

**NATIVE LITERATURE  
PROGRAM DESIGN**

**4<sup>TH</sup> GRADE**



**Eagle  
Drums**

NASUGRAQ  
RAINEY HOPSON

**UNIT 1**

**Apprenticeship**



UNIT 1

Calendar Window: 2 months

 [Yearlong Curriculum](#)

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Designer: Sarah Caldwell

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### Story of the Unit

In this unit, students will read *Eagle Drums* by Nasugraq Rainey Hopson. They will follow the main character Pina as he confronts loss and fear while learning the importance of gaining cultural knowledge and gathering in community. Pina participates in an apprenticeship that is guided by eagles, so this text will be important in launching students' apprenticeship journeys. Students will focus on developing their understanding of characters as they use textual evidence to describe characters' traits and consider how characters' qualities, perspectives, and relationships change over the course of the novel. Students will also describe and analyze the story's setting, its seasonal changes, and how the natural environment affects the characters and plot. In the companion text, *Eagle Mother* by Hetxw'ms Gyetxw (Brett D. Huson), students will read about the life cycle of the eagle and its significance to the Gitsxan people of Northwest British Columbia as they work to explain the scientific concepts presented clearly in speaking and in writing.

### Core Texts

#### ***Eagle Drums***

by Nasugraq Rainey Hopson (Inupiaq Nation)

#### ***The Eagle Mother***

by Hetxw'ms Gyetxw (Inupiaq Nation)

#### ***The Inupiaq People and Their Culture***

by Dawn Biddison (Inupiaq Nation)

#### ***Trekking Through Tundra article***

from Arizona State University Biomes Project



### Supporting Texts/Media:

 [Smithsonian Arctic Studies Center](#)

 ["I Am Inuit"](#) exhibition from Inupiaq photographer Brian Adams (Inuit Nation)

### Resources:

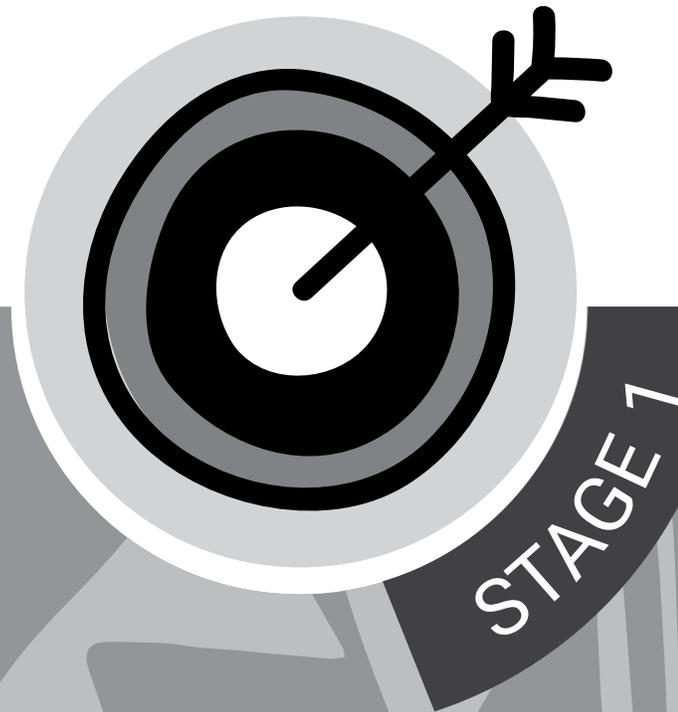
 [UNIT 1 - Resource Folder](#)

 [Graphic Organizers](#)

# DESIRED RESULTS

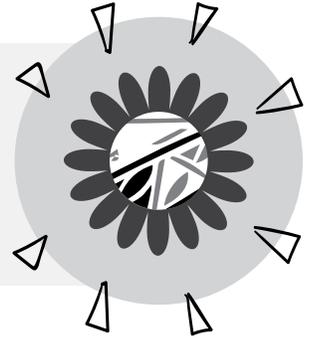
REFERENCES

-  [Finding Big Ideas and Assessment Evidence @ NISN video](#)
-  [Building EQs and EUs @ NISN video](#)



# BIG IDEAS

- Apprenticeship
- Community
- Culture



### Essential Questions

- What is the importance of cultural traditions and practices in the novel *Eagle Drums*?
- How do cultural traditions and practices enrich our lives?
- How can I describe characters and settings in detailed ways using details from the text?
- Why is it important to share our opinions and perspectives?
- How can I clearly state and develop my opinion in writing?

### Enduring Understandings

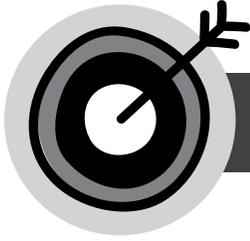
- Pina learns the importance of cultural traditions and practices as an apprentice to the eagles.
- Analyzing the characters and settings, their connections, and the ways they change allows readers to gain a deeper understanding of a novel.
- Opinion writers share diverse perspectives and advocate for change.
- Persuasive writers support opinions with relevant and interesting reasons that are supported by real-world information and personal connections.

### Priority Skills Students will be able to do . . .

- How to use context clues and other tools to determine the meaning of unfamiliar words.
- How to analyze characters by using textual evidence to determine their character traits and describe their relationships.
- How to describe the setting based on textual details and determine its impact on the characters and plot.
- How to write a persuasive opinion essay by selecting strong reasons and supporting them with facts and personal connections.

### Knowledge Students will know . . .

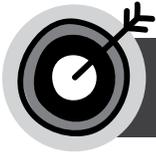
- The meaning of “apprenticeship”
- Characteristics of the tundra biome
- Key aspects of Inupiaq Nation (location, land use, family and community, celebrations)
- Physical and behavioral adaptations of the eagle and its role in the Gitsxan ecosystem



## Anchor Standards

[English Language Arts Anchor Standards](#)

<p><b>Reading</b> Literature</p>	<p><b>CCSS.ELA-Literacy.RL.4.1:</b> Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p><b>CCSS.ELA-Literacy.RL.4.2:</b> Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p><b>CCSS.ELA-Literacy.RL.4.3:</b> Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s : thoughts, words, or actions).</p>
<p><b>Reading</b> Informational</p>	<p><b>CCSS.ELA-Literacy.RI.4.2:</b> Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><b>CCSS.ELA-Literacy.RI.4.8:</b> Explain how an author uses reasons and evidence to support particular points in a text.</p>
<p><b>Speaking and Listening</b></p>	<p><b>CCSS.ELA-Literacy.SL.4.1:</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.</p> <p><b>CCSS.ELA-Literacy.SL.4.4:</b> Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p>
<p><b>Language</b></p>	<p><b>CCSS.ELA-Literacy.L.4.4:</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.</p> <p><b>CCSS.ELA-Literacy.L.4.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p><b>CCSS.ELA-Literacy.L.4.5.a:</b> Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.</p> <p><b>CCSS.ELA-Literacy.L.4.5.c:</b> Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).</p>



## Anchor Standards *(continued)*

<p><b>Writing</b></p>	<p><b>CCSS.ELA-Literacy.W.4.1:</b> Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p><b>CCSS.ELA-Literacy.W.4.1.a:</b> Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.</p> <p><b>CCSS.ELA-Literacy.W.4.1.b:</b> Provide reasons that are supported by facts and details.</p> <p><b>CCSS.ELA-Literacy.W.4.1.c:</b> Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).</p> <p><b>CCSS.ELA-Literacy.W.4.1.d:</b> Provide a concluding statement or section related to the opinion presented.</p> <p><b>CCSS.ELA-Literacy.W.4.5:</b> With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 4 here.)</p> <p><b>CCSS.ELA-Literacy.W.4.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>CCSS.ELA-Literacy.W.4.9.a:</b> Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").</p> <p><b>CCSS.ELA-Literacy.W.4.9.b:</b> Apply grade 4 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text")</p>
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## ASSESSMENT EVIDENCE

### Transfer Statement:

We want our students to clearly express their perspective so that in the long run, on their own, they will be able to advocate for themselves, their values, and their community.





## Performance Assessment

Use GRASPS

Guidance document: [UbD Long term Transfer Goals](#) (McTigue)

### Goal:

You will write an opinion essay answering the following question: What cultural tradition or practice enriches your life? You will read the Author's Note section of *Eagle Drums* in which the author, Nasugraq Rainey Hopson, describes her inspiration for the book, the story of how the Inupiaq Messenger Feast came to be, as well as her deep feelings of love and connection to this celebration. This will serve as a mentor text as you write your own opinion essays. In this project, you will learn to support your perspective with description, information, and personal stories and connections. In addition, you will learn to write introduction and conclusions paragraphs that support writing organization.

### Role:

You will take on the role of opinion columnists who share their thoughtful, informed perspectives that support community dialogue and growth.

### Audience:

Your audience will be your classmates. You will participate in a **read-around** with your classmates (in this scenario your fellow opinion columnists and colleagues). In this activity, you will listen to each other's writing, write compliments for your colleagues, and reflect on how the essays as a whole help us answer the unit essential question "**How do cultural traditions and practices enrich our lives?**" Students will use the experience of thread around to create a butcher paper mural that can be displayed in the hallway. This mural will communicate the big take-aways from their essays (e.g. quotes, phrases, key words, or experiences and information that can be translated into visual representations).

### Scenario:

You are opinion columnists who are writing about the importance of a specific cultural tradition or practice.

### Product:

You are creating two products:  
 1) an opinion essay that they will write individually and  
 2) a collaborative mural that will share how the class as a whole would answer the question "How do cultural traditions and practice enrich my life?"

### Standards:

**Reading Literature:** RL.4.2

**Reading Information:** RI.4.8

**Speaking and Listening:** SL.4.4

**Writing:** W.4.1, W.4.1.a, W.4.1.b, W.4.1.c, W.4.1.d, W.4.5



## Performance Assessment *(continued)*

### Assessment Rubrics and Resources:

 [Opinion Writing Launch Slides](#)

 [Opinion Essay Planning Template](#)

 [The Author's Opinion tool](#)

 [Opinion Essay Rubric](#)



### Teacher Tips and Guidelines:

You can begin preparing students for the unit performance assessments from the moment you launch the unit. Post the unit Essential Questions and Essential Understandings in a visible place in the classroom so that you can refer to these at key instructional moments and encourage students to use them as a touch point.

Since students will take on the role of opinion columnists, introduce this role early on in the unit by exploring how news sources communicate information and opinions. You might pick a day of the week to focus on current events and check a specific indigenous news source such as the *Navajo Times* or *Native News Online*. Explore the opinion section of these news sources. You might also begin introducing the Opinion Writing Launch slides with students early in the unit. You might use the  [gradual release of responsibility](#) model to support students in learning to write opinion paragraphs that will provide the foundation needed to write the opinion essay at the end of the unit. (Unit planners have incorporated materials and graphic organizers based on the principles laid out in the approach developed by The Writing Revolution.  [Here](#) is an introduction to their approach if you would like more background.)

Once you have finished *Eagle Drums*, you can use the analysis tool provided to read and analyze Hopson's author's note at the end of the text. This Author's Note will serve as the mentor text for students as they write their own opinion essay.

### Universal Design for Learning:

#### For Access:

- Allow students to use a text-to-speech assistive writing tool such as Co-Writer or Google's Read & Write,

#### For Support:

- Provide ample opportunities for students to collaborate and share ideas. You might start each day of the writing project with an opportunity for students to pair up, share what they have written, and provide positive feedback.

#### For Executive Functioning:

- Provide students with a clear outline of project and writing steps. Use a class check-in chart where students can check off each step of the project as they complete it.

### Pacing Timeline:

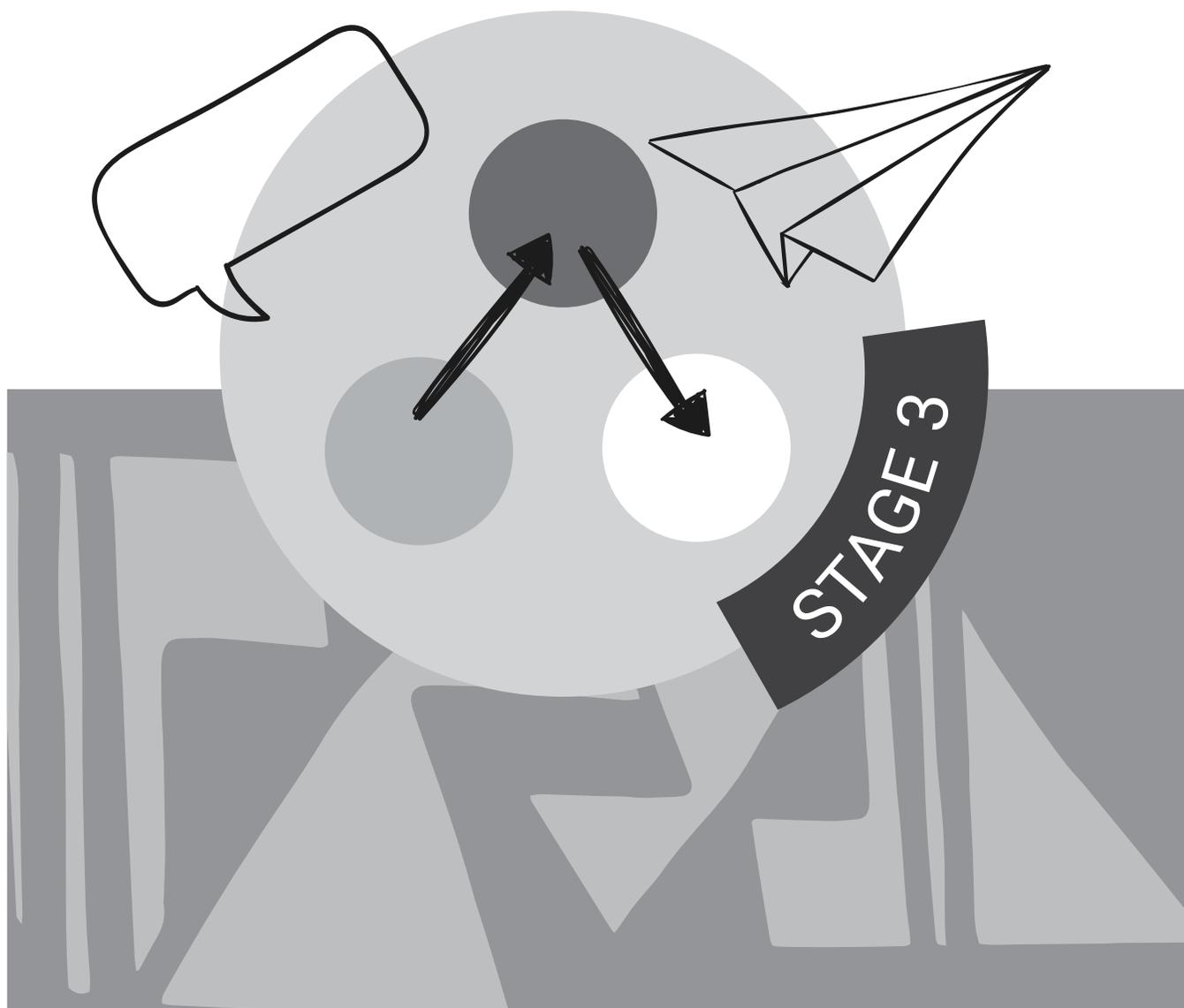
**Near the beginning of the unit:** Build students' understanding of opinion writing with the Opinion Writing Launch slides. Also introduce students to an indigenous news source (e.g. *Navajo Times*, *Native News Online*) that you will check on a weekly basis. Make sure to highlight the opinion section of these news sources and the role that opinion columnists play in communicating important perspectives to their readership.

**As the unit progresses:** Continue to check your indigenous news source each week. What are the current news stories and opinion columns? In addition, use the prompts in the Opinion Writing Launch slides to support students in writing 2 - 4 opinion paragraphs over the course of the unit.

### When you finish reading *Eagle Drums*:

1. Use the In  [The Author's Opinion tool](#) to analyse Hopson's Author's Note.
  2. Introduce the prompt: What cultural tradition or practice enriches my life? Provide students with time to brainstorm and discuss before they select a topic for their opinion essay.
  3. Introduce the  [Opinion Essay Rubric](#) to students. Clarify any confusion.
  4. Introduce the  [graphic organizer](#) for the opinion essay. Model each step in the graphic organizer. (Emphasize that dotted lines are places where students can write in phrases/ notes rather than complete sentences. Students should have practice with this format from using the  [Single-Paragraph-Outline](#) format to write opinion paragraphs throughout the unit.).
  5. Begin to model how students can write a rough draft of their opinion essay based on their outline. Slides in the  [Opinion Writing Launch](#) resource can support students in writing introduction and conclusion paragraphs.
- As students are finishing their rough drafts, support revision and editing.
    - a. You might have one or two students who have done exemplary writing share their work in an  [Author's Chair](#) format. Provide copies of their writing to the whole class and ask students to read their work and make notes. Then rotate around the room providing a round of positive feedback followed by a round of questions or suggestions for improvement. The students who shared their work will be given valuable feedback, and their peers will take away ideas to enrich their own writing.
    - b. You might also consider meeting with students in a writing conference format.
    - c. Additionally, you can provide comments and feedback in the form of digital comments in students' essay documents. This is an efficient way to provide all students with thorough feedback and editing support since you can make comments prior to lessons. Students can spend the class period working through revisions and resolving comments as you rotate and provide more targeted support to students who require it.
    - d. You might also organize peer editing groups using a specific protocol such as  [Tell-Ask-Give](#) (TAG) Feedback.

## SCOPE + SEQUENCE

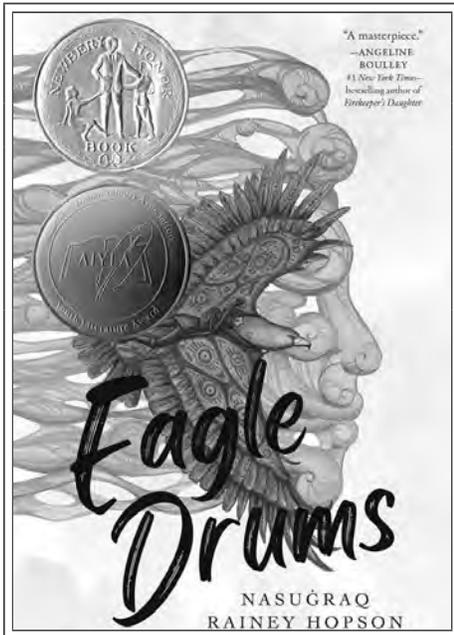


### **A Note for Future Users and Teacher Designers:**

Thank you for your interest in the Native Literature Program! Please note that the resources in this document and the supporting folders are meant to be read and implemented with flexibility. When working in your particular context, this may mean adding texts or other resources in order to meet the needs and opportunities in your classroom. When using these resources and when planning for instruction, it is recommended to reference the lesson narratives, teacher tips, linked resources and timeline guidance.

#### UNIT OPENING

### Core Text:



### *Eagle Drums*

by Nasugraq Rainey Hopson

<b>Genre:</b>	Realistic Fiction / Fairy Tales and Folklore
<b>Origins:</b>	Inupiat (original fiction based on the origin of the Messenger Feast)

<b>Lexile Level:</b>	910L
<b>Grade Level:</b>	4 - 6
<b>Age Level:</b>	8 - 12 years

### Supporting Texts/ Media:

[Smithsonian Arctic Studies Center](#)

["I Am Inuit"](#) exhibition from Inupiat photographer Brian Adams (Inuit Nation)

[Trekking Through Tundra article](#) from Arizona State University Biomes Project

[My Arctic Life](#): YouTube Channel created by Nasugraq Rainey Hopson

*The Eagle Mother* by Hetxw'ms Gyetxw (Inupiat Nation)

<b>Big Idea:</b>	<b>Core Value:</b>	<b>Key Equity Term:</b>
Apprenticeship	Community	Culture

#### UNIT OPENING

Essential Questions	Enduring Understandings
<ul style="list-style-type: none"> <li>• What is the importance of cultural traditions and practices in the novel <i>Eagle Drums</i>?</li> <li>• How do cultural traditions and practices enrich our lives?</li> <li>• How can I describe characters and settings in detailed ways using examples from the text?</li> <li>• Why is it important to share our opinions and perspectives?</li> <li>• How can I clearly state and develop my opinion in writing?</li> </ul>	<ul style="list-style-type: none"> <li>• Pina learns the importance of cultural traditions and practices as an apprentice to the eagles.</li> <li>• Analyzing the characters and settings, their connections, and the ways they change allows readers to gain a deeper understanding of a novel.</li> <li>• The tundra is a dry, cold biome located around the north and south poles.</li> <li>• Opinion writers share diverse perspectives and advocate for change.</li> <li>• Persuasive writers support opinions with relevant and interesting reasons that are supported by real-world information and personal connections.</li> </ul>

### Sequence of Learning Events:

#### Unit Opening:

Post unit EUs and EQs in a visible place in the classroom. When you launch the unit, tell students that they will be reading the book *Eagle Drums* by Nasugraq Rainey Hopson. Present the  **Eagle Drums** Launch slides. Students will meet the author in a video from her YouTube channel, *My Arctic Life*. Lead students in asking questions about the author before reading the short biography from her author website. Then, guide students in locating the author in the Inupiaq Nation of Alaska. Teach students to distinguish between the Inuit and Inupiaq Nations (See the slides for more explanation). Then use maps to explain the author's location. Tell students that the novel *Eagle Drums* will be set in the Inupiaq Nation in a past time period.

**Say: Let's explore more about the Inupiaq Nation, culture, and people in the present.** Present students with the  **See-Think-Wonder** routine. Tell them that they will be viewing images from a collection of photographs by the Inuit artist Brian Adams. To view an enlarged image, students should click on the photograph they want to study in more detail. By clicking on the "i" underneath the image, students can view text that introduces more information about the person in the portrait. View at least one image with students, making observations and asking questions about life in the Inuit Nation. Model adding notes to the  **See-Think-Wonder Template**. Provide students with 20 minutes or more to explore images and add to their See-Think-Wonder templates.

Provide students with an opportunity to share their observations (e.g. think-pair-share, mix-pair-share, whole group volunteers).

#### UNIT OPENING

#### Lesson Sequence:

<p><b>Lesson 1:</b> Chapters 1-5</p>	<p>Students will learn to describe and analyze key characters. They will make entries in a journal that combines visual and written elements. They will write a RACECES response paragraph that analyzes one of the characters from the novel. Students will have the opportunity to complete a RACECES response at the end of each lesson in Unit 1.</p>
<p><b>Lesson 2:</b> Chapters 6-10</p>	<p>Students will learn to describe and analyze the story setting. They will continue to add entries to a written/visual journal, this time focusing on the novel's setting. Students will also read a  <b>non-fiction article</b> about the tundra ecosystem, identifying the main ideas and key details within this article as they acquire key knowledge about this biome. They will make connections between their reading about the arctic tundra and the setting as presented in the novel. Finally, students will write a RACECES response paragraph that analyzes the novel's setting.</p>
<p><b>Lesson 3:</b> Chapters 6-10</p>	<p>Students will continue to develop their written/ visual journal as they work to summarize chapters using the  <b>Summary Sentence</b> format. Students will also read the section Sea, Land, Rivers from  <b>The Inupiaq People and Their Culture</b> article as they again identify the main ideas and key details in this non-fiction text.</p>
<p><b>Lesson 4:</b> Chapters 16-20</p>	<p>Students will learn and apply a variety of strategies to determine the meanings of unfamiliar words, with particular emphasis on the application of context clues. Students will read the Community and Family section of the article The Inupiaq People and Their Culture then synthesize their learning in a summary sentence.</p>
<p><b>Lesson 5:</b> Chapter 21-25</p>	<p>Students will read the Ceremony and Celebration section of The Inupiaq People and Their Culture. They will also have the opportunity to make final connections and develop their thinking about the novel in a variety of ways, including by creating a "connections board." Students will be asked to answer the unit EQ: What is the importance of cultural traditions and practices in the novel <i>Eagle Drums</i>? in a RACECES paragraph</p>



**Anchor Standards:**  [See page 6](#)

#### UNIT OPENING

#### Embedded Assessment:

*How will students demonstrate their understanding of the big ideas, understandings, and questions throughout each week of the unit?*

- Written/visual journal
- RACE paragraphs
- Summary sentences
- Participation in discussions in response to the chapter questions

#### Teacher Tips and Universal Design for Learning (UDL)

<b>Teacher Tips</b>	Print out the visual/written journal so that it's ready to go when you start the unit. Familiarize yourself with the goals of incorporating drawing into reading response by looking at these resources about using the one-pager reading response strategy for fiction and non-fiction. Although the journal we use as a response and recording tool for his novel is not technically a one-pager, some of the strategies described in these resources will be useful.
<b>For Access</b>	Consider purchasing or creating an audio or video recording of the text read aloud. This will be useful for meeting the needs of a variety of readers and providing access for students who are absent.
<b>For Executive Functioning</b>	Post unit goals and a unit timeline for students so that they have a visual reference point for their progress.



## LESSON 1

### Visualizing, Analyzing, and Connecting Characters

**Chapters:** 1-5

**Time Frame:** 6 - 8 Days



<p><b>Lesson Narrative:</b></p>	<p>Students will learn to describe and analyze key characters. They will make entries in a journal that combines visual and written elements. They will write a RACECES response paragraph that analyzes one of the characters from the novel. Students will have the opportunity to complete a RACECES response at the end of each Lesson in Unit 1.</p>
<p><b>Objective(s) and Comprehension Strategies:</b></p>	<ul style="list-style-type: none"> <li>• I can describe characters by noticing 1) what they say 2) how they think 3) their actions 4) their effect on others 5) and their appearance.</li> <li>• I can make inferences about characters using evidence from the text.</li> <li>• With teacher support, I can write a response to a question about the text and support my thinking with evidence.</li> </ul>
<p> <b>Teacher Tips:</b></p>	<ul style="list-style-type: none"> <li>• Plan to read one chapter per day, reserving one day for the mini lesson focusing on the non-fiction text about tundras and one day for the mini lesson that introduces students to writing text-based responses in the RACE format.</li> <li>• You will need to purposefully structure and scaffold the reading of the text for students. Consider reading the first chapter of Eagle Drums aloud before giving students their copies of the text. This will allow students to begin visualizing the text. Whenever you read aloud to students, either in a traditional read aloud or in a shared reading format where students have a copy of the text, think aloud about the characters, setting, plot, word meanings, etc.</li> <li>• Allow students to annotate their thinking by placing sticky notes with observations and ideas in the text. You might model this process extensively for students at the beginning of the novel, then gradually release responsibility and provide students with more opportunities to annotate independently as time goes on.</li> <li>• Most classrooms contain a variety of readers, some of whom may struggle to independently meet the demands of complex texts. Consider using a variety of approaches to reading to support students' comprehension of the novel, their ability to decode grade level texts with accuracy and fluency, and their investment in the text.</li> </ul>



#### Teacher Tips:

*continued*

- Most importantly, provide the opportunity for **repeated readings** of text. This strategy is steeped in nearly fifty years of educational research and is one of the truly proven methods for improving oral reading accuracy and fluency. After an initial read of a chapter, you might select a 1-2 page portion of each chapter as a focus for repeated reading. You might have students engage in repeated reading with this passage in a variety of ways: choral reading, partner reading (trade off reading with a partner every paragraph), timed readings (students read the passage 2 or more times using a timer to track how their speed improves), recorded readings (after practicing the passage, students make a recording that demonstrates their fluency and prosody), **echo reading** (for readers who continue to struggle).
- This set of **slides** contains comprehension questions for each chapter in *Eagle Drums*. These questions are also compiled in this handout of **chapter questions**. We envision these questions more as oral discussion topics rather than written response questions. Please feel free to use these questions to supplement the idea generation and discussion that will arise organically between the teacher and students as you read this engaging novel.

#### Materials and Resources:

- Copies of *Eagle Drums* Visual Journal
- Drawing and writing tools

### Chapter Questions:

#### CHAPTER 1:

- Is Pina a skillful hunter? How do you know?
- Who are Pina's brothers? What do we know about them so far?
- Nasrugaq Rainey Hopson, the author and Illustrator, chose to put a full-page picture on page 4. Why do you think she created this picture? How does it connect with the text?

#### CHAPTER 2

- Describe the sigluaq. Why is it important to Pina's family?
- How would you describe Pina's relationship with his parents? How does they treat him and how does he feel about them?
- How does the setting change as Pina travels? Look at p.19. What textual clues do we have about the season?

Chapter Questions continued

#### CHAPTER 3

- Explain the series of events that occurs after the golden eagle lands near Pina. What clues do we have about how Pina is feeling?
- Pina's mother once told him "Never disrespect any animal; they have long memories." (27) Why do you think Pina remembers her words at this moment?
- What does Pina learn about his brother in his chapter?
- What do we know about Savik so far? Do you have any predictions about where Savik is taking Pina?

#### CHAPTER 4

- Savik tells Pina: "We took you so that you can learn how to atuq, uamit, and niqinaqi." (33) Why do you think the author choose not to explain the meaning of these words
- How does the setting change as they travel up the mountain?
- How does Savik treat Pina? What's your evidence for your thinking?

#### CHAPTER 5

- Describe what Savik sees and experiences in the hall of the large sod house.
- Why doesn't Pina want revenge on the eagles for killing his brothers?
- Do you have any guesses about what Mother wants to teach Pina?

### Academic Vocabulary:

#### Tier 2 Words

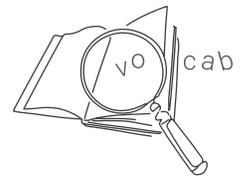
**Chapter 1:** determined (2), robust (5), accumulated (5), reverence (6), \*ecstatic (6)

**Chapter 2:** deter (11), occasional (13), vague (13), chided (14), \*offended (16)

**Chapter 3:** \*determination (22), scrutinized (23), predatory (24), receded (24)

**Chapter 4:** vigorously (32), resonated (36), \*mysterious (37), subtle (37), scarcer (38)

**Chapter 5:** \*visible (43), sporadically (43), emanated (44)



#### Tier 3 Words

**Chapter 1:** tundra (1), lichen (3)

**Chapter 2:** sod (11), knapping (16), sinew (18), obsidian (19)

**Chapter 5:** pyrite (44), Aana - grandmother (47)

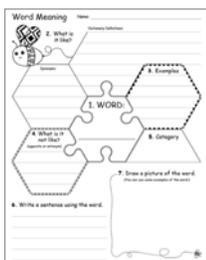
### Teaching Strategies and Routines

Set aside 5-15 minutes each day for vocabulary instruction. Use the  [Vocabulary Slides](#) to introduce each chapter's vocabulary to students using the following steps and incorporating Total Physical Response and  [principles or robust vocabulary instruction](#).

1. Introduce the word and have students repeat the word after you.
2. Introduce the word meaning.
3. Analyze the phonics elements in the word (e.g. -tion or -sion, a silent letter in a word like “subtle”) if you feel your students would benefit.
4. Relate the word to the picture provided in the slides.
5. Provide additional examples and non-examples of the word.
6. Generate a physical action to pair with the word. (You might present an action to students or have students develop the action with you.)
7. Have students say the word orally and complete the action with you.

In follow-up lessons, make sure to provide multiple exposures to the words, pictures, and actions. **Repetition is the key to retention.** Also, provide varied opportunities to further discuss the words. Here are some ideas:

- Ask students to turn to a partner and explain the meaning of the vocabulary word in their own words.
- Provide a prompt that encourages students to apply the word to their own experience, e.g.: ***Have you ever seen something mysterious? When? Think of a sentence starting with “Something mysterious I have seen is . . .”***
- Have students participate in identifying examples and non-examples for the word. Tell students to give a thumbs up and say the vocabulary word if the statement is an example and shake their heads if the statement is not an example. You might say: ***Would I be moving vigorously if it took me 30 minutes to walk a mile?*** (students shake heads no) ***Would our class be moving vigorously if we wanted to stack the chairs and pick up all the trash from the floor in 2 minutes?*** (students give thumbs up and say “vigorously”)
- The starred word from each chapter is a Tier 2 anchor word that appears multiple times in the text or is a frequently-used word that students will encounter commonly in academic texts in the future. Select this word as the focus for more expanded discussion, writing, and explanation. It would be productive to complete a  [frayer model graphic organizer](#) for each of these starred words.



#### Additional Resources:

 [Graphic Organizers](#)

### Lesson Launch/ Engagement Activity

#### Describing and Analyzing Characters



#### DAY 1: \_\_\_\_\_

1. Say: *The characters are the people (or sometimes animals) that we focus on in a story. In order to understand the events in a story, the connections between events, and any lessons or deeper meaning, we have to understand the characters. As we jump into reading *Eagle Drums*, and any time we start a chapter book, we need to have laser focus on the characters. Who are they? How are they connected to each other? How would we describe them on the inside and the outside? Can we visualize them as we read?*

2. Introduce the [Character Analysis Launch](#) slides. Share and discuss character vocabulary. Introduce the [STEAL tool](#) that supports character analysis. You might want to print individual copies for students to refer to or create a class anchor chart with this acronym.

3. When you get to slide 5, say: *Before we meet our characters in *Eagle Drums*, we're going to give our character analysis skills a warm-up by observing some characters in a short film.* Watch the short film [Lost and Found](#) that is also embedded in Slide 5.

4. As a “We Do” guided practice, use the STEAL framework to describe the Fox. You might present each letter of the acronym, have students share their thinking with a partner, then discuss as a class. Show the visual journal example about Fox on slide 6.

5. Provide students with additional practice applying the STEAL acronym to Dino with more independence. You might have students engage in a [mix-pair-share](#). Students walk around the classroom to music, and when the music stops they raise a hand to pair up with someone in close proximity. For each pair-share, have students apply one letter of the STEAL acronym to Dino. After having an opportunity to circulate and discuss, students can work independently to create a visual journal page describing Dino. This will prepare them for the work they will be doing in their Visual Journal for *Eagle Drums* throughout Unit 1.

#### DAY 2: \_\_\_\_\_

1. Review the STEAL acronym introduced the previous day.

2. If you have already read chapter 1 of *Eagles Drums*, break students into 5 small groups, providing each group with a different letter of the STEAL acronym. Challenge groups to look back through Chapter 1 focusing on the main character Pina as they gather character details related to their letter.

3. Provide an opportunity for each group to share their observations about Pina and collect these on a STEAL chart.

4. Then, provide students with time to begin their visual journal page out Pina. (Adding to the character pages in the visual journal will be an ongoing process, and students will continue to add to or revise their character journal pages as they read the novel. For this reason, please have students work in pencil and leave some empty space.)

5. You can repeat this lesson format throughout unit 1 as the characters, the Eagle Mother and Savik, are introduced.



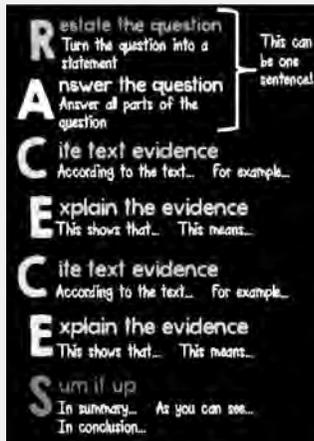
**Background Information:** Watch [this video](#) if you are interested in seeing how sinew (fibrous tendon, tissue, or ligament) from an animal is made into cordage.

## Mini Lesson(s) and Workshop(s)

### MINI LESSON:

#### Writing a RACECES Response about a Character

*(Complete this mini lesson after reading Chapter 5 and before moving on to Lesson 2)*



Students may have previously encountered RACE (Restate-Answer-Cite Evidence-Explain) responses. This format is a commonly taught framework that provides students with a structure to write well-organized and supported answers to text-based questions. Throughout this unit, students will write a RACECES that includes two chunks of evidence and explanation and a summary sentence at the conclusion of each lesson. These RACECES responses will help students focus on key meanings in the text as well as provide practice in alignment with the unit standards. For more background on introducing RACE to students, [view this teacher](#) who does some great modeling and instruction that demonstrates how to engage students in writing a RACE response.

Please use the [handout](#) and [RACECES response template](#) as you teach this mini lesson.

If your students are not familiar with RACE responses, consider providing ample guidance for this first response. Model, think aloud, and engage students in partner talk as you introduce and work through each part of the response. Students can engage in shared writing, scribing on their papers as you write under the document camera. In addition, you might want to reduce the first RACECES response and complete only the RACE portion of the template. As the unit and year progress, students will develop their understanding and stamina to be able to complete a more developed response that includes all of the RACECES components.

The RACECES templates provided are graphic organizers that are not in true paragraph form. Students would benefit from publishing some of their RACECES responses in paragraph form. (In later units, students should be given the option of writing these responses without a template once they internalize the structure.) Students should also be encouraged to read all sections of their RACECES response out loud to listen for clarity of thinking and organization. Emphasize that this type of analytical writing prepares them for essay writing, one of the main modes of writing prioritized in high school and college coursework. Students should be encouraged to value great writing (e.g. interesting, original ideas and word choice) in RACECES responses the same way they would in a story or poem.

### Mini Lesson(s) and Workshop(s)

#### **WORKSHOP:**

Students will continue to apply their learning from the Character Analysis Launch as they read chapters 1-5

- Provide daily opportunities for students to engage in varied discussion formats to share their observations about characters. Consider incorporating the  **chapter questions** for each chapter to spark discussion and focus students on key understandings and important moments in the text.
- Continue to use the STEAL acronym as a reference point for character discussions as you move along the gradual release of responsibility. You might think aloud with reference to this acronym when reading aloud. In addition, structure partner and small group conversations with reference to this tool.
- Also, allow students to share their work in their visual journals with partners, small groups, and the class as a whole.
- Teach students the  **Love It/ Hate It theater game** where students act out a character's emotions and perspectives. Students can do this as a whole-class activity or in partnerships.

### Lesson Closing and Formative Assessment:

#### **Before moving on to lesson 2:**

- Provide students with opportunities to share and receive feedback on their visual journals. You might provide each student with a strength area and an area for growth.
- Set up a question board and have students record and post all of the questions they are left with at the end of chapter 5. Group similar questions together. This question board can be a place to return to as you continue reading subsequent sections of the novel. Which questions will be answered in chapters 6-10? And what questions will you continue to add?

#### Extension Activities:

**All About Me Visual Journal Page:** Students have been journaling about the characters in Eagle Drums using the STEAL acronym in their visual journals. If you are teaching Unit 1 early in the school year, this is an ideal time for students to share about their lives and interests and make connections with each other. Task students with creating an All About Me visual journal page. See this teacher's  **example** as a reference. Challenge students to refer to the STEAL acronym. They can include all of these elements - and more!- on their All About Me page.



## LESSON 2

### Visualizing, Analyzing, and Connecting Setting

**Chapters:** 6-10

**Time Frame:** 7 - 9 Days



<p><b>Lesson Narrative:</b></p>	<p>Students will learn to describe and analyze the story setting. They will continue to add entries to a written/visual journal, this time focusing on the novel's setting. Students will also read a <b>non-fiction article</b> about the tundra ecosystem, identifying the main ideas and key details within this article as they acquire key knowledge about this biome. They will make connections between their reading about the arctic tundra and the setting as presented in the novel. Finally, students will write a RACECES response paragraph that analyzes the novel's setting.</p>
<p><b>Objective(s) and Comprehension Strategies:</b></p>	<ul style="list-style-type: none"> <li>• I can determine which information is most important to understand the topic of a non-fiction text.</li> <li>• I can summarize a text by using a graphic organizer to map out the main idea and key details.</li> <li>• I can describe and analyze the setting of a text.</li> <li>• With teacher support, I can write a response to a question about the text and support my thinking with evidence.</li> </ul>
<p> <b>Teacher Tips:</b></p>	<ul style="list-style-type: none"> <li>• The anchor experience within this lesson will focus on a non-fiction text.</li> <li>• Continue to apply the tips for supporting readers provided in Lesson 1 as you work through the mini lessons and engage in reading chapters 6 - 10 of <i>Eagle Drums</i>.</li> </ul>
<p><b>Materials and Resources:</b></p>	<ul style="list-style-type: none"> <li>• A pot of cooked pasta (with water) and strainer</li> <li>• A teacher's purse filled with important and less important items</li> </ul>

### Chapter Questions:

#### CHAPTER 6:

- What additional details on page 51 help us visualize the Eagle Mother?
- Why does Mother have Pina listen to and mimic his heartbeat?
- What does Pina experience when he hears the eagles' song? Why is the song important?

Chapter Questions continued

#### CHAPTER 7

- What is Pina learning with the eagles so far?
- What does Pina teach the Savik in this chapter?
- How would you describe Pina's actions in this chapter?

#### CHAPTER 8

- Why is Mother careful not to share personal information about herself with Pina?
- Describe the Eagle Mother's stick. What does this stick symbolize?

#### CHAPTER 9

- How does Pina survive by purposefully using the animals the eagles bring him?
- How does Pina feel about the eagles now? Have his feelings changed?

#### CHAPTER 10

- Look at pages 81, 82, and 83. Describe what life is like during each season for Pina.
- How does Pina's memory about Atau and Malgu setting the ptarmigan snare connect to what Pina is experiencing in the present?

### Academic Vocabulary:

#### Tier 2 Words

**Trekking Through Tundra:** \*diverse (1), condition (1), considered (2), emerges (2), intense (3), plummet (3)

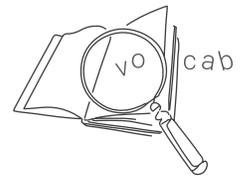
**Chapter 6:** rigid (52), translucent (52), gradually (55), soothing (55), unfamiliar (55), rituals (57), \*regret (57)

**Chapter 7:** \*immense (60), recite (60), grimaced (62), fragrant (62), permanent (65)

**Chapter 8:** deliberate (69), influence (69), \*methods (70), tactics (70)

**Chapter 9:** sparse (73), \*intimidating (73), coax (76), supple (77), glared (78)

**Chapter 10:** preserved (80, dense (82), snares (82), \*nimble (83), delight



#### Tier 3 Words

**Trekking Through Tundra:** (vegetation (2), precipitation (2), permafrost (2)

**Chapter 6:** isignaqaq handled ulu/ knife with a curved blade (51), tuttu/ caribou (59), autuqtuni nakuuruq/ song (59)

**Chapter 7:** aerie/ nest of a bird of prey (65, lemmings (65), ippiq (edible leaf)

**Chapter 9:** foraging (72), qilaun/drum (74)

**Chapter 10:** ptarmigan (80)

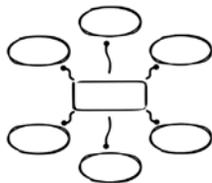
### Teaching Strategies and Routines

Please see description of vocabulary instruction routine form [Lesson 1](#).

### Lesson Launch/ Engagement Activity

#### DAY 1: \_\_\_\_\_

Identify the Setting - Where?



See-Think-Wonder		
See	Think	Wonder

1. Introduce the Setting Analysis Launch slides.
2. Guide students in reviewing the meaning of the literary term setting. Then, ask students to identify the setting of *Eagle Drums* based on clues from the text. Ask students to work in small groups using the [setting web](#). Students might share the pen as they brainstorm about the place and time that comprise the story's setting.
3. Say: ***Today, we're going to take a virtual field trip to a place that is similar to the setting of Eagle Drums, a tundra. This tundra is not located in Alaska, it's located in Iceland. We'll be exploring features of this tundra biome and making notes on our See-Think-Wonder template as we explore.***
4. Navigate the [Tundra VR 360](#) experience as a class, small groups, or individually, depending on the needs of your students. Make sure to model how to use this digital tool before you have students navigate independently. There are many locations to explore within the tundra biome, but students will find these more easily if they know the location and meaning of the different icons used in the application.
5. Students should add observations and questions to a [See-Think-Wonder template](#) as they explore the Icelandic tundra.
6. Have students Turn and Talk with a partner to share reflections from their See-Think-Wonder template.

#### DAY 2: \_\_\_\_\_

1. Say: ***Today, we'll be reading a scientific article to learn more about the tundra biome. We'll be able to make connections between this information and Pina's life in this biome. Reading this article will also be a great opportunity to introduce and practice an important reading strategy - determining importance. When we determine importance, we focus on the things that matter most. Our brains can't retain every sliver of information we encounter, so this is an important skill in reading and in life!***

### Lesson Launch/ Engagement Activity

#### DAY 2

*continued*

2. Choose from one of the following activities to introduce the concept of determining importance. You can also do one activity with this lesson and complete the second activity at another time. These activities provide a concrete reference point for the determining importance strategy.

- A. Present a pot of cooked pasta in water and show students the strainer. Tell students that the strainer cannot hold both the water and the pasta. In the cooking process, the pasta is what we want to keep and the water is what we want to discard. Our brain is similar to the colander because it can't hold all of the information we read. Our brain helps us strain out and retain the most important information. Show students how you strain the pasta.
- B. Get out a purse. Tell students that they will help you determine which items in the purse are most important. (You might want to pre-plan which items are included in the purse on this day.) Pull out your wallet and look at the cards. Make two piles - "important" and "less important." Your driver's license might go into the important pile. Explain to students that you need this license to ride on an airplane or to drive your car. Then pull out your coffee punch card and explain that this is less important because you don't go to the coffee shop very often and it will take you months to fill up the punch card. Keep moving through items in the purse as students assist you in determining their importance.

3) Introduce the "Trekking Through Tundra" article and preteach the vocabulary. As you read, model for students how you underline important information. You might identify this important information as "key details." Think aloud as you determine the relative importance of the information presented in the article. As you think aloud, tell students that identifying some information as more important doesn't mean we should ignore any parts of the text. The author has included interesting details that enrich our understanding, so in a sense all of this information is important because it creates a satisfying, in-depth reading experience. Rather, determining importance helps to focus our brains and walk away with a clearer understanding of our reading.

#### DAY 3:

1. Review the vocabulary from the "Trekking Through Tundra" article. Review the physical actions you have paired with each word and complete a Frayer Model for the starred vocabulary word **diverse**.

2. Reread the article a second time to support fluency development, either in a choral reading format or in partnerships.

### Lesson Launch/ Engagement Activity

#### DAY 3

*continued*

3. Work with students to organize the key details onto a Main Idea and Key Details graphic organizer. Provide the following Main Idea statement and ask students to write it in the main idea box: ***The tundra is a dry, cold biome located around the north and south poles.***
4. Follow the I do-We do-You do lesson process to introduce and provide practice with paraphrasing key details and writing them in the graphic organizer. Model thinking aloud about which details are the most important to include. Then, allow students to work in groups or partnerships to add additional key details. Ask students to add one key detail independently and use this as an assessment of their mastery of RI.4.2.

### Mini Lesson(s) and Workshop(s)

#### MINI LESSON 1:

**Describing and  
Analyzing the Setting  
in *Eagle Drums***

Students now have a solid understanding of the two components of a story setting (the when and the where). In addition, they have built robust background knowledge about the tundra biome. In this mini lesson, you will work with students to apply this understanding to describe and analyze the setting in *Eagle Drums*.

Model annotating details that reveal the setting. Return to page 19. Give students a photocopy of this page and underline details that reveal the setting. As you work with this excerpt, draw attention to the descriptive language the author uses and how this supports visualization, e.g.: ***I can see the bright blue sky that doesn't have a cloud in it, and even though it's sunny the air is cool. . . The leaves on the willow are yellow. I wonder what a willow looks like? Let's find a photo. And the fact that the leaves are yellow makes me think it must be fall. . . And I am also visualizing all the animals that are busy outside on the tundra with Pina, the lemmings, squirrels. But the setting is starting to change because he is moving out of the tundra marshes and grasslands toward the mountain.***

Using this page and other key portions of the text, ask students to begin their visual journal page for the setting in the fall. Encourage them to place key quotes from the text in their drawing or around the border to provide evidence for how they depict the setting.

### Mini Lesson(s) and Workshop(s)

#### MINI LESSON 2:

#### Writing a RACECES Response about the Setting

*(Complete after  
finishing Chapter 10)*

Students have already completed their first RACE paragraph of the unit during lesson 1. As you plan for this second RACECES paragraph, consider the formative assessment data provided by students' first race paragraph. Where did students succeed? Where did they struggle? This will support you in determining the level of scaffolding students will need as they complete the second RACECES response. Here are some tips to consider:

- Provide students with ample practice identifying the answer stem within the question. To give students additional practice with this skill, you might regularly work with the chapter response questions using an interactive whiteboard display. Students must learn not only to find the answer stem but also to figure out which additional word or words are needed to respond to the question. For example, the question ***Why is the carved bow important to Pina?*** Would need to be restated with the addition of the words "is" and "because": ***The carved bow is important to Pina because.*** . . You can annotate the questions with students by underlining the sentence stems and inserting any other necessary words with a carat.
- Introduce the question prompt and have students underline the sentence stem within the question, then add any needed words. For this lesson's RACECES prompt, this would look like: How does the arrival of winter affect(s) Pina? (by)
- Ask students to work in partnerships to respond to the question and write the Restate-Answer sentence on a sticky note. Have students post their sticky notes. Read aloud the responses, group them by common ideas, and discuss their strengths. Use this discussion as a jumping off point for building an exemplar Restate - Answer sentence for the RACECES response.
- When you are ready to teach the S-Summary sentence of RACECES, preteach the skill of restating the topic sentence (here, the Restate and Answer sentence) in different words. Determine which words must be reused in the conclusion sentence (probably "Pina" and "winter" in this example) and brainstorm phrases that could restate the other ideas in different words. (This skill supports students' developing linguistic flexibility and can be practiced with a variety of sentences as a quick warm-up.)
- Consider completing the RACE portion of this response as a guided practice, then allow students to finish the CES portion of the response independently.
- As with the previous response, consider having students publish their RACECES response in paragraph format. This will emphasize the applicability of the RACECES strategy to the genre of analytical writing.
- Make sure that students read their response aloud to hear the flow of ideas, logical sequencing, and word choice.
- Introduce a rubric for RACECES responses such as  **this one**. Model scoring the class response in relation to this rubric. Provide students with rubric feedback on the portions of the response that they completed independently.

### Mini Lesson(s) and Workshop(s)

#### WORKSHOP:

Students will continue to apply their learning from the Character Analysis and Setting Launch as they read chapters 6-10

- Provide daily opportunities for students to engage in varied discussion formats. Consider incorporating the [chapter questions](#) for each chapter to spark discussion and focus students on key understandings and important moments in the text.
- Students will be focusing more on the setting in this group of chapters, but encourage them to continue annotating and observing characters and adding to the character pages in their visual journal.

### Lesson Closing and Formative Assessment:

#### Before moving on to lesson 3:

- Provide students with opportunities to share and receive feedback on their visual journals. You might provide each student with a strength area and an area for growth.
- Check in with the question board. What questions were answered? What additional questions might be added?
- Provide students with feedback on their RACECES response.

#### Extension Activities:

**Comparing and Contrasting Biomes:** You have already used this [virtual reality website](#) from Arizona State University to take a tour of the tundra biome. Compare and contrast the tundra biome with your local environment using a venn diagram. (Use the [Arizona State University website](#) for more information about your local biome if this is helpful.) Discuss how the *Eagle Drum's* setting in the tundra affects the characters and the plot. How does the land shape Pina's daily life and culture? How does your biome shape your life and culture?



## LESSON 3

### Constructing a Clear Mental Model through Summarizing

**Chapters:** 11-15

**Time Frame:** 6 - 8 Lessons



<p><b>Lesson Narrative:</b></p>	<p>Students will continue to develop their written/ visual journal as they work to summarize chapters using the <b>Summary Sentence</b> format. Students will also read the section Sea, Land, Rivers from <b>The Inupiaq People and Their Culture</b> as they apply summarization strategies to a non-fiction text. Students will then make connections between this text and the novel.</p>
<p><b>Objective(s) and Comprehension Strategies:</b></p>	<ul style="list-style-type: none"> <li>• I can write a clear and detailed sentence that summarizes a fiction or non-fiction text.</li> <li>• I identify similes and explain their meanings.</li> <li>• With teacher support, I can write a response to a question about the text and support my thinking with evidence.</li> </ul>
<p><b>Materials and Resources:</b></p>	<ul style="list-style-type: none"> <li>• Copies of the summary sentence graphic organizer</li> <li>• Copies of the <b>The Inupiaq People and Their Culture</b></li> </ul>

### Chapter Questions:

#### CHAPTER 11

- Reread page 90. What is Pina feeling and why does he feel this way?
- Why do you think the eagles are leaving Pina alone?

#### CHAPTER 12

- What is unusual about the behavior of the lemming with the white patch?
- The seasons have changed. What role do the changing seasons play in the events of the novel? What role do the seasons play in Pina's mood and outlook?
- How does Pina change after his interactions with the lemming? What could the lemming symbolize?

Chapter Questions continued

#### CHAPTER 13

- How does Pina feel after the eagles show him the first dance on pages 107 and 108?
- What do you think the Eagle Mother means when she says “Dancing brings a story to life, boy. . . it brings songs to life.” (108)?
- Describe the young man who insults Pina at the end of this chapter.

#### CHAPTER 14

- Why is Pina’s memory important? What surprises you about this story from Pina’s childhood?
- Pina’s father said:” We know ourselves, but we can never know strangers that well. We don’t know what kind of people they are. We don’t know at what point they will not be friends and what would make them turn on us.” (118) Do you agree or disagree with this statement? Why or why not?

#### CHAPTER 15

- How can you tell that Pina is feeling better?
- Pina wrote a song about collecting plants with his mother when he was very young. If you wrote a song to share a story, what would you write about something you have attempted to do?

### Academic Vocabulary:

#### Tier 2 Words

**Chapter 11:** barren (88), insulated (89), prosperous (89), eroded (89), sullen (90), \*interactions (92)

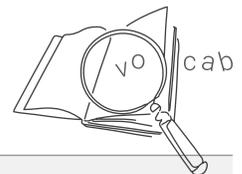
**Chapter 12:** tedious (94), spectacle(94), \*perplexed (96), scent (96), haphazard (100), temperament (99)

**Chapter 13:**\* temperamental (101), emphasizing (106), deliberate (107), repetitive (11), exaggerated (112)

**Chapter 14:** glimpse (116), taut (116), tension (116), decorative (116), wary (121), \*reassure (121)

**Chapter 15:** limber (123), \*hostility (123), radiate (128), indifference (128)

**The Inupiaq People and Their Culture:** Sea, Land Rivers: \*sustain (1), permitted (1), integrity (2), detrimental (2)



#### Tier 3 Words

**Chapter 11:** marrow (89)

**Chapter 13:** uamit/ dance (102)

**The Inupiaq People and Their Culture:** Sea, Land Rivers: bowheads (1)

### Teaching Strategies and Routines

Please see description of vocabulary instruction routine form [Lesson 1](#).

### Lesson Launch/ Engagement Activity

#### DAY 1: \_\_\_\_\_

1. Introduce the lesson focus on summarizing. Tell students: ***A summary is a way of retelling a story or a text. When we summarize, we pick out the most important events or information. We have already practiced focusing on important details from our last lesson and reading “Trekking Through Tundra!” Now, we are going to apply the strategy of determining importance to the important skill of writing a summary.***
2. Explain that people summarize all of the time in real life. Maybe you watched a great movie and your mom asks what it was about. She doesn’t have time to watch it, but she wants to know the big things that happen in the plot. You might summarize the movie for her by explaining who the characters are and the key events that happened.
3. Show the [Summarizing Launch slides](#).
4. Say: ***What if you wanted to summarize the short film Lost and Found for a friend? Let’s see how it works!***
5. Rewatch the short film from lesson 1 if this would be helpful for students.
6. Introduce the summary sentence framework. Explain to students that the questions on the Summary Sentence graphic organizer help up focus on the most important events. Explain that we will not use every single question for every summary sentence. We will pick and choose the questions words that fit best the text we are trying to summarize.
7. Show two possible ways of summarizing Lost and Found as shown in the Summarizing Launch slides. Say: ***Notice that all sentences must include the who/ what and (did/will do) what. Those are necessary pieces to form a complete sentence. Without those pieces, a sentence would be a fragment! Often, we write a summary sentence with “Why?” or “How?”, but we do not always respond to both of these questions. We choose which question is most meaningful for the piece of text we are summarizing.***
8. Tell students that we will be summarizing the chapters in the next segment of the text, chapters 11-15, using the Summary Sentence method.



## Lesson Launch/ Engagement Activity

### DAY 1

*continued*

9. Read Chapter 11. Think about how you want to structure the initial reading of this chapter. Will you read the whole chapter aloud? Will students follow along in their texts? Is this an opportunity for partner or independent reading while you pull a small group that needs more support?
10. After reading, model crafting a summary sentence of Chapter 11. Students should write along on their graphic organizers with you.
11. Chorally read the completed summary sentence for chapter 11. Consider posting this sentence on a large chart paper.

### DAY 2:

1. Review the summary launch slides and the purpose of summarizing. Reread the summary sentence the class wrote for Chapter 11 the previous day.
  2. Read Chapter 12 and write a summary sentence for this chapter in a We Do format. Ask students which questions are most meaningful for summarizing this chapter. Have students work in partnerships to write their summary sentences. Engage in a sharing protocol (gallery walk, inside-outside circles, etc.) so that students can view peers' summary sentences.
  3. Pick an exemplary summary sentence and add this to the chart paper with the summary sentence for Chapter 11.
- \*When your students are ready, show them that putting the "where" or "when" (or both) at the beginning of the sentence is a great way to vary their sentence structure and turn it into a more complex, interesting sentence.*

## Mini Lesson(s) and Workshop(s)

### MINI LESSON 1:

#### Summarizing a Nonfiction Text

Read the first section of the article *The Inupiaq People and Their Culture: Sea Land Rivers*. As you read with students, discuss and underline key details. Then work in a We Do or You Do format to write a summary sentence for this section of the article. Show how this summary sentence can be included in the "main idea" portion of the Main Idea and Details graphic organizer introduced in the previous lesson. If time allows, ask students to paraphrase and fill in the key details for this section of the article on the graphic organizer.

### Mini Lesson(s) and Workshop(s)

#### MINI LESSON 1

*continued*

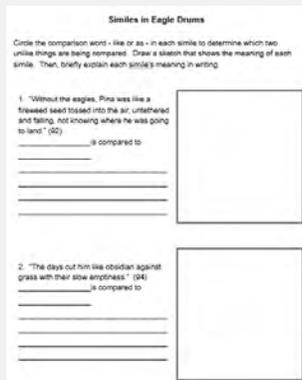
Say: *This article’s author is a woman from the Inupiaq Nation. How is her perspective on the relationship between the land and Inupiaq people similar to Pina’s relationship to the land in Eagle Drums? How is it different? Students might highlight that the author’s article focuses on whaling and the people’s relationship with the sea, whereas the setting of *Eagle Drums* is the tundra grasslands and mountains. They might also note that the article’s author brings up the impact of modern concerns (drilling, global warming) that do not affect the setting of *Eagle Drums*. Students might also identify similarities, particularly the way in which both the author’s and Pina’s perspective emphasize the interdependence of the Inupiaq Nation and their land and sea.*

#### MINI LESSON 2:

**Identifying and Unpacking Figurative Language**

Say: *Today we’re going to think about how authors use language in creative ways to engage us. We’re going to focus on figurative language, language that does not mean what it literally says. We’re going to warm up by using some objects in figurative ways.*

Play the theater game “This Is Not A . . .”. Choose an object, hold it up and say, “This is not a (whatever it really is). This is a . . . .” (give it a different function). You might use a spatula, and could say: “This is not a spatula, it’s a stake to hold up small plants in my garden.” Pass the item to the next player. They might say: “This is a cat-scarer to keep my cat off my couch.” Encourage students to let go of judgement, evaluation, or looking for the best answer. (I often play this game with a large, clear, unused trash bag that is easily transformed into a jellyfish, a cape, a balloon, a parachute, etc.)



Say: *The type of figurative language we will focus on today is a simile. A simile compares two unlike things using the words “like” or “as.” I could say “The moon shone down like a beautiful pearl reflecting a candle’s light.” What two things am I comparing? (the moon and a pearl) What comparison word makes this a simile? (like)*

Present the Similes in *Eagle Drums* [worksheet](#). Work in an I Do-We Do-You Do format to analyze and interpret the similes over multiple days, analyzing each simile from the worksheet as you encounter it in the text.

#### MINI LESSON 3:

**RACESES Response**

Plan a lesson around the Lesson 3 RACESES prompt for Chapters 11-15 based on formative assessment observations from the previous RACESES assignment.

### Mini Lesson(s) and Workshop(s)

#### WORKSHOP:

As students engage in daily reading in *Eagle Drums*:

- Provide ongoing opportunities for students to participate in varied discussion formats. Consider incorporating the  **chapter questions** for each chapter to spark discussion and focus students on key understandings and important moments in the text.
- Encourage students to return to their visual journals to document characters and settings.

### Lesson Closing and Formative Assessment:

#### Before moving on to lesson 4:

- Check in with the question board. What questions were answered? What additional questions might be added?
- Provide students with feedback on their RACECES response.

#### Extension Activities:

**Simile Art:** Task students with translating their learning about similes into a visual art project. Guide students to write a simile about either the tundra biome or their local biome. Then, ask students to create a painting that shows both the literal and figurative meanings of their simile. They might divide their paper in half, with one side representing the literal meaning of the simile and the other side representing the figurative meaning. Alternatively, students might combine the literal and figurative meanings in one artwork. Students should write the simile to post with their artwork.



## LESSON 3

### Constructing a Clear Mental Model through Summarizing

**Chapters:** 11-15

**Time Frame:** 6 - 8 Lessons



<p><b>Lesson Narrative:</b></p>	<p>Students will continue to develop their written/ visual journal as they work to summarize chapters using the <b>Summary Sentence</b> format. Students will also read the section Sea, Land, Rivers from <b>The Inupiaq People and Their Culture</b> as they apply summarization strategies to a non-fiction text. Students will then make connections between this text and the novel.</p>
<p><b>Objective(s) and Comprehension Strategies:</b></p>	<ul style="list-style-type: none"> <li>• I can write a clear and detailed sentence that summarizes a fiction or non-fiction text.</li> <li>• I identify similes and explain their meanings.</li> <li>• With teacher support, I can write a response to a question about the text and support my thinking with evidence.</li> </ul>
<p><b>Materials and Resources:</b></p>	<ul style="list-style-type: none"> <li>• Copies of the summary sentence graphic organizer</li> <li>• Copies of the <b>The Inupiaq People and Their Culture</b></li> </ul>

### Chapter Questions:

#### CHAPTER 11

- Reread page 90. What is Pina feeling and why does he feel this way?
- Why do you think the eagles are leaving Pina alone?

#### CHAPTER 12

- What is unusual about the behavior of the lemming with the white patch?
- The seasons have changed. What role do the changing seasons play in the events of the novel? What role do the seasons play in Pina's mood and outlook?
- How does Pina change after his interactions with the lemming? What could the lemming symbolize?

Chapter Questions continued

#### CHAPTER 13

- How does Pina feel after the eagles show him the first dance on pages 107 and 108?
- What do you think the Eagle Mother means when she says “Dancing brings a story to life, boy. . . it brings songs to life.” (108)?
- Describe the young man who insults Pina at the end of this chapter.

#### CHAPTER 14

- Why is Pina’s memory important? What surprises you about this story from Pina’s childhood?
- Pina’s father said:” We know ourselves, but we can never know strangers that well. We don’t know what kind of people they are. We don’t know at what point they will not be friends and what would make them turn on us.” (118) Do you agree or disagree with this statement? Why or why not?

#### CHAPTER 15

- How can you tell that Pina is feeling better?
- Pina wrote a song about collecting plants with his mother when he was very young. If you wrote a song to share a story, what would you write about something you have attempted to do?

### Academic Vocabulary:

#### Tier 2 Words

**Chapter 11:** barren (88), insulated (89), prosperous (89), eroded (89), sullen (90), \*interactions (92)

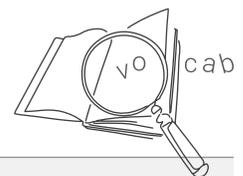
**Chapter 12:** tedious (94), spectacle(94), \*perplexed (96), scent (96), haphazard (100), temperament (99)

**Chapter 13:**\* temperamental (101), emphasizing (106), deliberate (107), repetitive (11), exaggerated (112)

**Chapter 14:** glimpse (116), taut (116), tension (116), decorative (116), wary (121), \*reassure (121)

**Chapter 15:** limber (123), \*hostility (123), radiate (128), indifference (128)

**The Inupiaq People and Their Culture:** Sea, Land Rivers: \*sustain (1), permitted (1), integrity (2), detrimental (2)



#### Tier 3 Words

**Chapter 11:** marrow (89)

**Chapter 13:** uamit/ dance (102)

**The Inupiaq People and Their Culture:** Sea, Land Rivers: bowheads (1)

### Teaching Strategies and Routines

Please see description of vocabulary instruction routine form [Lesson 1](#).

### Lesson Launch/ Engagement Activity

#### DAY 1:

1. Introduce the lesson focus on summarizing. Tell students: ***A summary is a way of retelling a story or a text. When we summarize, we pick out the most important events or information. We have already practiced focusing on important details from our last lesson and reading “Trekking Through Tundra!” Now, we are going to apply the strategy of determining importance to the important skill of writing a summary.***
2. Explain that people summarize all of the time in real life. Maybe you watched a great movie and your mom asks what it was about. She doesn’t have time to watch it, but she wants to know the big things that happen in the plot. You might summarize the movie for her by explaining who the characters are and the key events that happened.
3. Show the [Summarizing Launch slides](#).
4. Say: ***What if you wanted to summarize the short film Lost and Found for a friend? Let’s see how it works!***
5. Rewatch the short film from lesson 1 if this would be helpful for students.
6. Introduce the summary sentence framework. Explain to students that the questions on the Summary Sentence graphic organizer help up focus on the most important events. Explain that we will not use every single question for every summary sentence. We will pick and choose the questions words that fit best the text we are trying to summarize.
7. Show two possible ways of summarizing Lost and Found as shown in the Summarizing Launch slides. Say: ***Notice that all sentences must include the who/ what and (did/will do) what. Those are necessary pieces to form a complete sentence. Without those pieces, a sentence would be a fragment! Often, we write a summary sentence with “Why?” or “How?”, but we do not always respond to both of these questions. We choose which question is most meaningful for the piece of text we are summarizing.***
8. Tell students that we will be summarizing the chapters in the next segment of the text, chapters 11-15, using the Summary Sentence method.



## Lesson Launch/ Engagement Activity

### DAY 1

*continued*

9. Read Chapter 11. Think about how you want to structure the initial reading of this chapter. Will you read the whole chapter aloud? Will students follow along in their texts? Is this an opportunity for partner or independent reading while you pull a small group that needs more support?
10. After reading, model crafting a summary sentence of Chapter 11. Students should write along on their graphic organizers with you.
11. Chorally read the completed summary sentence for chapter 11. Consider posting this sentence on a large chart paper.

### DAY 2:

1. Review the summary launch slides and the purpose of summarizing. Reread the summary sentence the class wrote for Chapter 11 the previous day.
  2. Read Chapter 12 and write a summary sentence for this chapter in a We Do format. Ask students which questions are most meaningful for summarizing this chapter. Have students work in partnerships to write their summary sentences. Engage in a sharing protocol (gallery walk, inside-outside circles, etc.) so that students can view peers' summary sentences.
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- \*When your students are ready, show them that putting the "where" or "when" (or both) at the beginning of the sentence is a great way to vary their sentence structure and turn it into a more complex, interesting sentence.*

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### MINI LESSON 1:

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## Mini Lesson(s) and Workshop(s)

### MINI LESSON 1

*continued*

Say: *This article’s author is a woman from the Inupiaq Nation. How is her perspective on the relationship between the land and Inupiaq people similar to Pina’s relationship to the land in Eagle Drums? How is it different? Students might highlight that the author’s article focuses on whaling and the people’s relationship with the sea, whereas the setting of *Eagle Drums* is the tundra grasslands and mountains. They might also note that the article’s author brings up the impact of modern concerns (drilling, global warming) that do not affect the setting of *Eagle Drums*. Students might also identify similarities, particularly the way in which both the author’s and Pina’s perspective emphasize the interdependence of the Inupiaq Nation and their land and sea.*

### MINI LESSON 2:

**Identifying and Unpacking Figurative Language**

Say: *Today we’re going to think about how authors use language in creative ways to engage us. We’re going to focus on figurative language, language that does not mean what it literally says. We’re going to warm up by using some objects in figurative ways.*

Play the theater game “This Is Not A . . .”. Choose an object, hold it up and say, “This is not a (whatever it really is). This is a . . . .” (give it a different function). You might use a spatula, and could say: “This is not a spatula, it’s a stake to hold up small plants in my garden.” Pass the item to the next player. They might say: “This is a cat-scarer to keep my cat off my couch.” Encourage students to let go of judgement, evaluation, or looking for the best answer. (I often play this game with a large, clear, unused trash bag that is easily transformed into a jellyfish, a cape, a balloon, a parachute, etc.)

**Similes in Eagle Drums**

Circle the comparison word - like or as - in each simile to determine which two unlike things are being compared. Draw a slash that shows the meaning of each simile. Then, briefly explain each simile's meaning in writing.

1. "Without the eagles, Pina was like a fireweed seed tossed into the air, un tethered and falling, not knowing where he was going to land" (02)

\_\_\_\_\_ is compared to \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. "The days cut him like obstacles against grass with their slow emptiness." (04)

\_\_\_\_\_ is compared to \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Say: *The type of figurative language we will focus on today is a simile. A simile compares two unlike things using the words “like” or “as.” I could say “The moon shone down like a beautiful pearl reflecting a candle’s light.” What two things am I comparing? (the moon and a pearl) What comparison word makes this a simile? (like)*

Present the Similes in *Eagle Drums* [worksheet](#). Work in an I Do-We Do-You Do format to analyze and interpret the similes over multiple days, analyzing each simile from the worksheet as you encounter it in the text.

### MINI LESSON 3:

**RACESES Response**

Plan a lesson around the Lesson 3 RACESES prompt for Chapters 11-15 based on formative assessment observations from the previous RACESES assignment.

### Mini Lesson(s) and Workshop(s)

#### WORKSHOP:

As students engage in daily reading in *Eagle Drums*:

- Provide ongoing opportunities for students to participate in varied discussion formats. Consider incorporating the  **chapter questions** for each chapter to spark discussion and focus students on key understandings and important moments in the text.
- Encourage students to return to their visual journals to document characters and settings.

### Lesson Closing and Formative Assessment:

#### Before moving on to lesson 4:

- Check in with the question board. What questions were answered? What additional questions might be added?
- Provide students with feedback on their RACECES response.

#### Extension Activities:

**Simile Art:** Task students with translating their learning about similes into a visual art project. Guide students to write a simile about either the tundra biome or their local biome. Then, ask students to create a painting that shows both the literal and figurative meanings of their simile. They might divide their paper in half, with one side representing the literal meaning of the simile and the other side representing the figurative meaning. Alternatively, students might combine the literal and figurative meanings in one artwork. Students should write the simile to post with their artwork.

#### LESSON 4



### LESSON 4

### Building Vocabulary with Word-Learning Strategies

**Chapters:** 16-20

**Time Frame:** 5 - 7 Lessons



<p><b>Lesson Narrative:</b></p>	<p>Students will learn and apply a variety of strategies to determine the meanings of unfamiliar words with particular emphasis on the application of context clues. Students will read the Community and Family section of the article <i>The Inupiaq People and Their Culture</i>, again making connections between the novel and this text.</p>
<p><b>Objective(s) and Comprehension Strategies:</b></p>	<ul style="list-style-type: none"> <li>• I can use context clues to make inferences about the meanings of unfamiliar words.</li> <li>• I can use reference tools, including online dictionaries, to determine the meanings of unfamiliar words.</li> <li>• With teacher support, I can write a response to a question about the text and support my thinking with evidence.</li> </ul>
<p><b>Materials and Resources:</b></p>	<ul style="list-style-type: none"> <li>• Computers for accessing online dictionaries</li> <li>• Copies of the <a href="#">context clues chart</a></li> </ul>

### Chapter Questions:

#### CHAPTER 16

- What season is it? What clues do we have about the changing season?
- On page 137 Pina fears he will fail at building a qalgi. Have you ever had similar feelings about something you have attempted to do?
- What could the eagles have done to help Pina through this challenge? Why do you think they hold back their support and encouragement?

#### CHAPTER 17

- Why do you think the lemmings come to help Pina?
- Pina notices: “Each individual lemming was not very strong, but they combined their individual strength to accomplish something that seemed impossible. All moving as one.” Why is this important? Does this statement apply to more in life than just the lemmings?

Chapter Questions continued

#### CHAPTER 18

- Reread pages 152-153. What do you notice about the setting?
- The author writes: “Pina became aware of an unfamiliar feelings as he took in what Savik was saying. He felt all at one grateful and indebted. He had never owed strangers anything before.” (160) How might this new feeling change Pina? How might he act differently in the future?

#### CHAPTER 19

- Why is Pina worried about holding a large feast with a hundred people?
- Why do you think the eagles want Pina to hold this feast?
- Why is the brother’s bow important?

#### CHAPTER 20

- Why do you think Savik flies Pina home instead of asking him to walk?
- How does Pina feel as he walks toward home? How can you tell?

### Academic Vocabulary:

#### Tier 2 Words

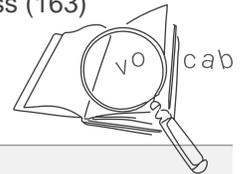
**Chapter 16:** \*hesitated (134), enthusiasm (135), resembled (135), prevent (139)

**Chapter 17:** adequate (43), \*resistance (144), populated (148)

**Chapter 18:** suspicion (152), convenient (156), monumental (157), comical (158), \*eagerness (163)

**Chapter 19:** subdued (165), \*interact (166), expectation (168), garments (169)

**Chapter 20:** commotion (176),\* elation (177), impact (180)



#### Tier 3 Words

**Chapter 16:** qalgi/large sod house for gathering (135)

**Chapter 19:** qayaq/ ocean boat (170)

**Chapter 20:** adze (176)

### Teaching Strategies and Routines

Please see description of vocabulary instruction routine form  [Lesson 1](#).

### Lesson Launch/ Engagement Activity

#### DAY 1:

1. Explain that our vocabulary encompasses all the words we know. When we add a word to our vocabulary, we can explain its meaning and use it in our speaking and writing. When we have deep word knowledge, we can make connections between words with similar meanings and use and understand a word in a variety of situations..
2. Ask students to share reasons why it's important to grow our vocabulary and be curious about unfamiliar words.
3. Say: ***Today, we're going to play two versions of a game called Balderdash. This game is about guessing the meaning of an unknown word. In the real version of this game, the goal is to make the most convincing fake definition for a word and trick the other players. But today we're going to play it a different way! You're going to try to write down and guess the real meaning of the word.***
4. Show students the  **Context Clues Launch** slides and the word consternation. Tell students to write a guess for the meaning of the word on a card. Collect all the cards from students and shuffle them. Include one correct definition card in the stack of guesses. Read the guesses aloud. When you have read all the guesses, read them a second time, this time allowing students to vote on which definition they think is correct.
5. Say: ***Was it difficult or easy to determine the correct word meaning in this game? Probably not easy! You had limited information about the word and minimal clues to its meaning.***
6. Show the Context Clues slide. Tell students that the sentence or sentences around a word are its context. When we look at this context, we can find clues that help us determine the meaning of the unfamiliar word.
7. Explain that we can also look at the word itself and consider related words, prefixes, and suffixes. With the word consternation, the-tion suffix shows that this word is a noun, probably an idea. There is a prefix con- that we see in many words like context and control, but it's hard to figure out what meaning this prefix adds to the word without further clues.
8. Show the slide that presents the word **consternation** in a sentence.
9. Now, play a second round of Balderdash. Have students write their guess on a card, collect the cards, and read them. This time, it is likely that you will have many students who have written similar definitions.
10. Look at the sentence for consternation. Have students come to the interactive whiteboard to underline context clues in the sentence.

### Lesson Launch/ Engagement Activity

#### DAY 1

*continued*

11. Say: ***These context clues led us to make great inferences about the word's meaning! An inference is a guess based on clues from the text. Now, let's check our inferences in a dictionary.***
12. If you have an old-fashioned dictionary, show students how to look up the definition for consternation. Then ask: ***Well, we don't have a class set of dictionaries anymore. People don't use these books very often! So how can I find out the meaning of the word?***
13. Most students will be familiar with online dictionaries. Point out that  [Dictionary.com](https://www.dictionary.com) or Merriam Webster are reliable online dictionaries.
14. Explore the entry for **consternation** in a projected online dictionary entry.
15. Say: ***Sometimes it's difficult to understand a dictionary definition - these entries can be written in complex language! And there can be so many meanings for each word! But when we combine the dictionary definition with the context of the word, we can develop a good understanding of what the word means in that particular sentence. And the more times we see a word used in slightly different ways in various stories and pieces of writing, the deeper our word knowledge will become!***
16. Play another round of Balderdash with the word **flabbergasted** (see slide 5)

#### DAY 2 and Beyond: \_\_\_\_\_

1. Review the previous day's instruction about context clues. What are context clues? Why and how do we use them to determine the meaning of unknown words?
2. Show students the slides for the context clues chart and how the word consternation would be entered in this chart.
3. Give each student a copy of the context clues chart pages for *Eagle Drums*.
4. As you read chapters 16-20 over the next several days, stop to analyze each of the words on the context clues chart as you encounter them. (The chapter and page number for each of these words is identified on the chart.) Work in an I Do-We Do-You Do format to identify clues within the text and confirm the word meanings with a dictionary.
5. There is a blank  [context clues chart](#) that you might use to collect additional words that benefit from contextual analysis, or you might allow students to enter words that they find during reading.

### Mini Lesson(s) and Workshop(s)

#### MINI LESSON 1:

##### Summarizing a Nonfiction Text

Read the second section of the article *The Inupiaq People and Their Culture: Community and Family*. As you read with students, discuss and underline key details. Then work in a We Do or You Do format to write a summary sentence for this section of the article.

Say: ***What connections can you make between this section of the article and Eagle Drums?*** Students might note that Pina seems to be more comfortable on the land than the sea. This would suggest that he has a kinship with the Nunamiut, the people of the land. They might also note that Dawn Biddison reflects on learning her life skills from her family, and this is also Pina's experience. While the eagles have taught Pina new cultural practices, he already brought a wealth of land-based knowledge from his family that allows him to gather edible plants, craft warm clothing, hunt for meat, and survive during times of scarcity.

#### MINI LESSON 2:

##### RACESES Response

Plan a lesson around the Lesson 3 RACECES prompt for Chapters 16-20 based on formative assessment observations from the previous RACECES assignment.

### Mini Lesson(s) and Workshop(s)

#### WORKSHOP:

As students engage in daily reading in *Eagle Drums*:

- Provide ongoing opportunities for students to participate in varied discussion formats. Consider incorporating the  **chapter questions** for each chapter to spark discussion and focus students on key understandings and important moments in the text.
- Encourage students to return to their visual journals to document characters and settings.

### Lesson Closing and Formative Assessment:

#### Before moving on to lesson 5:

- Check in with the question board. What questions were answered? What additional questions might be added?
- Provide students with feedback on their RACECES response.

### Extension Activities:

**STEAM Challenge:** Pina must struggle to overcome self-doubt and a fixed mindset as he learns to build the qalgi. Give students an engineering challenge that will help them step into Pina's shoes. How do they confront frustrations and setbacks as they work on their build? You might present students with this  **bridge-building task**. After building, ask students: *Does your experience with this engineering task help you understand Pina's experience building the qalgi more deeply? How?*



## LESSON 5

### Full Circle: Connecting to Our Experiences and Essential Questions

**Chapters:** 21-25

**Time Frame:** 6 - 8 Days



<p><b>Lesson Narrative:</b></p>	<p>Students will read the Ceremony and Celebration section of The Inupiaq People and Their Culture. They will also have the opportunity to make final connections and develop their thinking about the novel in their visual written journal. Students will be asked to answer the unit EQ: What is the importance of cultural traditions and practices in the novel Eagle Drums? in a RACE paragraph.</p>
<p><b>Objective(s) and Comprehension Strategies:</b></p>	<ul style="list-style-type: none"> <li>• I can make connections between the texts, my experiences, and the world.</li> <li>• I can determine a possible theme for a novel. I can justify my thinking using evidence from the text.</li> <li>• I can respond to a text-based question and incorporate relevant evidence from the text.</li> </ul>
<p><b>Materials and Resources:</b></p>	<ul style="list-style-type: none"> <li>• Sentence strips</li> <li>• Yarn</li> <li>• “Connections board” set up on a visible classroom board or wall (see directions below)</li> </ul>

### Chapter Questions:

#### CHAPTER 21

- How do Pina’s mother and father feel about him returning? How can you tell?
- How does the family plan carefully for the feast?

#### CHAPTER 22

- Who are the guests that Pina is inviting? (Look for clues on pages 197-198, page 201)
- How do the two women feel when Pina invites them to the gather? How does he try to overcome their worries?

Chapter Questions continued

#### CHAPTER 23

- Why do you think the man knocked down? Why does he change his mind and treat Pina more kindly?
- Pina sees Alik again. What do you notice about their interaction? Do you think Alik will come to the feast?

#### CHAPTER 24

- What details in the text show that the feast is a success?
- What song does Pina sing? Why is it important that he chooses this song?
- Hopson writes about how Pina feels about the feast. “He felt more connected than he had ever before, connected to the world, connected to the life around him, and connected to his parents. The celebrations filled him with such inspiration, such wonder, and an enduring strength.” (229) Have you ever felt this way?

#### CHAPTER 25

- Why do you think the guests at Pina’s first feast were animals? What does this have to do with connections and the lesson of the story?
- What do we understand now about why the eagles spent so much time teaching Pina?

### Academic Vocabulary:

#### Tier 2 Words

**The Inupiaq People and Their Culture: Ceremony and Celebration:** exchange (3), \*suppressed (3), communal (3), revitalize (3)

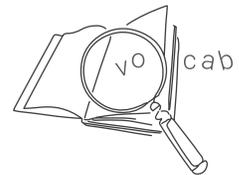
**Chapter 21:** mystified (184), unadorned (184) assured (193), \*consistent (192), internal (192)

**Chapter 22:** \*preoccupied (196), pristine (197), faint (201), companion (202), paranoid (204)

**Chapter 23:** demeanor (206), \*terrain (208), contemplative (211), trudge (212)

**Chapter 24:** amusement (218), \*incident (223), steadfast (227), stability (229), flaws (229)

**Chapter 25:** luminescence (231), \*trials (232), belatedly (232)



#### Tier 3 Words

**Chapter 24:** fermented (222)

### Teaching Strategies and Routines

Please see description of vocabulary instruction routine form  [Lesson 1](#).

### Lesson Launch/ Engagement Activity

#### DAY 1: \_\_\_\_\_

Lead students in reading and annotating *The Inupiaq People and Their Culture: Ceremony and Celebration*, then ask students to write a Summary Sentence for this section of the article. You might assign students to complete this annotation independently, in partnerships, or collaboratively with you. Since this is the concluding lesson of the unit, this would be an ideal time to use students' independent annotations and summary sentences to assess their mastery of RI.4.2.

#### DAY 2: \_\_\_\_\_

1. Say: ***As we read the final 5 chapters of Eagle Drums, we will be making connections between this book and the article we read, our own experiences, and the world. You are going to notice that the idea of "connections" comes up a lot in the last chapter of the book. Later, we'll start to think about how this word, "connections," is related to the themes, lessons, and deeper meanings that Hopson is sharing. What are connections? (Discuss) A connection is a link or association between two things.***

2. Tell students that we will be using a ball of string to create a web of connectedness. Start by having a student share something about their life. Model making a connection to this student. If a student shares that they have a dog, you might share that you also have a dog. The student tosses you the string while holding on to the end of the string. Next, make a statement about your life. Ask for a volunteer to connect to your statement and pass the ball of yarn to that person as you hold the string. Continue this process until all students have at least one connection and are holding the string.

3. When you have finished creating the web, try to untangle it if you are up for the challenge as a group. (The larger the group, the more difficult the untangling!)

4. Ask students to reflect on the web they created. Say: ***Why are connections important?***

5. Show the connections board (see diagram below). It should include four sections: Eagle Drums, The Inupiaq People and Their Culture, My Experiences, the World. Show students how to add to the connections board. Put out the sentence strips that will be used for writing statements to post on the connections board. Under the Eagle Drums section post: "Pina follows the eagles' guidance and holds a great feast with dancing and singing." Then, in the section for the article post: "The Inupiaq people celebrate Kvigik, The Messenger Feast, to gather in community and honor their ancestors." Finally, attach a string between these statements to show they are connected.

### Lesson Launch/ Engagement Activity

#### DAY 2

*continued*

6. Allow ample time for students to brainstorm and post connections on the board. Students might have personal connections to the statements that were already posted. For example, a student might post: "In my community we hold feast days that are times when communities come together to share food and dances."
7. Allow students to make multiple connections between statements, using as many pieces of string as necessary to show all of the relationships.

### Mini Lesson(s) and Workshop(s)

#### MINI LESSON 1:

#### Identifying the Theme

*(Start this lesson after completing the book)*

1. Introduce the  **Headlines Thinking Routine** to students. Tell students they will be writing a headline about the ending of the book that captures what's most important about Pina's story.
2. Allow students to work in partnerships or individually to create their headlines on sentence strips.
3. Ask each individual or partnership to read their headline out loud to the class.
4. Say: ***What do our headlines have in common? What's different?***
5. Say: ***Some of these headlines help us start to think about the themes in the novel. A theme is a lesson or deeper meaning. What themes, lessons, or deeper meanings do these headlines point to? What other themes, lessons or deeper meanings do you see in the novel?***
6. Give students these sentence stems to support probing the theme:  
 \_\_\_\_\_ is important because. . . .  
 People should \_\_\_\_\_ because. . . .
6. Record students' thinking on an anchor chart. One possible theme could be: ***Community is important because it gives people hope and support during difficult times.***
7. Say: We're going to post this chart and return to it after reading other books this year. We might uncover connections between the themes and lessons that other authors share. Also, these themes can enrich our lives. Part of the reason we read is to have experiences and insights that are beyond our own lives. Through reading, we can gain wisdom and ideas about what it means to live a good life alongside the characters we read about.

### Mini Lesson(s) and Workshop(s)

#### MINI LESSON 2:

##### RACESES Response

Plan a lesson around the Lesson 3 RACESES prompt for Chapters 21 - 25 based on formative assessment observations from the previous RACESES assignment. As the final RACESES assignment of Unit 1, this is an excellent opportunity to assess students' growth in the analytical writing genre and their ability to find relevant evidence to support their thinking about a text (RI.4.1).

#### WORKSHOP:

As students engage in daily reading in *Eagle Drums*:

- Provide ongoing opportunities for students to participate in varied discussion formats. Consider incorporating the  **chapter questions** for each chapter to spark discussion and focus students on key understandings and important moments in the text.
- Encourage students to return to their visual journals to document characters and settings.

### Lesson Closing and Formative Assessment:

Please use all assignments from this lesson to assess students' mastery of skills and content that have been practiced throughout the unit.

#### Extension Activities:

**Class Feast:** Hold a classroom feast to promote community-building and connect to plot events and themes in *Eagle Drums*. Ask students to bring a favorite food. Before eating, each participant can introduce their food, why they enjoy it, and how it connects to their family, community, and culture.

**Connect to an Indigenous Science Perspective with the Mothers of Xsan Series:** Read the text *The Eagle Mother* by Hetxw'ms Gyetxw with students. This text presents the life cycle of an eagle and how it intertwines with the life of the Xsan Nation of northern British Columbia. Students will have an opportunity to make connections between the eagle mother as presented in this non-fiction text and the Eagle Mother character in *Eagle Drums*. Add a section for this book on the connections board that you created in Lesson

**This book will also provide a model of an informational text that is written from the perspective of an indigenous scientist. Students will be writing an animal research report in this genre in Unit 3.**