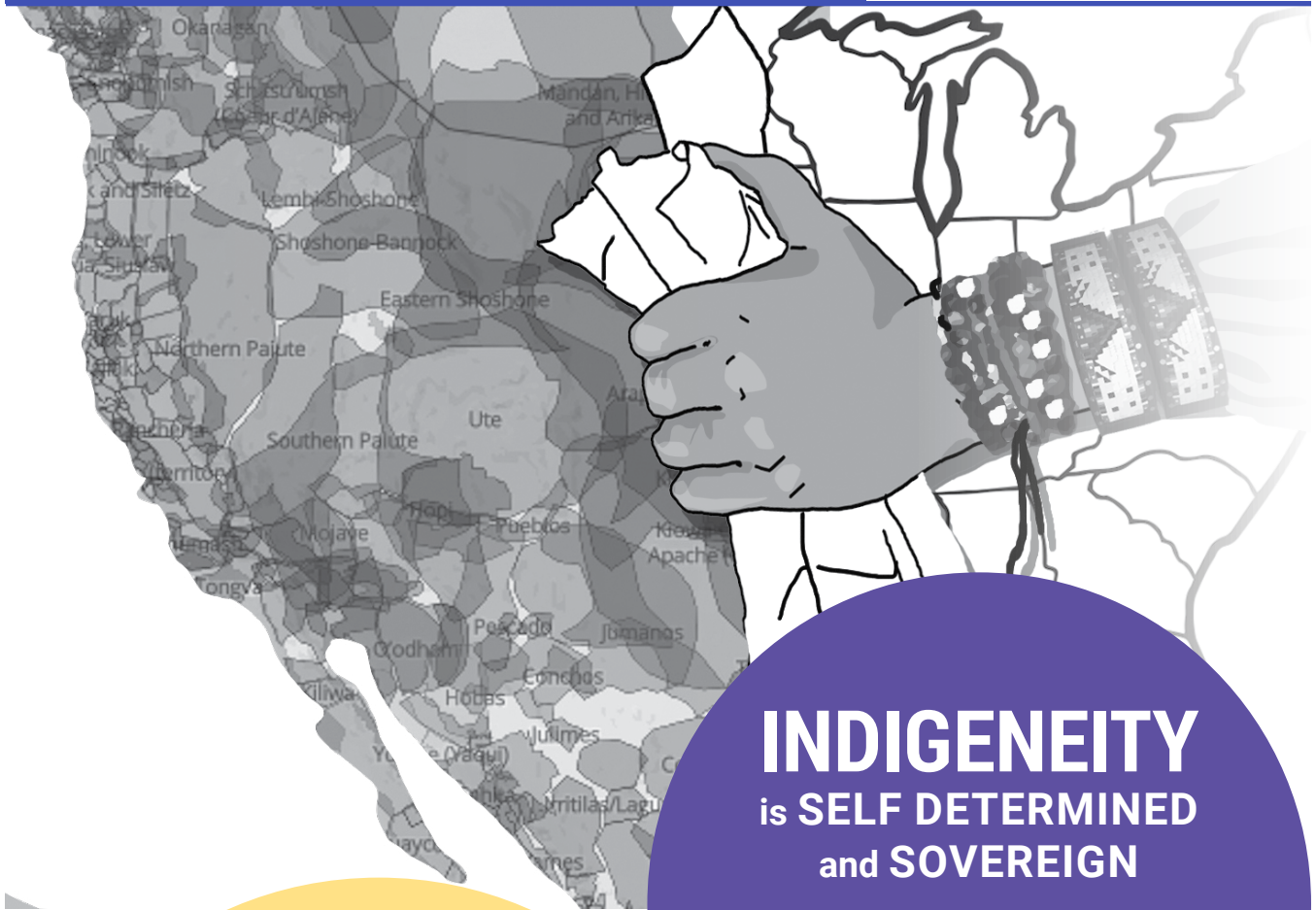


# NATIVE LITERATURE PROGRAM DESIGN

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



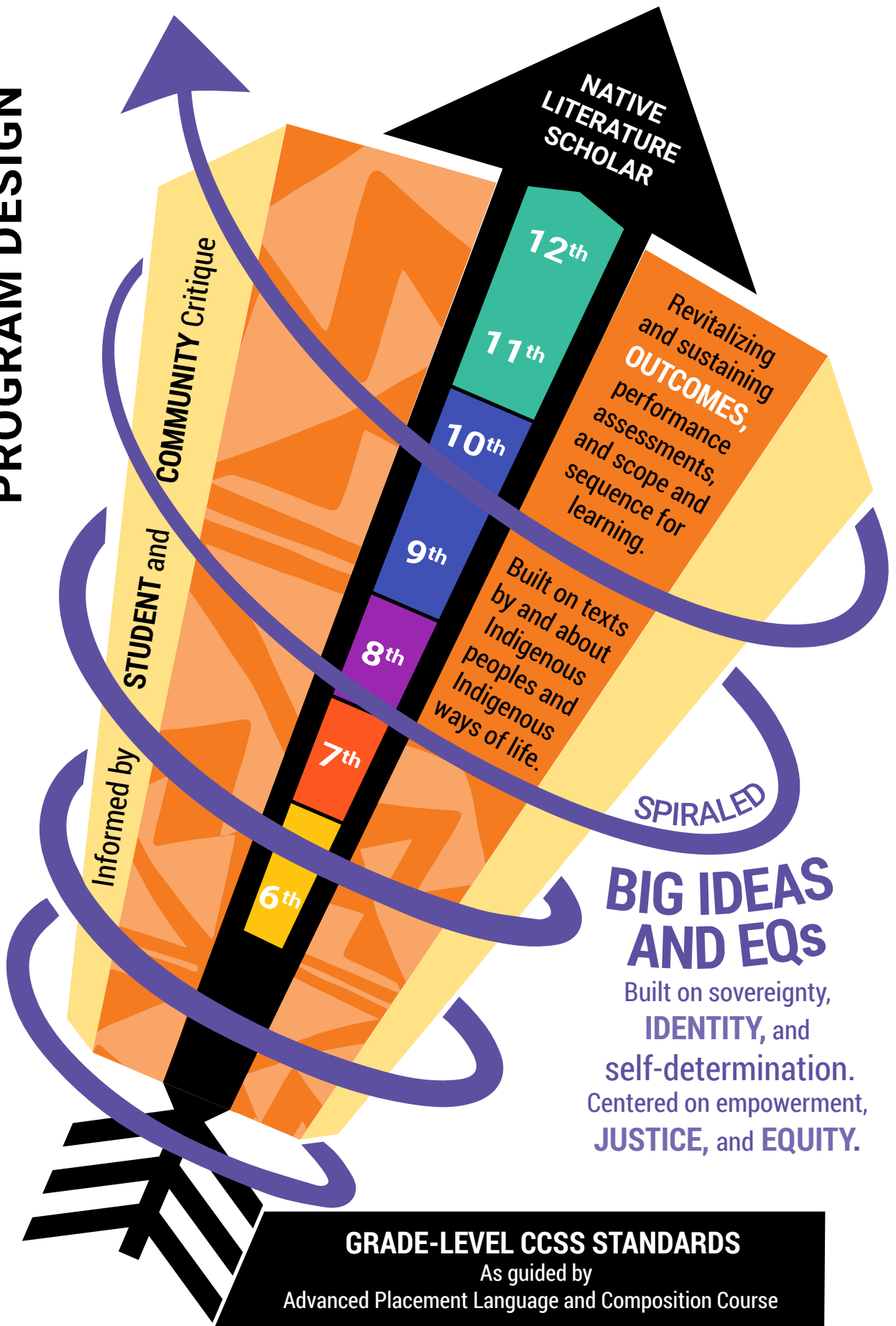
**INDIGENEITY**  
is **SELF DETERMINED**  
and **SOVEREIGN**

What does it mean  
to be indigenous?  
How do we define  
ourselves?

**9/10<sup>th</sup>**  
**GRADE**  
Native Literature  
Scholar

**BIG IDEAS and EQs**

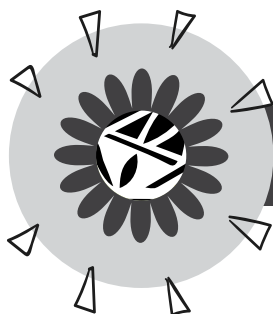
# NATIVE LITERATURE PROGRAM DESIGN



# YEARLONG

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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**

How am I engaging with Native Literature to empower myself and advocate for equity, justice, and resilience for my community?

#### **ANALYSIS INTERPRETATION SYNTHESIS**

**(Skills)**

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.)?

#### REFERENCE

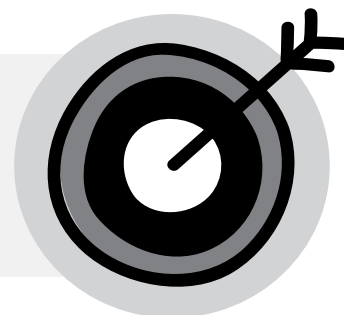
 [Finding Big Ideas and Assessment Evidence @ NISN video](#)

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

### YEARLONG - DESIRED RESULTS

# BIG IDEAS

## Indigeneity is Self Determined, Sovereign, an Affirmation, and a Right



### Essential Questions

(based on yearlong Big Idea)

- What does it mean to be indigenous?
- How do we define ourselves (as opposed to the outside world defining us)?

### Enduring Understandings

(based on yearlong Big Ideas)

- We define ourselves through our actions, reflections, cultural practices and affiliations.
- As an indigenous person I am \_\_\_\_\_ (students complete the sentence based on their discoveries during the year).

### Content EQ:

- What does it mean to be Indigenous (challenges, power)?
- How does land impact Indigeneity?
- How do stories reflect Indigeneity?

### Skills EQ:

- How do I analyze and critique a text (reading and writing)?
- How can I incorporate my Native language into my academic writing?
- How do I find ways into and maintain a discussion (listening and speaking)?
- How do I actively read (annotations)?
- How do I interpret theory, policy, and research?

### Content EU:

- Being Indigenous means \_\_\_\_\_ (students will complete this EU at the end of the course based on their experiences in and outside of the classroom; frame in terms of challenges and power/strength).
- Land impacts indigeneity in both powerful and traumatic ways.
- Stories reflect indigeneity through its connection to the past and foundation for future.

### Skills EU:

- Students will know how to analyze and critique a text (reading and writing).
- Students will know how to incorporate my Native language into my academic writing.
- Students will know how to find ways into and maintain a discussion (listening and speaking).
- Students will know how to actively read (annotations).
- Students will know how to interpret theory, policy, and research.

**YEARLONG - 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).



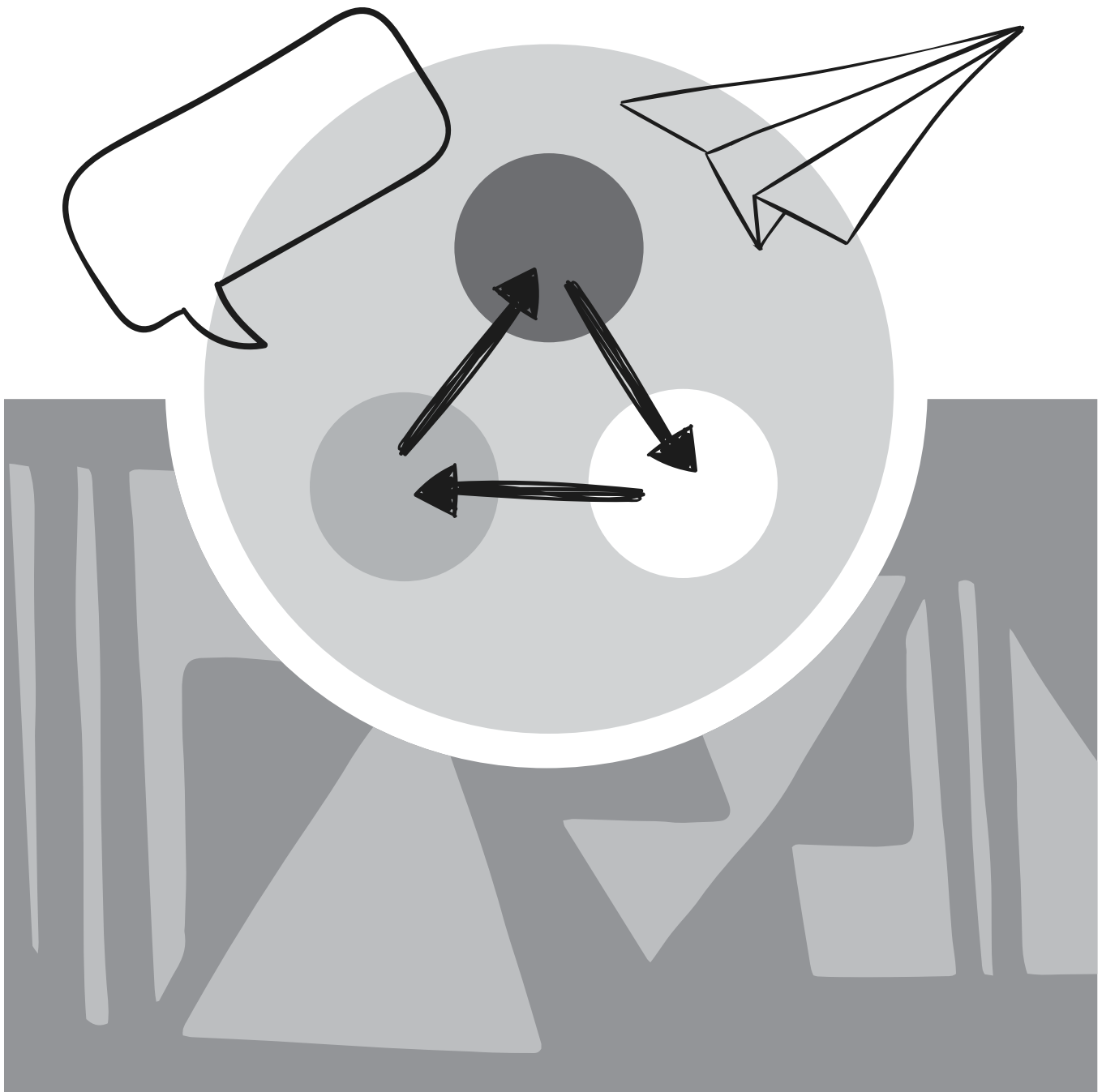
**Performance Assessment**

**USE GRASPS**

Varies depending on each unit, but a suggested GRASPS assignment is below and linked to Unit 4

<b>Goal:</b>	To create a portfolio / capstone that will be presented in an ELA Demo. The work should reflect the best work of each student for each unit. Include a student reflection in which students reflect on their learning for the year.
<b>Role:</b>	As a student.
<b>Audience:</b>	Teacher and community members who attend the ELA Demo.
<b>Scenario:</b>	Students will choose one of their final projects from each Unit, edit it if possible, and add it to a portfolio which they reflect on.
<b>Product:</b>	A complete portfolio that includes assessments and work that showcases their skills/ accomplishments around the following skills: listening, speaking, reading, and writing.
<b>Standards:</b>	<a href="#">See Appendix page 12</a>

# YEARLONG - SCOPE + SEQUENCE



# UNIT 1

## Native Science-Fiction

### Suggested Texts

#### Fiction:

- *Trail of Lightning* by Rebecca Roanhorse
- Alternate Suggestion: *Ceremony* by Lesile Marmon Silko

#### Non-Fiction:

-  [Appropriation](#)
-  [Roanhorse Controversy](#)
-  [Anti-blackness in Indian Country](#)
-  [Adoption](#)
-  [Native Child /White Family](#)
-  [Scrutinized Identity](#)

### Essential Question(s):

- Who should have access to & ability to share cultural stories?

#### Key Equity Terms:

- Anti-black
- Cultural Appropriation and Misappropriation
- Intersectionality
- Inclusion



### Embedded Assessment

#### Sci-Fi Short Story:

Students will write a story in which they incorporate some aspect of their culture based on what they feel is appropriate. They must have a justification for what they include.

#### Argumentative Essay:

After reading the novel and the articles on Roanhorse, write an argumentative essay outlining your opinion on the situation.



## UNIT 2

### Native Poetry

#### Suggested Texts

- *When My Brother was an Aztec & Post-Colonial Love Poem* by Natalie Diaz
- *Words like Love* by Tanaya Winder
- *Tales of Two Americas: Stories Of Inequality in a Divided Nation*  
Edited by John Freeman
- *A Cruelty Special to Our Own Species* by Emily Jungmin Yoon

#### Essential Question(s):

- How does contemporary Native poetry reflect the impacts of settler colonialism and what it means to be indigenous?

#### Key Equity Terms:

- Indigeneity
- Settler Colonialism
- Colonization
- Racial Identity



### Embedded Assessment

#### Write a poem and create a video representation of that poem:

During this unit, students will be given weekly creative writing prompts, so they should have a total of 6-7 poems. They must choose one, rewrite it based on critique, and create a video interpretation of that poem. Videos will be shared.

#### Analysis of a poem(s):

Students will choose a poem or poems that they connect with and an AP prompt. They will complete an essay.

# UNIT 3

## Realistic Fiction

### Suggested Texts

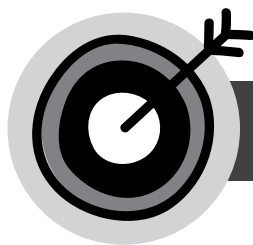
- *The Round House* by Louise Erdrich

### Essential Question(s):

- How does Native Literature mirrors Native policy?

### Key Equity Terms:

- Institutionalized Racism
- Racist Policies



### Anchor Standards

[English Language Arts Anchor Standards](#)

<p><b>Reading:</b> Informational</p>	<p> <a href="#">CCSS.ELA-LITERACY.RL.9-10.2</a> 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> <a href="#">CCSS.ELA-LITERACY.RL.9-10.3</a> 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> <a href="#">CCSS.ELA-LITERACY.RI.9-10.8</a> 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>Writing</b></p>	<p> <a href="#">CCSS.ELA-LITERACY.W.9-10.1</a> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p> <a href="#">CCSS.ELA-LITERACY.W.9-10.3</a> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>
<p><b>Speaking and Listening</b></p>	<p> <a href="#">CCSS.ELA-LITERACY.SL.9-10.1</a> 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><b>Language</b></p>	<p> <a href="#">CCSS.ELA-LITERACY.L.9-10.3</a> 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>

### Program-Wide: Resources For Design



links

[📄 Equity Glossary](#)

[📄 White Supremacy Resources \(Slavery/Capitalism • Genocide/Colonialism • Orientalism/War\)](#)

[📄 Dził Dít'ooí School of Empowerment, Action and Perseverance - DEAP School resources](#)

[📄 UNDRIP - United Nations Declaration of Right for Indigenous Peoples](#)

[📄 NISN past curriculum in Indigenous Humanities](#)



### 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.

*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.*