

NATIVE LITERATURE PROGRAM DESIGN

7th GRADE



UNIT 1

Grounding Our Identities,
Sharing Our Stories



UNIT 1

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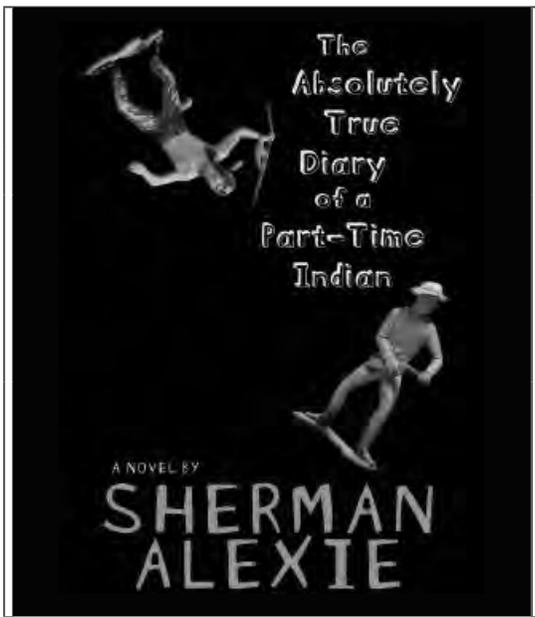
Designers: Sarah Caldwell and Kelsey Gorman

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.

Grounding Our Identities, Sharing Our Stories

**This unit does not contain lessons that would support a literature circle study. However, this unit's focus on identity and a main character's experience of and resistance to racism are an invitation to read additional works that build on these themes. Reading coming of age stories set in different communities that face similar issues would help students deepen their understanding of the ways in which prejudice and systemic racism impact young people and the ways in which young people speak back to injustice.*

Core Text:



The Absolutely True Diary of a Part-Time Indian

by Sherman Alexie

| | |
|-----------------|-------------------------------|
| Genre: | Fiction/Semi-Autobiographical |
| Origins: | Spokane Indian Reservation |

| | |
|---------------------|--------------|
| Lexile: | 600L |
| Grade Level: | Grade 7 - 12 |

Supporting Texts:

[📁 Resources folder](#)

- *Marley Dias Gets It Done: And So Can You* by Marley Dias
- *Poetry Speaks Who I am: Poems of Discovery, Inspiration, Independence and Everything Else* by Elise Paschen

Texts for Optional Literature Circle Extension (Coming of Age Stories by Black authors):

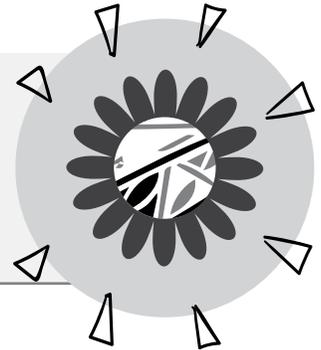
- *The New Kid* by Jerry Craft
- *Ghost* by Jason Reynolds
- *Brown Girl Dreaming* by Jaqueline Woodson
- *A Good Kind of Trouble* by Lisa Moore Ramee
- *The Crossover* by Kwame Alexander

DESIRED RESULTS

STAGE 1

BIG IDEAS

- Identity
- Racism



Essential Questions

(based on yearlong Big Idea)

Indigenous Identity:

- What are my stories and how do they connect to my identity?

Empowerment, Equity, and Justice:

- How can a strong sense of identity aid me in empowering others through their identities?

Analysis, Interpretation, and Synthesis:

- How can we identify a theme and show how the author develops that theme sequentially throughout the story?

Enduring Understandings

(based on yearlong Big Ideas)

Indigenous Identity:

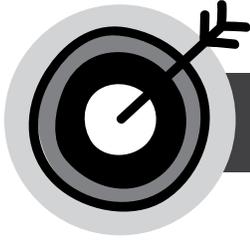
- Reading, writing, speaking, and listening are tools that allow us to explore our stories and share them in powerful ways.

Empowerment, Equity, and Justice:

- Empathy and trust are the foundations of a community in which we can share our stories and identities.

Analysis, Interpretation, and Synthesis:

- We can understand how an author develops that theme by identifying relevant evidence and analyzing how the evidence contributes to the theme.



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>Reading: Literature or Informational</p> | <p>CCSS.ELA-LITERACY.RL.7.2 - Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> |
| <p>Writing</p> | <p>CCSS.ELA-LITERACY.W.7.3 - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> |
| <p>Speaking and Listening</p> | <p>CCSS.ELA-LITERACY.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> |
| <p>Language</p> | <p>CCSS.ELA-LITERACY.L.7.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> |



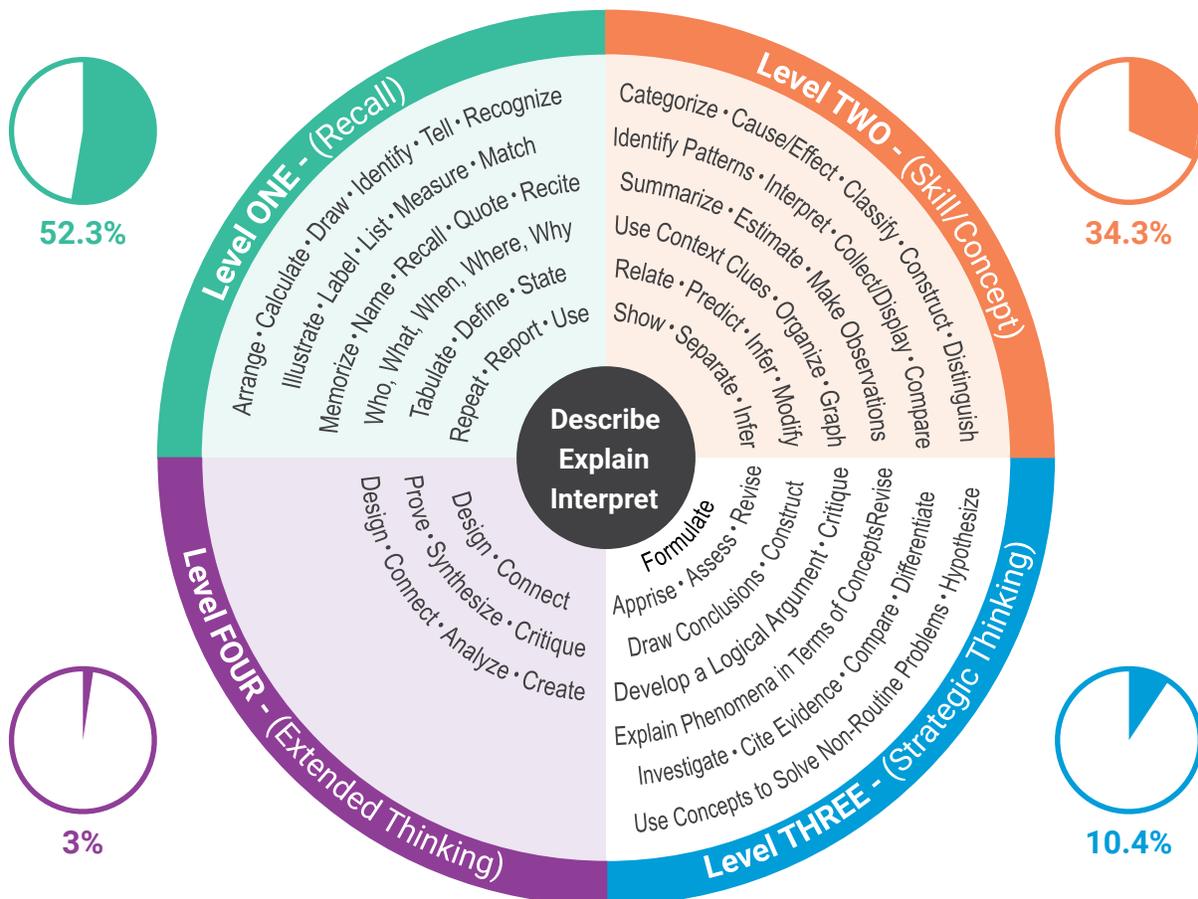
UNIT Depth of Knowledge (DOK) Levels

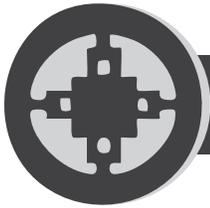
Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL) 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



UDL Guidelines

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

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 | Lessons 1, 2, 3, 4, 7, 8, 9, 10, 11, 13, 17, 18, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, 32-34 | Lessons 2, 3, 4, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 20, 25, 26, 27, 28, 29, 30, 31, 32-34 | Lessons 1, 2, 5, 6, 7, 8, 9, 11, *12, 13, 14, 15, 20, 21, *22, *23, *24, 25, 26, 27, 28, 29, 30, 31, 32-34 |
| | Design Options for Sustaining Effort & Persistence | Design Options for Language & Symbols | Design Options for Expression & Communication |
| Support | Lessons 3, 6, 7, 8, 9, 10, 11, 14, 17, 20, 21, 22, 23, 24, 25, 26, 27, 29, 30, 31, 32-34 | Lessons 2, 3, 5, 6, 8, 9, 10, 11, 14, 25 | Lessons 1, 2, 7, 11, 12, 13, 14, 15, 17, 19, 20, 25, 28 |
| | Design Options for Emotional Capacity | Design Options for Building Knowledge | Design Options for Strategy Development |
| Executive Function | Lessons 1, 2, 3, 8, 11, 19, 21, 25, 26, 27 | Lessons 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 20, 21, 25, 26, 27, 28, 29, 30, 31, 32-34 | Lessons 2, 4, 7, 8, 9, 11, 20 |



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:

We want our students to engage in understanding how their identity impacts their role as a reader and learner, so that in the long-run, on their own, they will be able to find their voice using author's craft to empower themselves in their own voices, to speak their truth and speak back to injustice.

** Note on preparing to teach this unit:

We recommend that you craft your own Identity Narrative and Comic as you prepare to teach this unit. Appendix 11 does contain teacher and student models, but your students will be most engaged if you model this assignment with your personal stories. By thinking deeply and sharing about your own identity, you will be building a relationship with your students. You will also demonstrate the courage and vulnerability it takes to share personal writing with an audience. Hopefully, in the process you will lay the foundation of trust that will encourage your students to share their stories with each other. We would also say that the lessons in this unit do not fully represent the range of teaching techniques and social justice stances that enliven the heart of this work. Ultimately, we want students to feel empowered in their own voices, to speak their truth and speak back to injustice in the world. In planning this unit, we have relied heavily on the text *Teaching for Joy and Justice: Re-Imagining the Language Arts Classroom* by Linda Christensen. She writes "teaching for joy and justice means creating a curriculum that matters, curriculum that helps students make sense of the world, that makes them feel smart... I want students to examine why things are unfair, to analyze the systemic roots of injustice, and to use their writing to talk back." We recommend that you dig deeper into the theoretical and practical foundations of teaching in this powerful way in Christensen's and other critical literacy texts.



Performance Assessment

 Use **GRASPS**

Goal: Students will create a text that incorporates a narrative and a cartoon focusing on some aspect of their identity.

Role: Main Character/Author

Audience: Self, Teacher, Classmates (If comfortable)

Scenario: Conference Style

Product: Identity Narrative (600 word) and Comic

Standards: **CCSS.ELA-LITERACY.W.3.3.A** - Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.3.3.B - Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

CCSS.ELA-LITERACY.W.3.4 - With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

SCOPE + SEQUENCE



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 1

Lesson Narrative:

1. Introductions: Teacher models writing 6-word memoir.
 **Look at examples written by teens.**
 Students write 6-word memoirs and record these on note cards.
2. **Say: *Conversation is going to be at the heart of learning in this class. We will start right away today having conversations that help us get to know each other and build trust.***
3. Introduce the essential question “What are the characteristics of a good conversation?” and have students engage in a quick write in response to this question individually.  **Quick write**
 Call on volunteers to share preliminary brainstorm ideas and record these on the board.
4. Pose the following steps to table groups:
 1. Each person shares their 6-word memoir and also something about their identity or summer experience
 2. Groups try to apply ideas from the preliminary conversation brainstorm to enhance their group talk
 3. Group members introduce the person seated in the next position clockwise to the whole group by naming this person and telling one thing they learned about this person during the group conversation.
5. Course Expectations: Each teacher will have their own unique course expectations. As designers, we have found that Unit 1, Lesson 1 offers the first and best opportunity to share course expectations and create a community of Native Literature scholarship.”

Lesson Question: What are the characteristics of a good conversation?



Anchor Standard

Speaking and Listening:

SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.



Embedded Assessment

6-word memoirs.

LESSON 2

Lesson Narrative:

1. Present the following definition of identity from Psychology Today: “Identity encompasses the memories, experiences, relationships, and values that create one’s sense of self.”
Work with students to unpack the meaning of this definition.
2. Students work in groups to create a concept map of the word “identity” around the question “What shapes our personal identity?” Have groups post their concept maps around the room and give groups 5 minutes to view all the concepts maps.
3. Present students with a double-sided  [See/Think/Wonder Template](#).
4. **Say: *I am going to present you with two videos that represent the concept of identity in two different ways. I want you to think about what you see, think, and wonder as you watch and record your thinking.***
 [Identify Short Film](#)  [Represent: Kayla Gebeck](#)
5. Groups discuss the videos and revise their concepts maps.
6. Students take a gallery walk to view the concept maps of identity created in their classroom.
Say: *As you look at the concept maps, think how each group represented mapped the concept of identity in similar and different ways.*
(The teacher should take photographs of each concept map to upload digitally for later reference.)
7. Students journal and respond to the question: “What has shaped your identity?” Or have students do this webbing activity to map their identity.  [Webbing](#)

Lesson Question: What shapes your identity?



Anchor Standard

Language

L.7.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Embedded Assessment

Identity concept maps.

LESSON 3

Lesson Narrative:

1. Have students do a quick write in response to the essential question: Is your identity reflected in the books that you read?  [Quick write](#)
 2. **Say:** *The goal of the Native Literature curriculum is that you read many, many books that reflect or connect with your identity. Why might this be important?* Take some preliminary ideas and tell students we will connect to a broad conversation about representation across different peoples of color in the United States.
 3. Show the video highlighting the work of the  [We Need Diverse Books](#).
 4. **Say:** *Our goal this year is to engage in reading as a conversation - we'll converse in class, but you are also always engaged in a conversation with the author as you read. Annotation is a way to have that conversation - to ask questions and share reactions by writing them down. It's also a way to hold on to your thinking so you can return to your great ideas.*
 5. Overview the NACA Annotation Guide.  [Appendix 1](#)
 6. **Say:** *These are some ideas for notes you can make as you read, but really annotation is about finding a personal style of note taking that helps you dig deeper into your reading.*
(Emphasize that writing a few words next to something you circle or underline is often more useful than just highlighting).
 7. Introduce “Chapter 1: Her Story: Who I Am, How This All Began” in *Marley Dias Gets It Done: And So Can You*. Model reading and annotating, thinking aloud with reference to the annotation guide.

“In this accessible “keep-it-real” guide, Marley explores activism, social justice, volunteerism, equity and inclusion, and using social media for good. Drawing from her experience, Marley shows kids how they can galvanize their strengths to make positive changes in their communities, while getting support from parents, teachers, and friends to turn dreams into reality. Focusing on the importance of literacy and diversity, Marley offers suggestions on book selection, and delivers hands-on strategies for becoming a lifelong reader.” - from [Scholastic Teacher Store](#)
- 

Teacher Tip: Students need a copy of the text to cite evidence and page numbers.
8. Continue to read aloud as students annotate. Call on student volunteers and share reactions.

LESSON 3 *continued*

9. End the class by having students place themselves along a continuum created at points along one wall of the classroom with one end marked “Diverse Book Matters” and the other “Diverse Books Aren’t That Important.” Call on volunteers from different points of the continuum to share their thinking.
10. This  [Annotation Rubric](#) is something you could use to assess students how students are progressing towards the goal of making meaningful annotations throughout this unit. Students might also use this tool for self-assessment.

Lesson Question: Is your identity reflected in the books that you read?



Anchor Standard

**Reading
Informational**

RI.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.



Embedded Assessment

Annotations of Chapter 1 in *Marley Dias Gets It Done: And So Can You*.

LESSON 4

Lesson Narrative:

1. Say: *When we read a work of fiction, one of the most important things we can do as we begin reading is to pay attention to the characters. How do we visualize them? What are their internal and external traits?*

2. Teach and take notes on the terms internal/external character traits. Then have students complete Chalk Talk rotations in which they identify internal and external traits of well known characters from popular culture (e.g. if your class knows the Star Wars characters well, label four different pieces of paper with character names and a T-chart labeled Internal/External).  [Chalk Talk](#)

3. Read pages 1-6 of *The Absolutely True Diary of a Part-Time Indian*.



Teacher Tip: Students need a copy of the text to cite evidence and page numbers.



UDL Addition: Add text to speech for the reading here

4. Students create a chart of internal/external character traits of the novel's main character Junior citing evidence and page numbers, particularly where they have made inferences based on the author's words.

5. Students read a short  [Bio of Sherman Alexie](#)

Ask: *Is this novel a work of Native Literature? How do you know?*

(Students may return to this question over the course of the unit. You will have the option to return to Sherman Alexie's biography at the end of this unit by reading an essay in which a teenage reader reflects on the impact Alexie's sexual misconduct has had on her interpretation of his work.)

Lesson Question: How can readers understand a character more deeply by paying attention to their internal and external characteristics?



Anchor Standard

Reading
Literature

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.



Embedded Assessment

Chart documenting Junior's internal and external character traits.

LESSON 5

Lesson Narrative:

1. Warm-up: Write a 6-word memoir from Junior's point of view using what you know about him as a character so far. (Students can choose to work independently or in groups.)
2. Ask students to activate background knowledge about annotations. What do they like about annotating texts? What do they dislike? Have students write responses on sticky note and post them or use an online tool like Socrative to gather class thinking.
3. **Say: *Let's read the next chapter, and I'm going to think aloud about how I want to annotate to engage in a conversation and hold onto my thinking. But my annotations may not be meaningful to you! So by the end of this chapter, let's aim to have made at least 3 annotations. You can annotate with me or separately.***
4. Read pages 7-14 and model annotations.



Teacher Tip: Students need a copy of the text to cite evidence and page numbers.



UDL Addition: Add text to speech for the reading here
5. Students read a short bio of Sherman Alexie.
Say: *Talk at your table, how did you annotate in ways that were similar to or different from me?*

Lesson Question: How can annotating as we read improve our experience as readers?



Anchor Standard

Reading
Literature

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.



Embedded Assessment

Annotations made in novel.

LESSON 6

Lesson Narrative:

| | |
|----|---|
| 1. | Quick write: Can your best friend be more important than your family? |
| 2. | Present a chart of elements that may be meaningful to annotate in fictional texts: character traits, significant moments, figurative language and word choice, questions, author's writing technique, themes |
| 3. | Say: <i>We will dig deeper into all of these elements throughout this unit. Today, I want us to think about annotating what we notice about characters and significant events. Significant events are important events that often relate to the main problem or conflict in the story and move the plot forward.</i> |
| 4. | Guided practice: Read pages 15-24 as a class with students stopping to discuss in groups and suggesting parts of the text to annotate. |
| 5. | Independent practice: Students read independently or in small groups and annotate pages 25-31. |
| 6. | Students select an annotation that helped them to focus on characters or a significant event. Have them share this using the concentric circles protocol. 👉 Concentric circles protocol. |

Lesson Question: How can annotating as we read improve our experience as readers?



Anchor Standard

| | |
|-------------------------------|--|
| Reading Literature | RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. |
| Speaking and Listening | SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. |



Embedded Assessment

Annotations made in novel; ideas shared in concentric circle activity.

LESSON 7

Lesson Narrative:

1. Warm-Up: Introduce the concept of tableaux to students using the directions provided in the [link](#). Give students 10 minutes to develop a tableau representing a significant moment from the previous day's reading.
2. Give the quick write prompt: What is racism? Have you experienced racism? Describe an experience you've had.
3. Read the Equity Glossary definitions of prejudice, racism, and microaggression. Show the videos of Marley Dias explaining structural racism and the video on classroom microaggressions. Have students discuss: How are these terms similar and different? Can you think of experiences in your life that fit into any of these categories?

 [Marley Dias](#)

 [Classroom Microaggressions](#)

4. Work together as a class to create definitions for racism, prejudice, and microaggression on a [Freyer Model](#).



Teacher Tip: Students need a copy of the text to cite evidence and page numbers.



UDL Addition: Add text to speech for the reading here

5. Present a class chart with the following categories:
 1. Experience of racism
 2. Relevant equity term
 3. Ways of resisting.

This chart will be used to collect examples as they appear in *The Absolutely True Diary of a Part-Time Indian* and will also be a way for students to document examples of racism from their own lives.

6. Have students use remaining class time to begin work on this chart by collecting examples of racism from the novel *The Absolutely True Diary of a Part-Time Indian*. (Ask students to create individual charts in their notebooks where they can collect examples of racism from the text or their lived experiences.)

The New York Time produced an amazing resource, 26 Mini-Films for Exploring Race, Bias, and Identity with Students. This would be a jumping off point for further discussions and explorations related to this unit's equity terms.

 [26 Mini-Films for Exploring Race, Bias, and Identity with Students](#)

LESSON 7 *continued*

Lesson Questions: What is racism and how does it shape our lived experiences on a daily basis?
How does racism appear as a theme in literature by people of color?



Anchor Standard

Language

L.7.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Embedded Assessment

Racism anchor charts.

LESSON 8

Lesson Narrative:

1. Dramatic warm-up: With a partner, take on the roles of Junior and Mr. P. Mr. P is visiting Junior's house to talk with him. What do they say to each other?
2. Say: *We're going to continue to explore how annotation can deepen our experience as readers. We'll keep focusing on annotating our observations about characters and significant moments.*
3. Read aloud and collectively annotate pages.
4. Have students read independently or with a selected partner.



UDL Addition: Add text to speech for the reading here
5. Repeat the concentric circles discussion activity, having students share an annotation they feel deepened their understanding of the text.
6. Return to the racism anchor chart and add examples of structural racism, prejudice, and microaggressions from the text.

Lesson Question: How can annotating as we read improve our experience as readers?



Anchor Standard

| | |
|-------------------------------|--|
| Reading Literature | RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. |
| Speaking and Listening | SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. |



Embedded Assessment

Annotations made in novel; ideas shared in concentric circle activity.

LESSON 9

Lesson Narrative:

1. Show the following image ( Appendix 2) and have students complete a freewrite about the image. Discuss the image as a class.



UDL Addition: Other possible free write suggestions include: sketching ideas, use of device, speech to text, graphic organizer.

2. **Say:** *As readers, it is fun to get into the “mental movie” of the events that are happening in the story. But we are working on a second level to analyze what we read and look for deeper meanings. We’ll read today, annotating but also trying to get lost in the “mental movie.” Then we’ll take a step back and work on developing our analysis skills.*

3. Read pages with teacher-selected reading format. Students should be annotating as they read.

4. Introduce students to the evidence-based writing graphic organizer ( Appendix 3) and use this to talk with students about how scholars find key pieces of evidence, then analyze this evidence to explain its meaning and importance. Model selecting and recording a piece of evidence, then analyzing this piece of evidence. You might go through this process a second time with students participating, contributing ideas, and writing along with you.

5. Small Group Practice: Work in groups to select a piece of evidence from the day’s reading and analyze it. (Modification: If students are struggling, provide them with a worksheet with a piece of evidence already typed in, then ask the groups to focus on analyzing the evidence to explore its meaning.)

6. Collect student work at the end of class, assess, and provide formative feedback to students the following day.

Lesson Question: How can I analyze a text to understand it more deeply?



Anchor Standard

Reading
Literature

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.



Embedded Assessment

Evidence-Based Writing worksheet from small group practice.

Lesson Narrative:

1. Introduce figurative language with the game “What Else Could It Be? “ You will need a large clear or white trash bag. Stand in a circle with students.
Say: *This is an improvisation game. When you get the trash bag, you have to make it appear as something that it is not.*
Model with your own creation, e.g. capture air in the top of the bag and move it like a jellyfish through water. Students should guess what you are trying to represent. Pass the bag around the circle as each student creates “something” with the bag and their classmates guess what it “is.”
2. **Say: *Authors often use language in non-literal ways. In the way you used a trash bag to represent something other than a trash bag, authors often compare two unlike things to create an interesting description.***
3. Read pages with teacher-selected reading format. Students should be annotating as they read.
4. Introduce the Figurative Language Collection Chart ( [Appendix 4](#)).
5. Reread pages 54-61 collecting examples of figurative language from these pages. See the key on the second page of Appendix 4 for examples of figurative language in this page range. Use at least two of the examples for guided practice before independent practice).

Lesson Question: What are examples of metaphor, simile, and exaggeration in Sherman Alexie’s writing? What do they add to the story?



Anchor Standard

Reading
Literature

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.



Embedded Assessment

Evidence-Based Writing worksheet from small group practice.

LESSON 11

Lesson Narrative:

1. Give students a double-side copy of the cartoons from pages 57 and 63. Take a moment to discuss the role that cartoons play in the text and tell students they will be writing a personal story accompanied by a cartoon as their final project for this unit.
2. **Say: *Annotate these cartoons. What do they make you think? What questions do they raise? How do they connect to racism, prejudice, and microaggressions?***
3. Have students discuss their annotations in small groups then share as a class.
4. Read pages 67-81 of *The Absolutely True Diary of a Part-Time Indian* using a method or methods that fit your class (see whole class reading arrangements for ideas). Have students continue annotating as they read. Remind them that they can annotate figurative language including metaphor, simile, and hyperbole.
5. Student partners work to complete an  **Evidence-Based writing sheet** by lifting an important line or part from today's reading.
6. Students post their work around the classroom then do a gallery walk, reading and posting sticky notes with specific positive feedback on at least three pieces of work.

Optional Homework Extension: Talk back to a time you experienced racism by creating a cartoon about this experience. (Create a Student Creations corner of our classroom where students can post their cartoons.) This is an assignment that could be triggering, humorous, thought provoking, cathartic or all of the above for students. When presenting this possibly assignment to students and families, it will be important to consider the potential impact of students and to offer a supportive space for students to express their experiences.

Lesson Question: How can I can analyze a text to understand it more deeply?



Anchor Standard

Reading
Literature

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.



Embedded Assessment

Evidence-based Writing worksheet.

Lesson Narrative:

1. **Say: *In one word, what is *The Absolutely True Diary of a Part-Time Indian* about?***
 Students write their word on a sticky note and post it on the board Call on 2-3 student volunteers to group the sticky notes.

Say: *What we have here is a collection of big ideas in this book.*
 One of the fundamental joys of reading is connecting with, contemplating, and taking these big ideas out into our lives. These big ideas are a starting point for thinking about the theme of the novel.
2. Introduce the theme video by Mr. Sato and the note taking organizer ([📎 Appendix 5](#)).
 Show the video and support students in completing the notes. [📺 How to find a Theme](#)
3. Read “Harlem” and “Dreams Variations” by Langston Hughes ([📎 Appendix 6](#)). Complete through the worksheet together as a class to analyze the poems and develop an understanding of the themes.
[📎 About Langston Hughes](#)

Lesson Question: How can we identify a theme and show how the author develops that theme sequentially throughout the text?



Anchor Standard

Reading
Literature

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.



Embedded Assessment

Sticky notes with big ideas collected from the novel.

LESSON 13

Lesson Narrative:

- Introduce the Group Poetry Study ( [Appendix 7](#)). Tell students that each group will spend the class period reading, analyzing, and presenting a tableau about the theme of a poem. Try a different grouping strategy, e.g. numbering students, self-selected poetry groups (read each option aloud to students before they select their group).

Say: *What we have here is a collection of big ideas in this book.*

One of the fundamental joys of reading is connecting with, contemplating, and taking these big ideas out into our lives. These big ideas are a starting point for thinking about the theme of the novel.
- At the end of the class period, student groups will read their poem, present their tableau, and explain their understanding of the poem's theme with reference to specific pieces of evidence from the text.

Lesson Question: How can we identify a theme and show how the author develops that theme sequentially throughout the text?



Anchor Standard

Reading
Literature

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.



Embedded Assessment

Sticky notes with big ideas collected from the novel.

Lesson Narrative:

1. Read pages 82-98 in *The Absolutely True Diary of a Part-Time Indian*. Students should continue to annotate and add to the racism anchor chart as they read.
 2. **Say:** *Let's apply what we've learned about theme to our novel. You'll be writing a piece of literary analysis about a theme that you choose at the end of the book. Let's start to follow some of the themes in this book.*
 3. Have students generate possible themes for the text individually or in small groups using the Headlines routine. Group the headlines that share a common focus. You might glue each headline (or group of related headlines) to a piece of chart paper. Then work as a class to cite specific portions of the text that show how Alexie develops these themes. (You can continue to add additional themes and evidence as you read in the coming days. This process can be a reference later; students will have a visual reference for determining which themes are most clearly supported by evidence from the text.) Write these pieces of evidence or quotes on sticky notes, citing page numbers, and post them under the theme headline they fit with. [👉 Headlines](#)
- Pre-Assessment:** Have students write down an imagined conversation where Junior tells Rowdy about his new friend Gordy. Tell students to show what they know about writing dialogue. Use this pre-assessment to inform your planning for Lessons 15 and 16.

Lesson Question: How can we identify a theme and show how the author develops that theme sequentially throughout the text?



Anchor Standard

Reading
Literature

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.



Embedded Assessment

Student contributions to theme headlines and evidence gathering.

LESSON 15

Lesson Narrative:

1. Read pages 99-117 in *The Absolutely True Diary of a Part-Time Indian*.
2. Say: ***We're going to be writing a narrative soon, and Sherman Alexie is going to be our mentor. We're going to study his writing techniques. How does he put his writing together to make it so engaging?***
3. Introduce 4 Elements of Narrative on an anchor chart with samples next to each one: dialogue (words that a character says aloud), dialogue tag (words that indicate which character is speaking), narration (words that help readers visualize the story or describe the action), internal monologue (thoughts in the character's head).
4. Give students 4 different colors of highlighters and a copy of pages 48-51. Highlight the 4 Elements of Narrative in different colors. Highlight pages 48-49 as Guided Practice, and allow students to work in small groups to highlight pages 50-51.
5. After highlighting, talk about what each element adds to the narrative (e.g. dialogue lets us hear the story and reveals characters' personalities). Ask students to think about how Sherman Alexie combines these elements. Would the story be as engaging without internal monologue? Without dialogue? Why?

Lesson Questions: How do authors write dialogue using correct conventions?
What does dialogue add to a narrative?



Anchor Standard

Writing

W.7.3.b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.



Embedded Assessment

Text copies with 4 elements of narrative highlighted in groups.

Lesson Narrative:

1. Review 4 Elements of Narrative by having students highlight them on a copy of pages 54-55
2. Read pages 118-134 in *The Absolutely True Diary of a Part-Time Indian*.
3. Introduce dialogue and its conventions using a handout or by creating an anchor chart. Make sure students understand that:
 - a) quotation marks are placed around the words a character says aloud
 - b) a dialogue tag indicates which characters is speaking the dialogue
 - c) authors often do not use dialogue tags when you can infer who is speaking
 - d) commas separate the dialogue from the dialogue tag
 - e) writers start a new paragraph each time a new character speaks or often when switching from dialogue to narration.
 Conduct a close reading of a section of dialogue from the novel to see how dialogue conventions look in a piece of authentic text.
4. If you feel students would benefit from structured practice writing dialogue, have them complete the Calvin and Hobbes Cartoon Translation from [Appendix 8](#).

Lesson Questions: How do authors write dialogue using correct conventions?
What does dialogue add to a narrative?



Anchor Standard

Writing

W.7.3.b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.



Embedded Assessment

Cartoon Dialogue Translation.

Lesson Narrative:

1. Say: ***What is point of view?***
2. Read aloud *They All Saw a Cat* by Brendan Wenzel or play a video of this read aloud.
3. Say: ***How does this children's picture book show point of view? Why do different animals perceive the cat in different ways?***
4. Read pages 135-158 of *The Absolutely True Diary of a Part-Time Indian*.
5. Have students brainstorm different points of view from which the basketball game between Rearden and Wellpinit could be viewed. (Here is background on the [👉 Circle of Viewpoints](#) routine.)
6. Have partnerships choose one of these perspectives and prepare the Circle of Viewpoints Discussion Preparation Sheet ([👉 Appendix 9](#)).
7. Written reflection activity.

Lesson Question: How does the narrator's point of view affect the way readers experience the story?



Anchor Standard

Reading
Literature

RL.7.6: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.



Embedded Assessment

Circle of Viewpoints discussion preparation page.

LESSON 18

Lesson Narrative:

1. Introduce students to the expectations for the Circle of Viewpoints Discussion.
 -  **Circle of Viewpoints**
 - Partnerships will have 10 minutes to review their discussion preparation. Partners need to decide who will be Partner A and who will be Partner B.
 - Partner A will participate in Round 1 of the viewpoints discussion by speaking as their character in dialogue with students taking on the roles of other characters who are sharing their perspective on the basketball game.
 - Partner B will participate in Round 2 of the viewpoints discussion. ( **Appendix 9**)

At the end of the rounds, students will respond to the question: ***How did this discussion change or deepen your understanding of the basketball game?*** The teacher should decide if students respond in a written or discussion format.
2. Introduce the following writing assignment: Rewrite the basketball game scene from a different point of view. Choose another character (Rowdy, a Wellpinit fan, Eugene, Coach, etc.) and make this character the narrator. Make sure to include 4 Elements of Narratives (dialogue, dialogue tags, narration, and internal monologue).
3. If it would be helpful for students, model how you would write from another character’s perspective in a different scene. For example, think aloud and demonstrate how you would write about the dance from Penelope’s perspective.

Lesson Question: How does the narrator’s point of view affect that way readers experience the story?



Anchor Standard

| | |
|-------------------------------|--|
| Reading Literature | RL.7.6: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text. |
| Writing | W.7.3.b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. |
| Speaking and Listening | SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. |



Embedded Assessment

Circle of Viewpoints Discussion Participation.

LESSON 19

Lesson Narrative:

1. Read pages 159-178 of *The Absolutely True Diary of a Part-Time Indian*.
2. Give students options for absorbing and responding to their reading. Students might: draw or paint, create a list poem (reference pages 176-178), listen to music, drink a cup of tea, walk in the garden (see if a second staff member can assist you with this option).



UDL Addition: Add text to speech for the reading here

Lesson Questions: How do I want to respond to and process reading that raises difficult emotions?
How can books support me in moments of struggle?

Lesson Narrative:

1. Introduce the Identity Narrative Performance Assessment with the direction sheet and rubric ( [Appendix 10](#)).
2.  [Appendix 11](#) contains the teacher model that one of the unit designers used with students as well as some student examples. In the performance assessment section of the unit, we recommended that you go through the process of creating your own Identity Narrative and Comic. Share your narrative, providing digital or print copies for students to view so they can see the details of your writing. Then, think aloud about the process you went through to brainstorm ideas for your narrative.
3. Have students do a freewrite brainstorming about possible ideas for their identity narrative. Have students share their initial ideas with others. Try out the Musical Discussions strategy shared in this Edutopia article.  [4 Ways to Get Students Moving in Class](#)



UDL Addition: Other possible free write suggestions include: sketching ideas, use of device, speech to text, graphic organizer.

Lesson Questions: How do authors write dialogue using correct conventions?
What does dialogue add to a narrative?



Anchor Standard

Writing

W.7.3.b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.



Embedded Assessment

Circle of Viewpoints Discussion Participation.

Lesson Narrative:

1. Start the Lesson with an Author’s Chair activity. Select a student who did exemplary work on the Circle of Viewpoints Writing activity and copy their writing for student partnerships to share. Say that during this first unit of the year, we will only give positive feedback on writing. There will be a time and a place for constructive feedback that helps writers grow (and you as a teacher will give this growth-oriented feedback on writing even during this first unit) but that our class community needs to first establish trust. Explain that positive feedback should be specific and provide a chart of examples and non-examples (e.g. “I really like your writing!” vs. “I could really visualize the characters in your story because you described how they looked. . .”). Have all students write a piece of positive specific feedback for the student exemplar and call on a few students to share their feedback aloud.

 **Author’s Chair**



UDL Easy Add: Teacher could add sentence stems or reflection questions for the Author’s Chair protocol. For example, “I hear my peers say _____” stated by the author as a reflection.

2. Model webbing or making a list as a way for students to do pre-writing and organize their ideas.
3. Give students work time. We found that allowing students to begin drafting directly in GoogleDocs was the most effective way for them to get started on their Identity narratives. Some students may want to spend time on pre-writing strategies, but others may work best by just jumping into their narratives.

Lesson Question: How do authors use a variety of techniques to share their stories in interesting, powerful ways?



Anchor Standard

Writing

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.



Embedded Assessment

Identity Narrative rough draft.

LESSON 22

Lesson Narrative:

1. Read pages 188-196 in *The Absolutely True Diary of a Part-Time Indian*. Continue annotations, adding evidence sticky notes to theme headlines posters, additions to racism anchor chart.



UDL Easy Add: Text to Speech

2. Provide students with time to work on their Identity Narratives. Set up a system for conferencing with students on their writing during these work times. You might use a simple list of questions:

1. How is your writing going?
2. Read a part of your narrative that you like. What do you like about it?
3. Where are you feeling stuck?

Try to provide one teaching point with reference to the assignment rubric. (e.g. "I notice you haven't included any dialogue. Dialogue is going to bring your writing to life. Let's plan out a part where you can include dialogue.")

Lesson Question: How do authors use a variety of techniques to share their stories in interesting, powerful ways?



Anchor Standard

Writing

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.



Embedded Assessment

Identity Narrative rough draft.

LESSON 23

Lesson Narrative:

1. Read pages 197-213 of *The Absolutely True Diary of a Part-Time Indian*. Continue annotations, adding evidence sticky notes to theme headlines posters, additions to racism anchor chart.



UDL Easy Add: Text to Speech

2. Provide students with work time for the Identity Narrative and continue to conference with students.

Lesson Question: How do authors use a variety of techniques to share their stories in interesting, powerful ways?



Anchor Standard

Writing

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.



Embedded Assessment

Identity Narrative rough draft.

LESSON 24

Lesson Narrative:

1. Read pages 214-230 (the ending) of *The Absolutely True Diary of a Part-Time Indian*. Continue annotations, adding evidence sticky notes to theme headlines posters, additions to racism anchor chart.



UDL Easy Add: Text to Speech

2. Provide students with work time for the Identity Narrative and continue to conference with students.

Lesson Question: How do authors use a variety of techniques to share their stories in interesting, powerful ways?



Anchor Standard

Writing

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.



Embedded Assessment

Identity Narrative rough draft.

LESSON 25

Lesson Narrative:

1. **Say:** *When we finish a novel, this is a good time to step back from the journey we've taken with characters and work together to build our understanding. Today we're going to have a whole class discussion about the book.*
2. Introduce the steps of the discussion: 1) Preparation 2) Discussion 3) Reflection.
3. Introduce the "Ways In Questions" ( [Appendix 12](#)). Provide students with 15 minutes to journal about one or more of these questions. Ask all students to respond to the Ways In Question about theme at some point during the 15 minutes.
4. End the class with an exit slip in which students record one way in which the discussion added to or changed their thinking about the text. Also ask them to reflect on which talk moves they or their classmates used. What sorts of participation was helpful in building understanding?
5. Introduce the lesson standard: [CCSS.ELA-LITERACY.SL.7.1](#)
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly." Unpack the meaning of this standard. Tell students that they are going to visualize how the discussion can build ideas with linking cubes. Anytime discussion participants build on others' ideas (e.g. with a question asked, with a student adding on to another's idea) you will link cubes. You as the teacher will not participate in the discussion, but you will take notes, represent the discussion visually with linking cubes, and point out "talk moves" that move the discussion forward (e.g. "Did you notice the Alex referred back to Nizhoni's idea using her name? He's acknowledging her intellectual contributions and building on it.") You might create an anchor chart to support students in using Accountable Talk moves (See Appendix 13).



Teacher Tip: Teacher will need to print out or post  [Appendix 13](#) to support this section.

You might also make the discussion fun by letting students have herbal tea or serving muffins like conference-style. Set a goal that all students participate in the discussion at least one time and emphasize that discussion is a collective activity rather than an individual one.

To provide background knowledge and understand talk moves, watch this video:

 [Encouraging Academic Conversations With Talk Moves](#)

6. End the class with an exit slip in which students record one way in which the discussion added to or changed their thinking about the text. Also ask them to reflect on which talk moves they or their classmates used. What sorts of participation was helpful in building understanding?

LESSON 25 *continued*

7. End the class with an exit slip in which students record one way in which the discussion added to or changed their thinking about the text. Also ask them to reflect on which talk moves they or their classmates used. What sorts of participation was helpful in building understanding?

Lesson Questions: How do discussions help us move build our understanding of text we read?
What types of talk moves are helpful in moving discussions forward?



Anchor Standard

**Reading
Literature**

RL.7.2: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

**Speaking and
Listening**

SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.



Embedded Assessment

Participation in discussion and post-discussion written reflection.

Lesson Narrative:

1. Present students with a paper copy of their narrative rough drafts.
2. **Say:** *Today, we're going to do some revision. Revision means to literally "re-see" or our writing, to think about what we can add, change, or take away to enhance our writing.*
3. Have students recall the author's chair and how they provided the author with specific compliments.
4. **Say:** *Today, you will work with a partner of your choice to do three things. One, read your work aloud to this person. Two, listen to one specific compliment they provide about your work. Three, highlight the narrative elements in your own writing and determine where you can enhance your writing. Did you include dialogue? Is there narration that describes characters and actions?*
Consider using TAG feedback and modeling the  **TAG feedback** with one student's work.
5. Provide partners with work time. Students should return to individual work to revise their writing.

Lesson Question: What is one way that I strengthened my writing through revision today?



Anchor Standard

Writing

W.7.5: With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7 here.)



Embedded Assessment

Revisions made during revision process.

LESSON 27

Lesson Narrative:

1. Tell students: ***Our identity narratives are almost complete, but we still have one more thing we need to do before we publish and share, and that's editing.***
2. Ask students the essential question and have them engage in a  **4 Corners** protocol to show their responses, with the corners labeled “Strongly Agree,” “Agree,” “Disagree,” “Strongly Disagree.” Then have students work together to come up with a class statement that captures our policy and outlook towards conventions (e.g. “Our class feels that rules about correct grammar, spelling, and punctuation have been used to oppress people of color and keep them out of power. But we also think that the common rules for punctuation and spelling make reading easier for us all. As students, we will all strive to learn about punctuation and spelling and use those conventions when we write so that our audience can get the most out of our writing. But we believe our writing is much more than our punctuation. When we talk about each others’ writing in our class, we’ll focus on ideas, not spelling or punctuation or grammar.” (You can make a comparison between editing and “polishing.” Students can think of examples of artistry from their families and communities such as jewelry making or preparing for a ceremony. What types of small details do artists and craftsmen focus on? For authors, attention to punctuation, grammar, and spelling is a big part of craft. Authors may “break” rules, but they do this intentionally and not accidentally.)
3. Prepare an anchor chart of common errors in conventions you have seen in student writing, e.g. capitalizing proper nouns, punctuating possessive nouns.
4. Prepare a piece of your own identity narrative with errors and have students use editing marks to correct these errors. Show how you read your writing aloud or by subvocalizing and this allows you to catch small errors. Also show how you use the spelling and grammar tools in Google to support your editing.
5. Students should go through the same process with their own writing. Encourage students to read their pieces out loud in order to really hear and see the errors instead of just glancing over them.
6. When students finish editing they can work on the cartoon that will accompany their narrative.
***** Some students will be ready to take their writing to the world at this point. Some students will need more support before sharing in the Read-Around. Use the next few days that are focused on analytical writing to provide additional support to students who have not finished their identity narratives.***  **Read-Around**

LESSON 27 *continued*

Lesson Question: Does it matter if our punctuations, spelling, and grammar is correct?



Anchor Standard

Writing

W.7.5: With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7 here.)



Embedded Assessment

Corrections made during editing activities.

LESSON 28

Lesson Narrative:

1. Review theme notes and the theme headlines activity from lesson 14.
2. **Say:** *You are going to write a mini-essay about a theme from the novel. An essay is a genre of writing that explores an idea or an argument. We call that idea or argument a thesis. Then the essay provides evidence and analysis to support the thesis.*
3. Show students the mini-essay template ( [Appendix 13](#)) and explain how this organizer relates to evidence-based writing tasks we've already done this year. Also show the rubric for the mini-essay. Please also view the teacher and student examples in  [Appendix 14](#) for clarification.
4. We usually find it effective for students to work in this graphic organizer on GoogleDocs. They can then copy and paste sentences from this organizer to create a formal paragraph as a final draft.
5. Model developing a thesis statement using a theme that did not commonly appear in student discussions (e.g. "One key theme in *The Absolutely True Diary of a Part-Time Indian* is that even though the world tries to force people into boxes, we have the power to build inclusive identities.") Create an anchor chart with the following characteristics of a strong thesis statement: includes key words from the prompt, identifies the text and author by name, focuses on an interesting and relevant idea that you are excited to write about, and uses powerful and engaging words.
6. Have students reference the Headlines posters if needed and develop a statement of theme they would like to focus on for their mini-essay. Students might meet in partnerships to share thesis statements and check for the characteristics of a strong thesis statement that you modeled earlier in the lesson.

Lesson Question: How does crafting the thesis lay the foundation for an essay?



Anchor Standard

Reading Literature

RL.7.2: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing

W.7.1.a: Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.



Embedded Assessment

Mini-essay thesis statements.

Lesson Narrative:

1. **Say:** *Our next step in writing the mini-essay is to find evidence that supports our thesis. Then we need to share that evidence in a way our reader will understand by paraphrasing and quoting.*
2. Model finding a piece of evidence for your thesis statement, then think aloud about how to use paraphrasing and quoting to record this evidence.
3. As guided practice, have students work with you to select another piece of evidence and record this using paraphrasing and quoting.
4. Students may then work independently to record evidence that supports their thesis on their mini-essay template in GoogleDocs.

Lesson Question: How can I select and record evidence in a way that helps my reader understand my argument?



Anchor Standard

Writing

W.7.1.b: Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.



Embedded Assessment

Mini-essay evidence sections.

LESSON 30

Lesson Narrative:

1. Review the mini-essay rubric.
2. Say: *One of the most challenging but also interesting and creative parts of the mini-essay is analysis - explaining the evidence and showing how it connects back to our thesis.*
3. Model writing analysis for each piece of evidence using the stems that students are already familiar with.
4. Provide students with time to complete the analysis portions of their mini-essays.

Lesson Question: How can I analyze my evidence and connect it back to my thesis in a way that helps my reader understand my argument?



Anchor Standard

| | |
|---------------------------|--|
| Reading Literature | RL.7.2: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text. |
| Writing | W.7.1.b: Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. |



Embedded Assessment

Mini-essay evidence sections.

LESSON 31

Lesson Narrative:

1. **Say:** *Now we have reached the conclusion where we want to restate our thesis in a new way and reveal why it is important.*
2. Model writing a concluding statement for the theme paragraph. Introduce students to transitions that signal conclusions, such as “In conclusion” or “in closing.”
3. Show students how to copy and paste from the template to create a final paragraph. Then model rereading to revise and edit and self-assessing on the mini-essay rubric. Have students submit their final mini-essay to you. Model writing analysis for each piece of evidence using the stems that students are already familiar with.

Lesson Question: How can I wrap up my mini-essay in a powerful way that reinforces my argument?



Anchor Standard

**Reading
Literature**

RL.7.2: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing

W.7.1.e: Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.



Embedded Assessment

Mini-essay conclusions.

Lesson Narrative:

1. **The Read-Around: Raising Writers**

This lesson (or rather final set of lessons) is students' opportunity to share their writing with each other in the format of a Read-Around. The Read-Around is a chance to share with an audience, but it is also much more than that. Please follow this link the description of the Read-Around strategy by Linda Christensen. She describes the nuts and bolts of how to prepare students for the read around and also how to get students think about the "Collective Text" they have created. How is their work talking back to Alexie's novel? How do the individual stories in the class resonate with one another? This is a great time to return to the unit's Key Equity Terms. Where in our collective stories do we see injustice and prejudice? How did we resist? How are our stories beautiful and joyful? How do they transcend white supremacy to pain our lives and communities in vibrant and powerful ways?

Students will be using their narrative for this activity.

Lesson Question: What are the connections between our individual stories?



Anchor Standard

Speaking and Listening

SL.7.4: Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.



Embedded Assessment

Student participation in the Read-Around.

Unit Challenge:

Addressing the Sexual Harassment Allegations Against Sherman Alexie

In 2018, several women spoke up to voice allegations of sexual harassment against Sherman Alexie. In a curriculum that aims to focus on empowerment and justice, we would be remiss to gloss over this controversy. For too long violence and injustice against native women has gone unchecked by systems of power in our nation. Native communities are standing up, speaking out, and taking action. In addition, we have the opportunity, regardless of the community in which we teach, to support our students in developing positive gender and sexual identities and to help them understand the importance of consent.

How should teachers present Sherman Alexie's story and the implications this alleged misconduct has for his work? Is 7th grade too early to raise these issues? We're not sure. Seventh graders are so young, but they are simultaneously on the brink of adulthood, particularly now in the digital age. We feel that Sherman Alexie's story, like the stories of too many powerful men, raises challenging but deeply important questions for all communities. These questions should be at the heart of conversations taking place among staff and families and then, potentially, among students as well.

Here is a [link](#) to an article about one young reader's reflection on how the allegations against Sherman Alexie impacted her. Here is another [link](#) to her award-winning essay from the Letters about Literature program. This might be a place to start.

This young woman, Analua Alencar Moreira says "I hope that when [people] read my letter, they don't simply go back to normalcy or complacency but rather think about what it means to be a woman — especially a woman of color — in this world, facing disproportionate measures of sexual assault and violence and change their perception — of life, of literature and of where they find themselves in it all."

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NACA Annotation Guide

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

Beneath the Surface

1. What does this image show?
2. What does it make you think about or wonder?
3. What could this picture have to do with the experience of reading?



Evidence-Based Writing

Name: _____

| EVIDENCE | ANALYSIS |
|--|--|
| <p>1. Provide background and context for the part of the novel your evidence comes from.</p> <ul style="list-style-type: none">- Use a transition phrase<ul style="list-style-type: none">• At the beginning of the novel. .• While Junior is. . .• After. . .• During. . .- Paraphrase events with characters' names and accurate details <p>2. Include a quotation to tie your evidence more firmly back to the text</p> <ul style="list-style-type: none">- Start your quote with a transition<ul style="list-style-type: none">• Alexie writes. . .• (Character) says. . .• In this part. . .• The text states. . .- Put the page number in parenthesis after the quotation. | <ul style="list-style-type: none">• Explain in the meaning of your evidence - interpret it!• Connect your evidence back to your thesis. How does this evidence support your thesis?• Unpack the meaning of any quotes you included in your evidence. What does the quote mean? <p>Use sentence phrases like:</p> <ul style="list-style-type: none">• This part/passage/event/quote shows. . .• This demonstrates. . .• This suggests. . .• This reveals. . .• In this part/passage/event/quote we see that. . .• We can infer. . . |

Figurative Language Collection

Name: _____ Text: _____

| Figurative Language (quote with page number) | Type of figurative language (metaphor, simile, or hyperbole?) | Your interpretation (What do you think it means?) | Why do you think the author used figurative language here? What does it add to the meaning? |
|---|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |

**Figurative Language Collection
- ANSWER KEY -**

| Figurative Language (quote with page number) | Type of figurative language (metaphor, simile, or hyperbole?) | Your interpretation (What do you think it means?) | Why do you think the author used figurative language here? What does it add to the meaning? |
|--|--|--|---|
| <p>“I would have been pummeled. Mutilated. Crucified.” (55)</p> | <p>Hyperbole</p> | <p>People in Wellpinit would have been angry at Junior for betraying them and then turning around and coming right back.</p> | <p>Alexie is trying to add humor to this situation by exaggerating. Junior feels like his decisions are the end of the world.</p> |
| <p>“No I have had a purple, blue, yellow, and black eye. It looked like modern art.” (p. 56)</p> | <p>Simile</p> | <p>The black eye Rowdy Gave Junior looks like an abstract painting with big blotches of color.</p> | <p>This simile creates an exaggerated and humorous picture of Junior’s appearance when he walks into his new school.</p> |
| <p>“Those kids weren’t just white. They were translucent. I could see the blue veins running through their skin like rivers.”</p> | <p>Simile, hyperbole</p> | <p>The kids in Junior’s new school are extremely pale, so pale their veins are easily visible beneath their skin.</p> | <p>Alexie is exaggerating the whiteness of Junior’s new classmates to show how out of place he feels.</p> |

Annotation Rubric

| Standard | | | | |
|--|---|---|--|--|
| <p>CCSS.ELA-LITERACY.RL.7.10</p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> | | | | |
| Above | Proficient | Approaching | Developing | Far Below |
| <p>I can thoroughly annotate pieces of literature in all genres using a variety of annotations that show my literal comprehension and my insightful interpretation of the deeper meaning of the text.</p> | <p>I can thoroughly annotate pieces of literature in all genres using a variety of annotations that show my literal comprehension and my efforts to interpret the deeper meaning of the text.</p> | <p>I can annotate pieces of literature in all genres using a variety of annotations to show my literal comprehension.</p> | <p>I can annotate pieces of literature to show some literal comprehension.</p> | <p>I did not annotate pieces of literature or did not show my comprehension.</p> |

Theme: Two Poems by Langston Hughes

Name: _____

- Read this poem. Make annotations (notes) on the poem as you read.
- Answer questions to move toward an understanding of the theme in the poem.

Harlem by Langston Hughes

What happens to a dream deferred?

Does it dry up
Like a raisin in the sun?

Or fester like a sore--
And then run?

Does it stink like rotten meat?
Or crust and sugar over--
like a syrupy sweet?

Maybe it just sags
like a heavy load.

What is the theme in this poem?

Give two examples from the poem that support your statement of the theme?

1. _____

2. _____

Name: _____

Group Poetry Study

Poem Title: _____ Author: _____

Record key points from your group's discussion about the poem.
Important similes or metaphors
Important images
The tone or feeling of the poem
The meaning of the poem

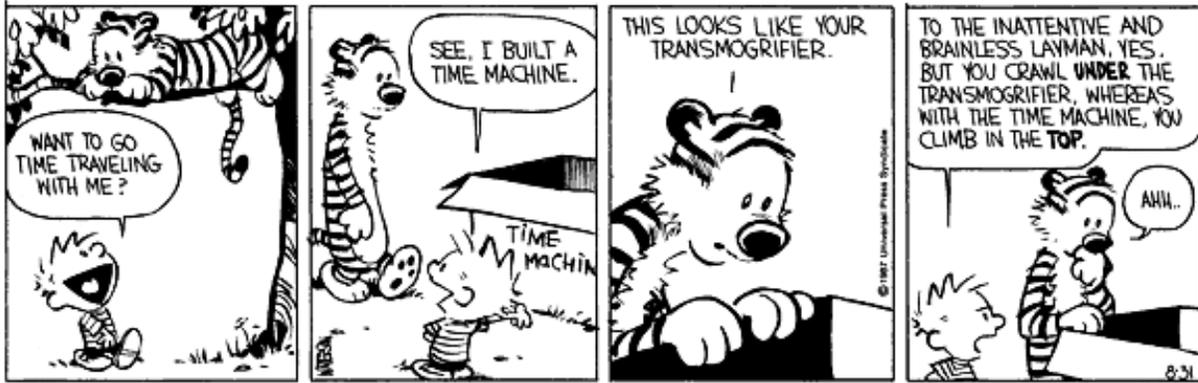
What is the theme in this poem?

Give two examples from the poem that support your statement of the theme?

1.

2.

Cartoon Dialogue Practice



Name: _____

Circle of Viewpoints

“Rearden vs. Wellpinit” Discussion Preparation

Who is your partner? _____

Which point of view are you representing? _____

| | |
|---|--|
| <p>What do you think? What is your take on the game? Why?</p> | |
| <p>What are questions you have and who are those questions for?</p> | |
| <p>What are your emotions? What are your feeling? Why?</p> | |

Name: _____

Partner: _____

—

Circle of Viewpoints Discussion Feedback

Give your partner feedback on his or her participation in the discussion.

| | |
|--|--|
| <p>Participated in the Conversation.</p> | |
| <p>Built on what another person said by adding on, agreeing, or disagreeing.</p> | |
| <p>Asked a question of another person.</p> | |

What is something your partner did well during the conversation?

How engaged was your partner in the conversation? Talk about focus, eye contact, volume of speech, etc.

Ways In Questions

Write about any of the following questions in any order to prepare for discussion.

Discuss your own ideas and interpretations and refer back to the text to support your thinking.

- What do you notice about the text?
- How does the text make you feel?
- What questions does the text bring to your mind?
- What part of the text do you like? Why?
- What does the text remind you of (other books, things from your life)? What are your connections?
- What word, phrase, or passage seems important? Why?
- What do you think this text might tell us about life?

Accountable Talk Moves Anchor Chart

Figure 5.3. Accountable Talk Poster

| Remember to ... | Sounds like ... |
|---|--|
| Ask questions when you don't understand a topic. | <p>Can you tell me more?</p> <p>Would you say that again?</p> <p>Can you give me another example so I can understand?</p> |
| Give a reason why your idea is a good one. | <p>This reminds me of _____ because _____.</p> <p>I believe this is true because _____.</p> |
| Ask for evidence when something sounds incorrect. | <p>I'm not sure that's right. Can you tell me why you think it is true?</p> <p>Can you show me a place in the book that illustrates that idea?</p> |
| Give evidence to support your statements. | <p>Read a passage from the book that illustrates your idea.</p> <p>Bring another information source to support your idea.</p> |
| Use ideas from others to add to your own. | <p>I agree with _____ because _____.</p> <p>_____’s idea reminds me of _____.</p> |

Theme Mini-Essay

Name: _____

Prompt: Identify a key theme in *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie. Using evidence from the text, analyze how Alexie develops this theme over the course of the novel.

Thesis:

EVIDENCE

1. Provide background and context for the part of the novel your evidence comes from.
 - Use a transition phrase
 - At the beginning of the novel. .
 - While Junior is. . .
 - After. . .
 - During. . .
 - Paraphrase events with characters' names and accurate details
2. Include a quotation to tie your evidence more firmly back to the text
 - Start your quote with a transition
 - Alexie writes. . .
 - (Character) says. . .
 - In this part. . .
 - The text states. . .
 - Put the page number in parenthesis after the quotation.

ANALYSIS

- Explain in the meaning of your evidence - interpret it!
 - Connect your evidence back to your thesis. How does this evidence support your thesis?
 - Unpack the meaning of any quotes you included in your evidence. What does the quote mean?
- Use sentence phrases like:
- This part/passage/event/quote shows. . .
 - This demonstrates. . .
 - This suggests. . .
 - This reveals. . .
 - In this part/passage/event/quote we see that. . .
 - We can infer. . .

| | |
|--|--|
| | |
|--|--|

Conclusion:

True Diary Mini-Essay Examples

| | |
|--|---|
| <p>Thesis:</p> <p>One key theme in <i>The Absolutely True Diary of a Part-Time Indian</i> is that even though the world tries to force people into boxes, we have the power to build inclusive identities.</p> | |
| <p>EVIDENCE</p> <p>In the chapter “Don’t Trust Your Computer” Junior sends Rowdy a picture of himself. Rowdy sends Junior a picture of his butt. Junior and Gordy then have a conversation about how weird people aren’t really liked. Gordy says “oh yes, we are, weird people still bet banished” (p. 132).</p> | <p>ANALYSIS</p> <p>This quotation demonstrates that Junior is building an inclusive identity by talking to Gordy. Gordy and Junior talk about how weird people used to and still get banished by society for being different. Junior doesn’t let being different get in the way of going to Reardan and becoming the person he’d rather be in Reardan than the person he would be if he stayed on the reservation.</p> |

Hold on to Your Dreams

One major theme in *The Absolutely True Diary of a Part-Time Indian* is that our dreams are a powerful force in our lives. Dreams need attention and care. Junior talks about his parents’ unfulfilled dreams. His mother was a talented student and might have gone to college, and his dad was a skilled musician. Junior says “they dreamed about being something other than poor, but they never got the chance to be anything because nobody paid attention to their dreams” (p. 11). This part demonstrates how dreams that are not supported may not come true but are never forgotten. For Junior’s parents, these dreams hang on as painful reminders of what might have been if they had not faced injustice and discrimination. Later in the story, Junior learns from Mr. P that his sister Mary had dreamed of writing romance novels. Junior wonders “had she been hanging on to her dream of being a writer, but only barely hanging on, and something made her let go?” (p. 39). His conversation with Mr. P reveals that Mary had been filled with hope about her dream at an earlier point in her life. His sister gave in to depression after her dreams were neglected and she gave up on them, just like his parents. But Junior is different. Throughout the novel, Junior resists those who tell him his dreams are unimportant. Even when no one else pays attention to his dreams, Junior cares for his dreams and nurtures them. He follows his heart in spite of the obstacles he faces.

True Diary Mini-Essay Examples

| | |
|---|---|
| <p>Thesis:</p> <p>One key theme in <i>The Absolutely True Diary of a Part-Time Indian</i> is that even though the world tries to force people into boxes, we have the power to build inclusive identities.</p> | |
| <p>EVIDENCE</p> | <p>ANALYSIS</p> |
| <p>In this chapter “In like a lion.”, Wellpinit and Reardan had a basketball game and junior was playing. He was on the reardan side. When the game was about to start, people in the wellpinit was booing, throwing stuff, and saying mean stuff at junior. Somebody in the crowd threw a quarter at juniors forehead. Junior started bleeding. People in the wellpinit crowd called him a traitor because he left the reservation and went to a white school. Junior says “I didn’t play for me. I played to beat rowdy and for my school. (pg.186)</p> | <p>This shows that junior didn’t want to play for himself. He played to embarrass rowdy and make juniors school really proud. But he was also really nervous because he didn’t want to lose. He was so nervous, he threw up 2 times. If junior didn’t leave his tribe, he wouldn’t have to be dealing with all this stuff and the bullying.</p> |

There is Always a Solution to a Problem

One key theme in the *Absolutely True Diary of a Part Time Indian* is that there is always a solution to a problem. At the beginning of the novel in the chapter, “Why Chicken Means So Much To Me”, Junior thinks about the one thing that makes being poor suck, which is, having no food and being hungry. Junior thinks, “And sure, sometimes, my family misses a meal, and sleep is the only thing we have for dinner, but I know, sooner or later, my parents will come bursting through the door with a bucket of Kentucky Fried Chicken.” (p.8). This chapter demonstrates that there is a solution to every problem because since there is no food and sometimes Junior goes to bed hungry, there’s always going to be another day when he will get food and won’t go to bed without food. There is always an answer to a problem, even if it’s temporary. In the middle of the novel, Junior is going to Reardan. He feels isolated and he doesn’t fit in very well with the other kids and teachers. He thinks that Gordy is just like him. Junior decides to befriend his new classmate. Junior tells Gordy, ‘I just meant regular friends. I mean, you and i have a lot in common.” (p.94). This quotation reveals that Junior feels lonely without any friends at a new school. When he realizes that there is someone at school that he can relate to, then there was the answer to his loneliness, to make a friend of Gordy, so he wouldn’t feel so isolated. At the end, after Junior’s grandma and Eugene die, Junior misses a lot of school. When he starts going back to school, his teacher mocks him and his grief. He was too sad to protest his teacher, but Gordy, Roger, Penelope, and the rest of the players on the basketball team stand up for him by throwing their books on the floor. Junior starts making lists of things that give him happiness. “That’s the only way I managed to make it through all of that death and change. I made a list of all the people who had given me joy in life:” (p.175) This event proves that there is always a solution to a problem because to help Junior cope with all of his losses, he makes lists to focus on the happy things rather than focusing on all of the bad things. It was his own way of solving his problems. In conclusion, I thought that the theme in the *Absolutely True Diary of a Part-Time Indian* was that there is a solution to every problem.

Example of Annotation Rubric

 [download pdf with 2-up](#)

Name: _____

Date: _____

5-Point Annotation Rubric

| Rubric Categories | 5 Thorough & Insightful | 4 Acceptable & Literal | 3 Attempted & Gaps | 2 Partial & Incomplete | 1 Confused & Inaccurate |
|------------------------|--|--|---|---|--|
| Number of Annotations | <u>Ample</u> margin notes | <u>Sufficient</u> margin notes | <u>Some</u> margin notes | <u>Few</u> margin notes | <u>Very few</u> margin notes |
| Quality of Annotations | <u>Insightful</u> margin notes with many connections made beyond the text; <u>outstanding</u> effort | <u>Literal</u> margin notes show understanding of the text; <u>sufficient</u> effort | <u>Some</u> margin notes show confusion; <u>some</u> effort | <u>Many</u> margin notes show confusion; <u>little</u> effort | <u>Most</u> margin notes show confusion or inaccuracies; <u>very little</u> effort |
| Quality of Writing | <u>Very neat</u> writing; very easy to read | <u>Neat</u> writing; readable | <u>Attempted</u> to write neatly, a some areas require effort to read | <u>Struggled</u> to write neatly; many areas require effort to read | <u>Really Struggled</u> to write neatly; most areas are difficult to read |

** Illegible or inaccurate annotations score a 0.*

3 Point Annotation Rubric for Native Literature

 [google doc](#)

3 Point Annotation Rubric

Designer Note About Use: _____

| Categories / Scores | 3 Complete | 2 Partial | 1 Incomplete | Additional Comments |
|------------------------|--|---|--|---------------------|
| Number of Annotations | For the given reading, there are at least 5 annotations. | For the given reading, there are at least 3 annotations. | For the given reading, there are fewer than 3 annotations | |
| Types of Annotations | Annotations use the NACA annotation guide and include one text connection and two questions. | Annotations may use the NACA annotation guide and include at least one text connection or one question. | Annotations may use the NACA annotation guide but no text connections or questions are included. | |
| Clarity of Annotations | Annotations are always topical and related to the text. | Annotations are sometimes topical and related to the text. | Annotations do not appear related to the text. | |

“Timeline” Graphic Organizer

 [google doc](#)

User / Designer:
Unit Name:
Grade Level:

