

UNIT 1

Poetry

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Core Texts:

American Arithmetic

by Natalie Diaz

(Spanish, Mojave, enrolled in the Gila River Indian Community and identifies as Akimel O’odham)

Love In The Time of Blood Quantum

by Tanaya Winder

(Southern Ute, Pyramid Lake Paiute, Dine, Black and enrolled member of the Duckwater Shoshone Tribe)

Say Grace

by Emily Jungmin Yoon

(Korea and Canada)

broken/pipelines #environmentalviolence

by Tanaya Winder

(Southern Ute, Pyramid Lake Paiute, Dine, Black and enrolled member of the Duckwater Shoshone Tribe)

Unit Supporting Texts

 **[Within A Legacy Of Colonization, ‘Postcolonial Love Poem’ Empowers Native Voice](#)**

 **[A comprehensive bibliography of Native American poetry publications,](#)**
[compiled by Allison Adelle Hedge Coke](#)

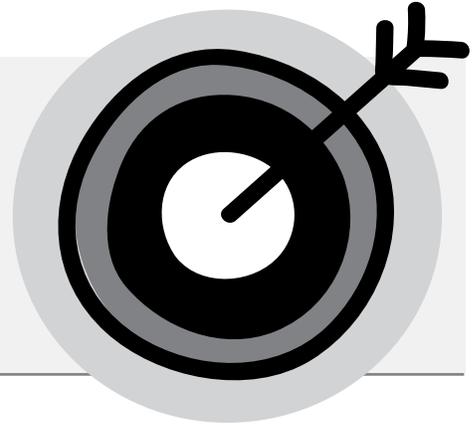
 **[Motion Poems](#)**

An Indigenous Peoples’ History of The United States by Roxanne Dunbar

UNIT 2 - DESIRED RESULTS

BIG IDEAS

- Colonization
- Assimilation
- Indigeneity



Essential Questions

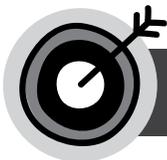
(based on yearlong Big Idea)

- How do Indigenous poets deal with colonization, assimilation, cultural joy, and indigeneity?
 - Meta-cognitive
 - Philosophical
 - Epistemological
 - Meaning Making

Enduring Understandings

(based on yearlong Big Ideas)

- Poetry tries to make meaning.
- Poetry observes epistemological and philosophical ideas. 3) Indigenous poetry is a meta-cognitive deep dive of the way our worlds and perspectives continue to develop.



Anchor Standards

 [Appendix page 19](#)



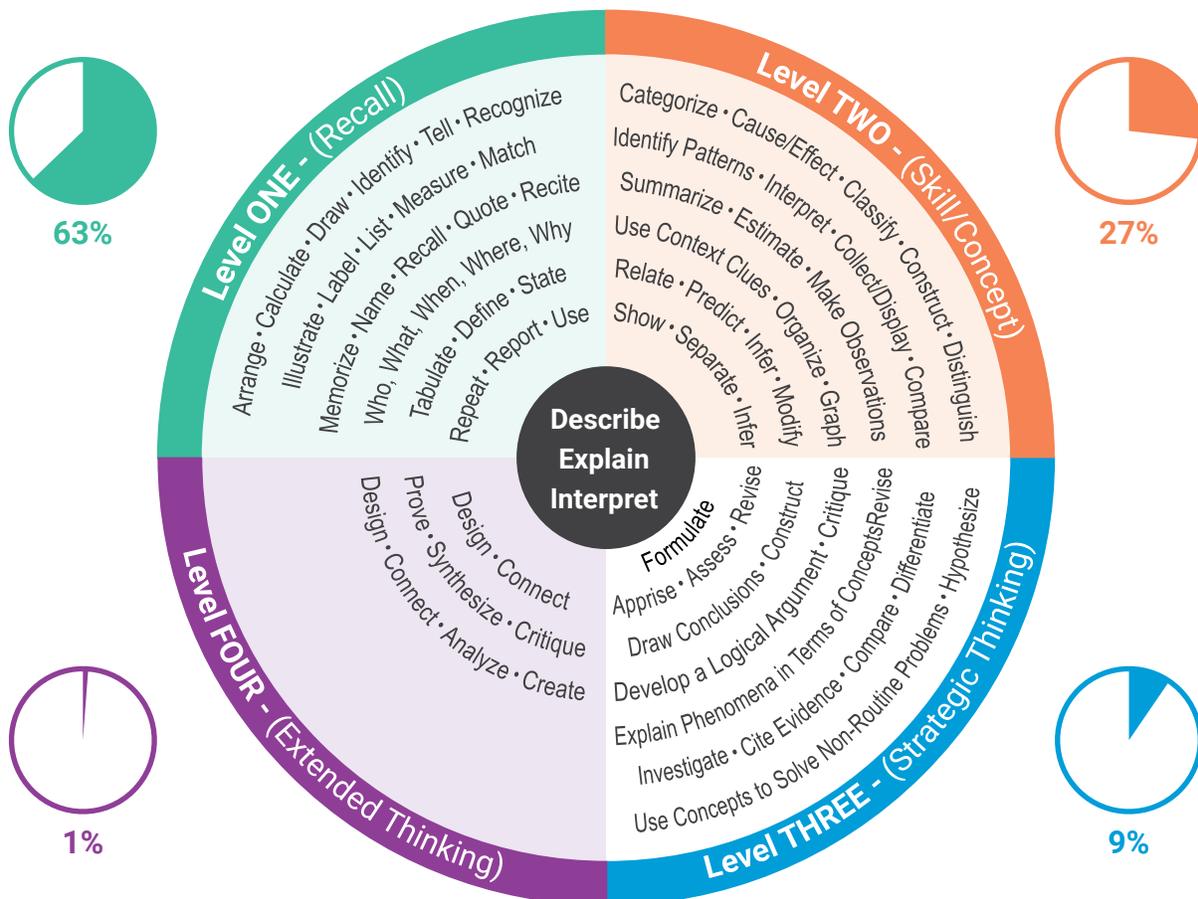
UNIT Depth of Knowledge (DOK) Levels

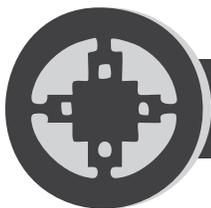
Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL) to both inform users and teacher designers and provide opportunities for adaptation and localization to meet the needs of their students and communities.

Norman Webb developed the Depth of Knowledge (DOK) framework in the late 1990's to categorize expectations and learning tasks according to the complexity of engagement required. It is important for educators to be aware of what makes a task complex vs difficult so that teachers can manage and adjust the rigor and or depth of their academic expectations of their students. (Webb, 2023)

Reference Articles:

- [An Inside Look at Webb's Depth of Knowledge /](#)
- [Using Webb's Depth of Knowledge to Increase Rigor](#)





The Universal Design for Learning Guidelines

What is UDL?

The UDL Guidelines are a tool used in the implementation of **Universal Design for Learning**, a framework developed by **CAST** to improve and optimize teaching and learning for all people based on scientific insights into how humans learn. **The goal of UDL** is learner agency that is purposeful & reflective, resourceful & authentic, strategic & action-oriented.

The guidelines offer a set of concrete suggestions that can be applied to any discipline or domain to ensure that all learners can access and participate in meaningful, challenging learning opportunities. The new iteration of the UDL Guidelines responds to a strong call from the field—both practitioners and researchers alike—to address critical barriers rooted in biases and systems of exclusion for learners with and without disabilities.

Citation: udlguidelines.cast.org



UDL Guidelines

| | Design Multiple Means of Engagement | Design Multiple Means of Representation | Design Multiple Means of Action & Expression |
|--------------------|---|---|--|
| Access | <p>Design Options for Welcoming Interests & Identities</p> <ul style="list-style-type: none"> Optimize choice and autonomy Optimize relevance, value, and authenticity Nurture joy and play Address biases, threats, and distractions | <p>Design Options for Perception</p> <ul style="list-style-type: none"> Support opportunities to customize the display of information Support multiple ways to perceive information Represent a diversity of perspectives and identities in authentic ways | <p>Design Options for Interaction</p> <ul style="list-style-type: none"> Vary and honor the methods for response, navigation, and movement Optimize access to accessible materials and assistive and accessible technologies and tools |
| Support | <p>Design Options for Sustaining Effort & Persistence</p> <ul style="list-style-type: none"> Clarify the meaning and purpose of goals Optimize challenge and support Foster collaboration, interdependence, and collective learning Foster belonging and community Offer action-oriented feedback | <p>Design Options for Language & Symbols</p> <ul style="list-style-type: none"> Clarify vocabulary, symbols, and language structures Support decoding of text, mathematical notation, and symbols Cultivate understanding and respect across languages and dialects Address biases in the use of language and symbols Illustrate through multiple media | <p>Design Options for Expression & Communication</p> <ul style="list-style-type: none"> Use multiple media for communication Use multiple tools for construction, composition, and creativity Build fluencies with graduated support for practice and performance Address biases related to modes of expression and communication |
| Executive Function | <p>Design Options for Emotional Capacity</p> <ul style="list-style-type: none"> Recognize expectations, beliefs, and motivations Develop awareness of self and others Promote individual and collective reflection Cultivate empathy and restorative practices | <p>Design Options for Building Knowledge</p> <ul style="list-style-type: none"> Connect prior knowledge to new learning Highlight and explore patterns, critical features, big ideas, and relationships Cultivate multiple ways of knowing and making meaning Maximize transfer and generalization | <p>Design Options for Strategy Development</p> <ul style="list-style-type: none"> Set meaningful goals Anticipate and plan for challenges Organize information and resources Enhance capacity for monitoring progress Challenge exclusionary practices |

Citation: CAST (2024). Universal Design for Learning Guidelines version 3.0 [graphic organizer]. Lynnfield, MA: Author



UNIT LESSONS - UDL

| | Design Multiple Means of Engagement | Design Multiple Means of Representation | Design Multiple Means of Action & Expression |
|--------------------|---|---|---|
| | Design Options for Welcoming Interests & Identities | Design Options for Perception | Design Options for Interaction |
| Access | | | |
| | Design Options for Sustaining Effort & Persistence | Design Options for Language & Symbols | Design Options for Expression & Communication |
| Support | Lesson: 5 | Lessons: 1, 2, 3, 4, 5, 6, 7, 8 | Lessons: 7, 8 |
| | Design Options for Emotional Capacity | Design Options for Building Knowledge | Design Options for Strategy Development |
| Executive Function | | Lessons: 1, 2, 3, 4, 5, 6, 7, 8 | |



Teacher Tip:

- Anytime there is reading, include Text to Speech (UDL area of Interaction: 4)
- Set meaningful goals for each lesson(s) to further develop UDL area of Strategy Development: 6
- Continually using and referring back to Anchor Charts engages students in building upon prior knowledge and making connections to new learning UDL area of Expression and Communication: 5

UNIT 2 - ASSESSMENT EVIDENCE

Transfer Statement:

Our students will learn how to be investigative readers of Indigenous poetry in its written and visual forms, so that in the long-run, on their own, they will be empowered enough to analyze poems, write original poetry, and create visual interpretations with the knowledge that it can be a reflection of a political, emotional, and human experience.

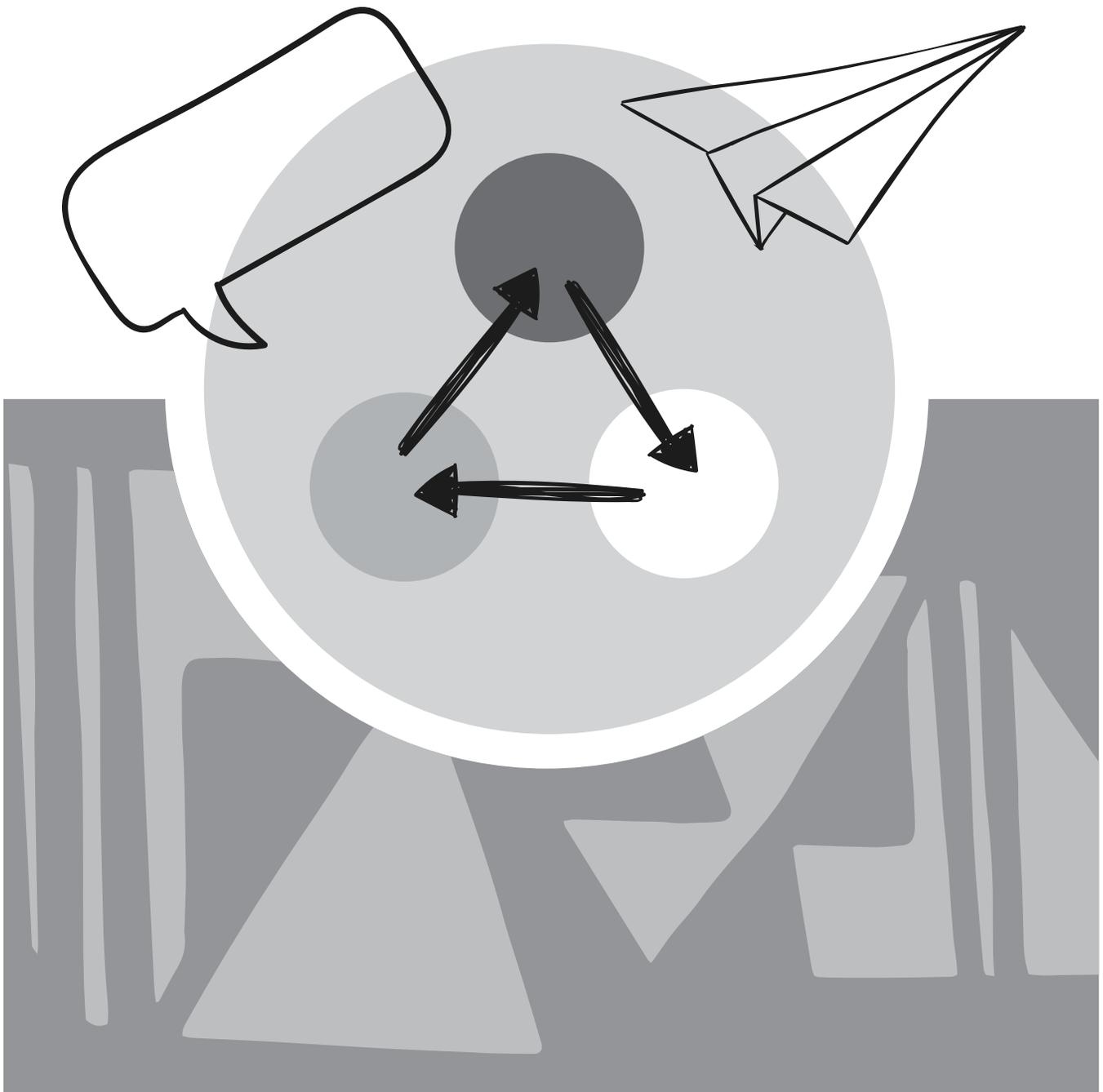


Performance Assessment

USE GRASPS

| | |
|-------------------|---|
| Goal: | <p>Portfolio: Reflection, Argumentative Essay, Original Poem, Recorded Discussion, and Video Interpretation of Poem:</p> <ul style="list-style-type: none"> • Students will choose a poem and analyze a theme in that poem and how it relates to the history of colonization. • Students will choose one of their own poems they've written over the course of the unit to edit and submit in their portfolio as well as to a literary journal of their choosing. • Students will choose a poem they've studied throughout the unit or a poem they've written and make a video interpretation of that poem. |
| Role: | Student |
| Audience: | Native School Boards, Students, Parents, Community Members, Cultural Knowledge Keepers, Publishing Industry |
| Scenario: | After reading, watching, analyzing and discussing various works by Indigenous poets, students will see what they are like as an Indigenous poet. |
| Product: | Reflection of the Indigenous Poetry Unit, Argumentative Essay, Original Poem, and Video Interpretation |
| Standards: | See Appendix page 20 |

UNIT 2 - SCOPE + SEQUENCE



LESSON 1

Lesson Narrative:

Suggested Timeframe: 1-3 45-minute class periods

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: What types of figurative language and literary devices do poets use? Students will look at and review different types of figurative language and literary devices.

Mini-lesson:

Lecture on Figurative Language and Literary Devices:

 [Figurative Language and Literature Devices](#) - Katherine Page | prezi.com

 [Figurative Language](#) - Lauren Greer | prezi.com

Workshop:

- Students create a presentation giving an example and definition of each literary device and piece of figurative language in their own words; examples would preferably come from pop culture. Optional: Students work and present in groups.
- **Homework Extension:** Pay attention to the conversations you have with your peers; write down slang (words and phrases) that could be considered figurative language. Examples: keep it one hundred, no cap, lit, fire, etc.

Closing: Exit Tickets for each 45 min class:
Complete a "One & Done"

- List one thing you learned OR
- List one question you might have OR
- List one thing you found interesting or cool!

Lesson Question(s):

- What types of figurative language and literary devices do poets use?

Embedded Assessment(s)

Presentation

Lesson Narrative:

Suggested Timeframe: 8-10 class 45-minute periods

Text: “Love In the Time of Blood Quantum” by Tanaya Winder

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: How does the history of colonization show up in poems? How do I analyze poetry?

Students will look at the reverberations of colonization and how they show up in poetry, read, understand, and analyze poetry via annotations, essay writing, and discussion.

Mini-lesson:

Review the Unit with the students looking at the skills they will be learning and the EQs and EUs they’ll see; let students know we’ll be focusing on poetry.

Workshop:

Document:  [Love In The Time of Blood Quantum Word Choice Matters](#)

- **Intro:** Open the document with the students and review the standards and skills students will be practicing in this lesson.
- **Review Step 1** and walk through the first step with the students giving them time to answer questions after the 2nd read through. Then share student examples of answers, explaining how you as a teacher view their answers (this give students an idea of how you grade and how these questions connect to the standards).
- **Repeat** with Steps 2-7.
- **Introduce the Essay:** Step 7 is an outline of the essay. Have students copy and paste the outline into the complete essay document and fill in the remainder of the essay. After students complete each portion of the essay, have them run it through the following checklists.
 - a. [Intro Paragraph Checklist](#)
 - b. [Body Paragraph Checklist](#)
 - c. [Conclusion Paragraph Checklist](#)
 - d. [Complete Draft Peer Review](#)

 [Tips on Writing Hooks](#)

 [Five Paragraph Essay Outline](#)

 [MLA Guide](#)

LESSON 2 *continued*

- **Discussion:** Your class has thoroughly reviewed this poem. Have students develop their own question or use the following prompt: Winder ends the poem with “who wants to spend a lifetime at war.” What does she mean when she writes that? Think about all the motifs in Winder’s poem: colonization, blood quantum, indigenous identity, etc. Use your annotation sheet, the poem and essay. **Discussion Prep and Reflection Document.** Break students up into groups of 3-4 and have them complete a 5-7 minute recorded discussion.
-  **Discussion Sentence Stems**
-  **Rules and Roles for Discussions**

Closing: Exit Tickets for each 45 min class:
Complete a “One & Done”

- List one thing you learned OR
- List one question you might have OR
- List one thing you found interesting or unique!

Lesson Question(s):

- How does the history of colonization show up in poems? How do I analyze poetry?

 **Key Equity Terms**

- Colonization
- Indigeneity

Embedded Assessment(s)

Discussion
Essay
“Love in the Time of Blood Quantum” Document

LESSON 3

Lesson Narrative:

Suggested Timeframe: 3-5 45-minute class periods

Text: “Say Grace” by Emily Jungmin Yoon

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: Students will look at whether or not religion is part of colonization through the lens of poetry. We will also analyze poetry in both its written form and in its visual interpretation; we will identify allusions made in the text and analyze how the author transforms the “source” material.

Mini-lesson:

Introduce the new document to the students: “Say Grace.” Move through an “I-do” with Step 1 modeling how you want the students to approach this document. Then move through a “We-do” guiding the students through what you just modeled.

Workshop:

Document:  [Say Grace](#)

- **Intro:** Open the document with the students and review the standards and skills students will be practicing in this lesson. We’re looking at allusions and how the poet transforms the “source material.”
- **Review Step 1** and walk through the first step with the students giving them time to answer questions after the 2nd read through, then share student examples of answers, explaining how you as a teacher view their answers (this give students an idea of how you grade and how these questions connect to the standards).
- **Repeat** with subsequent steps.
- **Discussion:** Your class has thoroughly reviewed this poem. Have students develop their own question or use the following prompt: What argument is “Say Grace” making? Use your annotations, the allusion chart, and the poem. [Discussion Prep and Reflection Document](#). Break students up into groups of 3-4 and have them complete a fishbowl style discussion and rotate every 5-7 minutes. Students on the outer edge of the bowl have to grade the group of students inside the fishbowl using the [Discussion Rubric](#).

 [Discussion Sentence Stems](#)

 [Rules and Roles for Discussions](#)

 [Annotation chart](#)

 [Allusion Chart](#)

LESSON 3 *continued*

Closing: Exit Tickets for each 45 min class:
Complete a “One & Done”

- List one thing you learned OR
- List one question you might have OR
- List one thing you found interesting or unique!

Lesson Question(s):

- Is religion part of colonization? How do I analyze poetry in both written and visual interpretations?

 **Key Equity Terms**

- Colonization
- Indigeneity
- Religious Equity
- Racist Systems

Embedded Assessment(s)

Discussion
“Say Grace” Document

Lesson Narrative:

Suggested Timeframe: 4-5 45-minute class periods

Text: “American Arithmetic” by Natalie Diaz

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: Students will confront what colonization has constructed in the eyes of the poem we read today. We will also analyze poetry in both its written form and in its visual interpretation; we will identify allusions made in the text and analyze how the author transforms the “source” material; they will identify allusions made in the text and analyze how the author transforms the “source” material.

Mini-lesson:

Review what **connotations** are with students. Come up with a list of connotations for the following words: museum, arithmetic, invisible, fraction, divisibility.

Workshop:

Document:  [American Arithmetic Document](#)

- **Intro:** Open the document with the students and review the standards and skills students will be practicing in this lesson.
- **Review Step 1** and walk through the first step with the students giving them time to answer questions after the 2nd read through. then share student examples of answers, explaining how you as a teacher view their answers (this give students an idea of how you grade and how these questions connect to the standards).
- **Repeat** with subsequent steps.
- **Discussion:** Your class has thoroughly reviewed this poem. Have students develop their own question or use the following prompt: What has colonization constructed for Indigenous people? Use your annotations, the allusion chart, and the poem. [Discussion Prep and Reflection Document](#). Conduct a Socratic Seminar.

 [Discussion Sentence Stems](#)

 [Rubric for Discussion](#)

 [Rules and Roles for Discussions](#)

LESSON 4 *continued*

Closing: Exit Tickets for each 45 min class:
Complete a “One & Done”

- List one thing you learned OR
- List one question you might have OR
- List one thing you found interesting or cool!

Lesson Question(s):

- Is blood quantum part of the systemic racism geared toward a quiet genocide of Indigenous People?

 **Key Equity Terms**

- Colonization
- Indigeneity
- Religious Equity
- Racist Systems

Embedded Assessment(s)

“American Arithmetic” Document
Discussion

Lesson Narrative:

Suggested Timeframe: 1-2 45-minute class periods

Text: “broken/pipelines #enviromentalviolence” by Tanaya Winder

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: Poems function as a vehicle of meaning even down to the line breaks and punctuation; we will also analyze poetry in both its written form and in its visual interpretation.

Mini-lesson:

Review line breaks in poetry. What are they used for? Talk about what students have seen in the poems you’ve read so far in class. What is the function or purpose of a line break? Talk about the impact a line break can have on the meaning of the poem or section of a poem.

Workshop: Document: Pipelines

- **Intro:** Open the document with the students and review the standards and skills students will be practicing in this lesson.
- **Review Step 1** and walk through the first step with the students giving them time to answer questions after the 2nd read through, then share student examples of answers, explaining how you as a teacher view their answers (this give students an idea of how you grade and how these questions connect to the standards).
- **Repeat** with subsequent steps.
- **Discussion:** Your class has thoroughly reviewed this poem. Have students develop their own question or use the following prompt: How does the form (the shape in with the poem it written) impact the meaning of both of the poems? Are the poems political? Use your annotation sheet, and the poems. **Discussion Prep and Reflection Document.** Break students up into groups of 3-4 and have them complete a 5-7 minute recorded discussion.

Closing: Exit Tickets for each 45 min class:
Complete a “One & Done”

- List one thing you learned OR
- List one question you might have OR
- List one thing you found interesting or cool!

Lesson Question(s):

- How does the form of a poem function as a vehicle of meaning?
- How do I analyze poetry in both written and visual interpretations?

Key Equity Terms

- Colonization • Indigeneity

Embedded Assessment(s)

Pipeline Document • Discussion

Lesson Narrative:

Suggested Timeframe: 4-5 45-minute class periods

Text: “broken/pipelines #enviromentalviolence” by Tanaya Winder

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: How do I write poetry? Students will write five poems incorporating what they’ve learned while analyzing other poets: allusions, literary devices, figurative language, culture, history, form, and making conscious choices about words.

Mini-lesson:

There is no “right” way to write poetry. The templates the teacher give you are just suggestions and if they aren’t helpful or you’d like to express yourself in an alternate poetic way to complete each assignment/ draft please get it approved by your teacher first. It must accomplish the skills required by the rubric.

 [Poetry Rubic](#)

Workshop:

-  [Poem Sorry NOT Sorry](#)
-  [Poem that Looks for Joy](#)
-  [Poem that Questions](#)
-  [“Say Grace” Redux](#)
-  [Poem That Brings out The _____ in You](#)

Choose a poem to edit and perfect

Closing: Exit Tickets for each 45 min class:
Complete a “One & Done”

- List one thing you learned OR
- List one question you might have OR
- List one thing you found interesting or cool!

Lesson Question(s):

- How do I write poetry?

[Key Equity Terms](#)

- Colonization
- Indigeneity

Embedded Assessment(s)

An Edited Poem.

Lesson Narrative:

Suggested Timeframe: 2-3 45-minute class periods

Text: “broken/pipelines #enviromentalviolence” by Tanaya Winder

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: How do I create a video interpretation of a poem? Students will choose a poem and create a video interpretation of that poem.

Mini-lesson:

Reshare the [motionpoems](#) website and student examples if you have them. Let students know that they will choose one of their own poems to create a short film of; it can be animated, it can be a flipbook animation, a collage of pictures and video, etc. The possibilities are endless.

 [Review the rubric with students](#)

Workshop:

- **Intro** to assignment and standards/ skills it’s connected to, outline expectations, and give students examples if available; students examples are preferable.
- **Independent Work:** time for students to prepare and create a plan for their video interpretation.
- **Share** student progress with the class and workshop ideas.
- **Independent Work:** time for students to create their video interpretation.
- **Share** student progress with the class and workshop progress.
- **Independent Work:** time for students to complete their video interpretations and turn them in.

Closing: Exit Tickets for each 45 min class:

Complete a “One & Done”

List one thing you learned OR

List one question you might have OR

List one thing you found interesting or cool!

Lesson Question(s):

- How do I create a video interpretation of a poem?

Key Equity Terms

- Colonization
- Indigeneity

Embedded Assessment(s)

Completed Video Interpretation of selected poem.

Lesson Narrative:

Suggested Timeframe: 2-3 45-minute class periods

Text: “broken/pipelines #enviromentalviolence” by Tanaya Winder

Warm-up Suggestion: Open each class with a warm-up around grammar (mechanics and usage) and/or vocabulary (especially vocabulary connected to the reading).

AIM: How do I compile a portfolio? Students will rewrite their essay, rewrite a poem, choose their best discussion, complete their video interpretation of a poem and put it in one document prefacing it with a reflection on the Unit.

Mini-lesson:

In their portfolio reflection students will have to circle back to possible answers to the the EQ and EU. Talk about possible answers now.

How do Indigenous poets deal with colonization, assimilation, and indigeneity?

The hallmarks of Indigenous poetry are _____

Workshop:

- **Intro** to how to create your portfolio
- **Independent Work:** time for students to prepare and create a plan for their portfolio.
- **Independent Work:** time for students to rewrite essay, poem, choose a discussion, ready their video interpretation of a poem and begin working on reflection.
- **Short Lecture:** Writing a reflection to tie your portfolio together
- **Independent Work:** write reflection
- **Peer editing and review:** students will edit and review each other’s reflections and portfolios comparing it to the rubrics.
- **Independent Work:** Final edits and turn the work in.

Closing: Exit Tickets for each 45 min class:
Complete a “One & Done”

- List one thing you learned OR
- List one question you might have OR
- List one thing you found interesting or cool!

Lesson Question(s):

- How do I create a video interpretation of a poem?

Key Equity Terms

- Colonization
- Indigeneity

Embedded Assessment(s)

The Portfolio.

9-10TH QUARTER REFLECTION



Due: At the end of each week

Directions: For Quarter 1, reflect on your learning so far. Use sentence starters and stems when you need them. Please type into the blue highlighted area.

Question #1: *What did you learn this quarter?*

- What did you find interesting or memorable?
- What was confusing or do you have further questions about?
- Where do you want to explore further?
- Where/How do you need help?

One thing I found interesting/memorable was...

Another interesting fact I learned this quarter was...

Something I didn't understand was...

I plan to explore... further. I am interested in this because...

Question #2: *We are focused on these skills* {TEACHER LIST SKILLS BELOW}:

I feel strong with the following skills...

Do you feel like you need more practice or clarification around any of the skills listed above?

Be specific...

Question #3: *Outside connections.*

In what ways does this class connect with other classes you have? ...

In what ways does this class connect with your life outside of school? ...

Question #4: *Teacher and you.*

What did your teacher do well with when teaching you this quarter? ...

What is something your teacher could improve upon or help support you with in the future? ...

What did you do well this quarter? ...

What is something you could improve upon in the future? ...

Teacher Resources:

- [📄 Figurative Language and Literature Devices - Katherine Page | prezi.com](#)
- [📄 Figurative Language - Lauren Greer | prezi.com](#)
- [📄 Love In The Time of Blood Quantum Word Choice Matters](#)
- [📄 Say Grace](#)
- [📄 American Arithmetic Document](#)
- [📄 Pipelines](#)
- [📄 Poem Sorry NOT Sorry](#)
- [📄 Poem that Looks for Joy](#)
- [📄 Poem that Questions](#)
- [📄 "Say Grace" Redux](#)
- [📄 Poem That Brings out The _____ in You](#)
- [📄 Graphic Organizer](#)
- [📄 Discussion Prep and Reflection Document](#)
- [📄 Rubric for Discussion](#)
- [📄 Poetry Rubic](#)
- [📄 Poetry and Media Rubic](#)
- [📄 Discussion Sentence Stems](#)
- [📄 Rules and Roles for Discussions](#)
- [📄 Review line breaks in poetry.](#)
- [📄 Annotation chart](#)
- [📄 Allusion Chart](#)
- [📄 Essay](#)
 - a. [Intro Paragraph Checklist](#)
 - b. [Body Paragraph Checklist](#)
 - c. [Conclusion Paragraph Checklist](#)
 - d. [Complete Draft Peer Review](#)
- [📄 Tips on Writing Hooks](#)
- [📄 Five Paragraph Essay Outline](#)
- [📄 MLA Guide](#)
- [📄 Key Equity Terms](#)
- [📄 Connotation | Reading | Khan Academy](#)
- [📄 motionpoems website](#)



Designer Positionality Statement

KATHERINE PAGE: I was born and raised in Albuquerque, New Mexico. I'm more at home in an urban environment. I'm a cisgender woman. I'm Mestiza; my cultural and racial mestizaje is Mexican, Spanish, Italian, Isleta Pueblo, Laguna Pueblo, and German/Welsh. I had the privilege of earning two higher educational degrees out of high school: my MFA in poetry from the University of Maryland and my Bachelors degree in English from The University of New Mexico. I started my teaching in 2004 teaching at the University of Maryland, LaGuardia Community College, Achievement Prep (Washington DC), Harlem Children's Zone, and The Institute of Reading Development. In 2010 I came back to New Mexico, earned my teaching certification for the state, and started working at the Native American Community Academy.

***Notes:**

- *This Unit can be taught in concert with an Indigenous History Unit that explores colonization in local New Mexican history.*
- *Though I put this unit together over the years I have been influenced by many great educators and writers along the way and this influence can be seen in the rubrics, and the worksheet organization. Teachers are connected to and supported by a whole ecosystem of knowledge keepers. Special thanks to Micha Bitsinnie, Michelle Sprouse, Sarah Calwell, Val Siow, Emily Beenen, Tylar Rodrigues and Joshua Krause.*

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



UNIT 1 - Anchor Standards

English Language Arts Anchor Standards

As the NISN Curriculum was developed, Teacher Designers aligned content utilizing the Common Core State Standards (CCSS). As an open source document, we recognize that as a user, you may not reside where CCSS are utilized. Please utilize the language from the CCSS below to find alignment with the teaching standards for your local area or consult your state’s crosswalk documents aligned to the CCSS.

| | |
|---------------------------------------|--|
| <p>Reading: Literature</p> | <p> CCSS.ELA-LITERACY.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p> CCSS.ELA-LITERACY.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> |
| <p>Writing</p> | <p> CCSS.ELA-LITERACY.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence statements and fallacious reasoning.</p> <p> CCSS.ELA-LITERACY.W.9-10.3.D Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p> CCSS.ELA-LITERACY.W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</p> <p> CCSS.ELA-LITERACY.W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> |
| <p>Speaking and Listening</p> | <p> CCSS.ELA-LITERACY.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively</p> |
| <p>Language</p> | <p> CCSS.ELA-LITERACY.L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> |