

Haa Shuká Tundatáani: Blonde Indian

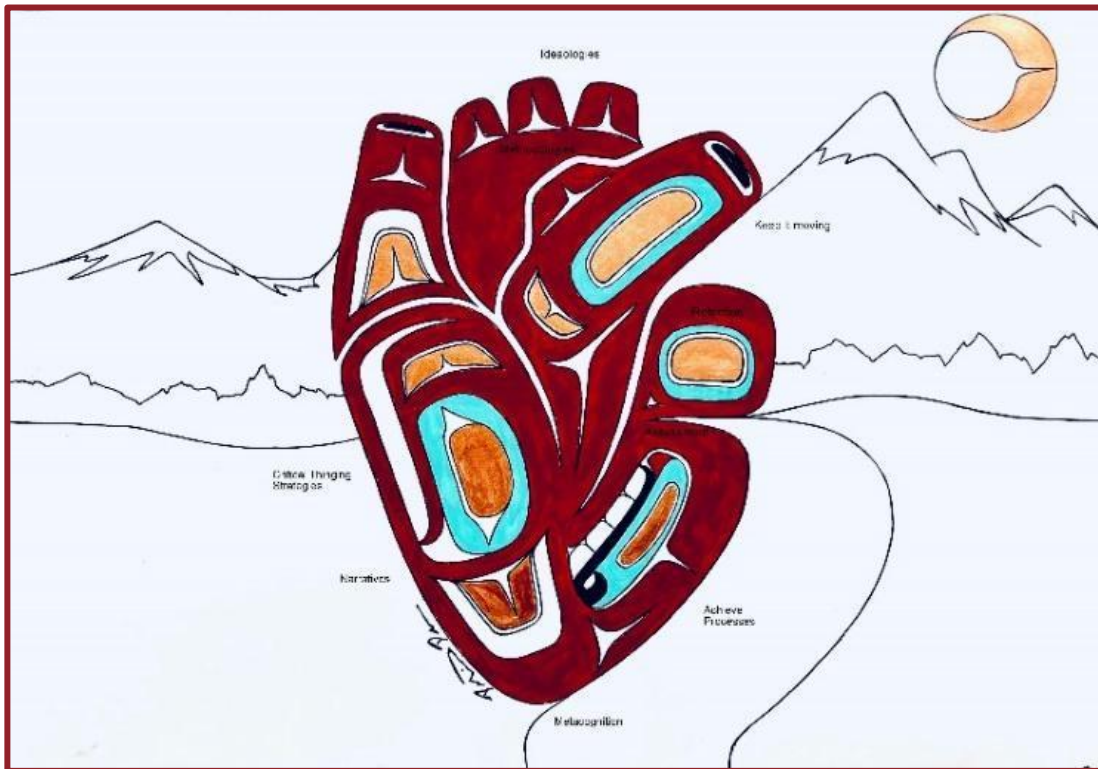


Figure 1: Design Attributions - Yanyeidí, Design by Delfine Decker, Goldbelt Heritage Foundation

An Indigenous Framework for Learning

Haa Shuká Tundatáani represents a way of learning and understanding that connects us as people with the histories that have formed us, the knowledge we share today, and the world delivered by our future selves for future generations. This Indigenous framework seeks to heal.

This framework is designed around the heart at the center of existence, pumping what has existed before into what will exist in the future through the practice of listening, learning, and creation. This cycle of learning and belonging is in each of us and calls to be acknowledged and fostered by our surroundings and histories. Gunalchéesh, thank you to the Yanyeyidi whose story guides the visual representation and philosophy behind the heart of our learning framework and its existence rooted in landscapes.

UNIT PLAN	
Ideologies	
<p>Unit Author & Contact: <i>[What is the unit author's name and contact email if available for support?]</i></p> <p>Anya.nelson@goldbelt.com</p>	<p>Originating Source: <i>[Where is this information coming from? How can acknowledgements and recognition be shown?]</i></p> <p>Ernestine Hayes' novel by the same name, as well as existing Juneau School District curriculum resources</p>
<p>Grade Range & Subject: <i>[What is your target audience?]</i></p> <p>Language Arts Grades 9-11</p>	<p>Time and Timing: <i>[What is the approximate time investment for this learning effort?]</i></p> <p>Approximately 2-3 weeks</p>
<p>Materials: <i>[What materials and/or room arrangements are necessary for the scope and sequence of the unit?]</i></p> <ul style="list-style-type: none"> • Copies of the memoir • Blonde Indian by Ernestine Hayes • University of Arizona Press; 2006 • Student Pages 	
<p>Unit Name & Level of Integration Required: <i>[Indicate the title and the level of complexity required for successfully implementing this unit.]</i></p> <ul style="list-style-type: none"> • L1 - this unit is off-the-shelf with materials that can be found in most classrooms or schools. • L2 - this unit requires pre-planning such as gathering relevant materials, collaborating with GHF Indigenous educators, cultural bearers, and/or language speakers. • L3 - this unit is best taught with a GHF Indigenous co-teacher due to the expertise, cultural knowledge, perspective, and/or language required for learning 	
<p>Haa Shuká Tundatáani: <i>[Provide a unit overview that describes how and why this curriculum engages prior knowledge and experience, is meaningful to the present, and builds skills, knowledge, and/or curiosity for the future. Where is the unit coming from and where is it going?]</i></p> <p>The teenage years are a great time to teach and learn about memoir. Reading about another's experiences and perspectives opens us all to the ideas that we all have shared experiences, we are not isolated persons, and that there is much we can learn from the experiences of others. In</p>	

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addition, learning self-expression and communication skills is fundamental to writing a memoir. Reading and writing their own experiences will help students prepare for the next phase of their lives and build an appreciation for the creation and truth of others while they reflect back on the experiences of their personal stories and connect to the possibilities of their futures. In this unit, students will be examining the genre of memoir as they read *Blond Indian* by Ernestine Hayes. The lessons involve in-class activities and student writing. The book can be read either in or out of class. The book reading is assigned in sections and is followed up with several critical thinking questions. The essential questions of reading are the same for all three areas. Students will be asked to re-read the text and observe how their ideas and assumptions develop as they continue to read. These activities may be done in class, out of class, individually, or in a group, or a combination of the two based on the students' reading proficiency and the class schedule. This unit is intended for 10th through 11th graders and does contain adult experiences and ideas. A level of maturity is required of participants.

Essential Questions:

[What are two compelling questions that will foster inquiry, understanding, and transfer the learning?]

- How can reading the experiences and perspectives of others deepen our understanding of ourselves and our own stories?
- Describe the skills you assume the author used to provide moments of deep connection between herself and the reader?
- How is memoir critically different from biography?

Student Skill Sets & Understandings to Be Developed:

[What will students be able to do with this new knowledge and skills?]

- Students will be able to discuss what makes memoir a unique genre
- Students will be able to reflect on the experiences of others and how they can be a source of connection and learning
- Students will be able to write their own short memoir
- Students will develop a deeper understanding of equity

Standards / Established Goals:

[Select the academic and cultural standards, both state and local, that will remain the focus.]

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Methodologies

Methodologies

[Choose two teaching methods from the following that will be guiding your instruction.]

- Oral narration
- Inquiry-based
- High-tech approach
- Kinesthetic learning (hands-on, tactile)
- Direct instruction
- Project-based
- Cooperative learning

Cultural Engagement:

[Describe in what ways this curriculum connects students with and elevates Tlingit Aani (land) and/or Tundatáani (ways of knowing).]

Writing and examining memoir is an opportunity for students' to define themselves and their own story. The structure may be expansive, and the stories they use to tell their own will reflect each students' background, experiences, and values.

Elder / Culture Bearer Role:

[Define elder / culture bearer involvement in the curriculum, ranging but not limited to, helping to author original content, gathering materials, presenting to students, etc.]

An Elder or cultural bearer may be brought in to discuss themes of:

- Historical Trauma
- Historical and Cultural Narratives
- Communal based values vs. individual based values

Integrated Media Element(s)/Resources:

[References, direct links, and/or attachments to related AV materials.]

Differentiation Strategies:

[In what ways will you differentiate this lesson for your variety of learners your classroom?]

Critical Thinking Strategies

Home Connections:

[How are students, families, and the community connecting from this learning effort? Are there opportunities for students to "teach or share" their new knowledge? Provide talking points for students to share with their families through discussion or activities. What do your students and their

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families value and how can you build on what they know and do outside of school?]

Since this story partly takes place in Juneau, students might ask family members if they remember Juneau at this time.

Additional Discussion Questions Might Be:

- What was your story before me?
- How has Juneau changed since that time, and how is it the same?
- Did you know anyone who had a similar story to Ernestine? Let me tell you what I'm learning.

Unit Progression & Lesson Descriptions

[In 1-2 sentences, describe the scope and objective of each lesson. List any related performance tasks with each lesson.]

Lesson 1: Introduction- What is Memoir?	This initial lesson will provide students with excerpts of a memoir. They will be asked to read a chapter from a memoir and work collaboratively in small groups to identify general themes of what memoir is and is not based on the chapter reading. The lesson will conclude with students and teacher generating a class list of what memoir is and is not. At the end of the lesson students will have general understanding about the intention, context, and tone of the genre. · Graphic Organizer 1 Lesson One: Wat is a Memoir
Lesson 2: "Writing About Painful Things"	The following lesson is adapted from the teacher resource book Don't Forget to Write. The lesson is delicate because students may find writing about something painful as intimidating, difficult, or too personal. Students may choose to write about an impactful event. The intention of this lesson is to ask students to be reflective about their writing process, not turn in a writing assignment that may reveal personal pain or trauma. The process of writing about pain is to explore the power of catharsis, and why writing about ones self has the potential to be liberating. Secondly, it broaches the subject of reading and reliving painful or unflattering experiences, which is directly experienced in Blonde Indian. Finally, it prompts students to be reflective in their writing process, and to write about themselves. Students do not turn in their writing ONLY their reflective questions. · Class copies of "Writing About Painful Things" · Class copies of "Writing About Painful Things": Student Questionnaire · Class copies of Blonde Indian Critical Reading Questions Lesson Two: Writing about Painful Things

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Lesson 3: People and Time Character Completion	The second writing assignment is fun and creative. Students pick a character from Blonde Indian and write a 1-2 page story based on that character. Lesson Three: People and Time
Lesson 4: A Heavy Load	This lesson entails having students complete a brief obstacle course while each student carries a different amount of weight. This weight can be anything from history books or paper reams. The idea is that each student starts the course with a different level of "weight" assigned arbitrarily and reflects on how they were able to complete the course, while observing their classmates attempts at the same objective. Reflective. Lesson Four: A Heavy Load
Lesson 5: What's Your Narrative?	Students take a position on one specific question and write persuasively. Ask the students if they think that the choices they make as teenagers directly determine who they will be as adults. Students respond yes or no and justify their answer in a short well-drafted argument. Lesson Five: What's Your Narrative?
Lesson 6: Mini Memoirs-	The final project and final assessment of this unit requires students to compose their own memoir. The composition is expected to be 5-7 mini chapters that reveal a story of transformation, self-discovery, resolution, or reflection. Each chapter should be from 1-3 pages. Students should use their previously curated images as inspiration for their mini memoirs. The final assessment will be based on a rubric (found in attached pages). Lesson Six: Writing Mini Memoirs
Concluding Lesson and Final Discussion	Upon completion of the unit have a brief discussion about the book, genre, and challenges of writing your own story. Prompts can be displayed on an overhead or the board.

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Developing Critical Thinkers

Choose two of the main strategies and provide details as to how those two strategies will be incorporated throughout the unit

Questioning

Student-led discussions

Inquiry-based learning

Collaboration

Problem-based learning

Embodied Observation

Internal Bias Assessment

- **Questioning**- stopping book progression to pause, questions, and ask students for what they are hearing and interpreting
- **Student-led discussions**- Socratic seminar
- **Embodied Observation**- Guided questions such as, “where in your own body are you feeling the truth of Ernestine’s experience? Does it connect anywhere to your own story?”
- **Internal Bias Assessment**- What assumptions do you see yourself making about Ernestine’s choices? Where do you think that assumption comes from? Can you examine yourself what truth there may or may not be in your assumptions?

Tlingit Phrases:

[What Tlingit phrase captures and embodies the new, desired knowledge or skill?]

- *Kaa wudujeeyí ka kaa x'éix dus.aaxí ch'áagu haa shagóonx'ich kusteeeyí: Discipline and Obedience to the Traditions of our Ancestors (Discipline and obedience to the traditions of our ancestors)*
- *Sh yáa ayakdané ka ldakát káa yáa at uwanéi: Respect for Self, Elders and Others (Self-respect and respect for everyone)*
- *Ldakát át a yáa ayaduwanéi: Respect for Nature and Property (All things are respected)*
- *Tlél kútx i yáa wdawóodlik: Patience (Have patience [don't be in a hurry])*
- *Toowú klagé haa t'aakx'í, ka haa naax sateeyí, ka haa kusteeeyí: Pride in Family, Clan and Traditions is found in Love, Loyalty and Generosity (Pride in our family and our clan and our traditions)*
- *Wooch eenx haa isteeyí, wooch dusxáni, wooch éet wutudasheeyí (When we're together, we love each other, we help each other)*
- *Yee toowú klatseen: Be Strong in Mind, Body and Spirit (Be strong)*
- *Lishoogú át kanaylaneek: Humor (Tell funny stories)*
- *Dikéex' wooch gayilsháat: Hold Each Other Up (Hold each other up)*
- *K'idéin at sa.áx ka a yáa awuné wáa sá i daa yadukaayí: Listen Well and with Respect (Listen*

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well and respect what people say to you)

- *Tula.aan tin yóo x’adutaan: Speak with Care (People speak with care)*
- *A káx yan aydél wé tl’átgi: We are Stewards of the Air, Land and Sea (Take care of the land)*
- *Yáa at wuné haa Aan Káawu jeeyís: Reverence for Our Creator (Reverence for our creator)*
- *Wóoch een kayéix yáx nagatee: Live in Peace and Harmony (Let there be peace and harmony among each other)*
- *Yee gu.aa yáx x’wán: Be Strong and Have Courage (Have courage)*

Pinnacle Vocabulary:

[Choose up to three Tlingit and English vocabulary terms that will be emphasized throughout the unit.]

- Memoir
- Truth
- Empathy
- Navigation
- Transformation
- Revelation

Check for Understanding

Culminating Community Building Activity Project:

[Outline the ways in which students might demonstrate their new understanding and/or skills at the end of the unit. How will you make this a community-based task?]

In Lesson 2: A Heavy Load, students collaborate to carry a “burden” as they navigate through life. This is a classroom activity that requires collaboration, cooperation, and access to background knowledge. While early in the lesson series, it is a key community building activity for the class as they further read and examine the memoir.

Formative Evaluation:

[In what ways will you help students identify their strengths and weaknesses and how will you recognize areas students may need additional support?]

- “A Heavy Load” reflection
- Persuasive Short Essay
- Opportunities for self and partner evaluations

Summative Evaluation:

[Describe by what criteria will student demonstration of new knowledge or skills be measured.]

- “Mini” memoirs

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Reflections

Student Self-Reflection:

[In what ways will there be space created for student voice and reflection opportunities?]

- Students will be asked to reflect at nearly every stage of the unit, make sure to give this routine space and time.
- Essential questions
- Team editing

Educator Notes & Reflections:

[What additional background information would be helpful for an educator to deliver this unit? Any comments, questions, or suggestions regarding the unit.]

Please be careful of triggering content.

Please be aware when pairing students as they share experiences.

Please be open in regards to the timeline students present in their assignments

Acknowledgements:

[Please use this space for any further acknowledgements or references.]

Thank you to Ernestine for writing such an exceptional piece of literature that we can use as a learning tool.

****scroll down for lesson template (copy and paste to duplicate the template for additional lessons).**

Unit Title:

Subject / Course:

Grade Range:

Time:

Learning Plan (Lesson Template - copy and paste as needed for number of lessons)

Lesson Number & Title:

[Indicate the lesson number within the unit sequence.]

6 lessons

Time & Timing:

[# of classes, # of minutes, placement within the academic calendar as needed, etc.]

2-3 weeks

Materials Needed:

[Includes room arrangement considerations.]

Classroom Props such as books, chairs, desks

Pencils and paper

Student Access to a computer

Class copies of “What vs. Who Are You?”

Suggested library time to search for images

Magazines for cutting images

Art supplies for those who choose to create images

Copy of Blond Indian by Ernestine Hayes

Differentiation Strategies:

[In what ways will you account for all student needs through intentional processes, content, learning environment or classroom design, materials, evaluation, and/or products?]

- Writing evaluation should align with student learning goals
- Multiple representations of “story”
- Tactile and interpretive

Lesson Progression:

[Describe the steps required to activate student prior knowledge and include student participation from the beginning to the end of the lesson.]

Hook:

The final project and final assessment of this unit requires students to compose their own memoir. The composition is expected to be 5-7 mini chapters (3-4 paragraphs) that reveal a story of transformation, self-discovery, resolution, or reflection. Each “chapter” should be titled and given a number. Students should use their previously curated images as inspiration for their mini memoirs. The final assessment will be based on a rubric (found in attached pages).

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Building Understanding:

Step 1: Instruct students to begin the narrative of their memoir. Explain that their mini memoirs will have 5-7 chapters. Each chapter is to be inspired by one of their previously selected images, and that the images are to be incorporated into their final project. Explain that they are not expected to write 15 page chapters. Thought and content are what matters, not the number of pages.

Hand out and go over rubric.

Step 2: Allow students to create and write. Again, library days and/ or art supplies may be necessary.

Step 3: Collect completed projects. Test the waters for peer assessment. It might be a good opportunity to share at least one “chapter” with a classmate, and the classmate can share what they learned about the writer in that chapter. This might be sensitive, so please be flexible.

Assign Critical Reading Questions

Concluding Activity:

Debrief: Upon completion of the unit have a brief discussion about the book, genre, and challenges of writing your own story. Prompts can be displayed on an overhead projector or the board.

Prompts may be: On the book:

- What did you learn from Ernestine’s story? What truths might she hold to be sacred to her?
- What from the people who came before her does she still carry?
- How did you feel about the ending, and the story of the Toms? What did you take away from it?

On the Genre

- In your opinion, what makes an interesting memoir? Why?
- Why do you think memoir is such a popular genre?
- What new perspectives do you have on memoir?

On writing:

- What challenges did you face writing your own mini memoir? What choices were difficult?
- Did creating images help to organize your story?
- How did writing your own memoir help you reflect about your current choices, and the choices you will be making in the future?

Related Performance Task & Additional Resources:

[Provide any additional information, resources, articles, or references required.]

Completed Memoir

Student Pages link in unit description

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