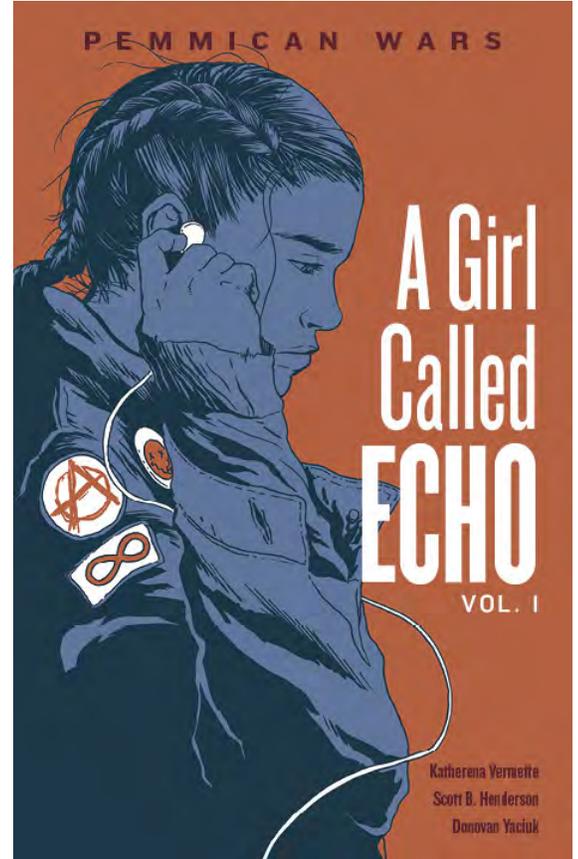
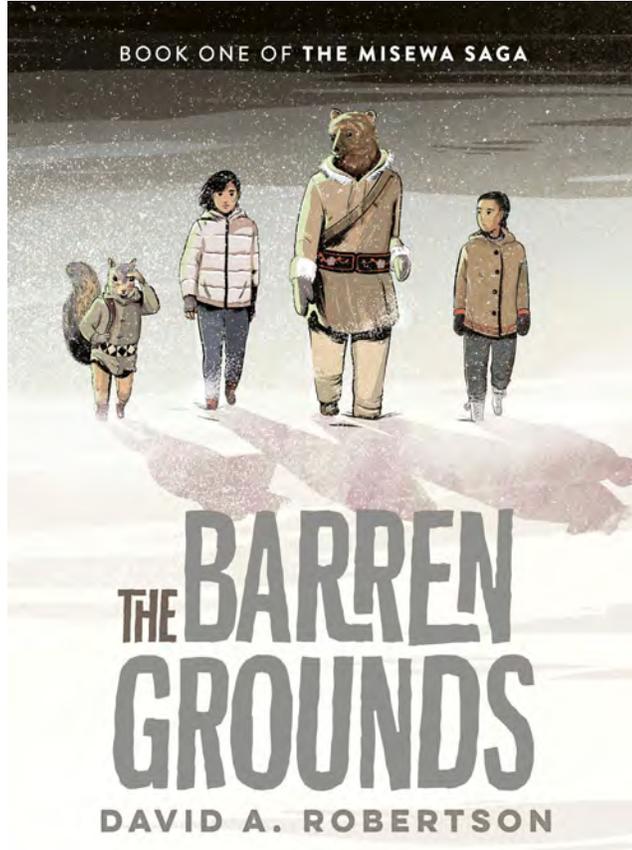


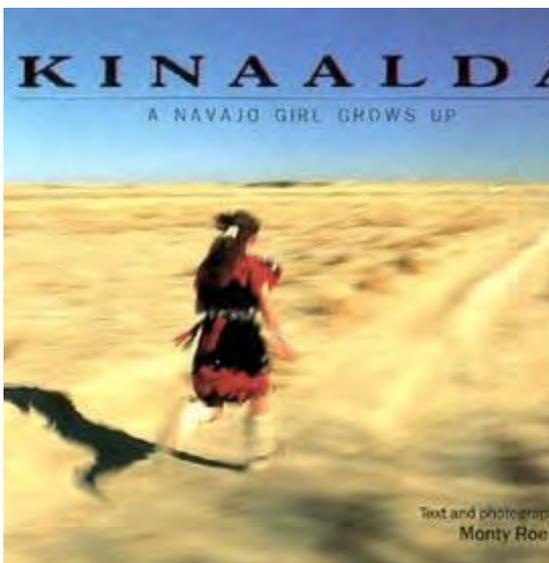
# NATIVE LITERATURE PROGRAM DESIGN

5<sup>th</sup> GRADE



UNIT 4

RESILIENCE



UNIT 4

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Designer: PAUL LEFRANCOIS

*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.*

### Unit Overview:

*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.*

- Sarah Caldwell (description of unit from Yearlong Plan)

### Core Texts:

- ***The Barren Grounds***  
by David A. Robertson
- ***A Girl Called Echo***  
by Katherena Vermette



### Unit Supporting Texts & Possible Extension Texts:

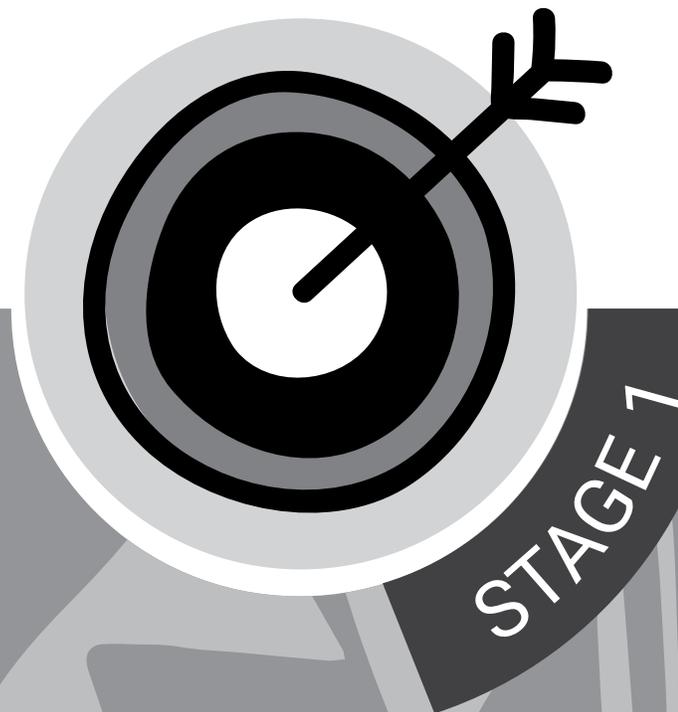
*The texts listed in this section can be connected to the themes and ideas found throughout this unit plan and broader 5th grade yearlong plan. Though these texts are not cited explicitly in this 8 week progression, teacher-designers are encouraged to consider how these texts and resources might be leveraged based upon their particular setting and context.*

- ***Kinaalda*** by Monty Roessel
- ***The Lion, The Witch, and the Wardrobe*** by C.S. Lewis
- **Informational Texts Extension → Writing about climate science**  
📖 [Consider this resource: Teaching People's History](#)

# DESIRED RESULTS

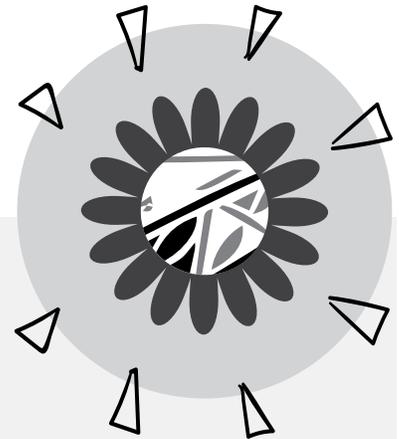
REFERENCES

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



## BIG IDEAS

- **Core Values:** core values can be seen through words and actions; core values are often developed through trial and hardship.
- **Community Responsibility & Action:** being part of a community and caring for a community requires perseverance and commitment.
- **Native Scholar:** hearing and telling stories about Indigenous resilience and healing have been and continue to be important facets of Native Scholarship.



### Essential Questions

### Enduring Understandings

(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?
- What is my vision for my adolescent journey?
- How can interacting intellectually, artistically, and emotionally with Native Literature texts enrich my life?

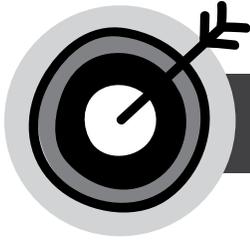
- Our families, friends, communities, and cultures can support us in developing a vision for our journey towards adulthood.
- Our life journey is shaped by the environment that surrounds us.
- We are always on our life journey (in the past, now, and in the future).

### Content / Skills Questions

### Content / Skills Understandings

- What sources does our knowledge about the past come from and how does it relate to the present?
- How can I write in powerful ways for a variety of purposes?

- 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

As the NISN Curriculum was developed, Teacher Designers aligned content utilizing the Common Core State Standards (CCSS). As an open source document, we recognize that as a user, you may not reside where CCSS are utilized. Please utilize the language from the CCSS below to find alignment with the teaching standards for your local area or consult your state's crosswalk documents aligned to the CCSS.

<p><b>Reading</b> Literature or Informational</p>	<p><b>CCSS.5.RL.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>CCSS.5.RL.6:</b> Describe how a narrator's or speaker's point of view influences how events are described.</p> <p><b>CCSS.5.RI.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>CCSS.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.</p>
<p><b>Speaking and Listening</b></p>	<p><b>CCSS.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>
<p><b>Language</b></p>	<p><b>CCSS.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>



## Related Standards for 5th Grade Literature

<p><b>Reading</b></p> <p>Literature or Informational</p>	<p><b>CCSS.ELA-LITERACY.RL.5.2:</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>CCSS.ELA-LITERACY.RL.5.3:</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>CCSS.ELA-LITERACY.RL.5.4:</b> Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</p> <p><b>CCSS.ELA-LITERACY.RI.5.6:</b> Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> <p><b>CCSS.ELA-LITERACY.RI.5.7:</b> Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</p> <p><b>CCSS.ELA-LITERACY.RI.5.9:</b> Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.</p>
<p><b>Writing</b></p>	<p><b>CCSS.ELA-LITERACY.W.5.2:</b> Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p><b>CCSS.ELA-LITERACY.W.5.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p><b>CCSS.ELA-LITERACY.W.5.5:</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.</p> <p><b>CCSS.ELA-LITERACY.W.5.6:</b> 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.</p>



### Related Standards for 5th Grade Literature *(continued)*

<p><b>Writing</b> continued</p>	<p><b>CCSS.ELA-LITERACY.W.5.7:</b> Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</p> <p><b>CCSS.ELA-LITERACY.W.5.8:</b> Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</p> <p><b>CCSS.ELA-LITERACY.W.5.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>CCSS.ELA-LITERACY.W.5.10:</b> 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 discipline-specific tasks, purposes, and audiences.</p>
<p><b>Speaking and Listening</b></p>	<p><b>CCSS.ELA-LITERACY.SL.5.1:</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>CCSS.ELA-LITERACY.SL.5.2:</b> Summarize written a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p><b>CCSS.ELA-LITERACY.SL.5.3:</b> Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</p> <p><b>CCSS.ELA-LITERACY.SL.5.4:</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> *Focus on Vocabulary Acquisition and Use</p>	<p><b>CCSS.ELA-LITERACY.L.5.4:</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> <p><b>CCSS.ELA-LITERACY.L.5.4.a:</b> Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.</p> <p><b>CCSS.ELA-LITERACY.L.5.4.b:</b> Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).</p>



### Related Standards for 5th Grade Literature *(continued)*

<p><b>Language</b> continued</p> <p>*Focus on Vocabulary Acquisition and Use</p>	<p><b>CCSS.ELA-LITERACY.L.5.4.c:</b> Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.</p> <p><b>CCSS.ELA-LITERACY.L.5.5.a:</b> Interpret figurative language, including similes and metaphors, in context.</p> <p><b>CCSS.ELA-LITERACY.L.5.5.b:</b> Recognize and explain the meaning of common idioms, adages, and proverbs.</p> <p><b>CCSS.ELA-LITERACY.L.5.5.c:</b> Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.</p> <p><b>CCSS.ELA-LITERACY.L.5.6:</b> Acquire and accurately use 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>
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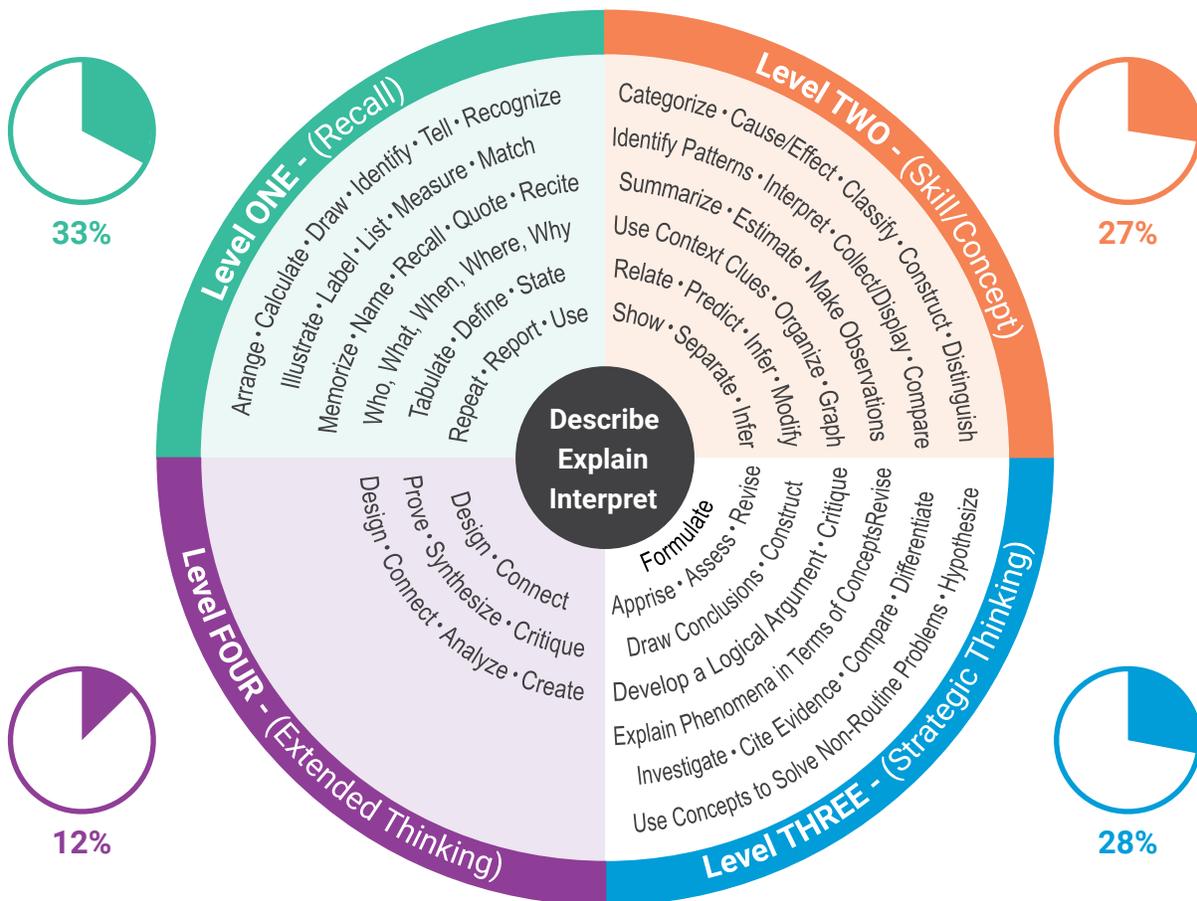
## UNIT Depth of Knowledge (DOK) Levels

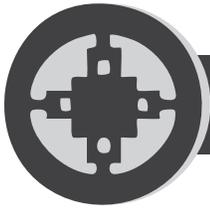
Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL) to both inform users and teacher designers and provide opportunities for adaptation and localization to meet the needs of their students and communities.

Norman Webb developed the Depth of Knowledge (DOK) framework in the late 1990's to categorize expectations and learning tasks according to the complexity of engagement required. It is important for educators to be aware of what makes a task complex vs difficult so that teachers can manage and adjust the rigor and or depth of their academic expectations of their students. (Webb, 2023)

### Reference Articles:

[📖 An Inside Look at Webb's Depth of Knowledge](#) / [📖 Using Webb's Depth of Knowledge to Increase Rigor](#)





## The Universal Design for Learning Guidelines

### What is UDL?

The UDL Guidelines are a tool used in the implementation of **Universal Design for Learning**, a framework developed by **CAST** to improve and optimize teaching and learning for all people based on scientific insights into how humans learn. **The goal of UDL** is learner agency that is purposeful & reflective, resourceful & authentic, strategic & action-oriented.

The guidelines offer a set of concrete suggestions that can be applied to any discipline or domain to ensure that all learners can access and participate in meaningful, challenging learning opportunities. The new iteration of the UDL Guidelines responds to a strong call from the field—both practitioners and researchers alike—to address critical barriers rooted in biases and systems of exclusion for learners with and without disabilities.

Citation: [udlguidelines.cast.org](http://udlguidelines.cast.org)



## UDL Guidelines

	Design Multiple Means of Engagement	Design Multiple Means of Representation	Design Multiple Means of Action & Expression
Access	<b>Design Options for Welcoming Interests &amp; Identities</b> <ul style="list-style-type: none"> <li>Optimize choice and autonomy</li> <li>Optimize relevance, value, and authenticity</li> <li>Nurture joy and play</li> <li>Address biases, threats, and distractions</li> </ul>	<b>Design Options for Perception</b> <ul style="list-style-type: none"> <li>Support opportunities to customize the display of information</li> <li>Support multiple ways to perceive information</li> <li>Represent a diversity of perspectives and identities in authentic ways</li> </ul>	<b>Design Options for Interaction</b> <ul style="list-style-type: none"> <li>Vary and honor the methods for response, navigation, and movement</li> <li>Optimize access to accessible materials and assistive and accessible technologies and tools</li> </ul>
	<b>Design Options for Sustaining Effort &amp; Persistence</b> <ul style="list-style-type: none"> <li>Clarify the meaning and purpose of goals</li> <li>Optimize challenge and support</li> <li>Foster collaboration, interdependence, and collective learning</li> <li>Foster belonging and community</li> <li>Offer action-oriented feedback</li> </ul>	<b>Design Options for Language &amp; Symbols</b> <ul style="list-style-type: none"> <li>Clarify vocabulary, symbols, and language structures</li> <li>Support decoding of text, mathematical notation, and symbols</li> <li>Cultivate understanding and respect across languages and dialects</li> <li>Address biases in the use of language and symbols</li> <li>Illustrate through multiple media</li> </ul>	<b>Design Options for Expression &amp; Communication</b> <ul style="list-style-type: none"> <li>Use multiple media for communication</li> <li>Use multiple tools for construction, composition, and creativity</li> <li>Build fluencies with graduated support for practice and performance</li> <li>Address biases related to modes of expression and communication</li> </ul>
Support	<b>Design Options for Emotional Capacity</b> <ul style="list-style-type: none"> <li>Recognize expectations, beliefs, and motivations</li> <li>Develop awareness of self and others</li> <li>Promote individual and collective reflection</li> <li>Cultivate empathy and restorative practices</li> </ul>	<b>Design Options for Building Knowledge</b> <ul style="list-style-type: none"> <li>Connect prior knowledge to new learning</li> <li>Highlight and explore patterns, critical features, big ideas, and relationships</li> <li>Cultivate multiple ways of knowing and making meaning</li> <li>Maximize transfer and generalization</li> </ul>	<b>Design Options for Strategy Development</b> <ul style="list-style-type: none"> <li>Set meaningful goals</li> <li>Anticipate and plan for challenges</li> <li>Organize information and resources</li> <li>Enhance capacity for monitoring progress</li> <li>Challenge exclusionary practices</li> </ul>
	<b>Design Options for Executive Function</b> <ul style="list-style-type: none"> <li>Recognize expectations, beliefs, and motivations</li> <li>Develop awareness of self and others</li> <li>Promote individual and collective reflection</li> <li>Cultivate empathy and restorative practices</li> </ul>	<b>Design Options for Building Knowledge</b> <ul style="list-style-type: none"> <li>Connect prior knowledge to new learning</li> <li>Highlight and explore patterns, critical features, big ideas, and relationships</li> <li>Cultivate multiple ways of knowing and making meaning</li> <li>Maximize transfer and generalization</li> </ul>	<b>Design Options for Strategy Development</b> <ul style="list-style-type: none"> <li>Set meaningful goals</li> <li>Anticipate and plan for challenges</li> <li>Organize information and resources</li> <li>Enhance capacity for monitoring progress</li> <li>Challenge exclusionary practices</li> </ul>

Citation: CAST (2024). Universal Design for Learning Guidelines version 3.0 [graphic organizer]. Lynnfield, MA: Author



## UNIT LESSONS - UDL

	Design Multiple Means of Engagement	Design Multiple Means of Representation	Design Multiple Means of Action & Expression
	Design Options for Welcoming Interests & Identities	Design Options for Perception	Design Options for Interaction
Access	Weeks: 1, 2, 3, 4, 5, 6, 7, 8	Weeks: 1, 2, 3, 4, 5, 6, 7, 8	Weeks: 1
	Design Options for Sustaining Effort & Persistence	Design Options for Language & Symbols	Design Options for Expression & Communication
Support	Weeks: 7, 8	Weeks: 1, 2, 3, 4, 5, 6	Weeks: 1, 2, 3, 4, 5, 6, 7, 8
	Design Options for Emotional Capacity	Design Options for Building Knowledge	Design Options for Strategy Development
Executive Function	Weeks: 1, 2, 3, 4, 5, 6, 7, 8	Weeks: 1, 2, 3, 4, 5, 6, 7, 8	



### Teacher Tip:

- Anytime there is reading, include Text to Speech (UDL area of Interaction: 4)
- Set meaningful goals for each lesson(s) to further develop UDL area of Strategy Development: 6
- Continually using and referring back to Anchor Charts engages students in building upon prior knowledge and making connections to new learning UDL area of Expression and Communication: 5

## ASSESSMENT EVIDENCE

### Transfer Statement:

As a result of this K-12th grade Native Literature Program:

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





## Performance Assessment

 Use GRASPS

**Goal:** **From Yearlong Design:** *“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 / Writer.

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

**Scenario:** Multimedia recording.

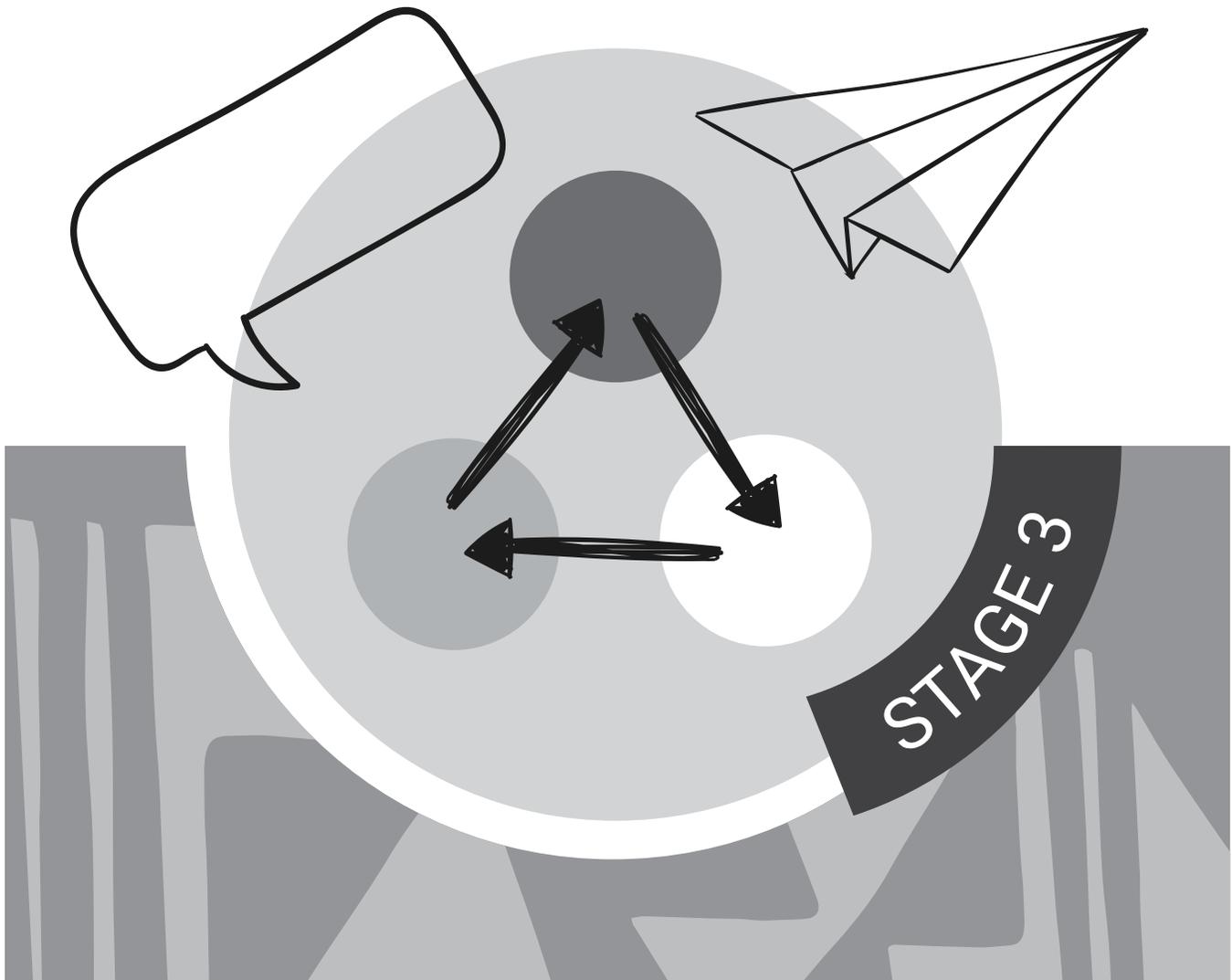
**Product:** Multimedia recording, written letter.

**Standards:** **CCSS.4.W.4 and CCSS.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.

**CCSS.4.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 one page in a single sitting.

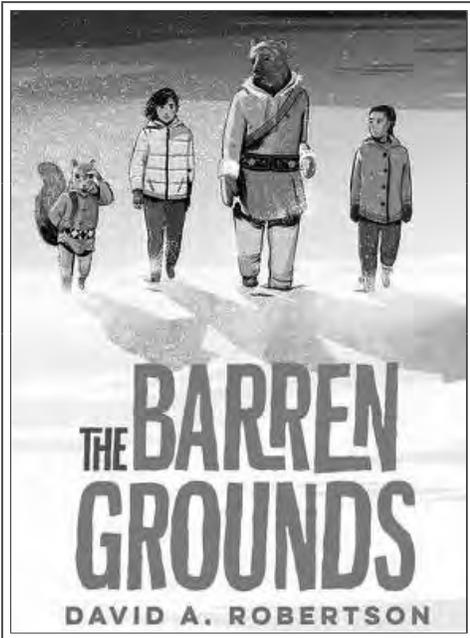
**CCSS.5.W.6:** With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

## SCOPE + SEQUENCE



**A Note for Future Users and Teacher Designers:** Thank you for your interest in the Native Literature Program! Please note that the resources in this document and the supporting folders are meant to be read and implemented with flexibility. When working in your particular context, this may mean adding texts or other resources in order to meet the needs and opportunities in your classroom. When using these resources and when planning for instruction, it is recommended to reference the lesson narratives, week-by-week slide decks and folder for “resources to use throughout the unit.”

Core Texts:



***The Barren Grounds:  
The Misewa Saga, Book One***

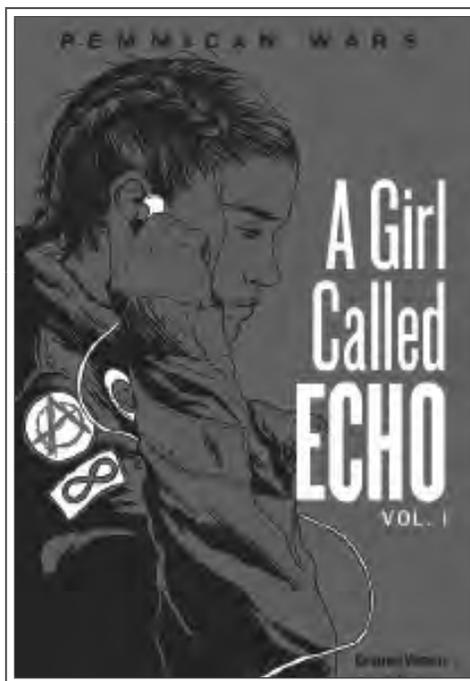
by David A. Robertson

Genre: Fantasy Fiction

Text Complexity: 680L

Grades: 5-6

Ages: 10-13 years



***A Girl Called Echo - Pemmican Wars (Vol. 1)***

by Katherena Vermette

Genre: Graphic Novel

Story Origin: First Nations & Métis

Text Complexity: HL500L

Grades: 8-12

Ages: 12 years and up

### Supporting Texts:



#### *Kinaalda*

by Monty Roessel

**Genre:** Biography

**Story Origin:** Navajo

**Text Complexity:** 810L

**Grades:** 4-6

**Ages:** 8-12 years



#### *The Lion, the Witch and the Wardrobe*

by C. S. Lewis

**Genre:** Fantasy Fiction

**Text Complexity:** 940L

**Guided Reading Level:** T

**Grades:** 5-7

**Ages:** 6-12 years

### Resources:

[🔗 WEEK 0](#)

[🔗 WEEK 1](#)

[🔗 WEEK 2](#)

[🔗 WEEK 3](#)

[🔗 WEEK 4](#)

[🔗 WEEK 5](#)

[🔗 WEEK 6](#)

[🔗 WEEK 7](#)

[🔗 WEEK 8](#)

## WEEK 1 - Pre-Reading

### WEEK 1 RESOURCES

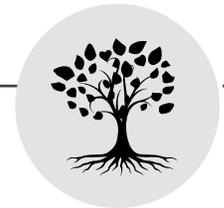
**OPENING OF THE UNIT:** The teacher should permanently post the overall Big Ideas, Enduring Understandings and Essential Questions (big ideas, EUs, and EQs act as spiraling constructs for students to use to unpack the readings and activities and make meaning and create coherence out of the unit from beginning to end. Best practice includes recording student answers to EQs throughout the unit as a primary method for checking understanding). A general overview of the unit timeline and closing GRASP projects should be shared.

### Lesson Narrative:

During Week 1, teachers and students will prepare for *The Barren Grounds* by learning about First Nations in North America, making connections to C.S. Lewis's *The Lion, The Witch and the Wardrobe* in the context of the "Hero's Journey," and discussing their learning through mini share outs at the end of the week.

### Essential Question:

What does it mean to go on a journey?



### Key Unit Equity Term:

### Settler Colonialism

Settler colonialism refers to colonization in which colonizing powers create permanent or long-term settlement on land owned and/or occupied by other peoples, often by force. This contrasts with colonialism where colonizer's focus only on extracting resources back to their countries of origin, for example. Settler Colonialism typically includes oppressive governance, dismantling of indigenous cultural forms, and enforcement of codes of superiority (such as white supremacy). Examples include white European occupations of land in what is now the United States, Spain's settlements throughout Latin America, and the Apartheid government established by White Europeans in South Africa.

Per Dina Gillio-Whitaker, "Settler Colonialism may be said to be a structure, not an historic event, whose endgame is always the elimination of the Natives in order to acquire their land, which it does in countless seen and unseen ways. These techniques are woven throughout the US's national discourse at all levels of society. Manifest Destiny—that is, the US's divinely sanctioned inevitability—is like a computer program always operating unnoticeably in the background. In this program, genocide and land dispossession are continually both justified and denied."

### SOURCE:

Dina Gilio-Whitaker, "[Settler Fragility: Why Settler Privilege Is So Hard to Talk About](#)" (2018).

## WEEK 1 - Pre-Reading

### Scope and Sequence: [📎 WEEK 1: Powerpoint](#)

<p><b>DAY 1</b></p>	<p><b>Learning about First Nations</b></p> <p>On day 1, start building an understanding of the First Nations. Share with students that <i>The Barren Grounds</i> takes place in Canada, and features Morgan and Eli, who are First Nations children. This initial investigation can be done through a framing of the history of Settler Colonialism in North America and followed by an activity where students use pre-selected resources and graphic organizers to learn about First Nations (consider deeply whose perspectives are highlighted in the resources) and prepare to share their understandings with their peers by the end of the week.</p>
<p><b>DAY 2</b></p>	<p><b><i>The Lion, the Witch and the Wardrobe</i></b></p> <p>On day 2 of this pre-reading week, take time to read/watch and discuss parts of C.S. Lewis’s <i>The Lion, The Witch and The Wardrobe</i>. Focus on passages identified in the supporting resources and use video clips (from recent and older film adaptations of the story) to lead discussions on the significance of the young people traveling to another world, interacting with animal-characters, and facing a great challenge. Ask students to summarize what they notice about that type of storytelling and what might be similar to or different to the story they predict might be coming in <i>The Barren Grounds</i>. (This is a great opportunity to think about what the impact of an Indigenous perspective might mean for the story; though, there are also other factors to consider: i.e. “How did World War II impact C.S. Lewis’s telling of <i>The Lion, The Witch and The Wardrobe</i>? And, later, “How might recent environmental justice movements have impacted David A. Robertson’s telling of <i>The Barren Grounds</i>?”).</p>
<p><b>DAY 3</b></p>	<p><b>Hero’s Journey Archetypes &amp; Story Structure</b></p> <p>Now that students have been initially immersed in a general overview of First Nations and the idea of characters traveling to other dimensions as a personal journey of change and growth, step back and consider the theory and frameworks that can be used to understand what is happening in these kinds of stories. 📺 <a href="#">Introduce Joseph Campbell’s work on “The Hero’s Journey,”</a> highlighting the structure that we might be able to see in future texts or in popular movies, shows, etc.,. Can students make connections to their favorite stories? Focus in particular on the role of moving from the “ordinary world” into the “special world.”</p>

## WEEK 1 - Unit Launch

<b>DAY 4</b>	<p><b>Mini Share Outs</b></p> <p>Throughout the week, students will have developed a treasure trove of insights and reflections, ranging from what they have learned about First Nations, C.S. Lewis’s <i>The Lion, The Witch, and the Wardrobe</i>, and the “Hero’s Journey.” Day 4 is an opportunity for the group to share some key takeaways from their learning via short presentations and a gallery walk. The insight and knowledge developed from this first week can be added to classroom resources and referenced throughout the remaining 7 weeks in the unit outline.</p>
<b>DAY 5</b>	<p><b>“Catch Up” or “Extension”</b></p> <p> <a href="#">See the introductory note</a> for more information on how Day 5 might be used within varying school structures and schedules.</p>

### In performance task notebooks ...

- What music are you listening to in your life right now?
- Make a list.
- Which songs would you want to share with your future self? Like, 7-8 years from now?
- Why do you choose those specific songs?

## Embedded Assessment:



### Notebooking:

- Pre, During, and Post Reading Questions.
- Vocabulary.
- RACE Question and Response Practice.
- “Character Sketches.”

**Key Terms Share Outs:** Teacher’s Discretion: Method for Quick Share Outs / Presentations.

## WEEK 2 - Pre-Reading: A Girl Called Echo

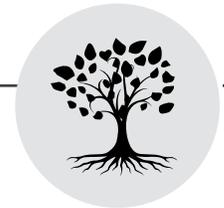
[📖 WEEK 2 RESOURCES](#)

### Lesson Narrative:

During Week 2, teachers and students will complete a deep dive into a First Nations story in [📖 \*A Girl Called Echo, Vol. 1\*](#). This week offers an opportunity for students to reinforce and practice the close reading skills that they will use when reading *The Barren Grounds* in future weeks.

### Essential Question:

How does settler colonialism affect a person's life today?



[📖 Key Unit Equity Term:](#)

Settler Colonialism - [📖 see page 16](#)

**TeachingBooks:** [📖 From Cooperative Children's Book Center \(CCBC\)<sup>1</sup>](#)

“Echo is a 13-year-old Métis girl who just started at a new school. During history class she finds herself transported back to Qu’Appelle Valley in 1814, watching Métis hunt buffalo. Class after class, as they learn about the events leading to the Pemmican Wars in Canada, Echo is witnessing them firsthand. As she travels back in time she learns more about what is happening from a young Métis woman, who pays more attention to Echo than any of her classmates. In the present, Echo dives into research to learn more about this time in history. All of it provides a connection to her Métis heritage, something she’s never learned much about. Echo’s mother is in prison, and Echo herself appears to be living in foster care—both things shown but not expressly stated or explained in this arresting graphic novel. Dynamic visuals underscore both Echo’s isolation (she often walks the school halls with earbuds, listening to music) and the strong sense of community among the Métis she visits in the past, something that she begins to share with her mom when Echo visits her. A timeline at book’s end provides more context for the history surrounding the Pemmican Wars, although a brief prose narrative would also have been helpful. (Age 12 and older).”

<sup>1</sup> CCBC Choices 2018. © Cooperative Children's Book Center, Univ. of Wisconsin - Madison, 2018. Used with permission.

## WEEK 2 - Pre-Reading: A Girl Called Echo

TeachingBooks: [📖 From the Publisher \(Highwater Press\)](#)<sup>1</sup>

“Echo Desjardins, a 13-year-old Métis girl adjusting to a new home and school, is struggling with loneliness while separated from her mother. Then an ordinary day in Mr. Bee’s history class turns extraordinary, and Echo’s life will never be the same. During Mr. Bee’s lecture, Echo finds herself transported to another time and place—a bison hunt on the Saskatchewan prairie—and back again to the present. In the following weeks, Echo slips back and forth in time. She visits a Métis camp, travels the old fur-trade routes, and experiences the perilous and bygone era of the Pemmican Wars.

Pemmican Wars is the first graphic novel in a new series, *A Girl Called Echo*, by Governor General Award–winning writer, and author of Highwater Press’ *The Seven Teaching Stories*, Katherena Vermette.”

<sup>1</sup> CCBC Choices 2018. © Cooperative Children’s Book Center, Univ. of Wisconsin - Madison, 2018. Used with permission.

### Scope and Sequence: [📖 WEEK 2: Powerpoint](#)

<b>DAY 1</b>	<b>Learning about First Nations &amp; Métis People (history)</b>
	<p>During Week 1, students had the opportunity to learn broadly about First Nations history. Day 1 of Week 2 is a chance to dive specifically into the history of the Métis people and their experience resisting Settler Colonialism.</p>
<b>DAY 2</b>	<b>Learning about First Nations &amp; Métis People (contemporary)</b>
	<p>Who are the Métis today?</p> <ul style="list-style-type: none"> <li>• <a href="#">📖 General Overview from Canadian Geographic</a> <ul style="list-style-type: none"> <li>◦ <a href="#">📖 Métis   Indigenous Peoples Atlas of Canada</a></li> </ul> </li> <li>• <a href="#">📖 Learn about the Métis Nation of Ontario</a> <ul style="list-style-type: none"> <li>◦ <a href="#">📖 Culture and Heritage   Métis of Ontario</a></li> </ul> </li> </ul>

## WEEK 2 - Pre-Reading: A Girl Called Echo

<b>DAY 3</b>	<p><b>Learning about First Nations &amp; Métis People (<i>A Girl Called Echo</i>)</b></p> <ul style="list-style-type: none"> <li>• First 23 pages of the text. <ul style="list-style-type: none"> <li>◦ For the first 23 pages, focus on what we're learning about Echo and her life. What are life and school like for Echo? (Complete supporting reading response notebook activities).</li> </ul> </li> <li>• Experiential Poems, Day 1. (<i>What is school like for you?</i>)</li> </ul>
<b>DAY 4</b>	<p><b>Learning about First Nations &amp; Métis People (<i>A Girl Called Echo</i>) + Mini Share Outs</b></p> <ul style="list-style-type: none"> <li>• Second 24 pages of the text. From the text, complete a diagram about Echo as a character. What are we able to learn about her through this story - even though there is very little we learn through her speech? (Complete supporting reading response notebook activities).</li> <li>• Experiential Poems, Day 2. (<i>What is school like for you?</i>)</li> </ul>
<b>DAY 5</b>	<p><b>“Catch Up” or “Extension”</b></p> <p> <b>See the introductory note</b> for more information on how Day 5 might be used within varying school structures and schedules.</p>

### In performance task notebooks ...

- What music are you listening to in your life right now?
- Make a list.
- Which songs would you want to share with your future self? Like, 7-8 years from now?
- Why do you choose those specific songs?

*(Possibly extend to focus on lyrics of selected songs as well this week)*

## WEEK 2 - Pre-Reading: A Girl Called Echo

### Embedded Assessment:



#### Notebooking:

- Pre, During, and Post Reading Questions.
- Vocabulary.
- RACE Question and Response Practice.
- “Character Sketches.”

**Key Terms Share Outs:** Teacher’s Discretion: Method for Quick Share Outs / Presentations.

**Experiential Poems:** Teacher’s Discretion: Method for Quick Share Outs / Presentations.

## WEEK 3 - Before Misewa

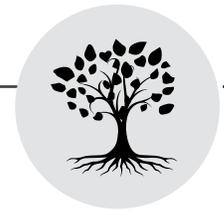
[📖 WEEK 3 RESOURCES](#)

### Lesson Narrative:

During Week 3, teachers and students will get to know the world of Morgan and Eli before they take the journey to Misewa. As a group, this week offers an opportunity for the class to understand the “ordinary world” of the main characters, while also getting hints as to the “unknown world” where they will soon travel.

### Essential Question:

**How do Morgan and Eli form and handle the relationships in their lives?**  
(Chapter 1-8, pages 1-76)



### [📖 Key Unit Equity Term:](#)

### Indigeneity

“Indigenous populations are composed of the existing descendants of the peoples who inhabited the present territory of a country wholly or partially at the time when persons of a different culture or ethnic origin arrived there from other parts of the world, overcame them and, by conquest, settlement, or other means, reduced them to a non-dominant or colonial condition; who today live more in conformity with their particular social, economic, and cultural customs and traditions than with the institutions of the country of which they now form part, under a State structure which incorporates mainly national, social, and cultural characteristics of other segments of the population which are predominant.”

(Examples: Maori in territory now defined as New Zealand; Mexicans in territory now defined as Texas, California, New Mexico, Arizona, Utah, Nevada, and parts of Colorado, Wyoming, Kansas, and Oklahoma; Native American tribes in territory now defined as the United States.)

SOURCE: United Nations Permanent Forum on Indigenous Issues (2010, page 9), originally presented in the preliminary report of the Special Rapporteur of the UN Commission on Human Rights, José Martínez Cobo (1972, page 10).

### WEEK 3 - Before Misewa

#### TeachingBooks: [From the Publisher \(Penguin\)](#)

“Narnia meets traditional Indigenous stories of the sky and constellations in an epic middle grade fantasy series from award-winning author David Robertson.”

“Morgan and Eli, two Indigenous children forced away from their families and communities, are brought together in a foster home in Winnipeg, Manitoba. They each feel disconnected, from their culture and each other, and struggle to fit in at school and at their new home -- until they find a secret place, walled off in an unfinished attic bedroom. A portal opens to another reality, Askí, bringing them onto frozen, barren grounds, where they meet Ochek (Fisher). The only hunter supporting his starving community, Misewa, Ochek welcomes the human children, teaching them traditional ways to survive. But as the need for food becomes desperate, they embark on a dangerous mission. Accompanied by Arik, a sassy Squirrel they catch stealing from the trapline, they try to save Misewa before the icy grip of winter freezes everything -- including them.”

#### Scope and Sequence: [WEEK 3: Powerpoint](#)

<b>DAY 1</b>	<b>Getting to Know Morgan &amp; Eli</b>
	Who are Morgan and Eli? What do we know about them?
<b>DAY 2</b>	<b>School &amp; Family</b>
	Who are the Métis today? <ul style="list-style-type: none"> <li>• What is school like for Morgan and Eli? What do we know about their experiences there?</li> <li>• What do we know about Morgan’s and Eli’s family histories?</li> </ul>
<b>DAY 3</b>	<b>Secret Spaces</b>
	<ul style="list-style-type: none"> <li>• Why are secret spaces important to Morgan?</li> <li>• What is the significance of Morgan sharing her spaces with Eli?</li> </ul>

### WEEK 3 - Before Misewa

<b>DAY 4</b>	<b>The Portal</b> <ul style="list-style-type: none"><li>• What does the Portal represent for Morgan and Eli?</li><li>• What do you think will happen with the Portal?</li></ul>
<b>DAY 5</b>	<b>“Catch Up” or “Extension”</b> <p> <a href="#">See the introductory note</a> for more information on how Day 5 might be used within varying school structures and schedules.</p>

#### In performance task notebooks ...

- What activities or pastimes do you enjoy?
- What makes you who you are?
- Think about how Eli enjoys drawing and Morgan reads fantasy books.
- What do you do in your spare time that is part of who you are?

## Embedded Assessment:



#### Notebooking:

- Pre, During, and Post Reading Questions.
- Vocabulary.
- RACE Question and Response Practice.
- “Character Sketches.”
- Plot Diagrams + Hero’s Journey Diagrams.

**Key Terms Share Outs:** Teacher’s Discretion: Method for Quick Share Outs / Presentations.

### WEEK 4 - In Misewa, Part 1

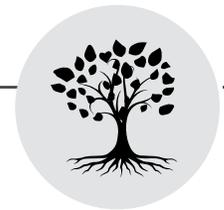
[👤 WEEK 4 RESOURCES](#)

### Lesson Narrative:

During Week 4, teachers and students will emerge into the world of Misewa with Morgan and Eli.

### Essential Question:

What is going on in Misewa?  
 Does this situation parallel any circumstances in our world today?  
 (Chapter 9-15; pages 77-142)



[👤 Key Unit Equity Term:](#)

Settler Colonialism - [👤 see page 16](#)

### Scope and Sequence: [👤 WEEK 4: Powerpoint](#)

**DAY 1**

**Into the *Barren Grounds***

What do we know about this “unknown world?”

**DAY 2**

**The Dilemma**

What is the dilemma that the residents of Misewa are facing?

**DAY 3**

**Getting to Know Misewa**

- Based on Morgan’s perspective, what do we know about Misewa?
- Does this situation parallel (match) any circumstances in our world today?
- How does Eli serve as a mentor and teacher to Morgan in this new world?

### WEEK 4 - In Misewa, Part 1

<b>DAY 4</b>	<p><b>Going Before the Council</b></p> <p>Why is going before the council an important step for Ochek, Arik, Morgan, and Eli?</p>
<b>DAY 5</b>	<p><b>“Catch Up” or “Extension”</b></p> <p> <b>See the introductory note</b> for more information on how Day 5 might be used within varying school structures and schedules.</p>

#### In performance task notebooks ...

- What activities or pastimes do you enjoy?
- What makes you who you are?
- Think about how Eli enjoys drawing and Morgan reads fantasy books.
- What do you do in your spare time that is part of who you are?
- Why do you think these things are important to you?

## Embedded Assessment:



#### Notebooking:

- Pre, During, and Post Reading Questions.
- Vocabulary.
- RACE Question and Response Practice.
- “Character Sketches.”
- Plot Diagrams + Hero’s Journey Diagrams.

**Key Terms Share Outs:** Teacher’s Discretion: Method for Quick Share Outs / Presentations.

## WEEK 5 - In Misewa, Part 2

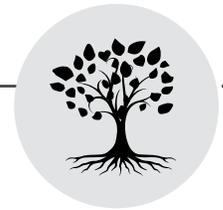
[📖 WEEK 5 RESOURCES](#)

### Lesson Narrative:

During Week 5, teachers and students will get to know the world of Misewa more deeply with Morgan and Eli.

### Essential Question:

**How have the characters changed over the course of the story?**  
 (Possibly draft a specific question for each character).  
 (Chapter 16-26; pages 143-237)



### Scope and Sequence: [📖 WEEK 5: Powerpoint](#)

<b>DAY 1</b>	<p><b>Going Toward the Green Place</b></p> <ul style="list-style-type: none"> <li>• What does the Green Place represent for the residents of Misewa?</li> <li>• What might it represent to Morgan and Eli?</li> <li>• How do you know?</li> </ul>
<b>DAY 2</b>	<p><b>Meeting the Wolf</b></p> <ul style="list-style-type: none"> <li>• What do we know about the Wolf?</li> <li>• Why does this make Eli's reaction (to show mercy) all the more exceptional after the fight with the Wolf?</li> </ul>
<b>DAY 3</b>	<p><b>Finding the Summerbirds + Escape</b></p> <ul style="list-style-type: none"> <li>• What is the Green Place like?</li> <li>• What does Ochek notice?</li> <li>• How has even the Green place been corrupted?</li> </ul>

### WEEK 5 - In Misewa, Part 2

<b>DAY 4</b>	<p><b>The Loss of a Friend</b></p> <ul style="list-style-type: none"> <li>• What does Ochek become? How? Why?</li> <li>• As we read this part of the story, how have the characters changed over time?</li> </ul>
<b>DAY 5</b>	<p><b>“Catch Up” or “Extension”</b></p> <p> <a href="#">See the introductory note</a> for more information on how Day 5 might be used within varying school structures and schedules.</p>

 **Key Unit Equity Term:**

**Indigeneity** -  [see page 23](#)

#### In performance task notebooks ...

- What does “Community” mean to you?
- What is your opinion on how people should add to or help their communities?
- What stories have you been told about the concept of community? Or what lessons have you been taught about how people should exist together in a community?
- How would you want to contribute to your community (near and far)?

## Embedded Assessment:



#### Notebooking:

- Pre, During, and Post Reading Questions.
- Vocabulary.
- RACE Question and Response Practice.
- “Character Sketches.”
- Plot Diagrams + Hero’s Journey Diagrams.

**Key Terms Share Outs:** Teacher’s Discretion: Method for Quick Share Outs / Presentations.

## WEEK 6 - After Misewa

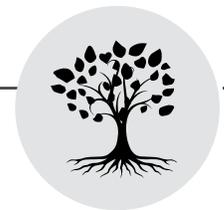
[📖 WEEK 6 RESOURCES](#)

### Lesson Narrative:

During Week 6, teachers and students will conclude their time in the world of Misewa and reflect on what this experience has been like for Morgan and Eli.

### Essential Question:

**What is the “moral” of this story? How do you know?  
How is this lesson or moral shown through the journey of Morgan and Eli?**  
(Chapter 27 - Epilogue; pages 238-247)



[📖 Key Unit Equity Term:](#)

**Indigeneity** - [📖 see page 23](#)

### Scope and Sequence: [📖 WEEK 6: Powerpoint](#)

**DAY 1**

#### Leaving Misewa

- What is the return to the village like for Arik, Morgan, and Eli?
- How do they decide to leave?

**DAY 2**

#### Returning Home

- How has Morgan changed through the journey to Misewa and back?
- How has Morgan connected (or reconnected) with her own identity through the journey to Misewa and back?

## WEEK 6 - After Misewa

<b>DAY 3</b>	<p><b>Epilogue</b></p> <ul style="list-style-type: none"> <li>• What is life like for Morgan and Eli now? What is different? What is the same?</li> <li>• How might we understand all of these changes for Morgan and Eli by using “The Hero’s Journey” framework?</li> </ul>
<b>DAY 4</b>	<p><b>What Happens Next?</b></p> <ul style="list-style-type: none"> <li>• Imagine what might come next for Morgan, Eli, their foster family, and the world of Misewa: what might happen in the future?</li> <li>• What is the moral of this story? Alternatively, what do you think could be the moral(s) for this story?</li> </ul>
<b>DAY 5</b>	<p><b>“Catch Up” or “Extension”</b></p> <p> <a href="#">See the introductory note</a> for more information on how Day 5 might be used within varying school structures and schedules.</p>

### In performance task notebooks ...

Continue these questions:

- What does “Community” mean to you?
- What is your opinion on how people should add to or help their communities?
- What stories have you been told about the concept of community? Or what lessons have you been taught about how people should exist together in a community?
- How would you want to contribute to your community (near and far)?
- What have we learned from characters this year (during the yearlong 5th grade literature progression) about the idea of “community” ?

### Embedded Assessment:



#### Notebooking:

- Pre, During, and Post Reading Questions.
- Vocabulary.
- RACE Question and Response Practice.
- “Character Sketches.”
- Plot Diagrams + Hero’s Journey Diagrams.

**Key Terms Share Outs:** Teacher’s Discretion: Method for Quick Share Outs / Presentations.

## WEEK 7 - Related Stories & Writer's Workshop

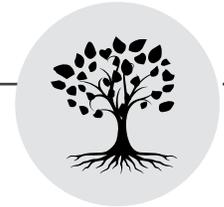
[📖 WEEK 7 RESOURCES](#)

### Lesson Narrative:

During Week 7, students and teachers are entering the final two weeks of the unit and will embark on a writing workshop focused on the performance task (identified in Stage 2 and aligned with the yearlong scope and sequence for 5th grade). During week 7, students will focus primarily on preparing their writing and thinking in order to record or perform their words during week 8.

### Essential Question:

**What does it mean to be an author of a story?  
Why is it important to be able to tell your own story?**



### [📖 Key Unit Equity Term:](#)

### Liberation

“The creation of relationships, societies, communities, organizations, and collective spaces characterized by equity, fairness, and the implementation of systems for the allocation of goods, services, benefits, and rewards that support the full participation of each human and the promotion of their full humanness.

[📖 SOURCE: \*\*Critical Liberation Theory\*\*](#), Barbara J. Love, Keri DeJong, and Christopher Hughbanks (UMASS, Amherst, 2007). Related Resources: [Racial Equity](#)”

## WEEK 7 - Related Stories & Writer's Workshop

### Scope and Sequence: WEEK 7: Powerpoint

DAY 1	Brainstorming
	<p><b>Writing Process Goal:</b> identify big ideas that will go into your letter. Use ideas from Weeks 1-6 from performance task notebook reflections. Big ideas should all connect to the prompt for the performance task (“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”).</p>
DAY 2	Outlines
	<p><b>Writing Process Goal:</b> create an outline identifying where the big ideas will go in your letter.</p>
DAY 3	Drafting (first round)
	<p><b>Writing Process Goal:</b> create a first draft of your letter.</p>
DAY 4	Drafting (second round)
	<p>Writing Process Goal: get feedback on your first draft; start making changes into a second draft.</p> <ul style="list-style-type: none"> <li>• Does your letter include everything asked for in the prompt?</li> </ul>
DAY 5	“Catch Up” or “Extension”
	<p> <b>See the introductory note</b> for more information on how Day 5 might be used within varying school structures and schedules.</p>

**WEEK 7** - Related Stories & Writer's Workshop

**In performance task notebooks ...**

- Graphic organizer for compiling "lessons learned."

**Embedded Assessment:**



**In Writer's Binders ...**

- Align these resources with daily writing goals ...
- Exemplar of a letter to self and family.

## WEEK 8 - Related Stories & Writer's Workshop

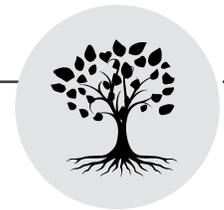
[👉 WEEK 8 RESOURCES](#)

### Lesson Narrative:

During Week 8, students and teachers will move into the final phases of the drafting process and create nearly finished products (for, is a work of art ever truly complete? Isn't it always in dialogue with something?). This week is a chance for students to practice sharing written and spoken feedback with peers as well as to celebrate the completion of a year of learning.

### Essential Question:

What does it mean to be an author of a story?  
Why is it important to be able to tell your own story?



### Scope and Sequence: [👉 WEEK 8: Powerpoint](#)

<b>DAY 1</b>	<b>Final Drafts</b>
	<b>Writing Process Goal:</b> apply feedback from peers as edits and revisions in a final draft.
<b>DAY 2</b>	<b>Final Drafts</b>
	<b>Writing Process Goal:</b> finalize your letter by using a writer's checklist.
<b>DAY 3</b>	<b>Practice Presentations</b>
	<b>Writing Process Goal:</b> practice sharing your work with peers.
<b>DAY 4</b>	<b>Practice Presentations</b>
	<b>Writing Process Goal:</b> practice presenting your work in a spoken and/or recorded way.

## WEEK 8 - Related Stories & Writer's Workshop

 **Key Unit Equity Term:**

**Liberation-**  [see page 33](#)

### In performance task notebooks ...

- Graphic organizer for compiling “lessons learned.”

## Embedded Assessment:



### In Writer's Binders ...

- Align these resources with daily writing goals ...
- Presentation Feedback Graphic Organizers







## APPENDIX: Resources

### Insert for Performance Task Notebooks (Hobbies)

*What activities or pastimes do you enjoy?*

*What makes you who you are?*

*Think about how Eli enjoys drawing and Morgan reads fantasy books.*

*What do you do in your spare time that is part of who you are?*

### Insert for Performance Task Notebooks (Community)

*Questions for Reflection, Notebooking, Discussion*

*What does "Community" mean to you?*

*What is your opinion on how people should add to or help their communities?*

*What stories have you been told about the concept of community? Or what lessons have you been taught about how people should exist together in a community?*

*How would you want to contribute to your community (near and far)?*

*Addition for Week 6 -*

*What have we learned from characters this year (during the yearlong 5th grade literature progression) about the idea of "community" ?*

## WEEK 5:

### Unit 4: Week 5 - How have the characters changed over the course of the story?

**5th Grade Native Literature Unit 4: Resilience**

Week 5: How have the characters changed over the course of the story? (Possibly draft a specific question for each character). (Chapter 16-26; pages 143-217)

**Lesson Narrative:** During Week 5, teachers and students will get to know the world of Mosewa more deeply with Morgan and Eli.

**Day 2**

- Day 2: Meeting the Wolf
  - What do we know about the Wolf?
  - Why does this make Eli's reaction (to show mercy) all the more exceptional after the fight with the Wolf?

**Character Map**

Character Map graphic organizer with a large central box and a table on the right for notes.

## WEEK 6:

### Unit 4: Week 6 - What is the "moral" of this story?

**5th Grade Native Literature Unit 4: Resilience**

Week 6: What is the "moral" of this story? How do you know? How is this lesson or moral shown through the journey of Morgan and Eli? (Chapter 27 - Epilogue; pages 238-247)

**Lesson Narrative:** During Week 6, teachers and students will conduct their time in the world of Mosewa and reflect on what this experience has been like for Morgan and Eli.

**Day 2**

- Day 2: Returning Home
  - How has Morgan changed through the journey to Mosewa and back?
  - How has Morgan connected (or reconnected) with her own identity through the journey to Mosewa and back?

**Day 1**

- Day 1: Leaving Mosewa
  - What is the return to the village like for Arik, Morgan, and Eli?
  - How do they decide to leave?

## WEEK 7 and 8:

### Unit 4: Week 7/8 - What does it mean to be an author of a story?

<p><b>CCSS S.W.4</b>    <b>CCSS S.W.6</b></p> <h3>5th Grade Native Literature Unit 4: Resilience</h3> <p>Week 7: What does it mean to be an author of a story? Why is it important to be able to tell your own story?</p> <p><b>Lesson Narrative:</b> During Week 7, students and teachers are entering the final two weeks of the unit and will embark on a writing workshop focused on the performance task (identified in Stage 2 and aligned with the yearlong scope and sequence for 5th grade). During week 7, students will focus primarily on preparing their writing and thinking in order to record or perform their words during week 8.</p>	<p><b>Assignment Brief</b></p> <p>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.</p>	<p><b>Assignment Pieces - Checklist</b></p> <ul style="list-style-type: none"> <li>✓ Brainstorm</li> <li>✓ Outline</li> <li>✓ First Draft</li> <li>✓ Second Draft</li> <li>✓ Final Draft</li> <li>✓ Recording</li> <li>✓ Multimedia (Song, Piece of Artwork, etc.)</li> </ul>
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### Critical Liberation Theory

#### Critical Liberation Theory

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#### Agenda

Introduction  
 Why Focus on Liberation?  
 Guidelines  
 Definitions  
 Assumptions of Critical Liberation Theory (CLT)  
 Characteristics of the Liberation Practitioner  
 Liberation Praxis: Daily Enactments of Liberation

#### Definitions

**Liberation:** the pursuit of relationships, societies, communities, organizations and cultural spaces characterized by equity, fairness, and the implementation of systems for the allocation of goods, services, benefits and rewards that support the full participation of each human and the promotion of their full humanness.

**Transformation:** the process through which societies, communities and relationships are reorganized to support the goals of liberation.

**Liberatory Consciousness:** a way of living in a world characterized by oppressive systems with awareness and intentionality. It enables us to maintain an awareness of the dynamics of oppression without giving into despair and hopelessness and an awareness of the roles played by each individual in the maintenance of that system without blaming them for the roles they play. And to enable humans to live outside of the patterns of thought and behavior learned through an oppressive socialization process to support us in being intentional about our role in working towards transformation.

**Critical Liberation Theory:** The theoretical and philosophical framework that helps to guide and stage liberation praxis.

#### Overview

**Eliminating White Privilege**  
 Privilege can increasingly happen as we create a theory which enables daily action toward liberation. It is necessary that we state our intention to work for liberation.

Clarifying a theory of liberation provides the mechanism through which each of us can enact ourselves toward daily enactments of a liberatory society.