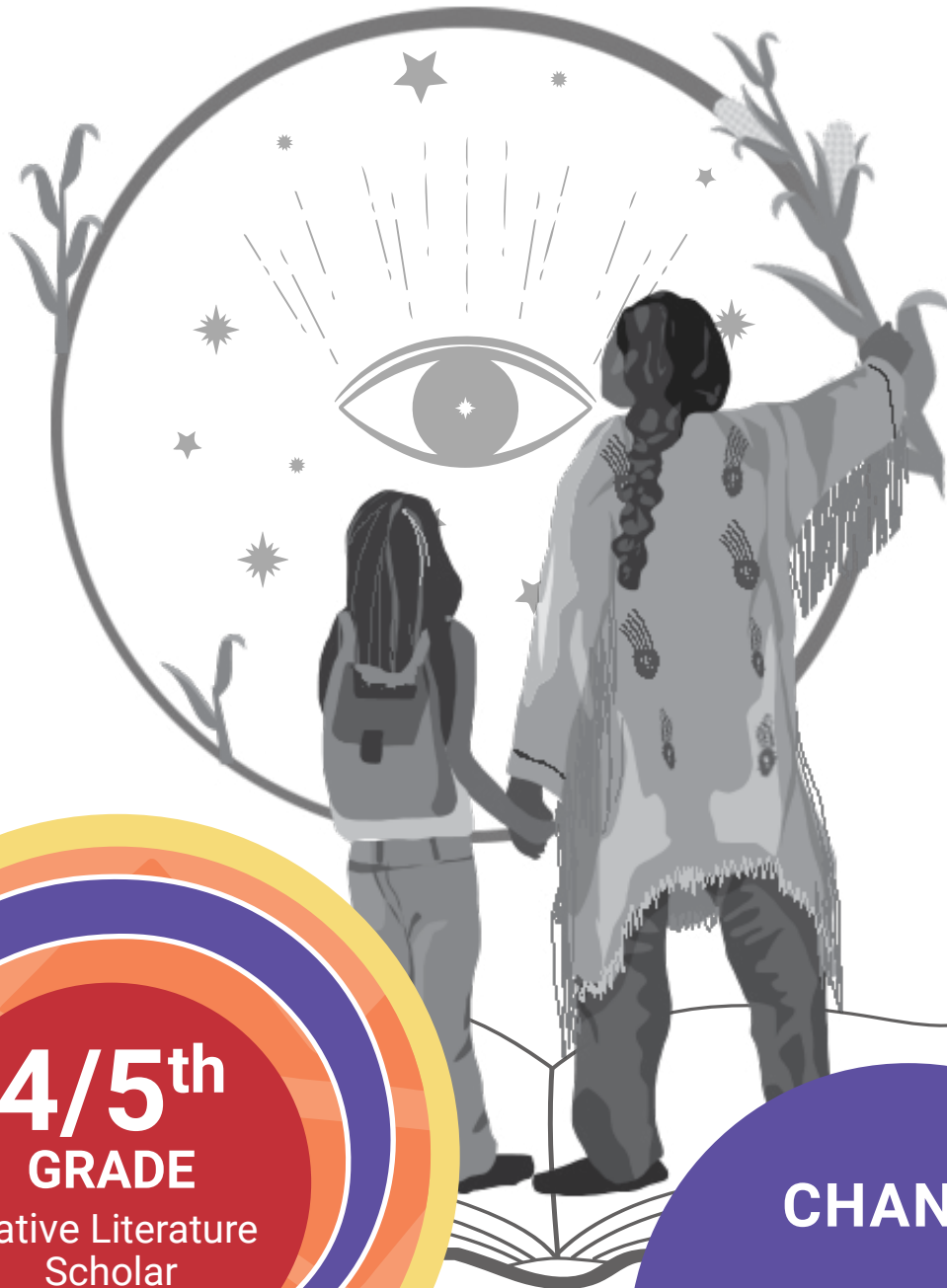


# NATIVE LITERATURE PROGRAM DESIGN

**4/5<sup>th</sup> GRADE**  
YEARLONG



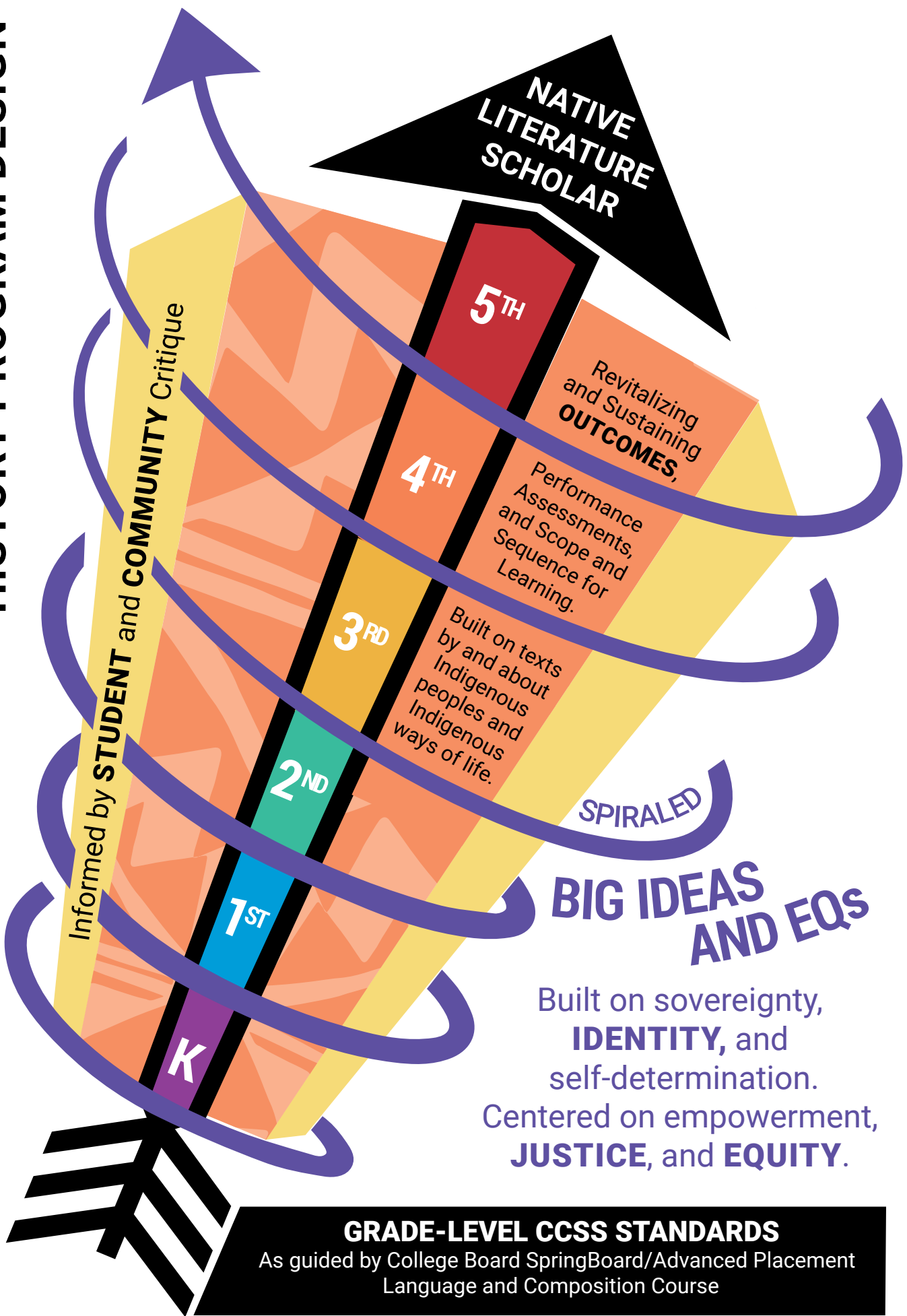
**4/5<sup>th</sup>  
GRADE**

Native Literature  
Scholar

**BIG IDEAS**

**CHANGE  
ADOLESCENCE  
ENVIRONMENT  
VISION**

# NATIVE LITERATURE & HISTORY PROGRAM DESIGN



Informed by **STUDENT** and **COMMUNITY Critique**

**5<sup>TH</sup>**

Revitalizing and Sustaining **OUTCOMES,**

**4<sup>TH</sup>**

Performance Assessments, and Scope and Sequence for Learning.

**3<sup>RD</sup>**

Built on texts by and about Indigenous peoples and Indigenous ways of life.

**2<sup>ND</sup>**

**SPIRALED**

**1<sup>ST</sup>**

**BIG IDEAS AND EQS**

Built on sovereignty, **IDENTITY,** and self-determination. Centered on empowerment, **JUSTICE,** and **EQUITY.**

**K**

**GRADE-LEVEL CCSS STANDARDS**

As guided by College Board SpringBoard/Advanced Placement Language and Composition Course



## Designers' Positionality Statements

**DIANE KATZENMEYER-DELGADO:** (Unit 1 and 3) Originally from the Northeast United States, has been a bilingual educator and school administrator in northern New Mexico for over 30 years primarily in minority and indigenous communities. She recognizes that she brings her experiences from her bilingual multi racial/ethnic family, her artistic background, and life experiences to the classroom. She believes that curriculum should be grounded in shared inquiry and be fluid, evolving to meet the needs and interest of her students and the times. Teaching thematically, she designs project based learning experiences that are rooted in cultural teachings that integrate western academics through connected units of study. She strives to build within her students the love and internal motivation for learning.

**SARAH CALDWELL:** (Yearlong) I am a biracial black woman. I was raised in a suburb of Wichita, Kansas where my education focused exclusively on white authors and texts in the canon until my English teacher Mrs. Attarzadeh assigned Toni Morrison during my senior year of high school. I immersed myself in texts by brown and black authors and scholars during college. However, as a teacher in native communities for thirteen years, I have always approached teaching Native Literature with a sense of my own limitations as a non-native teacher. In designing and teaching, I have tried to ensure that students have the power and agency in interpreting the books we read together.

**PAUL LEFRANCOIS** (Unit 4) Paul is an educator in Northern New Mexico who focuses on building and supporting place-based and community-based learning opportunities for students and teachers alike. Paul holds a Master's Degree in K-8 Elementary Education from the University of New Mexico and a Bachelor's Degree in Philosophy from Dickinson College, but considers his time teaching at Kha'p'o Community School (Santa Clara Pueblo) to be his most formative learning experience in the world of K12 education.

**JOSHUA KRAUSE:** (Unit 2) Josh (he/his) was born in southern New Mexico as a child of settlers of Euro-American descent. Working at the Native American Community Academy (NACA) as a teacher and school leader revolutionized his way of thinking about Indigenous education and education in general as a place that should anchor students in a sense of self, an ability to grow holistically, the necessity of academic relevance to meet those ends, and the central importance of local communities in dictating the ends and means of the education their children receive. Joshua continues to convene and coalesce Indigenous genius in curriculum design at the NACA Inspired Schools Network (NISN).

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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.*

# CONTENTS

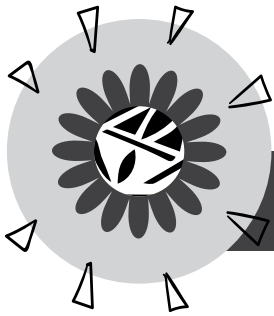
<b>STAGE 0: Program wide</b>	
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## Program-Wide: Resources For Design



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 Native Literature Reading List](#)
- [🔗 NISN past curriculum in Indigenous Humanities](#)



Program-Wide:

## **Big Ideas and EQS and Outcomes**

### **BIG IDEAS**

- Identity
- Joy
- Resilience
- Action

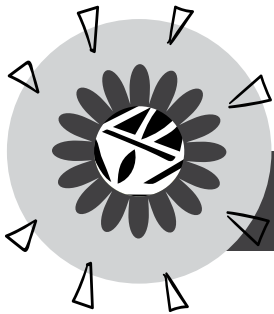
### **Program-Wide: EQ(s)**

- How can students identify with contemporary Native American children's and Young Adult literature?
- What is joy in our communities?
- Where can we find resilience and lived experiences in Native American literature?
- How will students provide informational texts to be shared in their communities?

### **Culminating Outcomes:**

As a result of this Kth-12th grade Native Literature & History program, students will be able to:

- Students will be able to see themselves and their communities represented in literature
- Students will use critical thinking and information literacy skills to question their world
- Students will create an anthology of their informational, narrative, opinion and expository essays along with poetry and more creative nonfiction pieces.





Program-Wide:

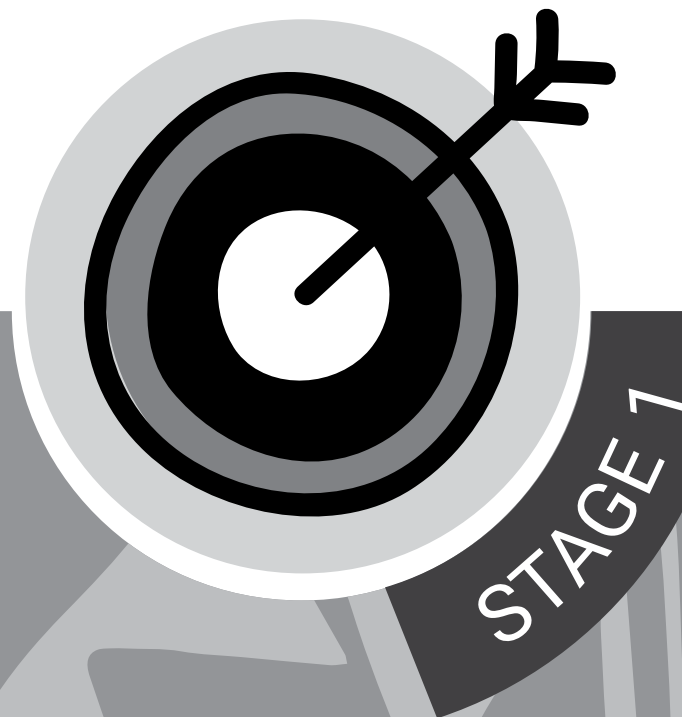
## Big Ideas and EQS (continued)

Big Idea	Core Values	Community Responsibility and Action	Native Scholar
EQ	<ul style="list-style-type: none"> <li>• <b>Kha’p’o:</b> <ul style="list-style-type: none"> <li>◦ Respect</li> <li>◦ Responsibility</li> <li>◦ Compassion</li> <li>◦ Community</li> <li>◦ Perseverance</li> <li>◦ Generosity</li> </ul> </li> <li>• <b>Kwiyagat:</b> <ul style="list-style-type: none"> <li>◦ Culture and Language</li> <li>◦ Competency</li> <li>◦ Character and Wellness</li> <li>◦ Community Connections</li> </ul> </li> <li>• <b>NACA:</b> <ul style="list-style-type: none"> <li>◦ Respect</li> <li>◦ Responsibility</li> <li>◦ Community/Service</li> <li>◦ Culture</li> <li>◦ Perseverance</li> <li>◦ Reflection</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Social justice, anti-bias/anti-racist</li> <li>• Connecting to self, place, community, and civics</li> </ul>	<p><i>(as a segue into 6th-12th grade Native Literature program)</i></p> <ul style="list-style-type: none"> <li>• Discourse around text. Understand and articulate what they read and present in written form and orally.</li> <li>• Speaking, listening, writing, reading domains.</li> </ul>
	<p>How can my Core Values help me understand who I am and my relationship to the world around me?</p>	<p>How can my Core Values help me understand and connect to my community in a good way?</p>	<p>How can I use comprehension strategies and structured discourse around Native literature to help me understand myself and my connections to others and the world around me?</p>

## DESIRED RESULTS

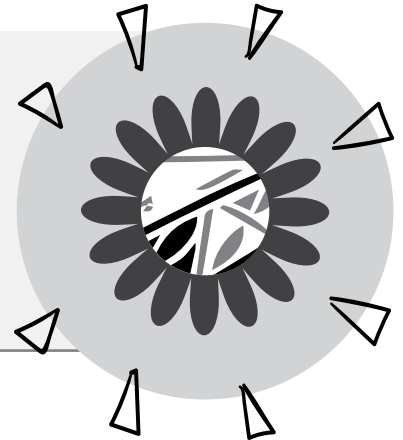
REFERENCES

-  [Finding Big Ideas and Assessment Evidence @ NISN video](#)
-  [Building EQs and EUs @ NISN video](#)



# BIG IDEAS

- Change,
- Adolescence
- Environment
- Vision



## Yearlong Essential Questions

(based on yearlong Big Idea)

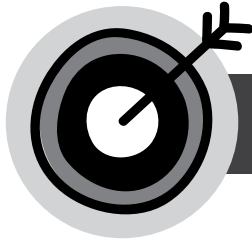
- What changes am I experiencing on my journey as an adolescent?
- How do my relationships, community, and culture provide me with guidance and insight on my journey towards adulthood and in how to feel safe?
- What is my vision for my adolescent journey?
- How can interacting intellectually, artistically, and emotionally with Native Literature texts enrich my life?

## Yearlong Enduring Understandings

- Our families, friends, communities and cultures can support us in developing a vision for our journey towards adulthood.
- Our life journey is shaped by the environment that surrounds us.

**Teachers, how and where will you keep these alive in your classroom?**





## EQs and EUs continued

Teachers, how will you actively engage your students in this work?

### Yearlong Essential Questions

#### Content/Understanding based:

- How do I identify relevant evidence in a text?
- How can I use paraphrasing or quoting in a skillful way to support my original thinking?
- How can I evaluate sources for accuracy and incorporate a variety of sources into informational writing?
- How can I write in powerful ways for a variety of purposes?

#### Skills based:

- What does it mean to show your Core Values and follow “The Good Rainbow Road”?

**TEACHER TIP:**  
Teachers, consider bolding the verbs with your students. the verbs are your teaching points.

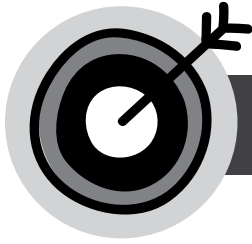
### Yearlong Enduring Understandings

#### Content/Understanding based:

- Native authors draw on many sources to create historical texts.
- Indigenous historians tell history from an indigenous perspective and work to empower their communities.
- Historical fiction incorporates documented historical events as well as family stories and oral histories into narratives about imagined characters.

#### Skills based:

- Strong ideas about texts are supported with evidence that is skillfully quoted or paraphrased.
- Authors of informational writing seek out a variety of high-quality sources, including sources within their local communities.
- Authors continually refine their craft in order to share ideas with audiences they care about in meaningful ways. 1) They pay close attention to the details of written communication, including punctuation. 2) They refine their voice and incorporate personal insights and anecdotes. 3) They pay attention to word choice and incorporate techniques (simile, hyperbole, humor) that engage their audience. 4) They incorporate sources from Native American thinkers and community knowledge holders.



## Anchor Standards

### English Language Arts Anchor Standards

<p><b>Reading</b> Literature or Informational</p>	<p><b>CC.5.R.L.1 Key Ideas and Details:</b> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p><b>CC.5.R.L.2 Key Ideas and Details:</b> Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p><b>CC.5.R.L.3 Key Ideas and Details:</b> Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p> <p><b>CC.5.R.I.1 Key Ideas and Details:</b> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p><b>CC.5.R.I.2 Key Ideas and Details:</b> Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p> <p><b>CC.5.R.I.3 Key Ideas and Details:</b> Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p>
<p><b>Writing</b></p>	<p><b>CC.5.W.4 Production and Distribution of Writing:</b> Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>CC.5.W.5 Production and Distribution of Writing:</b> With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.(Editing for conventions should demonstrate command of Language standards 1–3up to and including grade 5 on page 29.)</p>



### Anchor Standards *(continued)*

<p><b>Speaking and Listening</b></p>	<p><b>CC.5.SL.1 Comprehension and Collaboration:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</p>
<p><b>Language</b></p>	<p><b>CC.5.L.2 Conventions of Standard English:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>CC.5.L.2.a Conventions of Standard English:</b> Use punctuation to separate items in a series.*</p> <p><b>CC.5.L.2.b Conventions of Standard English:</b> Use a comma to separate an introductory element from the rest of the sentence.</p> <p><b>CC.5.L.3.a Knowledge of Language:</b> Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.</p> <p><b>CC.5.L.3.b Knowledge of Language:</b> Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.</p> <p><b>CC.5.L.4 Vocabulary Acquisition and Use:</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.</p>

## ASSESSMENT EVIDENCE

### Transfer Statement:

We want our students to learn and comprehend the way in which Native Literature about the journey towards adulthood connects with their lived experiences, so that in the long-run, on their own, they will be able to pursue a sustaining vision for their adolescent journey that is rooted in family, culture, community and their own self-identities.





## Performance Assessment

Use GRASPS

**Goal:** Students will draft letters to their future selves. This will be a two-part assignment. First, students will write a letter at the beginning of the year and will open this letter in April. This letter will address their hopes, dreams, and goals for their fifth grade school year. The second round of the assignment will be a final project, beginning in April. Students will write a letter to their 18-year-old future self. They will incorporate insights they have gained about the adolescent journey and the challenges of navigating change. In this second letter, students will be asked to reflect on 1) insights they gained from a character from one of the year’s Native Literature texts and 2) to share ways in which their culture, community, family, friends and self-identity shape their vision for their own adolescent journey. They will incorporate multimedia components, including a favorite song and visual, into a multimedia recording of their letter to their future self.

**Role:** Artist

**Audience:** Their future self (but also their peers and families)

**Scenario:** Multimedia recording

**Product:** Multimedia recording, written letter

**Standards:** **CC.5.W.4** Production and Distribution of Writing: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**CC.5.W.6** Production and Distribution of Writing: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

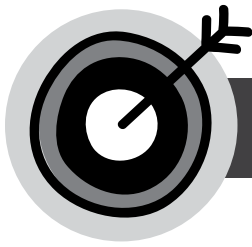
### TEACHER TIP:

Unpacking the Performance Based Assessment -

- What skills need to be taught? Assessed?
- What prior knowledge can student’s access?
- How will you incorporate time within your lesson plans for the Performance Based Assessment?.

# SCOPE + SEQUENCE



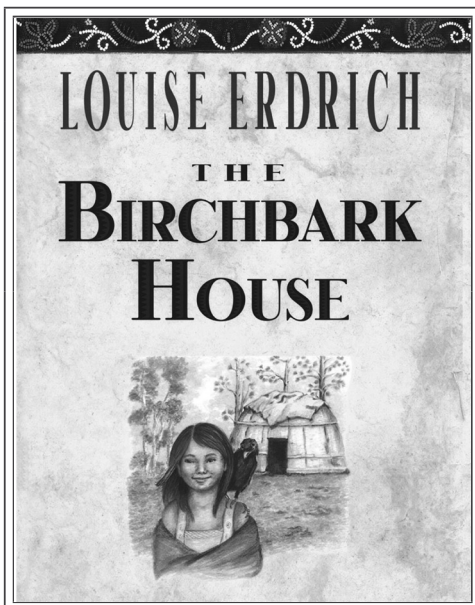


## UNIT 1 - IDENTITY

### Unit Narrative:

In this unit, students will read the novel *The Birchbark House* by Louise Erdrich. They will begin to think about stages of life development and words we use to describe young people such as child, preteen, teenager, adolescent, and young adult. They will continue to think about the journey through adolescence throughout the year in relation to a variety of fiction and non-fiction texts and will follow the main character of *The Birchbark House*, Omakayas, as she encounters change and challenges in the first two books in the series. In this unit, students will analyze the way in which Omakayas's family, culture, and community, as well as the ecosystem in which she lives shape her identity. They will also make connections to their own lived experience. In the unit performance task, students will write and illustrate a personal narrative about a relationship with a family member.

### Core Texts:



#### ***The Birchbark House***

by Louise Erdrich

<b>Genre:</b>	Historical Fiction
<b>Story Origin:</b>	Anishinabe (Ojibwa or Chippewa)
<b>Setting:</b>	1847 on an island in Lake Superior

**Text Complexity:** 970L

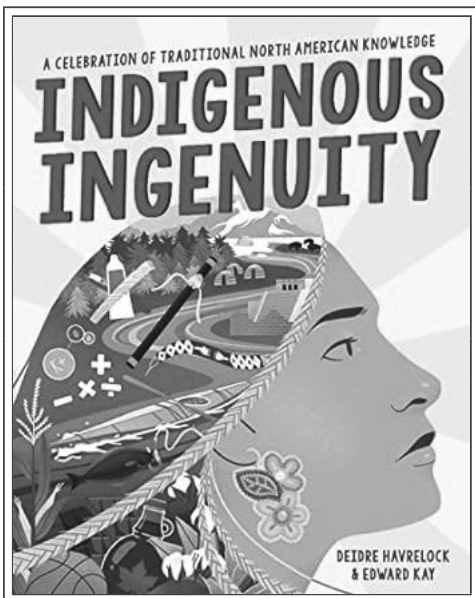
**Grades:** 4-6

**Ages:** 9-11 years

**Guided Reading Level:** T

## UNIT 1: IDENTITY

### Core Texts: (continued)



### *Indigenous Ingenuity: A Celebration of Traditional North American Knowledge*

By Deidre Havrelock and Edward Kay

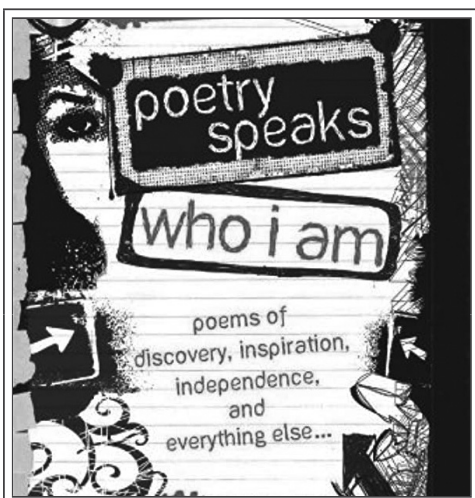
**Genre:** Juvenile Nonfiction

**Author Origin:** Saddle Creek Nation in Alberta, Canada

**Lexile Level:** NA

**Grades:** 3 - 7

**Ages:** 8 - 12 years



### *Poetry Speaks to Who I Am: 100 Poems of discovery, Inspiration, Independence, and Everything Else for Teens*

Edited by Elise Paschen

- *“Tia Chucha”* by Luis J. Rodriguez

**Text Complexity:** N/A

**Grades:** 7-12

**Ages:** 12-16 years

[Lake Superior Ojibwe Gallery](#)

by the St. Louis Historical Society and The 1854 Treaty Authority



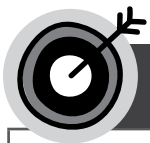
## UNIT 1: IDENTITY

### Essential Questions:

- *How do community, family, environment and culture shape Omakayas’s identity? How do these elements shape my identity?*
- *What tools of characterization does the author use? How can I incorporate these tools into my narrative?*

### Key Equity Term(s):

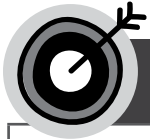
- Colonization
- Culture
- Identity
- Cycles of loss and renewal



### Anchor Standards

<p><b>Reading</b> Literature or Informational</p>	<p><b>CC.5.R.L.3 Key Ideas and Details:</b> Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p> <p><b>CC.5.R.I.2 Key Ideas and Details:</b> Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p>
<p><b>Writing</b></p>	<p><b>CC.5.W.3 Text Types and Purposes:</b> Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>

## UNIT 1: IDENTITY



### Anchor Standards

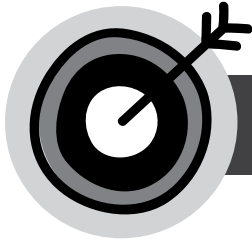
<p><b>Speaking and Listening</b></p>	<p><b>CC.5.SL.1 Comprehension and Collaboration:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</p>
<p><b>Language</b></p>	<p><b>CC.5.L.2.a Conventions of Standard English:</b> Use punctuation to separate items in a series.</p>

### Formative Assessment

- Weekly journal - summarizing story events from Omakayas's perspective
- RACE paragraphs - 3 throughout the unit comparing and contrasting Omakayas's relationships with different characters

### Performance Assessment

Students will write a personal narrative about a relationship with a family member that has shaped their identity. They will study the tools that Erdrich uses to vividly characterize the cast of the novel (e.g. realistic dialogue, descriptive language, use of Ojibwa words and phrases) and will utilize these techniques in their own writing. Students will then publish and share their writing with classmates in a 📖 **read-around**, a strategy that creates a safe space for students to share their writing with each other.



## UNIT 2 - JOY

### Unit Narrative:

Students will read the text *Buffalo Bird Girl* by S.D. Nelson. They will analyze the hybrid genre of this text, a biography written in the first person that is based on interviews conducted with Buffalo Bird Woman (Waheenee) in the early 1900s. Throughout their reading, students will apply strategies for comprehending informational text including summarizing clearly and making inferences based on text evidence. Students will analyze the relationship between the environment and Buffalo Bird Girl's identity. In addition, students will read the section "Stewards of the Land" from *An Indigenous Peoples' History of the United States* and consider how both the Hidatsa and Ojibwe have demonstrated land stewardship. Finally, students will conduct a research project about their own community's local environment and the community's response to an environmental challenge (e.g. uranium mining on the Navajo Nation or fracking near Chaco Canyon). Students will learn to evaluate sources and will strive to include local experts (e.g. local academics, cultural knowledge holders, activists).

### Core Text:



### ***Buffalo Bird Girl***

by S.D. Nelson

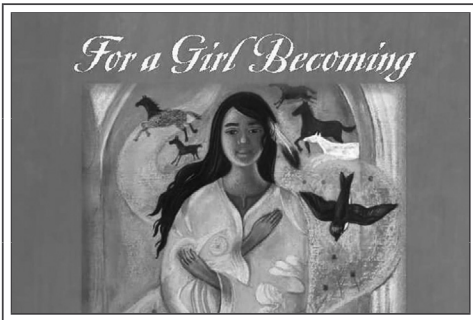
<b>Genre:</b>	Hybrid genre, a biography written in the first person that is based on interviews conducted with Buffalo Bird Woman (Waheenee) in the early 1900s Fiction
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<b>Story Origin:</b>	Hidatsa
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<b>Lexile:</b>	890L
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UNIT 2: JOY

Core Texts: (continued)



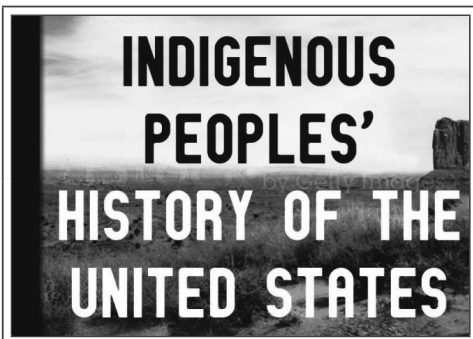
***For a Girl Becoming***

by Joy Harjo

Genre: Poetry

Story Origin: Muskogee-Creek

Lexile: N/A



***An Indigenous Peoples' History of the United States for Young People***

by Jean Mendoza (Adapter), Debbie Reese (Adapter),  
Roxanne Dunbar-Ortiz (Author)

Genre: Nonfiction/history

Lexile: 1220L

 ***American Indian Responses to Environment Challenges***

video and lesson series produced by The Museum of the American Indian and Native Knowledge 360

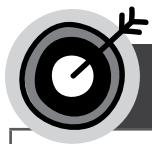
Essential Questions:

- *How does our environment shape the way we live, and how do we in turn shape the environment?*
- *What is indigenous stewardship of the land and how do we see in the past and the present?*

## UNIT 2: JOY

### Key Equity Term(s):

- Culture



### Anchor Standards

<p><b>Reading</b> Literature or Informational</p>	<p><b>CC.5.R.L.9 Key Ideas and Details:</b> Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p> <p><b>CC.5.R.I.1 Key Ideas and Details:</b> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p>
<p><b>Writing</b></p>	<p><b>CC.5.W.2 Text Types and Purposes:</b> Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p>
<p><b>Speaking and Listening</b></p>	<p><b>CC.5.SL.4 Presentation of Knowledge and Ideas:</b> Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p>
<p><b>Language</b></p>	<p><b>CC.5.L.2.b Conventions of Standard English:</b> Use a comma to separate an introductory element from the rest of the sentence.</p>

## UNIT 2: JOY

### Formative Assessment

**Multisensory Strategies**

Multisensory strategies are a component of multisensory structural language education which focuses on the structured, systematic, direct teaching of the organization of language. Multisensory strategies **combine two or more** of the senses **simultaneously**.

**V**  
visual

**A**  
auditory

**K**  
kinesthetic/  
motor

**T**  
tactile

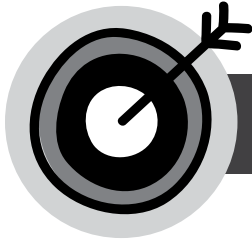
THE DYSLEXIA CLASSROOM

Race paragraphs - 3 throughout unit.

1. How are Hidatsa dwellings suited to the environment of the northern Great Plains?
2. How are Hidatsa agricultural techniques suited to the environment of the Northern Great Plains?
3. How have both the Hidatsa and the Ojibwe acted as stewards of the land?

### Performance Assessment

Students will explore the video series American Indian Responses to Environment Challenges on the Smithsonian Website focusing on the Leech Lake Ojibwe Band. They will then use the [graphic organizer](#) from the website to plan a report on an environmental challenge faced by their own community. Students will create a written and multimedia report on this topic. They will also identify action steps that they can take to further address the challenge, and teachers may support students in carrying out the action steps of their research. (Teachers may find it beneficial for students from the same community to work together for portions of this project.)

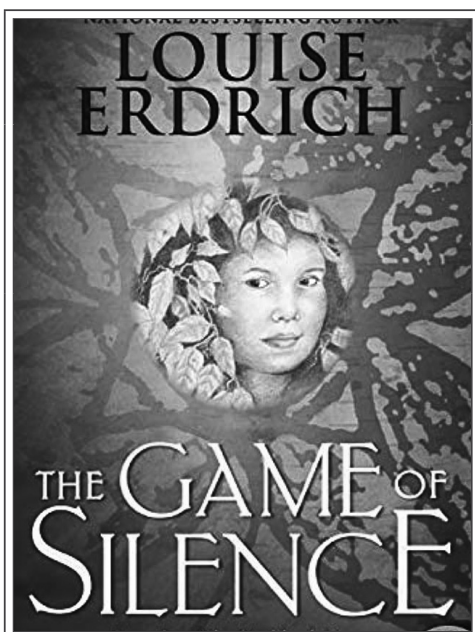


UNIT 3 - ACTION

Unit Narrative:

Students will read *The Game of Silence*, the second book in the Birchbark Series that follows the main character Omakayas on her journey towards adulthood. In this book, Omakayas confronts many changes: the arrival of new community members whose homeland has been stolen, the visions and skill as a healer she is working to control, and eventually the forced removal of her own family from the island of Moningwanaykaning. Students will continue routines learned in the first unit (journaling from Omakayas’s perspective and responding to questions in the RACE format). Students will also consider the importance of the traditional stories embedded within the larger narrative of The Birchbark House Series. Students will then author their own fables that communicate a lesson they believe to be valuable.

Core Text:



***The Game of Silence***

by Louise Erdrich

<b>Genre:</b>	Historical Fiction
<b>Story Origin:</b>	Anishinabe (Ojibwa or Chippewa)
<b>Setting:</b>	1847 on an island in Lake Superior

<b>Text Complexity:</b>	970L
<b>Grades:</b>	4-6
<b>Ages:</b>	9-11 years
<b>Guided Reading Level:</b>	T

## UNIT 3: ACTION

### Core Texts: (continued)



### **“Legacies”**

by Nikki Giovanni

Genre: Poetry



### **“Alone”**

by Siegfried Sassoon

Genre: Poetry

### Essential Questions:

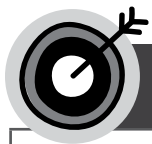
- *What changes am I experiencing on my journey as an adolescent?*
- *How do my relationships, community, and culture provide me with guidance and insight on my journey towards adulthood?*
- *What role do stories play in helping us navigate change?*



## UNIT 3: ACTION

### Key Equity Term(s):

- settler colonialism



### Anchor Standards

<p><b>Reading</b> Literature or Informational</p>	<p><b>CC.5.R.L.2 Key Ideas and Details:</b> Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p><b>CC.5.R.I.8 Integration of Knowledge and Ideas:</b> Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).</p>
<p><b>Writing</b></p>	<p><b>CC.5.W.3 Text Types and Purposes:</b> Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>
<p><b>Speaking and Listening</b></p>	<p><b>CC.5.SL.1 Comprehension and Collaboration:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</p>
<p><b>Language</b></p>	<p><b>CC.5.L.3.b Knowledge of Language:</b> Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.</p>

## UNIT 3: ACTION

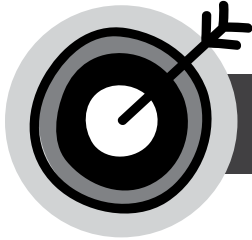
### Formative Assessment

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- Weekly journal - summarizing story events from Omakayas's perspective
- RACE paragraphs - 3 throughout the unit analyzing how Omakayas confronts 3 different life changes

### Performance Assessment

Throughout the Birchbark House Series, Louise Erdrich incorporates traditional stories within the larger narrative. Often these stories teach a lesson or provide guidance to the characters. Students will write their own fable that includes animal characters. They will utilize narrative techniques, including dialogue and description, to write an engaging story. Students will also write a reflection about the life lesson in their story and explain why they believe this lesson is important.

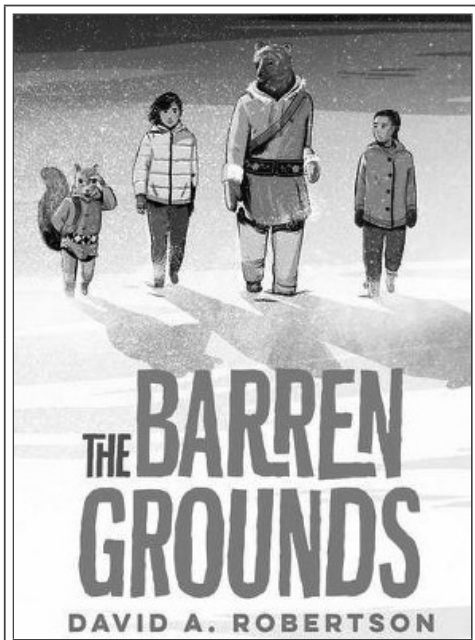


## UNIT 4 - RESILIENCE

### Unit Narrative:

Students will pull together the threads from the year to develop a vision for their journey towards adulthood in this final unit. In reading the fantasy novel *The Barren Grounds* by David A. Robertson, students will follow two Indigenous children who are separated from their communities and find connection to their traditions and culture in another reality, Misewa. Students will continue to refine their reading skill set by summarizing and responding to text-based questions. They will also demonstrate their understanding of evidence-based writing in a final RACE paragraph. As a culminating performance task, students will write letters to their 18 year old selves. They will outline their vision for their adolescent journey with reference to characters and readings from the year as well as insights from their culture, community, and family..

### Core Text:



***The Barren Grounds:  
The Misewa Saga, Book One***  
by David A. Robertson

**Genre:** Fantasy Fiction

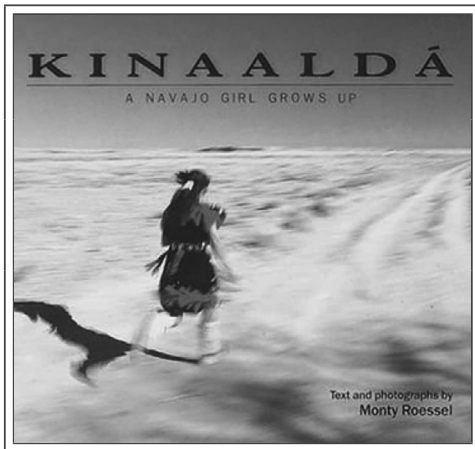
**Text Complexity:** 680L

**Grades:** 5-6

**Ages:** 10-13 years

## UNIT 4: RESILIENCE

### Core Texts: (continued)



### ***Kinaalda***

by Monty Roessel

**Genre:** Biography

**Story Origin:** Navajo

**Grades:** 4-6

**Ages:** 8-12 years

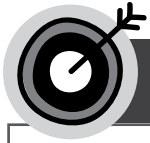
### Essential Questions:

- *What is my vision for my adolescent journey?*

### Key Equity Term(s):

- liberation

## UNIT 4: RESILIENCE



### Anchor Standards

<p><b>Reading</b> Literature or Informational</p>	<p><b>CCSS.ELA-LITERACY.RL.5.6</b> Describe how a narrator’s or speaker’s point of view influences how events are described.</p> <p><b>CC.5.R.I.3 Key Ideas and Details:</b> Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p>
<p><b>Writing</b></p>	<p><b>CC.5.W.4 Production and Distribution of Writing:</b> Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>
<p><b>Speaking and Listening</b></p>	<p><b>CC.5.SL.5 Presentation of Knowledge and Ideas:</b> Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.</p>
<p><b>Language</b></p>	<p><b>CC.5.L.6 Vocabulary Acquisition and Use:</b> Acquire and use accurately grade-appropriate general academic and domain specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).</p>

## UNIT 4: RESILIENCE

### Formative Assessment

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- Chapter question responses (written and in Flipgrid)
- RACE paragraph - final assessment for the year - What is a lesson or theme in the text?

### Performance Assessment

Students will write a letter to their 18-year-old future self. They will incorporate insights they have gained about the adolescent journey and the challenges of navigating change. In this letter, students will be asked to reflect on 1) insights they gained from a character from one of the year's Native Literature texts and 2) to share ways in which their culture, community, family, friends and self-identity shape their vision for their own adolescent journey. They will incorporate multimedia components, including a favorite song and visual, into a multimedia recording of their letter to their future self.