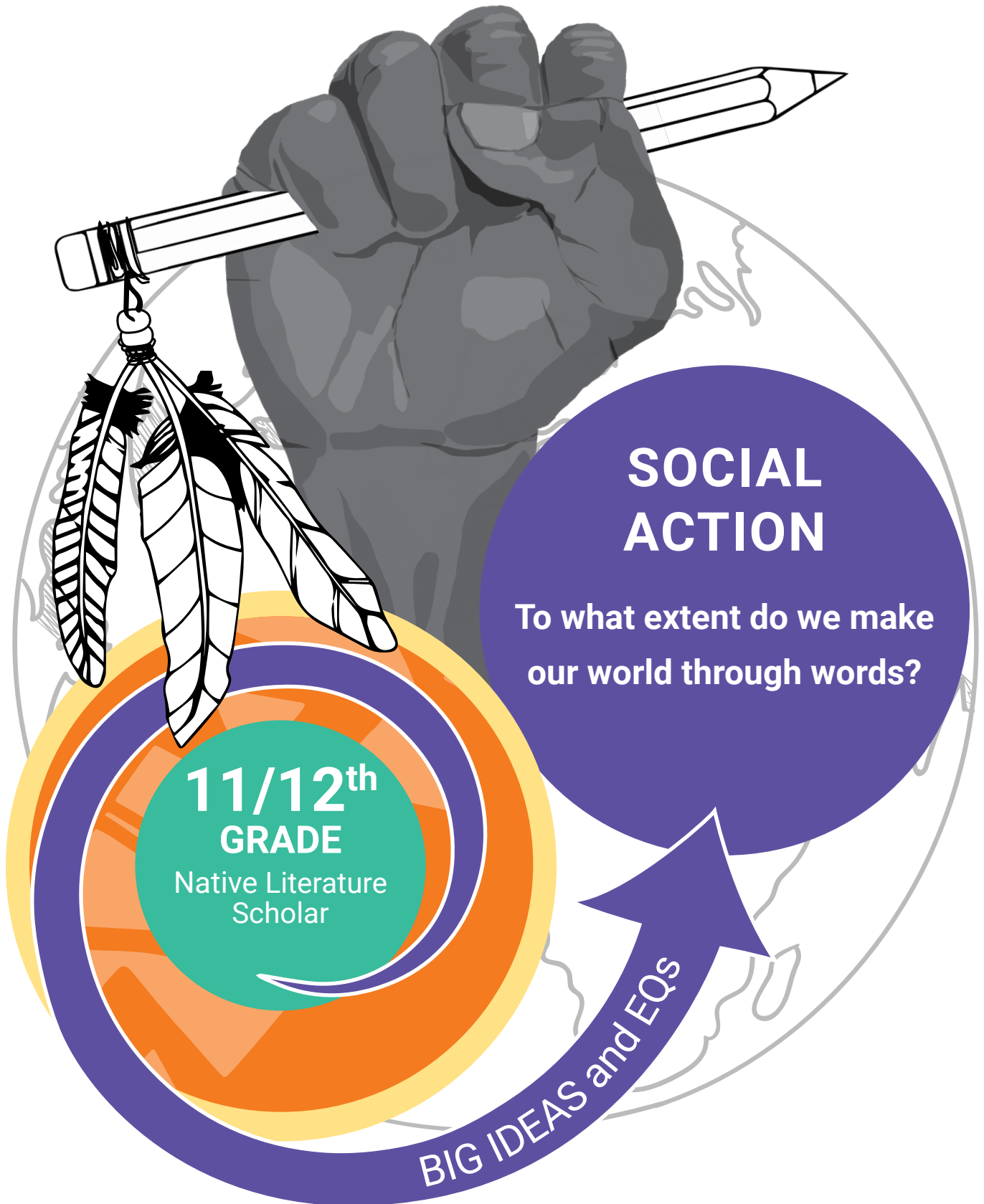


NATIVE LITERATURE PROGRAM DESIGN

11/12th GRADE
YEARLONG



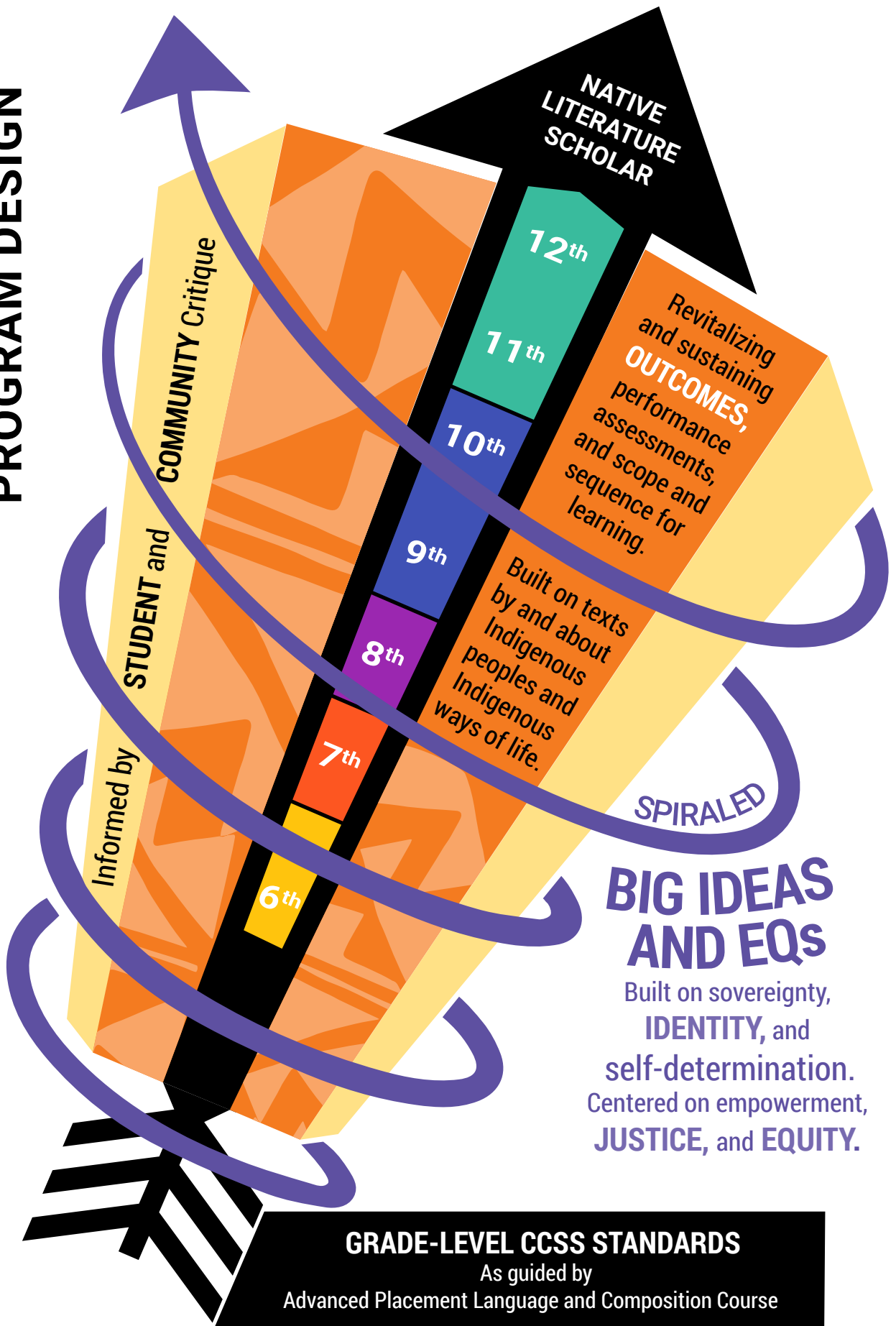
SOCIAL ACTION

To what extent do we make
our world through words?

11/12th
GRADE
Native Literature
Scholar

BIG IDEAS and EQs

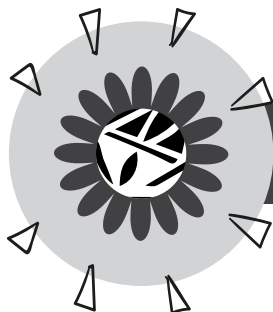
NATIVE LITERATURE PROGRAM DESIGN



YEARLONG

CONTENTS

STAGE 0: Program-Wide	
Big Ideas / Essential Questions / Enduring Understandings.....	04
STAGE 1: Desired Results	
Big Ideas / Essential Questions / Enduring Understandings.....	05
STAGE 2: Assessment Evidence	
Transfer Statement.....	06
Performance Assessment: GRASPS.....	06
STAGE 3: Scope and Sequence	
UNIT 01.....	08
UNIT 02.....	10
UNIT 03.....	12
UNIT 04.....	14
UNIT 05.....	16
Appendix	
Anchor Standards.....	17
Program-Wide Resources.....	17



Program-Wide: **Big Ideas and EQS**

**INDIGENOUS
IDENTITY**

(Joy)

How can I use Native Literature to explore my identity as a student, community member, and global citizen?

How are Native Literature texts both a mirror and a window?

EMPOWERMENT

EQUITY

JUSTICE

How am I using Native Literature to empower myself and advocate for equity, justice, and resilience for my community?

**ANALYSIS
INTERPRETATION
SYNTHESIS**

(Skills)

How do readers and writers' interdependence create meaning?

How does a Native scholar effectively synthesize and articulate an interpretation (performance tasks, seminar discussion, analytical or argumentative writing, etc.)?

REFERENCE

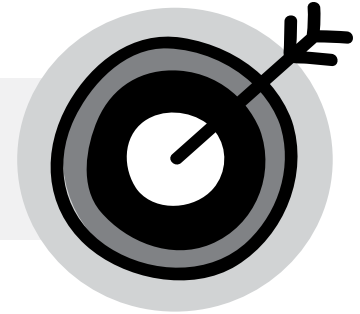
 [Finding Big Ideas and Assessment Evidence @ NISN video](#)

 [Building EQs and EUs @ NISN video](#)

YEARLONG - DESIRED RESULTS

**BIG
IDEAS**

Social action



**Yearlong
Essential Questions**

(based on yearlong Big Idea)

- To what extent do we make our world through words?

Content EQ:

- How does what we read and write influence our identity and speak to our perspectives and values?

Skills EQ:

- How are we promoting our understanding of how language functions rhetorically to strengthen and support our communities?

**Yearlong
Enduring Understandings**

(based on yearlong Big Ideas)

- “The truth about stories is that that’s all we are.”
-Thomas King

Content EU:

- Language is social action. Language creates identity.

Skills EU:

- Critical readers work to deepen and expand their understanding of how written language functions rhetorically.
- Critical writers evaluate their rhetorical situation to make effective choices for claims, evidence, reasoning, organization and style to elicit readers’ responses.

YEARLONG - ASSESSMENT EVIDENCE

Transfer Statement:

We want our students to learn to study the affordances of a given genre and mode and to evaluate writers’ rhetorical choices for claims, evidence, reasoning, organization, and style in a given rhetorical situation, so that in the long-run, on their own, they will be able to effectively address an audience in response to a relevant exigence to further social justice.

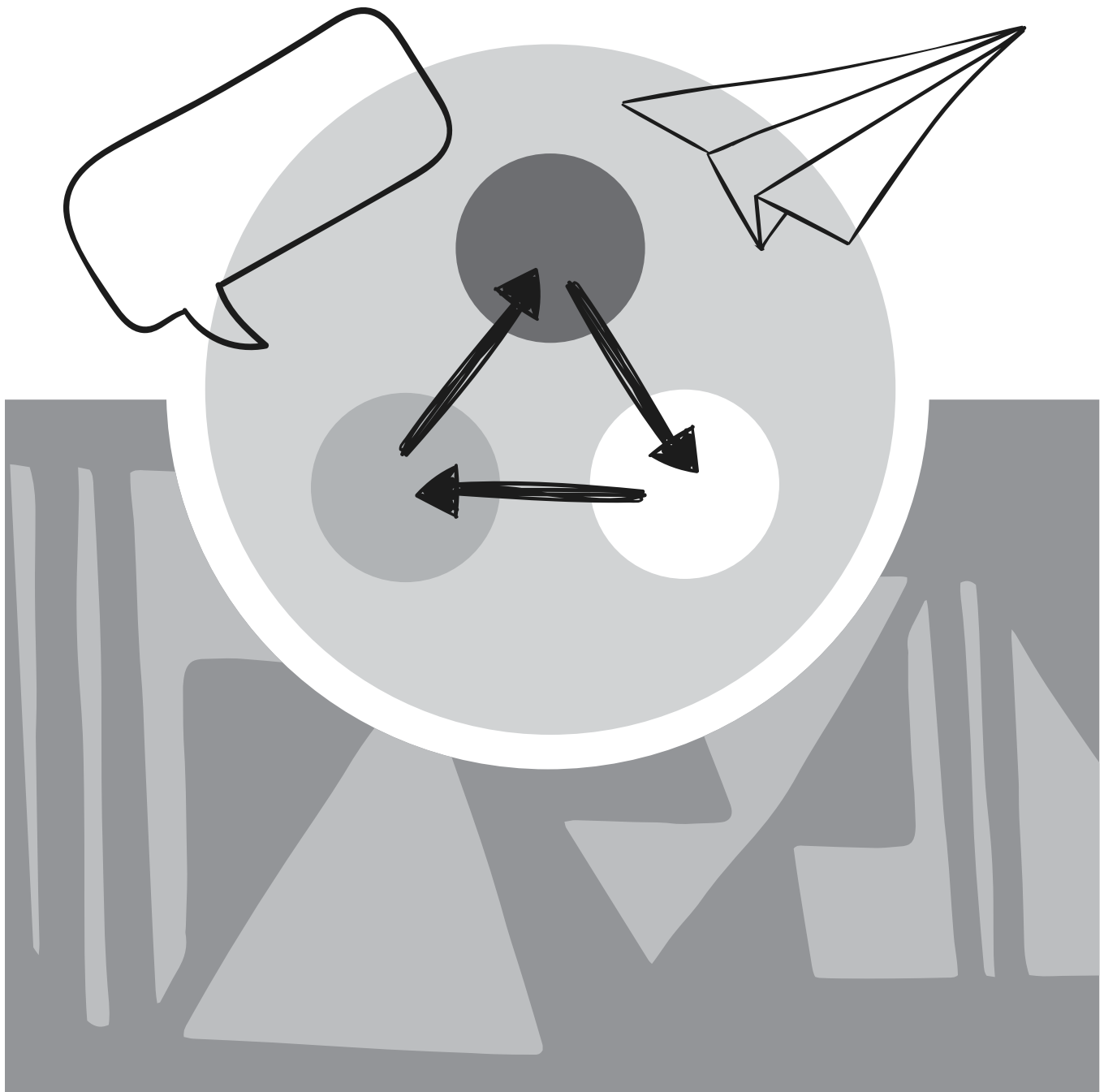


Performance Assessment

USE GRASPS

Goal:	Repurpose students’ synthesis paper to a new genre and mode to persuade an authentic audience to take action on a social justice issue.
Role:	Indigenous scholar who wishes to inspire others to take action on a social justice issue.
Audience:	Students will identify a specific target audience who can take action on their identified social justice issue.
Scenario:	As an Indigenous scholar, you have synthesized research on an important social justice issue. You now need to communicate the research to inspire an authentic audience to take action. You will need to consider the values, beliefs, and needs of your audience and the most appropriate genre and mode through which to address them. You will study the affordances of that genre and mode and then adapt your position paper to address your audience.
Product:	<p>Students will repurpose their position paper written in unit 4 for a new audience. Students choose a new genre and mode to most effectively address their intended audience, independently study the affordances of that choice, and revise their position paper for that genre and mode.</p> <p>Students will also write a reflective cover letter which describes how they selected the audience, genre, and mode for their repurposed argument and the rhetorical choices they made in response to the rhetorical situation.</p>
Standards:	See Appendix page 17

YEARLONG - SCOPE + SEQUENCE



UNIT 1

Personal Narrative

Essential Question(s):

- How do I introduce myself to others in different rhetorical situations?
- What are the ways in which language comprises my identity?

Unit Narrative:

This unit introduces students to the rhetorical situation (exigence, audience, writer, purpose, context, and message) through the practice of introductions. At the beginning of the unit, students will draft a short introduction to their classmates.

Students will then study several personal narratives, analyzing how each responds to a rhetorical situation. First, the teacher will analyze the rhetorical situation of Adichie’s “The Writing Life” in a think aloud which considers how intersectionality shapes the author’s narrative. Next, the teacher will use Thomas King’s “You’ll Never Believe What Happened’ Is Always a Great Way to Start” for guided practice analyzing a rhetorical situation and to consider how stories contribute to identity development. Then, students will independently analyze the rhetorical situation of Sherman Alexie’s “Superman and Me” and how the author describes the development of his racial identity. Students will draw comparisons between how Adichie and Alexie describe the development and their intersectional identities and then consider how their current identities at indigenous schools might shift in post-secondary educational contexts

Finally, students will write a personal narrative introducing themselves to a college admissions committee. Students will participate in peer review workshops and revise their narratives. Afterward, students will draft a reflective cover letter which describes how they addressed the rhetorical situation in their narrative, contrasting this introduction with one written for their classmates.

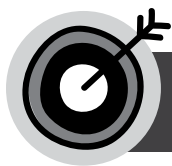
Key Equity Terms:

- Racial and ethnic identity
- Intersectionality







UNIT 1 - Embedded Assessment

Students will write a 500-650 word personal narrative introducing themselves to a college admissions committee and draft a reflective cover letter which describes how they addressed the rhetorical situation in their personal narrative, contrasting this introduction with one written for their classmates.



UNIT 1 - Anchor Standards

<p>Reading: Literature or Informational</p>	<p> CCSS.ELA-LITERACY.RI.11-12.6 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>Writing</p>	<p> CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>
<p>Speaking and Listening</p>	<p> CCSS.ELA-LITERACY.SL.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
<p>Language</p>	<p> CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>

UNIT 2

The Art of Persuasion

Essential Question(s):

- How do writers construct effective persuasive texts in a given rhetorical situation?
- How do we make our world more just?


Unit Narrative:

In this unit, the teacher will guide a reading of Chimamanda Adichie’s *We Should All Be Feminists*, identifying and describing the overall thesis of an argument and how the claims, evidence, and structure of the argument support its development. Students will also consider how genre and mode (book and TedTalk) shape her rhetorical choices.

Students will then practice rhetorical analysis by reading and annotating the introduction to Xiuhtecatli Martinez’s book *We Rise* and a transcription and recording of his UN address. Students will use evidence graphic organizers to support their analysis.

 [Climate Change Warrior](#)

 [Transcript from the “Climate Change Warrior”](#)

Finally, students will independently select, read, and publicly annotate Xiuhtecatli Martinez’s lyrics. In these annotations, students will identify, analyze, and evaluate Martinez’s rhetorical choices and how the selected genre and mode further his message.  [Xiuhtecatli Martinez’s Lyrics](#)

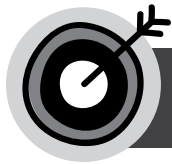
Key Equity Terms:

- Inclusion
- Intersectionality
- Racial justice







UNIT 2 - Embedded Assessment

Students will publicly annotate the lyrics of one of Xiuhtecatli Martinez’s songs by identifying and analyzing his rhetorical choices in his selected genre and mode. Students will also write a 500-750 music review which synthesizes their annotations to evaluate the rhetorical choices in light of the overall organization within the selected genre and mode.



UNIT 2 - Anchor Standards

<p>Reading: Literature or Informational</p>	<p> CCSS.ELA-LITERACY.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>
<p>Writing</p>	<p> CCSS.ELA-LITERACY.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p>
<p>Speaking and Listening</p>	<p> CCSS.ELA-LITERACY.SL.11-12.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>
<p>Language</p>	<p> CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>

UNIT 3

Open Letter

Essential Question(s):

- How can I “read like a writer” to select rhetorical strategies appropriate for a given genre and rhetorical situation?
- How do we define American educational values in the past, present, and future?

Unit Narrative:

In this unit, the teacher guides a reading Ta-Nehesi Coates’ *Between the World and Me* (Part I) with continuing attention to rhetorical analysis. This unit also focuses on Black History and connections between BIPOC communities as context for understanding Coates’ argument as well as to illuminate the multiplicity of history. The teacher also introduces “reading like a writer” as students consider the genre of an open letter and how they might select rhetorical strategies for use in their own writing.

Students will then practice rhetorical analysis by reading and annotating the introduction to Xiuhtecatli Martinez’s book *We Rise* and a transcription and recording of his UN address. Students will use evidence graphic organizers to support their analysis.

 [Teaching America’s Interwoven Histories](#)

 [How to Read Like a Writer](#)

Then students will identify an exigence and audience and craft an open letter which considers an issue of educational justice.

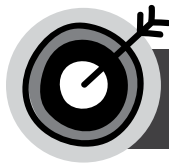
Key Equity Terms:

- Inclusion
- Intersectionality
- Racial justice







UNIT 3 - Embedded Assessment

Students will draft a 750-1,000 open letter addressing an issue of educational justice.



UNIT 3 - Anchor Standards

<p>Reading: Literature or Informational</p>	<p> CCSS.ELA-LITERACY.RI.11-12.6 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>Writing</p>	<p> CCSS.ELA-LITERACY.W.11-12.1.B 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>Speaking and Listening</p>	<p> CCSS.ELA-LITERACY.SL.11-12.1.C 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>Language</p>	<p> CCSS.ELA-LITERACY.L.11-12.5.A Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

UNIT 4

Synthesis

Essential Question(s):

- How does writing shape what it means to be indigenous?

Unit Narrative:

In this two-part unit, students first “read like writers” excerpts from Bruce Pascoe’s *Dark Emu* to consider how writers can integrate a variety of evidence in an argument. Potential information sources will include current events, historical events, observations, reading, and personal evidence.

In the second part, students will identify a specific exigence related to the unit essential question to which they will respond in a position paper drawing from sources representing a variety of perspectives.

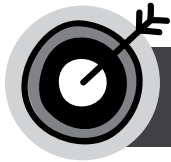
Key Equity Terms:

- Settler colonialism
- Cultural racism







UNIT 4 - Embedded Assessment

Students will draft a 1,000-1,500 word position paper which synthesizes evidence from multiple sources that represent a variety of perspectives in response to the unit essential question.



UNIT 4 - Anchor Standards

<p>Reading: Literature or Informational</p>	<p> CCSS.ELA-LITERACY.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>
<p>Writing</p>	<p> CCSS.ELA-LITERACY.W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>
<p>Speaking and Listening</p>	<p> CCSS.ELA-LITERACY.SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data</p>
<p>Language</p>	<p> CCSS.ELA-LITERACY.L.11-12.3.A Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p>

UNIT 5

Repurposed Argument

Essential Question(s):

- How can I remake the world using my own words?

Unit Narrative:

In this unit, students repurpose their position paper for a new audience. Students choose a new genre and mode to most effectively address their intended audience, independently “read like writers” to study the affordances of that choice, and revise their position paper in a new genre and mode.

After peer review workshops, students will publish their revised work and write reflective cover letters which describe their process for understanding the new genre and mode and evaluating the success of their repurposed argument.

 **Key Equity Terms:** • Accountability

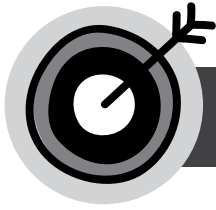


UNIT 5 - Embedded Assessment

Students will repurpose their position paper for a new audience. Students choose a new genre and mode to most effectively address their intended audience, independently study the affordances of that choice, and revise their position paper for that genre and mode.

Students will also write a reflective cover letter which describes how they selected the audience, genre, and mode for their repurposed argument and the rhetorical choices they made in response to the rhetorical situation.

Anchor Standards: [See Appendix page 17](#)



Anchor Standards

[English Language Arts Anchor Standards](#)

<p>Reading: Literature or Informational</p>	<p> CCSS.ELA-LITERACY.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>
<p>Writing</p>	<p> CCSS.ELA-LITERACY.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p> CCSS.ELA-LITERACY.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>
<p>Speaking and Listening</p>	<p> CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>
<p>Language</p>	<p> CCSS.ELA-LITERACY.L.11-12.1.A Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p>

Program-Wide: Resources For Design

links

[Equity Glossary](#)

[White Supremacy Resources](#) (*Slavery/Capitalism • Genocide/Colonialism • Orientalism/War*)

[Dził Dítł'ooí School of Empowerment, Action and Perseverance - DEAP School resources](#)

[UNDRIP - United Nations Declaration of Right for Indigenous Peoples](#)

[NISN past curriculum in Indigenous Humanities](#)



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.

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.