

NATIVE LITERATURE PROGRAM DESIGN

7th GRADE
YEARLONG



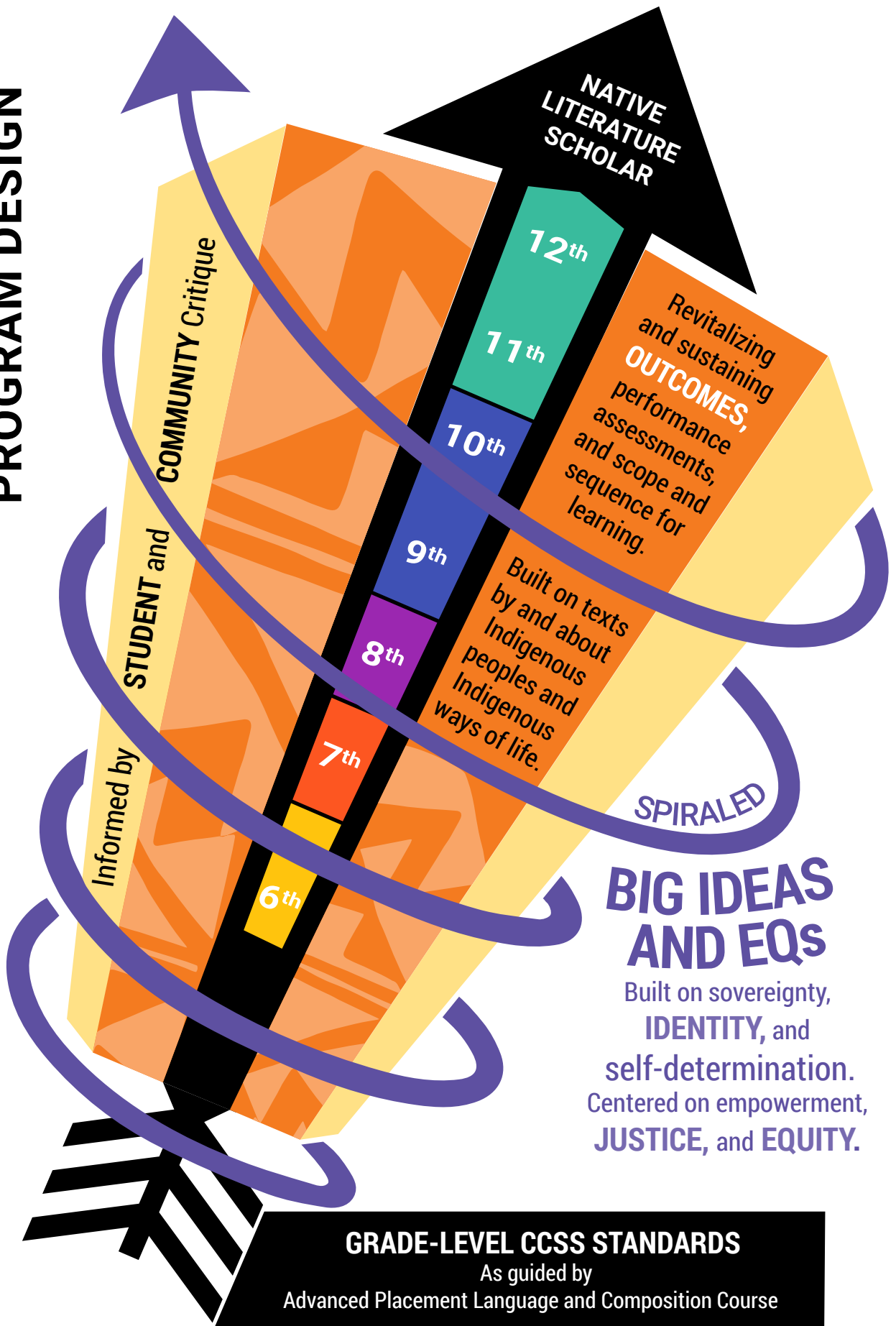
**IDENTITY
EMPOWERMENT
THROUGH
EDUCATION**

THEME

**7th
GRADE**
Native Literature
Scholar

BIG IDEAS and EQs

NATIVE LITERATURE PROGRAM DESIGN





Designer Positionality Statement

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

KELSEY GORMAN, born and raised in Albuquerque, New Mexico is a white, cisgender woman. Kelsey pursued a degree in Elementary Education after taking a Young Adult Literature class with an emphasis on social justice. In this class she recognized that throughout her entire K-12 education she had never read a text not written by a white author, or a single text about justice within local communities. She was placed at the Native American Community Academy for her student teaching and was hired upon her graduation as a Native Literature teacher where she taught for 4 years. Kelsey recognizes her privilege to work on this project and hopes to encourage students to connect literature to holistic wellness while also establishing an emphasis on academic rigor.

Program-Wide: Resources For Design

➡ links

- [🔗 Tribal Critical Race Theory](#)
- [🔗 Equity Glossary](#)
- [🔗 White Supremacy Resources \(*Slavery/Capitalism • Genocide/Colonialism • Orientalism/War*\)](#)
- [🔗 UNDRIP - United Nations Declaration of Right for Indigenous Peoples](#)
- [🔗 NISN Native Literature Reading List](#)
- [🔗 NISN past curriculum in Indigenous Humanities](#)

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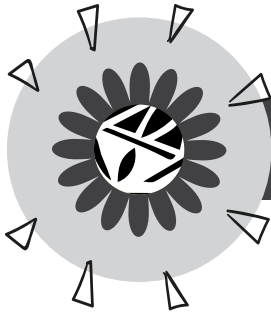
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NISN Statement on Teacher Authorship and Ownership: NISN pays teachers a stipend to design curriculum over the summer. All that NISN asks in return is permission to share the curriculum you design with other schools working to Indigenize schooling for Native American students within and outside of the network, always maintaining an indication of your authorship on curriculum documents. Likewise, any individual who is exposed to work that is generated by another affiliated individual of the NISN will indicate original source authorship. This includes the provision that no one shall use another teacher or developer’s curriculum for financial profit.



Program-Wide: **Big Ideas and EQS**

INDIGENOUS IDENTITY

(Joy)

How can we use Native Literature to explore my identity as a student, community member, and global citizen?

How are Native Literature texts both a mirror and a window?

EMPOWERMENT

EQUITY

JUSTICE

How am I using Native Literature to empower myself and advocate for equity, justice, and resilience for my community?

ANALYSIS INTERPRETATION SYNTHESIS

(Skills)

How do readers and writers' interdependence create meaning?

How does a Native Literature Scholar use their skills to make sense of the world and communicate their understanding to others?

REFERENCE



[Finding Big Ideas and Assessment Evidence @ NISN video](#)

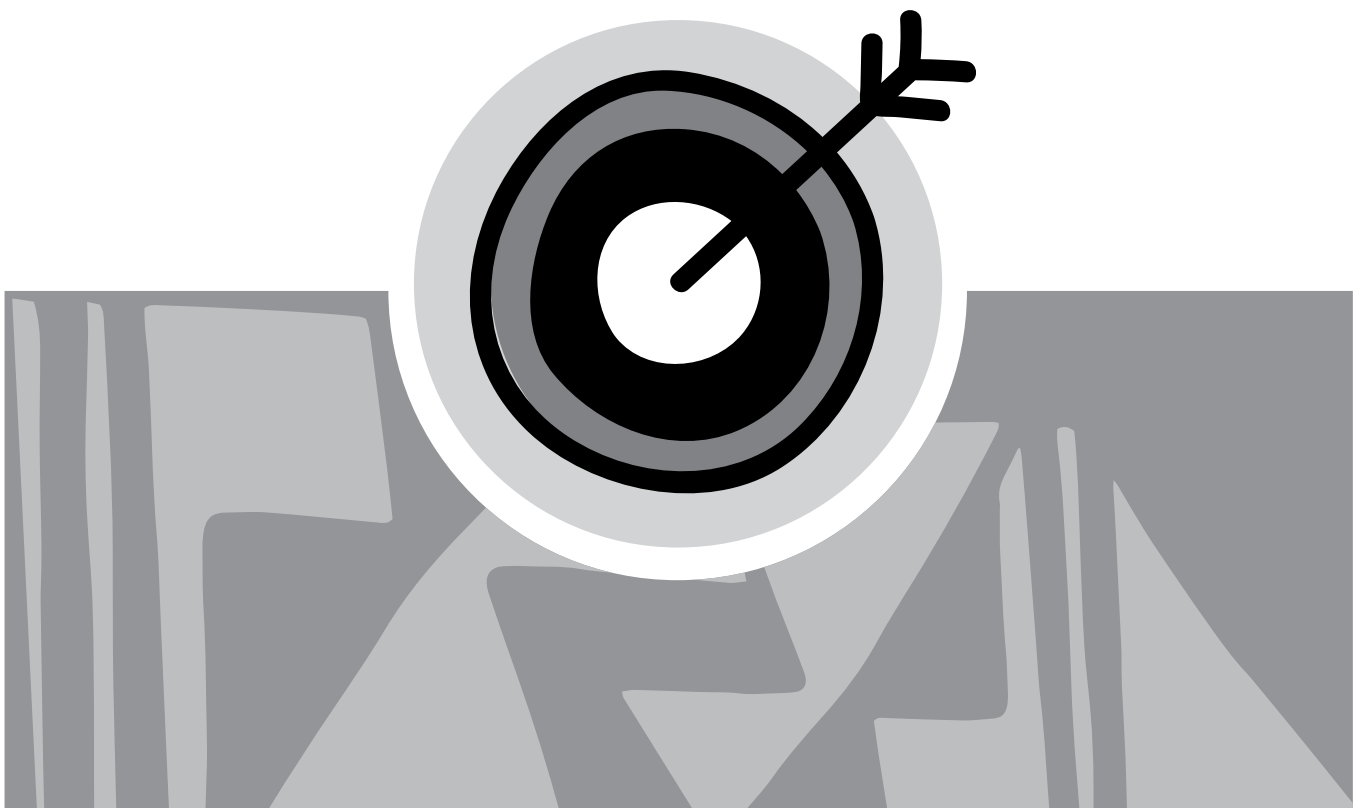


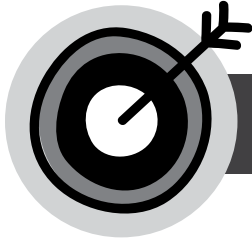
[Building EQs and EUs @ NISN video](#)

DESIRED RESULTS

BIG IDEAS

- . Identity
- . Empowerment Through Education
- . Theme





EQs and EUs

Yearlong Essential Questions

(based on yearlong Big Idea)

- What is the value of studying Native Literature? Do the texts we've read this year reflect, connect to and/or shape my identity?
- How have I grown as a reader, writer, speaker, and storyteller over the course of the year?

Content EQ:

- What is theme and why does it matter?

Skills EQ:

- How do participants explore and grow ideas through discussions about texts?

Yearlong Enduring Understandings

(based on yearlong Big Ideas)

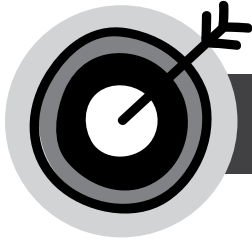
- Reading and writing Native Literature empowers us to raise our voices and take action in the world.
- Reading, writing, and speaking are cyclical processes that demand attention, creativity, and reflection.

Content EU:

- A theme is a central idea or message in a piece of literature that often challenges us to think deeply about the world.

Skills EU:

- Listening, stating ideas, building on others' ideas, asking questions, and referring back to texts are all valuable ways we grow our thinking and ideas through discussion about texts.



Anchor Standards

 [English Language Arts Anchor Standards](#)

| | |
|--|---|
| <p>Reading: Literature or Informational</p> | <p>CCSS.ELA-LITERACY.RL.7.2 - Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> |
| <p>Writing</p> | <p>CCSS.ELA-LITERACY.W.7.1 - Write arguments to support claims with clear reasons and relevant evidence.</p> |
| <p>Speaking and Listening</p> | <p>CCSS.ELA-LITERACY.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> |
| <p>Language</p> | <p>CCSS.ELA-LITERACY.L.7.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> |

ASSESSMENT EVIDENCE

Transfer Statement:

We want our students engage in reading, writing, and discussion as cyclical processes so that, in the long-run, on their own, they will reflect, think, and act in ways that support their continuous growth as readers and writers who rigorously make connections between their literacy knowledge and endeavors that are personally relevant and connected to their cultures and communities.





Performance Assessment (use GRASPS)

 GRASPS

Goal:

We want our students to learn how to build a vision for the future, so that in the long-run, on their own, they will be able to participate in their communities to build movements for positive change.

Students will engage in a project titled “Building the Future.” This project-based culminating task will consist of a group component and individual assessment task. Students will work in groups or class periods to interview, visit, and create a multimedia profile of an individual or community organization that is working toward community transformation.

(Examples in Albuquerque might include: Karuna Collectiva, La Plazita, Three Sisters Kitchen, Hiyupo Alliance, Cultivating Coders, Native Health Alliance, Red Planet Books and Comics, Fight for Our Lives).

Students and families can also recommend individuals or organizations to profile. Student groups/class periods will then plan an action (e.g. fundraising, awareness-raising campaign through social media, support of an event) that will grow the work of this individual or organization. Finally, students will each write a personal essay in the style of an op-ed opinion essay sharing a vision they have for their community’s future, incorporating themes and work they have done throughout the year in Native Literature and the work of the individual/organization they partnered with.

Guiding questions might include:

- What type of future is worth building?
- You had to choose one area to focus on for this essay. Why do you think this area is particularly relevant for creating a positive future for your community?
- What ways can you start working towards this vision of the future in the present?
- How can you draw from the strength of your identity, your elders, and your culture as you work to build the future?
- What themes/characters/events from Native Literature texts you read this year connect with your future vision?”

This final project can be integrated into Unit 4 or created throughout the year and maintained in a student portfolio.



Performance Assessment *(continued)*

Role: Native Literature Scholar-meaningful and will include personal connections and reflections in your project.

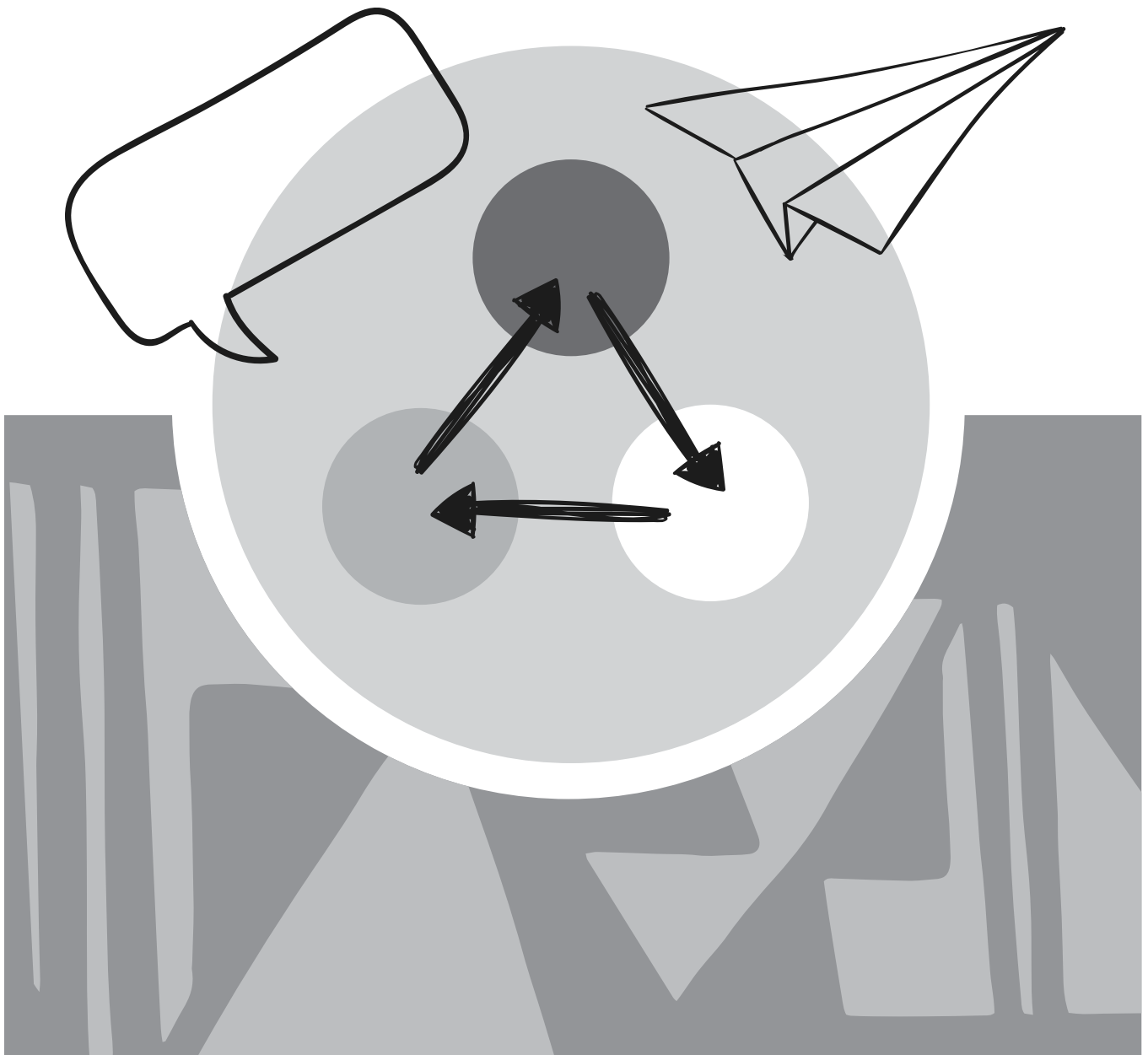
Audience: Peers, staff, and family

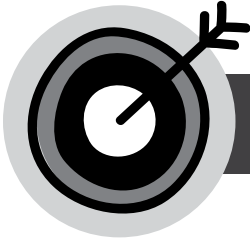
Scenario: One-on-one conference and gallery walk

Product: One visual, one written, one multimedia component

Standards: [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.


SCOPE AND SEQUENCE





UNIT 1

CORE TEXT: *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie

 **DESIGNER NOTE** - Unit Challenge: Addressing the Sexual Harassment Allegations Against Sherman Alexie

Unit Narrative: Grounding Our Identities, Sharing Our Stories

Essential Questions:

Indigenous Identity:

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

Empowerment, Equity, And Justice:

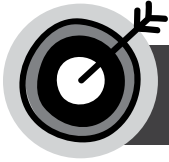
- How can a strong sense of identity aid me in empowering others through their identities?

Analysis, Interpretation, and Synthesis:

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

Key Equity Terms:

- Racial and Ethnic Identity
- Micro-aggression
- Racism



UNIT 1 - Anchor Standards

| | |
|--|---|
| <p>Reading: Literature</p> | <p>CCSS.ELA-LITERACY.RL.7.2 - Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> |
| <p>Reading: Informational</p> | <p>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.</p> |
| <p>Writing</p> | <p>CCSS.ELA-LITERACY.W.7.3 - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> |
| <p>Speaking and Listening</p> | <p>CCSS.ELA-LITERACY.SL.7.1.A - Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> |
| <p>Language</p> | <p>CCSS.ELA-LITERACY.L.7.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> |



UNIT 1 - Embedded Assessment

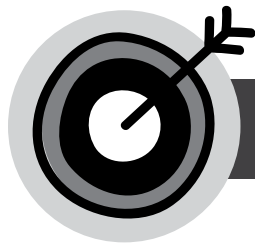
Assessment 1:

After reading *The Absolutely True Diary of a Part-Time Indian*, students will select a recurring theme in the text. Students will find several pieces of evidence in the text that support the recurring theme. After finding their evidence students will focus on developing their explanations on how the evidence supports their claims.

Assessment 2:

Goal: Students will create a personal narrative using different types of author's craft including, dialogue, point of view, cartoons, and figurative language.

Minimum 2 pages



UNIT 2

CORE TEXT: *Red Wolf* by Jennifer Dance

[Other Potential Texts to discuss instead of Red Wolf](#)

If utilizing other potential texts, the essential questions from the yearlong and unit plans may still prove useful when adapting the Native Literature Curriculum, though specific decisions about assignments and content will need to be addressed accordingly.

Essential Questions:

Indigenous Identity:

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

Empowerment, Equity, And Justice:

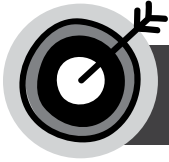
- What is the relationship between truth and fiction in historical fiction?
- Whose “story” does history tell?

Analysis, Interpretation, and Synthesis:

- How can we identify an author’s argument and supporting claims to better understand and evaluate his or her perspective?

Key Equity Terms:

- Assimilationist
- Colonization



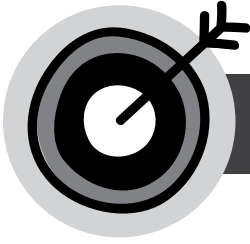
UNIT 2 - Anchor Standards

| | |
|-----------------------------------|---|
| Reading: Literature | 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. |
| Reading: 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. |
| Writing | CCSS.ELA-LITERACY.W.7.1 - Write arguments to support claims with clear reasons and relevant evidence. |
| Speaking and Listening | 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. |
| 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. |



UNIT 2 - Embedded Assessment

Throughout reading the text students will identify several different symbols throughout the book. After reading Red Wolf students will establish a single and critical symbol and meaning in the text. Students will then find 3 pieces of evidence that support their claims and develop a 5 paragraph essay to prove their claims. Students will also need to provide some sort of visual image that shows their concrete symbol with features of the figurative meaning embedded in the image.



UNIT 3

CORE TEXTS:

 [School Days of an Indian Girl](#) by Zitkala-Sa *and/or*

 [And Then I Went to School](#) by Joe Suina (both 10-20 page memoirs)

 [Cante Sica Boarding School Oral History Recordings](#)

Unit Narrative:

In this unit, students will think deeply about genres of historical texts. They will read a boarding school memoir and apply annotation skills to determine the author's point of view. Students will then write a 4-5 paragraph essay in which they compare and contrast the portrayal of the boarding school experience in *Red Wolf*, a work of historical fiction by a non-native author, to a memoir written either by Zitkala-Sa or Joe Suina. In this process they will think deeply about different genres of historical narratives and how they are constructed. Students will then engage in the work of historians by recording an oral history account of a family member's school experience and sharing this history with their community in the form of a digital story.

Key Equity Terms:

- Assimilationist
- Restorative Justice

Essential Questions:

Indigenous Identity:

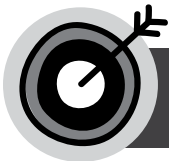
- What is the legacy of Native American boarding schools?
- What is the significance of this historical experience for me and my educational journey?

Empowerment, Equity, And Justice:

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

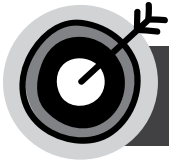
Analysis, Interpretation, and Synthesis:

- What are the key components of informative writing (introduction, topic development, transitions conclusion)?
- How can I use digital storytelling and my voice/identity to create an authentic presentation of my interviewee's story?



UNIT 3 - Anchor Standards

| | |
|--|--|
| <p>Reading: Literature</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>Reading: Informational</p> | <p>CCSS.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.</p> |
| <p>Writing</p> | <p>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.</p> |



UNIT 3 - Anchor Standards (continued)

| | |
|-------------------------------|--|
| <p>Speaking and Listening</p> | <p>CSS.ELA-LITERACY.SL.7.5 - Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.</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> |



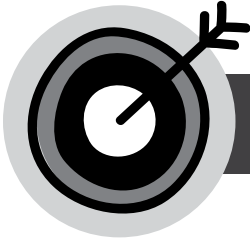
UNIT 3 - Embedded Assessment

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. Students might also choose to interview a current boarding school student or a family member who did not attend boarding school. 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.



UNIT 4

CORE TEXT: *The Marrow Thieves* by Cherie Dimaline

 [Interview with Suzanne Singer of Native Renewables](#)

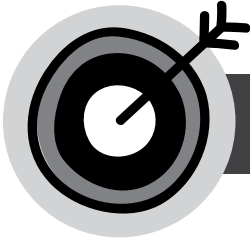
 [Breakthrough: Bitter Water on Science Friday](#)
(profile of Karletta Chief's community-focused work as a hydrologist)

 [Why Stories Matter by Marshall Ganz](#) (short essay)

 [Episode 707 of This American Life](#) (Prologue on Afrofuturism by Neil Drummond)

Unit Narrative:

This final unit will focus students on the essential understanding that reading and writing Native Literature empowers us to raise our voices and take action in the world. Students will begin the unit by thinking about speculative fiction and visions of the future. They will start with a piece of Afrofuturist fiction, “Tumaki” by Nnedi Okorafor, and will unpack how the setting or “world-building” impacts the characters or plot. Students will then read *The Marrow Thieves* by Cherie Dimaline with a similar focus. This piece of fiction is set in a future Canada, and echoes of the history of residential boarding schools play a large part in this dystopian world. Students will have the opportunity to pull together big themes from the year across texts set in the past (*Red Wolf*), present (*The Absolutely Part-Time Diary of a Part-Time Indian*), and future (*The Marrow Thieves*). They will then use the idea of “world-building” to take action towards growing a sustaining future by partnering with a community organization to take action. Finally they will write about their experience and future vision to share their story and inspire action in others.



UNIT 4

Essential Questions:

Indigenous Identity:

- Why should we pay attention to the world building of the past, the world building of the present, and the world building of the future?

Empowerment, Equity, And Justice:

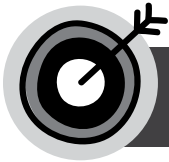
- What people/organizations in your community are already working to build this future? What actions can we take to support them in movement building?

Analysis, Interpretation, and Synthesis:

- How do story settings shape the characters and the plot, particularly in works of speculative fiction?

Key Equity Terms:

- Movement Building
- Decolonization



UNIT 4 - Anchor Standards

| | |
|--|---|
| <p>Reading: Literature</p> | <p>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).</p> |
| <p>Reading: Informational</p> | <p>CCSS.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.</p> |
| <p>Writing</p> | <p>CCSS.ELA-LITERACY.RI.7.8 - Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.</p> |
| <p>Speaking and Listening</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.7.1.B - Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.</p> |



UNIT 4 - Embedded Assessment

Students will engage in a project titled “Building the Future.” This project-based culminating task will consist of a group component and individual assessment task. Students will work in groups or class periods to interview, visit, and create a multimedia profile of an individual or community organization that is working toward community transformation. (Examples in Albuquerque might include: Karuna Collectiva, La Plazita, Three Sisters Kitchen, Hiyupo Alliance, Cultivating Coders, Native Health Alliance, Red Planet Books and Comics, Fight for Our Lives). Students and families can also recommend individuals or organizations to profile. Student groups/class periods will then plan an action (e.g. fundraising, awareness-raising campaign through social media, support of an event) that will grow the work of this individual or organization. Finally, students will each write an argumentative essay in the style of an op-ed opinion essay sharing a vision they have for their community’s future, incorporating themes and work they have done throughout the year in Native Literature and the work of the individual/organization they partnered with.

Guiding questions might include:

- What type of future is worth building?
- You had to choose one area to focus on for this essay. Why do you think this area is particularly relevant for creating a positive future for your community?
- What ways can you start working towards this vision of the future in the present?
- How can you draw from the strength of your identity, your elders, and your culture as you work to build the future?
- What themes/characters/events from Native Literature texts you read this year connect with your future vision?

NOTE: *Each community has its own unique organizations which are engaged in worldbuilding work. For the purpose of this project, it will be important for the teacher adapter to reflect on and identify appropriate organizations to partner with or to include.*