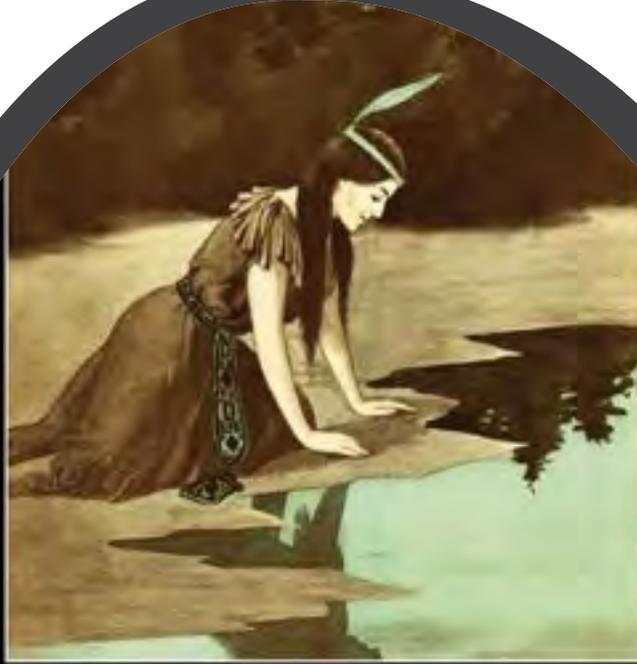


NATIVE LITERATURE PROGRAM DESIGN

7th GRADE



The School Days
of an Indian Girl

UNIT 3

Honoring the Stories of Elders



UNIT 3

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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 3

Core Texts:



The School Days of an Indian Girl,
and An Indian Teacher
Among Indians

Zitkala-Sa

The School Days of an Indian Girl

by Zitkala-Sa

[📖 Reference](#)

Genre: Autobiography

Story Origin: Yankton Sioux

And Then I Went to School

by Joe Suina

[📖 Reference](#)

Genre: Autobiography

Story Origin: Cochiti Pueblo

Unit Supporting Texts: Alternative Texts

- [📖 Radio Story](#): “Encore: A New app guides visitors through NYC’s Chinatown with hidden stories” by Jennifer Vanasco
- [📖 Infogram](#) timeline of federal Indian Education policy
- [📖 Words Like Love: Poems](#) by Tanaya Winder

RESOURCES/APPENDICES:

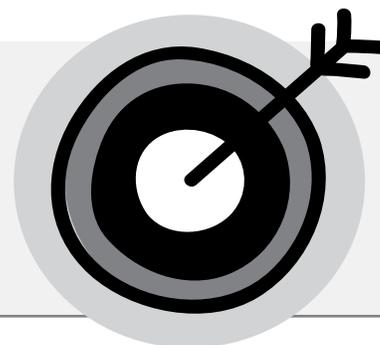
 [Resources folder](#)

-  [Appendix 1](#) - Four Windows Graphic Organizer
-  [Appendix 2](#) - Oral History Project Instructions and Rubrics.
-  [Appendix 3](#) - Comparison Mini-Essay Template
-  [Appendix 4](#) - Adobe Express Script
-  [Appendix 5](#) - Adobe Express Presentation Instructions and Rubric
-  [Appendix 6](#) - Critique Sheet

UNIT 3 - DESIRED RESULTS

BIG IDEAS

- Oral history
- Agency
- Transformation



Essential Questions

(based on yearlong Big Idea)

Indigenous Identity:

- What is the legacy of Native American boarding schools?
- What is the significance of this historical experience for me and my educational journey?

Empowerment, Equity, and Justice:

- How can oral histories be a tool for restorative justice?

Analysis, Interpretation, and Synthesis:

- What are the key components of informative writing?
- How can I use digital storytelling and my voice/identity to create an authentic presentation of my interviewee's story?

Enduring Understandings

(based on yearlong Big Ideas)

The key components of informative writing are introduction, topic development, transitions, and conclusion.

Indigenous Identity:

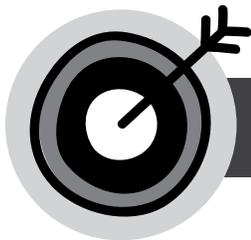
- Native American boarding schools were designed as tools of assimilation and the destruction of native identity by settler-colonialists. Over time, Native Americans have resisted these goals and transformed many schools to reflect their cultures and values.

Empowerment, Equity, and Justice:

- Oral history allows us to empower the voices of our community members and elders as they tell their own stories.

Analysis, Interpretation, and Synthesis:

- Multimedia tools allow us to communicate stories in authentic and engaging ways.



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.7.9 - 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.</p>
<p>Speaking and Listening</p>	<p>CCSS.ELA-LITERACY.SL.7.1 - 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>CCSS.ELA-LITERACY.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.</p>
<p>Language</p>	<p>CCSS.ELA-LITERACY.L.7.3.A - Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.</p>



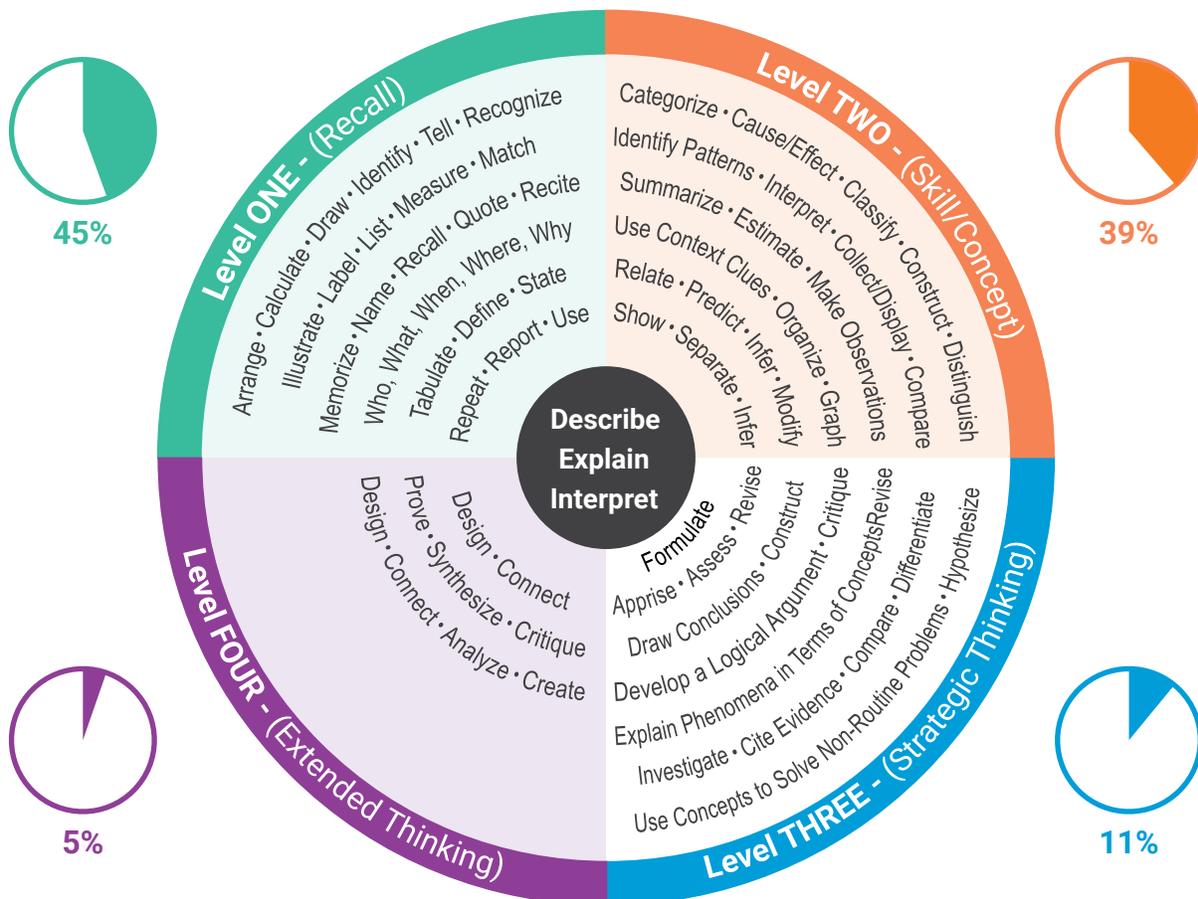
UNIT Depth of Knowledge (DOK) Levels

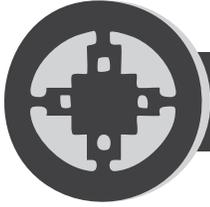
Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL)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





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, 5, 6, 7, 8-14, 15, 16, 17, 18-21, 22, 23, 24, 25-29, 30-31, 32	Lessons: 1, 2, 3, 4, 5, 6, 7, 8-14, 15, 16, 17, 18-21, 22, 23, 24, 25-29, 30-31, 32	Lessons: 2, 3, 5, 6, 7, 8-14, 16, 17, 18-21, 22, 24, 25-29, 30-31, 32
	Design Options for Sustaining Effort & Persistence	Design Options for Language & Symbols	Design Options for Expression & Communication
Support	Lessons: 2, 4, 5, 8-14, 16, 17, 18-21, 22, 24, 25-29, 30-31, 32	Lessons: 4, 6, 7, 8-14, 15, 16, 18-21, 24, 25-29, 30-31, 32	Lessons: 4, 8-14, 16, 17, 18-21, 22, 23, 24, 25-29, 30-31, 32
	Design Options for Emotional Capacity	Design Options for Building Knowledge	Design Options for Strategy Development
Executive Function	Lessons: 3, 4, 5, 7, 8-14, 16, 18-21, 22, 23, 24, 25-29, 30-31, 32	Lessons: 1, 2, 3, 4, 5, 6, 7, 8-14, 15, 16, 17, 18-21, 23, 24, 30-31, 32	Lessons: 1, 2, 3, 4, 5, 6, 7, 8-14, 15, 16, 17, 18-21, 23, 24, 30-31, 32



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 3 - ASSESSMENT EVIDENCE

Transfer Statement:

We want our students to learn how to collect and share oral history interviews, so that in the long-run, on their own, they will be able to value and learn from the stories of elders and community members.

Students will collect a digital oral history interview in a video or audio format. Students will interview a relative (or some other person of their choice) who attended a Native American boarding school at any time in the past. (Alternatively, students could choose to interview any person about their school experience, regardless of whether or not that person attended a Native American boarding school.) Students might also choose to interview a current boarding school student. After reading oral history collection resources and talking with researchers and archivists, classes will develop a protocol for their oral history interviews. Students will follow these class-generated guidelines as they collect their oral history interviews. They will then process their interview by 1) summarizing the interview in 5-minute segments 2) transcribing a minimum of 250 words of a key portion of the interview. Students will share their interviewee's story through the medium of "digital storytelling." Instead of writing a traditional paper, students will produce a digital story through Adobe Spark (or a similar platform). They will write and record a "script" for their digital story that includes: an introduction to their interviewee, significant events shared during their interviewee's oral history interview, and their reflections on the significance of the experiences and words their interviewee shared. They will then pair this script with images (and possibly even videos) to create a final digital story. Students will prepare a short verbal introduction reflecting on the learning and challenges involved in the oral history and digital storytelling processes. To conclude this unit, students will share their verbal introduction and video story to their classmates and community members.



STAGE 2



Performance Assessment (use GRASPS)

 GRASPS

Goal: Collect an oral history documenting an elder or family member's school experience

Role: Oral historian

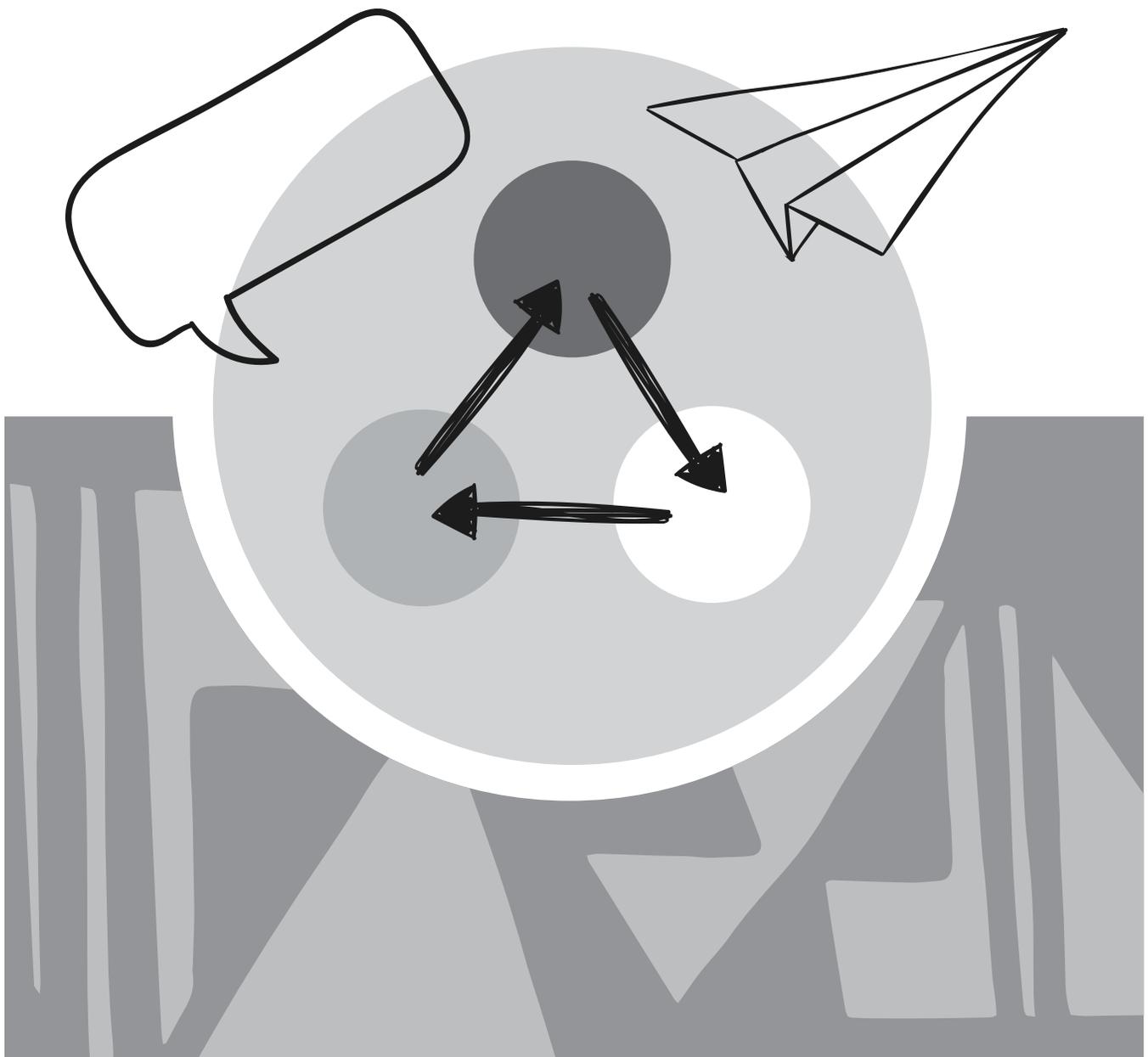
Audience: The community at large

Scenario: You are an oral historian tasked with respectfully preserving and sharing oral history interviews with community members. These oral histories will center on interviewees' school experiences.

Product: Oral history interview, summary in 5-minute segments, and transcription of 250 key words; Digital story presentation of oral history interview.

Standards: **CCSS.ELA-LITERACY.W.7.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
CCSS.ELA-LITERACY.SL.7.5: Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

UNIT 3 - SCOPE + SEQUENCE



Lesson Narrative:

NOTE: There are larger events in this unit that need to be planned ahead of time, for example scheduling whole-class anchor interviews and setting due dates for different components of the completed oral history project. Please read through the unit in advance and schedule to best meet your goals.

To support in planning this unit, teachers can adapt the scope and sequence using the graphic organizer: [Unit “Timeline” Graphic Organizer](#).

1. Say: *In the previous unit, we learned some about the history of Canadian Residential Schools and Native American Boarding Schools in the United States. We read a historical fiction text, Red Wolf, that was set in the 1880s and followed a young Anishinabe boy’s journey through a Canadian residential school. We’re now going to begin a new unit that focuses on non-fiction genres of history, including memoir and oral history. We’re also going to be developing a more detailed understanding of the Native American Boarding School system in the United States and how native communities have transformed this system over time.*
2. Introduce the [infogram](#) about Native American Boarding Schools. Provide students with Appendix 1 the [Four Windows Graphic Organizer](#) to record facts, feelings, questions, and connections in relation to the infogram. Ask groups to work together to read the infogram and complete the graphic organizer.
3. Then, regroup students (e.g. by counting off) so that students get to share their graphic organizer notes with a new group of students. Ask students to add to or revise their original graphic organizer notes based on this discussion.
4. In closing ask: *How does this timeline and Infogram add to our understanding of the way in which the United States government used assimilationist policies in systematic ways?*

Lesson Question(s):

- What did I learn in this lesson that extended my prior knowledge about Native American Boarding schools? What questions do I still have?



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):

 [Four Windows Graphic Organizer.](#)

Lesson Narrative:

1. Say: *Yesterday, we looked at a timeline of Native American Boarding Schools that ended in 1933. We're going to look at more recent changes and reforms today by exploring a digital exhibit from the Heard Museum in Phoenix titled [Away from Home: American Indian Boarding School Stories](#).*
2. Teach the vocabulary word agency, defining this word as the capacity to exert power. Present the following sentence stem: I have agency over. . . Have groups complete this sentence stem in as many ways as possible and rotate around the room to share out.
3. Navigate to the [Reforms and Changes](#) page of the Heard Museum exhibit. Play the video of Dr. Matthew Sakiestewa Gilbert discussing the diversity of ways the Native American students responded to and exerted agency over their boarding school experiences.
4. Next, have students explore the remainder of the information on the Reforms and Changes exhibition webpage as they fill out another [Four Windows Graphic Organizer](#).
5. If there is time, regroup students to share their graphic organizers in novel configurations.
6. In Closing ask: *How does the information we learned today bring the timeline we looked at yesterday up to modern times? If we added to the timeline from the infogram we explored yesterday, what would you add to extend the timeline up to the current moment?*

NOTE: If students interview a person who attended a Native American Boarding School, we want them to be prepared for the wide range of experiences and feelings this person might share. These initial lessons provide additional background knowledge that will support students in contextualizing the oral history interview experience.

Lesson Question(s):

- Why is it important to demonstrate empathy when interviewing someone about Native American Boarding Schools? How will I exhibit that and be empathetic with my interviewee's experiences?



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):

Exit ticket: 📄 [Four Windows Graphic Organizer](#) and responses to the lesson questions.

Lesson Narrative:

1. Introduce the term oral history by having students read and annotate the following [definition](#) of oral history produced by the Oral History Association.
2. Select an oral history to view from [Cante Sica Boarding School Oral Histories](#). (Eugene Herrod's interview works well for this purpose.)
3. As students watch the video, direct them to record as many questions asked by the interviewer as possible while viewing.
4. After viewing, make a class chart recording the questions asked during the interview.
5. Ask students to also consider: 1) How does the interviewer leaves space for the interviewee to speak? 2) How does the interviewer ask purposeful, respectful follow-up questions? 3) How does the interviewer work to put the interviewees at ease and create a tone of respect and interest?

Lesson Question(s):

- What is an oral history interview and how is it conducted?
- How might the role of the interviewer shape the experience and outcome of an oral history interview?
- What do you think it feels like to be the interviewee?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RI.7.5

Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.



Embedded Assessment(s):

Class discussion of the lesson questions.

Lesson Narrative:

1. Introduce the project instructions and rubric for the oral history project from  [Appendix 2](#). (NOTE: Many project materials and letters for both families and interviewees are contained in Appendix 2. Please take time to look at all of the pages in Appendix 2.)
2. Break students into small groups to develop questions for an interview protocol. The following categories (and others you find relevant) can be assigned to groups: childhood, life at boarding school, academics at boarding school, life after boarding school. Each group should prepare 4-7 meaningful questions in their category. Ask each group to share out as a student records questions on a Google Doc.
3. Establish an interview protocol as a class. Discuss and revise the interview protocol. (NOTE: This protocol will be used for the whole class anchor interview. In addition, this protocol can be added to a shared digital space so that students can reference the protocol when they conduct individual interviews on their own.)

Lesson Question(s):

- How does the protocol and the types of questions you ask lead to a respectful and productive interview?



Anchor Standard(s):

Writing:

CCSS.ELA-LITERACY.W.7.7

Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.



Embedded Assessment(s):

Completion of interview questions google doc.

Lesson Narrative:

1. Schedule whole class anchor interviews for this day. Schedule in advance with school staff members, community members, or family members who are willing to come to a class and share their school experiences.
2. Give each student a copy of the interview protocol. (Assign in advance how students will ask questions. Will you rotate around the room in seating order? Or allow students to select a question they are interested in?)
3. When the interviewee arrives, model each step of the interview process: 1) Ask the interviewee to sign the release form  [Appendix 2](#)) Explain the interview process to the interviewee 3) Begin recording (remind students to test their recording method in advance before the day of the interview; the VoiceRecorder free phone app is one that has worked well for students) 4) Rotate around the room to allow students to ask questions. Model asking follow-up questions and allow students to jump in with follow-up questions as well. 5) End the interview by saying: "Is there anything I didn't ask you about that you would like to share?" 6) End the recording. 7) Thank the interviewee.

It is important to recognize the gift of the interviewee's words and experiences. With the class, think of a small gift to share with the interviewees who participate as a gesture of gratitude.
4. Debrief with the class: ***What went well in our interview? How can we improve as interviewers? What questions do you have about conducting your own oral history interview now that we have practiced together? What challenges did we face in interviewing our interviewee? If there were no challenges, what challenges might we plan for in future interviews. What goals do I personally have for my interview?***
5. Set a date (2-4 weeks in the future) when students should be prepared to bring their completed oral history interview recording to class.



Teacher Tip: Speech to text in google docs also works well here (in addition or in place of the VoiceRecorder phone app).

Lesson Question(s):

- How did participating in a live interview improve your skills as both an interviewer and as a learner?



Anchor Standard(s):

Reading:
Literature or
Informational

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.



Embedded Assessment(s):

- Interview participation.
- Use the lesson question as an exit ticket.

Lesson Narrative:

NOTE: For the next few weeks, students will be reading memoirs of boarding school experiences, one written by Zitkala-Sa (Gertrude Simmons Bonin) and one written by Joseph Suina. They will then write a comparison essay reflecting on the similarities and differences between one of the memoirs and *Red Wolf*, a work of historical fiction.

1. Give every student a sentence from 🖱️ **“School Days of an Indian Girl”** and time to practice this sentence. Choose a variety of sentences from the chapters in this short memoir.
2. Point to each student, having them stand and read their line dramatically, as in a performance
3. Ask: **“What predictions can you make about the text we will be reading based on these lines?”**
4. Tell students they will be reading a memoir of Zitkala-Sa’s (Gertrude Simmons Bonin) experience in Native American Boarding Schools in the 1880s.
Say: ***This text was written over 100 years ago. For this reason, some of the vocabulary and sentence structure is quite challenging. Learning to read and interpret texts from long ago is an important skill to practice. You will see that while this text is difficult, the writing is extremely beautiful and powerful.***
5. Conduct a 🖱️ **Chalk Talk**. Present some of the lines, as well as pictures of gertrude Simmons Bonin, and a biography of her life on papers around the room. Ask students to engage in a Chalk Talk around predictions and questions based on these images, pieces of text, and background information.

Homework: Oral History Interview and Summary
6. Share your predictions from the Chalk Talk, using textual/picture evidence to support your predictions, in a closing circle.



Teacher Tip: Consider doing a Tea Party in this lesson to support students interacting with one another and reading each other’s predictions.

Lesson Question(s):

- How can readers prepare and activate their background knowledge before reading a challenging 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):

Student predictions based on class activity. Students could record predictions on post-it notes or a note card to reference later in the learning sequence.

Lesson Narrative:

1. Read aloud and annotate Chapter I of *School Days of an Indian Girl* together.
2. Apply the NACA Annotation Guide (See  [Appendix 1 of Unit 1](#)) to support unpacking complex sentence structure and ideas. Model for students how to break down complex sentences and paraphrase their meaning. (**NOTE:** for these texts, which are paper copies, encourage students to annotate directly on the text and paraphrase extensively in the margin. Sticky Notes can be used if more space is needed.)
3. Create a class-generated chart: Which parts of this text do you find challenging or confusing? What are strategies we can use?
4. Read and annotate Chapter II using a strategy that is appropriate for your class. Some classes may need to continue to follow along as the teacher reads aloud while others may be ready to work on Chapter II in partnerships or small groups.
5. Exit Ticket: Summarize chapters I and II.

Homework: Oral History Interview and Summary



Teacher Tip: The purpose of this class-generated chart is to clarify meaning. Perhaps a 4-corners activity or more specific questions related to students annotations might be more appropriate. Clarifying the meaning of vocabulary may also need to be shared here.

Lesson Question(s):

- What annotation strategies can help you dig into this complex text?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.



Embedded Assessment(s):

- Annotations in text.
- Exit ticket of chapter summaries.

Lesson Narrative:

NOTE: Repeat this lesson structure for the remaining chapters of *School Days of an Indian Girl* by Zitkala-Sa and *And Then I Went To School* by Joe Suina. The amount of time it will take you to move through these two texts will depend on the characteristics of your class. The learning sequence offered on pages 24-25 apply to lessons 8-14 of this unit. Make adjustments and tailor the lessons for their unique context.

1. Reread a key portion of the text from the day before. Choose a strategy such as read aloud, partner read, chorally read, silent read, etc. Then discuss why this passage is important. This activity will support student fluency with a complex text.
2. Reader Response Activity: Ask students to recall and process the reading from the previous day with a reader response activity. Some options include: a 🖱️ **tableau** (frozen picture), 🖱️ **dramatic reenactments or role playing games** (such as hotseat where a student or teacher acts as a figure from the text and responds to interview questions), drawing a scene from the text, or identifying a song that fits with the mood of a particular chapter and justifying this song choice.
3. New Reading: Read the next chapter or section. Continue to apply annotation strategies to unpack the meaning and to summarize each chapter on a sticky note. You might structure the new reading as a read-along where students follow along in their text as you read aloud, or you might assign some of the reading to groups or partnerships.

Homework: Oral History Interview and Summary



Teacher Tip: How might you revise your interview questions and practices based on the readings?

4. Summarize the day's learning in an activity such as a closing circle, a 3-2-1 exit ticket, etc.

Lesson Question(s):

- What annotation, comprehension, analysis, and text-to-self strategies can help you dig into this complex text? How can you use the strategies that you have been learning this year to be in a conversation with the text?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.



Embedded Assessment(s):

Throughout these lessons, refer to the following assessments:

- Annotations
- Chapter summaries on sticky notes
- Participation in reader response activities

For lessons 8-14, it might be useful to reference the appendices in Unit 1, which include strategies for analyzing text. The appendix can be found on page 65 of the Unit 1 Plan and in this [📁 Resources Folder](#).

Lesson Narrative:

1. Ask partnerships to reread Chapters VI and VII of *School Days of an Indian Girl* by Zitkala-Sa. Say: ***This time when you read these chapters, I want you to highlight words or phrases that convey emotion. We are going to focus on these phrases to help us interpret the central idea or message of Zitkala-Sa's writing.***



Teacher Tip: Teacher will model an example of a specific phrase from the text with an interpretation and identified emotion.

2. Partnerships should then record and post one of the emotion phrases they identified.
3. After all phrases are identified and posted, sort them on a continuum of positive to negative. (For example, you could place the words “positive” and “negative” on opposite ends of a wall, then have students place their phrases along this continuum from very positive to very negative.)
4. Ask students to complete the dichotomy sentence stem: “On the one hand, Zitkala-sa is _____, but on the other hand_____”
5. Say: ***Does the sentence you created also fit with Joe Suina’s text? How is his perspective similar or different? What factors might contribute to his perspective?***

Homework: Oral History Interview and Summary

Lesson Question(s):

- What central ideas does Zitkala-Sa develop in this piece of writing?
- How does looking closely at an author’s word choice help us interpret the central message of their writing?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.RI.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.



Embedded Assessment(s):

Dichotomy sentences. For this embedded assessment, students might share their work in small groups, partner pairs, or via a critical friend protocol. Based upon class dynamics, there are different methods to support students sharing their work.

Lesson Narrative:

NOTE: For the following lessons, decide whether you want your students to compare *Red Wolf* with *School Days of an Indian Girl* by Zitkala-Sa or *And Then I Went to School* by Joe Suina. Perhaps you would like to allow each student to choose. Student choice at this point allows for individual interests to develop alongside the comparative analysis of texts. To conclude this lesson, students will engage in a student-led discussion of the similarities and differences of the Native American Schools from these 3 texts.

1. Ask students to prepare for a comparison discussion by brainstorming on a [Venn Diagram](#). They should be comparing and contrasting *Red Wolf* with either the memoir by Zitkala-Sa or by Joe Suina. Provide students with 15-20 minutes to work on the Venn diagram and to brainstorm about why these similarities and differences are important to understanding both the texts and the history of Native American boarding schools. Teacher will model one example for a Venn Diagram using any two of the texts to share something that goes in the overlapping and nonoverlapping part of the Venn Diagram.
2. Review the accountable talk expectations ([Unit 1 Appendix 13.](#)) Emphasize to students that they should work to build on others' ideas and to ask thoughtful questions that probe for evidence and deeper meanings.
3. Provide students with at least 15 minutes to discuss in a student-led format such as a fish bowl (hyperlink this as in original version) based on which two stories they compared. There will be two different 15 minute discussions based on the books the students compared. Students observing will record great talk moves, comments, compliments, questions that will be shared at the end of the discussion.
4. After discussing, ask students to journal about their reflections. What new similarities and differences between the texts did the discussion identify? How did the similarities and differences help us understand the text on a deeper level?

Homework: Oral History Interview and Summary

Lesson Question(s):

- How can we ask questions during a discussion to clarify ideas and reasoning?



Anchor Standard(s):

<p>Reading: Literature or Informational</p>	<p>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.</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>



Embedded Assessment(s):

Discussion preparation and participation. A T-chart of student names and discussion contributions could help with understanding student thinking and provide a resource for elevating student contributions in future lessons.

Lesson Narrative:

1. Review notes from the similarities and differences discussion from the previous day.
 2. Say: ***You are going to write a mini-essay that focuses on one similarity or difference between Red Wolf and School Days of an Indian Girl (or And Then I Went to School if this is the focus for your class). As you develop your thesis, you want to think about which similarities and differences are most important. Which are the most valuable to discuss and shed light on the deeper meanings of each text? Which similarities and differences relate to our Big Ideas of Assimilation, Resistance, and Agency.***
 3. On your Venn Diagram, number the similarities and differences from most to least important.
 4. Choose a discussion format of your choice like Stand Up, Pair Up; Table Talk, Elbow Partner, etc. Students will discuss which similarity or difference they will focus on in the mini-essay. Which similarity or difference best connects to the ideas of Assimilation, Resistance and Agency? Use textual evidence to support your reasoning.
 5. Present  **Appendix 3** Comparison Mini-Essay template.
Say: ***In your thesis sentence, you will need to include both titles and authors' names. In addition, you will need to include words that either signal a similarity (e.g. both, similarly) or a difference (e.g. however, in contrast, but).***
 6. Write an example thesis sentence comparing the poem “a Dream Deferred” with *The Absolutely True Diary of a Part-Time Indian*. Write one example thesis sentence that introduces a similarity and one example thesis sentence that introduces a difference. Highlight the comparison signal words in these sentences. Call back to the skills developed in Unit 1. This is an opportunity to support students in thinking back to their skills and knowledge.
- 

Teacher Tip: Provide sentence starters to support writing a thesis here.
7. Provide students with time to write their thesis sentences. If they finish the thesis, they may go on to begin to collect evidence and analysis from each text.

Homework: Oral History Interview and Summary
 8. Close the class by having a few students share their thesis. Allow students to provide feedback about the theses after they are read.

Lesson Question(s):

- What comparisons are interesting and valuable?
- Which similarities and differences are related to our Big Ideas of Assimilation, Resistance and Agency?



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):

Thesis statements.

Lesson Narrative:

NOTE: The focus of this unit will shift to the Oral History Project after the conclusion of the Comparison  **Mini-Essay**. Make sure to frequently remind students and families to record interviews and complete summaries in 5-minute segments by the due date. For students who are just not able to complete an interview independently, post the whole class interviews in a digital classroom space and ask these students to choose an interview to summarize in 5-minute segments by the project due date.

1. Say: *As you find your evidence from each text, you are going to need to decide whether you will paraphrase or quote this evidence. We're going to play "Mind your P's and Q's." In this game, your team is going to decide whether to paraphrase or quote a section of text. Then, you will work together to paraphrase or quote in a skillful way.*
2. First, present a large chunk of text from one of the works that is being compared. Give each table a double-sided sign with one side reading "paraphrase" and the other side reading "quote." Have teams discuss, then hold up the sign indicating whether they would paraphrase or quote. Discuss the results (e.g. we would paraphrase this section because it is very long).
3. Then have teams work together to paraphrase the section of text. Each team will read the paraphrased text to the class and award their team a number of points, 1-3.
4. Present two more examples, following the same process. At least one example should be a short piece of text that shares memorable words from the author. This type of phrase would best be quoted, and students can refer to the quote introductions on the Evidence portion of the mini-essay organizer. Before students write their quotation, review conventions, including introducing the quote with a sentence stem, putting quotation marks around the author's words, and putting the page number for the quote in parentheses at the end.
5. Provide students with additional time to work on their mini-essay organizer.

NOTE: Over the next 1-3 days students will be wrapping up their  **mini-essay organizers**, transferring these to a traditional paragraph format, and revising and editing. Plan to add in mini-lessons and structures that will support your students in crafting a polished final draft. Consider using structures such as editing and peer conferencing to support students in the revising and editing process. Also, identify language standards (possibly incorporating transitions to support organization and using precise vocabulary to clarify meaning) in which students would benefit from additional support and mini-lessons. Perhaps students could read aloud and record their final comparison mini-essays in a tool like Flipgrid. This would allow students to hear their finalized ideas read aloud. In addition, students could listen to and respond to their classmates' comparisons.

6. Choose from one of the following closure activities: Peer Editing, Closure Circle, Sharing Something You're Proud Of, Student Reflection, etc.

Homework: Oral History Interview and Summary

Lesson Question(s):

- How can I use paraphrasing and quoting skillfully and flexibly when writing about a text?
- How can using conventions of quoting and paraphrasing make my essay easier to understand?
- Add this as the first bullet and move the others down: What is the purpose of paraphrasing and quoting a text when writing an 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):

Comparison ↴ [Mini-Essays](#).

Lesson Narrative:

NOTE: Students should arrive in class with their typed or handwritten interview summaries in 5-minute segments.

As we get started today, let's look back at a resource we first got to know at the beginning of the year.  [American Indian Boarding Schools Haunt Many: NPR](#). is a story that includes both a written transcript and audio. You're working on something similar as you conduct interviews. What is similar in our project to the NPR story? What is different?

1. Ask students to get out (or digitally pull up) their interview summaries in 5-minute segments.
2. Present the following questions: 1) What did you learn from your interview? 2) What is a part of your interview that you found particularly powerful? 3) What was challenging about conducting and summarizing your interview?
Choose how you will have students share about their interviews. Students might reflect quietly at first, then possibly in writing, then spoken in small groups, then spoken and discussed as a whole group.
3. Say: *Today we're going to begin transcribing a portion of our interview we found particularly powerful. When we transcribe we write down spoken words verbatim, exactly as they were said. "Trans" is a work part or morpheme that means "across" and "scribe" is a morpheme that means "to write." Sometimes oral historians and other types of researchers transcribe interviews verbatim. You are going to be selecting a portion of your interview that you think is especially powerful. It should be a part that could not be fully captured in the summary.*
4. Use an interview you conducted or one of the whole class interviews to model identifying a powerful part. Use your summary notes, fast forward through the recording, and model typing and pausing to transcribe this part verbatim.



Teacher Tip: There are several tools that will automatically transcribe a recording. Consider using one of these and having this lesson be more reflective in nature.

Lesson Question(s):

- Why is creating a transcript for part of your interview valuable?



Anchor Standard(s):

Reading:
Literature or
Informational

CCSS.ELA-LITERACY.W.7.6

Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.



Embedded Assessment(s):

Oral history interview summaries and 250-word segment transcription. To keep track of notes, student might use a digital notebook or journal that they add to throughout the project.



Teacher Tip: Between this lesson and lesson 29, the class should conduct short research on different methods used to cite oral histories and interviews, understanding that the interviewees represent primary sources in research.  [The Library of Congress](#) has a helpful page that includes different methods and examples of citing primary sources.

Lesson Narrative:

NOTE: In this lesson, students begin to use a digital tool to tell their interviewee's story. The graphic organizers included in this unit refer to Adobe Express, a tool that combines audio recordings and visuals and is free for students and teachers. Please see [this video](#) to learn more about how Adobe Express works. You might consider creating your own digital story about your one interview or one of the whole class interviews so that you can share it with students during this lesson.

1. Show the following [video](#) to provide a basic explanation of the characteristics and purpose of digital storytelling.
2. If you made a model digital story based on an oral history interview, show this to students now. We are looking back to a previous text that we read in order to see how an author uses specific language to introduce a character.
3. Open the Adobe Express application. Show students how to create a new video that is not based on a template. Model using the tools, providing a brief tutorial.
4. Show students [Appendix 4](#) Adobe Express Script and provide hard copies as well as [Appendix 5](#) Adobe Voice Project Instructions and Rubric.
Say: ***While we will look into the Adobe Express tool today, you will need to complete this planning sheet, which will basically be your script, before you begin recording. This script should tell your interviewee's story in an accurate and powerful way. You may want to collect pictures in a digital format to include in your presentation.***
5. Allow students to set up accounts, log in, and explore the tool.
6. Students share one thing they learned about Adobe Express.

Lesson Question(s):

- What is digital storytelling?
- What choices does this medium offer me?



Anchor Standard(s):

Writing:

CCSS.ELA-LITERACY.W.7.6

Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.



Embedded Assessment(s):

Student creation of Adobe accounts, exploring the resource, and discussing their prior experiences with digital storytelling.

Lesson Narrative:

1. Say: *Today you will be completing the introduction section of your digital story plan. This is an opportunity for you to introduce your interviewee in a vivid, creative way.*
2. Read Junior's introduction of Rowdy in *Absolutely True Diary*, highlighting precise, descriptive language.
3. Have students brainstorm descriptive, sensory, specific language that could be used to introduce their interviewee. Provide partnerships time to share their brainstorming with each other.
4. Model writing the introduction to your own oral history project, thinking aloud about how to paint a clear and interesting picture of your interviewee as you write.
5. Provide students with time to write their introductions.
6. In closing, ask volunteers to read their introductions as classmates note specific sensory language used in their descriptions of interviewees.

Lesson Question(s):

- How do authors use precise words and descriptions to engage readers?
- How can precise words and descriptions make your introduction more engaging?



Anchor Standard(s):

Writing:

CCSS.ELA-LITERACY.W.7.2.D

Use precise language and domain-specific vocabulary to inform about or explain the topic.



Embedded Assessment(s):

Introduction portion of Adobe Express script. To check on student work, you might have them identify the precise words they added to their introductions to add depth to their descriptions.

Lesson Narrative:

NOTE: It will probably take students 3 or more days to complete their Adobe Voice stories in class. You might also consider asking students to work on this task outside of school. Students find it difficult to record in the classroom environment, both because it is loud and uncomfortable to record in front of others. You might find it helpful for students to complete their script in class with conferencing and feedback from peers and teachers. Students could then work on the visuals in Adobe Express as well as recording at home. The following are instructional activities you might want to engage in with students to support successful project completion:

1. Model writing the Introduction, Middle1, Middle 2, and Conclusion portions of the Adobe Express Script over multiple days. Show students how you reference your interview summary and transcript closely as you write the script.
Tell students: ***In presenting an oral history, it is our responsibility to listen closely to our interviewee's words. It is their story and we want to honor this story by telling it in an accurate way.***
2. Model editing and revising the script with reference to writing and language standards that are areas of need for your students. Do your students need to focus on adding more precise or accurate language? Organizing their ideas for clarity? Adding voice or interest? These can be the focus of mini lessons.
3. Set up opportunities for students to conference with peers and/or with you in relation to the digital story rubric. When meeting with students in a conference format or supporting students in peer-to-peer conferencing, it can be useful to have a predetermined format. The Stanford Program in Writing and Rhetoric offers many resources including [this overview of structuring conferences](#). These structures will need to be adapted for each classroom's context, and offer a range of best practices for teacher consideration.
4. Students who finish this project might serve as "project consultants" for their classmates, assisting with the writing process or with the technology.

Lesson Question(s):

- How can you share your interviewee's story in a way that honors it?



Anchor Standard(s):

Writing:

CCSS.ELA-LITERACY.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.



Embedded Assessment(s):

Script and complete digital story.  [Resource](#) that includes rubrics for evaluating student work.

Lesson Narrative:

1. Say: *Before we send our work out into the world, we can come together as a community to support each other and give feedback. We can celebrate the wonderful work each one of you have done but also challenge each other to reflect deeply and make improvements. The ability to give feedback to one another is rooted in our trust that we have developed over the course of the school year.*
2. Introduce critique as a process in which peers give one another kind, specific and helpful feedback focused around a guiding question posed by the person whose work is critique. Just like in Lesson 25 of Unit 1 (page 52), you may want to create a “cafe feel” for the critique process, offering things like herbal tea or muffins to students to support a safe and collaborative space during critique.

(NOTE: You might want to read this [👉 Edutopia article](#) for more background information about critique.)
3. Have one student volunteer to share their work with the whole class. In the whole class critique.
 - 1) Have the student share a guiding question they want feedback on (e.g. How can I enhance the images in my digital story?).
 - 2) Have the student show their video.
 - 3) Provide the class with time to write down feedback that is kind, specific, and helpful on the [👉 Appendix 6 Critique Sheets](#).
 - 4) Allow students to share one round of warm feedback (positive) and cool feedback (observations or suggestions focused on the interviewee’s guiding question).
4. Break students into small groups for rounds of critique, with one student in each group facilitating the process. You might post a slide or chart with the steps of the critique process and suggested times for each step. This process may take multiple days.
5. At the end of the critique process, provide students with time to reflect on revisions they will make to their digital stories based on the feedback they received or elements they observed in other students’ presentations.

Lesson Question(s):

- Why do writers, artists, and other creators engage in the critique process?
- How did your digital story improve as a result of the critique?



Anchor Standard(s):

Writing:

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.)



Embedded Assessment(s):

Critique feedback incorporated into digital stories (refer to critique feedback sheets and creator reflections on critique feedback).



Teacher Tip: How might the rubric used in this unit be supportive to the class in the critique protocol?

Lesson Narrative:

NOTE: Plan this final sharing event in advance to optimize family and community participation. There are many options for sharing and celebrating student work.

Prior to moving into presentations and discussion, particularly around the question ‘how can oral histories be a tool for restorative justice?’, there is likely an opportunity to establish a shared understanding of restorative justice through student exploration of a topic like school discipline procedures. The Southern Poverty Law Center [Toolkit For Restoring Justice](#) provides a learning sequence that could be used to introduce and contextualize this topic in a school setting before the interview presentations and before applying the class’s collective understandings to a broader topic (such as the infamous legacy of Native American Boarding Schools).

Additionally, [this definition of Restorative Justice](#) from [racialequitytools.org](#) could be a useful comparative definition for the class as part of their discussion of Restorative Justice:

“Restorative Justice is a theory of justice that emphasizes repairing the harm caused by crime and conflict. It places decisions in the hands of those who have been most affected by a wrongdoing, and gives equal concern to the victim, the offender, and the surrounding community. Restorative responses are meant to repair harm, heal broken relationships, and address the underlying reasons for the offense. Restorative Justice emphasizes individual and collective accountability. Crime and conflict generate opportunities to build community and increase grassroots power when restorative practices are employed.”

One is a traditional presentation format. Each student might start by introducing themselves, introducing their interviewee, and sharing challenges they faced and how they overcame those challenges. Students could then play their digital stories for the audience. The teacher might share about the essential questions and understandings the students explored during the unit and have some type of space (feedback sheets or a graffiti wall) where audience members could express their reactions and celebrations.

A second option would be to have a digital gallery walk, where viewers could circulate, put on headphones, and listen to students’ digital stories. This might be the better option if you have limited time or if students are nervous to present in front of a live audience.

In [Unit 1](#), students shared their identity narratives in a Read-Around format and were encouraged to think of their stories as forming a “Collective Text.” Ask students to return to the idea of a collective after the presentations during a subsequent class period. What are the connections between their interviewees’ stories? How do these interviews help us begin to answer the following Essential Questions:

- ***What is the legacy of Native American boarding schools?***
- ***What is the significance of this historical experience for me and my educational journey?***
- ***How can oral histories be a tool for restorative justice?***

If possible, it may be helpful to provide this question to family and interview participants as well, ahead of the presentations, and then to include those participants in a whole group discussion following the presentations. While the whole class may have a separate debrief experience in subsequent lessons, including the family members and other interviewees in an initial discussion after the presentations could be a powerful way to further develop a multigenerational dialogue with this project.

Students might write responses to these questions as a final exit ticket for the unit.

You might play the following [NPR News story](#) about an app that shares oral histories from New York City’s Chinatown neighborhood. This could be a jumping off point for considering possible ways to extend this oral history work and share it more broadly with the community in service of restorative justice. As communities grapple with continuing revelations about the atrocities perpetrated by Native American Boarding Schools, is there a way to raise these voices and make sure these histories are appropriately acknowledged?

You might also consider if there are organizations in your local community that participate in collecting and sharing digital stories for the sake of community learning. While any stories shared outside of the classroom would need the explicit permission and consent of participants, working with local organizations (such as libraries or cultural centers) might be a way to extend the project into a larger community context.



Teacher Tip: This particular lesson could easily be broken into 3 separate lessons: (1) restorative justice teaching and learning; (2) student sharing with student celebration and (3) a reflection of the process and student work from this unit.

Lesson Question(s):

- How can oral histories be a tool for restorative justice?



Anchor Standard(s):

Speaking
and
Listening

CCSS.ELA-LITERACY.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.

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):

- Oral history presentations.
- Reflection on essential questions.