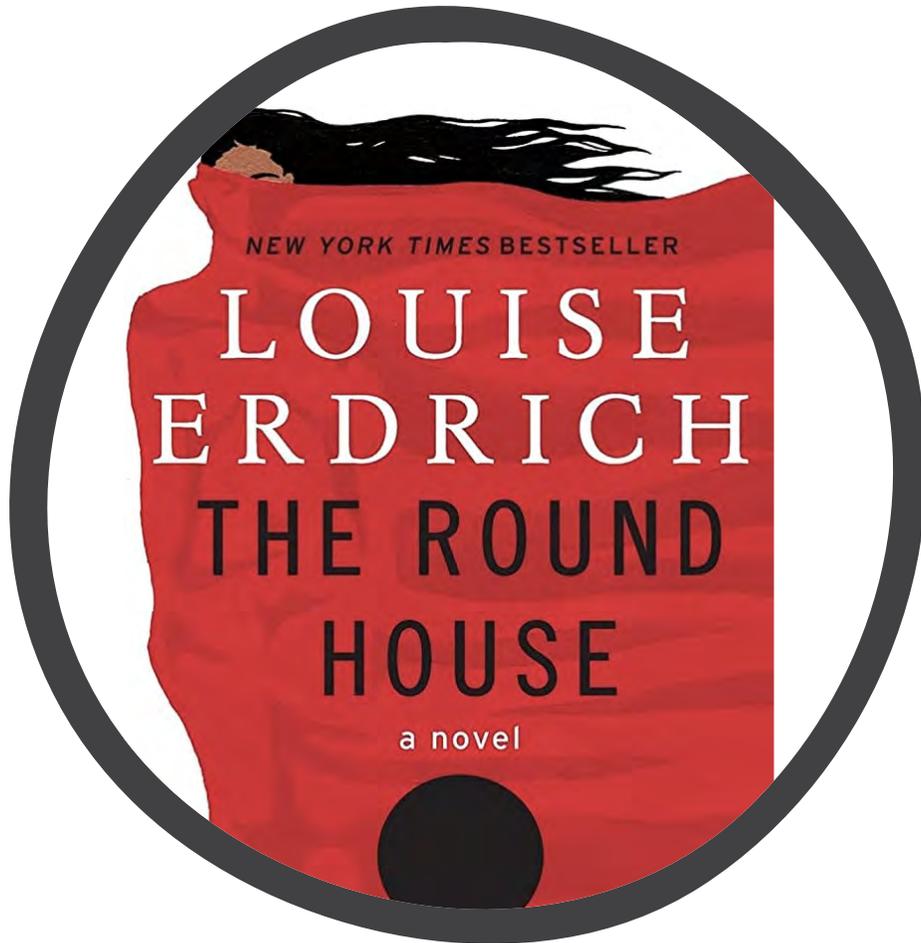


**NATIVE LITERATURE  
PROGRAM DESIGN**

**9/10<sup>th</sup> GRADE**



**UNIT 3**

**Realistic Fiction**



UNIT 3

Realistic Fiction

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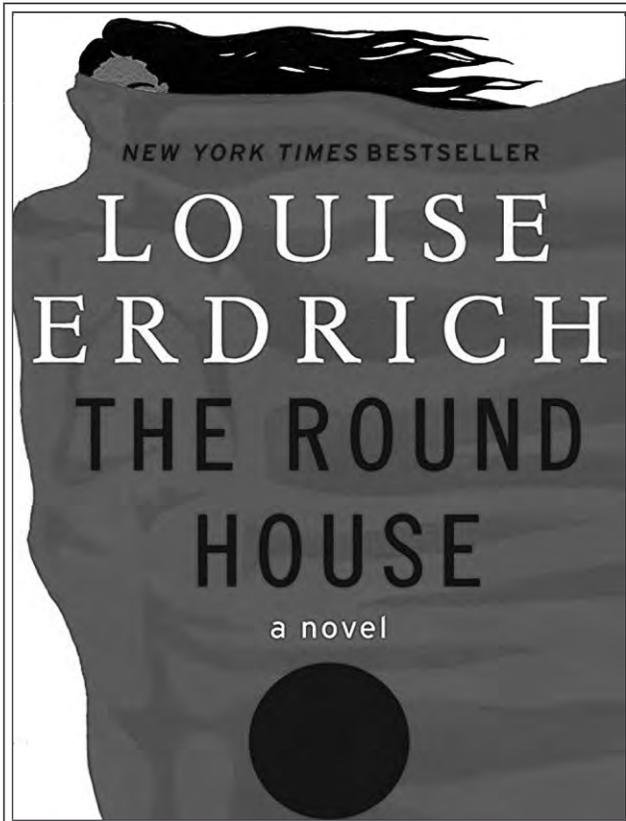
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**Core Texts:**



***The Round House***

by Louise Erdrich

<b>Genre:</b>	Fiction
<b>Story Origin:</b>	Ojibwe

<b>Grade level:</b>	9 - 12
<b>Lexile Level:</b>	790L

**Unit Supporting Texts - Non-Fiction:**

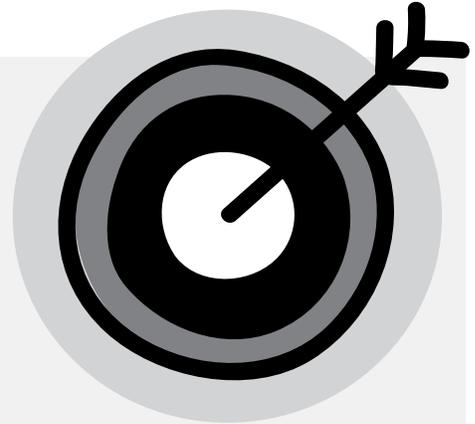
[!\[\]\(5361750c22c4e047a52f4eac1ec2d4cc\_img.jpg\) \*\*MMIW Website\*\* \(Murdered & Missing Indigenous Women\)](#)

[!\[\]\(870f5d5e9c0d57485634be3ecf52f3ca\_img.jpg\) \*\*Honoring MMIW\*\*](#)

UNIT 3 - DESIRED RESULTS

BIG  
IDEAS

- Sovereignty
- Murdered and Missing Indigenous Women
- Marshall Trilogy
- Racist Policies



Essential Questions

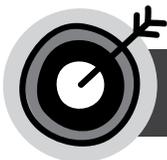
(based on yearlong Big Idea)

- Whose stories get told and who gets remembered?

Enduring Understandings

(based on yearlong Big Ideas)

- \_\_\_\_\_ controls the narrative that the majority of people see.



Anchor Standards

 [See Appendix page 18](#)



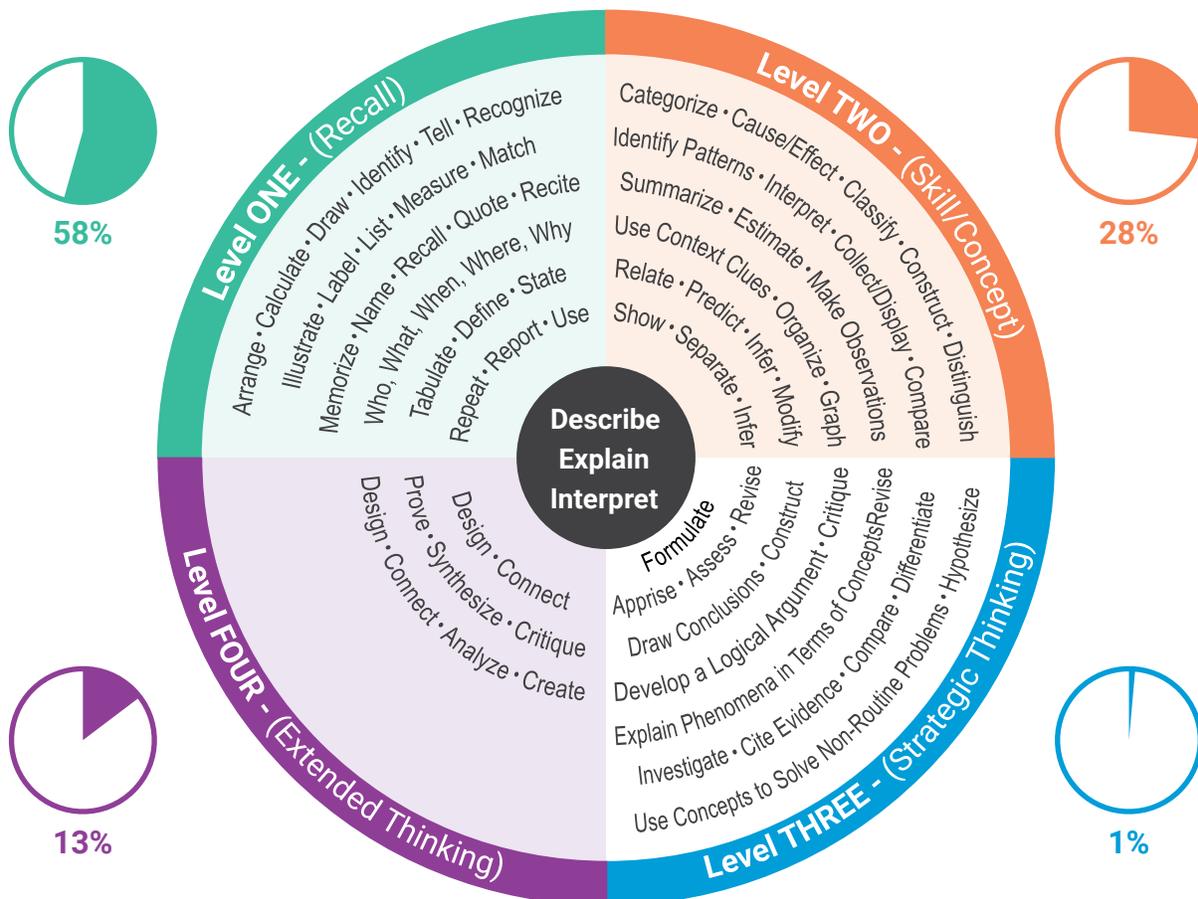
### UNIT Depth of Knowledge (DOK) Levels

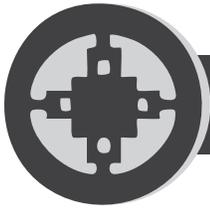
Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL) 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](http://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 <b>Welcoming Interests &amp; Identities</b></p> <ul style="list-style-type: none"> <li>Optimize choice and autonomy</li> <li>Optimize relevance, value, and authenticity</li> <li>Nurture joy and play</li> <li>Address biases, threats, and distractions</li> </ul>	<p>Design Options for <b>Perception</b></p> <ul style="list-style-type: none"> <li>Support opportunities to customize the display of information</li> <li>Support multiple ways to perceive information</li> <li>Represent a diversity of perspectives and identities in authentic ways</li> </ul>	<p>Design Options for <b>Interaction</b></p> <ul style="list-style-type: none"> <li>Vary and honor the methods for response, navigation, and movement</li> <li>Optimize access to accessible materials and assistive and accessible technologies and tools</li> </ul>
	<p>Design Options for <b>Sustaining Effort &amp; Persistence</b></p> <ul style="list-style-type: none"> <li>Clarify the meaning and purpose of goals</li> <li>Optimize challenge and support</li> <li>Foster collaboration, interdependence, and collective learning</li> <li>Foster belonging and community</li> <li>Offer action-oriented feedback</li> </ul>	<p>Design Options for <b>Language &amp; Symbols</b></p> <ul style="list-style-type: none"> <li>Clarify vocabulary, symbols, and language structures</li> <li>Support decoding of text, mathematical notation, and symbols</li> <li>Cultivate understanding and respect across languages and dialects</li> <li>Address biases in the use of language and symbols</li> <li>Illustrate through multiple media</li> </ul>	<p>Design Options for <b>Expression &amp; Communication</b></p> <ul style="list-style-type: none"> <li>Use multiple media for communication</li> <li>Use multiple tools for construction, composition, and creativity</li> <li>Build fluencies with graduated support for practice and performance</li> <li>Address biases related to modes of expression and communication</li> </ul>
Support	<p>Design Options for <b>Emotional Capacity</b></p> <ul style="list-style-type: none"> <li>Recognize expectations, beliefs, and motivations</li> <li>Develop awareness of self and others</li> <li>Promote individual and collective reflection</li> <li>Cultivate empathy and restorative practices</li> </ul>	<p>Design Options for <b>Building Knowledge</b></p> <ul style="list-style-type: none"> <li>Connect prior knowledge to new learning</li> <li>Highlight and explore patterns, critical features, big ideas, and relationships</li> <li>Cultivate multiple ways of knowing and making meaning</li> <li>Maximize transfer and generalization</li> </ul>	<p>Design Options for <b>Strategy Development</b></p> <ul style="list-style-type: none"> <li>Set meaningful goals</li> <li>Anticipate and plan for challenges</li> <li>Organize information and resources</li> <li>Enhance capacity for monitoring progress</li> <li>Challenge exclusionary practices</li> </ul>
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Executive Function	<p>Design Options for <b>Emotional Capacity</b></p> <ul style="list-style-type: none"> <li>Recognize expectations, beliefs, and motivations</li> <li>Develop awareness of self and others</li> <li>Promote individual and collective reflection</li> <li>Cultivate empathy and restorative practices</li> </ul>	<p>Design Options for <b>Building Knowledge</b></p> <ul style="list-style-type: none"> <li>Connect prior knowledge to new learning</li> <li>Highlight and explore patterns, critical features, big ideas, and relationships</li> <li>Cultivate multiple ways of knowing and making meaning</li> <li>Maximize transfer and generalization</li> </ul>	<p>Design Options for <b>Strategy Development</b></p> <ul style="list-style-type: none"> <li>Set meaningful goals</li> <li>Anticipate and plan for challenges</li> <li>Organize information and resources</li> <li>Enhance capacity for monitoring progress</li> <li>Challenge exclusionary practices</li> </ul>

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



#### 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 3 - ASSESSMENT EVIDENCE

### Transfer Statement:

We want our students to learn how to be critical readers (of various texts), listeners, and thinkers, so that in the long run, on their own, they will be empowered enough within their indigenous identities to persuasively, passionately, and clearly express their own perspectives via discussion or the written word (policy, stories, creative work).

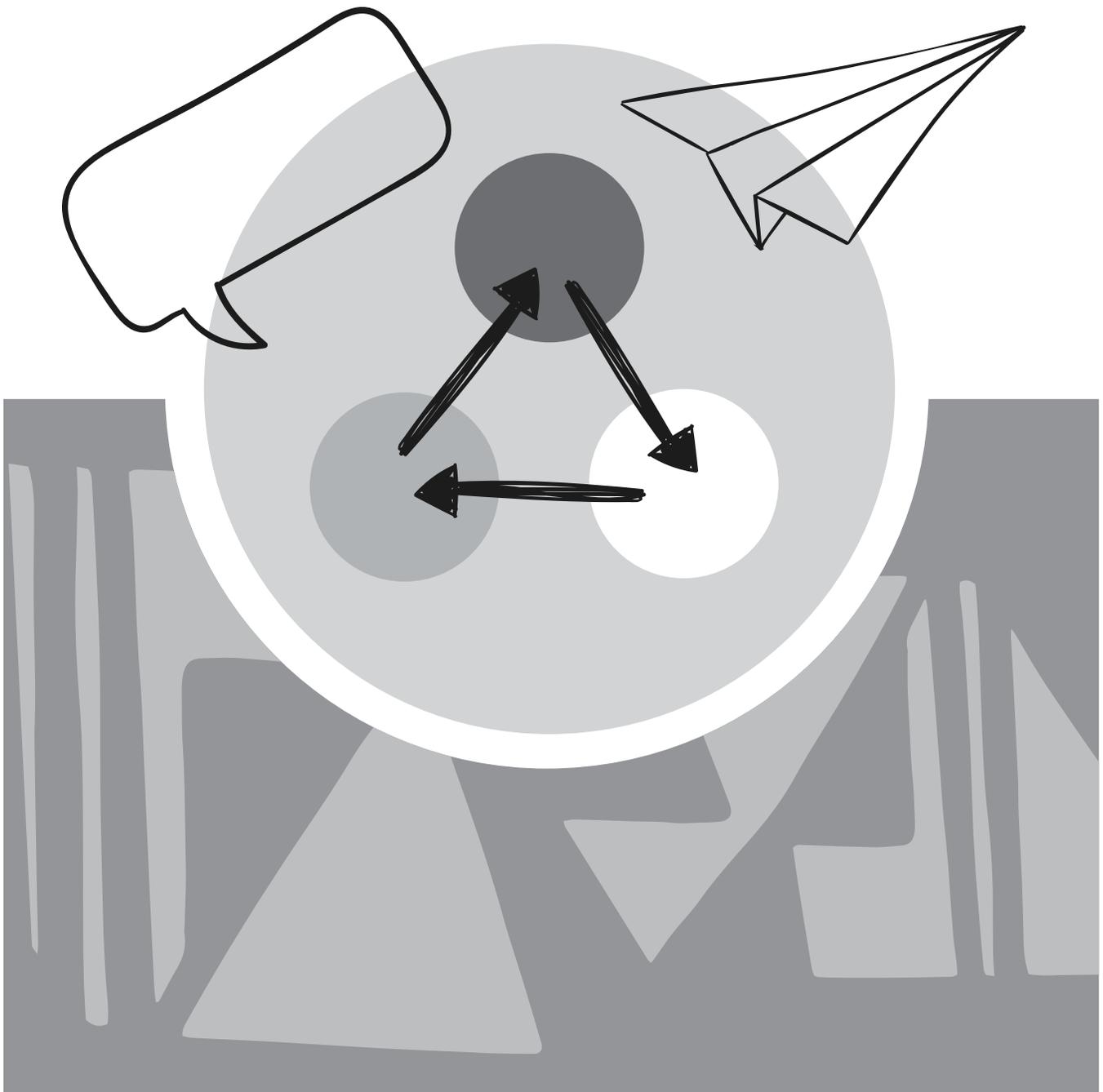


### Performance Assessment

[USE GRASPS](#)

<b>Goal:</b>	<p><b>Write an essay arguing for the theme of the novel. Write a short story that is representative of Indigenous strength.</b></p> <ul style="list-style-type: none"> <li>• <b>Short Story:</b> As a Native Literature teacher I often get the feedback that the literature we teach doesn't often have a "happy" ending. As a Native writer yourself, write a short story that incorporates Native issues you live and create an ending that is empowering, hopeful, positive, or "happy."</li> <li>• <b>Essay:</b> Choose an AP open essay prompt from the list provided and write an essay using The Round House as content.</li> </ul>
<b>Role:</b>	Student
<b>Audience:</b>	Native School Boards, Students, Parents, Community Members, Cultural Knowledge Keepers, Publishing Industry
<b>Scenario:</b>	End of the Unit Summative Assessments
<b>Product:</b>	Argumentative Essay and Short Story
<b>Standards:</b>	<a href="#">Appendix page 18</a>

# UNIT 3 - SCOPE + SEQUENCE



## Lesson Narrative:

**Suggested Timeframe:** 4-6 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 novel).

**Introduce the new unit and the unit goals:**

Realistic Fiction

**Unit Enduring Understanding(s):** \_\_\_\_\_ controls the narrative that the majority of people see.

**Unit Essential Question(s):** Whose stories get told and who gets remembered?

Review the standard skills that students will be learning as well.

Introduce the first lesson around sovereignty. This would be a great time to invite a community member to speak about sovereignty and what that means specifically around law. Ideas for community members to invite could be someone from a local tribal governing council, state or local police/spokesperson along with tribal police/spokesperson.

### Mini-lesson:

What is sovereignty? What is Indigenous Sovereignty?

- Ask students to share what they know. Ask students what they want to know. Ask students to reflect on why this might be important especially when it comes to the difference between sovereignty and Indigenous Sovereignty.
- Ask the community member(s) to share their knowledge around sovereignty.
- Introduce the Sovereignty Presentation project the students will be researching and creating over the next few days
- Assign presentation times for each group on 1-2 days depending on class size.

### Workshop:

- Break students into groups of 2-4. Students will create a presentation of Google Slide or Prezi outlining their research on sovereignty and Indigenous Sovereignty.

**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 is sovereignty? What is Indigenous Sovereignty?

### Key Equity Terms

- Sovereignty

## **Embedded Assessment(s)**

### **Sovereignty Presentation**

- It must be 8 slides long.
- No more than 50 words per slide (the majority of the information should be given while speaking during the presentation; students may use note cards or a notebook).
- Everyone in the group **MUST** speak during the presentation.
- Presentation must be 5-7 minutes long.
- The presentation must include visuals and/ or audio (pictures, videos, audio).
- The presentation and presenters **MUST ATTEMPT** to capture the class's attention by choosing the most engaging and important information for their presentation.
- The presentations must include definitions of and examples of sovereignty and Indigenous Sovereignty.

## LESSON 2

### Lesson Narrative:

**Suggested Timeframe:** 4-5 45 minute class periods

**Text:** “The Round House” by Louise Erdrich Chapter 1

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

**AIM:** How do stories try to capture our attention and curiosity during their opening scenes? How do they lay the groundwork for what we will experience during the rest of the novel? Students will read, annotate, write, and discuss how opening scenes may impact our understanding of the rest of the novel.

#### Mini-lesson:

Discuss how the openings of novels and films set the groundwork for what we can expect from the novel and/or film through symbolism, metaphors, insight into characters’ personalities, foreshadowing, tropes, etc.

#### Workshop:

- **Read:** Chapter 1
- **Annotate:** Annotation of teacher’s choice: [graphic organizer](#), online application such as , post-it notes, etc.
- **Write:** [Mini-essay](#), What motifs are introduced in the first chapter and how do they set the stage for the rest of the novel?
- **Discussion:** Your class has thoroughly reviewed this chapter. Have students discuss the motifs and how the first chapter sets the reader up for what to expect for the rest of the novel. Use your annotation sheet, the chapter and the mini-essay. [Discussion Prep and Reflection Document](#). Conduct a socratic seminar.

**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 stories try to capture our attention and curiosity during their opening scenes?

### Embedded Assessment(s)

Annotation (listed above)  
Mini Essay (listed above)  
Discussion (listed above)

## Lesson Narrative:

**Suggested Timeframe:** 4-5 45-minute class periods

**Text:** “The Round House” by Louise Erdrich, Chapters 2-4

**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 characters shape the world we’re reading about? How do characters tell us who they are? Students will read, annotate, write, and discuss characters who they are and how they’re evolving.

### Mini-lesson:

Have students brainstorm with the peers beside them answering the following question: How does someone tell us who they are? Guide the students toward answers like these: people show us who they are through their actions and inactions; people show us who they are with their words; people show us who they are by who they surround themselves with (their friends); people show us who they are by how they dress and the things they have; etc.

### Workshop:

- **Read:** Chapters 2-4
- **Annotate:** Annotation of teacher’s choice: **graphic organizer**, online application such as , post-it notes, etc.
- **Write:** Analyze the following quotes. What do they tell us about the characters, who they are, and the place that they’re living?
  - a. *I was never like ... many Indian boys, who’d look down ... in their anger and say nothing.*
  - b. *My father and I had followed her to the doorway, and I think as we watched her we both had the sense that she was ascending to a place of utter loneliness from which she might never be retrieved.*
  - c. *During the old days when Indians could not practice their religion— well ... pre-1978—the round house had been used for ceremonies. People pretended it was a social dance hall or brought their Bibles for gatherings... By the time the priest or the BIA superintendent arrived, the water drums and eagle feathers ... and sacred pipes were in a couple of motorboats halfway across the lake... There was one old Catholic priest who used to sit down with the medicine people... The old priest had learned the songs. No priest knew those songs now.*
- **Discussion:** Your class has thoroughly reviewed these chapters. Have students discuss the quotes. Use your annotation sheet, the chapters, and the answers to the analysis questions **Discussion Prep and Reflection Document**. Break students up into groups of 3-4 and have them complete a 5-7 minute recorded discussion.

### 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 cool!

**Lesson Question(s):**

- How do characters shape the world we’re reading about?

 **Key Equity Terms**

- Violent Racism

## Embedded Assessment(s)

Annotation (listed on previous page)  
Analysis (listed on previous page)  
Discussion (listed on previous page)

## Lesson Narrative:

**Suggested Timeframe:** 4-5 45-minute class periods

**Text:** “The Round House” by Louise Erdrich, Chapters 5-7

**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 characters shape the world we’re reading about? Close-up on Geraldine and her attacker.

### Mini-lesson:

Open up by discussing things that change us. Perhaps it’s a personal experience or a world-wide event. Have students reflect on this...has there ever been a situation that has left them feeling changed?

Tie it back to Geraldine; she has experienced something that will forever change her. Also discuss what avenues of support Geraldine had? What avenue of support would a person have now?

*Also acknowledge that these are heavy topics of discussion and if students need support during this book at any time to please reach out to you and/or the student support/counseling services at your school.*

### Workshop:

- **Read:** Chapters 5-7
- **Annotate:** Annotation of teacher’s choice: **graphic organizer**, online application such as , post-it notes, etc.
- **Write:** Make a crime wall in groups. Geraldine’s attacker is in the middle and, as of now, faceless. Surround the faceless perp with pictures, names, and descriptions of the people who are connected to the perp. Also include clues you’ve learned about Geraldine’s case that could help your group figure out who her attacker was; for each person on the crime wall there needs to be a complete character description including how they are tied to Geraldine. Post each “crime wall” around the room. It is a living document. When students learn new clues, their group will add them to the wall.
- **Discussion:** Your class has thoroughly reviewed these chapters. Have students discuss who they believe did it and why/what led them to that conclusion. Use your annotation sheet, the chapters, and the crime wall with the character descriptions. **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.

### 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):**

- How do characters shape the world we’re reading about?

 **Key Equity Terms**

- Sovereignty
- Tribal Law
- Federal Law
- Institutionalized Racism

## Embedded Assessment(s)

Annotation (listed on previous page)  
Group Crime Wall (listed on previous page)  
Discussion (listed on previous page)

## Lesson Narrative:

**Suggested Timeframe:** 5-7 45-minute class periods

**Text:** “The Round House” by Louise Erdrich, Chapters 8-10

**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 are the Marshall Trilogy Laws and What is the Major Crimes Act of 1855? How are they connected to sovereignty? Students will read, annotate, write, and discuss how real life intersects with the stories we read.

**Mini-lesson:** How does real life intersect with the stories we read? Invite a community member, preferably someone who works intimately with Tribal Law and ask them to speak to students about the Major Crimes Act of 1855, the Marshall Trilogy Laws, and ICWA.

Alternate Presentations/ Resources:

 [Marshal Trilogy](#)  [Prezi on Marshall Trilogy w/ video](#)

### Workshop:

- **Read:** Chapters 8-10
- **Annotate:** Annotation of teacher’s choice: [graphic organizer](#), online, post-it notes, etc.
- **Write and Reflect:** Research the Major Crimes Act of 1855 and the Marshall Trilogy Laws in groups. What did you find? What do you think about what you found? Do you think it’s a good thing that they exist or are the evidence of Institutionalized Racism/going against Tribal Nations’ sovereignty?
- **Discussion:** Create a podcast with your group that showcases each person’s opinion on their written work. Use your annotation sheet and the novel. [Discussion Prep and Reflection Document](#). Break students up into groups of 3-4 and have them complete a 7-10 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):

- What are the Marshall Trilogy Laws and What is the Major Crimes Act of 1855?

### Key Equity Terms

- Sovereignty
- Tribal Law
- Federal Law
- Institutionalized Racism

## Embedded Assessment(s)

Written Reflection  
Annotation  
Podcast

## Lesson Narrative:

**Suggested Timeframe:** 4-5 45-minute class periods

**Text:** “The Round House” by Louise Erdrich, Chapter 11

**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 should the ending of a novel do?

### Mini-lesson:

What should the end of a novel do? Is the end of a novel really the “end” of the story?

### Workshop:

- **Read:** Chapter 11
- **Annotate:** Annotation of teacher’s choice: [graphic organizer](#), online, post-it notes, etc.
- Write: Essay arguing for a theme of the novel.
- **Discussion:** Your class has thoroughly reviewed this chapter. Have students discuss the ending of the novel. Is it what they expected? Are they satisfied? Use your annotation sheet, your essay, and the book. [Discussion Prep and Reflection Document](#). Students will discuss in a socratic seminar.

**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 is the job of the ending of a novel?

### Key Equity Terms

- Sovereignty
- Tribal Law
- Federal Law
- Institutionalized Racism

## Embedded Assessment(s)

Essay  
Annotation  
Discussion

## Lesson Narrative:

**Suggested Timeframe:** 4-5 45-minute class periods

**Text:** “The Round House” by Louise Erdrich

**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 write their own short story or rewrite Ch. 11 or The Roundhouse with an empowered ending.

### Mini-lesson:

 **Review elements of a story** and give students two options:

- Write their own short story in which the main character endure a hardship and meet that challenge in a way that is empowered. If you’re teaching in Indigenous communities, ask the students to think about the strengths of the culture/tribe/community they are from. How could those strengths inform their story or rewrite?

### Workshop:

- Students write while the teacher monitors progress and offers real time feedback.
- Option for peer review and feedback.

**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 you write a short story?

### Key Equity Terms

- MMIW

## Embedded Assessment(s)

Short Story or Rewrite of Chapter 11 of *The Roundhouse*

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:

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-  [Graphic Organizer](#)
  -  [Discussion Prep and Reflection Document](#)
  -  [Mini-essay](#)
  -  [Marshal Trilogy](#)
  -  [Prezi on Marshall Trilogy w/ video](#)
  -  [Key Equity Terms](#)
- 



### 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.

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



## 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><b>Reading:</b> Literature or Informational Texts</p>	<p> <b>CCSS.ELA-LITERACY.RL.9-10.2</b> 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> <b>CCSS.ELA-LITERACY.RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p> <b>CCSS.ELA-LITERACY.RL.9-10.5</b> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p> <b>CCSS.ELA-LITERACY.RI.9-10.8</b> Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.</p> <p> <b>CCSS.ELA-LITERACY.RL.9-10.9</b> Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p>
<p><b>Writing</b></p>	<p> <b>CCSS.ELA-LITERACY.W.9-10.1</b> 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> <b>CCSS.ELA-LITERACY.W.9-10.3</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>



## Anchor Standards

### Speaking and Listening

 **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

### Language

 **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.