

NATIVE LITERATURE PROGRAM DESIGN

8th GRADE
YEARLONG

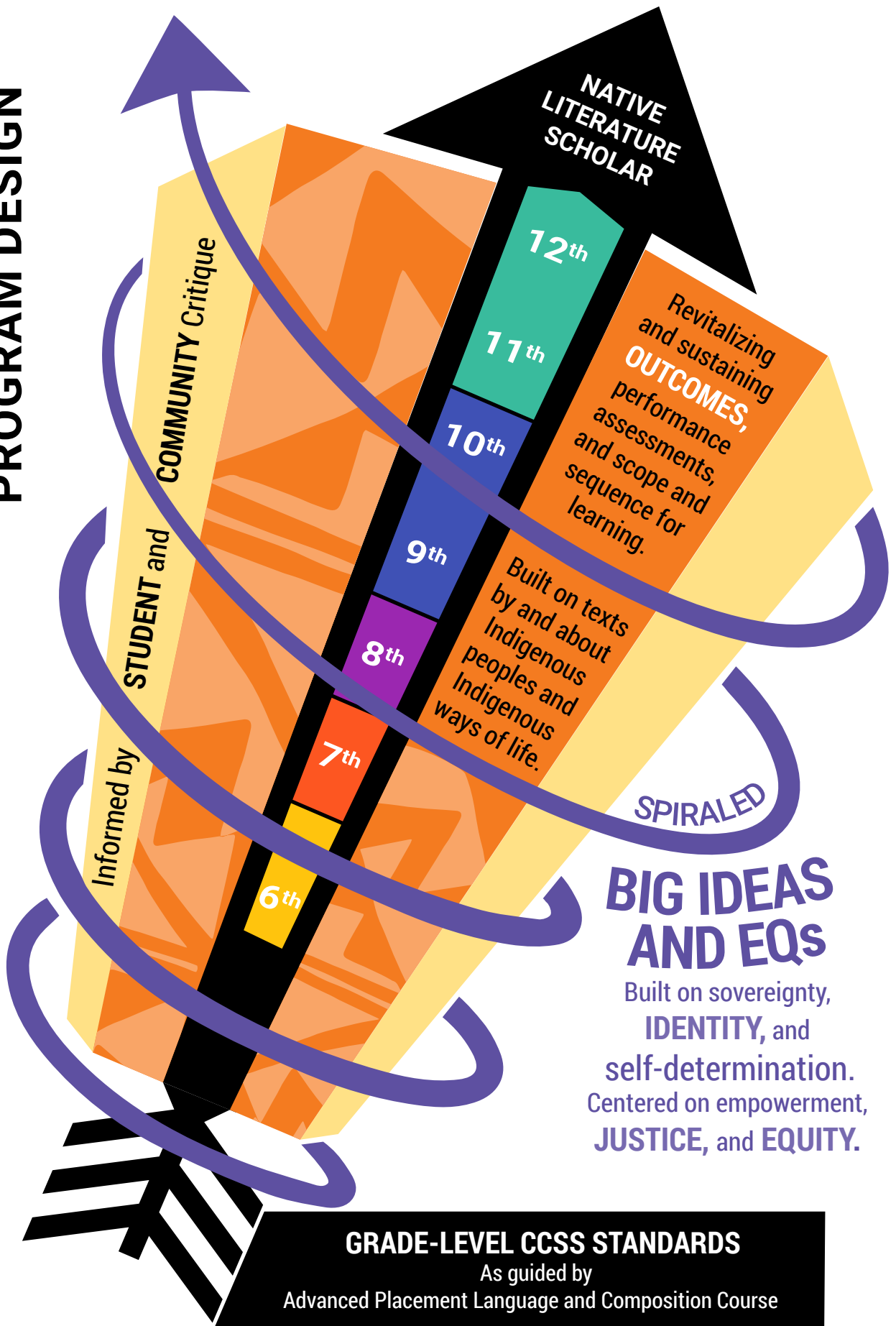
**INDIGENOUS
IDENTITY
EMPOWERMENT
EQUITY
JUSTICE
RESILIENCE**

**8th
GRADE**
Native Literature
Scholar

BIG IDEAS and EQs



NATIVE LITERATURE PROGRAM DESIGN





Designer Positionality Statement

MORGAN BARRAZA is Onk Akimel O’odham, Kawaikame, and Thai. She grew up in her O’odham homelands; what is now known as Salt River and Mesa, Arizona. She recognizes that she brings her multi-racial and multi-ethnic background as well as her cis-gender, light skin, elite higher education, and able-bodied privilege to the classroom. She believes that curriculum should be a living document that is constantly evolving to meet the interests and identities of students as well as a response to social inequities and current events.

DIANE WILLIE believes that a curriculum should provide a Native Scholar with insights that may increase and enhance knowledge about Indigenous Identity and understand the historical significance of Native societal changes.

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: Resources For Design

➔ links

- [🔗 Equity Glossary](#)
- [🔗 White Supremacy Resources \(Slavery/Capitalism • Genocide/Colonialism • Orientalism/War\)](#)
- [🔗 Dził Ditt’oof School of Empowerment, Action and Perseverance - DEAP School resources](#)
- [🔗 UNDRIP - United Nations Declaration of Right for Indigenous Peoples](#)
- [🔗 NISN Native Literature Reading List](#)
- [🔗 NISN past curriculum in Indigenous Humanities](#)

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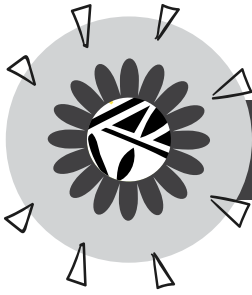
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Program-Wide: Big Ideas and EQs

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 and RESILIENCE

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

TRIUMPHS

How do readers recognize triumphs within the context of Native history? And, how do students gain empowerment from knowledge attained from Native Literature/text?

SKILLS OF ANALYSIS, INTERPRETATION, and SYNTHESIS

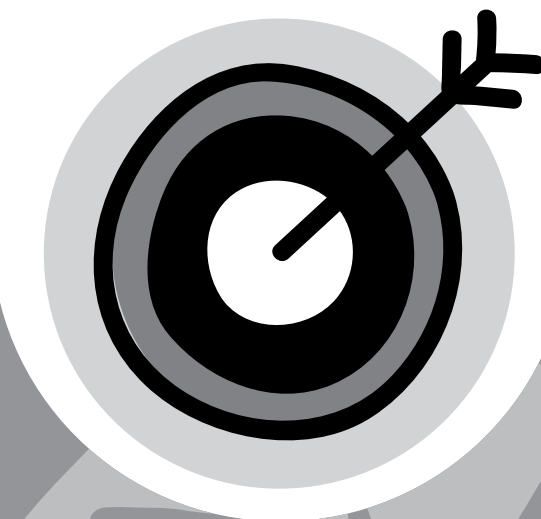
How do readers and writers' interdependence create meaning?

How does a Native scholar effectively synthesize and articulate an interpretation (performance tasks, seminar discussion, analytical or argumentative writing, etc.)?

DESIRED RESULTS

BIG IDEAS

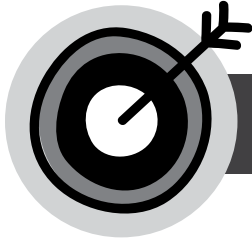
- Indigenous Identity,
- Empowerment,
- Equity and Justice
- Resilience



Culminating Outcomes

As a result of this 6th-12th grade Native Literature & History program, students will be able to:

Have an understanding of the impact of a daunting history does not diminish their Indigenous Identity and that a new generation of scholars will make for a stronger empowered voice; a voice who understands the power of justice, equity, resilience, strength and triumph.



EQs and EUs

REFERENCE

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

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

Yearlong Essential Questions

(based on yearlong Big Idea)

Yearlong Enduring Understandings

(based on yearlong Big Ideas)

What is my responsibility as a student, community member and a global citizen?

Obtaining an education is a responsibility and a right; through literacy students can empower themselves, their community, and the world

Content EQ:

- What does it mean to read the world?
- What is literacy?

Skills EQ:

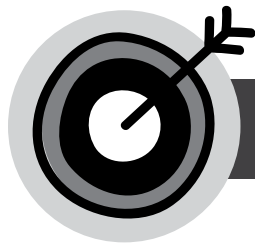
- How can I provide strong textual evidence?
- How can I make an inference based on details to identify the underlying meaning?
- How do I identify the theme and write a thematic paragraph?
- How do participants explore and grow ideas through discussions about texts?

Content EU:

- Reading is more than just reading a book; It is on-going reflection and questioning of literature and its connection to ourselves and society. Literacy is all around us, it is cultural storytelling, social media, memes, movies, books and own personal narratives

Skills EU:

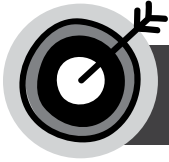
- By using the RACE template to paraphrase or cite explicitly with quotes from the text
- By using sentence starters, to find clues in the text along with students' own experiences to help them figure out what is not directly said
- By first identifying the subject, conflict, and how the main character has grown and what we as the audience can learn from this growth
- Listening, stating ideas, building on others' ideas, asking questions, and referring back to texts are all valuable ways we grow ideas through discussion.



Anchor Standards

[English Language Arts Anchor Standards](#)

<p>Reading: Literature</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>
<p>Reading: Informational</p>	<p>CCSS.ELA-LITERACY.RI.8.1 - As RL.8.1 above</p> <p>CCSS.ELA-LITERACY.RI.8.2 - As RL.8.2 above</p> <p>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).</p> <p>CCSS.ELA-LITERACY.RI.8.4 - As RL.8.4 above</p> <p>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.</p>



Anchor Standards (continued)

<p>Writing</p>	<p>CCSS.ELA-LITERACY.W.8.1 - Write arguments to support claims with clear reasons and relevant evidence</p> <p>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.</p> <p>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.</p> <p>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.)</p> <p>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.</p>
<p>Speaking and Listening</p>	<p>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.</p> <p>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.</p>
<p>Language</p>	<p>CCSS.ELA-LITERACY.L.8.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>CCSS.ELA-LITERACY.L.8.3 - Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>CCSS.ELA-LITERACY.L.8.4 - Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.</p>

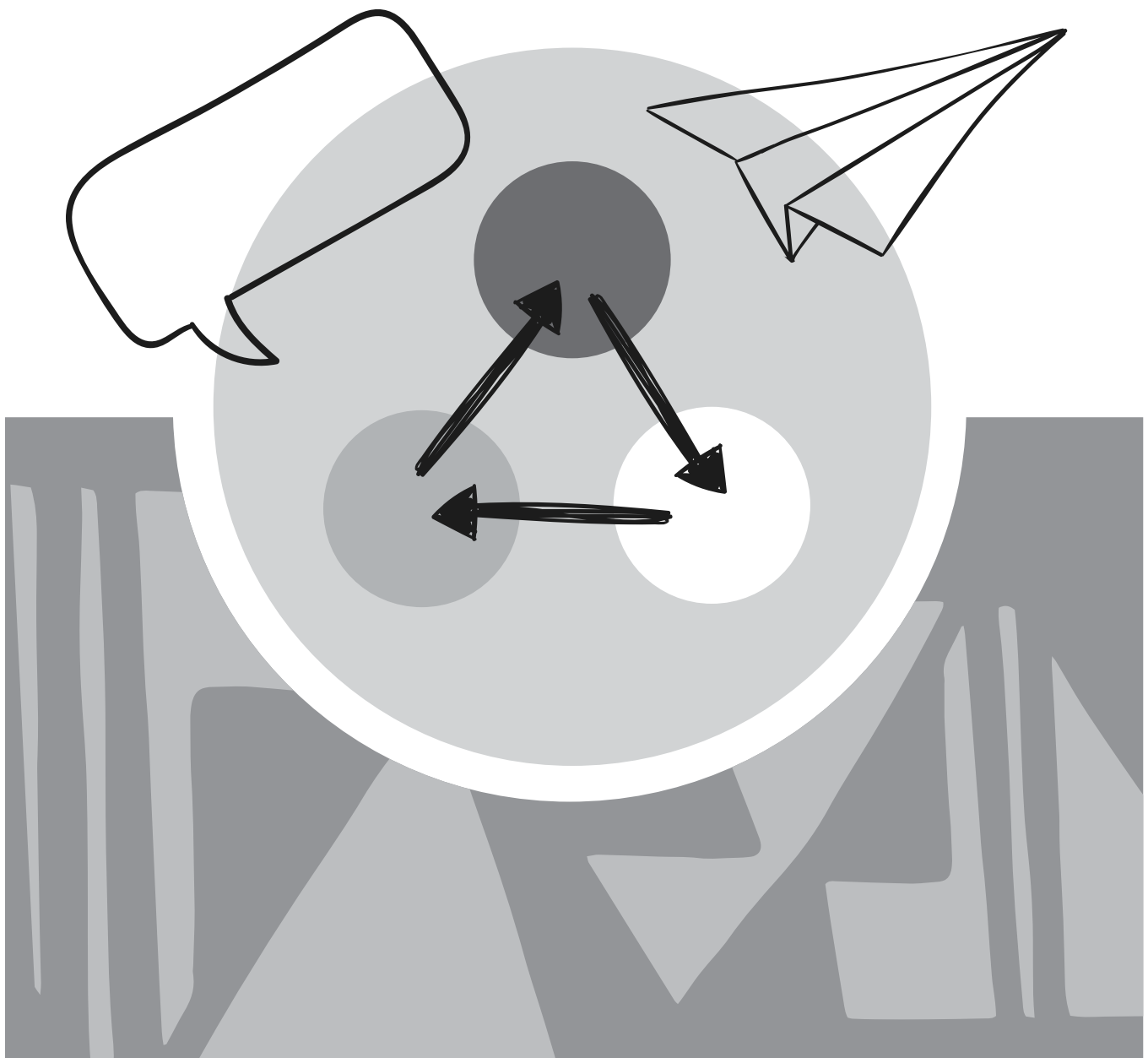
ASSESSMENT EVIDENCE

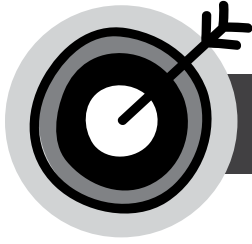
Transfer Statement:

We want our students to learn literacy is all around us, so that in the long-run, on their own, they will be able to find power in their own narratives, be able to “read the world,” and contribute to their multifaceted communities by applying their literacy skills.



SCOPE AND SEQUENCE





UNIT 1: Dystopian societies

CORE TEXT:

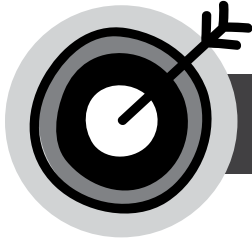
Killer of Enemies by Joseph Bruchac (Lexile Level: 860+)

Marrow Thieves by Cherie Dimaline (Lexile Level: 810+)

Supplementary Materials:

- [📖 'Defund The Police' Doesn't Mean Dystopia In America](#)
- [📺 Abolished](#)
- [📖 Protest against Operation LeGend in Downtown Albuquerque](#)
- [📖 LOZEN — + + + +](#)
- [📖 Pushing Scientific Boundaries: How far is too far? – The Brain Bank North West](#)
- [📖 The Tragic Story Behind Billie Holiday's "Strange Fruit"](#)
- [📖 Native Perspectives on the 40th Anniversary of the American Indian Religious Freedom Act](#)
- [📖 The corona virus outbreak is part of the climate change crisis](#)
- [📖 While No One Was Watching: Changing Environmental Regulations Under the Trump Administration](#)
- [📖 THEREDDEAL](#)
- [📖 The future of AI: The 5 possible scenarios, from utopia to extinction](#)
- [📖 Churchill: Is Joseph Bruchac truly Abenaki?](#)

Case studies of real life Utopias: Bolivia. Can also look at New Zealand and Chile for constitutions changes and its fight for Indigenous Rights.



UNIT 1: Dystopian societies (continued)

Unit Narrative:

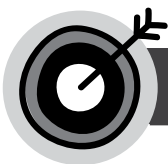
A decline of society where the heroine battles subjugation, as well as, environmental, technological, and governmental ruin. Through resiliency and ancestral teachings, she is able to defeat her enemies

Essential Questions:

- How do dystopian futures mirror our society?
- What is power? What is the role/ function of power?
- What are the “monsters” Lozen must defend her world from, how do these “monsters” mirror our own society?

Key Equity Terms:

- White Supremacy
- Structural Racism
- Power and Privilege
- Colonization



Anchor Standards

 [See page 8](#)



UNIT 1 - Embedded Assessment

Textual Analysis:

Write an analytical paragraph about the meaning of Hussein's Song. Argue in favor or against Hussein being punished for his song. [📎 Close Reading Hussein's Song.](#)

Google Slide Presentation:

Select a song throughout history or from present day that has been censored/ and or banned. Research why the song has been challenged. Annotate the song and identify its theme paying attention to how its message/ lesson connects with our key equity terms and the life lesson of KOE. Students should focus upon the function and role of power specifically how power is reflected in culture, science, education, government, etc. Argue in favor or against the song being challenged or banned.

Hero's Journey Narrative: Drawing upon your own culture, multifaceted identity, and experiences follow each step of the hero's journey template to write your own narrative where your hero must defend their world from an ongoing community/societal issue.

[📎 Student Exemplar of Google Slide Presentation](#)

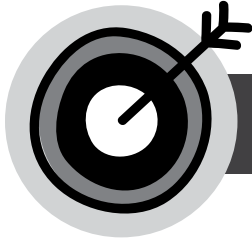
[📎 List of Controversial Protest Songs](#)

[📎 Rubric of Google Slide Presentation](#)

Community Environmental Action Project:

"Your world now. you defend it"(Bruchac, 312). Lozen spends the entire novel defending her family, culture, and self from "monsters." Now it is your turn to defend your own world, drawing inspiration from the youth climate activists contribute to a local grassroots organization in ABQ such as The Red Nation, The Pueblo Action Alliance on issues such as revising The Red Deal, Covid 19 support, present day Uranium legacy, etc. or support NACA campus.

[📎 Rubric for Community Action project](#)



UNIT 2

CORE TEXT:

Flight, by Sherman Alexie

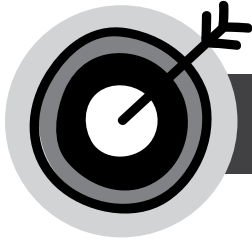
Supplementary Materials:

- [👉 Why Reading Sherman Alexie Was Never Enough - Yes! Magazine](#)
- [👉 Why I'll Never Teach This Powerful Book Again](#)
- [👉 It's Not Just About The Blood : Code Switch](#)
- [👉 US Government Decides Which Are, Are Not, Legitimate Native American Tribes](#)
- [👉 Some "Unrecognized" Tribes Still Waiting After 130 Years](#)
- [👉 Five reasons mass incarceration is a queer issue](#)
- [👉 History of Criminalizing Homelessness](#)
- [👉 About ICWA](#)
- [👉 Learning Respect](#)
- [👉 Perspective | Longtime police brutality drove American Indians to join the George Floyd protests](#)
- [👉 Child Soldiers Should Be Prosecuted](#)
- [👉 Battle At Greasy Grass Native American Perspective](#)
- [👉 Our History Is the Future: Standing Rock Versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance | Verso Books](#)
- [👉 This Land | Crooked Media](#)
- [👉 Redbone - Wovoka \(HD\)](#)

Controversy surrounding Sherman Alexie

Throughout Native Literature, students will read and study texts that are considered controversial due to subject and language. The course itself, specifically Critical Race Theory is considered illegal in countless states across the United States.

Controversy is used as a learning tool to promote class discussions such as Socratic Seminars and debates. Furthermore, this course addresses censorship as a class subject. Rather than deciding for students that Sherman Alexie is too controversial, students are empowered to make their own informed decision through analysis and debate. [👉 Pre-reading exercise](#) that students complete before beginning the book.



UNIT 2: (continued)

Unit Narrative: Historical Trauma, Identity, and Healing

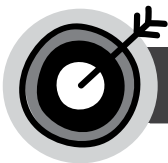
A time traveling adventure where a teenage foster kid must confront his past in order to find redemption in his present.

Essential Questions:

- How has colonization impacted our individual and families history, present, and future?
- How can decolonization break a cycle of oppression?

Key Equity Terms:

- Colonization
- Cycles of Oppression
- Decolonization



Anchor Standards

 [See page 8](#)



UNIT 2 - Embedded Assessment

Incorporate at least 4 different subjects into [Genius Hour](#)

Socratic Seminars:

Students will engage in a variety of discussions including the controversy surrounding Sherman Alexie, profanity, censorship, Native American Identity, blood quantum, ICWA, individual choice, homelessness, use of racial slurs, and role of child soldiers.

[Sentence/ Discussion Starters](#)

Characterization Art Project:

Working in groups of either 2 or 3, create and present a character analysis for each time traveling event. Questions and tasks will vary depending upon each character change and chapters in Flight.

[Worksheets for Characterization](#)

Monologue Performance:

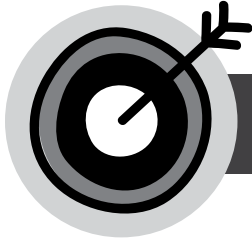
Select a prompt and write a one/ two minute monologue from the point of view of your assigned character. Students will randomly be assigned any character from Zits or Michael to characters such as: Hank Storm, No Voice, Jimmy, his dad, etc. Think critically about how your character's voice, thoughts, actions, and events in the novel Flight will influence your monologue. You will be expected to perform to an audience via in person, flipgrid, youtube, etc. Performances will be shared to visually represent the change of Zits and his breaking the cycle of oppression.

[Monologue Exemplar Performance](#)

[Monologue Rubric](#)

Cycles of Oppression Group Activity.

Students will understand, identify, and analyze how Cycles of Oppression appear throughout the text Flight.



UNIT 3

GENIUS HOUR: Excerpts from *Pedagogy of the Oppressed*

- [📄 Genius Hour Brainstorming](#)
- [📄 Genius Hour Research Template](#)

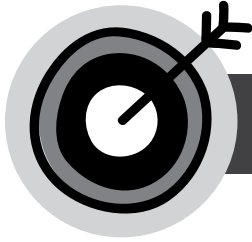
Supplementary Materials:

- [📄 "Anyone, anyone" teacher from Ferris Bueller's Day Off](#)
- [📄 "What Kills Creativity?"](#)
- [📄 "School to Prison Pipeline"](#)
- [📄 "Giftedness in a Pueblo Context"](#)
- [📄 You Get to Have Your Own Genius Hour \(A Video for Students\)](#)

Unit Narrative:

Passion/ Inquiry Based Learning through Genius Hour

An examination of the role of education and knowledge as a form of domination and assimilation. Students will tap into their passions and giftedness to challenge the historical oppression of education.



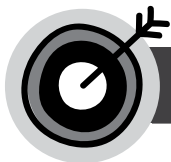
UNIT 3: (continued)

Essential Questions:

- What is the role and purpose of an education?
- What makes someone a genius?

Key Equity Terms:

- Movement Building
- School to Prison Pipeline
- Restorative Justice
- Liberatory Education



Anchor Standards

 [See page 8](#)



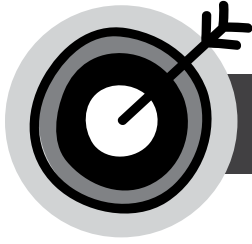
UNIT 3 - Embedded Assessment

Genius Hour Project:

There are 3 rules to Genius Hour: You must research a topic you are passionate about by asking at least three thick/ r higher level questions that cannot be easily googled. You have to create something based upon your research. You have to present your creation to your class, family, and world!

Pre-planning/ Organizing Project.

Brainstorming template, Project Proposal and Presentation, Thick vs. Thin activity, revisions.



UNIT 4

CORE TEXTS

Excerpts from:

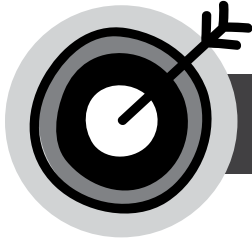
- *Ceremony*, by Leslie Marmon
- *Indian Killer*, by Sherman Alexie
- *The man made of words: Essays, stories, passages*, by N. Scott Momaday
- *Growing Up Native American*, by Patricia Riley, Editor (short stories)
- *Dreaming in Indian: Contemporary Native American Voices*, by Lisa Charleyboy (ed.) and Mary Beth Leatherdale (ed.)
- *#Not your Princess: Voices of Native American Women*, by Lisa Charleyboy (ed.) and Mary Beth Leatherdale (ed.)

Supplementary Materials:

- *ACLU: The Rights of Indians and Tribes*, by Stephen Pevar (4th edition)
 - *An Indigenous Peoples' History of the United States*, by Roxanne Dunbar-Ortiz
 - 📄 [Summary of the APA Resolution Recommending Retirement of American Indian Mascots](#)
 - 📄 [National Congress of American Indians, Ending the harmful era of 'Indian' mascots](#)
 - 📄 [38-3 Concrete Identities: Indigenous Peoples Shaping the Future](#)
-

Unit Narrative: Examining our Indigenous Identity

As multiculturalism takes shape in the lexicon of American identity, so too does Indigenous Identity. Identity being an integral part of Indigeness.



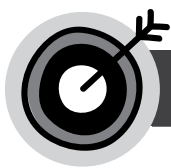
UNIT 4: (continued)

Essential Questions:

- What is Indigenous Identity?
- Is identity determined by blood quantum/government parameters and/or census numbers?
- Do stereotypes, generalization, propoganda affect Indigenous identity?

Key Equity Terms:

- Structural Racism
- Targeted Universalism
- Cultural Racism, Diaspora
- Institutional Racism
- Oppression



Anchor Standards

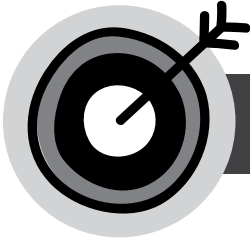
 [See page 8](#)



UNIT 4 - Embedded Assessment

Students will write narrative responses (essay, paragraph, reflections) about the readings of the usage of 'Indian mascots and how mascots lends itself to creation of Indigenous Identity? Other prompts will include, tribal blood quantum determines "status" in Indian Country? How stereotype projection, positive and negative, establishes a type of structural racism. Finally, how do we heal the wounds created by propoganda/ assimilation/ colonialism?" And how do we honor our ancestors and their struggles/strengths regarding removal policies ?

Edit process will be done by peer, parent and teacher (rubric will be used for grading).



UNIT 5

CORE TEXT:

Excerpts from:

- *Grand Avenue*, by Greg Sarris
- *Prison Writings: My life is my Sun Dance*, by Leonard Peltier
- *Urban Tribes: Native Americans in the City*, by Lisa Charleyboy (ed.) and Mary Beth Leatherdale (ed.)
- *Scalping Columbus and Other Damn Indian Stories*, by Adam Fortunate Eagle
- *Bad Indian*, by Deborah A. Miranda

Non-Fiction:

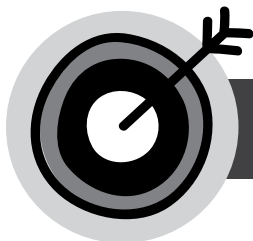
(Supplementary Materials)

- [📖 Uprooted: The plan to erase Indian Country](#)
 - [📖 Relocation - National Council of Urban Indian Health](#)
 - [📖 Urban American Indians Rewrite Relocation's Legacy : NPR](#)
-

Unit Narrative:

Rising from systemic “removal” policies; resilience; triumphs

“Manifest Destiny” are words that set forth generations of regulations and removal of Native people. The inception of the removal period was the beginning of the notion that Native people are tangible beings that require government supervision. Therefore, the onslaught of “kill the Indian and save the man” regulations became a norm for native people and continues to be part of the Indigenous identity.



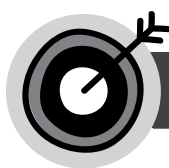
UNIT 5: (continued)

Essential Questions:

- What is the Indian Relocation Act of 1956?
- How did the law impact reservation life?
- How did the law impact urbanism and the evolution of “Urban” consciousness?
- Does cultural identity include mainstream?

Key Equity Terms:

- Structural Racism
- Targeted Universalism
- Cultural Racism, Diaspora
- Institutional Racism
- Oppression



Anchor Standards

 [See page 8](#)



UNIT 5 - Embedded Assessment

Quizzes: Quiz will consist of multiple-choice(s) and open-ended question(s).

Discussion(s): Students will participate in discussions. Teacher will provide a prompt for discussion. Each student will provide an argument for the prompt provided. (Socratic, fish bowl, SIFT, etc...)

Students will write narrative responses (essay, paragraph, reflections) about the readings?

Edit process will be done by peer, parent and teacher (rubric will be used for grading).