

UNIT 3

CORE TEXT: *Between The Deep Blue Sea and Me* by Lurline Wailana

Supporting Texts:

- History of Hawai'i
- Articles TBD About Museums, Anthropology
- Background Reading About Author Lurline Wailana McGregor

UNIT 3 - DESIRED RESULTS

BIG IDEAS

- **Indigenous Identity**

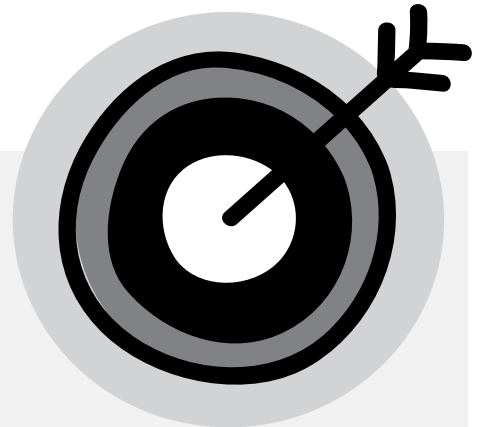
Our connection to places and people, like family and community, form who we are and serve as our guiding values that give us strength in times of adversity.

- **Perspective**

Storytelling is an important way of talking about identity. “Who” is telling a story impacts the message in important ways.

- **Community**

Storytelling is a way for us to learn about our communities. Stories are often the threads that keep a community together.



Essential Questions

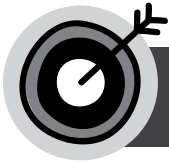
(based on yearlong Big Idea)

- **What does it mean to connect with a new, or old, part of your identity?**
- **How does your identity determine the decisions you make? How do your decisions affect your identity?**

Enduring Understandings

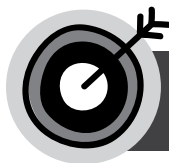
(based on yearlong Big Ideas)

- **Indigenous Identity:** Students will understand that identity is deeply connected to place & people.
- **Perspective:** Students will understand that the perspective from which a story is told can greatly impact meaning and interpretation.
- **Community:** Students will understand that communities are defined by a complex interplay of traditional and modern factors (there is probably a better way to phrase this part).



Anchor Standards

<p>Reading: Literature or Informational</p>	<ul style="list-style-type: none"> 📖 CCSS.ELA-LITERACY.RL.6.1 - Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 📖 CCSS.ELA-LITERACY.RL.6.2 - Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. 📖 CCSS.ELA-LITERACY.RL.6.3 - Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. 📖 CCSS.ELA-LITERACY.RL.6.6 - Explain how an author develops the point of view of the narrator or speaker in a text. 📖 CCSS.ELA-LITERACY.RL.6.9 - Compare and contrast texts in different forms or genres in terms of their approaches to similar themes and topics. 📖 CCSS.ELA-LITERACY.RI.6.1 - Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 📖 CCSS.ELA-LITERACY.RI.6.2 - Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. 📖 CCSS.ELA-LITERACY.RI.6.3 - Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes). 📖 CCSS.ELA-LITERACY.RI.6.9 - Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
<p>Writing</p>	<ul style="list-style-type: none"> 📖 CCSS.ELA-LITERACY.W.6.1 (A-E) - Write arguments including claims, reasoning, and evidence. 📖 CCSS.ELA-LITERACY.W.6.3 - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. + CCSS.ELA-LITERACY.W.6.3 (A-E) (Detailed Standards for Narrative Writing).



Anchor Standards (continued)

<p>Speaking and Listening</p>	<p>📖 CCSS.ELA-LITERACY.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>📖 CCSS.ELA-LITERACY.SL.6.4 - Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>📖 CCSS.ELA-LITERACY.SL.6.5 - Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.</p>
<p>Language</p>	<p>📖 CCSS.ELA-LITERACY.L.6.1 - Demonstrate command of conventions in writing and speaking (tie into coding / code-switching?).</p> <p>📖 CCSS.ELA-LITERACY.L.6.2 - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>📖 CCSS.ELA-LITERACY.L.6.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.</p> <p>📖 CCSS.ELA-LITERACY.L.6.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>

UNIT 3 - ASSESSMENT EVIDENCE

Transfer Statement:

We want our students to learn how to critically analyze a text and make connections among texts, history, and personal experiences, so that in the long-run, on their own, they will be able to be empowered within their understanding of the complex relationship between identity, place, and community.



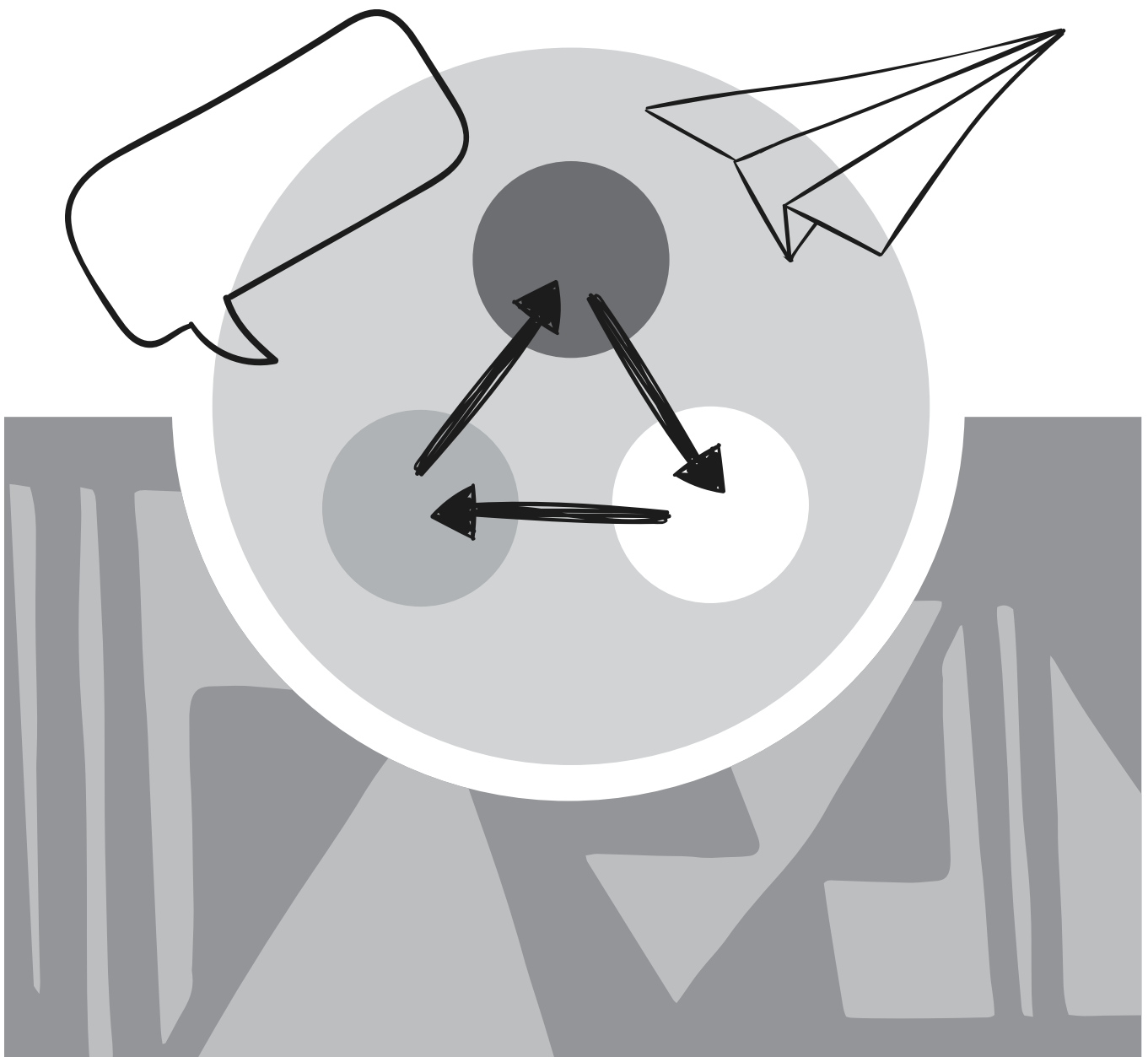
Performance Assessment (use GRASPS)



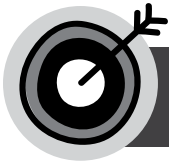
Option A: Revisit your family research project from unit 2 looking back on your research, draft a narrative reflection on the unit's EQ - What does it mean to connect with a new, or old, part of your identity? Present your insights and reflections as part of a class discussion.

Option B: "Imagine the Interim" - using what you know about the characters in *Between the Deep Blue Sea and Me*, Hawai'iian history, and storytelling, write a chapter detailing Moana's life between the final chapter of the book and the Epilogue. Your chapter must include ...

UNIT 3 - SCOPE + SEQUENCE



LESSONS 1-7/WEEKS 1-7



Anchor Standards

<p>Reading: Informational</p>	<p> CCSS.ELA-LITERACY.RI.6.1 - Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p> CCSS.ELA-LITERACY.RI.6.2 - Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p> CCSS.ELA-LITERACY.RI.6.3 - Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p>
<p>Writing</p>	<p> CCSS.ELA-LITERACY.W.6.1 - Write arguments to support claims with clear reasons and relevant evidence.</p>
<p>Speaking and Listening</p>	<p> CCSS.ELA-LITERACY.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p>
<p>Language</p>	<p> CCSS.ELA-LITERACY.L.6.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.</p>



Embedded Assessment(s):

Journaling: Students will record their thoughts to the questions, “What does it mean to connect with a new, or old, part of your identity?” and “ How does your identity determine the decisions you make? How do your decisions affect your identity?”

Discussion: Based on the exploration of resources related to Hawai'i's history, students will generate and compare definitions of settler colonialism and sovereignty. These definitions can be referenced and revised throughout the unit.

Background Reading

Lesson Narrative:

Week 1 of this unit will focus on students building their background knowledge for the novel. While we won't seek to discover everything about the context of the novel, we will use this time to introduce the author, setting, and genre. This first week will also offer the opportunity for students to learn more about the history of Hawai'i with a particular emphasis on pre-colonization, colonization, and current sovereignty movements. As a pre-reading task, students will record their thoughts to the questions, "What does it mean to connect with a new, or old, part of your identity?" and "How does your identity determine the decisions you make? How do your decisions affect your identity?" The class will share their responses to those questions before saving their responses in a safe place - before the unit is over, each student will have the opportunity to revisit their responses and see how they might want to revise or emphasize a part of their answer.

Suggested Progression for Week 1:

- **Day 1:** Introduce the novel including author, setting, and genre. Complete a KWL chart (K&W). Identify goals for the week, including objectives for reading informational texts about Hawai'i.
- **Day 2:** Read about Hawai'i pre-colonization.
- **Day 3:** Read about the colonization of Hawai'i.
- **Day 4:** Read about contemporary sovereignty movements.
- **Day 5:** Preview Part One of the text; complete assessment tasks for Week 1.

Essential Question(s):

- What can we uncover about the historical background of Lurline Wailana McGregor's *Between the Deep Blue Sea and Me* ?

For the first week of Part One, a natural break in the story happens toward the end of page 25; depending on the group you are working with, it would be logical to pace the two weeks for Part One such that you are covering pages 1-25 in Week 2 and pages 26-52 during Week 3

Lesson Narrative:

During Week 2 of this unit, students will begin to read and analyze the first third (“Part One”) of *Between the Deep Blue Sea and Me*. This section of the unit will last two weeks. To begin, students will **read** and **translate** the quote from Davida Malo at the start of the text. Come back to this translation at the start and end of each major section; ask students to reflect on and discuss the question, “Why do you think the author chose this quote from Malo to go at the very start of the text?”

NB - because the text is not organized into chapters per se, it may be useful to use page breaks (in the form of wavy parallel lines in the formatting of the text) to set natural breaks in reading and analysis.

In Part One, students should focus on **summarizing** and **citing details** from the text when answering questions at the comprehension and recall level. Questions below help to highlight how recall-type tasks can be expanded to encourage thoughtful analysis of the text. Students will also have the opportunity to analyze how the author develops **point of view** in the story through the use of including flashbacks and third person narration. Thematically, Part One includes a series of transitions during which Moana, the main character, is first in Los Angeles, CA before returning to Hawai’i after her father’s passing. By the end of Part One, Moana decides that she needs to extend her stay in Hawai’i.

Some possible questions to help guide student investigation:

- What is Moana’s life like in Los Angeles? How does she need to act at her job in order to be “respected”? Why is that?
- When in Los Angeles, how does Moana connect with her Hawai’ian / Indigenous identity? How is this different from when she has to “act white”?
- When Moana returns to Hawai’i, what kinds of emotions does she experience? How do you know? Why do you think she’s experiencing these emotions?
- Moana has several important dreams during this part of the novel. What do those dreams tell us about what is happening in the story? What might they tell us about what might happen in the story?
- How do Moana’s dreams connect her to her family and identity as a Hawai’ian? What role does Moana’s family’s ‘aumakua play in Moana’s waking life and in her dreams?

Suggested Progression for Week 2:

- **Day 1:** How does the Author use flashbacks to help us understand the context for the story?
- **Day 2:** Focus on Moana's life in Los Angeles; how does Moana have to act in different spaces? Is there a space where Moana can be more like herself? Why do you think that is?
- **Day 3:** Make connections to Moana's experiences; as readers can you connect with that experience of having to change how you act depending on where you are?
- **Day 4:** Moana has trouble accepting her father's death; but it is clear that they had grown apart. Before Albert's passing, he reflects on his life; what does he focus on? What successes and failures does Albert think of? How do these connect to his sense of who he should have been?
- **Day 5:** Focus on the Author's use of flashback and time. Why do you think it's important that we understand what the final moments of Albert's physical life were like? What is the significance of what he saw?

Essential Question(s):

- How does the passing of Moana's father and her consequent decision to return to Hawai'i for his funeral affect Moana in Part One?
- What parts of her identity does Moana need to engage with as she returns to Hawai'i?

Key Equity Terms:

- Indigeneity
- Cultural Appropriation

Part One - Moana returns to Hawai'i (pages 1-52) (pages 26-52)

Lesson Narrative:

Week 3 serves as an opportunity to build upon and wrap up the inquiry started during Week 2. By the end of Week 3, the class will be approximately one third of the way through the novel. Students should continue to practice skills of **summarizing sections** of the text and **citing details** to support answers to questions at the recall and comprehension levels; however, the group should also be pushed to consider deeper levels of thinking by **analyzing** seeking to understand characters based upon their words and actions. The group can also begin to discuss how characters are changing as the plot develops. By the end of Week 3, the group will be able to consider Moana's **perspective** as well as the **point of view** of several other characters when discussing both what has occurred and what students predict will occur next in the text.

Some possible questions to help guide student investigation:

- See the questions listed above in Week 2 as they are relevant for both Weeks 2 & 3 while students are considering the significance of Moana returning to Hawai'i.

Essential Question(s):

- As we wrap up Part One of the novel, how has Moana changed?
- What does this tell you about the ways that identity is rigid (unchanging) or flexible (able to be changed)?

Key Equity Terms:

- Indigeneity
- Intersectionality

Part Two - Moana leaves Hawai'i (pages 57-121) (pages 57-96)

** For the first week of Part Two, a natural break in the story happens toward the beginning of page 96; depending on the group you are working with, it would be logical to pace the two weeks for Part Two such that you are covering pages 57-96 in Week 2 and pages 96-121 during Week 5 **

Lesson Narrative:

Week 4 marks the start of Part Two, or the middle third of the novel. During Part Two, the story will focus on the things that Moana struggles with as she continues her time in Hawai'i as well as her decision to return to her life and job in Los Angeles. This part of the story offers opportunities for students to consider both the ways in which Moana feels connected to her indigeneity as well as when she does not. As a group, students will be able to explore how Moana copes with these challenges, how she responds to different relationships in her life, and how the history of settler colonialism in Hawai'i is a significant historical backdrop to Moana's experiences. The key skills to practice during this middle part of the unit are **summarizing, identifying themes in the story, citing evidence and text details** to support ideas, analyzing how an author develops a character's point of view or perspective, and to **engage in class discussions** about Part Two.

Suggested Progression for Week 4:

Day 1: Read & Analyze

Day 2: Read & Analyze

Day 3: Make Connections

Day 4: Read & Analyze

Day 5: Make Connections

Essential Question(s):

- In this section of the story, how does Moana struggle with her identity?
- What conflicts does she find within her intersectionality?

Part Two - Part Two - Moana leaves Hawai'i (pages 57-121) (pages 96-121)

Lesson Narrative:

Week 5 builds upon Week 4 and is a time to focus in particular on the ways that Moana is challenged within her own identity and what those challenges help us to understand about how identity is shaped and changed over time. During Week 5, there is a special opportunity to discuss the role of a ki'i in the story as a connection to memory and tradition. As the group approaches the end of Week 5, the class will be moving into **higher level thinking and discussion** about the characters, their motivations and responses to different developments in the plot. This is also a great time to connect back to one of the key questions for the unit - "How does your identity determine the decisions you make? How do your decisions affect your identity?"

Suggested Progression for Week 5:

Day 1: Read & Analyze

Day 2: Read & Analyze

Day 3: Make Connections

Day 4: Read & Analyze

Day 5: Make Connections - Predict

Essential Question(s):

- In this section of the story, how does Moana struggle with her identity?
- What conflicts does she find within her intersectionality?
- How does the history of Hawai'i impact Moana's life in the modern age?

Key Equity Terms:

- Indigeneity
- Intersectionality

Part Three - Moana returns to Hawai'i + Epilogue (pages 125-153)

** In contrast to Parts One and Two, Part Three does not necessarily require or include a distinct “natural break” in the text that can be leveraged to manage the flow of the story; instead, designers should find that Weeks 6 & 7 are flexible and include space to explore tangents related to the text or to catch up on any sections that required more time than what has been allotted so far. **

Lesson Narrative:

During Weeks 6 & 7, the class will be digging into the final third of the novel. Students will have the opportunity to see how Moana reconciles the diverse aspects of her identity and, ultimately, how she determines a pathway for herself and her future family. At this point in the novel study, students should be comfortable with summarizing portions of the text, citing text details in their description of key themes and in discussion, and in describing how the plot has developed through particular events. Just as Moana returns to Hawai'i in Part Three and reconciles with her complex identity, Weeks 6 & 7 are a time when students can enjoy seeing the story come to a place of resolution.

Suggested Progression for Week 6:

Day 1: Read & Analyze

Day 2: Read & Analyze

Day 3: Make Connections

Day 4: Read & Analyze

Day 5: Make Connections - Predict

Key Equity Terms:

- Indigeneity
- Cultural Appropriation

Part Three - Moana returns to Hawai'i + Epilogue (pages 125-153)

** In contrast to Parts One and Two, Part Three does not necessarily require or include a distinct “natural break” in the text that can be leveraged to manage the flow of the story; instead, designers should find that Weeks 6 & 7 are flexible and include space to explore tangents related to the text or to catch up on any sections that required more time than what has been allotted so far. **

Lesson Narrative:

Week 7 offers the opportunity for the class to wrap up Part Three of the unit and, in particular, to engage in whole group and small group discussions about the novel and the unit’s essential questions about identity. In contrast to the other weeks in the unit, Week 7 will largely be about wrapping up the novel study, engaging in discussion, and preparing to transition into a workshop structure for completing the performance tasks in Weeks 8 & 9.

Suggested Progression for Week 7:

Day 1: Read & Analyze

Day 2: Read & Analyze

Day 3: Make Connections

Day 4: Read & Analyze

Day 5: Make Connections - Resolution

Culminating Tasks Workshop for Unit 3 - Option A or Option B

Lesson Narrative:

Week 8 is the start of a group “workshop” time where students will receive mini-lessons around different skills related to research and presentation. The week will be broken down into a range of whole group and small group lessons to ensure that students are supported in meeting the goals of their particular project choice.

Suggested Progression for Week 8:

Day 1: Workshop Mini-Lesson

Day 2: Workshop Mini-Lesson

Day 3: Workshop Mini-Lesson

Day 4: Workshop Mini-Lesson

Day 5: Workshop Mini-Lesson

Culminating Tasks Workshop for Unit 3 - Option A or Option B

Lesson Narrative:

Week 9 is a continuation of the workshop structure of Week 8 with a twist: whereas the workshop in Week 8 focused on research, planning, and drafting responses to a prompt, Week 9 will be about revision, practicing presentations, and presenting final drafts to a class or community event. It will be important to lean heavily into a writing workshop structure during this week to ensure that all students are receiving appropriate feedback and support as they prepare to present and reflect upon their learning from the unit.

Suggested Progression for Week 9:

Day 1: Workshop Mini-Lesson

Day 2: Workshop Mini-Lesson

Day 3: Workshop Mini-Lesson

Day 4: Workshop Mini-Lesson

Day 5: Presentations

Theme Description

Theme is:

The general idea or main point of a story. It provides a message about life, from the author's point of view.

Theme is not:

The subject of the story or the topic of the story. For example, an author could write about a brave young girl during the Revolutionary War era. The young girl is the subject of the story. The theme of this story, however, could be the importance of standing up for one's rights.

Many stories have at least one theme. Some have more than one; a few don't have any at all. Unlike Aesop's fables, however, most stories can't be reduced to a single moral, so this can make determining the theme a little tricky.

Questions to ask yourself to determine the theme in a story:

1. What is causing the conflict in the story?
2. How does the main character change and what causes this change?
3. What happens at the end of the story and what causes that to happen?

Common Themes -

Common themes can be based on the following subjects:

- Friendship Power/Weakness
- Survival Poverty/Wealth
- Family Prejudice
- Love/Hate Laws/Justice
- Life/Death Honesty
- Freedom Belonging/Homelessness

But, themes cannot be expressed in a single word. Themes must contain a point of view.


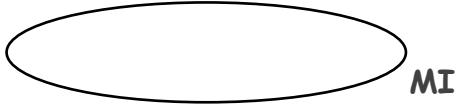

Try it:

Choose one of these subjects and write a complete sentence that would express a point of view about the subject.

Example: Underestimating the power of nature can ruin your chances of survival.

Source: teachingchannel.org

NACA Annotation Guide

TYPE OF ANNOTATION MARK	SYMBOL
Write a question mark when you come across a section of the text that sparks a question. Write a note about your question in the margin if you need to.	?
Place a rectangle around an unknown word	
When you come across the main idea(s) in the text or a section of the text, circle the sentence(s) and write "MI" next to it.	
<u>Underline</u> key details with numbers	#1, #2, #3.....
Use an exclamation mark for passages that are extremely important or interesting.	!
Draw arrows to mark connections in parts of the text, or draw an arrow to notes in the margin for a text-to-world connection.	
Paraphrase in the margins	