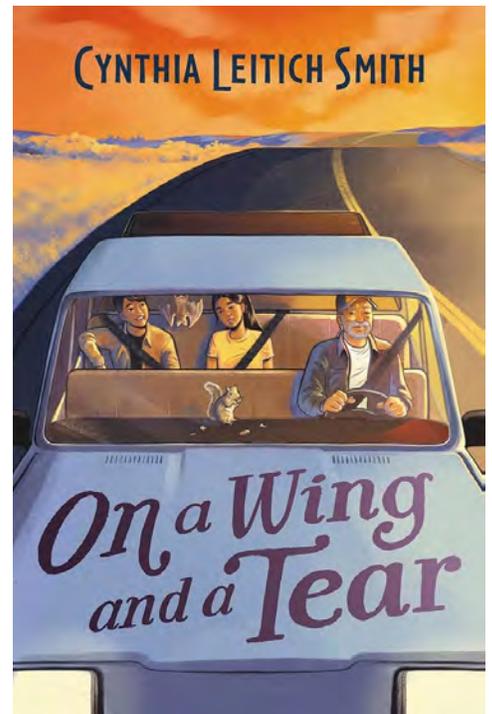
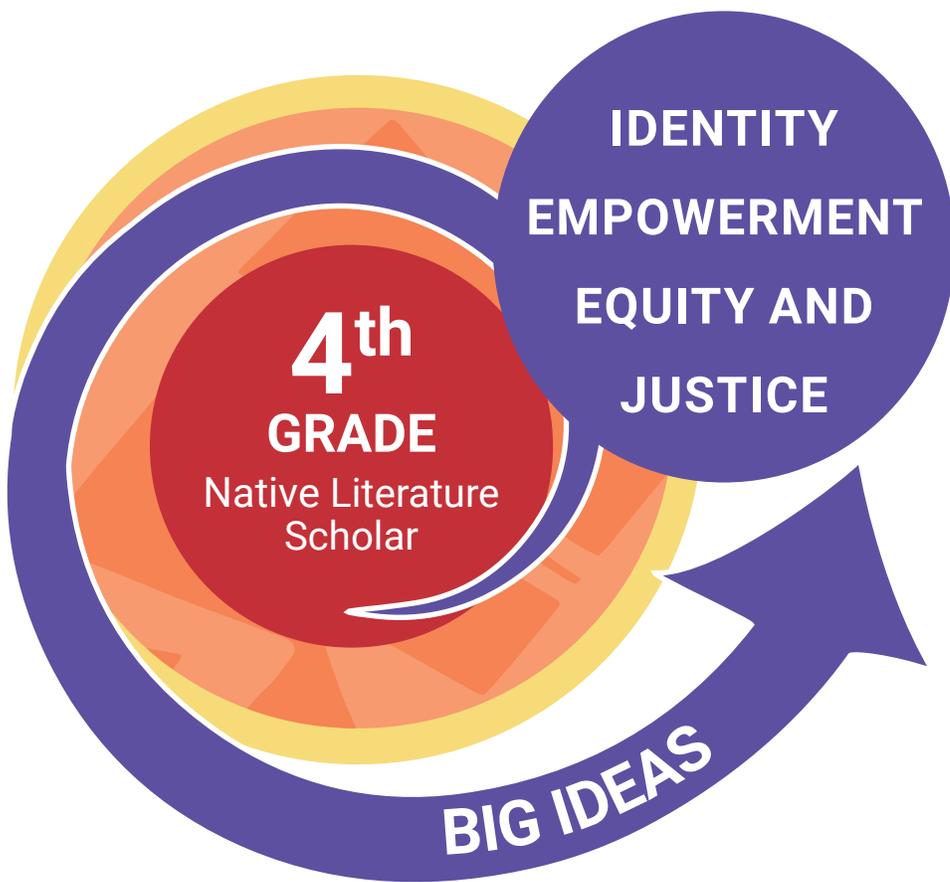
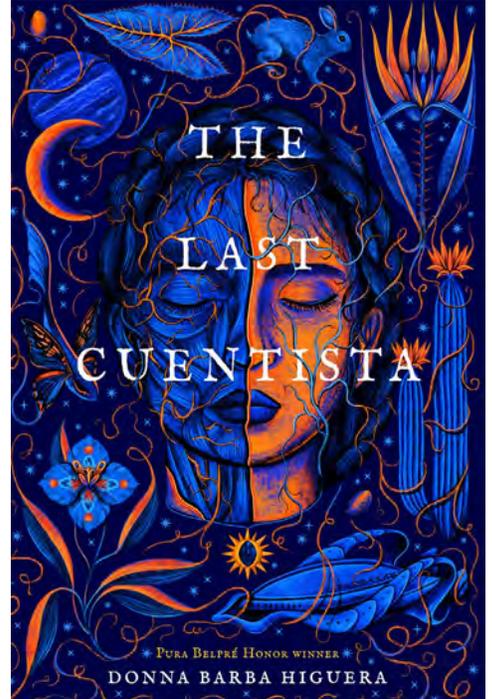
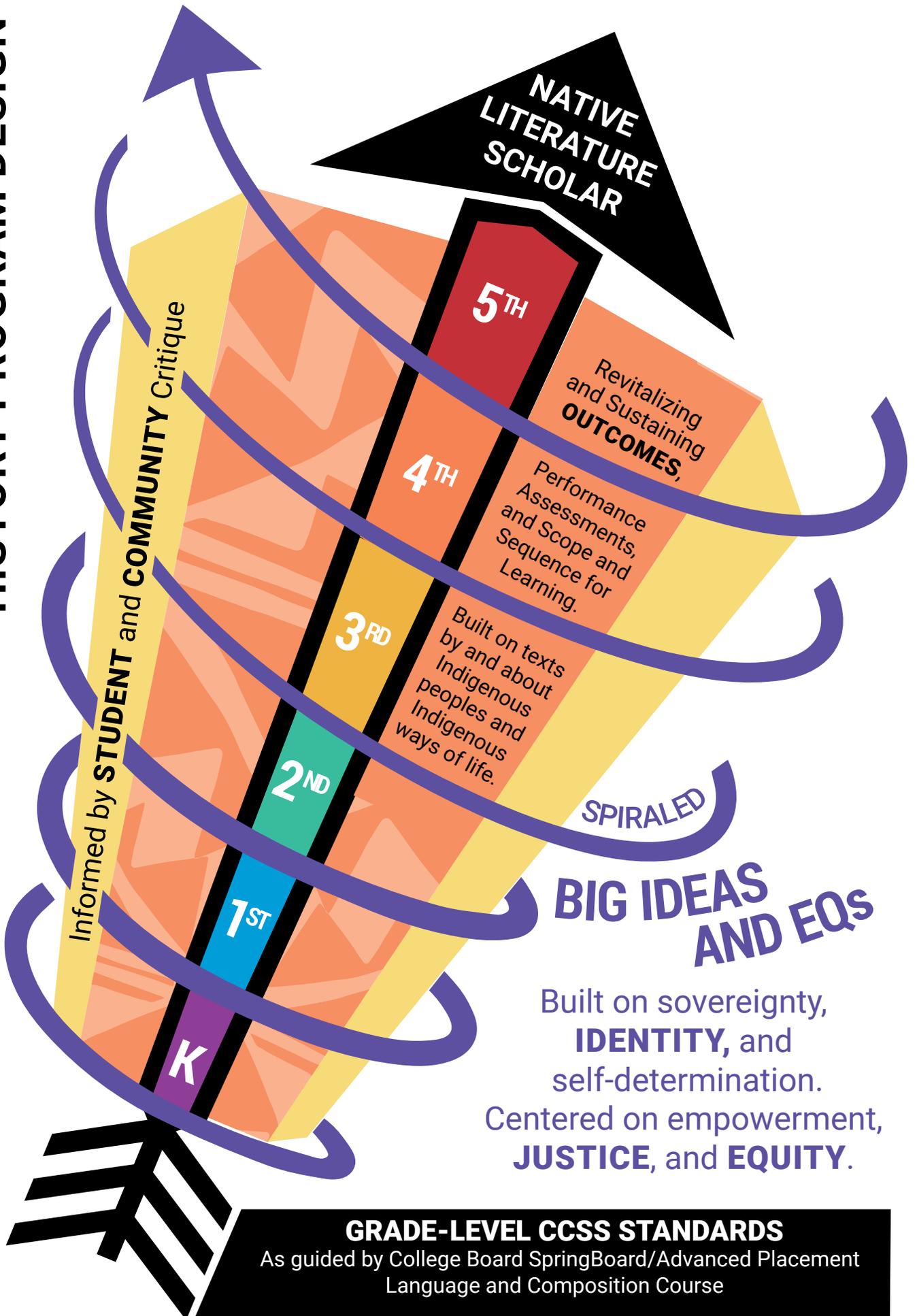


# NATIVE LITERATURE & HISTORY PROGRAM DESIGN

## 4<sup>th</sup> GRADE YEARLONG



# NATIVE LITERATURE & HISTORY PROGRAM DESIGN



**NATIVE LITERATURE SCHOLAR**

**5<sup>TH</sup>**

Revitalizing and Sustaining **OUTCOMES,**

Performance Assessments, and Scope and Sequence for Learning.

Built on texts by and about Indigenous peoples and Indigenous ways of life.

**3<sup>RD</sup>**

**2<sup>ND</sup>**

**1<sup>ST</sup>**

**K**

Informed by **STUDENT** and **COMMUNITY Critique**

**SPIRALED**

**BIG IDEAS AND EQS**

Built on sovereignty, **IDENTITY,** and self-determination. Centered on empowerment, **JUSTICE,** and **EQUITY.**

**GRADE-LEVEL CCSS STANDARDS**

As guided by College Board SpringBoard/Advanced Placement Language and Composition Course

# CONTENTS

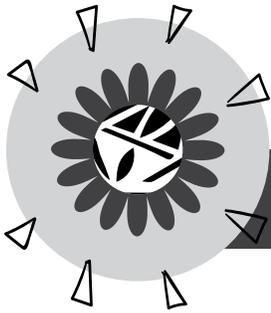
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## Designers' Positionality Statement

**SARAH CALDWELL:** is a bi-racial black educator who was raised in a suburb of Wichita, Kansas where her education focused exclusively on white authors until her English teacher, Mrs. A, assigned Toni Morrison during her senior year of high school. She immersed herself in texts by diverse global authors and scholars during college at Yale University where she earned degrees in Anthropology and Ethnicity, Race, and Migration. Sarah has been a classroom teacher, teacher coach, and reading specialist for twenty-three years and currently leads a general education classroom in Albuquerque Public Schools. She has a degree in Language and Literacy from the Harvard Graduate School of Education, is certified as a Dyslexia Practitioner through the Wilson Reading System, and is a National Board Certified Teacher (Middle Childhood Generalist). Sarah approaches teaching Native Literature with a sense of her own limitations as a non-native teacher. In designing and teaching, she tries to ensure that students have agency to construct their own interpretations of the texts they read.

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



Program-Wide:

## Big Ideas and EQS and Outcomes

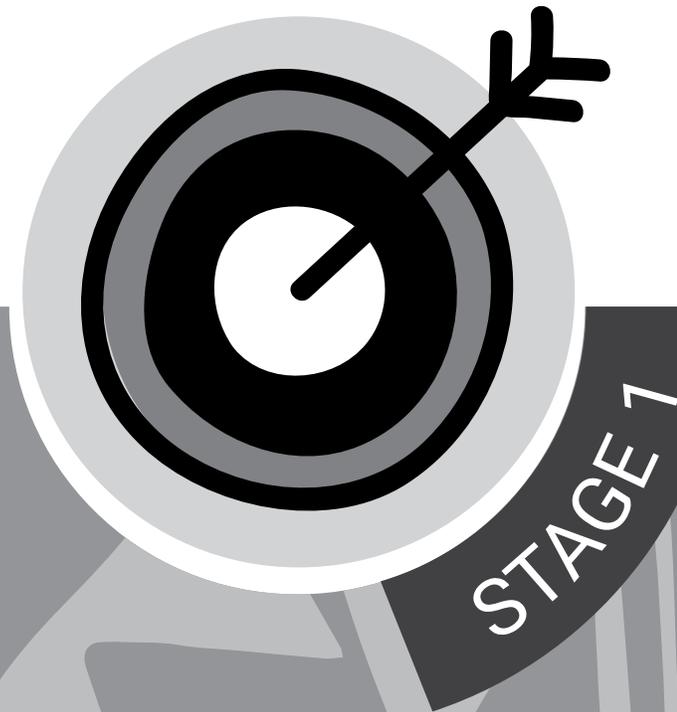
### A NATIVE LITERATURE SCHOLAR

<b>BIG IDEAS</b>	<b>Indigenous Identity (Joy)</b>	<b>Empowerment, Equity, and Justice</b>	<b>Analysis, Interpretation, and Synthesis (Skill)</b>
<p><b>EQs</b> Essential Questions</p>	<p>How can we use Native Literature to explore my identity as a student, community member, and global citizen?</p> <p>How are Native Literature texts both a mirror and a window?</p>	<p>How am I using Native Literature to empower myself and advocate for equity, justice, and resilience for my community?</p>	<p>How do readers and writers' interdependence create meaning?</p> <p>How does a Native scholar effectively synthesize and articulate an interpretation (performance tasks, seminar discussion, analytical or argumentative writing, etc.)?</p> <p><i>* Student friendly language - Determining relevance</i></p>

## DESIRED RESULTS

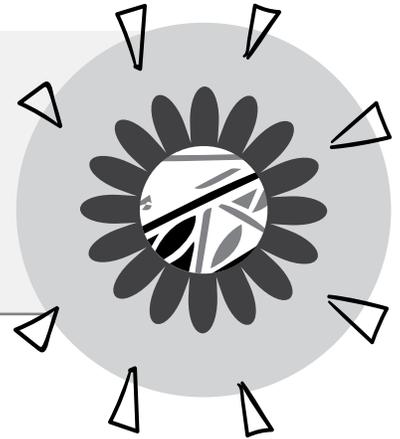
REFERENCES

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



# BIG IDEAS

- Apprenticeship
- Resilience
- Storytelling
- Structure



### Yearlong Essential Questions

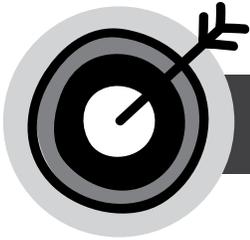
(based on yearlong Big Idea)

- What is the value of apprenticeship for individuals and communities?
- How can I participate in transmitting cultural knowledge?
- How can I develop resilience? How can I contribute to the resilience of my culture and community?
- Why are stories important?

### Yearlong Enduring Understandings

- Apprenticeship is a system in families and communities where knowledge and skills are passed down from Knowledge Keepers to new generations through hands-on experiences.
- Stories serve as a primary means of transmitting cultural knowledge across generations.





## EQs and EUs continued

### Yearlong Essential Questions

#### Content/Understanding based:

- Why is it important to identify the theme of a text?
- What are the characteristics of poetry, drama, and prose?
- How can understanding text structure support my comprehension?
- How can I engage in revision within a community of writers to strengthen my unique writer's voice and the impact of my words on my audience, my community, and the world?

#### Skills based:

- How can I draw from and build on key ideas from literary and informational texts in my writing? How do I correctly cite textual evidence?
- How does curiosity about unfamiliar words contribute to my power as a reader, writer, and speaker?
- What are my strengths and growth areas, as a speaker and presenter?

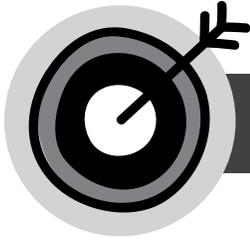
### Yearlong Enduring Understandings

#### Content/Understanding based:

- Identifying the theme (also referred to as the central idea, lesson, or moral) of a text allows readers to connect events from the text to experiences in the real world.
- Poetry, drama, and prose are different forms of literature.
- Chronology, comparison, cause and effect, description, and problem and solution are common informational text structures.
- Writers strive to communicate their original thoughts and perspective while also considering genre, word choice, and conventions.

#### Skills based:

- I can determine whether quoting or paraphrasing textual evidence is the most effective choice in a particular situation.
- I can use context, dictionaries, online tools, knowledge of word parts (prefixes, roots, and suffixes), and conversations to determine the meanings of unfamiliar words and build my vocabulary.
- I can use the questions Who or what? Did what? When? Where? Why? And "How?" to build varied sentence summaries that support my comprehension of a variety of texts.
- Public speaking is a skill that can be practiced and improved.



## Anchor Standards

 [English Language Arts Anchor Standards](#)

<p><b>Reading</b> Literature or Informational</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>CCSS.ELA-Literacy.RL.4.5:</b> Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</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.4.5:</b> Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p>
<p><b>Writing</b></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>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>

## ASSESSMENT EVIDENCE

### Transfer Statement:

We want our students to engage in apprenticeships with knowledge keepers so that in the long-run, on their own, they will be able to contribute to the resilience of cultural practices that sustain their holistic wellness and strengthen their communities.





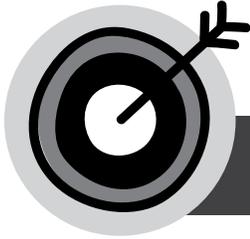
## Performance Assessment

 Use GRASPS

<b>Goal:</b>	You will engage in a yearlong apprenticeship with a community Knowledge Keeper. Apprenticeship areas might include agriculture, land stewardship, traditional arts, traditional music and dance, plant knowledge, etc.
<b>Role:</b>	You are an apprentice, a person (often a younger person) who works with a Knowledge Keeper in order to gain skills and knowledge that benefit the community. Apprenticeship in native communities contributes to the transmission of cultural knowledge between generations.
<b>Audience:</b>	You will present your learning acquired in your apprenticeship to the Knowledge Keeper who guided your journey as well as to your family and members of your community.
<b>Scenario:</b>	You are an apprentice working with a Knowledge Keeper to acquire culturally relevant knowledge and skills
<b>Product:</b>	The completion of the apprenticeship will consist of: identifying areas of interest/ interviewing and learning from traditional Knowledge Keepers (unit 1), engaging in classroom and field-based knowledge building through apprenticeship (units 2-3), and reflecting on your journey through a project that will be presented to your Knowledge Keeper and community (quarter 4/ summative assessment). You will make a connection between your journey as an apprentice and one of the native literature texts read during the year.
<b>Standards:</b>	<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>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>

# SCOPE + SEQUENCE



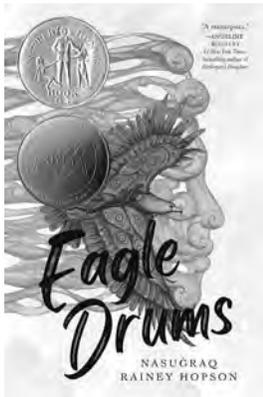


## UNIT 1 - APPRENTICESHIP

### Unit Narrative:

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 Text:



*Eagle Drums*  
by Nasugraq Rainey Hopson

<b>Genre:</b>	Realistic Fiction
<b>Origin:</b>	Iñupiaq
<b>Lexile:</b>	910L
<b>Grade:</b>	4 - 6
<b>Age:</b>	8 - 12 years

### Supporting Text:



*Eagle Mother*  
by Hetxw'ms Gyetxw  
(Brett D. Huson)

### Essential Question:

- *How do cultural traditions and practices enrich my life?*

**Key Equity Term(s):**

Culture

**Core Value**

Culture



### Anchor Standards

<p><b>Reading</b> Literature or Informational</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>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>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>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>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>

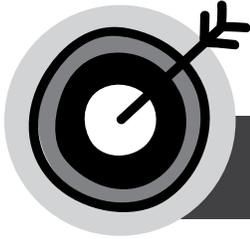
### Performance Assessment:

Students will answer the unit essential question by writing an opinion essay about how a cultural tradition or practice enriches their life.

### Connection to Yearlong Assessment:

Students will identify, meet, and get to know community Knowledge Keepers with whom they might partner for apprenticeships over the course of the year. Teachers might set up whole class “meet and greets” for Knowledge Keepers to visit one at a time (for a presentation or interview) or in a group (which could be organized as a question-and-answer panel). After this introduction, the teacher should work with students and Knowledge Keepers to organize the apprenticeships. This might look like a Knowledge Keeper working in partnership with an individual student or potentially with a small group of students.

(Please see the [Apprenticeship Project Description](#) for more information.)



## UNIT 2 - WORDS OF EMPOWERMENT AND RESILIENCE

### Unit Narrative:

For the second unit, students will read the short novel in verse, *Red Bird Danced* by Dawn Quigley. Students will explore the characteristics of poetry. They will compare and contrast how ideas are expressed in poetry and prose. Poetry centers will provide students with an opportunity to play with language and craft poems in various formats (acrostic, blackout, haiku, magnetic). Students will continue to hone their skills of character analysis. In addition, they will expand their understanding of the concept of theme and probe for the lessons and big ideas in *Red Bird Danced*. Students will learn about the poet Joy Harjo, the U.S. poet laureate from 2019 to 2022, and her work as a writer and an activist. Students will read profiles of several indigenous writers and artists as they consider how informational text structures (e.g. the chronological structures used in biographies) differ in form from poetry.

### Core Text:



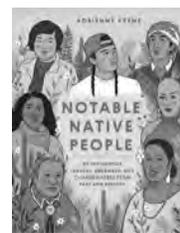
*Red Bird Danced*  
by Dawn Quigley

<b>Genre:</b>	Realistic fiction in verse
<b>Author/ Illustrator</b>	Author: Ojibwe Illustrator: Cree Nation
<b>Lexile:</b>	n/a
<b>Grade Level:</b>	Grade 3 - 7
<b>Age Level:</b>	8 - 12 years

### Supporting Texts:



*Remember*  
by Joy Harjo  
Illustrated by  
Michaela Goade



*Notable Native  
People: 50  
Indigenous Leaders,  
Changemakers, and  
Dreamers from Past  
and Present*  
by Adrienne Keene

### Essential Questions:

- *What makes poetry different from other types of writing?*
- *How do poets “play” with language and structure?*
- *How can poetry be a tool for empowerment and change in Indigenous communities?*

**Key Equity Term(s):**

Movement building

**Core Value**

Community/Service



### Anchor Standards

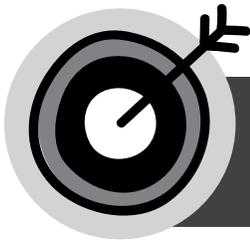
<p><b>Reading</b> Literature or Informational</p>	<p><b>CCSS.ELA-Literacy.RL.4.5:</b> Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</p> <p><b>CCSS.ELA-Literacy.RI.4.5:</b> Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p>
<p><b>Writing</b></p>	<p><b>CCSS.ELA-Literacy.W.4.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>
<p><b>Speaking and Listening</b></p>	<p><b>CCSS.ELA-Literacy.SL.4.1.b:</b> Follow agreed-upon rules for discussions and carry out assigned roles.</p>
<p><b>Language</b></p>	<p><b>CCSS.ELA-Literacy.L.4.1.f:</b> Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*</p>

### Performance Assessment:

Students will create an identity portfolio containing several different text structures and artistic pieces that relate to their own identity. Required elements in the identity portfolio will include: 1) a poem 2) a biographical profile (single paragraph) 3) a personal narrative reflecting on the significance of their name and 4) a student created artwork (photograph, painting, drawing, digital or multimedia art, etc.)

### Connection to Yearlong Assessment:

Students should embark on their apprenticeships during this unit. This will look different depending on the availability of Knowledge Keepers and the school schedule. For example, teachers might set aside a block of time once per when Knowledge Keepers can join the class to work with students or groups of students. Students will make a “learning log” or record of their experiences in a notebook.

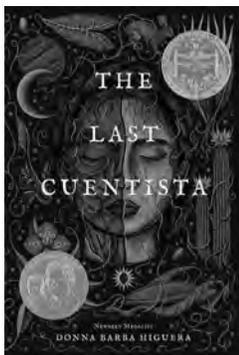


## UNIT 3 - TELLING STORIES AND SHARING KNOWLEDGE FOR A BETTER FUTURE

### Unit Narrative:

Students will begin this unit with a focus on a second nonfiction text about an animal, *The Bee Mother* by Hetxw'ms Gyetxw (Brett D. Huson). They will build on their learning about nonfiction text structures to understand how Gyetxw crafts an informational text that incorporates community knowledge and situates the bee in the context of its relationship with Gitsxan Nation and other living things within its ecosystem. Students will then embark on an animal research project that includes both traditional sources (e.g. published books) and the insights of community Knowledge Keepers. While working on their research projects over multiple weeks, students will then read *The Last Cuentista* by Donna Barbara Higuera, a work of science fiction. They will follow the main character's journey. The main character in this text, Petra Pena, Like Savik in *Eagle Drums*, must journey far from her home, confront change and uncertainty, and draw from her cultural knowledge to help her survive. Students will compare and contrast the characters, themes, and settings in these two novels as they read.

### Core Text:



*The Last Cuentista*  
by Donna Barbara Higuera

<b>Genre:</b>	Science Fiction
<b>Origin:</b>	Mexican
<b>Lexile:</b>	730L
<b>Grade:</b>	5 - 9
<b>Age:</b>	10 - 14 years

### Supporting Texts:



*The Bee Mother*  
by Hetxw'ms Gyetxw



*Dreamers*  
by Yuyi Morales

### Essential Questions:

- *Why are stories important?*
- *How do the stories we tell help us understand our environment and the relationships of living and nonliving things within this environment?*

 **Key Equity Term(s):**

Power

**Core Value**

Perseverance



### Anchor Standards

#### Reading

Literature or Informational

**CCSS.ELA-Literacy.RL.4.9:** Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

**CCSS.ELA-Literacy.RI.4.7:** Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

#### Writing

**CCSS.ELA-Literacy.W.4.2:** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

#### Speaking and Listening

**CCSS.ELA-Literacy.SL.4.5:** Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

#### Language

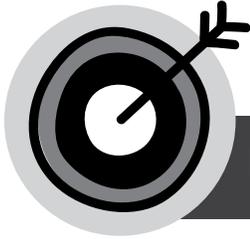
**CCSS.ELA-Literacy.L.4.1.f:** Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.\*

### Performance Assessment:

Students will complete an animal research project that includes both traditional sources (e.g. published books) and the insights of community Knowledge Keepers. This report will consist of at least 4 paragraphs that include an introduction and conclusion. Students will work to localize their report in the context of their community and cultural values. What role does the animal play in the local ecosystem? How are our lives interconnected with this animal's existence? Students will share their learning with their class and community in the form of a slides presentation.

### Connection to Yearlong Assessment:

Students should continue working as apprentices to their community Knowledge Keepers. Learning logs will provide the opportunity for reflection and knowledge collection.



## UNIT 4 - TELLING STORIES TO GUIDE OUR LIFE JOURNEYS

### Unit Narrative:

For this final unit, students will think more deeply about the way that storytellers teach and transmit cultural knowledge. This will provide them with extended practice with identifying and comparing and contrasting the themes in multiple stories. They will begin the unit by reading *The Great Ball Game: A Muskogee Story* by Joseph Bruchac. They will then look at how this story is adapted in the form of a play in *Pushing Up the Sky: Seven Native American Plays for Children*. Students will learn about the elements and structure of drama, then read, rehearse, and perform one of the plays from *Pushing Up the Sky* as part of a reader's theater project. Students will then look at how the story of The Great Ball Game reappears in the novel *On a Wing and a Tear* by Cynthia Leitich Smith. Finally, students will have the opportunity to try their hand at playwriting in the unit performance assessment.

### Core Text:



*On a Wing and a Tear*  
by Cynthia Leitich Smith

<b>Genre:</b>	Fiction/Folktale
<b>Origin</b>	Muscogee (Creek)
<b>AR Level:</b>	5.9
<b>Grade Level:</b>	Grade 3 - 7
<b>Age Level:</b>	8 - 12 years

### Supporting Texts:



*Pushing Up the Sky: Seven Native American Plays for Children*  
by Joseph Bruchac



*The Great Ball Game: A Muskogee Story*  
by Joseph Bruchac

### Essential Question:

- *How can stories be told through the genre of drama?*

Core Value

Respect



### Anchor Standards

<p><b>Reading</b> Literature or Informational</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.RI.4.8:</b> Explain how an author uses reasons and evidence to support particular points in a text</p>
<p><b>Writing</b></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>Speaking and Listening</b></p>	<p><b>CCSS.ELA-Literacy.SL.4.1.b:</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.4.3.c:</b> Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).</p>

### Performance Assessment:

Using knowledge of the drama genre developed throughout this unit, students will work in small groups to draft and perform a play. The theme of the play they write should connect to one of the yearlong big ideas: apprenticeship, resilience, storytelling, or structure.

### Connection to Yearlong Assessment:

Students will present their learning from their apprenticeships to their Knowledge Keepers. Family members, and community. You might use the Learning Demonstration Choice Board as a tool for students to select an engaging way to communicate the knowledge they have gained throughout their apprenticeship.