

**AN
AMERICAN
SUNRISE
JOY HARJO**



UNIT 4

An American Sunrise by Joy Harjo



UNIT 2

CONTENTS

STAGE 1: Desired Results

Big Ideas / Essential Questions / Enduring Understandings	5
Anchor Standards	6

STAGE 2: Assessment Evidence

Transfer Statement	12
Performance Assessment: GRASPS	13

STAGE 3: Scope and Sequence

Racial Equity Tools	15
Lessons 01	17
Lessons 02	19
Lessons 03	21
Lessons 04	23
Lessons 05	25
Lessons 06	27
Lessons 07	29
Lessons 08	31

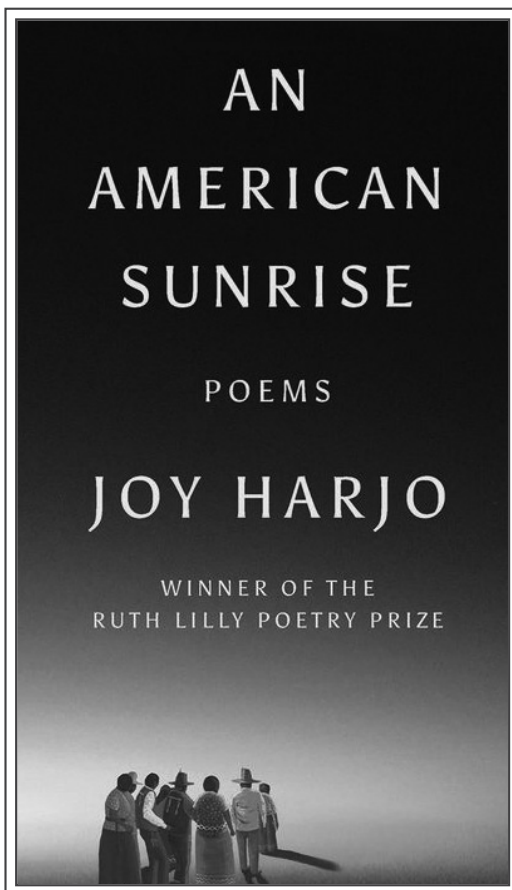


Designers: Diane Willie

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UNIT 4

Core Texts:



An American Sunrise













by Joe Harjo

Genre:	Poetry
Lexile Level:	800+
Text Complexity:	<p>Text Structure: Moderately Complex</p> <p>Language Features: Very Complex</p> <p>Meaning: Exceedingly Complex</p> <p>Knowledge Demands: Exceedingly Complex</p>

Author:

Joy Harjo is a poet and musician, who was the 23rd Poet Laureate of the United States from 2019-2022. She is a member of the Mvskoke Nation and belongs to Oce Vpofv (Hickory Ground). Born in Tulsa, Oklahoma as Joy Foster, but later changed her name to “Harjo” because it was her grandmother’s family name. She also attended the American Indian Arts and developed her love for the arts. Then, her creativity allowed her to graduate with an MFA from Iowa Writer’s Workshop. Joy Harjo is the author of 10 books of poetry and has won countless awards for her craft. In addition to serving as a three-term U.S. Poet Laureate, Harjo is a chancellor of the Academy of American Poets and is a founding board member and Chair of the Native Arts and Cultures Foundation. She has recently been inducted into the American Academy of Arts and Letters, the American Philosophical Society, the National Native American Hall of Fame, and the National Woman’s Hall of Fame.

Unit Supporting Texts:

-  [Joy Harjo Teaches Poetic Thinking](#) | Official Trailer | Masterclass | YouTube
-  [Luci Tapahonso, Dine poet](#) | NMPBS ¡Colores! | YouTube
-  [Esther Belin, Dine poet](#) | Native Lens: Poetic Sovereignty | YouTube
-  [Poet Tanaya Winder Performs “Stone Mother”](#) | YouTube
-  [Indian Removal - The “Indian Problem”](#) | YouTube
-  [Conversation: Louise Erdrich \(Ojibway poet\), Author of ‘The Round House’](#) | YouTube
-  [Jake Skeets \(Diné Poet\) - “Drunktown”](#) (Note - poem has “f” word) | YouTube
-  [Trail of Tears: Our Removal by Linda Hogan](#) | Poetry Foundation
-  [Joy Harjo’s Trail of Tears](#) | altaonline.com
-  [The Trail of Tears by Ruth Margaret Muskrat Bronson](#) - Famous poems, famous poets. | All Poetry
-  [Trail of Tears](#) | history.com
-  [Trail of Tears: Definition, Date & Cherokee Nation](#) | history.com

Other Resources:

-  [Indian Treaties: Milestones: 1830–1860 - Office of the Historian](#) | state.gov

Excerpt from *How We Became Human*, by Joy Harjo

Excerpt from *Poet Warrior*, by Joy Harjo

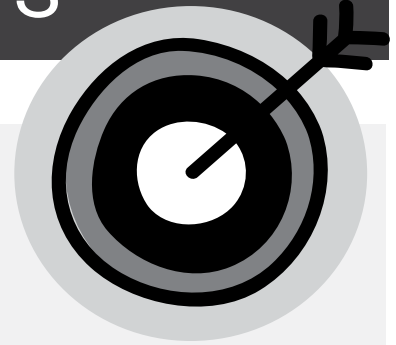
Excerpt from *Weaving Sundown in Scarlet Light*, by Joy Harjo

Excerpt from *Crazy Brave*, by Joy Harjo

UNIT 4 - DESIRED RESULTS

BIG IDEAS

- Identity
- Trail of Tears as motivation
- Trail of Tears as voice
- Poetry is storytelling

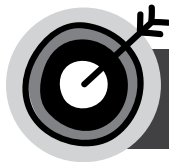


Essential Questions (based on yearlong Big Idea)

- What is poetry?
- What are poetic devices?
- What are the parts of a poem?
- How does the Trail of Tears motivate the writer?
- How does the “sounds of words” work in Poetry?
- What does “meanings of words” mean in poetry?
- What does it mean to “arrange the words” in poetry?
- What does it mean to create “images of words” in poetry?

Enduring Understandings (based on yearlong Big Ideas)

- Clustering words to achieve various kinds of effects
- Recognizing and comprehending Poetic Devices
- Comprehending parts of a poem
- Recognizing themes, like Historical events are essential components of poetry
- Evaluating sound of poetry
- Evaluating word meaning in poetry
- Understanding arrangement in poetry
- Creating images in poetry



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.

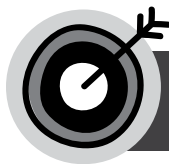
CCSS.ELA-LITERACY.RL.8.9

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.

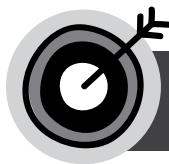
CCSS.ELA-LITERACY.RI.8.9

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

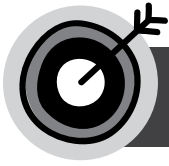
Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

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.

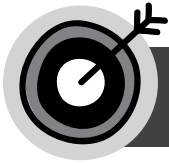
PRODUCTION AND DISTRIBUTION OF WRITING:

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”).

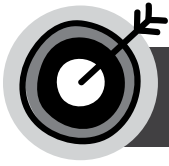
CCSS.ELA-LITERACY.W.8.9.B

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 4 - 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: The goal is to have students share thematic poems (different types and style) with an audience during a poetry reading night

Role: Students as poets

Audience: Other students, teachers, staff and parents

Scenario: To inform the audience that “thematic” poems were studied and created in class to share. (Three different types and styles)

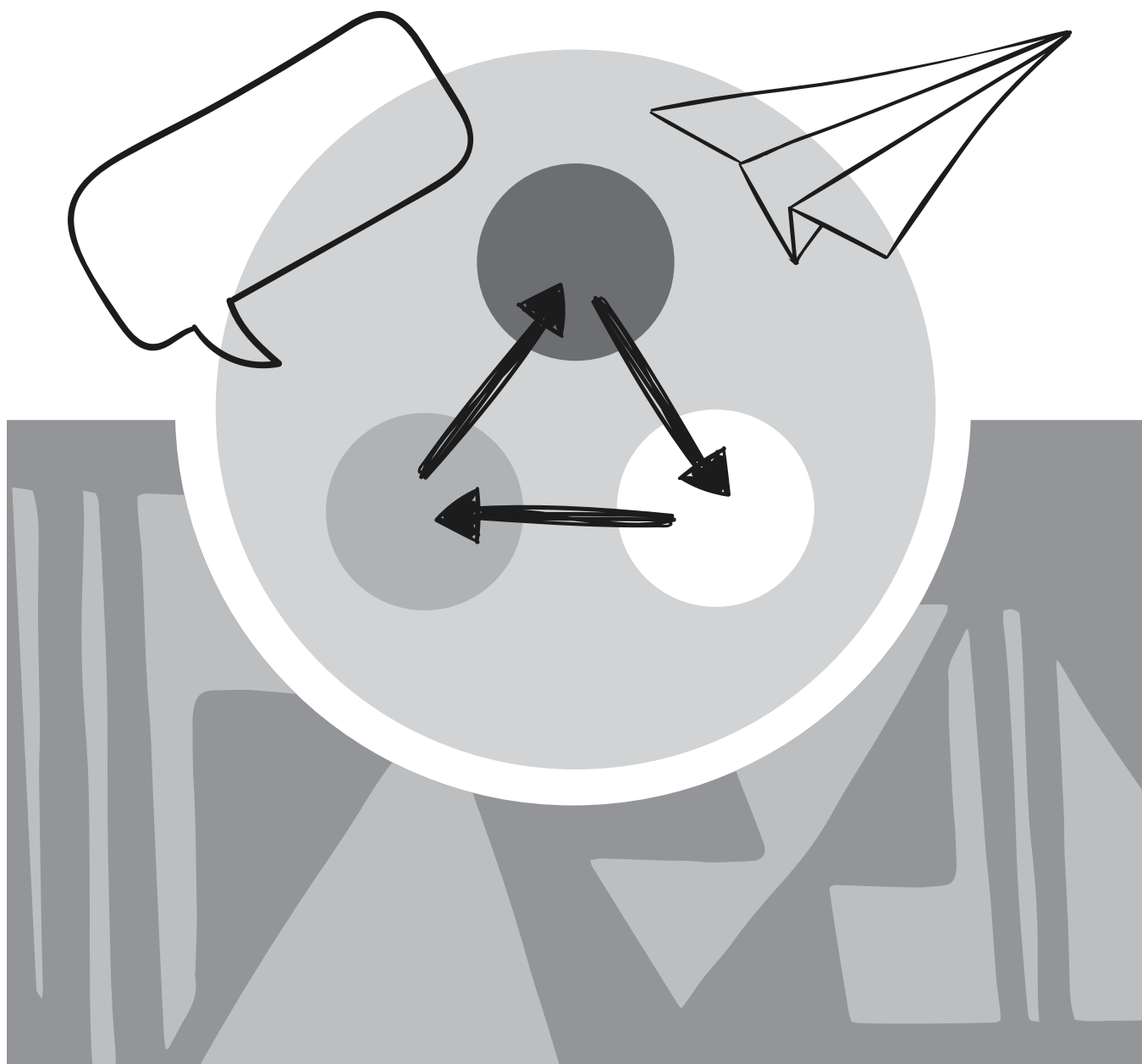
Product: To show an audience that students were able to write poetry and share their thoughts about their identity, historical events and trauma, and to attain a Native voice

Standards: [See page 6](#)

Assessment Summary:

Each week, students will have learned a different type and style of poems. They will have considered and embedded themes, style, and form into their works. They will have learned about Poetic Devices and how the poetic devices functions when considering construction of a poem. Each student will consider their “presentation” of their poems. Basically, students will work on storytelling techniques and develop their own styles. Then, they will choose 3-4 poems and present at a poetry night.

UNIT 4 - SCOPE + SEQUENCE



According to the Montana Office of Public Instruction, there were many federal policies put into place throughout American history that have affected Indian people and continue to shape who they are today, therefore, understanding the relationship between the United States government and Native Americans will provide contexts for the issues and conflicts experienced by Leonard Peltier prior to his incarceration.

(Indian Education for All, Montana Office of Public Education, "Indian Educaiton for All Model Teaching Unit," Revised 2016)

- **Colonialization/Colonia Period** 1492 - 1800s
- **Treaty-Making and Removal Period** 1778-1871
- **Reservation Period- Allotment and Assimilation** 1887-1934
- **Tribal Reorganization Period** 1934-1953
- **Termination and Relocation Period** 1953-1968
- **Self-Determination Period** 1975- present

LESSON 1-8



Racial Equity Tools

[GLOSSARY](#)

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 1-8



Racial Equity Tools *(continued)*

DIVERSITY

Diversity includes all the ways in which people differ, and it encompasses all the different characteristics that make one individual or group different from another. It is all-inclusive and recognizes everyone and every group as part of the diversity that should be valued. A broad definition includes not only race, ethnicity, and gender—the groups that most often come to mind when the term “diversity” is used—but also age, national origin, religion, disability, sexual orientation, socioeconomic status, education, marital status, language, and physical appearance. It also involves different ideas, perspectives, and values.

It is important to note that many activists and thinkers critique diversity alone as a strategy. For instance, Baltimore Racial Justice Action states: “Diversity is silent on the subject of equity. In an anti-oppression context, therefore, the issue is not diversity, but rather equity. Often when people talk about diversity, they are thinking only of the “non-dominant” groups.”

Sources: Berkeley Center for Equity, Inclusion and Diversity, “[Glossary of Terms](#)” (page 34 in 2009 [Strategic Plan](#)).
 Baltimore Racial Justice Action, “[Our Definitions](#)” (2018).

INDIGENEITY

Indigenous populations are composed of the existing descendants of the peoples who inhabited the present territory of a country wholly or partially at the time when persons of a different culture or ethnic origin arrived there from other parts of the world, overcame them and, by conquest, settlement, or other means, reduced them to a non-dominant or colonial condition; who today live more in conformity with their particular social, economic, and cultural customs and traditions than with the institutions of the country of which they now form part, under a State structure which incorporates mainly national, social, and cultural characteristics of other segments of the population which are predominant.

(Examples: Maori in territory now defined as New Zealand; Mexicans in territory now defined as Texas, California, New Mexico, Arizona, Utah, Nevada, and parts of Colorado, Wyoming, Kansas, and Oklahoma; Native American tribes in territory now defined as the United States.)

Source: United Nations [Permanent Forum on Indigenous Issues](#) (2010, page 9), originally presented in the [preliminary report of the Special Rapporteur of the UN Commission on Human Rights](#), José Martínez Cobo (1972, page 10).

Related Source: [Race, Ethnicity, and Indigeneity](#) (navigate alphabetically to the box for “Indigeneity”)

Location: [FUNDAMENTALS / Core Concepts](#)

LESSON 1

An American Sunrise: Poems by Joy Harjo
"Remember," *How We Became Human* - pages 3-24

Lesson Narrative:

Introduction of Joy Harjo, the poet, the musician and the former Poet Laureate of the United States. Students will be introduced to the big ideas of the unit and told that they will be constructing various types of poems with themes related to identity, history and family. Students will also understand that they will be participating in a poetry night to read their poetry.

This lesson students will be introduced to poetry. Explore the question, what is poetry? And, Understand that poetry has many different forms and styles, as well as, different types. Students will also learn the different parts of poem(s). Plus, the definitions of those parts.

Lesson Question(s):

- What is a Native Voice? And how does it translate the concept of Identity?

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards: [See page 6](#)



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

- Colonization
- Indigeneity
- diversity

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



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the poetry study of:

- Identity
- Colonialism
- Trail of Tears as motivation
- Trail of Tears as voice

BUILDING BACKGROUND: Introduction of the author,
Historical connection (treaty making to tribal reorganization)

- Anticipation Guide
- Meet the Author
- YouTube video, if needed

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

WATCH: [👤 Joy Harjo Teaches Poetic Thinking | Official Trailer | Masterclass](#) | YouTube

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

MONDAY-WEDNESDAY: Read pages 3-24, *An American Sunrise: Poems* by Joy Harjo
Students will read again and explore Harjo’s style of writing and her perspectives on storytelling.

- Annotation
- Ask Questions
- RESEARCH
- Find Answers

WRITING: Prompt: What is poetry? And in what manner do they tell stories?

FORMATIVE ASSESSMENT: Parts of a poem? And elements of poetry?

SKILLS: (FOCUS)

- Author’s Purpose
- Point of View
- Title
- Author
- Stanza
- Arrangement
- Verse
- Space
- Meter
- Form
- Rhyme
- Mood
- Theme

LESSON 2

 [Trail of Tears: Our Removal by Linda Hogan](#) | Poetry Foundation

Lesson Narrative:

The lesson will inform students about the historical event of the Trail of Tears. Students will further their understanding of colonialism, as they learn about causes, stages of events and the outcomes of the Trail of Tears. Students will also learn that poems can be constructed using a historical event as motivation and voice. Plus, poems can contain subtle messages related to historical events, identity, and/or societal events.

Lesson Question(s):

- Colonialism impacted all Native Tribes, even the civilized tribes — What does Civilized mean?
- Why were the five tribes of the Trail of Tears called Civilized? How does it relate to the concept of Identity?

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards:  [See page 6](#)



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

- Colonization
- Indigeneity
- diversity



Embedded Assessment:

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Historical connection (treaty making to tribal reorganization)

- Anticipation Guide
- Meet the Author
- YouTube video, if needed

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

WATCH: [Trail of Tears: Definition, Date & Cherokee Nation](#) | HISTORY

READ: [Joy Harjo's Trail of Tears](#) | altaonline.com

[The Trail of Tears by Ruth Margaret Muskrat Bronson](#) - Famous poems, famous poets | allpoetry.com

FORMATIVE ASSESSMENT:

- SOAPS_IT poetry Analysis
- SIFT for poetry
- Construct a poem with "Trail of Tears" as a Theme

RESPONSE TO LITERATURE: Prompt: Are all Native tribes considered "civilized" today?

SKILLS: (FOCUS)

- Imagery
- Synesthesia
- Tone
- Mood

LESSON 3

An American Sunrise: Poems by Joy Harjo
“Directions To You” - pages 25-26

Lesson Narrative:

The lesson will introduce students to the concept of poetic devices. Specifically, sound of meaning, meaning of words, arranging the words and images of words. Thus, the week will pertain to “sound of meaning” and students will be introduced to poets who use “sound of meaning” to construct their poems. For example, Luci Tapahonso, Dine poet, uses baby sounds and songs to provide meaning for her poetry. As well as, pronunciation, inflection and nuances provide meaning with sound. Students will also be introduced to types of poems, like haikus, limericks, acrostic poems, etc...

Lesson Question(s):

- How do the “sounds of words” give life to the poem?
(Understanding Poetic Device-Sounds of Words)

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards: [See page 6](#)



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

- Colonization
- Indigeneity
- diversity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the poetry study of:

- Identity
- Colonialism
- Trail of Tears as motivation
- Trail of Tears as voice

RECALLING/RETELLING: Connecting to the author
Historical connection (treaty making to tribal reorganization)

- Review or Reset
- Inference
- Making connections
- YouTube video, if needed

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

WATCH: [Luci Tapahonso, Diné poet](#) | YouTube

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

MONDAY-WEDNESDAY: Read pages 25-46, *An American Sunrise: Poems* by Joy Harjo
Students will read again and explore Harjo’s style of writing and her perspectives on storytelling.

- Annotation
- Ask Questions
- RESEARCH
- Find Answers

WRITING: Prompt: What does the “sound of words” mean in poetry (poetic device)? How do the words create specific kinds of effects when we hear them? Do you think form and arrangement work to enhance literary works?

FORMATIVE ASSESSMENT:

- SOAPS_IT poetry Analysis
- SIFT for poetry
- Construct a poem with a historical event theme

DISCUSSION: Prompt: What sounds do you hear from Joy Harjo’s “*Directions to You*”?

SKILLS: (FOCUS)

- Alliteration
- Assonance
- Consonance
- Cacophony
- Euphony
- Onomatopoeia
- Repetition
- Rhyme
- Rhythm

LESSON 4

An American Sunrise: Poems by Joy Harjo
“*The Road to Disappearance*”- pages 47-71

Lesson Narrative:

This lesson will introduce students to the poetic device of “meaning of words.” Students will learn that it is the poet’s job to find the precise word that provides the intended meaning of the poem. Basically, the word should carry several layers or “depths” of meaning at once. Thus, they will be instructed to construct poems considering “meaning of words.” Further, students will again be introduced to poets like Esther Belin, Diné poet, who chooses precise words to construct her poems to provide meaning. Students will also be introduced to Narrative, Free Verse, and Black out poems, etc...

Lesson Question(s):

- How do the “meaning of words” carry the precise intention of thought? (Understanding Poetic device- Meaning of Words)

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards: [See page 6](#)



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

- Colonization
- Indigeneity
- diversity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the poetry study of:

- Identity
- Colonialism
- Trail of Tears as motivation
- Trail of Tears as voice

RECALLING/RETELLING: Connecting to the author
Historical connection (treaty making to tribal reorganization)

- Review or Reset
- Inference
- Making connections
- YouTube video, if needed

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

WATCH: [Esther Belin, Diné poet Native Lens: Poetic Sovereignty](#) | YouTube

CONNECTION: Making “Meanings of Words” Connection - Introducing Joy Harjo - Poet Laureate

MONDAY-WEDNESDAY: Read pages 47-71, *An American Sunrise: Poems* by Joy Harjo
Students will read again and explore Harjo’s style of writing and her perspectives on storytelling.

- Annotation
- Ask Questions
- RESEARCH
- Find Answers

DISCUSSION: Prompt: How does the “meaning of words” work in poetry (poetic device)? How does a poet’s significant words carry several layers of “depth”?

FORMATIVE ASSESSMENT:

- SOAPS_IT poetry Analysis
- SIFT for poetry
- Construct a poem with a historical event theme

DISCUSSION: Prompt: How does the “meaning of words” in the poem, “The Road to Disappearance” provide context for Identity?

SKILLS: (FOCUS)

- Allegory
- Allusion
- Ambiguity
- Analogy
- Apostrophe
- Cliché
- Connotation
- Contrast
- Denotation
- Euphemism
- Hyperbole
- Irony
- Metaphor
- Metonymy
- Oxymoron
- Paradox
- Personification
- Pun
- Simile
- Symbol
- synecdoche

LESSON 5

An American Sunrise: Poems by Joy Harjo
"Trickster," *How we Became Humans*, pages 72-94

Lesson Narrative:

This lesson will continue to inform students about poetic devices. This week students will be working with "arranging the words." Students will understand that words follow each other in a sequence determined by the writer. These sequences can be arbitrary, mechanical or uniformed, etc.. simply they help to determine the nature of the poem. Again, students will be introduced to poets who "arrange the words" to convey messages related to identity, colonialism, historical events, and other personal themes deemed important. Again, students will continue to learn about types of poems, like sestinas, cinquains, listicals, etc...

Lesson Question(s):

- How does the "arranging the words" determine the nature of a poem?

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards: [See page 6](#)



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

- Colonization
- Indigeneity
- diversity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the poetry study of:

- Identity
- Colonialism
- Trail of Tears as motivation
- Trail of Tears as voice

RECALLING/RETELLING: Connecting to the author
Historical connection (treaty making to tribal reorganization)

- Review or Reset
- Inference
- Making connections
- YouTube video, if needed

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

WATCH: [Poet Tanaya Winder Performs “Stone Mother”](#) | YouTube

CONNECTION: Making “Arranging the Words” Connection - Introducing Joy Harjo - Poet Laureate

MONDAY-WEDNESDAY: Read pages 72-94, *An American Sunrise: Poems* by Joy Harjo
Students will read again and explore Harjo’s style of writing and her perspectives on storytelling.

- Annotation
- Ask Questions
- RESEARCH
- Find Answers

DISCUSSION: Prompt: How does the “arranging the words” work in poetry (poetic device)? Do you think poets arrange words in a sequence for order or meaning?

FORMATIVE ASSESSMENT:

- SOAPS_IT poetry Analysis
- SIFT for poetry
- Construct a poem with a historical event theme

DISCUSSION: Prompt: How does the “meaning of words” in the poem, “Trickster” provide perspective for understanding the concept of Identity?

SKILLS: (FOCUS)

- Point of View
- Rhyme Scheme
- Ode
- Shakespearean Sonnet
- Line
- Enjambment
- Pantoum
- Italian (Petrarchan) Sonnet
- Verse
- Form
- Rondeau
- Spenserian Sonnet
- Stanza
- Fixed form+
- Sestina
- Triolet
- Stanza Forms
- Lyric
- Sonnet
- Villanelle
- Rhetorical Question

LESSON 6

 [Milestones: 1830–1860](#) | Office of the Historian (state.gov)

Lesson Narrative:

The lesson will inform students about the historical event of the Indian Removal Act of 1830. Students will understand that this historical event was intended to remove Indigenous people from not only their ancestral lands, but also to remove their identity and their way of life. Again, Students will further their understanding of colonialism, as they learn about causes, stages of events and the outcomes of Indian Removal. Students will continue to learn that poems can be constructed using a historical event as motivation and voice. Plus, poems can contain subtle messages related to historical events, identity, and/or societal events.

Lesson Question(s):

- The concept of Historical trauma resonates with all tribes today, so how does “historical trauma” impact contemporary Indigenous people today?

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards:  [See page 6](#)



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

- Colonization
- Indigeneity
- diversity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the poetry study of:

- Identity
- Colonialism
- Trail of Tears as motivation
- Trail of Tears as voice

RECALLING/RETELLING: Introduction of the author,
Historical connection (treaty making to tribal reorganization)

- Review or Reset
- Inference
- Making connections
- YouTube video, if needed

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

WATCH: [The “Indian Problem”](#) | YouTube

[Conversation: Louise Erdrich \(Ojibway poet\), Author of ‘The Round House’](#) | YouTube

READ: [Indian removal](#) | pbs.org

FORMATIVE ASSESSMENT:

- SOAPS_IT poetry Analysis
- SIFT for poetry
- Construct a poem with “Indian Removal” as a Theme

RESPONSE TO LITERATURE: Prompt: Did Indian Removal save Native tribes? Meaning, if Indigenous people were not removed to reservations and left to fight; Would Indigenous people exist today?

SKILLS: (FOCUS)

- Imagery
- Synesthesia
- Tone

LESSON 7

An American Sunrise: Poems by Joy Harjo
"Invisible Fish," *How we Became Humans*, pages 95-108

Lesson Narrative:

This lesson will introduce students to the poetic device of "images of words," which often deals with consciously picking precise words that deals with deep human emotions and philosophical thought which people don't really respond to, even those that convey emotions and thoughts. So again, it is the poet's job to find the precise words that carry strong visuals and sensory impacts, basically, words that are fresh and spontaneous but are vividly descriptive. In this case, it's better to show than tell the reader. Furthermore, students will be introduced to the Diné poet, Jake Skeets, whose poems provide "images of words" that gives the concept of "show" rather than tell. Poems, like conversation poems, ballad, songs, as well as, odes will be introduced.

Lesson Question(s):

- A poet uses words more consciously than any other writer, so how does one see that "images of words" are embedded in poems? (poetic device)

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards: [See page 6](#)



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

- Colonization
- Indigeneity
- diversity



Embedded Assessment:

EMPHASIS: Reiterate big ideas throughout the poetry study of:

- Identity
- Colonialism
- Trail of Tears as motivation
- Trail of Tears as voice

RECALLING/RETELLING: Connecting to the author
Historical connection (treaty making to tribal reorganization)

- Review or Reset
- Inference
- Making connections
- YouTube video, if needed

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

WATCH: [Jake Skeets - "Drunktown"](#) | YouTube (Note-poem has "f" word)

CONNECTION: Making "Images of words" Connection - Introducing Joy Harjo - Poet Laureate

MONDAY-WEDNESDAY: Read pages 95-108, *An American Sunrise: Poems* by Joy Harjo
Students will read again and explore Harjo's style of writing and her perspectives on storytelling.

- Annotation
- Ask Questions
- RESEARCH
- Find Answers

DISCUSSION: Prompt: How does the "images of words" work in poetry (poetic device)? Why do you think poets create images abstractly (sensory and visually)?

FORMATIVE ASSESSMENT:

- SOAPS_IT poetry Analysis
- SIFT for poetry
- Construct a poem with a historical event theme

DISCUSSION: Prompt: How does the "images of words" in the poem, "Invisible Fish" provide perspective for understanding the concept of Identity?

SKILLS: (FOCUS)

- Imagery
- Synesthesia
- Tone
- Mood

LESSON 8

An American Sunrise: Poems by Joy Harjo

Lesson Narrative:

This week students will review their understanding of poetic devices, types of poems, style of poems and form. Students will also begin their journey of constructing poems and understanding that they will be participating in a poetry night where they will share and present their poems. Feedback should include reference to themes, types, style and form of the poems. Students will also practice inflection, nuances and pronunciations of their poems. Time will be provided for completion and practice (of presentation) of poems.

Lesson Question(s):

- What is a Native Voice? And how does it translate the concept of Identity?

Discussion:

D.I.C.E discussion strategy:

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



Anchor Standards: [See page 6](#)



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

- Colonization
- Indigeneity
- diversity



Summative Assessment:

Students will gather all their poems constructed throughout the unit and review, and revise. Then, students will:

- Choose 3-4 poems with different types and styles. (format)
- Make sure that the poems are thematic
- And, choose pieces that convey
 - Sounds of words
 - Meanings of words
 - Arranging the words
 - Images of words
- Last, students will read their poems during a poetry reading night.