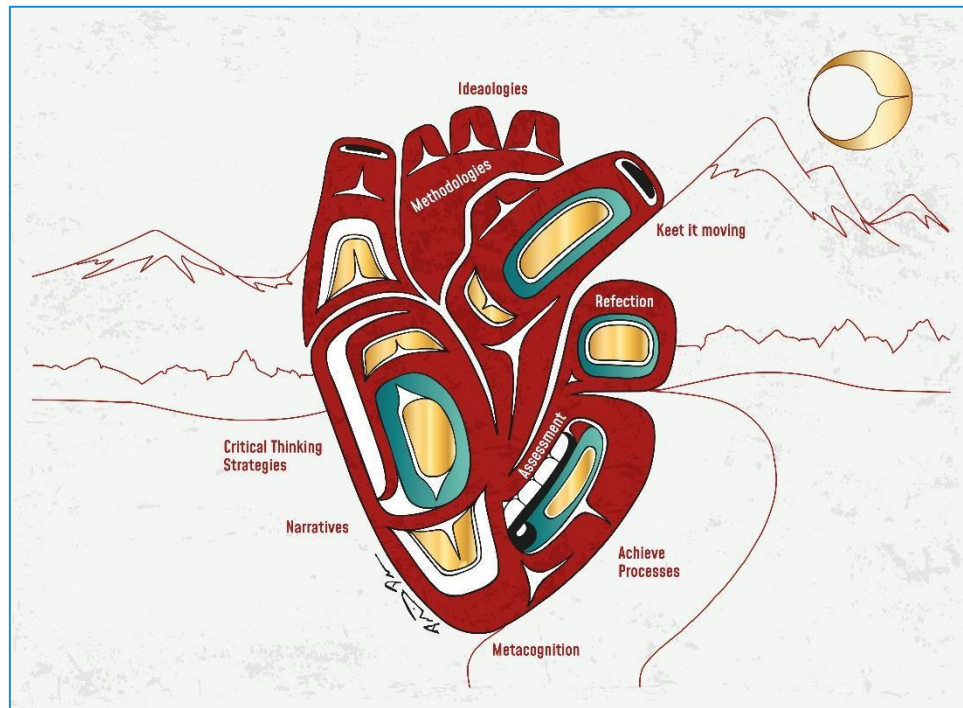


# Haa Shuká Tundatáani: Wé Kées', Aadé Kakgwadaa Yé? *(The Tide, Where Will It Stop?)*



## **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

#### **Haa Shuká Tundatáani:**

Students connect prior knowledge of engaging in oratory with Elders and balancing chemical equations to determining how these components work in the place we live in. This lesson supports students in exploring the Law of Conservation of Mass through oratory and experimental conditions. Students participate in an oratory presentation of **Táax'aa Mosgéte. The Cannibal Giant**. Students utilize a note-taking guide to make connections between the oratory, language arts concepts, and science processes while using pinnacle vocabulary contextually.

Students interpret traditional oratory. They explore other documented versions of the oratory and complete a comparison contrast graphic organizer to explore how each has been interpreted in relation to the others. Students complete three *Project Zero Thinking Routines* to make deep connections between content which is presented in multiple ways.

Students take the lesson forward through synthesis of oratory elements, Tlingit values connections, and some documentation of Tlingit oratory components to produce a partnered presentation on their understanding of *Raven and the Tide*.

#### **Unit Name & Level of Integration Required:**

**Title:** *Wé Kées', Aadé Kakg wadaa Yé? (The Tide, Where Will It Stop?)*

- **Level of Integration Required:** While this lesson can be facilitated at a L1 using materials included in ancillary section of this unit, it is preferred that it be taught at L2 because oratory is always more impactful when delivered live from an Elder or a Culture Bearer.

#### **References**

- 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.

#### **Unit Author & Contact:**

#### **Originating Source:**

Oratory: *Raven and the Tide*

The Tlingit translation is not word for word: **Geesh Daax Woogoodi Yéil**

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé? (The Tide, Where Will It Stop?)*

**Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods

	<p>The oratory is as told by Emma Marks, recorded in 1972, from when she lived on the Italo River, between Dry Bay and Yakutat.</p> <p>A version with interpretation can be found at:</p> <p><a href="https://muse.jhu.edu/pub/187/oa_monograph/chapter/200479">https://muse.jhu.edu/pub/187/oa_monograph/chapter/200479</a>.</p> <hr/> <p>** If you are reading this text to students, you can change the wording in lines 56-58 to reflect a more school- appropriate depiction of what happens.</p> <hr/> <p>Raven is <i>poking the Tide Lady in the behind with the needles from the urchin to get her to move off the tide so the water will move.</i></p> <hr/> <p><i>She is sitting on the tide, preventing it from flowing out, so if he makes her uncomfortable enough, she will get up and move.</i></p> <hr/> <p><b>The pilot is orated by Kinkawduneeq, Paul Marks, Emma’s son.</b> The recording will be provided when optimized for sound quality.</p> <p>Other interpretations include:</p> <hr/> <p><b>Children’s Book Reading</b>  <i>Raven and the Tide Lady</i>  <a href="https://www.youtube.com/watch?v=emxDweKelAs">https://www.youtube.com/watch?v=emxDweKelAs</a></p> <hr/> <p><b>Tsimshian Oratory</b> (fast forward to 2:30 minutes):  <i>Raven and the Tide Woman</i>  <a href="https://www.youtube.com/watch?v=2D0X5ifdyzs">https://www.youtube.com/watch?v=2D0X5ifdyzs</a></p> <hr/> <p><b>A Traditional Tlingit Reading</b>  Orator: Kaasgéiy Susie James  Title: <b>Yéil Kées’ Akanasdáa</b> / <i>Raven and the Tide Lady</i>  Recording: late 1960s, Sitka, Kaat’ éix’ Mary Pelayo  Transcription: K̄eixwnéi Nora Marks Dauenhauer</p>
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**Unit Title:** *Wé Kées’, Aadé Kakg wadaa Yé?* (*The Tide, Where Will It Stop?*) **Subject / Course:** Language Arts

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	<p><a href="https://tlingitlanguage.com/wp-content/uploads/2015/09/06-05-SJ-Raven-Tide-Lady-final.pdf">https://tlingitlanguage.com/wp-content/uploads/2015/09/06-05-SJ-Raven-Tide-Lady-final.pdf</a></p> <hr/> <p>RAVEN, THE OLD WOMAN OF THE TIDES, &amp; THE SEA URCHINS: A Puppet Play</p> <p>Produced by the Alaska Multimedia Education Program Alaska State Museum Juneau, Alaska</p> <p>Interpreted by Tom Lowenstein</p> <p><a href="http://www.ankn.uaf.edu/iks/subsistence/tlingit/seaurchin.html">http://www.ankn.uaf.edu/iks/subsistence/tlingit/seaurchin.html</a></p> <hr/> <p>A non-traditional interpretation.</p> <p><i>Raven and the Man that Sits on the Tides</i></p> <p>Depicted by <u>Eldrbarry</u></p> <p><a href="https://www.eldrbarry.net/rabb/rvn/r_tide.htm">https://www.eldrbarry.net/rabb/rvn/r_tide.htm</a></p> <p>1996 Barry McWilliams</p>
<p><b>Grade Range &amp; Subject:</b> Grades 6-8 Language Arts</p>	<p><b>Time and Timing:</b></p> <p>Ten 60-minute class periods.</p> <p><u>Lesson#1 DAY ONE:</u> Oratory-</p> <p>- Orated by Kinkawduneeek, Paul Marks</p> <p>Students construct at least one question for the orator during the telling, and they will be called upon at the <b>orator's discretion.</b></p>

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	<p>Students use note-taking guides to depict connections between prior knowledge and oratory.</p> <p>Students begin thought map, based on oratory.</p> <p><a href="https://miro.com/mind-map/">https://miro.com/mind-map/</a></p> <p>Lesson Two: Two 60-Minute Class Periods</p>
<p><b>Materials:</b></p> <p><b>Oratory:</b> Note-taking guides, pencils or pens, colored pencils, thought map (online), <b>Take Note</b> thinking routine.</p> <p><b>Partnered Presentation:</b> Computer with Google Slides, <b>Making Space for Learning</b> thinking routine.</p> <p><b>Homework:</b> Paper, pencils, colored pencils or markers, <b>The 4 C's</b> thinking routine, <b>3 Stars and a Wish</b> evaluative tool</p> <p style="text-align: center;"><i>** all teacher-generated materials are attached to this document</i></p>	
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• How are Tlingit values shown in the oratory?</li> <li>• What lessons are taught in this oratory?</li> <li>• What information about Tlingit ways of knowing are conveyed in the oratory?</li> <li>• How can you use the information you learned in this unit?</li> <li>• Why is it important to share information you learn?</li> <li>• What are some traditional properties of oratory you noticed in the telling?</li> </ul>	
<p><b>Student Skill Sets &amp; Understandings to be developed:</b></p> <ul style="list-style-type: none"> <li>• Students will close-read text to uncover complex connections.</li> <li>• Students will synthesize methods from multi-media sources to construct and present informational materials.</li> </ul>	

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**Standards / Established Goals:**

Alaska Cultural Standard

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and that the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations

Language Arts Standards

Literature

3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
5. Analyze the overall structure of a text: compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

**Methodologies**

**Methodologies**

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

- **Oral narration:** Oral narrative is a means of conveying Tlingit ways of knowing; relating historical, scientific, and navigational information.
- *Inquiry-based*
- **High-tech approach:** Students use online software to construct interactive presentations.
- *Kinesthetic learning (hands-on, tactile)*
- *Direct instruction*
- **Project-based:** Students construct partnered presentations and posters to display for a larger audience.
- *Cooperative learning*

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<p><b>Cultural Engagement:</b> [Describe in what ways this curriculum connects students with and elevates Tlingit Aani (land) and/or Tundatáani (ways of knowing).]</p> <p>Students use a traditional oratory piece as a learning resource, along with an oral narrative, to convey understanding of oral traditional knowledge.</p>	<p><b>Elder / Culture Bearer Role:</b> [Define Elder / culture bearer involvement in the curriculum, ranging but not limited to, helping to author original content, gathering materials, presenting to students, etc.]</p> <p>Elders contribute their oral history and life lessons via oratory or documented written narrative. The Elder or Culture Bearer partners with students to make connections using traditional ways of knowing and current school-based learning strategies.</p>
<p><b>Integrated Media Element(s):</b></p> <p>Dauenhauer, N. M., &amp; Dauenhauer, R. (1993). <i>Haa shuká -Our ancestors: Tlingit oral narratives</i>. University of Washington Press, pg.73-82.</p> <p>Twitchell, K. L. (n.d.). Lingít Yoo <u>X</u>atángi. Retrieved March 24, 2023, from <a href="https://tlingitlanguage.com/">https://tlingitlanguage.com/</a></p>	
<p><b>Critical Thinking Strategies</b></p>	
<p><b>Home Connections:</b> Students will give their presentations to their families and have them complete a <b>3 Stars and a Wish</b> thinking routine. They should return two completed rating documents. APPENDIX C</p> <p>Homework Components</p> <ol style="list-style-type: none"> <li>1. Students complete <b>4 C's</b> worksheet about their research and readings. One sheet/ article or media component used. APPENDIX F</li> <li>2. Students work on their presentations at home as needed.</li> </ol>	

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### **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: Two one-hour days

**Scope:** Students participate in an oratory and complete segments of a note-taking guide including plot elements, connections to prior knowledge, and connections to the Tlingit values.

**Objective(s):** (1) I can describe an oratory in terms of Tlingit values. (2) I can identify key information in an oral narrative. (3) I can identify elements of oral narrative which pertain to life today.

Lesson #2: Two one-hour days

**Scope:** Learn about the use of the trickster archetype through literature from a variety of cultures. Construct an outline of a partnered trickster story to be included in the partnered presentation.

**Objective(s):** (1) I can synthesize content from a variety of media elements (2) I can describe the ways tricksters are used in a variety of stories, oral narratives, and myths. (3) I can discuss the role of Raven as a trickster in ***Raven and the Tide***.

Lesson #3: Two one-hour days

**Scope:** Review three other iterations of *Raven and the Lady of the Tides*. Make notes on the graphic organizer to depict similarities and differences between the live oratory and the other pieces. Use the table to start developing the presentation.

**Objective(s):** (1) I can synthesize content from a variety of media elements. (2) I can describe the ways Tlingit ways of knowing were depicted in the telling of a story. (3) I can identify elements of comedy, teaching practice, tradition, and place in an oral narrative.

Lesson #4: Two one-hour days

**Scope:** Students construct partnered Google Slides presentation using notetaking guides and notes from reviewed content.

**Objectives(s):** (1) I can collaborate effectively with a partner. (2) I can create a presentation to convey my thoughts. (3) I can make connections between oratory and traditional knowledge, and place.

Lesson #5: Two one-hour days

**Scope:** Students show their partnered presentations and self-assess. Students evaluate their peers' animation projects.

**Objective(s):** (1) I can use a rubric to self-assess. (2) I can use a rubric to assess a peer.

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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** Students use a guided format to ask questions after an oral narrative to make connections between place, phenomenon, and oratory.
- *Student-led discussions*
- *Inquiry-based learning*
- *Collaboration*
- *Problem-based learning*
- **Embodied Observation** Students will expand their points of view and understanding of the Tlingit worldview and traditional ways of knowing through immersing themselves in oratory and analysis of a variety of story interpretations.
- *Internal Bias Assessment*

**Tlingit Phrases:**

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

- ***K'idéin at sa.áx ka a yáa awuné wáa sá i daa yadukaayí: Listen Well and with Respect (Listen well and respect what people say to you)***

**Pinnacle Vocabulary:**

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

- |              |                 |
|--------------|-----------------|
| • Lein.ádi   | Low tide things |
| • Haadóo!    | Enough!         |
| • Léin_      | Tide flats      |
| • Yei naléin | Low tide        |

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### 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?]*

Students will be constructing short partnered interactive presentations to show examples of the interpretation and adaptation of an oratory to audience, place, and time. They will write, illustrate, and tell a trickster story during their presentations, and these will be recorded to share with family and friends.

**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?]*

Students will self-assess, Teachers can use the exit tickets, one-minute writing prompts, notebook checks, and class discussions to complete formative evaluation.

**Summative Evaluation:**

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

Graded Elements

- Participation in Oratory
- Completed Note-Taking Guide
- Completed Graphic Organizer
- Interactive Presentation
- Student Self-Assessment and Peer Evaluation

### Reflections

**Student Self-Reflection:**

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

Students reflect at the end of the unit, using established (essential) questions as a beginning framework, Essential questions are:

- How are Tlingit values shown in the oratory?
- What lessons are taught in this oratory?
- What information about Tlingit ways of knowing are conveyed in the oratory?
- How can you use the information you learned in this unit?
- Why is it important to share information you learn?
- What are some traditional properties of oratory you noticed in the telling?

Students show their voices in each element of the project:

- Constructing and asking questions during the oral narrative

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- Responding to exit ticket prompts
- Responding to writing prompts
- Creating and presenting partnered project

Students reflect at the end of each Lesson, and they complete a self-assessment at the end of the unit. The Self Reflection component is included in the Note-Taking Guide (APPENDIX A).

**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.]*

Review the elements of oral narrative with the students prior to teaching the unit. Here is an additional article to help with that process:

Blackhawk, Terry (1990) "The Gifts of Story: Using the Oral Tradition in the Classroom," Language Arts Journal of Michigan: Vol. 6: Iss. 2, Article 6. Available at: <https://doi.org/10.9707/2168-149X.1656>

<https://scholarworks.gvsu.edu/cgi/viewcontent.cgi?article=1656&context=lajm>

All components of the assignment are available through links embedded in this presentation. If a student does not have Internet access, he or she will still be able to participate using printed versions of most components.

**Acknowledgements:**

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

Gunalchéesh!! Kinkawduneeek, Paul Marks for providing the oratory, helping us make connections, and providing all language translation.

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé? (The Tide, Where Will It Stop?)* **Subject / Course:** Language Arts

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### Learning Plan – Lesson One

**Lesson Number & Title:**

*Lesson #1*

**Time & Timing:**

Two 60-Minute Class Periods

**Day One:**

Introduction- 5 Minutes

Class Discussion of Expectations – 10 Minutes

Oratory Presentation and Q & A Session is 40 Minutes

Ticket Out – 5 Minutes

*What elements of this oratory make it a good narrative to tell?*

**Day Two:**

Writing Prompt: 5 Minutes

*Oral narratives often teach lessons. What are some examples of lessons in stories you have heard?*

Revisit Note-Taking Guide: 15 Minutes

Thought Map –20 Minutes

Thought Map Small Group Discussion- 10 Minutes

Recap- Whole Group-- 10 Minutes

Ticket Out: 5 Minutes

*Give an example of humor in the oral narrative presentation.*

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?]*

Learning Style Options: Students can complete the assignments via charts, tables, written or computer text, and they may talk through them with peers.

Grouping: Students will be strategically assigned small group partners. Most information in this segment is delivered in large group discourse.

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Formative Assessment: Note-Taking Guides are checked throughout the unit, and teacher adds commentary and makes recommendations throughout the project. Project length and rubric items can be adjusted per individual. Tickets-out can be modified per individual.

Adjustments: Assignment due dates, length, and materials can be adjusted to meet the needs of individual students.

**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:** Class discussion: What is a trickster? What are some examples of tricksters in other literature you have read?

**Pre-Teach:** Expectations and process during and after an oral narrative.

*Building Understanding:*

1. Introduction of Elder or Culture Bearer
2. Oral Narrative Presentation
3. Question and Answer Session
4. Thought Map
5. Note-Taking Guide- ongoing work throughout the unit.
6. Take Note thinking routine (questions at the end of the segment).

*Concluding Activity:*

**Day One:** Ticket Out: Respond to the following questions in complete sentences:

- Why is it important to acknowledge the people responsible for providing us with information?
- What did you like the most about oratory and why?
- What “*things from your past*” did the oratory remind you of?

**Day Two:** Ticket Out: Respond to the following question in complete sentences:

- What did you learn about oral narratives from completing the graphic organizer?

Or- Take Note Thinking Routine Questions:

- What is the most crucial point? \*What do you find challenging, puzzling, or difficult to understand? \*What question would you most like to discuss? \* What is something

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you found interesting?

**Materials Needed:**

*[Includes room arrangement considerations.]*

**Room Arrangement:** Desks in a semi-circle if possible, so the orator can see and interact with everyone. When working in pairs, students should have desks facing each other and touching. When working as a whole group, students should be seated with strategic partners.

**Materials:** Note-Taking Guide (APPENDIX A)

Trickster Story Development Graphic Organizer (APPENDIX I)

Take Note Thinking Routine Questions (embedded in unit document)

**Related Performance Task & Additional Resources:**

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

**Note-Taking Guide** – [APPENDIX A](#)

**Graphic Organizer**-[APPENDIX B](#)

**4 C's Instructions and Template** – [APPENDIX C](#)

**Project Zero Thinking Routines** – [APPENDIX D](#)

**Presentation Evaluative Tool** -[APPENDIX E](#)

**Three Stars and a Wish Evaluative Tool** -[APPENDIX F](#)

**Rubric for Evaluation of a Presentation** – [APPENDIX G](#)

**Presentation Outline**- [APPENDIX H](#)

**Trickster Story Development Graphic**- [APPENDIX I](#)

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**Learning Plan – Lesson Two**

**Lesson Number & Title:**

*Lesson #2*

**Time & Timing:**

Two 60-Minute Class Periods

**Day Three:**

Introduction- 5 Minutes Tricksters:  
5 Minutes

*Raven is often called a trickster. What is a trickster and how to Raven demonstrate the characteristics of a trickster in the oral narrative?*

Revisit Note-Taking Guide: 15 Minutes

The Trickster Archetype (and why our world needs it)

By Eric Dodson

<https://www.youtube.com/watch?v=BrTL9b1Mock&t=212s>

30 Minutes

<https://www.youtube.com/watch?v=GqTGcWqe6lw>

15 Minutes

Ticket Out: 5 Minutes

*Describe four tricksters in literature.*

**Day Four:**

Writing Prompt: 5 Minutes

*List common characteristics of tricksters you know in literature.*

Choral Reading: 30 Minutes

There are four article segments below. Students should work in four groups to read and create five sentence summaries for their assigned article. They will present them to the class. Segment Four is the most challenging, and groups should be segmented accordingly.

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	<p>Read: <i>The Trickster Archetype in Pop Culture Part One - Three:</i></p> <p>Part One: Down with the System!</p> <p><a href="https://thefictionado.wordpress.com/2018/12/20/the-trickster-archetype-in-pop-culture-part-one-down-with-the-system/">https://thefictionado.wordpress.com/2018/12/20/the-trickster-archetype-in-pop-culture-part-one-down-with-the-system/</a></p> <p>Part Two: The Devil You Know</p> <p><a href="https://thefictionado.wordpress.com/2019/01/03/the-trickster-archetype-in-pop-culture-part-two-better-the-devil-you-know/">https://thefictionado.wordpress.com/2019/01/03/the-trickster-archetype-in-pop-culture-part-two-better-the-devil-you-know/</a></p> <p>Part Three: Tricky Ladies</p> <p><a href="https://thefictionado.wordpress.com/2019/02/14/the-trickster-archetype-in-pop-culture-part-three-tricky-ladies/">https://thefictionado.wordpress.com/2019/02/14/the-trickster-archetype-in-pop-culture-part-three-tricky-ladies/</a></p> <p>Segment Four: <i>The Trickster Archetype in Literature</i></p> <p><a href="https://www.slaphappylarry.com/trickster-magician-archetype/">https://www.slaphappylarry.com/trickster-magician-archetype/</a></p> <p><b>Trickster Graphic Organizer – Session One</b></p> <p>20 minutes</p> <p>Students are placed in strategic partnerships, and they begin to complete the graphic organizer to construct their stories.</p> <p>Ticket Out: 5 Minutes</p> <p><i>What are you working on in the graphic organizer?</i></p> <p><i>What do you need to help you create your story?</i></p>
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Differentiation Strategies:

*[In what ways will you support the needs of all students through intentional processes, content, r environment or classroom design, materials, evaluation, and/or products?]*

Learning Style Options: Students can complete the assignments via drawing, speaking, and writing.

Grouping: Students will be strategically assigned to small group partners. Most information in this segment is delivered in small group discourse. People in groups can select their roles by comfort, provided all have a role.

Formative Assessment: Note-Taking Guides are checked throughout the unit, and teacher adds commentary and makes recommendations throughout the project. Project length and rubric items can be adjusted per individual. Tickets-out can be modified per individual.

Adjustments: Assignment due dates, length, and materials can be adjusted to meet the needs of individual students.

**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:** Class discussion: What is a trickster? What are some examples of tricksters in other literature you have read?

**Pre-Teach:** Go over the components of the unit including the elements of the presentation (summary of learning through four iterations of *raven and tide*, learning about the function of the trickster in legend, oral narrative, literature, myths, ... and beginning to construct students' partnered stories).

**Building Understanding:**

Use texts, videos, and group discussions to build understanding and activate background knowledge to start forming outlines for partnered trickster stories.

**Concluding Activity:**

**Day One:** Ticket Out: Respond to the following questions in complete sentences:

- Why is it important to acknowledge the people responsible for providing us with information?
- What did you like the most about the oral narrative and why?
- What “*things from your past*” did the oratory remind you of?

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**Materials Needed:**

*[Includes room arrangement considerations.]*

**Room Arrangement:** When working in pairs, students should have desks facing each other and touching. When working in small groups, each group can select an area in the room to work from. When working as a whole group, students should be seated with strategic partners.

**Materials:** Note-Taking Guide (APPENDIX A)  
Trickster Story Development Graphic- (APPENDIX I)

**Related Performance Task & Additional Resources:**

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

**Note-Taking Guide** – [APPENDIX A](#)

**Graphic Organizer**-[APPENDIX B](#)

**4 C's Instructions and Template** – [APPENDIX C](#)

**Project Zero Thinking Routines** – [APPENDIX D](#)

**Presentation Evaluative Tool** -[APPENDIX E](#)

**Three Stars and a Wish Evaluative Tool** -[APPENDIX F](#)

**Rubric for Evaluation of a Presentation** – [APPENDIX G](#)

**Presentation Outline**- [APPENDIX H](#)

**Trickster Story Development Graphic**- [APPENDIX I](#)

**Learning Plan – Lesson Three**

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé?* (*The Tide, Where Will It Stop?*)

**Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods

*Lesson Number and Title:* Lesson 3

**Time & Timing:**

Four 60-Minute Class Periods

**Day Five**

Introduction- 5 Minutes

Go over the choices of Narration Versions and provide directions for accessing them online.

**Objective(s):** (1) I can synthesize content from a variety of media elements. (2) I can describe the ways Tlingit ways of knowing are depicted in the telling of a story. (3) I can identify elements of comedy, teaching practice, tradition, and place in an oral narrative.

Writing Prompt: -5 Minutes

*What elements of a story need to be present for you to know it is a given story?*

Version Reviews:

Review two other iterations of *Raven and the Lady of the Tides*. Make notes on the Graphic Organizer to depict similarities and differences between the live oratory and the other pieces. Use the Note Guide to take notes for developing the presentation.

Other interpretations include:

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**Children's Book Reading**

*Raven and the Tide Lady*

<https://www.youtube.com/watch?v=emxDweKelAs>

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**Tsimshian Oratory** (fast forward to 2:30 minutes):

*Raven and the Tide Woman*

<https://www.youtube.com/watch?v=2D0X5ifdyzs>

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**A Traditional Tlingit Reading**

Orator: Kaasgéiy Susie James

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé?* (*The Tide, Where Will It Stop?*) **Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods

	<p>Title: <b>Yéil Kées’ Akanasdáa / Raven and the Tide Lady</b>  Recording: late 1960s, Sitka, Kaatl’éix’ Mary Pelayo  Transcription: Keixwnéi Nora Marks Dauenhauer  <a href="https://tlingitlanguage.com/wp-content/uploads/2015/09/06-05-SJ-Raven-Tide-Lady-final.pdf">https://tlingitlanguage.com/wp-content/uploads/2015/09/06-05-SJ-Raven-Tide-Lady-final.pdf</a></p> <hr/> <p>RAVEN, THE OLD WOMAN OF THE TIDES, &amp; THE SEA URCHINS: A Puppet Play</p> <p>Produced by the  Alaska Multimedia Education Program  Alaska State Museum Juneau, Alaska</p> <p>Interpreted by Tom Lowenstein</p> <p><a href="http://www.ankn.uaf.edu/iks/subsistence/tlingit/sea_urchin.html">http://www.ankn.uaf.edu/iks/subsistence/tlingit/sea_urchin.html</a></p> <hr/> <p>A non-traditional interpretation.</p> <p><i>Raven and the Man that Sits on the Tides</i></p> <p>Depicted by <u>Eldrbarry</u></p> <p><a href="https://www.eldrbarry.net/rabb/rvn/r_tide.htm">https://www.eldrbarry.net/rabb/rvn/r_tide.htm</a></p> <p>1996 Barry McWilliams</p> <p style="text-align: center;">Ticket Out: <u>5 Minutes</u>  Use each of the four Tlingit words in a sentence.</p> <p><b>Day Six</b></p> <p>Writing Prompt: 5 Minutes</p>
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**Unit Title:** *Wé Kées’, Aadé Kakg wadaa Yé?* (The Tide, Where Will It Stop?) **Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods

	<p>Of the three versions you explored so far, which is the one you like the best and why?</p> <p>Review one more version: 30 Minutes Make notes on the Graphic Organizer and in the Note Taking Guide.</p> <p>Meet with Partner to work on Story. 20 Minutes</p> <p>Ticket Out: 5 Minutes <i>What elements do you need to work on your presentation and storytelling? What do you need to make it happen?</i></p> <p><b><u>HOMEWORK:</u></b> 4 C'S Thinking Routine (worksheet)</p> <p><b>Day Seven</b></p> <p>Students spend the entire period with their partners working on your story and the presentation.</p> <p><b><u>HOMEWORK:</u></b> Show two family members or friends your presentation, including the story component and have them evaluate using the 3 Stars and a Wish document.</p> <p><b>Day Eight</b></p> <p>Facilitator reviews the Presentation Rubric with students so they can use it to complete their presentations.</p> <p>Students use feedback to implement improvements to their presentations.</p>
<p>Differentiation Strategies: <i>[In what ways will you support the needs of all students through intentional processes, content, r environment</i></p>	

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé?* (The Tide, Where Will It Stop?) **Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods

*or classroom design, materials, evaluation, and/or products?]*

Learning Style Options: Students can complete the assignments via drawing, speaking, and writing.

Grouping: Students will be strategically assigned to small group partners. Most information in this segment is delivered in small group discourse. People in groups can select their roles by comfort, provided all have a role.

Formative Assessment: Note-Taking Guides are checked throughout the unit, and teacher adds commentary and makes recommendations throughout the project. Project length and rubric items can be adjusted per individual. Tickets-out can be modified per individual.

Adjustments: Assignment due dates, length, and materials can be adjusted to meet the needs of individual students.

**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:* Class discussion: Different versions of stories people know.

Pre-Teach: Go over the components of the unit including the elements of the presentation (summary of learning through four iterations of *raven and tide*, learning about the function of the trickster in legend, oral narrative, literature, myths, ... and beginning to construct students' partnered stories). Review the materials and the homework assignments.

*Building Understanding:*

Use texts, videos, and group discussions to build understanding and activate background knowledge to start forming outlines for partnered trickster stories. Complete note-taking guide and use notes to construct presentation.

*Concluding Activity:*

Ticket Out: Respond to the following questions in complete sentences:

- What is the best activity you completed in this unit and why?
- Are there any tricksters in your life? Elaborate.
- Were there any things Raven did that you would have done differently?

**Materials Needed:**

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé?* (*The Tide, Where Will It Stop?*) **Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods

*[Includes room arrangement considerations.]*

**Room Arrangement:** When working in pairs, students should have desks facing each other and touching. When working in small groups, each group can select an area in the room to work from. When working as a whole group, students should be seated with strategic partners.

**Materials:** Note-Taking Guide (APPENDIX A)  
Graphic Organizer (APPENDIX B)  
4 C's Instructions and Template – APPENDIX C  
Three Stars and a Wish Evaluative Tool -APPENDIX F  
Presentation Outline- APPENDIX H  
Presentation Outline- APPENDIX H

**Related Performance Task & Additional Resources:**

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

**Note-Taking Guide** – [APPENDIX A](#)  
**Graphic Organizer**-[APPENDIX B](#)  
**4 C's Instructions and Template** – [APPENDIX C](#)  
**Project Zero Thinking Routines** – [APPENDIX D](#)  
**Presentation Evaluative Tool** -[APPENDIX E](#)  
**Three Stars and a Wish Evaluative Tool** -[APPENDIX F](#)  
**Rubric for Evaluation of a Presentation** – [APPENDIX G](#)  
**Presentation Outline**- [APPENDIX H](#)  
**Trickster Story Development Graphic**- [APPENDIX I](#)

**Learning Plan – Lesson Four**

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé?* (*The Tide, Where Will It Stop?*) **Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods

<p><i>Lesson Number and Title:</i> Lesson 4</p>	<p><b>Time &amp; Timing:</b> Four 60-Minute Class Periods <b>Days Nine and Ten</b> Introduction- <u>5 Minutes</u> Distribute evaluative tools to each participant. Discuss method for using the tool.</p> <p><b>Objective(s):</b> (1) I can synthesize content from a variety of media elements. (2) I can describe the ways Tlingit ways of knowing are depicted in the telling of a story. (3) I can evaluate multi-media content.</p> <p>Presentations:</p> <p>Each pair has 5 minutes to present, including their short story. Audience members use the <b>Three Stars and a Wish Evaluation Tool</b> to complete one evaluation per presentation.</p> <p>Ticket Out: 10 Minutes on Day Ten <i>Complete the Self Evaluation Tool.</i></p>
<p>Differentiation Strategies: <i>[In what ways will you support the needs of all students through intentional processes, content, r environment or classroom design, materials, evaluation, and/or products?]</i></p> <p><u>Learning Style Options:</u> Students can use multiple modalities to do their presentations.</p> <p><u>Grouping:</u> Students will be strategically assigned to small group partners. Most information in this segment is delivered in small group discourse. People in groups can select their roles by comfort, provided all have a role.</p> <p><u>Formative Assessment:</u> In this unit, there is a Summative Assessment. Students are assessed on their final presentations using the <i>Presentation Rubric</i>.</p> <p><u>Adjustments:</u> Assignment due dates, length, and materials can be adjusted to meet the needs of individual students.</p>	
<p><b>Lesson Progression:</b></p>	

**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé?* (The Tide, Where Will It Stop?) **Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods



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

**Hook:** Class discussion: Words of encouragement and support for presenters.

**Pre-Teach:** Review expectations and suggestions for completing a critique of a peer.

**Building Understanding:**

Model **Three Stars and a Wish** for student prior to them using the thinking routine.

**Concluding Activity:**

**Day One:** Submit all critiques (3Stars and a Wish) to the instructor. Make sure names are on each document.

**Materials Needed:**

*[Includes room arrangement considerations.]*

**Room Arrangement:** All students seated in rows for the presentations.

**Materials:** Note-Taking Guide (APPENDIX A)  
Graphic Organizer (APPENDIX B)  
4 C's Instructions and Template – APPENDIX C  
Three Stars and a Wish Evaluative Tool -APPENDIX F  
Presentation Outline- APPENDIX H  
Presentation Outline- APPENDIX H

**Related Performance Task & Additional Resources:**

**Note-Taking Guide** – [APPENDIX A](#)  
**Graphic Organizer**-[APPENDIX B](#)  
**4 C's Instructions and Template** – [APPENDIX C](#)  
**Project Zero Thinking Routines** – [APPENDIX D](#)  
**Presentation Evaluative Tool** -[APPENDIX E](#)  
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**Unit Title:** *Wé Kées', Aadé Kakg wadaa Yé?* (The Tide, Where Will It Stop?) **Subject / Course:** Language Arts

**Grade Range:** 6-8

**Time:** Ten 60-minute class periods