINE:** ELIJAH MCCOY: INVENTOR AND ENGINEER (pp. 10–13)  
**NEWSPAPER ARTICLE:** LEADING THE WAY (pp. 14–16)

**PURPOSE:** People of African descent have contributed to and improved society in innumerable ways, including but not limited to technological innovations and scientific knowledge rooted in cultural experiences.

**NOTE FOR TEACHER:** Throughout history, from traffic lights to ironing boards, people of African descent have successfully supported the ongoing development of communities as inventors and technological innovators. However, they continue to face unique obstacles in obtaining patents, and, in some circumstances, have had to unwillingly or unknowingly give up the rights to their inventions for the betterment of their communities. Despite their hardships, Black inventors, innovators, and change-makers continue to elevate the fields of science and technology.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Technology is an integral part of our everyday lives.</p> <p><b>Questions:</b> How has technology impacted your daily life? How do you understand the acronym STEM? What does it consist of? Do you see yourself pursuing an interest or career in STEM? Explain.</p> <ol style="list-style-type: none"> <li>1. Teacher to use the think-pair-share strategy to promote discussion and sharing of ideas among students.</li> <li>2. Teacher documents student responses.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> <li>2. Document their ideas in their journal.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their understandings and experiences with the class.</li> <li>2. Reflect on the connections they are making with the thoughts and contributions of their peers.</li> <li>3. Note the similarities and differences of their peers' ideas about the impact of technology on their daily lives.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Reflect on how technology plays a part in their day-to-day activities.</li> <li>2. Reflect on possible career interests in the STEM fields.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Small/Whole Class: Introducing the Text</b></p> <p>Text: Getting Mobile (pp. 6–9)</p> <p>Before Reading: Teacher previews the text features, asking the class to name two text features that are there to help them as readers (e.g., bubbles to help connect ideas, picture of Zora Ball, the creator, words highlighted in pink defined at the bottom of the page, app icons to illustrate familiarity with the App store).</p> <ol style="list-style-type: none"> <li>1. Ask students to consider what text features they find helpful as readers and how these features contribute to their development as a reader.</li> <li>2. The teacher is encouraged to begin reading aloud by introducing the text and reading the first two paragraphs, modelling the effective use of text features to support the reading process (e.g., pausing at bubbles to think aloud and make connections to ideas).</li> <li>3. Ask students to partner up to read the remaining points aloud.</li> </ol> <p>After reading: Many popular apps are designed to help people (e.g., Waze, Google Translate).</p> <p>In a small group, students:</p> <ol style="list-style-type: none"> <li>1. Discuss what current app is used most frequently and how it helps or improves life.</li> <li>2. Brainstorm an app that would be beneficial for the community, and then explain how the app would work and why it would be important for others.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> <li>2. Document their ideas in their journal.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Determine the target audience for their invention.</li> <li>2. Brainstorm an app idea that would be beneficial to the target audience.</li> <li>3. Document their thoughts and ideas on an anchor chart.</li> <li>4. Present their idea to their peers.</li> <li>5. Provide constructive feedback and further ideas about the ideas of their peers.</li> <li>6. Revise their creation based on the feedback of their peers.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Reflect on how their lives might be more or less challenging without the use of technology.</li> <li>2. Make text-to-self, text-to-world, and text-to-text connections.</li> <li>3. Identify a target audience and create plans based on what could thrive in that market.</li> <li>4. Provide constructive feedback to their peers based on co-developed criteria for an effective app.</li> </ol>
<p>Before Reading: Reflect as a whole group.</p> <ol style="list-style-type: none"> <li>1. Ask: Think about a time you wanted to do something but faced a challenge or obstacle. What was it? How were you able to address and/or overcome the challenge?</li> <li>2. The teacher is encouraged to model reading aloud by reading the first paragraph, modelling metacognition while reading (e.g., asking questions, making head/heart connections); as an alternative, the teacher could ask for volunteers to read or have students read independently.</li> </ol> <p>After reading, ask:</p> <ol style="list-style-type: none"> <li>1. Despite Elijah McCoy being an amazingly skilled engineer, he faced much prejudice and discrimination. In what ways does systemic racism impact the well-being and success of racialized communities?</li> <li>2. How might Elijah McCoy have inspired future inventors and innovators who have also faced uncontrollable obstacles during their lives?</li> <li>3. Teacher documents student responses.</li> </ol>	<p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute to the discussion, reflecting on challenges they've experienced and strategies they've implemented to address the challenges.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Read the text, noting key aspects of the reading.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> <li>3. Record their thoughts on the selected platform for a whole-class discussion.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Reflect on a challenging time they faced and explain why they wanted to persevere.</li> <li>2. Learn from other students' stories about perseverance.</li> <li>3. Identify barriers rooted within systemic racism that affect the well-being and success of people of African descent.</li> <li>4. Discuss how individuals may have had to navigate these barriers.</li> <li>5. Think about challenges people may face based on factors they cannot control (race, age, other social identities, etc.).</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Small Group: Engaging With the Text</b></p> <p>Text: Leading the Way (pp. 14–16)</p> <p>Before Reading: Teacher uses the think-pair-share strategy to promote discussion and sharing of ideas among students.</p> <ol style="list-style-type: none"> <li>1. Ask: Who is a strong female role model in your life? It could be someone you know personally (e.g., family, friend) or someone you gravitate toward (e.g., celebrity, philanthropist). What qualities does this person embody? How do they connect with you?</li> <li>2. Teacher documents student responses.</li> <li>3. The teacher is encouraged to model reading aloud, modelling metacognition as reading (e.g., asking questions, making head/heart connections), by reading the first two paragraphs. As an alternative, the teacher could ask for volunteers to read or have students read independently.</li> </ol> <p>After-reading prompt:</p> <p>Many women face inequalities in the workforce, particularly in job industries that were or are typically dominated by men. Once race is added as a layer of discrimination, the obstacles can become insurmountable for Black women.</p> <ol style="list-style-type: none"> <li>1. Ask: If you had the opportunity to ask Shalyn three questions about her desire to continue in this field of technology despite facing so many obstacles, what would you ask her? Discuss with a partner.</li> <li>2. In a small group, use the inquiry process to find other women of African descent who have made their mark in the field of science and technology. Prepare a two-minute presentation about the life and accomplishments of one of them.</li> <li>3. Teacher documents student responses.</li> </ol>	<p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> <li>3. Record their thoughts on the selected platform for a whole-class discussion.</li> <li>4. Think about three interview questions they would like to ask Shalyn and write them down.</li> <li>5. Record why they want to ask these specific questions.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Discuss areas of common interest and curiosity.</li> <li>2. Create a question for further exploration.</li> <li>3. Gather research to determine a woman of African descent who has made her presence felt in careers related to science and technology.</li> <li>4. Document their findings using a platform of their choice.</li> <li>5. Share their presentation with their peers.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Develop effective questions related to Shalyn’s journey.</li> <li>2. Use the inquiry method to understand more about other women of African descent in the field of science and technology.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p><b>Contextualized word study:</b></p> <ul style="list-style-type: none"> <li>a. inspire</li> <li>b. invention</li> <li>c. innovation</li> <li>d. prejudice</li> </ul> <p>Based on the three readings, determine the meaning behind key terms using various strategies:</p> <ul style="list-style-type: none"> <li>a. prior knowledge</li> <li>b. making connections</li> <li>c. making inferences based on information presented</li> <li>d. textual features</li> </ul> <p>Teacher to model the think-aloud process.</p> <ol style="list-style-type: none"> <li>1. Ask: If you had the resources to invent anything you wanted, what is one thing that you would invent?             <ul style="list-style-type: none"> <li>a. Write a one-page summary that describes your invention.</li> <li>b. Include diagrams (labelled pictures) that help to explain how your invention would work and how it would benefit people.</li> </ul> </li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Create their own definitions for the words related to science and technology based on the text and making connections (text-to-text, text-to-self, text-to-world).</li> <li>2. Write a descriptive summary about their invention. Include diagrams (labelled pictures) that help to illustrate how their invention will work.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Share their descriptive writing with a partner who can advise them on suggested revisions.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Deepen their word comprehension by using and defining words important to science and technology, along with the words “equity,” “diversity,” and “social justice.”</li> <li>2. Write and revise an effective descriptive summary (e.g., use of conventions, clarity in writing, sufficient details, clear conclusion).</li> </ol>
<p><b>Possible extension for a further learning activity:</b></p> <ul style="list-style-type: none"> <li>• Viewing the film <i>Hidden Figures</i> or reading text based on this true story can support an extended exploration of the fact that women mathematicians of African descent have long had to navigate racism and sexism in STEM fields.</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>The Business World, Firsts, Early Civilizations of Africa</i></p>		



# SPORTING LIFE

**FOCUS QUESTIONS:** How do sports and games improve our lives?  
Why does sport have the power to change the world?

**EXPLICIT TEACHING FOCUS:** Analyzing cause and effect relationships; further enhancing reading comprehension strategies, such as making connections (text-to-text, text-to-self, text-to-world); writing and revising an argumentative paragraph based on an inquiry.

**SUMMARY OF LEARNING EXPERIENCE:** As an institutionalized structure, sports organizations are wrought with systemic barriers that continue to marginalize and capitalize on racialized and women athletes. While many changes have been made to policies, salaries, and the organizational practices of teams, sports continue to be sites of protest and vehicles of positive change against racial capitalism, sexism, racism, and other social injustices.

## INFORMATIONAL TEXTS

**TIMELINE:** KEY EVENTS IN SPORTING HISTORY (pp. 6–9)

**NEWSPAPER ARTICLE:** DIVERSITY IN THE NHL IS ON THE RISE (pp. 14–17)

**OPINION PIECE:** SPORT HAS THE POWER TO CHANGE THE WORLD (pp. 40–41)

**PURPOSE:** Sports can bring about positive change in the world.

**NOTE FOR TEACHER:** Sports remain sites of injustice, prejudice, and racism. This resource critically examines ways in which historical traditions and practices of various sports marginalized diverse peoples and communities. It also examines how the actions of some individual athletes and/or team managers/presidents/owners have effectively shifted mindsets to ensure equitable opportunities and outcomes for future generations. The teacher is highly encouraged to review the examples provided to determine students' prior knowledge. This information is necessary to effectively address with students the systemic inequities, racial capitalism, and issues of human rights that are prevalent in sports.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Participating in sports is an important aspect of life, but not everyone has equal access to participation in sports or equitable experiences when participating in sports.</p> <p><b>Questions:</b> What sports do you enjoy playing or watching? In what ways does access to different sports support or limit peoples and communities?</p> <ol style="list-style-type: none"> <li>1. Teacher to use the think-pair-share strategy to promote discussion and sharing of ideas among students.</li> <li>2. Teacher documents student responses.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> <li>2. Document their ideas in their journal.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their understanding and experiences with the class.</li> <li>2. Reflect on the connections they are making with the thoughts and contributions of their peers.</li> <li>3. Note the similarities and differences of ideas and perceptions of sports by their peers.</li> <li>4. Provide examples of ongoing inequities within sports that continue to limit the freedoms of athletes (e.g., Olympic teams in 2021 fighting against sexist uniforms to participate in the games).</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Think critically about access to sport and highlight reasons to explain why there might be inequities within the structure of organizations and the historical traditions of various sports.</li> </ol>



TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Introducing the Text</b></p> <p>Text: Key Events in Sporting History (pp. 6–9)</p> <ol style="list-style-type: none"> <li>1. Before reading: Teacher previews the text features, asking the class to name two text features that are there to help them as readers (e.g., different coloured text bubbles highlighting different times/events in history, a numbered list, the use of black and white pictures and pictures with colour to show older and newer).</li> <li>2. The teacher is encouraged to model reading aloud by introducing the text and reading about the first three people.</li> <li>3. Students to partner up to continue reading aloud the remaining points.</li> </ol> <p>After Reading Small-Group Discussion</p> <p>Ask:</p> <ol style="list-style-type: none"> <li>1. The timeline shows that over the last 100 years, many barriers to racial equity have been eliminated. Do you believe that many barriers to racial equity have been eliminated?</li> <li>2. How have athletes been at the forefront of addressing racism and discrimination both in sports and society?</li> </ol>	<p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the first three sections read by the teacher.</li> <li>2. Read the remainder of the text collaboratively, noting important information.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Share their ideas about the questions posed.</li> <li>2. Reflect on the responses of their group members.</li> <li>3. Discuss their thoughts, providing supportive reasoning based on connections they have made with the text and the ideas of their peers.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute ideas and suggestions to the class discussion.</li> <li>2. Ask clarifying questions to build on the thoughts of their peers.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Express their thinking and support their answers with evidence from the text.</li> <li>2. Make connections to other texts/sources to build on outside knowledge.</li> <li>3. Ask clarifying questions to extend their understanding.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Whole Class: Previewing the Text</b></p> <p>Text: Diversity in the NHL Is on the Rise (pp. 14–17)</p> <p>The teacher is encouraged to model reading aloud by reading the first two paragraphs, modelling metacognition while reading (e.g., asking questions, making head/heart connections); as an alternative, the teacher could ask for volunteers to read or have students read independently.</p> <p><b>Think-Pair-Share</b></p> <p>Hockey has been a sport that has been predominantly white (players and audience).</p> <ol style="list-style-type: none"> <li>1. With your partner, discuss the contributing factors in and outside of the sport that led to this demographic of athletes.</li> <li>2. Is this the same for other sports?</li> </ol> <p>Small Group: There have been many changes over the years due to the activism of athletes and various organizations.</p> <ol style="list-style-type: none"> <li>1. What other social identities are excluded or marginalized in sports (e.g., gender, sexual identity, social class, ability, race, ethnicity)?</li> <li>2. How might this be addressed to ensure equitable access and opportunities within the sport?</li> <li>3. Teacher to use the think-pair-share strategy to promote discussion and sharing of ideas among students.</li> <li>4. Teacher listens to and documents student responses.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Listen for and record the ideas that stand out in their minds as the teacher is reading.</li> <li>2. Read the remainder of the text, noting important information.</li> <li>3. Reflect on the question posed by the teacher.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> <li>3. Record their thoughts on the selected platform for a whole-class discussion.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute to the discussion by critically examining the conditions within sports that lead to a particular outcome.</li> <li>2. Reflect on the responses of their peers and the connections they make to their own perceptions and understanding of the concept.</li> </ol> <p>In a small group, students:</p> <ol style="list-style-type: none"> <li>1. Independently write down their response to the questions, giving evidence for their answers, in order to prepare for sharing with the group.</li> <li>2. Make connections to instances and situations within society that further marginalize communities.</li> <li>3. Examine how systemic racism, sexism, and ableism operate within sports.</li> <li>4. Explore strategies to address social injustice within sports.</li> <li>5. Document their thoughts on a platform of choice.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Express their thinking and support their answers with evidence from the text (e.g., Hockey is for Everyone campaign).</li> <li>2. Examine the conditions within sports that lead to particular outcomes.</li> <li>3. Make connections between their own experiences and passions and various instances and situations within society.</li> <li>4. Critically reflect on and discuss ways in which systemic racism, sexism, and ableism operate within sports.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Small Group: Engaging With the Text</b></p> <p>Text: Sport Has the Power to Change the World (pp. 40–41)</p> <p>Whole Class: Class engages in a guided reading of the text, finding textual clues to address the statement “Sports can change the world.”</p> <ol style="list-style-type: none"> <li>As the text is being read, students should be offered opportunities to pause and think about the text. This would require the teacher to chunk the text for students to ask questions or make notes relating to the section of text under discussion.</li> </ol> <p>After reading: Teacher conducts a small-group discussion about the statement in relation to the notes and ideas documented by students.</p> <ol style="list-style-type: none"> <li>Nelson Mandela was not the first person to be silenced for speaking up against injustice for true change to happen. What toll does it take to ensure the liberation of the communities experiencing the injustice?</li> <li>What questions might you ask activists in sports who continue to risk their livelihood and well-being for the betterment of future generations in sports?</li> <li>Teacher models developing effective questioning, using an athlete who is outspoken about the conditions within sports and the ways in which sports organizations are microcosms of societal injustices (e.g., Colin Kaepernick kneeling, Naomi Osaka with her face masks, Simone Biles prioritizing her mental health, LeBron James highlighting the exploitation of NBA athletes by white team owners).</li> </ol> <p>Whole-Class Discussion: Teacher listens to and documents student responses.</p> <p>Independent Student Inquiry: There are many different examples of the historical traditions and changes that have been made within sports through the activism and engagement of some athletes, team managers/presidents/owners, and spectators. However, as society evolves, sports continue to be sites of protest and are bringing about positive change against racial capitalism, sexism, racism, and other social injustices.</p> <ol style="list-style-type: none"> <li>Explore the journey of an athlete, team manager/president/owner, or sporting event that has effectively identified, addressed, and shifted the practices and policies within a sport to ensure equitable outcomes and opportunities for future generations.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>Listen for and record the ideas that stand out in their minds as the text is being read.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>Discuss their interpretations of the text and the notes they took while reading.</li> <li>Think through how these ideas may come together to create a response to the statement based on their connections to and interpretations of the opinion piece.</li> <li>Address the similarities and differences between connections different students made to the statement and how these connections may be an indicator of personal lived experiences.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Contribute ideas and suggestions to the class discussion.</li> <li>Critically reflect on the relationship between the struggle for freedom and mental health and the creation of new policies and practices within sports.</li> </ol> <p>Independently, students:</p> <ol style="list-style-type: none"> <li>Begin an inquiry by gathering research to find an example of a sporting event or an athlete that has acted as a powerful tool for change.</li> <li>Write an argumentative paragraph about this person and/or event.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>Share their argumentative paragraph with a partner, who can advise them on suggested revisions.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Express their thinking and support their answers with evidence from the text.</li> <li>Develop effective questions related to the text.</li> <li>Use the inquiry method to provide a deeper understanding of how sport has caused positive change.</li> <li>Write and revise an effective argumentative paragraph (i.e., appropriate use of conventions, clarity in writing, evidence to support argument, effective conclusion).</li> <li>Identify the relationship between the struggle for freedom and mental health and the creation of new policies and practices within sports.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Independent: Reflecting on the Text</b></p> <p><b>Contextualized word study:</b></p> <ol style="list-style-type: none"> <li>access</li> <li>barrier</li> <li>minority</li> <li>exclusion</li> </ol> <p>Based on the three readings, determine the meaning behind the key terms above using various strategies:</p> <ol style="list-style-type: none"> <li>prior knowledge</li> <li>making connections</li> <li>making inferences based on information presented</li> <li>textual features</li> </ol> <p>Teacher models the think-aloud process:</p> <ol style="list-style-type: none"> <li>Define a word outlined above using various strategies.</li> <li>Highlight an athlete or organization who experienced or discussed the selected word.</li> <li>Create a digital timeline to showcase achievements by this individual and how they responded to the selected word (e.g., Masai Ujiri, President of Toronto Raptors experiencing exclusion [racist police treatment] during the NBA Finals, but also highlighting the contributions he has made on and off the court for communities of African descent).</li> </ol> <p><b>Note for Teacher:</b> This timeline could be something that is developed from students' argumentative paragraph or a completely new individual of students' own choosing.</p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>Define the vocabulary outlined using strategies highlighted by the teacher or new ones based on their understanding of and experience with the selected word.</li> <li>Determine a word to explore further.</li> <li>Select an athlete or organization who experienced or discussed the chosen word.</li> <li>Create a digital timeline to showcase achievements by this individual and how they responded to the selected word.</li> <li>Highlight the contributions the individual has made within and outside of their sport for communities of African descent.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>Share their digital timelines.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Deepen their word comprehension, especially of words important to social justice issues.</li> <li>Identify other people of African descent who have helped address barriers that impact the success and well-being of individuals within sports.</li> <li>Provide critical commentary to their peers to build upon strategies for social change.</li> </ol>
<p><b>Possible extension for a further learning activity:</b></p> <ul style="list-style-type: none"> <li>How might we use sport as a platform to remove barriers in society, particularly barriers that pose an injustice to particular social identities?</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Belonging, On Stage, Freedom</i></p>		



# THE BUSINESS WORLD

**FOCUS QUESTIONS:** What does it take to become a successful entrepreneur? In what ways do entrepreneurs and businesses contribute to the community?

**EXPLICIT TEACHING FOCUS:** Developing vocabulary; effective questioning of texts; reading comprehension strategies, such as making connections (text-to-text, text-to-self, text-to-world); conducting an inquiry (creating a business plan).

**SUMMARY OF LEARNING EXPERIENCE:** Being an entrepreneur is a rewarding and challenging endeavour. Many Black cultures encourage cooperation and networking to support Black businesses to ensure communal economic prosperity. In this resource, students create a business plan based on their own interests and identify service needs and business needs in their own communities; they research possible supports to advocate for those needs.

# INFORMATIONAL TEXTS

**PROFILE: FIRST FRIDAYS** (pp. 14–15) **REPORT: THE CITY** (pp. 18–19) **PROFILE: MWANGABORA** (pp. 36–37)

**PURPOSE:** For students to understand that establishing a business, especially a successful one, requires a lot of hard work and determination and that there are many different challenges and sacrifices along the way. However, based on their race and/or other social identities, despite hard work and determination, not everyone will have an equal opportunity or even the access to establish a business.

**NOTE FOR TEACHER:** People of African descent have historically built and maintained — and they continue to build and maintain — their own methods of cooperative economics to develop and sustain their own communities. Black entrepreneurs have contributed in diverse ways within the fields of science, education, fashion, the arts, and more. Even in the face of systemic racism and inequitable access to capital, they have had to face unique obstacles to their business pursuits, including but not limited to support from banks and investors, accessing resource networks (e.g., government programs), and ongoing bias and prejudice. While some of these obstacles continue to be addressed, institutions that finance businesses often have a limited understanding of the needs of Black communities and the services that are necessary for sustained prosperity.

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p><b>Minds On</b></p> <p><b>Topic:</b> Every successful business venture has faced different obstacles and barriers on its path to success.</p> <p><b>Questions:</b> Think about a time when you struggled with a difficult task and wanted to give up. What happened? What made you keep trying to be successful?</p> <ol style="list-style-type: none"> <li>1. Teacher documents student responses.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Reflect on their thoughts about the questions posed.</li> <li>2. Document their ideas in their journal.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their understandings and experiences with the class.</li> <li>2. Reflect on the connections they are making with the thoughts and contributions of their peers.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Reflect on a challenging time they faced and can explain why they wanted to persevere.</li> <li>2. Learn from other students' stories about perseverance.</li> </ol>
<p><b>Small Group: Introducing the Text</b></p> <p>Text: First Fridays (pp. 14–15)</p> <p>Before Reading: Whole-Class Discussion</p> <ol style="list-style-type: none"> <li>1. There is a proverb in Swahili that says, "Unity is strength, division is weakness."             <ol style="list-style-type: none"> <li>a. What is your understanding of this proverb?</li> <li>b. How might it be applied to business or being in the service of communities?</li> </ol> </li> <li>2. Teacher documents student responses.</li> <li>3. The teacher is encouraged to model reading aloud by introducing the text and reading the first two paragraphs; students could then partner up to read the remaining points aloud.</li> </ol> <p><i>(cont'd next page)</i></p>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Share their responses to the African proverb.</li> <li>2. Describe their thoughts on unity and division as they relate to the proverb.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Share their understanding and experiences with the class.</li> <li>2. Reflect on the connections they are making with the thoughts and contributions of their peers.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Read the text aloud collaboratively.</li> <li>2. Note key aspects of the reading.</li> <li>3. Discuss their responses to the questions posed.</li> <li>4. Reflect on the ideas of their partner.</li> <li>5. Record their thoughts on the selected platform for a whole-class discussion.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Share their understanding and interpretation of the African proverb.</li> <li>2. Reflect on the connections and interpretations of their peers to potentially deepen their own understanding of the significance of the proverb.</li> <li>3. Critically question the text to support their understanding of equity and social justice.</li> <li>4. Make inferences about why Black-owned businesses and Black entrepreneurs face challenges.</li> <li>5. Express their thinking and support their answers using connections to other texts and sources to build on prior knowledge.</li> </ol>

TEACHER	STUDENT	ANTICIPATED ASSESSMENT LOOK-FORS
<p>After reading: Students engage in a small-group discussion about key elements within the text.</p> <p>Ask:</p> <ol style="list-style-type: none"> <li>1. What is a local business within your community that you believe upholds some of the values mentioned by Warren G. Salmon (e.g., building awareness, networking, sharing information for youth, supporting the community)? Describe it.</li> <li>2. In what ways does networking support businesses and individual people alike? How do you currently build your network?</li> <li>3. How might promoting networking among Black entrepreneurs help to ensure that Black communities have services and products that respond directly to their needs?</li> </ol>		
<p><b>Whole Class: Previewing the Text</b></p> <p>Text: The City (pp. 18–19)</p> <p>Before Reading: Partner Conversation</p> <ol style="list-style-type: none"> <li>1. Ask: Think about the different kinds of transportation you use. How would your life be different without each one of them?</li> <li>2. Teacher to use the think-pair-share strategy to promote discussion and sharing of ideas among students.</li> <li>3. Teacher documents student responses.</li> <li>4. The teacher is encouraged to model reading aloud by reading the first paragraph, modelling metacognition while reading (e.g., asking questions, making head/heart connections); as an alternative, the teacher could ask for volunteers to read or have students read independently.</li> </ol> <p>Small Group: The Blackburns were able to successfully start up a business based on their knowledge and the blueprint of a successful business elsewhere.</p> <ol style="list-style-type: none"> <li>1. Do you think all people today have an equal opportunity and access to create and establish successful business ventures? Use evidence from the text and your personal experiences to support your opinion.</li> <li>2. Even if a business is successful in another part of the world, do you think starting the same kind of business will always result in success? Explain your answer.</li> </ol>	<p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Discuss their thoughts about the questions posed.</li> <li>2. Reflect on the ideas of their partner.</li> <li>3. Record their thoughts on the selected platform for a whole-class discussion.</li> </ol> <p>As a small group, students:</p> <ol style="list-style-type: none"> <li>1. Contribute ideas and suggestions to the discussion.</li> <li>2. Reflect on the responses of their peers and the connections they make to their own understanding of the concept.</li> <li>3. Address the similarities and differences between connections made to the statement and how this may be an indicator of personal lived experiences.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Express their thinking and support their answers using text-to-self and text-to-text connections.</li> <li>2. Make predictions on the impact of transportation in their lives.</li> <li>3. Critically engage with the text by identifying obstacles experienced by Black entrepreneurs and Black-owned businesses in the past and today.</li> </ol>

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<p><b>Small Group: Engaging With the Text</b></p> <p>Text: Mwangabora (pp. 36–37)</p> <p>Before Reading: Whole-Class Conversation</p> <ol style="list-style-type: none"> <li>1. Ask: Think about a service or business that your neighbourhood lacks. It could be an after-school program, a basketball court, a library, a grocery store, a garden centre, or any service or business that could be beneficial to your community. How would the addition of this service make your neighbourhood a better place?</li> <li>2. The teacher is encouraged to model reading aloud by reading the first paragraph, modelling metacognition while reading (e.g., asking questions, making head/heart connections); as an alternative, the teacher could ask for volunteers to read or have students read independently.</li> </ol> <p>After Reading: Partner and Independent</p> <ol style="list-style-type: none"> <li>1. Evans Wadongo provided an essential service to his community. In addition to providing light and the other examples identified in the text, how else do you think his invention positively impacted his community? Independently, come up with three examples and use evidence from the text to support your answers.</li> <li>2. Teacher to use the think-pair-share strategy to promote discussion and the sharing of ideas among students:             <ol style="list-style-type: none"> <li>a. Do all neighbourhoods/communities have access to all the services and businesses they need? Why or why not?</li> <li>b. Some community members identify the services that their communities are lacking and work together to explore ways to get these services there. Are all communities always successful in receiving these services/businesses? How do systemic issues such as government funding and access to opportunities impact whether they are successful or not?</li> </ol> </li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>1. Note the examples they have come up with and then share their answers with the entire class.</li> </ol> <p>As a whole class, students:</p> <ol style="list-style-type: none"> <li>1. Contribute ideas and suggestions to the class discussion.</li> <li>2. Reflect on the responses of their peers and their connections to the responses.</li> </ol> <p>With a partner, students:</p> <ol style="list-style-type: none"> <li>1. Read the text aloud collaboratively.</li> <li>2. Note key aspects of the reading.</li> <li>3. Discuss their thoughts about the questions posed.</li> <li>4. Reflect on the ideas of their partner.</li> <li>5. Record their thoughts on the selected platform for a whole-class discussion.</li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>1. Think globally about how individuals can do one positive thing to make a difference to their community and how this positive change often works as a blueprint and inspiration for many others.</li> <li>2. Identify the ways in which marginalized communities are often at a disadvantage when it comes to receiving the services they need because of inequitable access to resources, programs, and opportunities.</li> </ol>



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<p><b>Independent: Reflecting on the Text</b></p> <p><b>Contextualized word study:</b></p> <ol style="list-style-type: none"> <li>persevere</li> <li>access</li> <li>networking</li> <li>venture</li> </ol> <p>Based on the three readings, determine the meaning behind the key terms above using various strategies:</p> <ol style="list-style-type: none"> <li>prior knowledge</li> <li>making connections</li> <li>making inferences based on information presented</li> <li>textual features</li> </ol> <p><b>Writing: Creating a Community Business Action Plan</b></p> <p>People of African descent have historically built and continue to build and maintain their own methods of cooperative economics to develop and sustain their own communities. Community members have a wealth of knowledge and often know what is best needed to support and sustain their environments.</p> <p>Task:</p> <ol style="list-style-type: none"> <li>Reflect on the needs within your community, and create a community business action plan to turn your suggested improvements into reality.</li> </ol>	<p>Independently, students:</p> <ol style="list-style-type: none"> <li>Create their own definitions for the words related to the business world based on the text and making connections (text-to-text, text-to-self, text-to-world).</li> <li>Create a “Community Business Action Plan” by: <ol style="list-style-type: none"> <li>Identifying the needs within the community.</li> <li>Determining the target market.</li> <li>Deciding upon the proposed business.</li> <li>Identifying and addressing possible challenges the business may face and determining how the business will be successful.</li> </ol> </li> </ol>	<p>Students can:</p> <ol style="list-style-type: none"> <li>Deepen their word comprehension by defining and using words important to the business world, but also defining and using the words “equity,” “diversity,” and “social justice.”</li> <li>Use the inquiry method to create a community business plan focused on identifying members/establishments that can help get their community the service they have identified that will benefit their community.</li> </ol>
<p><b>Possible extension for a further learning activity:</b></p> <ul style="list-style-type: none"> <li>Students can reach out to and interview Black and racialized entrepreneurs to have a dialogue about their business or businesses, the challenges and obstacles they have faced, and their successes.</li> </ul>		
<p><b>Connections to other titles in the Sankofa series:</b> <i>Science and Technology, Firsts</i></p>		

