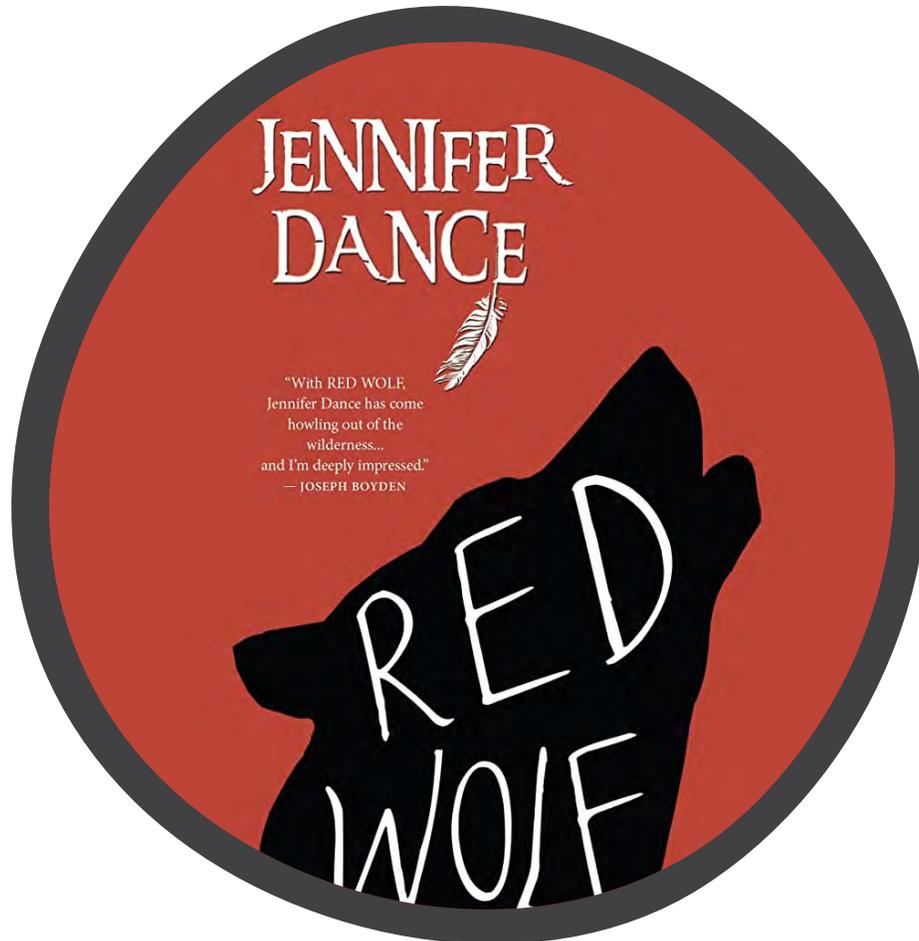


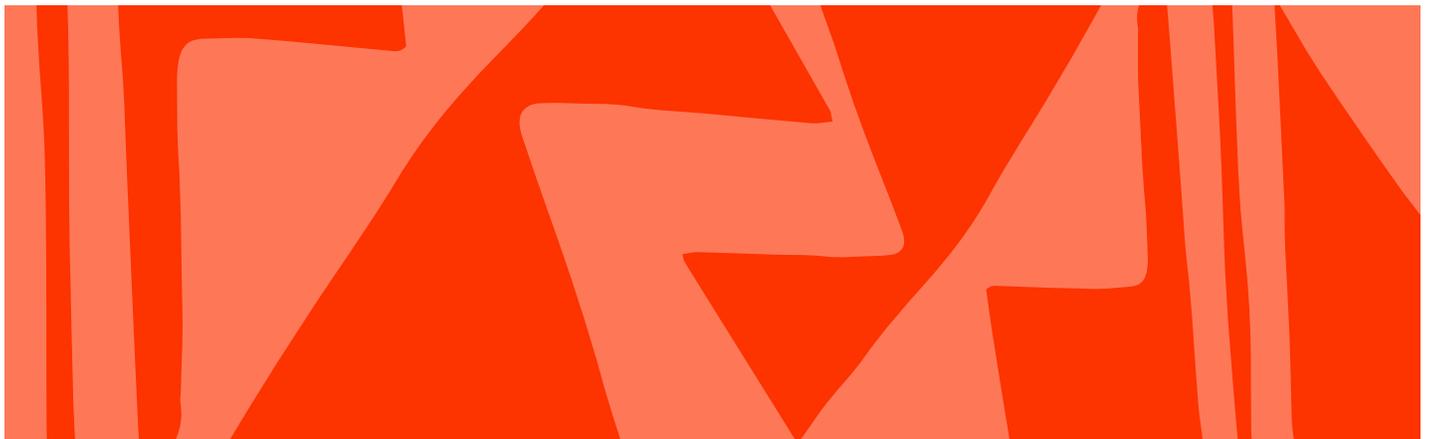
NATIVE LITERATURE PROGRAM DESIGN

7th GRADE



UNIT 2

Resistance and Empowerment



UNIT 2

 Yearlong Curriculum

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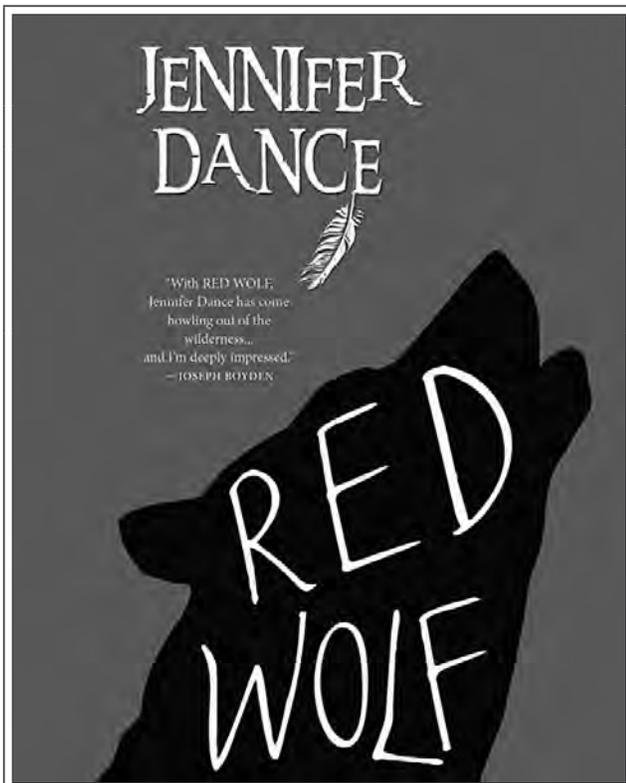
Designers: Sarah Caldwell and Kelsey Gorman

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.

UNIT 2

Exploring the History of Native American Boarding Schools through a Lens of Resistance and Empowerment

Core Texts:



Red Wolf

by Jennifer Dance

Genre:	Fiction
Story Origin:	Anishnaabek Nation

Grade level:	7 - 10
Lexile Level:	900L

"American Indian Boarding School Haunt Many" by Charla Bear - [NPR](#)

Unit Supporting Texts: Alternative Texts

My Name is Not Easy by Debby Dahl Edwardson

This alternative text is written by Debby Dahl Edwardson, an author who has based this novel on the experiences of her native Alaskan in-laws. This novel is set in the 1960s, unlike *Red Wolf* which is set in the late 1800s. This novel shifts between the perspectives of multiple characters, adding a layer of challenge to story comprehension. This novel also presents a great opportunity to address CCSS.ELA-LITERACY.7.6: Analyze how the author develops and contrasts the points of view of different characters in the text.

The Birchbark House by Louse Erdrich

This work of historical fiction is based on the author's exploration of her family history. It is a powerful and beautifully written story of a young girl's experience over one challenging year in the 1800s. While this work does not deal directly with the history of Native American boarding schools, it is a fantastic entry point for students to begin thinking about history, historical fiction, and family stories.

RESOURCES/APPENDICES:

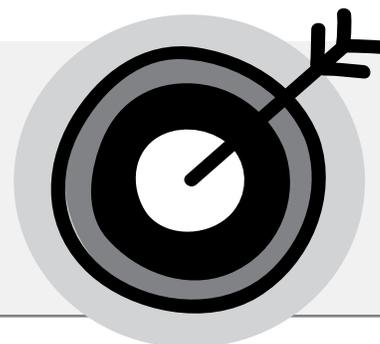
 [Resources folder](#)

-  [Appendix 1](#) - Picture Analysis Worksheets
-  [Appendix 2](#) - Picture analysis photos
-  [Appendix 3](#) - Article - American Indian Boarding Schools Haunt Many
-  [Appendix 4](#) - NACA Annotation Guide
-  [Appendix 5](#) - Albuquerque Indian School History
-  [Appendix 6](#) - Resistance Vocabulary Slides
-  [Appendix 7](#) - Summary Rubric
-  [Appendix 8](#) - Notice and Note Signposts
-  [Appendix 9](#) - Notice and Note Signposts Annotations
-  [Appendix 10](#) - Symbolism Notes
-  [Appendix 11](#) - Context Clues Chart
-  [Appendix 12](#) - Color-Symbol-Image
-  [Appendix 13](#) - Red Wolf Symbol Project
-  [Appendix 14](#) - Essay Structure
-  [Appendix 15](#) - Example Essay Introduction
-  [Appendix 16](#) - Red Wolf Symbol Essay and Project Rubric
-  [Appendix 17](#) - Template for a 4 Point Rubric with Adjustable Categories
-  [Appendix 18](#) - Rubric Best Practices, Examples, and Templates
-  [Appendix 19](#) - Example of Annotation Rubric
-  [Appendix 20](#) - 3 Point Annotation Rubric for Native Lit

UNIT 2 - DESIRED RESULTS

BIG IDEAS

- Assimilation
- Resistance
- Empowerment
- Symbolism



Essential Questions

(based on yearlong Big Idea)

Indigenous Identity:

- How have Native American boarding schools shaped Native identity today?
- How does this history continue to impact Native communities today?

Empowerment, Equity, and Justice:

- What is the relationship between truth and fiction in historical fiction?
- Whose “story” does history tell?

Analysis, Interpretation, and Synthesis:

- How do authors use symbolism to emphasize themes?

Enduring Understandings

(based on yearlong Big Ideas)

Indigenous Identity:

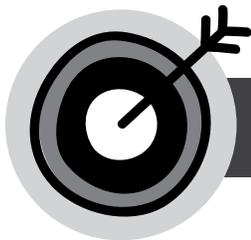
- Native American boarding schools were designed as tools of assimilation and the destruction of native identity by settler-colonialists.

Empowerment, Equity, and Justice:

- Historical fiction provides a lens for imagining the past in ways that might be empowering or harmful to Native American communities.

Analysis, Interpretation, and Synthesis:

- We can analyze evidence from a text to show how authors use symbolism to emphasize themes in works of fiction. We can also relate to symbolism visually through artistic expression.



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.7.1 - Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CCSS.ELA-LITERACY.RI.7.9 - Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</p>
<p>Writing</p>	<p>CCSS.ELA-LITERACY.W.7.1 - Write arguments to support claims with clear reasons and relevant evidence.</p>
<p>Speaking and Listening</p>	<p>CCSS.ELA-LITERACY.SL.7.1.C - Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.</p>
<p>Language</p>	<p>CCSS.ELA-LITERACY.L.7.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.</p>



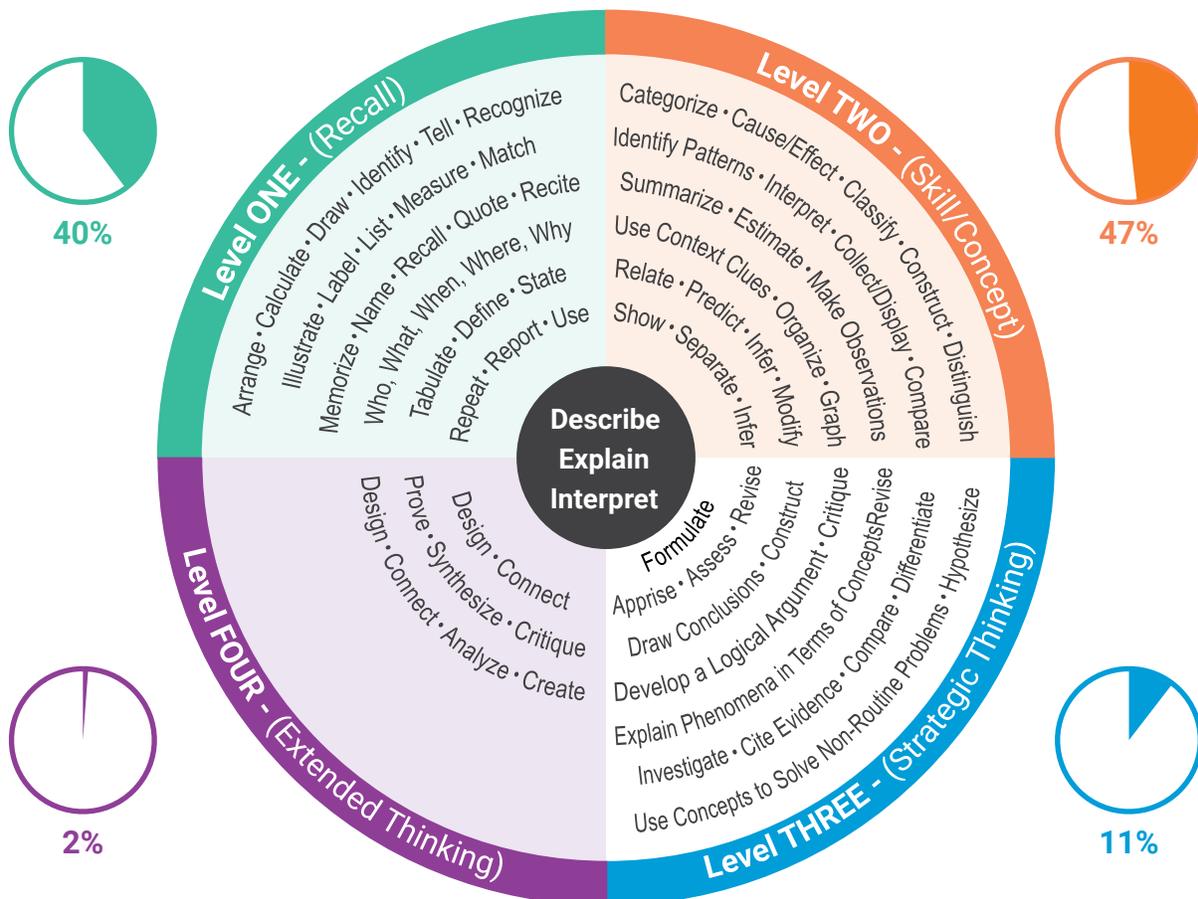
UNIT Depth of Knowledge (DOK) Levels

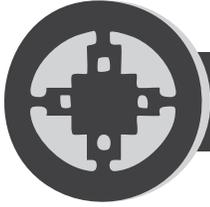
Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL) 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	Design Options for Perception	Design Options for Interaction
	<ul style="list-style-type: none"> Optimize choice and autonomy Optimize relevance, value, and authenticity Nurture joy and play Address biases, threats, and distractions 	<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 	<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
Support	Design Options for Sustaining Effort & Persistence	Design Options for Language & Symbols	Design Options for Expression & Communication
	<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 	<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 	<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
Executive Function	Design Options for Emotional Capacity	Design Options for Building Knowledge	Design Options for Strategy Development
	<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 	<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 	<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, 9, 13, 15, 17, 23, 24	Lessons: 2, 3, 4, 5, 7*, 8, 9, 10, 11, 12, 13, 14, 15, 20, 21, 22, 23, 24	Lessons: 1, 2, 3, 4, 5, 6*, 8, 12, 15, 17, 18, 19, 22*, 23, 24
	Design Options for Sustaining Effort & Persistence	Design Options for Language & Symbols	Design Options for Expression & Communication
Support	Lessons: 1, 2, 3, 4, 8, 9, 12, 15, 17, 19, 20, 21, 22, 23	Lessons: 3, 4, 6, 7, 9, 10, 11, 12, 14, 15, 16, 19, 23	Lessons: 3, 4, 15, 23
	Design Options for Emotional Capacity	Design Options for Building Knowledge	Design Options for Strategy Development
Executive Function	Lessons: 1*, 4*, 8, 23	Lessons: 1, 2, 3, 4, 5, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23, 24	Lessons: 18



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

UNIT 2 - ASSESSMENT EVIDENCE

Transfer Statement:

We want our students to learn to analyze symbols in literature so that in the long-run they will be able to recognize symbolism in various contexts (advertising, digital media, art), they will be empowered to interpret and critique the use of these symbols in the world around them. They will develop skills as they create their own symbols and meanings as participants in the world.





Performance Assessment (use GRASPS)

 GRASPS

Goal:	Students will select two symbols that appear multiple times in the text <i>Red Wolf</i> by Jennifer Dance. They will analyze these symbols through two modes of interpretation 1) a literary essay and 2) a work of art.
Role:	Writer and Artist
Audience:	School Community
Scenario:	A group of art critics and literature professors will be analyzing your work. How did you use the tools of your particular artistic medium and elements from the text to share your symbols and their associated meanings?
Product:	1) Essay 2) Artwork
Standards:	<p>CCSS.ELA-LITERACY.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.</p> <p>CCSS.ELA-LITERACY.W.7.1 Write arguments to support claims with clear reasons and relevant evidence.</p> <p>CCSS.ELA-LITERACY.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.)</p>

UNIT 2 - SCOPE + SEQUENCE



Lesson Narrative:

1. Present the following question for a 🖱️ **Quick write**:
How do we learn about and understand events that happened in the past?
2. Provide students with 3 minutes to write in response to the question. Then have students discuss in 🖱️ **Inside/Outside** circles with 3 rotations.
3. Tell students that one way to learn about history is through **primary sources**, firsthand accounts from a historical event that might include journal entries, newspaper accounts, or video or photographs.
4. Explain that you will receive a photograph from an undisclosed period in history. Utilize the pictures in 🖱️ **Appendix 2** and the Picture Analysis worksheet in 🖱️ **Appendix 1**. Students will study the photographs individually for 3 minutes, discuss their observations in small groups for 5 minutes, then complete the “Picture Analysis” activity to investigate the image more deeply.
5. Pass out Picture 1. Once students have discussed in groups for 5 minutes, pass out the “Picture Analysis” worksheet. Students can work individually or in groups to complete the worksheet.
6. Then pass out Picture 2 and repeat the steps with this image. Allow time for a whole class to share and debrief after the small group discussion.
7. As the lesson closing, say: ***Now I will share the historical background of these photos with you. The first photo was taken in November of 1886 at Carlisle Indian School, one of the first Native American boarding schools in the United States. The second photo was taken of the same children 4 months later.***
6. Allow students to discuss or journal as they process this additional information about the photographs. How does this added background information add to their ability to make inferences and ask questions about the significance of the photographs?

UDL Note: Students can reflect on what they’ve learned and share their emotional take-aways.

Lesson Question(s):

- How can you “read” a picture to make inferences about the past?



Anchor Standard(s):

Speaking
and
Listening

ECCSS.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.



Embedded Assessment(s):

Picture Analysis Worksheets - [Appendix 1](#)

Lesson Narrative:

1. Create a KWL chart focused on the topic Native American Boarding Schools.

UDL Note: Encourage students to keep the UDL to use throughout the rest of this unit, and to add to it as an opportunity arises.
2. Say: *We are about to begin a two-unit focus on this historical event. First, we will read a historical fiction novel set in the 1800s in a Native American boarding school. Then, at the beginning of our next unit, we will read a memoir written by a person who attended a Native American boarding school. Finally, you'll each be collecting and presenting an oral history account of a family member's school experience. We'll be thinking about the different genres through which information about the past can be communicated. How are they different? How can learning about history expose past injustice and empower people to act in the present? But first, we're going to learn some background information about Native American boarding schools.*
3. Introduce the article "Boarding Schools Haunt Many" from  NPR by Charla Bear ( [Appendix 3](#)). Refer to the NACA Annotation Guide ( [Appendix 4](#)), and tell students that we will be focusing on annotation strategies that can help us understand sequential events in a piece of historical writing.
4. Read the first page of the article. Model thinking aloud and how to underline key ideas, box unknown words, and paraphrase important points in the margins.
5. Use classroom structures (assigned partners, self-selected partners, tables groups, etc.) for students to partner read and annotate the remainder of the article. Set an expectation, for example, that students will underline at least three key details and paraphrase in the margins at least once for each section of the article.
6. Use a remixing strategy (e.g. assign students at each group a number 1-4, then call numbers to different parts of the room to discuss annotations they made in their group). Have students discuss the article and share their annotations.
7. Support the class closure with a discussion of clarifying words they don't know and work through the lesson question.

Lesson Question(s):

- How can annotations help us unpack information in a piece of writing about the past?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.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(s):

Annotations made in the article.

Lesson Narrative:

1. Say: *Yesterday we read a print version of an article. Today we will listen to the [audio version of the story](#). Follow along in your article. As you listen, I want you to raise your hand each time we hear a new voice speaking.*
2. Draw a circle on the board. As students listen, record the name of each speaker somewhere on the circle each time a new voice contributes to the radio story.
3. Say: *We are going to complete a [Circle of Viewpoints](#) activity. We can think about how these different voices contributed different points of view or perspectives about Native American boarding schools*
4. Tell students that each group will be assigned one of the speakers from the radio story and will complete a poster on 12 by 18 paper. Model how students should divide their paper into two sections, writing the person's name at the top, then above each half of a T-chart 1) Speaker's background and 2) Speaker's perspective on boarding schools.
5. Collaboratively complete a poster for Floyd Red Crow Westerman, one of the first speakers in the radio story.
6. Then, student groups complete the posters for the following speakers in the article: Richard Pratt, Bill Wright, Tsianina Lomawaima, Lucy Toledo, Herschel Martinez.
7. Students should post their posters when finished. Provide time in a Gallery Walk format for each group to look at their peers' posters.
8. Scaffold student thinking by asking the following questions in a closing discussion: ***How were the speakers in the story similar or different. Which speakers shared similar perspectives on boarding schools? Can we infer the author, Charla Bear's, point of view? What clues does she give us, what big idea does she want to take away? What is your evidence?*** (e.g. She included the voices of people who had experienced injustice at boarding schools in the past, but she also incorporates the voice of a student who is empowered by his culturally relevant boarding school experience in the present day.)

Lesson Question(s):

- How can we identify and understand the different viewpoints included in a piece of historical writing?



Anchor Standard(s):

Reading:
Literature or
Informational

CCCSS.ELA-LITERACY.RI.7.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.



Embedded Assessment(s):

Circle of Viewpoints responses.

Lesson Narrative:

NOTE: This lesson addresses the history of the Albuquerque Indian School which is particularly relevant to students in Albuquerque and New Mexico. The K-8 Campus of Native American Community Academy, a main partner school for this curriculum project, is located in the last remaining building of the Albuquerque Indian School. Recently, the community has suffered trauma due to the discovery of many unmarked graves of Native American students who attended this school in a park near the former site of the Albuquerque Indian School. This issue will continue to develop as community activists petition officials to address this unjust situation.

1. Introduce the vocabulary **cultural assimilation** (the process through which one culture encourages or forces members of another cultural group to adopt its language and way of life) and **resistance** (the refusal to accept or comply with something).
2. Work with students to complete a 📎 **Fruyer Model** graphic organizer to explore these two vocabulary words.
3. Use the slides in the 📎 **Appendix 6** Resistance Vocabulary Slides to link the vocabulary word **resistance** to representations in popular culture. (Introduce the questions on Slide 3, but wait to discuss these until later in the unit.)
4. Introduce the article in 📎 **Appendix 5** “Albuquerque Indian School History”. Students work in partnership to read and annotate the article, using the same reading protocol (e.g. partner reading, specific guidelines for how many annotations students should make), applied in the previous lessons.
5. Introduce the Venn diagram.
Say: ***In the previous lessons, we considered the points of view of the various interviewees that Charla Bear selected for her radio story. Overall, what was her point of view about boarding schools? Now let’s consider this local historian, Mo Palmer. How is his point of view similar to and different from Ms. Bear’s?***
6. Work collaboratively to complete a paper copy Venn Diagram comparing and contrasting the points of view of the authors of the two articles. As students contribute ideas, challenge them to justify their thinking by citing evidence from the text. If students understand the task, allow them to add a couple of the items to the Venn Diagram independently.
7. As part of the closure, consider having students share their Venn diagrams with a partner or in a whole group.

Lesson Question(s):

- How can we identify and understand the different viewpoints included in a piece of historical writing?

Key Equity Term(s):

- cultural assimilation
- resistance



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RI.7.9

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.



Embedded Assessment(s):

Completed Venn Diagram comparing authors' points of view from the two articles.

Lesson Narrative:

1. Introduce the novel for the unit, *Red Wolf* by Jennifer Dance. Also introduce the term historical fiction. Allow tables time to talk about the cover and make inferences about the characteristics of the historical fiction genre. Discuss: ***What are the characteristics of historical fiction? How will this text be different from the historical articles we read over the past few days?***
2. Say: ***As we read this first chapter, we're going to be paying close attention to the characters, setting, and action, and we're going to be focusing on self-monitoring. How can we make sure we understand the text?***
3. Teach the following self-monitoring questions and present on an anchor chart: Do I understand this? What bit do I not understand? What fix-up strategy can I use to help myself understand?
4. Also, add a section to the chart with fix-up strategies. Add **reread** as the primary fix-up strategy for the day.
5. Read aloud as students follow along, thinking aloud to model your own self-monitoring and applying the fix-up strategy of rereading.
6. Have partnerships read pages 19-24. Encourage students to self-monitor and reread. (**NOTE:** Read more about self-monitoring strategies and modeling [here](#).) Encourage students to think aloud and reread as needed. Optionally, have students use post-it notes to organize this in the text.
7. Have students share their self-monitoring strategies and where in the text they reread.

Lesson Question(s):

- How can self-monitoring strategies help support your understanding (comprehension) of the text?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.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(s):

Observations of students using self-monitoring strategies as they read.

Lesson Narrative:

1. Say: *As we read Red Wolf, we'll be keeping track of many characters and events. One way to help ourselves understand this longer book is to summarize what we have read.*
2. Give students some concrete examples of summarizing, e.g. telling a friend about the plot of a TV show or recapping the summer or a vacation. In summaries, we include the most important events and organize them in a clear way.
3. The teacher provides a summary of Chapter 1 of *Red Wolf*.
4. Read Chapter 2 aloud, continuing to refer to the self-monitoring chart and apply fix-up strategies.
5. Today, introduce the fix-up strategies for unfamiliar words including, **use context clues to infer the meaning of an unknown word and look up the meaning of the word.**
6. Work together to write a summary of Chapter 2 on sticky notes, placing this on the final page of Chapter 2.
7. Students will begin reading Chapter 3 with a partner. The remainder of this chapter can be assigned as homework, with students writing a chapter summary on a extra large sticky note and placing this on the final page of Chapter 3.
8. Use the Summary Rubric from  [Appendix 7](#) for students to self-assess the quality of their summaries. **Homework:** Finish reading chapter 3 and write a summary of Chapter 3 on a extra large sticky note placed on the final page of the chapter.

(NOTE: Some students may struggle with the amount and complexity of text in this novel. Consider recording and posting a recording of each chapter in your digital classroom. Digital recording tools such as Screencastify and Loom are good to use for this purpose.)

Lesson Question(s):

- How can summaries help us understand and remember what we read?
- How does writing your own summary help you to better understand a story?



Anchor Standard(s):

Reading:
Literature or
Informational

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.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.



Embedded Assessment(s):

Use of post-its to record summaries during novel study. See [Appendix 7](#) for a helpful rubric.

Lesson Narrative:

(NOTE: In this lesson, we will begin using the Notice and Note signposts developed by Bob Probst and Kylene Beers. The six signposts for literature are: Contrasts and Contractions, Aha Moment, Tough Questions, Words of the Wiser, Again and Again, and Memory Moment. Beers and Probst thoroughly outline the signposts strategy in their book *Notice and Note: Strategies for Close Reading*. [Here](#) is a summary of the strategy that provides a definition of each signpost.)

1. Open [Appendix 8](#), the Signposts Slideshow. Ask students to share the meaning of the different signs pictured in the slides.
2. Say: ***These signs have a shared meaning. When we see a stop sign, we all know what this sign means. We're going to learn that authors sometimes leave signposts for us in a text to point us toward important ideas and deeper meanings. These signs aren't as clear as a bright red stop sign, but with close reading we can learn to spot the signposts in literature and enjoy seeing texts in a new, deeper way.***
3. You might have a physical representation of a signpost (e.g. yardsticks with each signpost posted on the end).
4. Introduce the slide for the signposts Memory Moment from Appendix 8.
Say: ***As we read, chapter 4, we'll be looking for a Memory Moment. We'll stop to ask "Why might this memory be important?"***
5. Note the Memory Moment on pages 52-53.
Say: ***I think this memory is important because Red Wolf is trying to reconnect with the memories of his family. For example, the text states "Red Wolf tried to hear HeWhoWhistles tell the story of his birth." However, Red Wolf is not able to focus on this warm memory. Instead, he begins to think about how hungry his family was and wonders whether his family intentionally sent him away. Red Wolf tries to use his memory for comfort, but he is only able to focus on negative memories.***
6. Have students record this signpost with you in [Appendix 9](#), the Signposts Annotation Page.
7. Consider providing opportunities for students to share their signposts. This would provide UDL of Perception.

7. Students should read the remainder of chapter 4 with a partner, discussing the Memory Moment on pages 54-56 and adding this to their Signposts Annotation Page.

Homework: Finish reading chapter 5 and write a summary of chapter 5 on a sticky note placed on the final page of the chapter. A possible extension to this homework task is to ask students to continue the signposting activity from the lesson. In particular, students could identify a signpost in chapter 5, add a sticky note in their text where they see the signpost, and come to class prepared to describe the signpost they noticed.

Lesson Question(s):

- How do memories and flashbacks embedded in a story point us toward deeper meanings in literature?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.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(s):

 [Signposts Annotations Pages](#)

Lesson Narrative:

1. Review the Summary Rubric from lesson 6. Ask each student to assess the summary they wrote the previous night for homework using the rubric.
 2. Ask table groups to share their summaries out loud. Then, as a group, ask students to create an exemplar summary for Chapter 5 that will be turned in for a grade.
 3. Read pages 66-71 out loud to students.
 4. Number students off for Inside/ Outside Circles. Pose the question: **1st rotation:** *What can you infer about Henry? Cite evidence to support your response.* **2nd rotation:** *Why do you think he is unkind to Red Wolf?* **3rd rotation:** Come up with one additional question to ask your students here.
 5. Have students read the remainder of Chapter 6 in partnerships. Partnerships should also write a summary for Chapter 6 with reference to the Summary Rubric when they finish reading.
- Homework:** Read Chapter 7 and write a summary of this chapter on a sticky note placed on the final page of the chapter.

Lesson Question(s):

- What are the features of a strong summary?



Anchor Standard(s):

Reading:
Literature or
Informational

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.



Embedded Assessment(s):

Completed summaries for Chapter 6 assessed with the Summary Rubric.

Lesson Narrative:

1. Have student groups read their summaries from the previous night to each other. Ask groups to compare and contrast. What was similar and different? Is there anything you would add or change in your summary?
2. Introduce the 🖱️ **tableau** dramatic strategy to students. Give each group 5 minutes to create a tableau of a scene from Chapter 7. Then rotate between the groups so each can present their frozen scene to the others.
3. Review the previously taught signpost, Memory Moment. Ask: ***What was the Memory Moment in Chapter 7?*** As a class, add this to the Signposts Annotations.
4. Introduce the Again and Again signpost.
Say: ***When something appears again and again in a book, we know that it is important and might point us toward a deeper meaning.*** Incorporate a popular culture example from a movie. For example, you might show a portion of this 🖱️ **compilation video** with every mention of “the force” from the Star Wars series. It comes up over and over again. Why is it important? What does it mean?
5. Read Chapter 8 using a reading technique that best meets the needs of your class. You might choose to read a portion of the chapter aloud to students, then have students continue to read aloud in partnerships of small groups.
6. After reading, discuss pages 93-94. Wolves and the wolf pendant keep coming up again and again. Add this to the Again and Again Signposts Annotation page.

Homework: Read Chapter 9 and write a summary of this chapter on a sticky note placed on the final page of the chapter.

Lesson Question(s):

- How do recurring people, objects, situations or words point us toward deeper meanings in literature?
- Why do you think the author wants us thinking about _____ as readers?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.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(s):

 [Signposts Annotations Pages](#)

Lesson Narrative:

1. Say: *Yesterday we learned about the Again and Again signpost. Today, we're going to explore another way to think about this signpost. Things that appear again and again in a text can also be thought of as symbols. Symbols are things, often concrete objects, that can represent abstract concepts.*
2. Show the following [video](#) from Mr. Sato 411 while students take notes on [Appendix 10](#) Symbolism Notes.
3. Ask students to brainstorm possible symbols that have been introduced in the book so far. Add these to a whole class chart labeled with the columns "Possible Symbol," "Possible Meaning," "Evidence with Page Numbers." Continue to check in and add to this chart as you read the book. Students will be completing a final essay and artwork related to symbols from the text, so this class-generated anchor chart will support the culminating task.
4. Read Chapter 10 in class. Read the first part of the chapter as a read-along.
Say: *Who is the narrator in this story? If we have a narrator that is a voice outside of the story, we call this a third-person narrator. In this story, the third person narrator is omniscient. The narrator seems to know everything, including the thoughts and feelings of the characters. The narrator was focusing on Red Wolf. But now the narrator has switched to focus on Crooked Ear. I wonder why?*
5. Read the chapter in a format that works best for your class. Continue to encourage students to collect notes on the Signposts Annotations Pages. Also, students should summarize the chapter on a sticky note placed in the book.

Homework: Read Chapter 11 and write a summary of this chapter on a sticky note placed on the final page of the chapter.

Lesson Question(s):

- What are symbols? How do they reveal or emphasize key themes in a text?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).



Embedded Assessment(s):

Contributions to class symbolism anchor chart. To track student contributions to the anchor chart, you can use a checklist of student names and contributions or something similar.

Lesson Narrative:

1. Review the term cultural assimilation that was introduced in Lesson 4. Introduce the term assimilationist along with this definition from Ibram X Kendi: ***One who is expressing the racist idea that a racial group is culturally or behaviorally inferior and is supporting cultural or behavioral enrichment programs to develop that racial group.*** Unpack the vocabulary in this definition and work together with students to create a student-friendly definition.
2. Reread pages 114-115 from the homework assignment. Pose the following question: ***What assimilationist goals is the governor expressing to Father Thomas and the Halls? How does this connect with what we know about boarding schools and residential schools for Native American students in the 1800s? Are there other events in the book that reveal the assimilationist goals of the residential school?***
3. Read Chapter 12 using a structure that works well for your students.

Homework: Read Chapter 13 and write a summary of this chapter on a sticky note placed on the final page of the chapter. Additionally, the homework offers an opportunity for students to expand their annotation skills by finding evidence related to the lesson question.

Lesson Question(s):

- How do the events in the story reveal the assimilationist goals of the residential schools?

Key Equity Term(s):

- assimilationist



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.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(s):

Participation in class discussion. To track student contributions in the assessment, you can use a checklist of student names and contributions or something similar. This strategy could also be a useful way to take note of student contributions that you want to elevate during later lessons.

Lesson Narrative:

1. Introduce the Aha Moment Signpost.
Say: ***When have you had an Aha moment in your life? When have you realized something that has changed how you thought about your life or the world? We often call these Aha Moments turning points.*** Provide students with 5 minutes to journal about this moment. Use a talk technique such as Inside/Outside Circles or have students walk to a partner of their choice to discuss what they wrote.
2. Have students turn to Chapter 14.
Say: ***Let's be looking for an Aha Moment as we read this chapter.***
3. Read the chapter as a read-along and/or in small groups. Stop on pages 136-137 to discuss Red Wolf's thinking and record this as an Aha Moment on the Signposts Annotation Pages.
Say: ***How does this Aha Moment show that things have changed for Red Wolf? Can Red Wolf share this with his family? Why not?*** (Discuss both the language barrier and his other reasons.)
4. Annotate other examples of signposts in this chapter. For example, Red Wolf's interaction with Crooked Ear on pages 139-140 might be seen as an example of Again and Again. This might also connect back to the symbols the class is collecting and focusing on as well. What does the friendship between Crooked Ear and Red Wolf represent? Is it important that Red Wolf carries the name of a wolf? Why? What is the connection between their two stories?

Homework: Read Chapter 15 and write a summary of this chapter on a sticky note placed on the final page of the chapter. Additionally, the homework offers an opportunity for students to expand their annotation skills by finding evidence related to the lesson question.

Lesson Question(s):

- How do characters' Aha Moments point us toward deeper meanings in literature?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.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(s):

 [Signposts Annotations Pages](#)

Lesson Narrative:

1. Introduce the Contrasts and Contradictions Signposts.
Say: *When has someone in your life acted really differently than they normally do? What did you think? Did you ever find out why they were acting so differently than they had in the past?*
Provide students with 5 minutes to journal, then ask students to share their thinking with a partner or small group of their choice.
2. Ask students to turn to Chapter 16. Read pages 149-151 out loud together. Annotate this as a Contrasts and Contradictions on the [📄 Signposts Annotation Sheet](#).
3. Use the Harvard Project [📄 Zero Visible Thinking Step In - Step Out - Step Back](#) in order to dig deeper into Red Wolf's perspective. Students could also use this [📄 graphic organizer](#) in order to document their exploration of Red Wolf's perspective in the moment.
4. Students can then finish reading and annotating Chapter 16 in small groups.
Homework: Read Chapter 17 and write a summary of this chapter on a sticky note placed on the final page of the chapter.

Lesson Question(s):

- How do changes in a character's behavior point us toward important understandings in literature?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RL.7.6

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



Embedded Assessment(s):

 [Step-In Graphic Organizer.](#)

Lesson Narrative:

1. Introduce the focus on academic vocabulary and the importance of developing word-learning strategies.
Say: *Red Wolf is full of complex vocabulary. A big part of how students grow as readers in middle school and high school is by expanding their vocabulary. Taking an active role as a word learner is key. Let's explore some strategies that can help you with this.*
2. Read a few pages of chapter 18, having students raise their hand or signal in some other way each time they hear an unknown word.
3. Model completing the first 3 columns of  [Appendix 11](#) the Context Clues Chart for the word "plagued" on page 163.
4. Say: *For the final column that says "Revised Definition Using Reference," Consider using an online dictionary. Dictionary.com has an app you can add to your phone to look words up quickly. Back in the old days, it was very time-consuming to look words up in a large, hard copy dictionary. Today, you can easily find and check word meanings on a computer or phone.*
Model this process with the word plagued. Explain the different parts of a dictionary entry, different meanings depending on the part of speech (e.g plague used as a verb versus a noun), and how students will have to think critically and flexibly about how word meanings written in the dictionary apply to the word as used in the context of the text.
5. Students should then read independently or in partnerships.
6. As students read Chapter 16, they will add two more words to the Context Clues Chart.
7. Say: *Tonight for homework, I want you to also stickynote at least one word you identify as unknown. Look this word up to determine its meaning and write the meaning down on the stickynote as well. Right now is the time to build the habit of being a word detective.*
Homework: Read Chapter 19 and write a summary of this chapter on a sticky note placed on the final page of the chapter. Using your Context Clues Chart and identify the meaning for at least one unfamiliar word.
UDL Note: If students do not have access to internet at home, then they can just use the context clues from the text.

Lesson Question(s):

- What strategies can support me in growing my vocabulary?



Anchor Standard(s):

Language:

CCSS.ELA-LITERACY.L.7.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.



Embedded Assessment(s):

Context Clues Charts. To track student contributions in the assessment, you can use a checklist of student names and contributions or something similar. This strategy could also be a useful way to take note of student contributions that you want to elevate during later lessons.

Lesson Narrative:

1. Say: *Today we're going to reread a section of Chapter 18 that makes heavy use of symbolism. At the end of rereading this section, we are going to respond in a couple of different ways. First, your groups will make a  tableau. Second, you will complete a response called a  Color-Symbol-Image.*
2. Have students do a read-along with you on pages 164-170. Stop multiple times for students to discuss what they are visualizing and any questions they have.
3. Say: *Are there symbols represented here? What do we want to add to our whole class symbol chart? More evidence to support a symbol we already identified? A new symbol?*
4. Direct groups to create a tableau based on pages 164-170. Provide 5-10 minutes for this task. Then ask groups to share their “frozen picture” with the class. Ask volunteers to interpret each  tableau, then have the group who created the tableau explain what they were trying to communicate.
5. Use the  Color-Symbol-Image routine from Harvard Project Zero’s Making Thinking Visible. Use  Appendix 12 Color Symbol Image and allow students time to work in an open-ended, creative way on this activity. If there is time, set up an informal gallery walk so students can view each other’s Color-Symbol-Image graphic organizers.

Homework: Read Chapter 20 and write a summary of this chapter on a sticky note placed on the final page of the chapter. Also add a sticky note and identify the meaning for at least one unfamiliar word.

Lesson Question(s):

- How do symbols reveal or emphasize key themes in a text?
- How do authors use symbols to emphasize key themes in a text?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.R.L.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).



Embedded Assessment(s):

 **Color-Symbol-Image Graphic Organizer.** To track student contributions in the assessment, you can use a checklist of student names and contributions or something similar. This strategy could also be a useful way to take note of student contributions that you want to elevate during later lessons.

Lesson Narrative:

1. Ask students to discuss their reading from the previous night and add to their Signposts Annotations Page.
2. Introduce the Tough Questions Signpost. Say: ***When we ask ourselves tough questions, it's often part of a turning point when we are forced to make a decision or understand something new about the world.***
3. Introduce philosophy as a discipline that explores tough questions. Show this [video](#) about the Trolley Problem, a classic tough question in philosophy. Complete Inside/Outside circles with students as they discuss the Trolley Problem and what action they would take.
4. Read Chapter 21 and have students discuss the tough questions that HeWhoWhistles asks himself. Add to the Tough Questions Signposts Annotation Page.
5. Use the [Color-Symbol-Image](#) routine from Harvard Project Zero's Making Thinking Visible. Use [Appendix 12](#) Color Symbol Image and allow students time to work in an open-ended, creative way on this activity. If there is time, set up an informal gallery walk so students can view each other's Color-Symbol-Image graphic organizers.

(NOTE: For the remaining 7 chapters, plan lessons and homework as needed for your students. Continue to work with the Signposts, symbolism, and acquiring new word meanings. Emphasize skills and knowledge that your particular students still need more support with. Return to the concept of resistance. Throughout the final chapters, frequently ask students to consider the following questions: ***Did the designers of the residential schools succeed in their assimilationist goals? What are moments where Red Wolf resists these assimilationist goals? What is the ultimate outcome of this resistance? How does what we're seeing connect to the perspective we first explored in the radio story "Boarding Schools Haunt Many" by Charla Bear?***

On additional literacy skills: additional literacy skills that students could practice include comparing Red Wolf to other texts they have read inside or outside of the Native Lit program, analyzing character development and perspective in the text, and, as already noted, comparing the fictional story to real world accounts of the boarding school era.

On text annotation skills: During this time, you can encourage students to continue building their annotation skills with post-it notes and other in text annotations. This is an opportunity for students to think through the signposts categories as well as their own connections to the text and evidence that they are noticing to support their growing understandings of major themes in the text.

Lesson Question(s):

- What do the tough questions characters ask reveal about the conflicts in pieces of literature?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.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(s):

 [Signposts Annotations Pages.](#)

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 celebrate the learning and extend our understanding in new ways. 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. Provide students with a graphic organizer with the 3 guiding questions that will be used in the socratic seminar. One of the questions should be centered around symbols.
4. To support students in engaging in whole group or small group discussion on Native Literature, this  [“talk moves” handout](#) provides helpful starting points for students. Additionally, teachers and students can learn more about productive discussion in this  [video: Encouraging Academic Conversations With Talk Moves | Edutopia](#).
5. Ask students: *We developed some possible symbols for this novel in an activity a while ago. We've continued to add to these symbols and collect evidence that supports them. Let's see what we have posted. What symbols in the book Red Wolf do you find most important? What might these symbols stand for? What important themes do these symbols emphasize?*
6. End the class with an exit ticket in which students record a response to: *Reflect on how your understanding deepened or changed as a result of our socratic seminar?*

Lesson Question(s):

- How do discussions help us build our understanding of texts we read?
- What types of talk moves are helpful in moving discussions forward?



Anchor Standard(s):

Reading:
Literature or
Informational

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.



Embedded Assessment(s):

Discussion participation - track with notes during the student-led discussion.

Lesson Narrative:

1. Introduce the [Appendix 13](#) Red Wolf Symbolism Project to students. We have found that allowing students to access essay graphic organizers as a Google Doc is more efficient than asking them to complete a handwritten organizer. If students work carefully on the digital graphic organizer, they can copy and paste much of their work into the final essay that will be organized in paragraph format.

The [Essay organizer](#) and [Essay Rubric](#) are provided for you to formatively assess yourself as you work through this project.
2. Say: *Today you will do three things. First, pick two symbols from the book that you find powerful and identify their meanings. Second, write a thesis statement for the essay you will write. Third, begin brainstorming how you will represent these symbols in a piece of visual art.*
3. Point out characteristics of a solid thesis sentence, including inclusion of the title and author and a clear response to the prompt. Present students with a frame for writing their thesis sentence:
In the novel *Red Wolf* by Jennifer Dance, both _____ and _____ appear as important symbols that reveal key themes in the book.
4. As an exit ticket for the day, have students stand and read their thesis sentences out loud.

(NOTE: Given the constraints of classroom time, it might be advisable to assign the artistic portion of the project as homework and spend the majority of classroom time focusing on writing the essay.)
5. A possible prologue or extension of this project is to work with students to identify symbols in the world that students are familiar with. For example, students might think of symbols unique to their Native communities (such as rain clouds or Kiva steps in Northern New Mexico Pueblo communities) or within broader society (such as sports teams, banks, shoe brands, etc). After identifying a selection of symbols, the class could complete this [graphic organizer](#) when analyzing symbols from society.

Lesson Question(s):

- What are the characteristics of a strong thesis statement?



Anchor Standard(s):

Writing

CCSS.ELA-LITERACY.W.7.1.A

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



Embedded Assessment(s):

Students completed thesis statement.

Lesson Narrative:

1. Review the evidence-based writing graphic organizer (📎 [Appendix 3](#)). Review the essay graphic organizer from yesterday. 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.
2. Provide students with the remainder of the class period and 1-3 more days to work on their graphic organizers. As students work, meet in structured conferences to provide-one-one support and feedback. Also, have daily check-ins where students can meet in pairs to read portions of their writing to each other and share out characteristics of strong writing that they observed.
3. Point out characteristics of a solid thesis sentence, including inclusion of the title and author and a clear response to the prompt. Present students with a frame for writing their thesis sentence:
In the novel *Red Wolf* by Jennifer Dance, both _____ and _____ appear as important symbols that reveal key themes in the book.

Lesson Question(s):

- How can I identify relevant evidence and analyze this evidence in the context of my essay?



Anchor Standard(s):

Writing

CCSS.ELA-LITERACY.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(s):

 Evidence based writing graphic organizer.

Lesson Narrative:

1. Say: *Now, we're going to begin writing the introduction paragraph to our essay. This time, instead of a mini-essay, we are writing a four paragraph essay. The job of the introduction paragraph will be to grab our reader's interest and funnel them into a specific focus on the book with our thesis statement. Remember all those writing skills we worked on in Unit 1? We're going to build from those for this project.*
2. Show Slide 2 from [Appendix 14](#) Essay Structure to elaborate the “funnel model” for the introduction paragraph.
3. Say: *What is a real world example or mini-story that connects to the book Red Wolf or the symbols you chose? Have students discuss and brainstorm in small groups. Present [Appendix 15](#) as an example essay introduction.*
4. Provide time for students to work on their introduction paragraph while you conference with writers. Prompt students to refer to the funnel visual, making sure they conclude their introduction paragraph with their thesis sentence.
5. If you have time, select an exemplar introduction paragraph for the class to view. Say: *Let's provide this author with specific compliments. Read their work. What are strengths in this introduction paragraph?* (Students provided positive feedback to peers in the first unit of the Native Literature Curriculum. Remind them that their feedback should be specific, kind, and helpful. Hold high expectations for specificity. If students say they like something, make sure they note an example and explain why this is a strength.)

To support students in engaging in providing specific, helpful, and kind feedback, the Edutopia resource [“Teaching Kids to Give and Receive Quality Peer Feedback”](#) resource provides a useful reflection on the goals and purpose of peer feedback, as well as possible structures.

Lesson Question(s):

- How can an introduction paragraph grab my reader's interest and present my thesis?



Anchor Standard(s):

Writing

CCSS.ELA-LITERACY.W.7.1.A

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



Embedded Assessment(s):

Introduction Paragraph of Essay.

Designer note: This is a good time in the drafting process to check in with students to see their progress, identify areas of strength, and possible areas for whole group and small group intervention.

Lesson Narrative:

1. Present slide 3 from  [Appendix 14](#). Discuss the general outline of essay structure.
2. Say: *You will be writing two body paragraphs. As you move into your body paragraphs, you will write a topic sentence to begin each one. Your topic sentence for your second paragraph (body paragraph 1) will introduce the first symbol and its meaning. Your topic sentence for your third paragraph (body paragraph 2) will introduce the second paragraph and its meaning. Then, after each topic sentence you will include the evidence, analysis, and interpretation that elaborate on each symbol.*
3. Provide students with a sentence frame for the body paragraph topic sentences if they struggle. Allow students to work on this step of the essay for 1-2 days, conferencing and providing individualized support as they do.

Lesson Question(s):

- How can I use topic sentences to organize my essay in a logical way?



Anchor Standard(s):

Writing

CCSS.ELA-LITERACY.W.7.1.C

Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.



Embedded Assessment(s):

The two body paragraphs of the essay.

Designer note: This is a good time in the drafting process to check in with students to see their progress, identify areas of strength, and possible areas for whole group and small group intervention.

Lesson Narrative:

1. Say: *The last step in our essay is to write a conclusion paragraph. In this paragraph, we will end in a powerful way and leave our readers with a sense of why the ideas we discussed are powerful and connect to the real world.*
2. Introduce Slide 4 from [Appendix 14](#).
3. Provide students with time to write. Students who finish their essay may begin to work on revising and editing in relation to the [Essay Rubric](#). You may want to take additional days for your students to revise and edit. You might incorporate author's chair or peer editing structures such as the ones outlined [here](#) on Edutopia. One major area that might require another day of focus is the use of transition words (e.g. first, in addition, another example) to weave together ideas and clarify organization and reasoning. Plan in additional days for focusing on grammar and revision goals and editing as needed based on your particular students.

Lesson Question(s):

- How can a conclusion paragraph end an essay in a powerful way?



Anchor Standard(s):

Writing

CCSS.ELA-LITERACY.W.7.1.E

Provide a concluding statement or section that follows from and supports the argument presented.



Embedded Assessment(s):

The conclusion of the essay.

Designer note: This is a good time in the drafting process to check in with students to see their progress, identify areas of strength, and possible areas for whole group and small group intervention.

Lesson Narrative:

1. Say: *Have you been to a museum before? What was it like?* (If possible, plan a trip to a nearby museum earlier in the unit. Students could think about the goals of museums and artists in creating and displaying art. How do museums tailor their experience for their particular audience?)
2. If possible set up a gallery space in the school building with students' artistic works.
3. Present the goals of the final Gallery Walk project presentation. Use [this description](#) of the Gallery Walk process from the Teacher Toolkit for additional ideas. Have students leave comment slips for work they view with the statements such as "I like" and "I wonder".
4. After rotating to view projects and leave feedback, debrief as a class.
Say: *How did authors and artists interpret the symbols in Red Wolf in similar and different ways?*

Lesson Question(s):

- How does creating and viewing artistic representations deepen my understanding of what I read?



Anchor Standard(s):

Writing

CCSS.ELA-LITERACY.SL.7.5

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.



Embedded Assessment(s):

Final projects - Essays and Artistic Interpretations. How did the gallery walk deepen my understanding of what I read? Provide 2 - 3 specific examples from my creation of the art and my gallery walk of others artistic interpretations.

Lesson Narrative:

1. Have students read pages 241-246, an Afterword of the book. Present the following questions:
 - What elements in the book are taken from documented history?
 - What elements in the book are fiction?
 - Do you think the way Jennifer Dance has imagined this history is empowering or harmful to native communities? Why or why not?
 - Jennifer Dance is not a native author. Does it matter? Do you think she should have explored this history and written this story as a non-native author?
2. Have students walk around the room to charts presenting these questions. Students can use the  **Chalk Talk** procedure to share ideas and respond to each other via writing on the charts.
3. After the Chalk Talk, hold a debrief discussion where students are allowed to share ideas aloud.
4. Say: *As we head into the next unit we will move away from historical fiction. We're going to focus on two other genres of historical writing: 1) memoir, which is a real person's account of their lived experience and 2) oral history, an account of a person's lived experience collected via audio recording. We'll talk more about whose story history tells and the strengths and limitations of different types of historical writing.*

Lesson Question(s):

- How did Jennifer Dance incorporate and fictionalize history in the writing of Red Dance?
- Is the way she imagined the past empowering or harmful. . . or somewhere in between?
Justify your reasoning



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RL.7.9

Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.



Embedded Assessment(s):

Chalk talk responses. To track student participation in the chalk talk, you can use a checklist of student names with a column for contributions.