

Teacher's Resource



Grade 7

**SAMPLE
MATERIAL**
FOR PREVIEW
ONLY

About Under One Sun



Under One Sun invites students and teachers to connect with Indigenous history, culture, and perspectives. This authentic series offers contemporary Indigenous content using a balanced literacy approach that provides rich opportunities for modelled, shared, guided and independent reading, and viewing. *Under One Sun* aims to support the development of educated citizens so they can gain a deeper understanding and appreciation of Indigenous perspectives and ways of knowing.

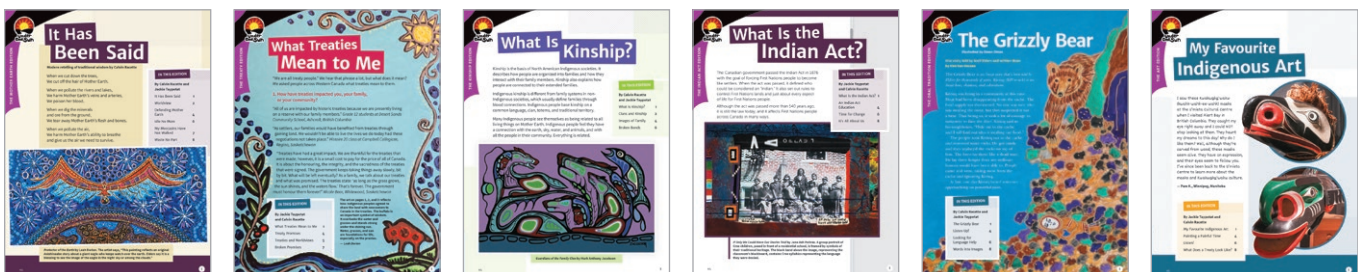
Key Features

- Written and illustrated by Indigenous authors and artists, *Under One Sun* builds student awareness, understanding, and respect of Indigenous perspectives and experiences in Western Canada
- Offers read-aloud, shared reading, and levelled reading selections to help students develop reading, listening, viewing, writing, speaking, and representing skills
- Equips students with language and literacy skills for success in school, community, career, and life
- Provides unique content through a blend of print and digital formats offering new and engaging learning opportunities to meet the diverse needs of K–8 students

Resource Component Overview

Under One Sun offers components in a mixed print and digital format to bring exciting content to your K–8 classroom. These components have been designed collectively and are intended to be used together to support balanced literacy learning.

Component	Print Format	Digital Format
<p>Teacher's Resource</p> <p>Comprehensive support for teaching English Language Arts curriculum with a focus on Indigenous content, perspectives, and principles of learning</p> <p>The Teacher's Resource includes:</p> <ul style="list-style-type: none"> ■ Read-Aloud Selection ■ Lesson Plans ■ Blackline Masters ■ Background Information 	✓	
<p>Online Teaching Centre</p> <p>Digital resources with multimedia assets developed to bring content to life and immerse students in the culture of contemporary Indigenous communities</p> <p>The Online Teaching Centre includes:</p> <ul style="list-style-type: none"> ■ Shared Reading Selection ■ Launch Video ■ Professional Development Videos ■ Audio Recordings ■ Blackline Masters ■ Image Bank 		✓
<p>Guided and Independent Reading Selections</p> <p>Six levelled selections that explore Indigenous themes of identity, Mother Earth, and relationships</p> <p>Guided and Independent Reading selections are offered in age-appropriate formats:</p> <ul style="list-style-type: none"> ■ Kindergarten–Grade 3: Little Books ■ Grades 4–6: 4-page cards ■ Grades 7–8: 8-page magazines 	✓	



Grade 7 Levelled Magazines Shown

Included in this Grade 7 Teacher's Resource sampler:

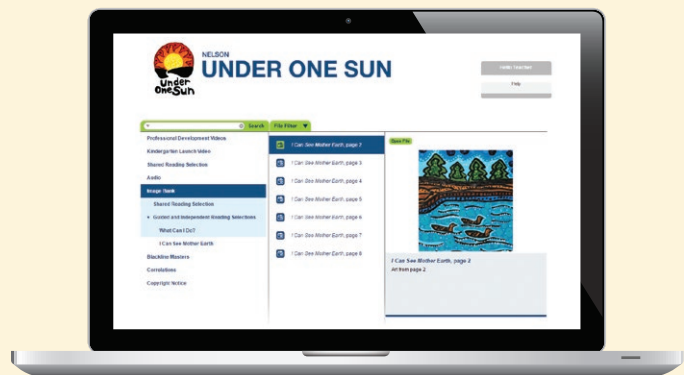
- ✓ Annotated Table of Contents
- ✓ Sample Guided Reading Lesson Plan:
The Art Edition

Preview the Online Teaching Centre

The *Online Teaching Centre* provides a variety of multimedia assets developed to engage the wide range of learners in your classroom.

Preview content such as:

- Multimedia Shared Reading Selection
- Blackline Masters
- Image Bank



Preview the functionality of the Online Teaching Centre at nelson.com/underonesun

Information is introduced in this section and embedded throughout the Teacher's Resource to support you in understanding and addressing Indigenous themes and perspectives.

This lesson plan accompanies the Launch Video (accessed through the Online Teaching Centre) that introduces key concepts for the grade.

The Read-Aloud selection and lesson plan are both provided in the Teacher's Resource.

This lesson plan accompanies the Shared Reading selection (accessed through the *Online Teaching Centre*).

Reproducible activity sheets are included to provide additional support for lessons.

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These lesson plans accompany guided and independent reading selections that are offered as separate printed 4-page cards. Lesson plans offer suggestions for before, during, and after-reading as well as background knowledge and contextual information for additional support.

The Art Edition

Guided Reading Lesson

About This Magazine

The Art Edition explores a variety of Indigenous art forms and artists, and the inspiration, stories, and experiences behind the art. The student opinion piece “My Favourite Indigenous Art” presents traditional forms such as mask-making and beading, as well as theatre, sculpture, and photography. The information article “Painting a Painful Time” profiles Indigenous artists who use art to express powerful emotions based on residential school experiences and other experiences of loss and separation. “Listen!” comprises two interviews with Indigenous musicians who talk about their influences and culture. The information article “What Does a Treaty Look Like?” describes a high school art project that illustrates Treaty 4, a project stemming from discussions about Indigenous rights in the Treaty 4 territory in Saskatchewan.

All the articles are by Jackie Taypotat and Calvin Racette.

Reconciliation Connection: Learning about Indigenous arts is one way to connect to reconciliation. In this magazine, students learn about traditional and contemporary Indigenous art forms and artists.

Before

- Have students note the theme of the magazine on the vertical banner. Talk about the meaning of *edition* and have students skim the magazine to notice its features, such as the In This Edition contents list, articles, titles, headings, visuals, and captions. Have students read the titles in the contents list on page 1 and make predictions about the magazine.
- Invite students to talk about their favourite art or art forms, such as paintings or music. Encourage them to share experiences they have had exploring art in galleries, in public spaces, or online. Invite them to share their thoughts about why people create art.
- Review the literacy strategy of making connections. Encourage students to make connections as they read each article and study each visual.
- Explain to students that the magazine will be read in two parts. Give a short summary of the magazine’s theme and contents (refer to About This Magazine). Give students a purpose for reading by asking them to think about the experiences, traditions, and stories that inspire the art they are going to read about.

Level W

Lesson Focus

Vocabulary: abstract, academia, captivated, convey, diversity, embroidery, endured, flint, gauntlets, incorporated, nationhood, residential schools, shaman, showcase, three-dimensional, thriving, tufts

Thematic Focus: Identity

Literacy Strategy: Making Connections

Text Forms:

My Favourite Indigenous Art – Student Opinion Piece

Painting a Painful Time – Information Article

Listen! – Interview

What Does a Treaty Look Like? – Information Article

Classroom Resources

- BLM 4: Connections to Art



Sun icons indicate questions or activities focused on the theme.

PRONUNCIATIONS

Zoolman: toolman

Chipewyan: chip-eh-wahn

Dene: den-ay

DJ NDN: dee-jay en-dee-en

Eekwol: eek-wall

Janvier: zhan-vee-ay

Kwakwaka'wakw:

kwahk-wahk-ee-wahk

Kwandibens: kwan-dih-benz

Métis: may-TEE

Muskoday: musk-ah-day

Ojibwe: oh-JIB-way

Poitras: poor-TWAH

Saulteaux: soh-toe

Siksika: sick-sick-ah

CULTURAL CONNECTION

Haida art is renowned for its fine carvings in wood, metal, and argillite, and for basketry and weaving. Only Haida people should create Haida works of art, because the art represents who they are, their history, and their way of life—it is part of their identity, like the Haida language.

CULTURAL CONNECTION

The tufting on page 2 was created by Carla J. Wallis, a Slavey Indian of Tulita, Northwest Territories. The artist used berries to dye the caribou hair used for the flower.

CULTURAL CONNECTION

In Inuit shamanism, or *angakkuuniq*, the shaman has spiritual powers and can connect to the spirit world through rituals involving dances. The shaman gives spiritual guidance, finds solutions to a family's or the community's problems, takes part in healing, and interprets dreams.

CULTURAL CONNECTION

Note that while all of the artists in "Painting a Painful Time" are First Nations, Inuit and Métis peoples are also affected by the residential school legacy. Furthermore, Inuit and Métis artists have created and are creating art in response to residential schools.

SENSITIVITY NOTE

Be aware that some students may not want to share or discuss their knowledge or their family's, or community's, experience of residential schools. Take care in managing discussions about this deeply painful subject.

During: My Favourite Indigenous Art; Painting a Painful Time

Have students read the selections independently. During this time, you might want to select single students to read with. Make note of any difficulties that students encounter. As students read, assist them with solving challenging vocabulary. Remind them to use the literacy strategy of making connections.

- After page 2 of "My Favourite Indigenous Art," stop to discuss any challenging vocabulary and the structure of the article. Have students share their responses to the art and descriptions. Ask students what they notice about the art shown so far; elicit observations about themes of nature, use of natural resources, and the precise and detailed work required to create the art.
- After page 3, discuss the forms of artistic expression shown in the opinion piece, and have students think of other forms (paintings and illustrations, film, fabric arts). Prompt students to make connections to the art and text in the article. Use starters like: *This reminds me of ...; I can understand and appreciate this because ...; Another piece of art that's like this is ...*
- For "Painting a Painful Time," model making a connection; for example, say:
 - *I remember listening to a recording of a residential school survivor's account of his experiences, and the student painting on page 4 helps me recall the loneliness, hunger, and sadness he described.*
- Then encourage students to share connections they made.
- Ask students to study the paintings closely and comment on things they notice, such as symbols, colours, similarities and differences in style, and emotions evoked.
- Emphasize the importance of the art shown in this article in expressing emotions; exploring identity; and passing on stories, knowledge, culture, and heritage.

After

- Ask students to find examples in the two articles of how art is a powerful expression of its respective Indigenous cultures. Provide examples, such as how the Métis beadwork designs reflect a deep connection to nature, and how the bear sculpture depicts an important Inuit belief system.
- Have students discuss their favourite pieces from the two selections and explain why these are their favourite pieces. Ask students what medium they would most like to try, and what they might create that would reflect their culture.
- Review BLM 4: Connections to Art, and have students complete the BLM. For their subjects, students can choose from any of the artwork in the magazine or from their own experience.

During: Listen!; What Does a Treaty Look Like?

Have students read the selections independently. During this time, you might want to select single students to read with. Make note of any difficulties that students encounter. As students read, assist them with solving challenging vocabulary. Remind them to use the literacy strategy of making connections.

- For “Listen!,” ask students how their knowledge of music helps them connect to the article. Talk about how making connections helps us interpret texts.
- Ask:
 - *What kind of growth are these musicians observing? Why do two of the artists say “it’s an exciting time”?*
 - *From their statements, what seems to drive and inspire these artists?*
 - *How can music communicate identity? Can you think of other artists or songs that communicate identity? What personal experience do you have communicating your identity?*
- A Tribe Called Red and Eekwol are just two examples of the many Indigenous artists making music today. Many Indigenous musicians are collaborating with other Indigenous and non-Indigenous musicians. Encourage students to explore the work of other Indigenous musicians.
- For “What Does a Treaty Look Like?” have students comment on the mural—what symbols and pictures they see, and how they might relate to Treaty 4 citizenship; the significance of the quadrants; and the symbolism of making one piece of art from many diverse pieces.
- Prompt discussion about the importance of Treaty 4: The Next Generation Project, and the role students think that young people could play in the movement toward reconciliation.

After

If you wish, use the Let’s Talk questions on the last page of the magazine to prompt talk that will help students make connections, clarify meaning, and explore themes.

- Revisit the purpose for reading set in the Before section: think about the experiences, traditions, and stories that inspire the art. Have students give examples of the inspiration for some of the art and artists in the magazine.
- Point out a text-to-text connection between magazine articles; for example, A Tribe Called Red’s ideas about music as an expression of identity (page 6) are similar to the text about George Littlechild (page 5); and the murals on page 5 and page 8 are similar in form and in their symbols of Indigenous cultures and experiences. Have students skim and reread to identify other connections among the articles. Discuss how connecting ideas deepens the meaning and creates new understanding.
- Ask:
 - *Why is art a powerful way to preserve culture? (it can tell stories; its striking qualities make it memorable; it can incorporate traditional elements; it can reveal emotions and depict events that are hard to express)*

SENSITIVITY NOTE

Treaties can be a very difficult subject for some students and their families. Handle discussions sensitively, and do not require students to express their thoughts if they seem uncomfortable.

CULTURAL CONNECTION

The mural featured in “What Does a Treaty Look Like?” refers to the four quadrants of medicine wheels. Students may be unfamiliar with medicine wheels and their significance for many First Nations people. The specific meaning of symbols and colours on wheels varies, but in general, the circular shape represents the interconnectedness of the circle of life, as well as the interconnectedness of each part of a person: physical, mental, emotional, and spiritual. Medicine wheels represent a holistic approach to life, the world, and our place in it. The colours and symbols included in the quadrants vary from nation to nation, but they can represent the four directions, the four elements, and the four seasons, among other things. Medicine wheels may also include symbols in the quadrants, as in the Treaty 4 flag, which have specific significance for a particular Nation.

CULTURAL CONNECTION

Treaty 4: The Next Generation Project was developed in 2014 by teachers and students with Regina Public Schools. The project allows students to explore the idea of treaty citizenship in order to understand their role. In 2016, the educators who created the project were awarded the Governor General’s History Award for excellence in teaching.

SHARED READING CONNECTION

Reread the final paragraph and final caption of the Shared Reading selection, “Valuing Indigenous Worldviews.” Ask students what connections they can make between that selection and “Listen!”

Respond and Reflect

Word Work: Focus on adverbs. Review that an adverb is a word that modifies a verb, but it can also modify an adjective or another adverb. Adverbs are often formed by adding *-ly* to an adjective, but not always. Use these examples from the magazine: *traditionally used*, *precisely cut*, *living together*; *especially love*. Use these examples of an adverb modifying another adverb: *worked really hard*; *growing so much*. Use these examples of an adverb modifying an adjective: *really positive light*; *very familiar*; *really exciting time*; *is perfectly balanced*. You may wish to provide students with a list of adjectives and have students turn them into adverbs.

Reconciliation Connection: Remind students about the importance of learning about Indigenous arts. As a group or class, think of a plan to showcase more Indigenous art in your school or community, and present the plan to officials.

Responding Activities

Choose from the following activities to provide additional opportunities for students to respond to the selection.

VIDEO CONNECTION

In the video, Christi Belcourt discusses how many Indigenous peoples share a spiritual connection to the earth. As a visual artist, Christi explores and celebrates the beauty of the natural world and traditional Indigenous worldviews. Her work *Giniiigaaniimenaaning (Looking Ahead)* is installed at Centre Block on Parliament Hill. It commemorates residential school survivors, their families, and their communities.



1. Have students choose another Indigenous artist or art form to research. Have them choose one image and write the accompanying text as if it were to be included in the “My Favourite Indigenous Art” article.
2. Ask students to have a discussion about cultural appropriation—a person from another culture taking a culture’s distinct items, symbols, artwork, or traditional practices, and using them, or copying them. Have students consider issues of ownership and permission, the impact of people making money from items that are not authentic, and the issue of demeaning something that may be of great significance culturally or spiritually. Ask students to write a list of guidelines on how to avoid cultural appropriation; discuss the possibility of hanging it in the classroom or school.
3. Ask students to choose an art form—perhaps one unique to or traditional in their culture—and create a piece of art that expresses their identity, their connection to their culture, a significant event in their cultural history, or another cultural identity–related subject. Have students display their work, with a bio and a brief explanation of the piece.
4. Ask students to curate an art gallery exhibition about their identity. Have them research and select pieces of art they would like to display. They can list the pieces or even sketch how the pieces might be arranged in the gallery. Encourage students to consider art pieces such as paintings, sculptures, jewellery, or family heirlooms. Students may also wish to include music, videos, or performances in their exhibition. Have students share their choices and describe how they reflect their identity.

Notes



Grade 7 Teacher Resource Sampler

Under One Sun invites students and teachers to connect with Indigenous history, culture, and perspectives. This new series offers contemporary content using a balanced literacy approach that provides rich opportunities for modelled, shared, guided and independent reading, and viewing.

The Teacher's Resource offers complete lesson support and background contextual information for every component in *Under One Sun* and includes:

- **Read-Aloud Selection:** A fluent reading that introduces students to key unit themes
- **Lesson Plans:** Practical support for using modelled, shared, guided, and independent reading selections, and the launch video
- **Blackline Masters:** Reproducible activity sheets to support lesson plans
- **Background Knowledge:** Information is embedded throughout the Teacher's Resource to support you in understanding and addressing Indigenous concepts and themes

Included in this Grade 7 Teacher's Resource sampler:

- ✓ Annotated Table of Contents
- ✓ Sample Guided Reading Lesson Plan: *The Art Edition*

Other sample materials available for Grades 7–8:

- ✓ Guided Reading Magazines:
 - *The Art Edition (Grade 7)*
 - *The Youth Edition (Grade 8)*

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