

NATIVE LITERATURE PROGRAM DESIGN

4TH GRADE



UNIT 2

Words of Empowerment
and Resilience

UNIT 2

Calendar Window: 2 months

 [Yearlong Curriculum](#)

CONTENTS

STAGE 1: Desired Results

Big Ideas / Essential Questions / Enduring Understandings	5
Anchor Standards	6

STAGE 2: Assessment Evidence

Transfer Statement	8
Performance Assessment: GRASPS	9
Teacher Tips and Guidelines: Personal Narrative	10

STAGE 3: Scope and Sequence

UNIT LAUNCH	16
LESSON 1	21
LESSON 2	28
LESSON 3	34



Designer: Sarah Caldwell

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.

Story of the Unit

For the second unit, students will read the short novel in verse, *Red Bird Dances* 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 Dances*. 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 Texts

Red Bird Dances

by Dawn Quigley (Turtle Mountain Band of Ojibwe)

Remember

by Joy Harjo (Muscogee Creek Nation)

and illustrated by Michaela Goade (Tlingit and Haida Nations)

Notable Native People: 50 Indigenous Leaders, Changemakers, and Dreamers from Past and Present

by Adrienne Keene (Cherokee Nation)

Supporting Texts/Media:

- Various poetry resources incorporated support poetry centers
- The short story “Warriors of Forgiveness” by Tim Tingle (Choctaw Nation) in *Ancestor Approved: Intertribal Stories for Kids*

Resources:

 [UNIT 2 - Resource Folder](#)

 [Graphic Organizers](#)

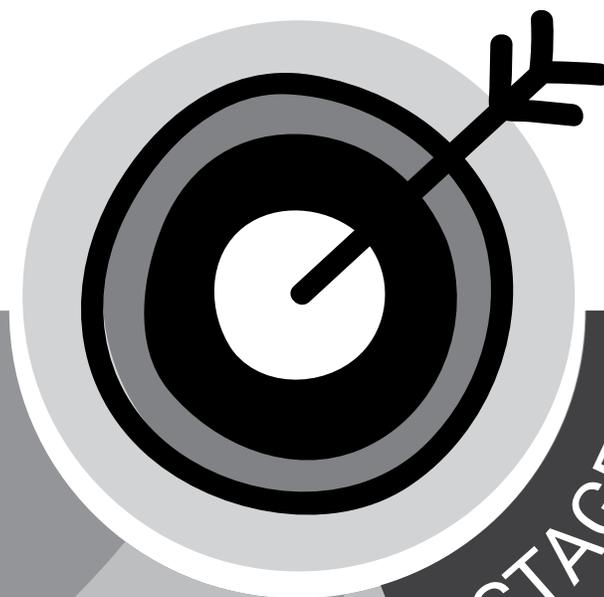


DESIRED RESULTS

REFERENCES

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

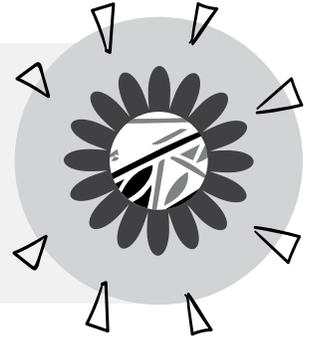
 [Building EQs and EUs @ NISN video](#)



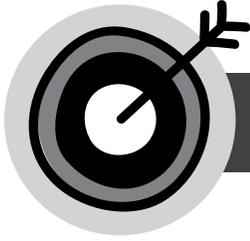
STAGE 1

BIG IDEAS

- Structure
- Resilience
- Community/Service
- Empowerment



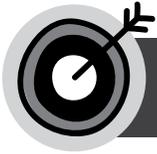
Essential Questions	Enduring Understandings
<ul style="list-style-type: none"> • How can I develop resilience? How can I contribute to the resilience of my culture and community? • What makes poetry different from other types of writing? • How do poets “play” with language and structure? • How can poetry and other artwork be a tool for empowerment and change in indigenous communities? • How can understanding text structure support my comprehension? • Why is it important to identify the theme of a text? 	<ul style="list-style-type: none"> • The main characters of <i>Red Bird Sings</i> demonstrate resilience in face of difficult circumstances. • Poetry, drama, and prose are different forms of literature. • Sequence, comparison, cause and effect, description, and problem and solution are common informational text structures. • 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.
Priority Skills <small>Students will be able to do. . .</small>	Knowledge <small>Students will know. . .</small>
<ul style="list-style-type: none"> • Analyze the structural elements of a poem (e.g. presence of rhyme, structure of lines and stanzas) and their contribution to the poem’s meaning. • Use their understanding of text structure to comprehend non-fiction texts. • Play with poetry elements to create original poems. • Write a short autobiographical blurb using a chronological text structure. • Write a personal narrative that incorporates dialogue. 	<ul style="list-style-type: none"> • The meaning of key poetry terms: line, stanza, meter, verse, rhyme, rhythm. • The organizational framework of various text structures - chronological, comparison, description, and cause and effect. • The chronology of Joy Harjo’s life and work as a poet.



Anchor Standards

 [English Language Arts Anchor Standards](#)

<p>Reading Literature</p>	<p>CCSS.ELA-Literacy.RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>CCSS.ELA-Literacy.RL.4.5: 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>CCSS.ELA-Literacy.RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</p>
<p>Reading Informational</p>	<p>CCSS.ELA-Literacy.RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p>CCSS.ELA-Literacy.RI.4.5: 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>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.</p>
<p>Language</p>	<p>CCSS.ELA-Literacy.L.4.1.d: Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).</p> <p>CCSS.ELA-Literacy.L.4.2.b: Use commas and quotation marks to mark direct speech and quotations from a text.</p> <p>CCSS.ELA-Literacy.L.4.3.a: Choose words and phrases to convey ideas precisely.*</p>



Anchor Standards *(continued)*

<p>Speaking and Listening</p>	<p>CCSS.ELA-Literacy.SL.4.1: 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>CCSS.ELA-Literacy.SL.4.1.a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</p> <p>CCSS.ELA-Literacy.SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.</p> <p>CCSS.ELA-Literacy.SL.4.1.c: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.</p> <p>CCSS.ELA-Literacy.SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.</p>
<p>Writing</p>	<p>CCSS.ELA-Literacy.W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>CCSS.ELA-Literacy.W.4.3.a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>CCSS.ELA-Literacy.W.4.3.b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.</p> <p>CCSS.ELA-Literacy.W.4.3.c: Use a variety of transitional words and phrases to manage the sequence of events.</p> <p>CCSS.ELA-Literacy.W.4.3.d: Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>CCSS.ELA-Literacy.W.4.3.e: Provide a conclusion that follows from the narrated experiences or events.</p> <p>CCSS.ELA-Literacy.W.4.5: 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>

ASSESSMENT EVIDENCE

Transfer Statement:

I want my students to create art and writing inspired by their identities so that in the long run, on their own, they can benefit from the experience of self-reflection and self-expression in ways that support their resilience.





Performance Assessment

Use GRASPS

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

Goal:

You will create an identity portfolio containing several different text structures and artistic pieces that relate to your identity. Required elements in the identity portfolio will include: 1) a poem, 2) an autobiographical profile (two paragraphs), 3) a personal narrative, and 4) a student created artwork (photograph, painting, drawing, digital or multimedia artwork, a traditional art such as beading or pottery, a song, a dance, etc.). You will read the genres of poetry, biographical writing, and personal narrative and consider how all of these structures of writing allow authors to express themselves and perspectives in different ways.

Role:

You are a creator - an artist and writer. You will play with language and a variety of text structures as you express your experiences, identity, and perspectives in different ways. What do you value? What are you passionate about? What do you think is beautiful, funny, or interesting?

Audience:

You will present your work in an “Open Mic” event. Classmates, students from other grades, families, and community members may be invited to attend. During the Open Mic, you will choose one piece of work from your Identity Portfolio to share aloud. Alternatively, your teacher might decide to create a “Virtual Open Mic” experience. If this is the case, create a short video to share your selected work or works. You can use digital comments to celebrate peers’ work and reflect on the creation process. (Teachers have the option to have both a live and virtual Open Mic experience. This will allow teachers to address both SL.4.4 and W.4.6).

Scenario:

You are a creator sharing your original work at an Open Mic event. Your teacher might choose to engage in both the live and virtual Open Mic formats to allow you to experience sharing your work in different formats. What do you enjoy about a live presentation? What are the benefits of collaboration between artists in a digital space? How can creating and sharing artwork promote community dialogue, change, and resilience?

Product:

Your product will be the compiled works in your identity portfolio. These works will reflect your interests, choices, and values.

Standards:

Reading Literature: RL.4.5

Reading Information: RI.4.5

Speaking and Listening: SL.4.4, SL.4.5

Writing: W.4.3, W.4.3.a, W.4.3.b, W.4.3.c, W.4.3.d, W.4.3.e, W.4.6



Performance Assessment *(continued)*

Assessment Rubrics and Resources:

 [Identity Portfolio Rubric](#)

 [Dialogue Launch Slides](#)

 [Personal Narrative Launch Slides](#)

 [Dialogue Practice Worksheets](#)

 [Personal Narrative Planning Sheet](#)

 [Artwork Brainstorm](#)



Teacher Tips and Guidelines:

The Identity Portfolio will contain 4 different pieces of work. Two of those pieces will be completed during Lesson 1 (poems during the Poetry Centers Rotations) and Lesson 2 (an autobiographical blurb) as part of the sequence of instructional activities. The remaining two components in the Identity Portfolio - a personal narrative and a piece of original art - can be completed after Lesson 3 as you begin to focus on wrapping up the unit and completing the performance assessment.

Personal Narrative:

Day 1: What Is a Personal Narrative?

1. Tell students that we have been reading and writing in many different genres with different text structures throughout this unit. Most recently, we finished reading *Red Bird Danced* by Dawn Quigley. This book is unique in that it tells a story from a first person perspective, so it has a chronological text structure, yet it is also written as poetry (or in verse) rather than prose.
2. Say: ***Now, we're going to create another piece of original writing, a personal narrative. This will be a story you tell about your life. You will use sentences and dialogue with quotation marks, so you will be writing in prose rather than verse.***
3. Ask students to read the mentor text "Warriors of Forgiveness" by Time Tingle, located in the anthology *Ancestor Approved: Intertribal Stories for Kids*, individually or in partnerships. As they read, they should annotate with reference to the  [annotation guide](#) (underlining important parts, making notes in the margins, marking questions, etc.).



Teacher Tips and Guidelines: Personal Narrative *continued*

Day 2: Identifying the Elements of a Personal Narrative

1. Say: *I am going to introduce some of the key structural elements of personal narratives, and we are going to reread the mentor text to look more closely at these elements.*
2. Use the  [Personal Narrative Launch](#) slides to introduce the following elements: chronological text structure, narration, descriptive language, dialogue, and dialogue markers.
3. Reread the text. Use a pencil to mark the sequence of events in the margins of the mentor text. Then, use the following guide to highlight portions of the text.
 - Blue - narration
 - Pink - descriptive language
 - Yellow - dialogue
 - Orange - dialogue tags

The slideshow includes an example of how the highlighted mentor text might look.
4. Also on this day, have students begin to brainstorm topics for their personal narrative. Students have most likely written personal narratives in previous grades. Students frequently write about vacations and birthday parties. Encourage your students to move beyond these topics from the earlier grades with these potential brainstorming prompts:
 - When were you resilient (overcame a challenge)?
 - When did you learn something important, perhaps a new skill or a life lesson?
 - What is a passion or a hobby that you have? What's a story about that passion or hobby that shows why it's important to you?
 - When did you work hard to accomplish something and felt proud?
5. Have students make a list of story ideas. They might share and discuss these ideas with a partner. Tell students to be prepared to select a story topic to focus on for the personal narrative when they come to class the next day.

Day 3: Planning a Personal Narrative

1. Ask students to reread their list of story ideas, then select the one they are most excited to write about.
2. Show students the  [Personal Narrative Planning Sheet](#) or the  [Personal Narrative Graphic Organizer](#) (PDF)
3. Model planning your own personal narrative on this page.
4. Provide students with time to complete their own copy of the Personal Narrative Planning Sheet
5. Encourage partnerships to meet and share what they have planned so far.



Teacher Tips and Guidelines: Personal Narrative *continued*

Day 4: How To Write Dialogue

1. Lead students through the slides that introduce the conventions of writing dialogue.
2. Work with the  **Dialogue Practice worksheets** in an I Do-We Do-You Do format. Model how to turn the dialogue written in cartoon bubbles into correctly formatted dialogue with quotation marks and other correct punctuation. You might also show students how to add narration and description. Say: ***Imagine there are no pictures to pair with your writing. How would you put in all the written details needed for your reader to understand and visualize what is happening?***
3. You might need to provide extended practice with dialogue conventions if students have not encountered this skill in previous grades. Add additional days for instruction in dialogue conventions as needed.
4. Provide time for students to begin writing or typing the beginning of their story.

Day 5: Including The Personal Narrative Elements in a Story Draft

1. Say: ***Let's return to our mentor text. See how we highlighted the text to show how the author utilized narration, description, dialogue, and dialogue tags to create a rich and interesting story? As we continue to work on our story drafts, we want to work to combine these elements of personal narrative in our writing to make it like a movie. In a movie, the cameras capture the scenery (description), the action (the narration), and the actors talking (the dialogue). We need all of this in our writing so that our readers can make a mind movie as they read our story!***
2. Continue to add on to your personal narrative. As you write, think aloud about places you might want to add narration, description, dialogue, and dialogue tags. (e.g. I am writing about driving to a pow-wow. Maybe I should describe the scenery I see out my window. I could say ***As we pulled up to the fairgrounds, I looked up at the cloudless, blue sky. I could almost see the heat radiating off of the sidewalk, like a shimmering mirage. We were in a long line of cars, so long it felt like it could take hours to get inside.*** Now maybe I should add some dialogue with a dialogue tag. Maybe I will write - ***"Hey mom, how much longer do you think it will take to park?"*** I asked with a sigh.
3. Encourage students to meet with their partners and reread what they have written in their stories so far.
4. Then have them orally rehearse the next part of their story, making sure to include narration, description, dialogue, and dialogue tags.
5. Provide students with the  **Personal Narrative Elements Exit Ticket**, having them check off the personal narrative elements that they have successfully used in their story draft so far. Students can also set goals about which elements they would like to use more during their next writing session.



Teacher Tips and Guidelines: Personal Narrative *continued*

Days 6 and Beyond:

- As you continue leading students through the drafting, editing, and revision process for their personal narratives, consider following these tips:
- Provide a mini-lesson on showing rather than telling feelings. Emphasize that their personal narrative (and particularly the ending of their personal narrative) should reveal their feelings. The purpose of a personal narrative is to communicate an experience and encourage an audience to empathize with that experience. Practice translating a statement like “I felt happy” into a descriptive statement like “I could feel a smile start at the corners of my mouth” or a “A yelp of joy burst out and I could feel my heart singing.”
- Connect back to discussions about descriptive language and similes from earlier in this unit and Unit 1. Encourage students to include a variety of descriptive language and one or two similes in their personal narratives.
- 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. You could also have students highlight narration, description, dialogue, and dialogue tags on this student example. 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. For students struggling with where to insert paragraph breaks, this would be an ideal time to revise with this as a focus.
 - C. Additionally, you can provide comments and feedback in the form of digital comments in students’ digital 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**.

Original Artwork

Students are asked to create an original artwork to include in their Identity Portfolio. Some students may know exactly what they want to create right away. Some students may benefit from completing the  **Artwork Brainstorm** worksheet. This will help students identify an artistic medium they are interested in and will guide them to think about a “subject” for their work of art. Students can also use this worksheet to list any supplies they will need. Encourage students to think outside the box and let go of judgment during the creative process. There is no right or wrong way to make this work of art!



Teacher Tips and Guidelines: Personal Narrative *continued*

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.

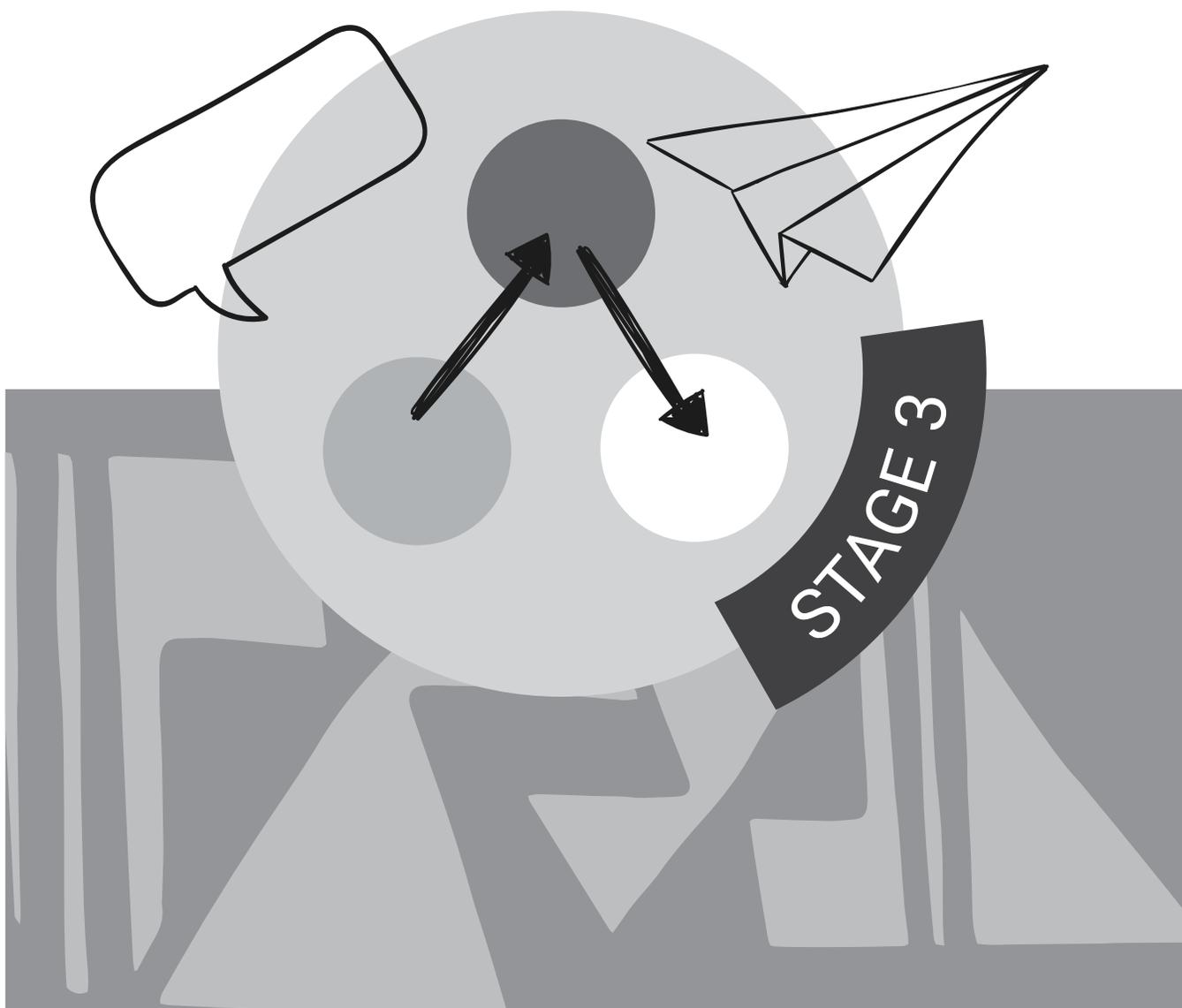
For Executive Functioning:

- 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:

- Begin the Personal narrative lessons after you complete Lesson 3 (the last lesson in stage 3 of Unit 2).
- Completing the writing process for the personal narrative will probably take between 7 and 12 days for most students.
- You might structure these days as a creator's workshop. Students can spend a portion of this workshop time focusing on their personal narrative and the other portion working on their original artwork.

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:



Red Bird Danced

Written by Dawn Quigley
Cover illustration by Carla Joseph

Genre:	Realistic fiction in verse
Origins:	Original. The author is from the Turtle Mountain Band of Ojibwe. The illustrator is Metis and from the Cree Nation.
Lexile Level:	not available
Grade Level:	3 - 7
Age Level:	8 - 12 years

Supporting Texts/ Media:

- **Remember**
by Joy Harjo (Mvskoke/Creek Nation) and illustrated by Michaela Goade (Tlingit and Haida Nations)
- **Notable Native People: 50 Indigenous Leaders, Changemakers, and Dreamers from Past and Present**
by Adrienne Keene (Cherokee Nation)
- **Selected Poems:**
 “Life Doesn’t Frighten Me” by Dr. Maya Angelou (African American)
 “Everyday It Is Always There” by Rainy Ortiz (Mvskoke/Creek Nation, Acoma Pueblo)
 “They Were Alone in Winter” by Luci Tapahonso (Navajo)
 “Nikki-Rosa” by Nikki Giovanni (African American)

Big Ideas:	Core Value:	Key Equity Term:
Structure, Resilience, Empowerment	Community/Service	Movement Building

UNIT OPENING

Essential Questions

- How can I develop resilience? How can I contribute to the resilience of my culture and community?
- What makes poetry different from other types of writing?
- How do poets “play” with language and structure?
- How can poetry and other types of art be a tool for empowerment and change in indigenous communities?
- How can understanding text structure support my comprehension?
- Why is it important to identify the theme of a text?

Enduring Understandings

- The main characters of *Red Bird Sings* demonstrate resilience in face of difficult circumstances.
- Poetry, drama, and prose are different forms of literature.
- Sequence, comparison, cause and effect, description, and problem and solution are common informational text structures.
- 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.

SEQUENCE OF LEARNING EVENTS:

Unit Opening:

1. Say: ***We are about to begin our second Native Literature unit. We'll be learning about indigenous artists and different types of art forms that these artists work in.***
2. Introduce the following EQ: How can poetry and other types of art be a tool for empowerment and change in indigenous communities?
3. Say: ***Resilience is the ability to bounce back from difficulty. It's kind of like toughness.***
4. Tell students that we will be thinking about the structure and characteristics of poems during the first two lessons of our unit.

Unit Opening:

continued

5. Open the  **Poetry Launch** slides. Give students a copy of a  **web graphic organizer** and ask them to brainstorm in response to the questions “What makes a poem a poem?”
6. Provide students with the opportunity to share their thinking with a partner or to engage in a sharing protocol like a mix-pair-share or think-pair-share.
7. Watch the Ted Ed video titled “What makes a poem a poem?” on slide 3. Have students discuss what they would add to their webs after watching this video.
8. Show the completed web on slide 4.
9. Show the completed web on slide 4. Introduce the poem “Sick” by Shel Silverstein. (This should be the first poem in students’ Poetry Packet and is featured on slide 5). Ask students to follow along and watch and listen for characteristics of poetry as you read the poem aloud.
10. Navigate to slide 6. Say: ***We will follow these steps for annotating our poems to look for specific structural elements and characteristics of poetry.***

Model the following steps for students.

1. Circle rhyming words
2. Underline repeating words
3. Box descriptive language (imagery, figurative language, interesting words, sensory details)
4. Number the stanzas (groups of lines)
5. Annotate your thinking about the poem - what do you notice?
6. Below the poem, respond to the following questions.
 - a. What is the subject of the poem?
 - b. What is the author trying to say about the subject?
 - c. What does the poem mean?
11. Chorally reread the poem with students.
12. Say: ***We’re going to be studying poems by Indigenous and African American poets over the next few days. As we do, you’ll have the opportunity to write a variety of poems. Let’s hear from a young poet to close out our first lesson.***
13. Show the video of a young Australian slam poet on slide 7.
14. Ask students: ***Does this video relate to our EQ: How can poetry and other types of art be a tool for empowerment and change?***

UNIT OPENING

Lesson Sequence:

Lesson 1: Exploring Poetry

Students will read poems by indigenous and African American authors. As they do, they will grapple with the variety of structures and characteristics poets utilize and collaborate in discussion formats to make meaning from these poems. Students will write poems each day in poetry centers. By playing with language and the structural elements of poetry over several days, they will develop a better understanding of this genre of writing.

Lesson 2: *Red Bird Danced,* A Novel In Verse

Students will apply their understanding of poetry to read a realistic fiction novel written in verse, *Red Bird Danced* by Dawn Quigley. They will analyze the structure and poetic elements in this text. In addition, they will utilize character and setting analysis skills developed during Unit 1. At the conclusion of this short novel, students will collaborate to analyze the theme of the text and answer the unit EQ “How can poetry and other types of art be a tool for empowerment and change in indigenous communities?”

Lesson 3: A Focus on Indigenous Artists and Informational Text Structures

Students will broaden their focus to study other Indigenous artists and art forms as they read short biographical sketches from *Notable Native People: 50 Indigenous Leaders, Dreamers, and Changemakers from Past and Present*. Students will also broaden their study of writing structures to think about how prose writing can be organized in a variety of ways (e.g. sequence, compare and contrast, cause and effect, description, etc.). Students will craft a 2 - paragraph biography about themselves. This autobiography will be included in their Identity Portfolio performance assessment at the end of the unit.



Anchor Standards: [See page 6](#)

Embedded Assessment:

- Discussion participation
- RACE paragraphs
- Written/visual journal for *Red Bird Danced*

UNIT OPENING

 [Universal Design for Learning](#)



Teacher Tips and Universal Design for Learning (UDL)

Teacher Tips

The first lesson in this unit focuses on poetry and engages students in an exploration of the poetry genre through poetry centers. You will want to prepare and organize the centers in advance of the Poetry Unit Launch and Lesson 1. You will need the following materials for each center:

- **Blackout poetry:** pages from old books or magazines (old classroom chapter books that are falling apart are perfect), permanent markers, scratch paper to protect desk surfaces from permanent markers.
- **Acrostic poems:** copies of this  [acrostic template](#).
- **Magnetic poetry:** Make magnetic poetry magnets. Glue  [these pages](#) to cardstock, cut out the cards, and adhere pieces of magnetic tape. Add words that are meaningful to your students, or have each student add a few words to the magnet set.
- **Poetry response:** Create a bin of poetry books. You might include texts by indigenous authors as well as silly picks like the words of Shel Silverstein.
- **Haiku:** copies of this  [haiku template](#).

Plan out where each center will be located in your classroom. You might label folders or bins with the names of each center. These folders/bins can be placed in the area of the room that will house each center (e.g. a magnetic board for the Magnetic Poetry center).

For Access

Consider purchasing or creating an audio or video recording of the text *Red Bird Danced* read aloud. This will be useful for meeting the needs of a variety of readers and providing access for students who are absent.

For Executive Functioning

Post unit goals and a unit timeline for students so that they have a visual reference point for their progress.



LESSON 1

Exploring Poetry

Time Frame: 6 - 8 Days



<p>Lesson Narrative:</p>	<p>Students will read poems by indigenous and African American authors. As they do, they will grapple with the variety of structures and characteristics poets utilize and collaborate in discussion formats to make meaning from these poems. Students will write poems each day in poetry centers. By playing with language and the structural elements of poetry over several days, they will develop a better understanding of this genre of writing.</p>
<p>Objective(s) and Comprehension Strategies:</p>	<ul style="list-style-type: none"> • I can explain the differences between poetry and prose. • I can identify structural elements within a poem (including lines, rhyme, rhythm, repetition, meter, stanzas) and analyze how these elements contribute to the poem’s effect and meaning. • I can determine the theme of a poem. • I can write a response to a question about the text and support my thinking with evidence.
<p>Materials and Resources:</p>	<ul style="list-style-type: none"> • Notebooks (to be used poetry notebooks where students will write down and glue in poems) • Poetry Centers materials (see more information in the Teacher Tips section above) • Printed  Poetry Packet for each student

Academic Vocabulary:

 **Tier 2 Words**

EQ: *resilience

“**Everyday It Is Always There**”: presence, *constant

“**Alone in the Winter**”: silkiness, arc, *glistening, glimmers, pleas, fibers

“**Nikki-Rosa**”: biographers, *pover



LESSON 1

Tier 3 Words

“Remember”: repetition

“Life Doesn’t Frighten Me At All”: meter, verse



Additional Resources:

[👉 Graphic Organizers](#)

Teaching Strategies and Routines

Set aside 5-15 minutes each day for vocabulary instruction. Use the [👉 Poetry Unit 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 glistening? When? Think of a sentence starting with “Something mysterious I have seen is . . .”***
- Have students participate in identifying examples and nonexamples 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 the sounds from the playground be constant throughout the day?*** (students shake heads no) ***What about the noise from the fan when it’s turned on? Is that constant?*** (Students give thumbs up and say “constant”).
- 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.

Lesson Launch/ Engagement Activity

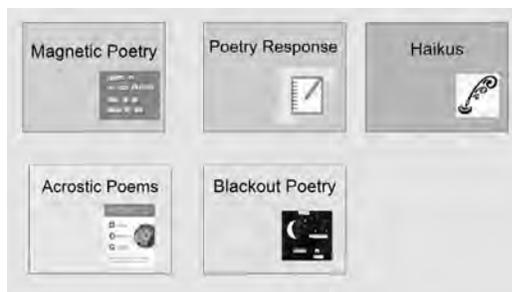
DAY 1: _____

1. Activate students' learning from the previous day. Ask students to get out individual white boards and provide them with 3 minutes to respond to the question "What makes a poem a poem?" When students have responded, have them share in small groups and add to or revise their list based on the discussion. Finally, review the web of poetry elements (slide 4) from the previous day and allow students to further revise their lists.
2. Say: ***During this first lesson of our unit, we will begin every day with a poetry workshop. We'll read a previously studied poem, introduce a new poem, analyze that poem, and then discuss the poem. After this poetry workshop, we will move into poetry centers where you will have the opportunity to write a different type of poetry each day.***
3. Chorally reread the poem "Sick" that was introduced the day before. This is an opportunity for students to build reading fluency by rereading previously read text. It also allows students to fully experience the poem's musical quality (rhyme, rhythm, meter). Feel free to vary how the poem is read as you read it multiple times. You might split the class into two groups, Group A and Group B, and alternate which groups read different parts of the poem. For the poem "Sick," it would make sense for Group A and Group B to alternate reading aloud every two lines.
4. Introduce the day's poet, Joy Harjo, using Slide 9.
5. Say: ***We will experience this poem, "Remember" by Joy Harjo, in three ways. First, we will read the text of the poem. Then, we will listen to the author read the poem out loud. Finally, we will hear the poem as it is paired with illustrations by the artist Michaela Goade. We will reflect on how each presentation of the poem affects our experience and understanding.***
6. After each rendition of the poem, stop to have students complete a think-pair-share to discuss their observations.
7. Follow the guidelines on slide 13 to annotate the poem. Students previously applied these steps to annotate the poem "Sick" during the unit launch. This time, use a We Do format to elicit student input as you annotate. (Tomorrow, students will annotate independently.)
8. Prepare students to begin their first day of poetry centers. Look in the workshop section of Lesson 1 form more information about how to do this.

Lesson Launch/ Engagement Activity

DAY 2: _____

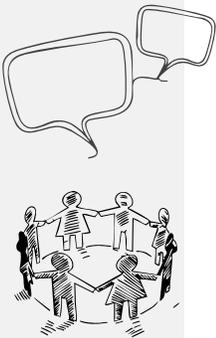
1. Chorally reread the previous day's poem, "Remember" by Joy Harjo with the class.
2. Say: ***Today, we're going to explore part of a poem's structure that contributes to the rhythmic feeling of poetry. This is called meter. Meter also exists in music and refers to how the beats are organized. Sometimes a song has a triple meter, and we call this a waltz. It goes: 1-2-3, 1-2-3, 1-2-3. Songs like marches have a different meter. They go: 1-2-1-2, 1-2, just like footsteps marching in a parade. Let's watch this video to learn about meter and then apply it to a previously read poem and a new poem.***
3. Watch the video on slide 16 to view a teacher's excellent, clear explanation of how meter works in poems. Then use slides 16 and 17 to explore the very consistent meter in the poem "Sick."
4. Introduce Dr. Maya Angelou and her poem "Life Doesn't Frighten Me At All." Read and annotate this poem. Students should now be more knowledgeable and independent with the poetry annotation steps.
5. Say: ***This poem, "Life Doesn't Frighten Me At All" doesn't have a consistent meter. However, it does have a pattern of stressed and unstressed syllables as well as rhyming words that contribute to rhythm. What do you notice?***
6. Discuss and analyze the meter in this poem using slides 22 and 23.
7. Then, explain that this poem also has an illustrated version. In this version, Dr. Angelou's poem is paired with paintings by the artist Jean-Michel Basquiat.
8. Play the video of this illustration version of "Life Doesn't Frighten Me At All" and ask students to reflect on how the addition of Basquiat's artwork adds to and/or changes their response to the poem.
9. Move into poetry centers. Make sure to rotate the groups assigned to each center on the digital [Poetry Centers Rotations chart](#).



Lesson Launch/ Engagement Activity

DAY 3 - 5:

1. Continue to begin each day with the following sequence for the next 3 days as you complete the poems “Everyday It Is Always There,” “They Were Alone In Winter,” and “Nikki-Rosa.”
 - b. Chorally reread the poem from the previous day.
 - c. Read the new poem out loud to students.
 - d. If you feel it would benefit students, chorally read the new poem together.
 - e. Provide time for students to follow the poetry annotation steps.
2. After completing this sequence, introduce and engage your class in student-led discussions around the poems. The following steps outline how you might introduce student-led discussions and troubleshoot student participation in these discussions over the next several days.
3. Say: ***Today we’re going to start growing our group discussion skills. Everyday, you’ll annotate a new poem independently. Then, you’ll collaborate in a class discussion to share and build ideas about this poem. You have had all kinds of discussion in class this year, especially partner discussions. Now, we’ll think about how those conversation skills will support our whole class discussions. We will call these student-led discussions because the goal will be for you to introduce your own thinking and ideas and build on peers’ ideas. I won’t be asking the questions - you’ll be asking the questions!***
4. Lead students through the  **Student-Led Discussions Launch slides**.
5. Organize students in a circle for the first student-led discussions. Students should bring their annotated poem to the discussion circle.
6. Show Slide 5 to provide students with helpful sentence starters. (You might tally on the interactive whiteboard as students use these sentence starters during the discussion.)
7. At first, you may need to support discussion participation by asking a volunteer to share an idea. You may have to give prompts like: ***Would anyone like to add on to that? Does anyone have a question for ___ or for the group?***
8. Set the goal that everyone will participate in the discussion at least once and take notes on student participation on a class list. These notes will be useful in scoring the Speaking and Listening standards later on.
9. You might have students reflect after a student-led discussion. What went well? What might the group work to improve next time?
10. You might also do a  **“fishbowl”** discussion approach. Split the group into partnerships. Have one person from each partnership participate in the discussion while the other partner observes. After the discussion, have the partner who was observing provide feedback on their peer’s discussion participation. Then switch roles.



Mini Lesson(s) and Workshop(s)

MINI LESSON 1:

Ordering Adjectives

(Complete within the first 2-3 days of Lesson 1)

1. Lead students through the  [Ordering Adjectives slideshow](#). You will review the definition of this part of speech and look at how to order adjectives in a sequence using commas.
2. Complete the  [Adjective Practice](#) worksheets. Use a gradual release of responsibility as students generate adjectives to answer the questions What kind?, Which one?, and How many?, then incorporate and order these adjectives in a sentence describing a picture.
3. As you read and write poetry, encourage students to notice and incorporate adjectives using commas and correct ordering.



Adjective Exploration

(The color photo shows a white pig.)

Name: _____

ADJECTIVES		
What kind?	Which one?	How many?

Write a sentence about the picture using at least FIVE of the adjectives above. Order the adjectives correctly.

MINI LESSON 2:

RACECES Response

Students wrote extensive RACECES response paragraphs during Unit 1. If you are teaching these units out of sequence, you may want to view the Unit 1 lessons for more details about how to introduce text-based responses using the RACECES format. If your students completed some of the Unit 1 RACECES responses, look back at the last response they completed. What steps of the RACECES process have they mastered? Do most students still need the scaffolding of a RACECES template and sample sentence stems? Are some students ready to move on to writing a text-based response paragraph without the scaffold of a template? You can access the RACECES questions for Unit 2  [here](#). Since poetry is a less familiar genre for many students, you may want to provide more guidance for this poetry-focused RACECES response.

WORKSHOP:

During this lesson, the workshop will consist of poetry centers.

- Plan for students to spend at least 20-30 minutes in their poetry rotation each day.
- Model the instructions and process for each poetry center. You might choose to devote a whole language arts block to teaching the poetry centers and getting them up and running.
- Teach students how to save their work from poetry centers. They can glue completed poems in their poetry notebooks. (They will be selecting one of these poems to include in their Identity Portfolio at the end of the unit.) They might save incomplete poems in their notebook or a folder. You might provide an additional day after students have moved through each rotation for students to finish up incomplete poems or visit a favorite center again.

LESSON 1

WORKSHOP:

continued

- Invite students to reflect on their center work at the end of each class. What routines went well? What needs to be improved?
- Students also benefit from sharing their poems with a partner at the beginning or end of poetry centers time. Emphasize that students should be sharing positive, non-judgmental feedback for their peers' work after every partner shares.
- Share out student poetry with the whole class and encourage and celebrate experimentation.

Lesson Closing and Formative Assessment:

Before moving on to lesson 2:

- Revisit the connections wall from Unit 1. Add a section for the poetry unit. Are there connections between Eagle Drums and the poems we read?
- Connect back to the focus EQ: How can poetry and other types of art be a tool for empowerment and change in indigenous communities? What preliminary answers have students developed?
- Provide students with feedback on their RACECES response.

Extension Activities:

We experienced how Michaela Goade's illustrations and John Michel Basquiat's paintings added a new layer of meaning to the poems they were paired with. Challenge your students to create an artwork that pairs with a poem.

It could be:

- A. one of the poems they wrote in poetry centers.
- B. one of the poems you studied as a class.
- C. a classmate's poem.
- D. a poem they discovered.

Students can post their artwork with the poems that inspired these creations. Challenge students to articulate how the words of the poem shaped their artistic process.

LESSON 2



LESSON 2

Red Bird Danced, A Novel In Verse

Time Frame: 6 - 8 Days



<p>Lesson Narrative:</p>	<p>Students will apply their understanding of poetry to read a realistic fiction novel written in verse, <i>Red Bird Danced</i> by Dawn Quigley. They will analyze the structure and poetic elements in this text. In addition, they will utilize character and setting analysis skills developed during Unit 1. At the conclusion of this short novel, students will collaborate to analyze the theme of the text and answer the unit EQ “<i>How can poetry and other types of art be a tool for empowerment and change in indigenous communities?</i>”</p>
<p>Objective(s) and Comprehension Strategies:</p>	<ul style="list-style-type: none"> • I can determine a possible theme for a novel. I can justify my thinking using evidence from the text. • I can describe characters by noticing 1) what they say 2) how they think 3) their actions 4) their effect on others and 5) their appearance. • I can make inferences about characters using evidence from the text. • I can identify whether a text is being told by first-person and third-person narrators. • I can compare and contrast stories told from different perspectives.
<p> Teacher Tips:</p>	<ul style="list-style-type: none"> • Plan to read about 30 pages per day. • You will need to purposefully structure and scaffold the reading of the text for students. Consider reading the first section of <i>Red Bird Danced</i> 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, poetry elements, etc. Since this is a novel in verse and poetry is a musical type of writing, reading aloud will enhance students’ experience of the text. They will be able to think about how line breaks and spacing impact prosody (pacing and expression). • 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.



Teacher Tips:

continued

- 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. 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 3 - 5 page portion of each section 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).

Materials and Resources:

- Copies of the **Visual Journal for *Red Bird Danced***
- Blank copies of the **STEAL chart**
- Copies of the **Character Interview** activity
- Copies of the **RACECES Templates** with Unit 2 Lesson 2 Question

Academic Vocabulary:

Tier 2 Words

Author's Note: *urban, interact, reservation

Section 1(1-30): *intertribal (10), vacancies (10), pirouette (18)

Section 2 (31-60): indigenous (36), equality (39), vibrations (45), *ancestors (50)

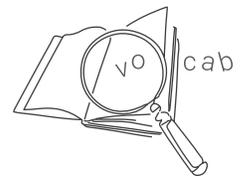
Section 3 (63-92): commodity (68), fiercest (68), *embedded (82), wake (84), ceremony (84), representative (90), sacred (92)

Section 4 (93-120): *represent (94), method (101), techniques (102), mourning (105), enlarged (115)

Section 5 (120-151): *heritage (125)

Missing and Murdered Indigenous Women (#MMIW): tragedy, influential, *advocating, resources

Jingle Dress Dancing: regalia, apparel



LESSON 2

Tier 3 Words

Author's Note: housing complex

Section 1 (1-30): bineshiinh/bird (3), dagwaagin/autumn (5)

Section 2 (31-60): biboon/winter (36)

Section 3 (63-90): venison (83)

Word Phrases

Section 1 (1-30): harsh conditions (2), financial aid (10)

Teaching Strategies and Routines

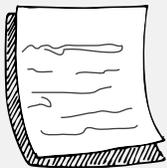
 [Please see description of vocabulary instruction routine form Lesson 1.](#)

Lesson Launch/ Engagement Activity

DAY 1: _____

1. Open the  [Red Bird Danced](#) slides.
2. Ask students to write down the meaning of the word resilience.
3. Ask students to think about the following EQ for the unit: ***How can I develop resilience?
How can I contribute to the resilience of my culture and community?***
4. Provide students with 3 minutes to complete a quickwrite in response to this question. Ask students to share out or organize a quick sharing activity (think-pair-share, mix-pair-share).
5. Tell students that this question will help focus the class on some of the themes in the next book we will read, *Red Bird Danced* by Dawn Quigley.
6. Show the slide picturing the cover of the book. Ask students to make observations about the front cover artwork by Carla Joseph (Metis/Cree Nation). What predictions might they make about the story based on the cover artwork?
7. Play the video of a short interview with Dawn Quigley on Slide 7.
8. Show students slide 8 and share that *Red Bird Danced* is a novel written in verse, meaning it will be a poem but it will be much longer than the other poems we have read and it will tell a story. So it will both be a poem AND have a sequence text structure.

Lesson Launch/ Engagement Activity



DAY 1: *continued* _____

9. Read the Author's Note on page 157. Discuss what this author's note reveals about the setting of the book. (Make sure to introduce vocabulary from the Author's Note prior to reading it.)
10. As you begin reading the novel out loud with students, stop to think aloud and work with students to annotate the text using sticky notes. (e.g. Why are some words written in italics? Why does the author place some stanzas in different areas on the page? Who is talking in each part of the story and what do I know about these characters so far?)
11. Stop after reading page 30.
12. 🖱️ **Response questions** are available to support processing and discussion.

DAY 2: _____

STEAL Graphic Organizer

Use this graphic organizer to record details.

Character Name: _____

S Says	
T Thinks	
E Effect on Others	
A Actions	
L Looks	

Ariel's Quote

Character Name: _____

1. Ask students to get out their white boards and brainstorm what they remember about the STEAL acronym. (Students used this acronym frequently to notice important details about characters while reading *Eagle Drums*).
2. Say: We're going to return to the STEAL acronym today as we get to know the two main characters in *Red Bird Danced*, Ariel and Tomah. Both of these characters are narrators in the story. A narrator is the voice telling the story.
3. Show slides 8-10 to explore the difference between a first person and a third person narrator.
4. Say: On your whiteboard, write a sentence about something that happened today from a first person perspective. Now write about the same event as a third person narrator. (Model for students if this distinction between these two types of narrators is confusing).
5. Say: Here's a 🖱️ **STEAL graphic organizer** for each character? What can you already add about Ariel and Tomas?
6. As you read pages 30-60, work collaboratively with students to add details to the STEAL graphic organizer.
7. Students may use what they have gathered in their STEAL organizers and apply it to working on the 🖱️ **Visual Journal** for *Red Bird Danced*.

Mini Lesson(s) and Workshop(s)

MINI LESSON 1:

Character Interview

** Complete once you have reached page 90 of *Red Bird Danced*.

The form is titled "Character Interview" and includes the following sections:

- Find Character Role: _____
- My Character is: _____
- My Character Research:

Age:	
Interests:	
Background:	
Personality/Character Traits:	
Other:	

1. Tell students that the goal of today's lesson will be to dig deeper into characters' mindsets and feelings by engaging in a theater game. Introduce the "Character Interview" activity. Pair the class up. One person in each pair will be assigned to be a fictional journalist and the other person in each pair will be assigned to take on one of the main character roles from the novel (Ariel or Tomah).
2. Provide students with the **Character Interview** handouts. The journalist will prepare questions for their character (e.g. What problems do you face on a daily basis? What do you love to do?) and the character will return to the text to gather information about their character.
3. The journalist will then spend 5 minutes interviewing their character and take notes. Both people will stay "in character" throughout the interview.
4. Then pair up the pairs so that each journalist who interviewed Tomah is paired with a journalist who interviewed Ariel. Journalists will introduce their characters to each other.
5. Have students add any new understandings they gained about the characters to their visual journals.

MINI LESSON 2:

Reading and Summarizing Non-Fiction Texts

** Complete after reading 120 pages of the novel.

1. Introduce the vocabulary for Missing and Murdered Indigenous Women (MMIW*) and Jingle Dress Dancing.
2. Read these texts with students as you stop to discuss and annotate (e.g. underline key details, write questions by confusing parts, make notes in the margins).
3. Work with students to write a **sentence summary** for page 159 about Jingle Dress dancing. (This will review a key skill developed over multiple lessons during Unit 1 - summarizing a text in a clear sentence.)

MINI LESSON 3:

Identifying the Theme and Writing a RACECES Response

** Complete after finishing the novel.

1. Review the learning form Lesson 1 that a theme is a lesson or deeper meaning in a story. Reread the chart of possible themes generated for *Eagle Drums*.
2. Review the directions for the **Headlines Thinking Routine** with students. Tell students they will be writing a headline about the ending of the book that captures what's most important Ariel and Tomah's.
3. Allow students to work in partnerships or individually to create their headlines on sentence strips.

Mini Lesson(s) and Workshop(s)

MINI LESSON 3:

continued



4. Ask each individual or partnership to read their headline out loud to the class.
5. Say: ***Now, we're going to engage in a student-led discussion about the theme of "Red Bird Danced". Let's follow our student-led discussion guidelines and use the sentence stems. Can we all participate, share ideas, build on other's ideas, and ask questions?***
6. Provide time for students to discuss as you track participation and evaluate progress towards mastery of the Speaking and Listening Standards.
7. Give students these sentence stems to support probing the theme:
 - _____ is important because. . . .
 - People should _____ because. . .
8. Record students' thinking on an anchor chart.
9. After the discussion or on the next instructional day, ask students to select a theme to write about in the RACECES response for lesson 2.

WORKSHOP:



As students engage in daily reading in *Red Bird Danced*:

- Provide ongoing opportunities for students to participate in varied discussion formats to share their thinking. 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 3:

- Add a section for Red Bird Danced to the connections board.
- Provide feedback on students' RACECES response.

Extension Activities:

Community Art Hunt: In her short article about *MMIW, Dawn Quigley writes that "Creating art can help in times of great sadness" (157). Many people feel that art can also spark new ideas and change. Go on a Community Art Hunt. Where do you see art in your community? What is the subject of this art? What feelings or ideas does the art you find inspire? Take photos and make a class collection of the community art you find.



LESSON 3

A Focus on Indigenous Artists and Informational Text Structures

Time Frame: 5 - 7 Days



<p>Lesson Narrative:</p>	<p>Students will broaden their focus to study other indigenous artists and art forms as they read short biographical sketches from <i>Notable Native People: 50 Indigenous Leaders, Dreamers, and Changemakers from Past and Present</i>. Students will also broaden their study of writing structures to think about how prose writing can be organized in a variety of ways (e.g. sequence, compare and contrast, cause and effect, description, etc.). Students will craft a 2-paragraph biography about themselves. This autobiography will be included in their Identity Portfolio performance assessment at the end of the unit.</p>
<p>Objective(s) and Comprehension Strategies:</p>	<ul style="list-style-type: none"> • I can describe the structure of an informational text and use my knowledge of how the ideas are organized to understand the text better. • I can write an autobiographical blurb about myself using a chronological text structure.
<p>Materials and Resources:</p>	<ul style="list-style-type: none"> • Mini marshmallows • Toothpicks • Copies of this Structure Sort (enough for small groups of 3-4 students) • Copies of the Sequence/Description graphic organizer

Academic Vocabulary:

Tier 2 Words

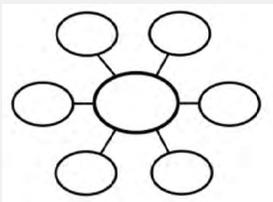
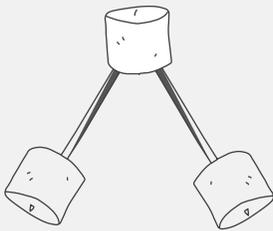
EQ: empowerment, movement-building

Page 35: debut, diverse, *representations, collaborated, decorated, mentor



Lesson Launch/ Engagement Activity

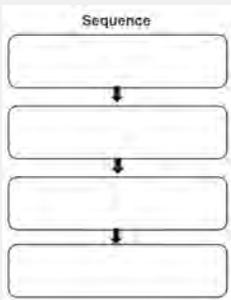
DAY 1:



1. Say: ***We're going to think even more about structure: how words, ideas, and sentences are arranged to create meaning. This week, we're going to be connecting our work with the structure of poetry to studying non-fiction prose as we learn about Indigenous artists who promote resilience in their communities.***
2. Give students the following challenge: Create the tallest structure you can out of 25 toothpicks and 20 mini marshmallows. You don't have to use all of the materials.
3. Students should work in groups of 3 - 4 and have 20 minutes to work.
4. At the end of the work time, circulate with students to view the structure each group creates. Challenge students to verbally describe the structures, e.g. This one has a wide, triangular base or this one is built of squares stacked on top of each other.
5. Share the [Text Structure Launch slides](#). Play the Text Structure rap, then shows students the slides with graphic organizers describing the organization of ideas within the 5 most common text structures.
6. Provide groups of 2 - 4 students with copies of the [Text Structure Sort](#) created by the University of Florida. Give students 5 -10 minutes to complete this sort. Provide time for students to discuss how they sorted the examples.
7. Introduce the book *Notable Native People* by Dr. Adrienne Keene. Explain that this book falls into the genre of biography. It is a collection of short biographies of native changemakers from the past and present.
8. Say: ***As we read about one of the artists in this text, let's try to determine what text structure or structures the author is using to communicate information.***
9. Read about the author Tommy Orange on page 35. Annotate on copies of this page or with sticky notes if using hard copy texts.
10. Ask students to get out white boards to record which text structure or structures are used in this short biography. Partnerships should share their thinking and provide evidence for their choices.
11. Show slides 10 and 11 and explain how both sequence and description text structures are utilized. Explain how the information from this page can be recorded on the sequence and description graphic organizer.

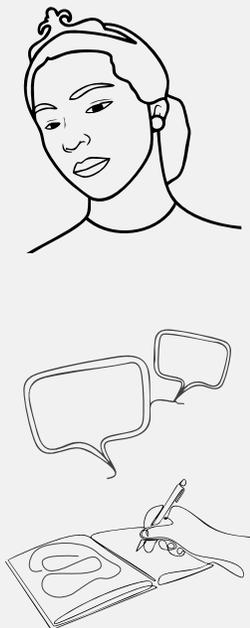
Lesson Launch/ Engagement Activity

DAY 2: _____



1. Review the text structures presented the previous day. Show slides 12 -15 and ask students to record the name of the text structure that matches each graphic organizer.
2. Read and annotate page 43 about Mabel Pike, the beadwork and moccasin artist.
3. Tell students that they will be reading one of the short biographies independently the next day, and they will need to apply their vocabulary skills to determine the meanings of unknown words. As you read, model using a combination of context and digital dictionaries and search tools to determine the word meanings for: abstract, “artist in residence,” dedication,
4. Work with students in a We Do format to map the information from Mabel Pike’s short biography onto the [Sequence/Description graphic organizer](#).

DAY 3: _____



1. Review the text structures presented the previous day. Show slides 12 -15 and Ask individual students or partnerships to choose one of the following artist biographies to focus on: Jamaica Heolimeleikalani Osorio (p. 63), Maria Tallchief (p. 77), Holly Mititquq Nordlum (p. 87), Frank Waln (p. 108), Jamie Okuma (p. 119). Students should read, annotate, and determine the meanings of unknown words.
2. Then, students will work in partnerships to map the information presented in this short biography onto a Sequence/Description graphic organizer.
3. Group students who focused on the same person together. Then number students off so that they form groups with students who focused on different notable native biographies. Provide time for each student to share about the person they focused on and the most interesting information they learned.
4. Bring students back together. Ask the following EQ: ***How can poetry and other artwork be a tool for empowerment and change in indigenous communities?*** Provide students with 5 -10 minutes to respond to this question in a Quickwrite. Then engage students in a student-led discussion around this topic. (This will be the last student-led discussion of the unit, so this would be an ideal time for teachers to track student participation in relation to SL.4.1.a,b,c,d.)
5. Challenge students to provide specific examples from the lives of Indigenous artists as they discuss. Collect students’ thinking on a chart at the end of the discussion. (Students will draw from this conversation to answer this lesson’s RACECES response question.)

Lesson Launch/ Engagement Activity



DAY 4: _____

1. Say: *We have been using the Sequence/Description graphic organizer as a way to map and understand information in biographical texts we are reading. Now, we're going to use this graphic organizer as a planning tool. Now, you are going to write a short biography - a biography about yourself! We call a biography you write about yourself an autobiography. So, you will be writing a short autobiography. First, you will write a paragraph outlining the sequence of the most important events in your life, then, you will write a second paragraph that describes important things about you - accomplishments, interests, goals, fun or humorous facts, etc.*
2. Model filling out the Sequence/ Description graphic organizer for your own biography.
3. Provide students with time to work on their graphic organizers.



DAY 5: _____

1. Say: *Now, you're going to be writing a 2-paragraph autobiography. As you work on this you are going to have to make an important decision - are you going to write as a first person narrator or a third person narrator?*
2. Discuss how the biographies are written. Are they written from the perspective of a first person narrator?
3. Go to Dawn Quigley's author website and look at her author bio. Discuss whether this is written from the first person or third person perspective. Students will note that this author blurb is written in the third person. Say: *It's interesting that most author blurbs are written in the third person because they usually are written by the author themselves! However, if you buy a longer autobiography in book format written by an author, it will almost always be written in the first person.*
4. Model writing your 2 - paragraph autobiography from both the first person and third person perspectives. Tell students that they are welcome to choose either perspective, but they must stay in that perspective for both paragraphs.
5. Provide students with writing time. They may write on notebook paper (following the protocol of writing on every other line to leave room for revisions) or in a digital document.

Lesson Launch/ Engagement Activity



DAY 6: _____

1. Provide students with time to meet with a partner to share their autobiographies. Emphasize that partnerships should provide each other with specific, positive feedback.
2. Say: ***Today we are going to spend some time revising to ensure that we use precise language. Precise language means that we don't use any old words - we use the best words, the words that get our ideas across in the clearest, most interesting way.***
3. Provide students with the following sentence: ***Joy Harjo was a poet of the United States.*** Work with students to revise this sentences to be more precise, e.g.: ***Joy Harjo was the 23rd Poet Laureate of the United States and was the first Native American to serve in this position.***
4. Model revising your 2 - paragraph autobiography with attention to precise language. Notice general words like “good” or “stuff” that are overused and could be substituted for more engaging synonyms.
5. Provide students with time to revise their writing.

DAY 7 and BEYOND: _____

Support students to move through the editing and publishing stages of the writing process. You might ask students to peer edit, or you might conference with writers who need more support.

Mini Lesson(s) and Workshop(s)

MINI LESSON 1:

RACECES Response

Using formative assessment data from previous RACECES responses, prepare students to complete the final RACECES response for this unit. You might ask students to complete this task independently so you can asses their progress towards W.4.9.

WORKSHOP:

How will students apply, manipulate, and grapple with their newly acquired knowledge and skills?

- You will need to add additional workshop sessions to allow students to complete the performance assessment, the Identity Portfolio. Students will be writing a personal narrative and adding an original artwork to add to the 2-paragraph autobiography and poem they have already completed.

Mini Lesson(s) and Workshop(s)

WORKSHOP:

continued

Consider the Gradual Release Model for Learning (I do, we do, and you do)

- Return to the guidelines and resources in Stage 2 of the unit plan to guide students through the writing process as they draft their personal narrative.
- You might move through the writing process for personal narratives for a portion of the ELA block each day, then use the remaining portion as a workshop time for students to plan and complete their original artworks.
- Also, begin preparing students for the in-person or virtual (or possibly combined) Open Mic event. Students might choose two original creations and practice presenting these to a peer or begin filming entries for the virtual Open Mic. They might consider incorporating responses to the following questions:
 - Which creative format did you most enjoy?
 - What text did you connect to most during this unit? Why?
 - What did you learn about yourself as you created the pieces in your identity portfolio?

Lesson Closing and Formative Assessment:

Before moving on to the next unit:

- Connect back to Core Values. Ask students to share Core Values that the native poets and artists reflect.
- Make connections to the ongoing apprenticeship project that is the focus of the yearlong summative assessment. Where did students observe examples of apprenticeship in the life journeys of the artists they read about? How is their own apprenticeship journey progressing?
- Gather and reflect on evidence of student learning from this unit. Think about each domain: Reading Literature, Reading Informational Text, Speaking and Listening, Writing, and Language. Where are students moving towards mastery and independence? Where are students needing more support? How can you differentiate to meet the needs of students who are progressing at different rates?

Extension Activities:

Localized Notable Native People Biography Anthology: Ask students to create a Notable Native People Biography Anthology for their local community. They can interview a community member they admire and use the Sequence/Description graphic organizer to plan and write this person's 2 -paragraph biography. Then the biographies can be compiled and published in digital or print form with photographs or portraits to accompany each entry.