

NATIVE LITERATURE PROGRAM DESIGN

8th GRADE



UNIT 3

Serafina's Stories by Rudolfo Anaya



UNIT 3

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Designers: Diane Willie

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UNIT 4

Core Text:



Serafina’s Stories

by Rudolfo Anaya

Genre:	Folktale
Lexile Level:	800L-1100L
Text Complexity:	<p>Text Structure: Exceedingly Complex</p> <p>Language Features: Very Complex</p> <p>Meaning: Exceedingly Complex</p> <p>Knowledge Demands: Exceedingly Complex</p>

Author:

Rudolfo Anaya was a southwestern Chicano Literature writer. He was born October 30, 1937, in Pastura, New Mexico, and he died June 28, 2020, in Albuquerque, New Mexico. He was recognized as a National Medal of Arts winner in 2002. He stated that calling his writing “Chicano/a Literature” stems from the Chicano movement of the 1960s. He had several notable works, like “A Chicano in China” “Albuquerque” “Bless Me, Ultima” “Heart of Aztlán” and “Jemez Spring”. Further, Anaya graduated from the University of New Mexico with a B.A., in 1963; M.A. in 1968, and M.A., in 1972. Before becoming director of counseling at the University of Albuquerque, Rudolfo Anaya also worked as a public school teacher in Albuquerque. Lastly, Anaya taught at the University of New Mexico.


Unit Supporting Texts:

 [Meet Rudolfo Anaya](#) | YouTube


- Excerpts of *Arabian Nights*, by varying storytellers
- Excerpts of *Pueblo Indians: Eight Centuries of Pueblo Indian History*, by Joe Sando

 [Pueblo Revolt of 1680-Watch now Frontera Rio Grande](#) | YouTube

- *Cuentos: Tales from the Hispanic Southwest*, by Jose Griego Y Maestas and Rudolfo Anaya

 [The Pueblo Revolt](#) | AP US History Study Guide from The Gilder Lehrman Institute of American History

 [Welcome to the Rudolfo Anaya Digital Archive](#) | Rudolfo Anaya Digital Archive (unm.edu)

 [What Is Magical Realism? Definition and Examples of Magical Realism in Literature, Plus 7 Magical Realism Novels You Should Read](#) | MasterClass

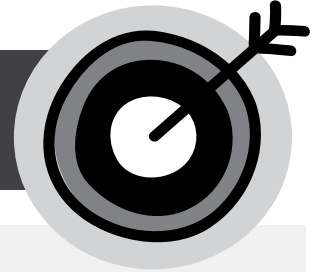
Other Resources:

 [Statues Of Conquistador Juan De Oñate Come Down As New Mexico Wrestles With History](#) | npr.org

 [Op-Ed: New Mexicans push a Spanish conquistador off his pedestal, by Joy Harjo](#) | latimes.com

 [Road To Rebellion: From Acoma To The Pueblo Revolt](#) | academia.edu

UNIT 3 - DESIRED RESULTS



BIG IDEAS

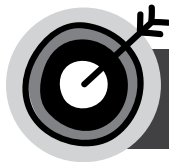
- Identity
- Iberian Colonialism in Indigenous America
- Colonialism
- Survival

Essential Questions (based on yearlong Big Idea)

- What is “storytelling as survival”?
- Is Chicano/a Literature a side effect of a political movement?
- Why are Chicano/a Literature and Native Literature distinct?
- How does Rudolfo Anaya’s storytelling connect to the land?
- What is Magical Realism? And, how does it work in Chicano/a literature?
- Does Magic work in the same manner in Native literature?
- Does Spanish folklore provide a portrait of a culture?
- Do stories of culture(s) provide a glimpse into the needs and wants of people?
- What is an Iberian colonialism motivation in Native literature?
- What is an Iberian colonialism voice in Native literature?
- How does Iberian contact with Indigenous southwestern people different from European Colonial contact? Is there a difference?
- What is Bilingualism? And, how does the concept provide a distinction in Chicano/a literature? Native Literature?

Enduring Understandings (based on yearlong Big Ideas)

- Understanding the concept of survival
- Explaining a political movement
- Connecting Big Idea of Identity
- Connecting to the land through story (land acknowledgment)
- Recognize how Magical Realism works in story
- Recognize similarities between Native Literature and Chicano/a Literature
- Acknowledge stories have embedded cultural norms
- Recalling Indigenous historical events
- Distinguishing motivation and voice in Spanish folklore/Native Literature
- Differentiate between European Contact and Iberian contact with Indigenous America
- Recognizing Bilingualism gives some Chicano/a Literature stories and some Native Literary stories distinction



Anchor Standards

Reading: Literature

CCSS.ELA-LITERACY.RL.8.1

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.8.2

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.8.3

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CRAFT AND STRUCTURE:

CCSS.ELA-LITERACY.RL.8.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

CCSS.ELA-LITERACY.RL.8.5

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

CCSS.ELA-LITERACY.RL.8.6

Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

INTEGRATION OF KNOWLEDGE AND IDEAS:

CCSS.ELA-LITERACY.RL.8.7

Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

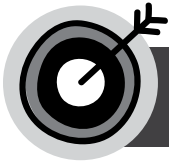
CCSS.ELA-LITERACY.RL.8.9

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

RANGE OF READING AND LEVEL OF TEXT COMPLEXITY:

CCSS.ELA-LITERACY.RL.8.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.



Anchor Standards (continued)

Reading:

Informational
Text

KEY IDEAS AND DETAILS:

CCSS.ELA-LITERACY.RI.8.1

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.8.2

Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.8.3

Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

CRAFT AND STRUCTURE:

CCSS.ELA-LITERACY.RI.8.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

CCSS.ELA-LITERACY.RI.8.5

Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

CCSS.ELA-LITERACY.RI.8.6

Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

INTEGRATION OF KNOWLEDGE AND IDEAS:

CCSS.ELA-LITERACY.RI.8.7

Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

CCSS.ELA-LITERACY.RI.8.8

Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

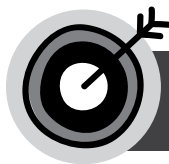
CCSS.ELA-LITERACY.RI.8.9

Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

RANGE OF READING AND LEVEL OF TEXT COMPLEXITY:

CCSS.ELA-LITERACY.RI.8.10

By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.



Anchor Standards (continued)

Writing:

TEXT TYPES AND PURPOSES:

CCSS.ELA-LITERACY.W.8.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.8.1.A

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

CCSS.ELA-LITERACY.W.8.1.B

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

CCSS.ELA-LITERACY.W.8.1.C

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

CCSS.ELA-LITERACY.W.8.1.D

Establish and maintain a formal style.

CCSS.ELA-LITERACY.W.8.1.E

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

CCSS.ELA-LITERACY.W.8.2

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.W.8.2.A

Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.8.2.B

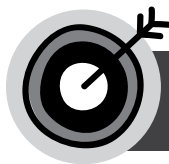
Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

CCSS.ELA-LITERACY.W.8.2.C

Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

CCSS.ELA-LITERACY.W.8.2.D

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



Anchor Standards (continued)

Writing:

continued

CCSS.ELA-LITERACY.W.8.2.E

Establish and maintain a formal style.

CCSS.ELA-LITERACY.W.8.2.F

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

CCSS.ELA-LITERACY.W.8.3

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

CCSS.ELA-LITERACY.W.8.3.A

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

CCSS.ELA-LITERACY.W.8.3.B

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.8.3.C

Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

CCSS.ELA-LITERACY.W.8.3.D

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

CCSS.ELA-LITERACY.W.8.3.E

Provide a conclusion that follows from and reflects on the narrated experiences or events.

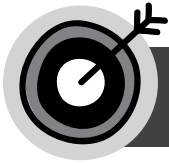
PRODUCTION AND DISTRIBUTION OF WRITING:

CCSS.ELA-LITERACY.W.8.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.8.5

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 8 here.)



Anchor Standards (continued)

Writing:

continued

CCSS.ELA-LITERACY.W.8.6

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

RESEARCH TO BUILD AND PRESENT KNOWLEDGE:

CCSS.ELA-LITERACY.W.8.7

Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

CCSS.ELA-LITERACY.W.8.8

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

CCSS.ELA-LITERACY.W.8.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.8.9.A

Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).

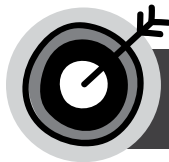
CCSS.ELA-LITERACY.W.8.9.B

Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).

RANGE OF WRITING:

CCSS.ELA-LITERACY.W.8.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.



Anchor Standards (continued)

Speaking and Listening

COMPREHENSION AND COLLABORATION:

CCSS.ELA-LITERACY.SL.8.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.8.1.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.

CCSS.ELA-LITERACY.SL.8.1.B

Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

CCSS.ELA-LITERACY.SL.8.1.C

Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

CCSS.ELA-LITERACY.SL.8.1.D

Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

CCSS.ELA-LITERACY.SL.8.2

Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

CCSS.ELA-LITERACY.SL.8.3

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

PRESENTATION OF KNOWLEDGE AND IDEAS:

CCSS.ELA-LITERACY.SL.8.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

CCSS.ELA-LITERACY.SL.8.5

Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

CCSS.ELA-LITERACY.SL.8.6

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 here for specific expectations.)

UNIT 3 - ASSESSMENT EVIDENCE

Transfer Statement:

We want our students to learn how Indigenous writers use the power of storytelling to reinforce personal identity so that in the long run, on their own, they will be able to see how their own histories and stories have a place in the literary canon.





Performance Assessment

[USE GRASPS](#)

Goal: (2 possible outcomes for this book)

- Write a contemporary “story as survival” story that Serafina could tell the governor, or
- Construct a rap/song of Pueblo Revolt of 1680

And

- Perform a dialogue—the planning of Pueblo Revolt of 1680

Role: Student will write a letter or construct and perform a rap, plus perform a dialogue

Audience: Peers; teacher; other students; parents

Scenario:

- Write another story that Serafina can tell the Governor (embedded with bilingualism, magical realism and maybe a moral outcome)
- Write and perform a protest rap about Pueblo Revolt of 1680
- Perform a dialogue (role play) about the planning of the Pueblo Revolt of 1680

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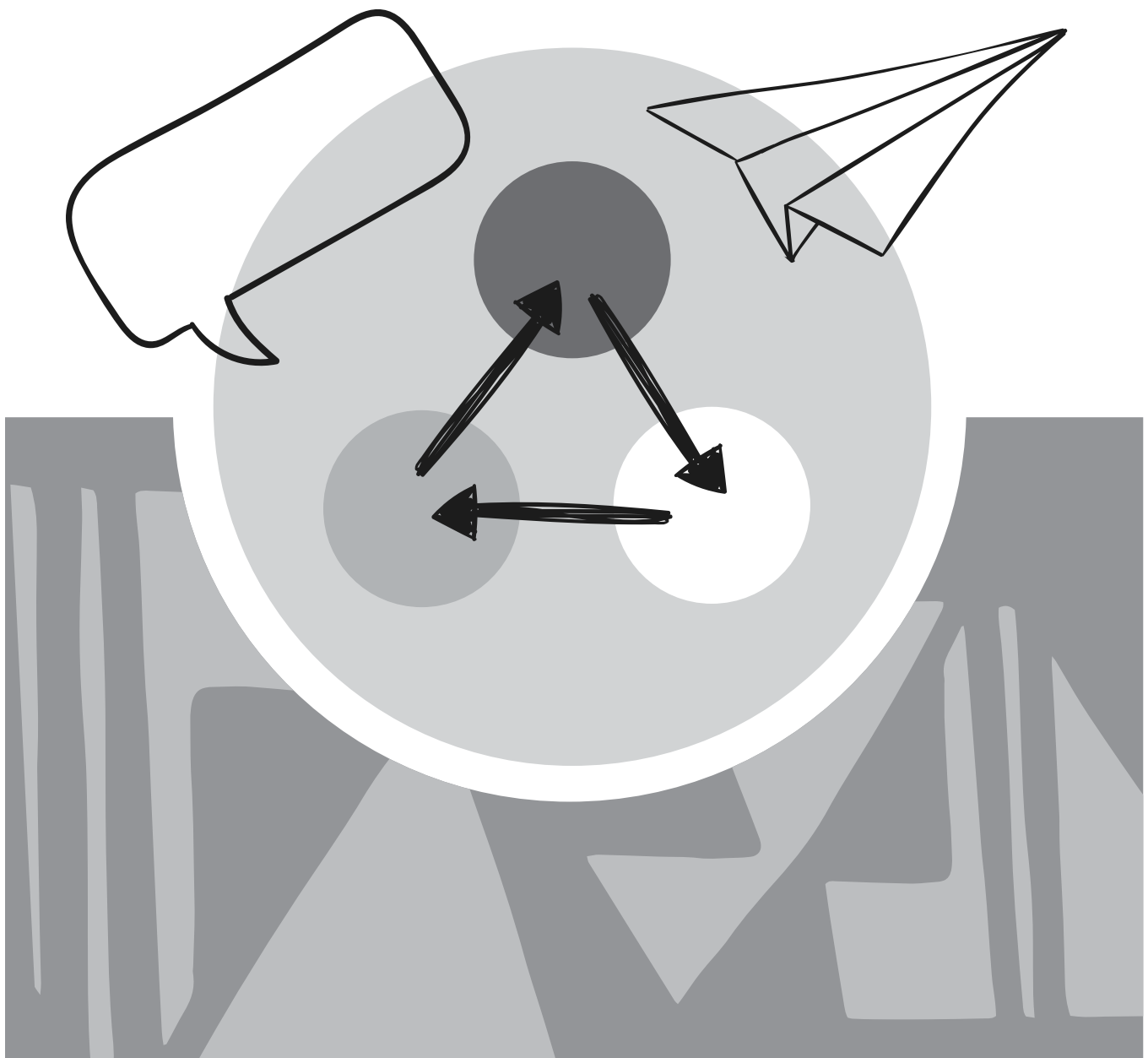
- Write another story for Serafina to tell the Governor. Students will use Jane Schaffer’s writing techniques to complete the writing process (using a T-Chart)
- Write and Perform a protest rap about the Pueblo Revolt of 1680
- Dialogue (role play). Students will be in groups and they will perform a dialogue. About the planning of the Pueblo Revolt (of 1680)

Standards: [See page 6](#)

Assessment Summary:

After reading Serafina’s Stories, by Rudolfo Anaya, students will participate in performing a DIALOGUE. A Dialogue that will feature a group talking and planning a rebellion (subtext: Pueblo Revolt of 1680). Students will research the events leading up to the Pueblo Revolt of 1680 and will also research the revolt’s aftermath. Students will write a script that will feature a group planning a rebellion against the Spanish occupiers. Students will also consider the historical context when writing their dialogue. Meaning, that students will understand that this dialogue should be taking place in 1680. After the dialogue performance is complete, students will be given the opportunity to write. Students will write a contemporary story (using Rudolfo Anaya’s writing techniques of magical realism, and bilingualism, as well as a thematic message to help Serafina. Or, students may decide to write/perform a protest rap song about the Pueblo Revolt of 1680.

UNIT 3 - SCOPE + SEQUENCE



LESSON 1-11



Racial Equity Tools

[GLOSSARY](#)

RACIAL INEQUITY

Racial inequity is when two or more racial groups are not standing on approximately equal footing, such as the percentages of each ethnic group in terms of dropout rates, single-family home ownership, access to healthcare, etc.

Source: Ibram X. Kendi, [How To Be An Antiracist](#), Random House, 2019

COLONIZATION

Colonization can be defined as some form of invasion, dispossession, and subjugation of a people. The invasion need not be military; it can begin—or continue—as geographical intrusion in the form of agricultural, urban, or industrial encroachments. The result of such incursion is the dispossession of vast amounts of lands from the original inhabitants. This is often legalized after the fact. The long-term result of such massive dispossession is institutionalized inequality. The colonizer/colonized relationship is by nature an unequal one that benefits the colonizer at the expense of the colonized.

Ongoing and legacy colonialism impact power relations in most of the world today. For example, white supremacy as a philosophy was developed largely to justify European colonial exploitation of the Global South (including enslaving African peoples, extracting resources from much of Asia and Latin America, and enshrining cultural norms of whiteness as desirable both in colonizing and colonizer nations). See also: [Decolonization](#).

Source: Emma LaRocque, PhD, “[Colonization and Racism](#),” (Aboriginal Perspectives). Also see [Racism and Colonialism](#), edited by Robert Ross (1982), and Andrea Smith, “[Indigeneity, Settler Colonialism, White Supremacy](#)” (Racial Formation in the Twenty-First Century, 2012).

Related Source: [Diaspora and Colonization](#) (navigate alphabetically to the boxes for “Global History of Colonialism” and “Neo-Colonialism and Settler Colonialism”)

Location: [FUNDAMENTALS / History of Racism and Movements](#)

LESSON 1-11



Racial Equity Tools *(continued)*

SETTLER COLONIALISM

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


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

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

Related Source: [Diaspora and Colonization](#) (scroll down alphabetically to the box for "Neo-Colonialism and Settler Colonialism")

Location: [FUNDAMENTALS / History of Racism and Movements](#)

LESSON 1

 [Introduction to Chicano Literature](#) | Rudolfo Anaya Digital Archive (unm.edu)

Lesson Narrative:

Introducing Rudolfo Anaya and his style of writing. Building Background about Chicano/a Literature will provide students with an insight into literature prior to European contact. Students will learn about Rudolfo Anaya and his perspectives about Chicano/a Literature. Students will be introduced to Rudolfo Anaya and Chicano/a Literature through discussion, video, and personal interviews. Students will be asked to learn, that Chicano/a Literature is distinct because of bilingual, cultural, and religious connotations.

Lesson Question(s):

- Who is Rudolfo Anaya and why does he call his style of stories “Chicano/a” Literature?



Anchor Standards:  [See page 6](#)



Key Equity Terms:  [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity

DEVELOP A READING ROUTINE FOR STUDENTS TO FOLLOW
THE ROUTINE SHOULD BE IN ONE WEEK INTERVALS



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

BUILDING BACKGROUND: Introduction of the author, Historical connection (Spaniard's occupation of Indigenous America, personal connection (NM and tribal))

- Anticipation Guide
- Meet the Author
- Book study guide
- YouTube video, if needed

READ: [Introduction to Chicano Literature](#) | Rudolfo Anaya Digital Archive | unm.edu

CONNECTION: Making "World" Connection- Introducing Rudolfo Anaya
Students will read about Anaya's style of writing and his perspectives on storytelling.

- Annotation
- Ask Questions
- RESEARCH
- Find Answers

CONNECTION: Making "World" Connection - Introducing Joy Harjo - Poet Laureate of the United States

DISCUSSION: D.I.C.E discussion strategy:
What **DISTURBS** me? **INTERESTS** me? **CONFUSES** me? **ENLIGHTENS** me?

FORMATIVE ASSESSMENT: Response to Literature Paragraphs (writing)

IN CLASS DISCUSSIONS: **Prompt:** What is Chicano/a Literature? According to Rudolfo Anaya, what gives the term Chicano/a literature its unique distinction?

SKILLS: (FOCUS)

- Author's Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 2

Serafina Stories, by Rudolfo Anaya; pages 1-45; chapters 1-5

Lesson Narrative:

Introduction to Serafina. This lesson begins the odyssey of Serafina’s storytelling. Her intention was not to charm the Governor of New Mexico but to save her companions from the mines of Zacatecas and ultimately their deaths. Thus, Serafina begins the stories of Juan Del Oso and Miranda’s gifts will delight students. The stories will introduce Anaya’s writing style—bilingualism, and magical realism, with an added hint of fabulism. Stories provide students with familiarity (Cinderella) and delight.

Lesson Question(s):

- What does “storytelling as survival” mean? And why does Serfina use this strategy to get herself and others freed by the Governor of New Mexico?

Quote-Discussion:

“The Spanish friars branded the Pueblos’ religion paganism, destroyed their religious objects, and forbade them to hold their Kachina Dances,” (Serafina’s Stories, pg. 4).

- How should one deal with that kind of animosity?
- Meaning, how does one deal with another’s view of your culture?



Anchor Standards: [See page 6](#)



Key Equity Terms: [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

BUILDING BACKGROUND: Introduction of Author, Historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and providing text to “world” by referencing “Arabian Nights.”

- Anticipation Guide
- Meet the Author
- Book study guide
- YouTube video, if needed

ACTIVITIES: Daily Warm-Ups and Inferences (implicit and explicit)

IN-CLASS DISCUSSION: Prompt: Rudolfo Anaya intersperses his stories with Catholicism. In knowing that, would you consider Rudolfo Anaya’s stories as religious? Or would you consider his stories as “just” Spanish folktales? Explain your perspective.

MONDAY-WEDNESDAY: Read: *Serafina Stories*, by Rudolfo Anaya; pages 1-45; chapters 1-5

- Governor’s perspectives
- Juan Del Oso
- Miranda’s Gift

FORMATIVE ASSESSMENT:

- Vocabulary-Context Clues
- Comprehension Questions
- Write and Reflect
- Figurative Language/ story element skills

WRITE AND REFLECT: Prompt: What was Miranda’s Gift? Was it prosperity or a lesson in Greed? Or Why do you think Serafina began with Juan del Oso’s story? Was it metaphorical? Was it a lesson? Or was the story a foresight for a future in Anaya’s stories?

SKILLS: (FOCUS)

- Author’s Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 3

 [Pueblo Revolt of 1680 and the Acoma Massacre of 1598](#) | History.com
 [Pueblo Revolt of 1680-Watch now Frontera Rio Grande](#) | YouTube

Lesson Narrative:

Introduction to early southwest Indigenous Pueblo people and their relationship with early New Mexicans. Students will learn about the Pueblo Revolt of 1680, as well as, the events (Acoma Massacre of 1598, denial religious practices, greed, and possession of land) that led to the rebellion of the Pueblo people of the Rio Grande. Students will also learn about Po'Pay and his preparation for rebellion. The organization, and the planning that made the Revolt possible. Furthermore, students will understand the consequential events of rebellion—Colonialism.

Lesson Question(s):

- Is there an equivalency between Juan de Onate and Andrew Jackson? Provide a perspective.



Anchor Standards:  [See page 6](#)



Key Equity Terms:  [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit Author, Historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and providing text to “world” by referencing stories from around the world.

- Foundation of study
- Book study guide
- YouTube video, if needed

READ: [The Pueblo Revolt](#) | AP US History Study Guide from The Gilder Lehrman Institute of American History

CONNECTION: Pueblo History, New Mexico history, and Spanish (Iberian colonialism) occupation New Mexico. Acoma Massacre of 1598. Students will understand that New Mexico's History is a tapestry of many cords of connection and these ties became symbiotic.

- Ask Questions
- RESEARCH
- Find Answers

CONNECTION: Making “World” Connection - Introducing Joy Harjo - Poet Laureate of the United States

DISCUSSION: D.I.C.E discussion strategy:

What **DISTURBS** me? **INTERESTS** me? **CONFUSES** me? **ENLIGHTENS** me?

FORMATIVE ASSESSMENT: Response to Literature paragraphs.

Prompt: Are there similarities between the Pueblo Revolt of 1680 and the Battle of the Little Big Horn (1876) (defeat of G. A. Custer)?

SKILLS: (FOCUS)

- Author's Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 4

Serafina Stories, by Rudolfo Anaya; pages 46-75; chapters 6-9

Lesson Narrative:

Introduction to *Serafina*. This lesson begins the odyssey of Serafina's storytelling. Her intention was not to charm the Governor of New Mexico but to save her companions from the mines of Zacatecas and ultimately their deaths. Thus, Serafina begins the stories of Juan Del Oso and Miranda's gifts will delight students. The stories will introduce Anaya's writing style—bilingualism, and magical realism, with an added hint of fabulism. Stories provide students with familiarity (Cinderella) and delight.

Lesson Question(s):

- **What is trickery? According to the Governor, what might be the source of trickery? To him, trickery may stem from sorcery or witchcraft. Do you think he may be right?**

Quote-Discussion:

"...To our people, it is death to be separated from our families and the earth of our Pueblo," (*Serafina's Stories*— Serafina's perspective, pg. 57).

- Would you contend that separation from family and separation from the homelands is a foreign concept to foreign people?



Anchor Standards: [See page 6](#)



Key Equity Terms: [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit the Author and historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and provide text to “world” by referencing stories from around the world.

- Book study guide
- Study Notes
- YouTube video, if needed

ACTIVITIES: Daily Warm-Ups and Inferences (implicit and explicit)

IN-CLASS DISCUSSION: Prompt: What other Indigenous historical event celebrates the separation of families? (hint-Indian Boarding Schools)

MONDAY-WEDNESDAY: Read: *Serafina Stories*, by Rudolfo Anaya; pages 46-75; chapters 6-9

- Governor’s perspectives
- The Adventures of Pedro de Ordimalas
- Fabiano and Reyes

FORMATIVE ASSESSMENT:

- Vocabulary-Context Clues
- Comprehension Questions
- Write and Reflect
- Figurative Language/ story element skills

WRITE AND REFLECT: Prompt: What is a trickster? How does Pedro de Ordimalas compare to other tricksters, like Coyote?

SKILLS: (FOCUS)

- Author’s Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 5

Serafina Stories, by Rudolfo Anaya; pages 76-109; chapters 10-13

Lesson Narrative:

In this lesson, Serafina tells two more stories to the reader and the Governor. Students will learn that Catholicism plays a major role in the stories that Serafina tells. It seems the stories are told in an order that Serafina feels would provide the most impact and provide sympathy by the Governor. The stories delight the Governor and they begin to erase the solitude that the Governor feels and he is considering the New Mexico lands becoming home. Hence, the governor's reflections are becoming thought-provoking.

Lesson Question(s):

- Does the story of *Cities of Gold* qualify as a legend, fable, or folktale or is it a tall tale? If not those genres, what else could it be?

Quote-Discussion:

“Yes. They came with dreams of finding the fabled cities of Cibola...Bah! Dreams! Fantasies! There is no gold,” (*Serafina’s Stories*— Serafina’s perspective, pg. 86).

- Should the “*Cities of Gold*” story be one of Serafina’s stories for it may have a magical realistic concept, right?



Anchor Standards: [See page 6](#)



Key Equity Terms: [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit the Author and historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and provide text to “world” by referencing stories from around the world.

- Book study guide
- Study Notes
- YouTube video, if needed

ACTIVITIES: Daily Warm-Ups and Inferences (implicit and explicit)

IN-CLASS DISCUSSION: Prompt: Spaniards traveled to the new world with priests, friars, and other religious people and symbols. Why do you believe it was necessary for the Spaniards to travel with religious people?

MONDAY-WEDNESDAY: Read: *Serafina Stories*, by Rudolfo Anaya; pages 76-109; chapters 10-13

- Governor's perspectives
- The Devil's Godchild
- Marcos and Maria

FORMATIVE ASSESSMENT:

- Vocabulary-Context Clues
- Comprehension Questions
- Write and Reflect
- Figurative Language/ story element skills

WRITE AND REFLECT: Prompt: In the Devil's Godchild story, Pelucas was aided by his horse (father), have you ever been guided by someone other than your parents?

SKILLS: (FOCUS)

- Author's Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 6

-  [The Arabian Nights | Detailed Observations](#)
-  [Sinbad the Sailor](#) | arvindguptatoys.com | pages 1-11
-  [Aladdin and the Magical Lamp](#) | Blue Fairy Book

Lesson Narrative:

In this lesson, students will learn that Rudolfo Anaya's Serfinas stories are based on Arabian Nights. The Arabian Nights features Scheherazade who is telling stories to the king so that she could free a prisoner. Arabian night stories, like Anaya's stories, feature magical realism and embedded messages related to overcoming a trial. Further, the stories provide text-to-world connections by highlighting cultures from the Middle East and Asia. Students will read two stories that are familiar (via Disney)---Aladdin and the Magical Lamp and Sinbad the Sailor.

Lesson Question(s):

- **Is Serafina, like Scheherazade, a woman of courage and intelligence? A woman who will sacrifice her freedom to fight injustice or inequality?**



Anchor Standards:  [See page 6](#)



Key Equity Terms:  [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit Author, Historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and providing text to “world” by referencing “Arabian Nights.”

CONNECTION: Making “World” Connection- Introducing *Arabian Nights*. Students will read about the adventures of Aladdin the Wonderful lamp, and Sinbad the Sailor.

- Annotation
- Ask Questions
- MAKE CONNECTIONS
- DRAW CONCLUSIONS

DISCUSSION: D.I.C.E discussion strategy:

What **DISTURBS** me? **INTERESTS** me? **CONFUSES** me? **ENLIGHTENS** me?

FORMATIVE ASSESSMENT: Response to Literature paragraphs (Writing).

Prompt: What universal themes can be found in both *Serafina's stories* and the *Arabian Nights*?

SKILLS: (FOCUS)

- Author's Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 7

Serafina Stories, by Rudolfo Anaya; pages 110-139; chapters 14-17

Lesson Narrative:

In this lesson, Serafina begins to subtly comment on the Iberian treatment of others. She is making comparisons that the Governor is not comfortable with and he begins to feel tortured by her perspectives. Serafina is aware that her deal with the Governor is making the people of the village uncomfortable, as well. Serafina also shares that she is not deterred and will continue to practice her religious beliefs (prayer to the deities and the kachina dances). She explains that it's her way of life and she will follow Pueblo teachings.

Lesson Question(s):

- How does this lesson relate to the **BIG IDEA** of Identity?

Quote-Discussion:

“The play was drama and entertainment, but it was also presented as a message. The Moors had defeated in Spain in 1492, and the Pueblos had given in to coexistence in 1598 when Onate colonized the land,” (*Serafina’s Stories*— Governor’s perspective, pg. 118).

- After several centuries, do you think the word “coexistence” has the same meaning to the Pueblo people?



Anchor Standards: [See page 6](#)



Key Equity Terms: [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit the Author and historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and provide text to “world” by referencing stories from around the world.

- Book study guide
- Study Notes
- YouTube video, if needed

ACTIVITIES: Daily Warm-Ups and Inferences (implicit and explicit)

IN-CLASS DISCUSSION: Prompt: Do you think our ancestors were better at “co-existing” with the colonizer than we are contemporary?

MONDAY-WEDNESDAY: Read: *Serafina Stories*, by Rudolfo Anaya; pages 110-139; chapters 14-17

- Governor’s perspectives
- Two Compadres
- The Tree that Sings

FORMATIVE ASSESSMENT:

- Vocabulary-Context Clues
- Comprehension Questions
- Write and Reflect
- Figurative Language/ story element skills

WRITE AND REFLECT: Prompt: According to the story of Two Compadres, people are either good or bad— Do you think all people, including yourself, follow that same idea of good and bad?

SKILLS: (FOCUS)

- Author’s Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 8

Serafina Stories, by Rudolfo Anaya; pages 140-154; chapters 18-22

Lesson Narrative:

In this lesson, Serafina continues to tell her stories. The governor begins to have concerns about what others are thinking. Meaning, the Governor is becoming aware that others are noticing his relationship with Serafina is becoming affectionate. He considers her family (daughter, maybe) and increasingly becoming concerned that she may be hurt or endangered. Concern for Serafina is also trickling toward the other characters in the story.

Lesson Question(s):

- Other than stories for survival, what else does Serafina use to survive her imprisonment?

Quote-Discussion:

“I could run them out of the villa and quote the law that says the natives are not subject to the Inquisition,” (*Serafina’s Stories*— Governor’s perspective, pg. 158).

- Do you think the “Inquisition” commenced with Indigenous people regardless of the law? If so, provide two examples.



Anchor Standards: [See page 6](#)



Key Equity Terms: [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit the Author and historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and provide text to “world” by referencing stories from around the world.

- Book study guide
- Study Notes
- YouTube video, if needed

ACTIVITIES: Daily Warm-Ups and Inferences (implicit and explicit)

IN-CLASS DISCUSSION: Prompt: Why do think all of Serafina’s stories have the idea of pleasing a king, marrying a princess, and/or gaining royal wealth? Think of the time and setting— how do the story elements influence our perceptions of people of that era?

MONDAY-WEDNESDAY: Read: *Serafina Stories*, by Rudolfo Anaya; pages 140-154; chapters 18-22

- Governor’s perspectives
- The Native
- Belda and the Beast

FORMATIVE ASSESSMENT:

- Vocabulary-Context Clues
- Comprehension Questions
- Write and Reflect
- Figurative Language/ story element skills

WRITE AND REFLECT: Prompt: Why do you think Serafina’s story pivoted to include a Native person from the northern Pueblo? Do you think it was intentional? What was her intention when her story shifted?

SKILLS: (FOCUS)

- Author’s Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 9

 [What Is Magical Realism? Definition and Examples of Magical Realism in Literature, Plus 7 Magical Realism Novels You Should Read | Masterclass 2023](#)

Lesson Narrative:

In this lesson, students will learn that Rudolfo Anaya's stories are filled with magic and Spanish words. Basically, these are writing techniques that provide the reader with entertainment. Students will understand that magical realism and bilingualism give the story a uniqueness that is found in the Chicano/a and Native literature, as well as, other stories found in various parts of the world.

Lesson Question(s):

- What is Magical realism and do I use it as part of my personal storytelling?



Anchor Standards:  [See page 6](#)



Key Equity Terms:  [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit Author, Historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and providing text to “world” by referencing “Arabian Nights.”

CONNECTION: Making “Text” connections in Native Literature/storytelling includes the uniqueness of magical realism and bilingualism, as well.

- Annotation
- Ask Questions
- RESEARCH
- Find Answers

DISCUSSION: D.I.C.E discussion strategy:
What **DISTURBS** me? **INTERESTS** me? **CONFUSES** me? **ENLIGHTENS** me?

FORMATIVE ASSESSMENT: Response to Literature paragraphs (Writing).

Prompt: According to the various characters in the story, does Magical realism in the story have its roots in sorcery or witchcraft? If not, provide a reason for magical realism in some Native Literature novels.

SKILLS: (FOCUS)

- Author's Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 10

Serafina Stories, by Rudolfo Anaya; pages 165-198; chapters 23-25

Lesson Narrative:

This will be the concluding lesson for the Serafina's stories. In this lesson, students will read the last two stories that Serafina tells the governor. Students will also learn the fate of Serafina. And, they will know if she returned to her people or was she sent to the mines of Zacatecas. This lesson will also feature the concluding perspective of the Governor in the story. Students will understand what the concept of "story as survival" means. Finally, students will understand that stories are also our survival.

Lesson Question(s):

- Other than stories for survival, what else does Serafina use to survive her imprisonment?

Quote-Discussion:

"We keep our ways if we are to survive as a people..." (*Serafina's Stories*— Serafina's defense, pg. 195)

- During her trial, do you think Serafina's audience was the Governor, Friar, and the people of the village? Or was her audience the Pueblo people in the village?



Anchor Standards: [See page 6](#)



Key Equity Terms: [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the novel study of *Serafina's Stories*, by Rudolfo Anaya:

- Identity
- Survival
- Iberian Colonialism for Indigenous American
- Colonialism

RECALLING/RETELLING: Revisit the Author and historical connection (Spanish conquistadors, Pueblo Revolt of 1680, Juan De Onate, Iberian influence colonialism, etc....) and provide text to “world” by referencing stories from around the world.

- Book study guide
- Study Notes
- YouTube video, if needed

ACTIVITIES: Daily Warm-Ups and Inferences (implicit and explicit)

IN-CLASS DISCUSSION: Prompt: At the beginning of the unit, we talked about “storytelling as survival”. Do you have a different opinion about storytelling now? If so, what has changed? Do you believe that Serafina would have survived otherwise?

MONDAY-WEDNESDAY: Read: *Serafina Stories*, by Rudolfo Anaya; pages 165-198; chapters 23-25

- Governor’s perspectives
- El Picaro
- The Native Lawyer

FORMATIVE ASSESSMENT:

- Vocabulary-Context Clues
- Comprehension Questions
- Write and Reflect
- Figurative Language/ story element skills

WRITE AND REFLECT: Prompt: Do you think there is meaning behind ending Serafina’s stories with the Native Lawyer? What is the message Serafina is sending to the audience, which includes you the reader? What is Serafina’s message?

SKILLS: (FOCUS)

- Author’s Purpose
- Point of View
- Metaphor/Similes
- Prediction, Clarifying, Questioning, Summarizing (strategy)
- Time /Setting
- Character Analysis
- Mood/Tone

LESSON 11

Lesson Narrative:

In this lesson, students will explore several ways to complete a summative assessment. Students will do further research related to the Pueblo Revolt of 1680. Then, students will write a contemporary story to add to Serafina's stories and understand that the story will be recited by Serafina to the Governor. Afterward, students will perform a task dialogue.

Lesson Question(s):

- **What is Summative Assessment and why do I have to perform it?**

Summative Assessment:

2 possible outcomes for this book

- **Write a contemporary "story as survival" story that Serafina could tell the governor**
or
- **Construct a rap/song of Pueblo Revolt of 1680**
And
- **Perform a dialogue the planning of Pueblo Revolt of 1680**



Anchor Standards: [See page 6](#)



Key Equity Terms: [See page 15](#)

- Colonization
- Settler Colonialism
- Racial Inequity