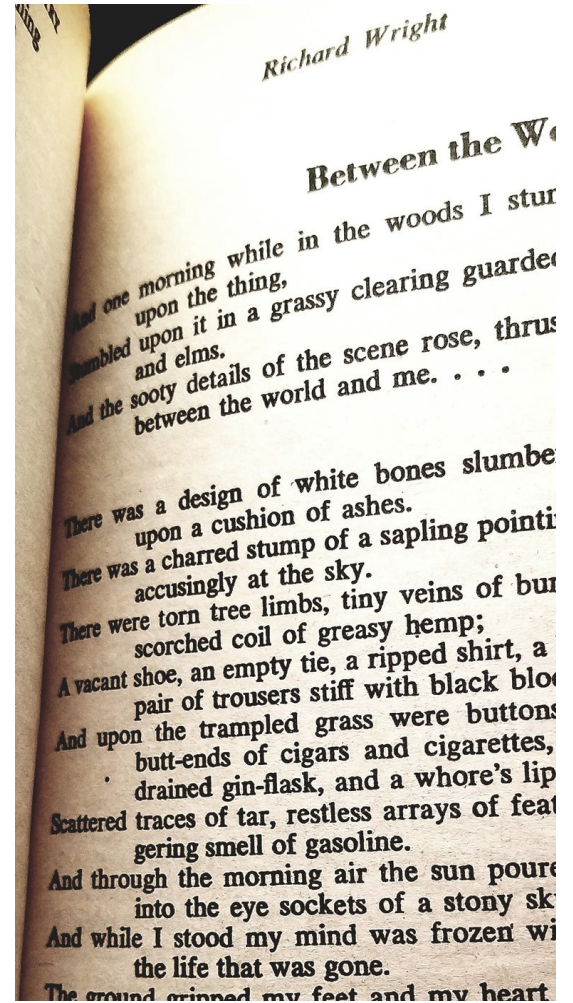
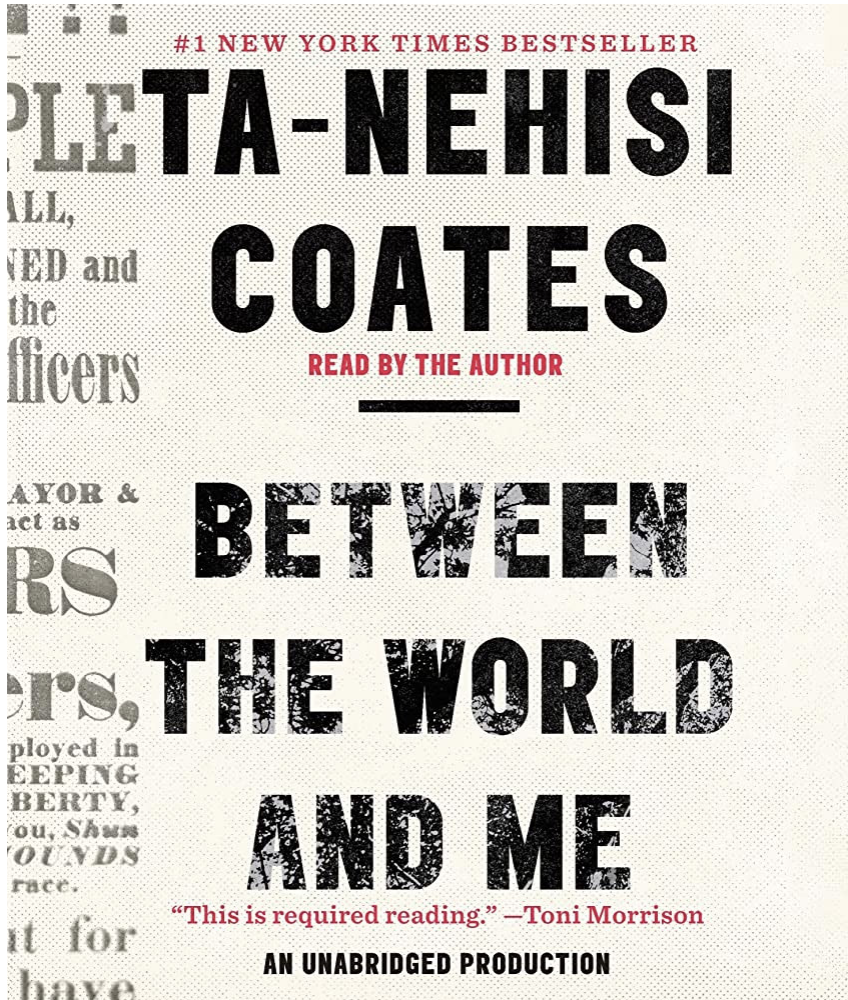


# NATIVE LITERATURE PROGRAM DESIGN

## 11/12<sup>th</sup> GRADE



### UNIT 3

### Open Letter



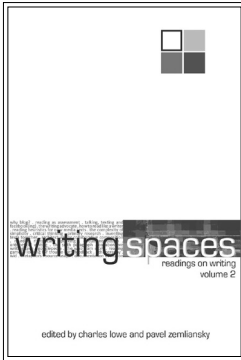
UNIT 3

Open Letter

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## Core Texts:



### ***How to Read Like a Writer*** (from *Writing Spaces* vol. 2)

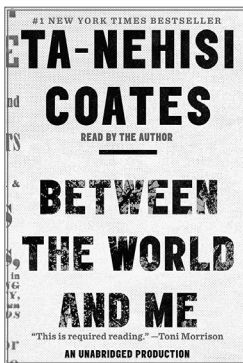
by Mike Bunn

[Text Link](#)



### ***Between the World and Me*** poem by Richard Wright

[Text Link](#)



### ***Between the World and Me*** by Ta-Nehisi Coates

|               |               |
|---------------|---------------|
| Genre:        | Autobiography |
| Grade level:  | 7 - 12        |
| Lexile Level: | 1090L         |

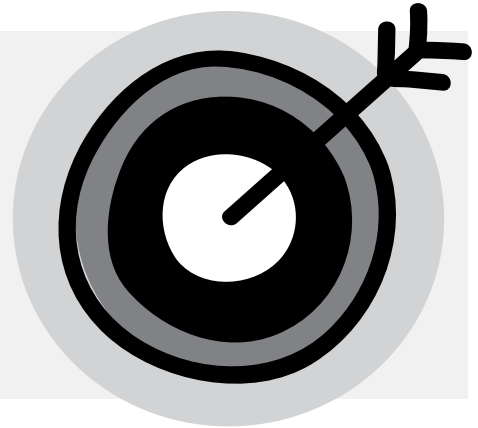
## Unit Supporting Texts:

- [“The Challenge of Black Patriotism” by Theodore R. Johnson](#)
- [Equal Justice Initiative: The Legacy of Lynching in the United States - Lesson Plan](#)
- [7 Tips on How to Write a Better Open Letter by Peter Derk](#)
- [An Open Letter to White Girls Regarding Pumpkin Spice and Cultural Appropriation by Tiffany Midge](#)
- [Letter from 2034”by Jason DaWayne Smith](#)
- [“Teaching America’s Interwoven Histories” interview with Professor Tiya Miles by Monita K. Bell](#)

UNIT 1 - DESIRED RESULTS

BIG  
IDEAS

- Reading Like a Writer
- Original Argument
- Racial Justice
- Structural Racism



**Essential Questions**

(based on yearlong Big Idea)

- How can I “read like a writer” to select rhetorical strategies appropriate for a given genre and rhetorical situation?
- How does the past continue to define American educational values? How can your argument articulate the impact of structural racism on your life?

**Enduring Understandings**

(based on yearlong Big Ideas)

- Critical writers evaluate their rhetorical situation to make effective choices for claims, evidence, reasoning, organization and style to elicit readers’ responses.
- What happened in the past continues to impact the present American educational values.

## UNIT 3 - ASSESSMENT EVIDENCE

### Transfer Statement:

We want our students to analyze arguments that require understanding the multiplicity and complexity of history, so that in the long run, on their own, they will be able to understand and articulate the impact of structural racism on their lives.

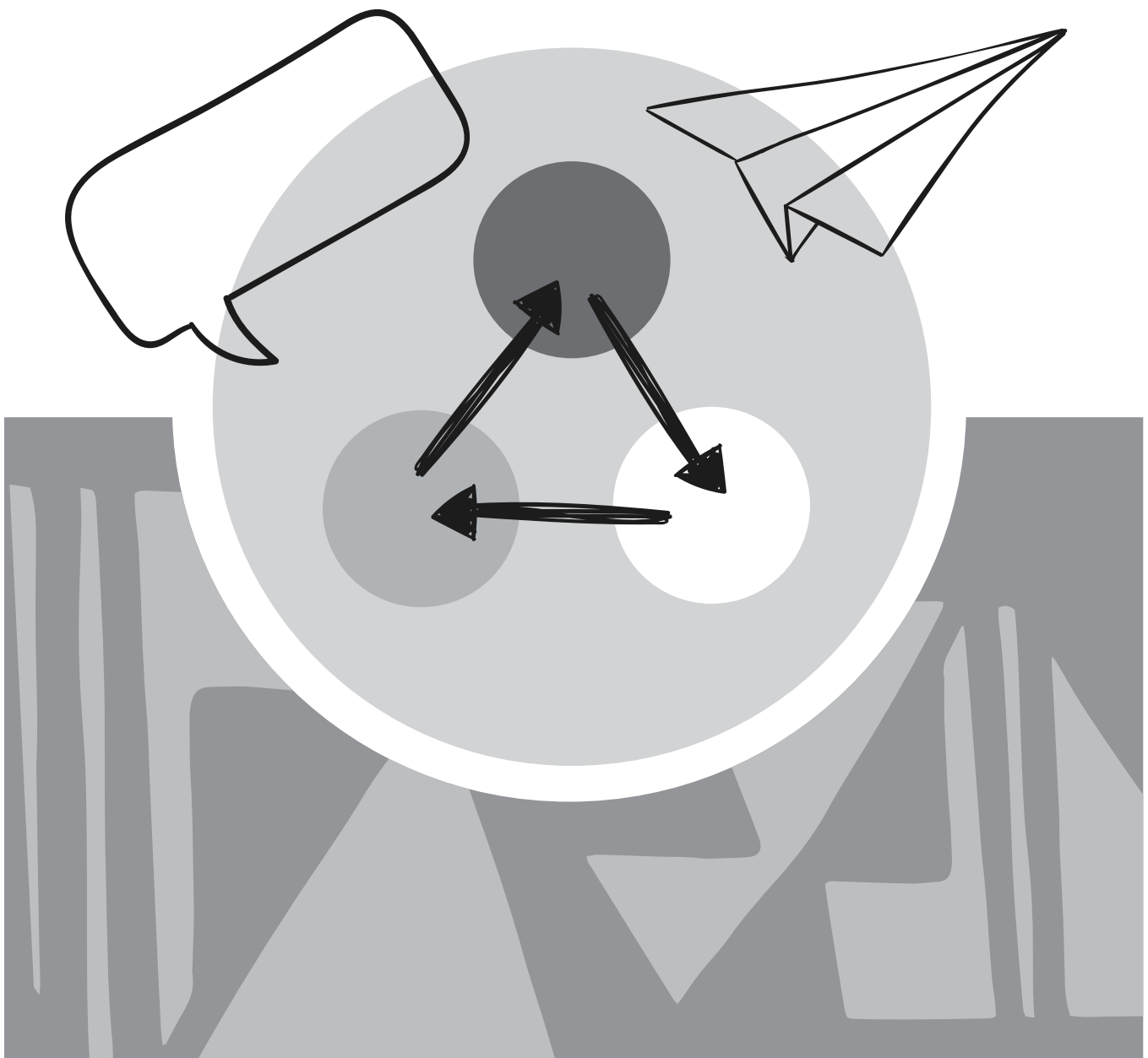


### Performance Assessment

**USE GRASPS**

|                   |   |
|-------------------|---|
| <b>Goal:</b>      | You are writing an open letter in order to apply the rhetorical strategies analyzed to sharpen your writing voice and advocate for justice in your community.   |
| <b>Role:</b>      | Student as letter writer.   |
| <b>Audience:</b>  | Instructor, peers and determined primary/secondary audience.  |
| <b>Scenario:</b>  | After reading Ta-Nehesi Coates' <i>Between the World and Me</i> you will use your journal entry about how the past continues to impact the present to inform the exigence of your open letter. The remaining elements of the rhetorical situation (writer, context, audience - primary and secondary, message and purpose) will serve as a rough draft. Additionally, two other open letter models ("Letter from 2034" and "Open Letter to White Girls") will guide decisions specific to this genre and the essay "How to Read Like a Writer" will help to determine how you might select rhetorical strategies for use in your own writing. Then you will craft an open letter which considers an issue of educational justice. |
| <b>Product:</b>   | A 750-1,000 open letter addressing an issue of educational justice.   |
| <b>Standards:</b> | <a href="#">See Appendix page 11</a>  |

# UNIT 3 - SCOPE + SEQUENCE





### LESSON 1

**Topical EQ to frame the lesson for students in content, skill, or both:**

- Does a shift in audience and genre alter the effectiveness of Adichie’s argument? Why or why not?

## Lesson Narrative:

**Suggested Timeframe: 1 - 45 minute class**

**AIM:** To move students from reading for comprehension and analysis to reading to understand that writers make deliberate and specific choices.

**Mini-lesson:**

Collaborative annotation using  [hypothes.is](https://hypothes.is)

**Workshop:**

Active, engaged reading of the article, pausing to annotate and give students time to process ideas, ask questions and read each others’ annotations.

**Closing:**

All students share one engaging idea from the essay.

**Homework Extension:**

Complete the reading and annotations. Answer the four Discussion Questions.

## Anchor Standards:

**Reading:  
Informational**

 **CCSS.ELA-LITERACY.RI.11-12.2**

Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

## Embedded Assessment(s)

Hypothesis Annotations - high quality annotations throughout the article that offer insight (connections/ interpretation/key ideas), ask questions, and/or respond to another student's annotations.

**Discussion Questions:**

1. How is "Reading Like a Writer" similar to and/or different from the way(s) you read for other classes?
2. What kinds of choices do you make as a writer that readers might identify in your written work?
3. Is there anything you notice in this essay that you might like to try in your own writing? What is that
4. technique or strategy? When do you plan to try using it?
5. What are some of the different ways that you can learn about the context of a text before you begin reading it?



### LESSON 2

**Topical EQ to frame the lesson for students in content, skill, or both:**

- How can I use writing as a tool for self-reflection?

## Lesson Narrative:

**Suggested Timeframe:** 📖 [The Writer's Notebook](#) should be completed over the course of approximately 14 calendar days. There are 12 entries and students should write for a minimum of 20 minutes per entry. I usually complete half the entries in class, and half as homework.

**AIM:**

1. Students continue to develop their own writing voice by writing often, and a lot.
2. To awaken student creativity and increase their sensitivity to the impact of their experiences.

**Mini-lesson:**

Overview of the purpose and function of a Writer's Notebook.

**Workshop:** Complete Entry #1

**Closing:**

Review grading criteria and due date for all entries, as well as the following disclaimer: I will read all of the entries. Please note that what you write is confidential. I do not share your entries with anyone unless you write about harming yourself or others, then I am obligated to report these concerns.

**Homework Extension:**

Half of the entries (6) will be completed independently.

## Anchor Standards:

**Writing**

📖 [CCSS.ELA-LITERACY.W.11-12.10](#)

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

## Embedded Assessment(s)

📖 [The Writer's Notebook](#) - 12 entries, handwritten, that adhere to the daily topic, are detailed and provide evidence of thoughtfulness and effort.

### LESSON 3

**Topical EQ to frame the lesson for students in content, skill, or both:**

- What is the structure of Theodore R. Johnson’s argument? (Skill)
- How has your perspective and/or definition of patriotism shifted? (Content)

## Lesson Narrative:

Student’s closely read analyze the structure of the argument “The Challenge of Black Patriotism” and consider how structural racism has lauded a biased notion of patriotism in the United States

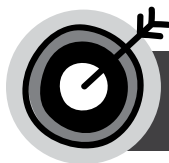
**Workshop:** Complete Entry #1

 **Key Equity Term:**

**Structural Racism:** Cultural racism refers to representations, messages and stories conveying the idea that behaviors and values associated with white people or “whiteness” are automatically “better” or more “normal” than those associated with other racially defined groups. Cultural racism shows up in advertising, movies, history books, definitions of patriotism, and in policies and laws. Cultural racism is also a powerful force in maintaining systems of internalized supremacy and internalized racism. It does that by influencing collective beliefs about what constitutes appropriate behavior, what is seen as beautiful, and the value placed on various forms of expression. All of these cultural norms and values in the U.S. have explicitly or implicitly racialized ideals and assumptions (for example, what “nude” means as a color, which facial features and body types are considered beautiful, which child-rearing practices are considered appropriate.)

## Embedded Assessment(s)

**Rhetorical Situation Graphic Organizer** - Complete the following graphic organizer in order to establish the rhetorical situation. Provide an answer (your own words) and evidence (direct quote) from the text to support your understanding of each component.



## Anchor Standards

|  |  |
|--|--|
| <p><b>Reading:<br/>Literature or<br/>Informational</b></p> | <p><b>👉 CCSS.ELA-LITERACY.RI.11-12.6</b><br/>Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p>  |
| <p><b>Writing</b></p>                                      | <p><b>👉 CCSS.ELA-LITERACY.W.11-12.1.B</b><br/>Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</p>     |
| <p><b>Speaking<br/>and<br/>Listening</b></p>               | <p><b>👉 CCSS.ELA-LITERACY.SL.11-12.1.C</b><br/>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> |
| <p><b>Language</b></p>                                     | <p><b>👉 CCSS.ELA-LITERACY.L.11-12.5.A</b><br/>Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>  |



### Designers Positionality Statement

**EMILY BEENEN** is a white, cisgender woman from the Midwest who has been teaching at the Native American Community Academy for 15 years. She chose to apply to this particular school because she wanted to be a part of an educational system that was progressive and student focused. Her position is that of a white ally that advocates for the mission and vision of the school, which is to provide culturally appropriate curriculum that privileges the voices of indigenous people, to prepare students with the critical skills needed for the rigor and expectation of higher education (while acknowledging the institutionalized racism of this system) and to create an environment that supports students' holistic wellness.

**MICHELLE SPROUSE** is a white, cisgender, heterosexual woman from the Midwest. She began teaching her teaching career on the Navajo Nation in 2004 and later taught for nine years at the Native American Community Academy in Albuquerque, New Mexico. She is currently a doctoral candidate at the University of Michigan where she studies English and Education. Michelle seeks ways for her students to develop literacy skills as they actively participate in on-going public conversations.

Emily and Michelle draw on their experiences as women in a patriarchal society to develop empathy for others in marginalized positions while recognizing that their white privilege shapes their world views and teaching. Both value reading and teaching diverse literatures to better understand and address the needs of their students and their communities.

The curricular framework of this course is based on AP Language & Composition Course, however, the designers seek to center the voices of historically marginalized people rather than a traditional Western Canon as texts worthy of rigorous study. While the skills addressed in this curriculum would prepare students for the AP Language & Composition exam, the designers' primary goal is to cultivate the reading and writing skills for college success and realizing social justice.

The designers want to acknowledge the paradoxical tension that cannot be fully resolved; we are promoting and advocating for a culturally appropriate curriculum that is aligned to the standards and assessments of an inherently racist educational system. We are attempting to operate from a place that is strengths-based and values the contributions students can make to undermine oppressive systems and create a new world order.

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*NISN Statement on Teacher Authorship and Ownership: NISN pays teachers a stipend to design curriculum over the summer. All that NISN asks in return is permission to share the curriculum you design with other schools working to Indigenize schooling for Native American students within and outside of the network, always maintaining an indication of your authorship on curriculum documents. Likewise, any individual who is exposed to work that is generated by another affiliated individual of the NISN will indicate original source authorship. This includes the provision that no one shall use another teacher or developer's curriculum for financial profit.*