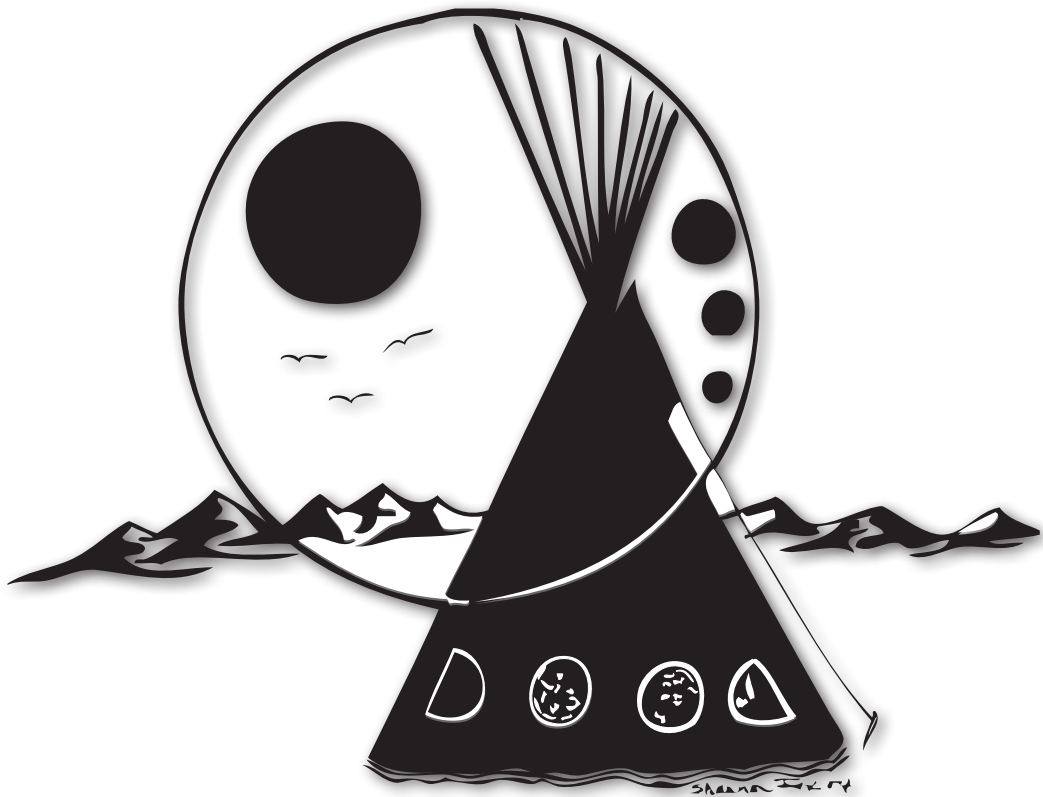


Indian Education for All

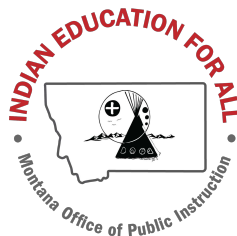


Model Teaching Units

Language Arts - Elementary Level

Volume One

Developed by the Montana Office of Public Instruction



Indian Education for All

Model Teaching Units
Language Arts

Elementary Level Volume One

Developed by the Office of Public Instruction, Indian Education for All

Published 2010, Revised 2012
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Indian Education for All
Model Teaching Units – LANGUAGE ARTS –
ELEMENTARY LEVEL – Volume One

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**CONNECTING IEFA AND
MONTANA ENGLISH LANGUAGE ARTS CONTENT STANDARDS
in
Emerging Literacy and *The Little Duck – Sikihpsis*: Model Literacy Lessons
Incorporating Indian Education for All in the Elementary Grades**

These pre-unit pages are intended to provide guidance for instruction that incorporate a specific Indian Education for All (IEFA) resource aligned with the **Montana Content Standards for English Language Arts and Literacy (includes Literacy Standards in History/Social Studies, Science, and Technical Subjects)**. Educators can be assured that by utilizing this unit in their instruction, they are addressing the Standards. **Indian Education connections provide the content that makes the standards come alive.** Grade-specific content standards with an American Indian focus and the OPI [Essential Understandings Regarding Montana Indians](#) (EU) connections are identified, along with activities to meet the standards.

IEFA units feature text dependent questions – those which specifically ask questions that can only be answered by referring explicitly back to the text being read – promoting close analytic reading. In support of the greater emphasis on proficient reading and complex informational text, each unit specifies the use of related informational texts (regardless of whether the unit focus is fiction or non-fiction), within the lessons and/or extension activities.

Please note that although the Montana English Language Arts Content Standards identified as facilitating information about American Indians are highlighted here, IEFA curriculum resources are aligned also with and incorporate the necessary complements of the **College and Career Readiness Anchor Standards**, as well as the **grade specific** ones. While this Indian Education for All recommended resource provides strong connections to the identified grade specific standards (standards approved by the Board of Public Education, November 2011, that specifically reference Montana’s commitment to Indian Education for All), the resources listed in this document are not meant to exclude other useful resources or activities. Also, American Indian topics, resources, and literature may be used to meet those standards that do not directly mention Indian Education for All.

Please see the Office of public Instruction website to access the depth and breadth of key and support information available regarding the [Montana Content Standards for English Language Arts and Literacy \(includes Literacy Standards in History/Social Studies, Science, and Technical Subjects\)](#).

Also, see the OPI [Indian Education for All](#) page for a complete listing of IEFA curriculum units.

NOTE: This unit is also aligned with Montana Social Studies Standards:

SS.G.K, SS.G.2.1, SS.G.3.1
SS.H.1.2, SS.H.3.2

Emerging Literacy and *The Little Duck – Sikihpsis* by Beth Cuthand

Montana Content Standards

Kindergarten – Reading Standards for Literature

Key Ideas and Details	RL.K.2 With prompting and support, retell familiar stories, including key details; include stories by and about American Indians
Essential Understandings	1, 2, 3
Activities to Meet Standards	Students retell the story by creating their own story maps. Teachers may use the graphic organizer from Reading Rockets . (Days 1 and 2)
Integration of Knowledge and Ideas	RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories, including American Indian stories.
Essential Understandings	1, 2, 3
Activities to Meet Standards	With help, students compare the adventures and experiences of <i>The Little Duck</i> with the At the Pow Wow (Arlee pow wow book) and with <i>The Ugly Duckling</i> by Hans Christian Andersen or <i>Yuck Soup</i> by Joy Cowley. (Days 2 and 3)

Kindergarten – Reading Standards for Informational Text

Key Ideas and Details	RI.K.3 With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text. Include texts by and about American Indians.
Essential Understandings	1, 2, 3
Activities to Meet Standards	With help, students consider the connection between what the duck saw and what he did, and then they might discuss what caused the duck to want to wear a Cree dance outfit. (Day 1)
Craft and Structure	RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students learn <i>regalia</i> , <i>powwow</i> , <i>Saulteaux</i> , and <i>Assiniboine</i> and other Cree Words and symbols for sounds, relying on a Cree syllabary . (entire lesson)

Kindergarten – Writing Standards

Research to Build and Present Knowledge	W.K.7 Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them). Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Explore the two different written languages – English and Cree – in the book, and with older “reading buddies” they learn to write their name in Cree, relying on a Cree syllabary . (Day 5, Extension Activities)

Research to Build and Present Knowledge	W.K.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students consider these questions: What does “regalia” mean? How do ducks differ in colors and the shapes of their beaks? What is a pow wow really like? To answer this question, teachers can create a field trip to a real pow wow. (Day 2)

Grade 1 – Reading Standards for Literature

Key Ideas and Details	RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. Include stories by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students retell the story by creating their own story maps with beginning, middle, and end. Students understand two lessons: 1) people speak many languages and may not understand each other, 2) everyone needs to feel welcomed by others. (Days 1 and 5)
Craft and Structure	RL.1.5 Explain major differences between books that tell stories and books that give information, including those of American Indians, drawing on a wide range of text types.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students can consider the differences between <i>The Little Duck</i> as a story book and several books that give information about pow wows including <i>Over a Century of Moving to the Drum</i> by Johnny Arlee, <i>The Powwow</i> by Lorraine Adams and Lynn Bruvold, and <i>Powwow</i> by George Ancona. (Days 2 and 4)
Integration of Knowledge and Ideas	RL.1.9 Compare and contrast adventures and experiences of characters in stories, including American Indian stories.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students compare/contrast the experience of <i>The Little Duck</i> and how he struggles to find acceptance with the story of <i>The Ugly Duckling</i> . (Day 3)

Grade 1 – Reading Standards for Informational Text

Key Ideas and Details	RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text. Include texts by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students describe the connection between the elder who tries to help and the little duck who needs help. What does each one say or do? What happened to him when he went to the dance? (Day 1)

Craft and Structure	RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students learn <i>regalia</i> , <i>pow wow</i> , <i>Saulteaux</i> , and <i>Assiniboine</i> and other Cree words and symbols for sounds relying on a Cree syllabary . (Day 2, Extension Activities)

Grade 1 – Writing Standards

Research to Build and Present Knowledge	W.1.7 Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions). Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students independently read pow wow books and then they can share ideas and write a “how-to” list: four ways pow wow participants – or students in a class – can welcome people to the pow wow – or to the classroom. (Day 5, Extension Activities)
Research to Build and Present Knowledge	W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	To answer the question “What is kindness?” students recall experiences when others have been kind to them. (Day 5)

Grade 2 – Reading Standards for Literature

Key Ideas and Details	RL.2.2 Recount stories, including fables and folktales from diverse cultures, including American Indian stories, and determine their central message, lesson, or moral.*
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	<i>The Little Duck</i> poses questions about language, culture, and identity, our need for self-worth, and our need to belong. (Day 5)
Craft and Structure	RL.2.5 Describe the overall structure of a story, including American Indian stories, describing how the beginning introduces the story and the ending concludes the action.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students will talk about the major events in the story: the beginning – Little Duck’s problem, the middle – who tries to help and could they help him, and the end – how he finally solved his problem. (Day 1)

Integration of Knowledge and Ideas	RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures, including American Indian authors or cultures.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students compare/contrast the Cree story of <i>The Little Duck</i> with the story <i>The Ugly Duckling</i> . (Day 3)

Grade 2 – Writing Standards

Research to Build and Present Knowledge	W.2.8 Recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	To answer the question “What kinds of activities at powwows can children participate in?” students recall their own experiences at powwows, and they read books about powwows listed in the bibliography. (Extension Activities)

*[NOTE: Each of the stories in Volumes One and Two can be used to meet this standard, with emphasis on the central message, lesson, or moral. However, when using traditional stories, particularly *Beaver Steals Fire* and *The Gift of the Bitterroot*, teachers should take notice of Tammy Elser’s “Teacher Notes and Cautions” on page 309 of *Arlee Public Schools K-12 Literature Units*, “. . . it would be inaccurate and demeaning to refer to traditional stories as ‘fables, myths, or tall tales.’ I have often heard them termed legends, but even that term does not capture the essence of these stories coming out of an oral tradition. My rule of thumb is to use language that is respectful . . . the way you might expect stories from the Bible to be treated – with respect.” It is also particularly important teachers use Coyote stories only when snow is on the ground. *Beaver Steals Fire* and the lesson plan for it are particularly useful for developing students’ understanding of oral tradition and EU3.]

Emerging Literacy and The Little Duck – Sikihpsis
Model Literacy Lessons Incorporating
Indian Education for All in the Elementary Grades

Unit written by Tammy Elser

Unit Introduction

In this week-long unit, primary students will develop awareness of the Cree people and language, pow wow celebrations, and several essential understandings about Montana tribes. In addition, they will practice and deepen key literacy skills while engaged in the story of Little Duck, an endearing character seeking his place in the world – and attempting, but failing, to pass as a Cree dancer.

Anchor Text

The Little Duck Sikihpsis by Beth Cuthand, Cree translation by Stan Cuthand

Support Texts

At the Pow Wow (Arlee pow wow book) by Roger Harvey, Ronda Howlett, Hope Litzsinger and Kathy Felsman

Cree syllabary by Simon Ager

The Good Luck Cat by Joy Harjo, illustrated by Paul Lee

Jingle Dancer by Cynthia Leitich Smith, illustrated by Cornelius Van Wright and Ying-Hwa Hu

The Powwow by Lorraine Adams and Lynn Bruvold

Fast Facts

Genre	Picture Book
Suggested Grade Level	K-3 (The following unit consists of five lessons and was developed for K-1 emergent readers with literacy lessons based on your classroom assessments of student strengths and needs.)
Tribe(s)	Cree
Place	A traditional camp during a celebration.
Time	In the past, but after the Cree had acquired the horse.

About the Author and Illustrator

Beth Cuthand was born in 1949 and grew up in Saskatchewan and Alberta, Canada. She is Cree and has a graduate degree in creative writing from the University of Arizona. In addition to this picture book for children, Beth Cuthand writes poetry and short stories and has contributed to a popular anthology of Native American authors titled *Reinventing the Enemy's Language: Contemporary Native Women's Writing in North America*.

Mary Longman (Aski-Piyesiwiskwew) is Saulteaux and is a celebrated visual artist from the Gordon Band located near Punnichy, Saskatchewan. Of her work, Mary writes on her website, "The creative process of art production is an activity that I have always enjoyed since my childhood. As far back as I can recall, I observed details around me; colors, shapes, textures, forms of life, interactions of life and I translated these perceptions in a poetic way through the art medium." These aesthetics are evident in the vibrant illustrations of *The Little Duck – Sikihpsis*.

Text Summary

The back cover of this picture book provides a fine summary. "An enchanting children's story about a little mud duck who wanted to be a handsome Plains Cree dancer, and how the Cree helped him be happy with himself as a duck." Universal themes are present in the text emphasizing self-acceptance, loneliness, and community. The story takes place in a traditional Cree encampment, during a celebration. While the book is set in the past, the descriptions of the Cree dance are consistent with contemporary pow wow celebrations. This is a bilingual text, written in both English and Cree, and it includes the entire text in the Cree syllabary at the end.

Materials

- Picture book *The Little Duck*
- PC access
- [At the Pow Wow \(Arlee pow wow book\)](#)
- [Cree syllabary](#)
- Other pow wow books (see bibliography)
- Chart paper
- Markers
- Drawing paper (11 ½ by 14) folded into thirds, for each student
- Pocket chart (optional)
- Sentence strips (for silly sentences)
- White board
- Montana, US, and North America maps

Overarching Learning Targets

- I picture a story in my head as it is read to me. (visualizing)
- I connect what I already know to a story to more deeply understand it. (schema)
- I am aware of the tradition of pow wows in American Indian cultures. (EU 3)
- I listen attentively.
- I use what I understand about language to write a short message.

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented including the book walk, predictions, uninterrupted reading, discussion, and possible re-reading (Day One steps) in about 20-30 minutes. The lesson design provided here uses *The Little Duck* as an anchor text with lessons, extensions, and companion texts that can unfold over a week with 20-30 minutes per day devoted to returning to the themes in the book, contextual information related to the Cree, pow wow traditions, and cultural values presented in the story. (EU 1, 2, and 3) Using the five day plan, systematic, explicit, and mindful teaching of emergent literacy skills are provided in the context of a great story, interesting culture, and beautifully written and illustrated picture book.

Day One

Targets Day One

- I listen attentively.
- I retell details from a story read to me.
- I draw the beginning, middle, and end of a story.

Before Reading - Book Walk

1. Conduct a book walk to build new background knowledge, activate prior knowledge, and engage students.
2. Introduce the book, author, and illustrator.
3. Write the book title on the board and say slowly providing one to one matching support. This is a good opportunity to pre-teach the high frequency words "the" and "little," and introduce students to the word "duck" and rhyming word "luck."
4. As a group, make predictions about the book based on the title and the front and back cover art.
5. Write these predictions on the board or chart paper where students can see them.
6. Again, vocalize words as you write predictions made by your students. They learn phonics in context from writing and watching you write and talk about your thinking as you write and reread what you have written. This is important modeling and language experience.

Teacher Tip: Reading aloud well takes practice! Always read the book in advance. Your own children will love having you try it out on them. If you have several children in your classroom who would benefit from the extra attention and a pre-reading of the book, ask them if you can practice in front of them during prep a day before the whole class read aloud. You will be amazed at how much this extra support will help in terms of attention, participation, interest, and, importantly, comprehension.

The Little Duck - Sikihpsis

During - Book Read

7. Read the entire story aloud to the students for pure enjoyment.

After - Book Talk

8. Refer students back to the list of predictions made at the end of the book walk. Ask, them:
 - Which of our predictions turned out to be correct?
 - Which ones were partly true?
 - Which ones were not true?
9. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
 - We predicted . . .
 - What did the book say?
10. Invite discussion of the story and, as it unfolds, go back to the book to confirm and support students' comprehension. Discussion questions focused on the plot, characters, and Essential Understandings might include:
 - What was Little Duck's problem? (p. 1-6)
 - How did he try to solve it at the beginning of the story? (p. 7-12)
 - Who tried to help him? How? (p.13-18)
 - Why were the Cree people unable to help Little Duck? (p. 13-18)
 - What happened to him when he tried to be something he was not? (p. 19-22)
 - How did Little Duck finally solve his problem? (p. 23-24)
11. Have students make "beginning, middle, and ending" story maps by drawing three pictures to retell the story of *The Little Duck*. You may choose to have them do this on 11 by 14 inch legal size copy paper, folded into thirds, or any format of your choice to accommodate the needs of your students--one picture for the beginning of the story, one for the middle of the story and one for the end.

Teacher Tip: Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics, or sight word attack skills. These teacher intrusions distract students from comprehension and will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are actually invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

Day Two

Targets Day Two

- I retell details from a story read to me.
- I can guess the meaning of a new word from the words around it.
- I know one tradition of the Cree people and can relate it to a tradition of my own family. (EU 1 & 2)
- I recognize two acts of kindness of the Cree characters in the story toward the mud duck.
- I am aware of some dances common to pow wows.
- I can tell the difference between dances that are fast and dances that are slow.
- I know names of some pieces of dance regalia and can recognize them in pictures.

The Little Duck - Sikihpsis

Before - Activate Schema

1. Ask students "Do you remember our story yesterday?" Discuss briefly.
2. Ask students to share their story maps with each other and tell the class what was happening to The Little Duck at the beginning, middle, and ending of the story. First graders can do this with a buddy, or in a small group with support and modeling. Kindergarteners will need the teacher to select one (or use own example) story map, and walk them through the process.
3. Ask the students, "Would you like to hear the story again?" (Kindergarteners and first graders will delight in the repeated reading.)

Teacher Tip: Make word cards for high frequency sight words (for example "the" and "little") that can be used later, after the first reading of the book, to support development of known words. Please note these are not used out of context as "flash cards" but rather during repeated readings of the book throughout the week to draw students' attention to text details. When you read the word, flip the card or "pop" the card to support sight word recognition.

During – Reread the Story

4. Reread the story, but this time stop on page 8 (where Little Duck notices the people preparing for the big dance).
5. Stop at the word "regalia." Ask . . .
6. Do any of you know what that word means?
7. What do you think it means?
8. Don't tell them the meaning, let them guess. Write on the board students' guesses of the meaning of the new word "regalia."
9. Share with students, "Sometimes we can tell the meaning of a word from how it is used in the story. Let us see if we can tell the meaning of the word 'regalia' from the way it is used. I am going to read this page again and maybe the next page too. You see if you can tell what "regalia" means from what Little Duck does."
10. After reading pages 8-11, ask:
11. What do you think it means now?
12. How do you know?
13. Circle any guesses that were correct on the board.
14. Complete the rereading of the story.

After - Essential Understandings

15. Introduce the term "pow wow" as a name for the Cree dance. Tell the students you have another book that will help them understand a bit more about the pow wow, and this is a book they can read along with you.
12. Read aloud the Arlee pow wow book as this is available electronically, if you have a PC projector or Smart Board, you can project this book so the entire class can see it easily.
13. This book is written using simple repeated text in the following common pattern: "I see a" Encourage students to follow along with you.
14. As you come to photos of the male traditional dancers, and later the photos and drawing of the boy fancy dancers with the regalia vocabulary, ask students:
 - Can you find parts of the dance outfits that Little Duck tried to create?
 - What parts of the fancy dance regalia did Little Duck try to dress in?
 - Can you find the bustle?

The Little Duck - Sikihpsis

- Headdress?
- Face paint?

15. Close the lesson by watching [Power of the Drum](#), a ten minute video produced by Mike Jetty at the MSU pow wow. In addition, you may want to access other pow wow video clips from the Internet. Sites where you may access information including videos, photos, and a wealth of related pow wow information include [Gathering of Nations](#) and [Pow Wows](#).

Day Three

Targets Day Three

- I retell details from a story read to me.
- I know at least five words in a word family ending in /uck/.
- I write a silly sentence of /uck/ words and can read it back to/with my class.

Before – Reengage

1. Ask, “Who remembers our story of *The Little Duck*?” (Do not display the book this time.)
2. Call on one or more students to briefly retell the story.

During – Word Work

3. Pass out a half sheet of paper to each student with five three-sound (Elkonin) boxes pre-printed on one side.
4. On the blank side, ask students to write the title of the book you have been studying together this week. Tell them to use their letters and sounds to “have a go” and write it out.
5. At the kindergarten level, some students will scribble, others will search for environmental text to copy. Your goal is to have them listen for sounds in the title and see if they can:
 - remember the book title;
 - approximate and connect the sounds and letters in the title on their own;
 - write “the” - a high frequency sight word that does not sound like it looks;
 - move from left to right;
 - separate “words” with spaces.
6. You may rove the room and have students reread to you, pointing “word by word” (or scribble by scribble) to their text of the title *The Little Duck*.
7. As you rove:
 - look for 1 to 1 matching (finger pointing word for word);
 - look for evidence of spaces between “words;”
 - make note when students approximations can be read by you phonetically;
 - look for developmental mile stones to support your teaching points.
8. After they have completed the writing (assessment) task, ask the students:
 - Who is the main character in the book we have been studying?

Teacher Tip: Do not write the book title on the board. You want the students to connect sound to letter to encode, rather than attempt to copy teacher writing. From the first day of kindergarten, have students “write” their own stories and also write on demand for a variety of purposes. This simple “write the title” of the book activity with emergent readers will help you determine what they have picked up from earlier exposure to this book throughout the week. You are assessing here and do not want them to copy the title from the board or book.

The Little Duck - Sikihpsis

- Does his name appear in the title?
- How many words are in the title?
- Can you find the space between “the” and “little” or “little” and “duck?”
- Point to the space between “little” and “duck.”
- Now find the first letter in the word “duck.”
- What is that letter?
- What sound does it make?
- Get your mouth ready to read the word that starts with the /d/ sound.
- Let’s say duck together and stretch the sounds.
What do you hear?
- How many sounds do you hear when you say the word “duck” slowly?

9. Draw Elkonin sound boxes on the board for the three sounds in the word duck.

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10. Again, say the word “duck” but this time, move markers into the boxes as you do, marking each sound. (Remember, sounds, not letters. This is a phonemic awareness task, not a spelling task.)

11. Next, ask “How do you think ‘duck’ is spelled?”
(Logical responses are /duc/ and /duk/.)

12. Use the Elkonin sound boxes again, and this time, write

d	u	ck
---	---	----

13. Show then that the /ck/ at the end of the word always sounds like the /k/ at the end of the word “look.”

14. Now, have them turn their page over where you have drawn a series of five three-sound Elkonin sound boxes.

d	u	ck
---	---	----

	u	ck
--	---	----

--	--	--

--	--	--

--	--	--

--	--	--

15. In the first one, have them write the letters for the sounds in “duck”, /d/, /u/, /ck/.

Teacher Tip: When conducting word work where your goal is to support generalizations, students may utter or use their emerging phonics to write a word that may not be appropriate. If this happens, do not make a big deal out of it. Redirect that student gently saying, “that’s a word we don’t use because it’s not polite, but you used your sounds well. Let’s think of another word together.” Then simply cover the offending letter with correction tape and generate an appropriate word in its place.

The Little Duck - Sikihips

16. In the other boxes, tell them you are going to brain storm words that rhyme with “duck.” To help them, they can fill in the end rhyming letters for the sounds /u/ and /ck/ which makes the /k/ sound.
17. You will model this on the board as they work, creating a temporary word chart of “uck” words.
18. Brainstorm other “uck” words. (luck, puck, muck, truck, buck, chuck, struck, yuck)
19. Use the words whole class or in small groups to write silly sentences with /uck/ rhyming words. Students generate while you take dictation at the emergent level and take on greater responsibility moving into first grade. For example: The duck had luck and did not step in the muck. The buck said yuck. The truck got stuck in the muck with the buck and the duck.
20. Display and reread for fun using a pocket chart (optional).

After – Repeated Reading

21. Close the lesson by doing one of the following:
 - Reread *The Little Duck*.
 - Reread *The Good Luck Cat* (only if you have already used this book following a lesson developed for Kindergarten by Arlee Schools or OPI).
 - Read *Yuck Soup* by Joy Cowley.
 - Read the *Ugly Duckling*.
 - Select from your favorites based on diction (/uck/ words) or theme - being happy with who you are.
22. Invite students to make more silly sentences during center time using the pocket chart and word cards created from the word family study.

Day Four

Targets Day Four

- I know the sight words “the, I, see, a, he, she, little, fast, slow, duck.”
- I know the meaning of fast and slow, big and little, and understand they are opposites.

Reengage

1. Tell the students, “Today we are going to go back to another book from earlier in the week, but this time, instead of me reading to you, you will read it WITH me.”
2. Either in big book format or using the PC projector, reread the *At the Pow Wow*.

Increase Independence- Read To . . . Read With Transition

3. After the rereading, tell students, “The authors of this story used a specific pattern. Let us look back at the book and see if we can see the pattern used by the writers.”
4. Read slowly, pointing word by word, the first two dance types, (traditional men’s and women’s).
5. Pause after “she dances slow” and ask, “What pattern do you hear? What do you see?”
6. Point out the common pattern, “I see a” Write it on the board.
7. Then point out the pattern, he/she dances fast/slow.
8. Write it on the board.
9. Show them the longer word “dances.”
10. Create a temporary word chart for the different types of dances.

The Little Duck - Sikihpsis

11. Conduct a shared reading with the students, having them jump in on “I see a . . . dancer,” and “He or she dances fast or slow.” The predictable nature of this book makes it ideal for teaching emergent readers and moving from **reading to** to **reading with** your students. Do not forget to provide one to one matching support, pointing word by word as you read for very emergent children. This support will be dropped over time as they become more independent.
12. You may want to have “pop” cards to use for this shared reading with high frequency words,” I, see, a, he, she, fast, slow.” Be selective.

Write

13. Erase the pattern “I see a . . .” and “He/She dances fast/slow” from the board.
14. Have students get out their draft books or writing materials or pass out paper and markers.
15. Invite your students to take the next ten minutes and write a story for you about something they have seen, or any topic of their choice.
16. Again, rove the room and have students reread to you, pointing “word by word” to their story as they reread it to you.
17. You may select to take dictation on post-it notes, so you will remember later what they said if they are still in the earliest stages of writing, but avoid putting your note on their text. They must believe in their ability as writers as they make sense of text messages. If this process is done well, it is messy, filled with approximations rather than tidy, accurate texts.
18. As you rove:
 - look for 1-to-1 matching (finger pointing word for word);
 - look for and directly teach spaces between words (a key skill in both reading – for word attack – and writing);
 - make note when students' approximations can be read by you phonetically;
 - look for developmental milestones to support your teaching points.
19. Close the lesson with author’s chair, inviting students to read to the class their stories.

Teacher Tip: Keep in mind, you must believe in their ability to compose real stories from their life experience; you DO NOT want them to simply copy text from the board. Copying is a completely different skill from composing. When children compose, they move from an idea, to spoken words, to a printed message (encoding), and finally to the ability to return to and understand the printed message (decoding).

Day Five

Targets Day Five

- I am aware people speak many languages and they may not understand each other.
- I write, with my class, a list of ways to help everyone in our class feel comfortable and welcomed.

Reengage

1. Conduct a picture walk of the book *The Little Duck* or have one or more of your students lead a picture walk.
2. Discuss the story again, this time focusing on the actions of the Cree people toward *The Little Duck*. Ask students:
 - How did the Cree people try to help him?
 - What went wrong, or made it harder for the Cree to help the little duck?
 - Discuss the problem Little Duck had because he did not speak Cree or Assiniboine.

The Little Duck - Sikihpsis

3. Discuss the problem the Cree had helping Little Duck because they could not speak mud duck.

Text Details, More Essential Understandings

4. Tell students this book is written in two languages, English and Cree. Show them the English text at the top of the page and the Cree text using the English alphabet on the bottom.
5. Tell students the book also has the entire story, written in Cree at the end using the Cree symbol system – a special alphabet created long ago and used just to write the Cree language.
6. Talk about how symbols represent a combination of sounds in Cree. (An activity for older or more advanced students is provided following in the extensions. It may be ideal for older gifted students working in a group.)
7. Use Montana and North American maps to locate the Cree people today in Montana and also in Canada.
8. When conducting map work with young children, keep in mind how abstract maps are. Move from the big picture (like a globe) to the smaller and back again to help them begin to develop the concept. Always start by identifying where your town or state is to promote orientation. Do not expect students to grasp the concepts fully. Your goal is exposure and awareness of Cree people in Montana on the Rocky Boy's Reservation.
9. If you have access to the internet and a projector, you may conduct a Google Earth virtual tour zooming from space to USA, Montana, Rocky Boy's Reservation, and then your town. If you select to do this, connect the dots from the paper maps and globe in your room to the internet virtual tour environment. Let your students be the guide here based on conceptual development.

Follow Up

10. Remember Little Duck's problem? He felt lonely and wanted to be part of a community. The Cree people had a community, but sadly the mud duck and the Cree could not talk to each other in order to make *The Little Duck* feel more at home. He was happy when he came to accept that he was a duck and found duck people to be with.
11. As we finish this book, we are going to look at ways we can keep each other from feeling lonely, and we can create a community like the Cree or the mud duck, so everyone feels welcomed.
12. Ask students, "How can we make everyone feel welcomed in our class?"
13. Invite discussion of ways to make everyone feel welcomed.
14. Using language experience approach techniques, take dictation from your students.
15. Generate on the board from your students a list of ways to make everyone feel accepted and welcomed in your class.
16. Translate the list into the simplest language possible. You may even want to model from the "I statement" learning targets that proceed this lesson for language simplicity.
17. Transfer your simple statements of things we can do in the classroom to make everyone feel welcomed and assure no one is lonely or left out to chart paper, modeling as you write in front of the students.
18. Keep in mind this is a teacher (or partner) directed and supported activity. You are modeling and scaffolding for them using group guided writing techniques. Do not anticipate that K-1 students can do this with any level of independence. It is a wonderful small group, partner, or independent activity for grades 2-4 students, however.

19. Reread your list of behaviors with the students, providing 1 to 1 matching support. Encourage students to follow along. Post these in the classroom, and reread with students daily until they can read it independently. Later, invite students to read these to you. Let the positive acceptance of self and others become the norm in your classroom community.
20. Students' eventual success reading these statements will be determined by your ability to write these simple statements, in complete sentences, at their instructional reading level.
21. Close the unit by asking students if they would like to hear you reread *The Little Duck -Sikihpsis* again.
22. Invite them to return to this book in their free time and display in a center in the classroom with others connected to this unit.

Teacher Tip: Complex activities requiring a lot of support are worth attempting, and one idea to make them more successful is to establish reading buddies. This has the dual effect of supporting younger students and also exposing older students to the Essential Understandings and key themes of a quality picture book some might label "too babyish." Train 5th and 6th graders to support kindergarteners and 1st graders as "buddies" and partners on complex projects. The activity presented here and the extension below using the Cree syllabary, are outstanding opportunities to have older and younger students partner. Key here, the older students have to study the book in the same way a teacher does, understand exactly how much support will be necessary and be fully prepared.

Assessment

- Direct observation of listening behaviors.
- Direct observation of discussion response regarding pow wows, Cree traditions, location.
- Details inferred from the text regarding Cree kindness to Little Duck.
- Recognition of differences in dances based on fast or slow, or regalia like the jingle dress.
- Two elements of dance regalia recognized in pictures.
- Each student's accurate retelling of the story.
- Sequence of events evident in drawings or story map of the beginning, middle, and end.
- Recorded guesses of the meaning of the new word regalia from context.
- Evidence of sight words knowledge and phonics in the title rewrite.
- Rhyming word(s) generated in sound boxes for word family ending in /uck/.
- Silly sentences composed and read (shared or choral) for /uck/ words.
- Class lists of ways to make all members of the class feel comfortable, welcomed, and supported.

Teacher Notes and Cautions

Instructional or developmental issues were addressed in the teacher tips. There are no features in this book that may be offensive or objectionable, however, the Cree people revere their language and the syllabary developed for its early writing. All people have reverence for their native language in all forms, so languages should always be treated with respect.

Vocabulary

Specialized or Topical (not for mastery, just for exposure)

The Little Duck - Sikihpsis

mud duck, Plains Cree, regalia, bustle, admire, awkward, arbor, sign language, Saulteaux, Assiniboine, dance(s), fancy dancer, traditional dancer, jingle dancer, pow wow

High Frequency Sight Words

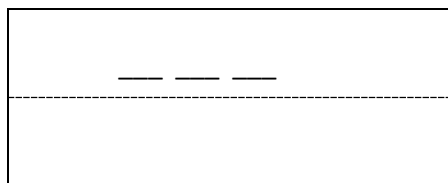
the, I, see, a, he, she, little, fast, slow

Word Families (the younger or more emergent, the fewer)

duck (luck, puck, muck, buck, yuck, tuck, truck, chuck, stuck, cluck, struck)

Extension Activities

1. Language (for advanced or older students or K-1 students guided by “reading buddies”):
 - Introduce 5th or 6th grade Reading Buddies to *The Little Duck*.
 - Address the pow wow and regalia themes as well as the theme of the story.
 - Tell students that today they will write their names (or a special message) in both English and Cree and will get to use the special symbols to write their own name from the Cree syllabary.
 - Have each student select a piece of colored paper and make a horizontal fold.
 - Next, have them draw a line for each letter in their name. Model with yours on the board. For example, _ _ _ for T I M. They will do this once on the top of the hot dog fold line for their name in English, leaving the bottom blank for their name written in Cree syllabary. The sound system will not provide a 1 to 1 match of letters to sounds as it is. It should look like this:



- Pass out the Cree syllabary charts from the Omniglot web site.
 - Using the information on the system provided by the website, have students begin by writing their names in English, and then below in Cree syllabary.
 - Once they have done this, they may select to write secret messages for each other in Cree syllabary and then share for decoding.
2. Pow wow
 - Provide a center with pow wow related books for independent and guided reading.
 - Build a web-quest for students to pow wow related websites featuring Montana pow wows and drum groups from various Montana tribes. A wealth of great drumming, singing, and dancing footage has been posted to YouTube.
 - Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with students able to read a Reading Recovery Level 16 text (near end of 1st grade benchmark). Eaglecrest title *The Powwow* has a word count of 328 words and includes high frequency words practiced in this mini unit, “I, see, a, she, the” and topical words introduced including “pow wow, dance, and regalia.”

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**CONNECTING IEFA AND
MONTANA ENGLISH LANGUAGE ARTS CONTENT STANDARDS
in
Reading and Writing with *The Good Luck Cat*
Model Literacy Lessons Incorporating Indian Education for All
in the Elementary Grades**

These pre-unit pages are intended to provide guidance for instruction that incorporate a specific Indian Education for All (IEFA) resource aligned with the ***Montana Content Standards for English Language Arts and Literacy (includes Literacy Standards in History/Social Studies, Science, and Technical Subjects)***. Educators can be assured that by utilizing this unit in their instruction, they are addressing the Standards. **Indian Education connections provide the content that makes the standards come alive.** Grade-specific content standards with an American Indian focus and the OPI [Essential Understandings Regarding Montana Indians](#) (EU) connections are identified, along with activities to meet the standards.

IEFA units feature text dependent questions – those which specifically ask questions that can only be answered by referring explicitly back to the text being read – promoting close analytic reading. In support of the greater emphasis on proficient reading and complex informational text, each unit specifies the use of related informational texts (regardless of whether the unit focus is fiction or non-fiction) within the lessons and/or extension activities.

Please note that although the Montana English Language Arts Content Standards identified as facilitating information about American Indians are highlighted here, IEFA curriculum resources are aligned also with and incorporate the necessary complements of the **College and Career Readiness Anchor Standards**, as well as the **grade specific** ones. While this Indian Education for All recommended resource provides strong connections to the identified grade specific standards (standards approved by the Board of Public Education, November 2011, that specifically reference Montana’s commitment to Indian Education for All), the resources listed in this document are not meant to exclude other useful resources or activities. Also, American Indian topics, resources, and literature may be used to meet those standards that do not directly mention Indian Education for All.

Please see the Office of Public Instruction website to access the depth and breadth of key and support information available regarding the [Montana Content Standards for English Language Arts and Literacy \(includes Literacy Standards in History/Social Studies, Science, and Technical Subjects\)](#).

Also, see the OPI [Indian Education for All](#) page for a complete listing of IEFA curriculum units.

This unit is also aligned with these Montana Social Studies Standards.

SS.H.K, SS.H.1.2

Reading and Writing with *The Good Luck Cat* by Joy Harjo

Montana Content Standards

Kindergarten – Reading Standards for Literature

Key Ideas and Details	RL.K.2 With prompting and support, retell familiar stories, including key details. Include stories by and about American Indians.
Essential Understandings	2, 6
Activities to Meet Standards	Students illustrate events in the story, put them in order, and then retell a story read to them. (Days 1, 2, 4)
Integration of Knowledge and ideas	RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories, including American Indian stories.
Essential Understandings	2, 6
Activities to Meet Standards	With help, students compare/contrast the pow wow experience in <i>The Good Luck Cat</i> with the Arlee pow wow book <i>At the Pow Wow</i> . (Day 3)

Kindergarten – Reading Standards for Informational Text

Key Ideas and Details	RI.K.3 With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text. Include texts by and about American Indians.
Essential Understandings	2, 6
Activities to Meet Standards	With help, students consider the connection – similarity or difference – between names of what the dancers wear in <i>The Good Luck Cat</i> and in companion informational texts included in the bibliography. (Day 3)
Craft and Structure	RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students learn the meaning of <i>regalia</i> – as opposed to “costumes” which Native people do not use – <i>traditional dancers, fancy dancers, bustles, and jingle dancers</i> . (Day 3)

Kindergarten – Writing Standards

Research to Build and Present Knowledge	W.K.7 Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them). Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students make predictions and confirm or reject them regarding the story based on the title. Students respond to <i>At the Pow Wow</i> to help them understand pow wows. (Days 1 and 3)

Research to Build and Present Knowledge	W.K.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	With help, students consider the question “What does it mean to have ‘good luck’?” In preparation for writing or drawing, students consider questions about pets and their experiences with pets. (Days 1 and 2)

Grade 1 – Reading Standards for Literature

Key Ideas and Details	RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. Include stories by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students illustrate and retell events in order, and they learn the importance of taking good care of pets. (Days 1 and 2)
Craft and Structure	RL.1.5 Explain major differences between books that tell stories and books that give information, including those of American Indians, drawing on a wide range of text types.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Since the author, Joy Harjo, is Muscogee (Creek), students can consider the differences between <i>The Good Luck Cat</i> as a story book featuring an Indian child in Oklahoma and the Muscogee Nation website, particularly the photographs and descriptions of the very modern museum in Okmulgee, Oklahoma. (entire lesson)
Integration of Knowledge of Ideas	RL.1.9 Compare and contrast adventures and experiences of characters in stories, including American Indian stories.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students compare/contrast the adventures and experiences of the girl and her cat in <i>The Good Luck Cat</i> with <i>Comet’s Nine Lives</i> by Jan Brett and the books by Lorraine Adams, published by Eaglecrest Books . (Day 5)

Grade 1 – Reading Standards for Informational Text

Key Ideas and Details	RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text. Include texts by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students describe the connections between each of the nine events in <i>The Good Luck Cat</i> story. In each situation, what causes the cat to get into trouble? (Day 1)

Craft and Structure	RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students learn the meaning of <i>regalia</i> – as opposed to “costumes,” which native people do not use – <i>traditional dancers, fancy dancers, bustles, and jingle dancers</i> . (Day 3)

Grade 1 – Writing Standards

Research to Build and Present Knowledge	W.1.7 Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions). Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Through guided reading, students read a variety of books about pets. Based on their research, they create “how-to” instructions for ways a child can best care for a pet. (Extension Activities)
Research to Build and Present Knowledge	W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students consider the question “What are your own stories with pets <i>The Good Luck Cat</i> reminds you of?” They may write a real pet story about how they got their pet, something funny or scary, or anything they can image. (Days 2-6, Writer’s Workshop)

Grade 2 – Reading Standards for Literature

Key Ideas and Details*	RL.2.2 Recount stories, including fables and folktales from diverse cultures, including American Indian stories, and determine their central message, lesson, or moral.*
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	<i>The Good Luck Cat</i> emphasizes the importance of humans’ responsibility for the animals in their care. (entire lesson)
Craft and Structure	RL.2.5 Describe the overall structure of a story, including American Indian stories, describing how the beginning introduces the story and the ending concludes the action.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students will put illustrations of the nine major events in order. <i>The Good Luck Cat</i> is an expository essay that poses the question “How is Woogie a good luck cat?” and answers it in nine episodes. The end concludes he certainly is – and the evidence proves it. (Day 1)

Integration of Knowledge and Ideas	RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures, including American Indian authors or cultures.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Using a Venn Diagram, students compare/contrast <i>The Good Luck Cat</i> by Joy Harjo with <i>Comet's Nine Lives</i> by Jan Brett or with Dr. Seuss's <i>The Cat in the Hat</i> . (Day 5)

Grade 2 – Reading Standards for Informational Text

Key Ideas and Details	RI.2.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text. Include texts by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students can further their understanding about cats by comparing and contrasting the information on the website Facts About Cats with those they read in <i>The Good Luck Cat</i> . For example, in science students can look at the habits of different members of the cat family. (entire lesson)
Craft and Structure	RI.2.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Through vocabulary activities, students are exposed to specialized or topical words: <i>pow wow</i> , <i>bustle</i> , <i>dance(s)</i> , <i>fancy dancer</i> , <i>traditional dancer</i> , <i>jingle dancer</i> . They are also exposed to high frequency sight words and word families (<i>cat</i> and <i>luck</i>) as well as words that are opposites. Students in 2nd grade science may learn more about mammals, and they can examine the music words in the text. (entire lesson)

Grade 2 – Writing Standards

Key Ideas and Details	W.2.3. Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text. Include texts by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students can research ways to choose a pet and then write a list of important elements in making that choice. One possible resource is Pet Choice . (entire lesson)
Research to Build and Present Knowledge	W.2.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations). Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6

Activities to Meet Standards	Students can research ways to choose a pet and then write a list of important elements in making that choice. One possible resource is Pet Choice . (entire lesson)
Research to Build and Present Knowledge	W.2.8 Recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students consider this question: “Which of the events in <i>The Good Luck Cat</i> is similar to an event you have seen or experienced?” Students may write a real story about the incident, or they can imagine a story. (Days 2-6)

*[NOTE: Each of the stories in Volumes One and Two can be used to meet this standard, with emphasis on the central message, lesson, or moral. However, when using traditional stories, particularly *Beaver Steals Fire* and *The Gift of the Bitterroot*, teachers should take notice of Tammy Elser’s “Teacher Notes and Cautions” on page 309 of *Arlee Public Schools K-12 Literature Units*, “. . . it would be inaccurate and demeaning to refer to traditional stories as ‘fables, myths, or tall tales.’ I have often heard them termed legends, but even that term does not capture the essence of these stories coming out of an oral tradition. My rule of thumb is to use language that is respectful . . . the way you might expect stories from the Bible to be treated – with respect.” It is also particularly important teachers use Coyote stories only when snow is on the ground. *Beaver Steals Fire* and the lesson plan for it are particularly useful for developing students’ understanding of oral tradition and EU3.]

Reading and Writing with The Good Luck Cat
Model Literacy Lessons Incorporating
Indian Education for All in the Elementary Grades

Unit written by Tammy Elser

Unit Introduction

In this week-long unit, primary students will engage in a tale to which they can all relate, as a child shares the life story of a beloved pet. Set in a contemporary neighborhood, *The Good Luck Cat* allows children to experience some traditions unique to one American Indian family, including participation in pow wow celebrations, and learn about several essential understandings about Montana tribes. In addition, they will practice and deepen key literacy skills while engaged in the beautifully written story of *The Good Luck Cat*, authored by acclaimed American Indian poet Joy Harjo.

Anchor Text

The Good Luck Cat by Joy Harjo and illustrated by Paul Lee

Support Texts

Pow Wow Connections

Arlee pow wow book: *At the Pow Wow* by Roger Harvey, Ronda Howlett, Hope Litzsinger, Kathy Felsman, and Jan Bennett

Eagle Drum: On the Powwow Trail with a Young Grass Dancer by Robert Crum

Jingle Dancer by Cynthia Leitich Smith, illustrated by Cornelius Van Wright and Ying-Hwa Hu

The Little Duck - Sikihsis by Beth Cuthand, translated to Cree by Stan Cuthand

Over a Century of Moving to the Drum: Salish Indian Celebrations on the Flathead Reservation by Johnny Arlee

Powwow by George Ancona

The Powwow by Lorraine Adams and Lynn Bruvold

Your Guide to Understanding and Enjoying Pow Wows by Murton McCloskey

Cat Connections

Bonkers is Hungry by Lorraine Adams and Lynn Bruvold

The Cat in the Hat by Dr. Seuss

Choosing a Kitten by Lorraine Adams

Come and play, Peaches! By Lorraine Adams

The Good Luck Cat

Comet's Nine Lives by Jan Brett

Fluffy's Accident by Lorraine Adams and Lynn Bruvold

Gonzo is Missing by Lorraine Adams

The Indian Reading Series: Stories and Legends of the Northwest

Stuck in the Tree by Lorraine Adams

Too Many Cats (We Both Read – Level K) by Sindy McKay and Meredith Johnson

Where is Fluffy? by Lorraine Adams

Fast Facts

Genre	Picture Book
Suggested Grade Level	K-3
Tribe(s)	Muscogee (Creek) - author
Place	contemporary urban or suburban neighborhood
Time	the present

About the Author and Illustrator

Joy Harjo is a gifted poet and musician and an enrolled member of the Muscogee (Creek) tribe. Born in 1951 in Tulsa, Oklahoma, Ms. Harjo has published ten books of poetry and produced seven albums of original music. Her poetry has garnered many awards. Her accomplishments in the arts, including music and film, are also internationally acclaimed. Ms. Harjo received the Eagle Spirit Achievement Award for overall contributions in the arts from the American Indian Film Festival and a US Artists Fellowship for 2009. Harjo performs internationally solo and with her band *Joy Harjo and the Arrow Dynamics Band* (for which she sings and plays saxophone and flute). In 2009 she premiered a one-woman show, *Wings of Night Sky, Wings of Morning Light*. Harjo co-authored the signature film of the National Museum of the American Indian *A Thousand Roads* and is a founding board member of the Native Arts and Cultures Foundation. Harjo lives in Tulsa, Oklahoma. ([Joy Harjo Website](#))

Paul Lee is a distinguished graduate of the Art Center College of Design in Pasadena, California. *The Good Luck Cat* is his second picture book, preceded by *Amistad Rising: A Story of Freedom*, authored by Veronica Chambers. He lives in Fullerton California with his wife, working as a freelance illustrator and painter. For *The Good Luck Cat*, Lee had a model in his own cat “Baby.” You can find a picture of Lee and Baby on the back jacket illustrations of the *Good Luck Cat* picture book.

Text Summary

Woogie, the beloved striped cat of a little girl, goes through all nine of her lives. She goes missing and her owner does everything she can to find her. Will Woogie come home or has the good luck cat’s luck run out? All children can relate to this story and the concern of a child for a much loved, lucky cat. Woogie’s family attends pow wows, participating in traditional celebrations in their community, affording the reader a subtle window into one family’s culture and traditions.

Materials

- Picture book *The Good Luck Cat*
- PC access
- [At the Pow Wow \(Arlee pow wow book\)](#)
- Other pow wow books (see Support Texts or bibliography)
- Other cat stories (see Support Texts or bibliography)
- Notebooks, draft books, or other writing material (for each student)
- Chart paper (for predictions, group processing)
- Markers
- Drawing paper (for each student)
- Pocket chart (optional)
- Sentence strips (for silly sentences)
- White board
- Bingo cards and markers (either math problem bingo, site word bingo, or pow wow term bingo, teacher made)
- Montana, US, and North America maps
- [Timer](#)
- Index cards to create “pop” cards for sight word work

Overarching Learning Targets

- I picture a story in my head as it is read to me. (visualizing)
- I connect what I already know to a story to understand it more deeply. (schema)
- I know one tradition of the family in the story *The Good Luck Cat* and can relate it to a tradition of my own family.
- I am aware of the tradition of pow wows in American Indian cultures. (EU 3)
- I listen attentively.
- I use my own life experience (or imagination) to write a story.
- I know the difference between make believe stories and stories that could happen in real life (between fantasy and realistic fiction.)

Day by Day Plan - Steps

The time required will vary based on the teacher’s intended goals. As a standalone read aloud, this book can be presented, including the book walk, predictions, uninterrupted reading, discussion, and possible re-reading (Day One steps), in about 40 minutes. The lesson design provided here uses *The Good Luck Cat* as an anchor text with lessons, extensions, and companion texts that can unfold over five to seven lessons of 30-40 minutes, devoted to returning to the themes in the book, contextual information related to pow wow traditions and cultural values presented in the story, writing, and connected genre and comprehension strategy study (text to text, text to self, and text to world connections). Using the five-to-seven-day plan, systematic, explicit, and mindful teaching of early literacy skills are provided in the context of a contemporary story with interesting cultural connections, in the form of a beautifully written and illustrated picture book.

The Good Luck Cat

Day One

Targets Day One

- I make predictions about a story to support my active listening.
- I listen attentively.
- I retell details from a story read to me.
- I draw and put in order nine things that happen to Woogie.

Before Reading - Book Walk

1. Ask students . . .
 - Who has heard the saying “Cats have nine lives”?
 - What does that mean?
 - Is the saying true? What do you think?
2. Write the saying on the board and write below it the guesses to the meaning of the saying based on students’ discussion.
3. Tell students: “Today we are going to read a book about a very special cat. Let us see if this cat has nine lives.”
4. Introduce the book, author, and illustrator.
5. Write the book title on the board and say slowly providing one to one matching support. This is a good opportunity to briefly pre-teach the high frequency words “the” and “good” and introduce students to the word “luck” and rhyming word “duck,” as well as the /at/ word family (e.g., cat, bat, fat, sat, mat, pat)
6. Ask students: “What do you think this book will be about?”
7. As a group, make predictions about the book based on the title and the front and back cover art.
8. Write these predictions on the board or chart paper where students can see them.
9. Again, vocalize words as you write predictions made by your students. They learn phonics in context from writing and watching you write and talk about your thinking as you write and reread what you have written. This is important modeling and language experience.

Teacher Tip: Rather than creating a theme and then searching for books that fit it, here you are using a great book as an anchor and a hook – linking content to a story and then connecting text to text, text to self, and text to world. In this way, you support the brain's need for meaning and narrative, while building strong background enhancing comprehension.

During - Book Read

10. Read the entire story aloud to the students for pure enjoyment.

After - Book Talk

11. Refer students back to the list of predictions made at the end of the book walk. Ask, them:
 - Which of our predictions turned out to be correct?
 - Which ones were partly true?
 - Which ones were not true?
12. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
 - We predicted . . .
 - What did the book say?

Teacher Tip: Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics, or sight word attack skills. These teacher intrusions distract students from comprehension and will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are actually invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

The Good Luck Cat

13. Invite discussion of the story and, as it unfolds, go back to the book to confirm and support students' comprehension. Discussion questions focused on the plot, characters and Essential Understandings might include . . .
 - Who is Woogie?
 - Is Woogie a "good luck" cat? (Discuss – For a "good luck" cat, a lot of bad things happen to him.)
 - What does it mean to have "good luck"?
 - What are some of the things that happen to Woogie?
 - What proves to Aunt Shelly that Woogie really is a "good luck" cat?
14. Post sheets of paper with numbers 1-9 on them, spaced apart on the board.
15. Have students select one or two of the events in Woogie's life and create their own illustrations to show what happened. Get at least one illustration for each event.
16. Have students retell the story of *The Good Luck Cat*, placing their own illustrations in the order in which events happen (1-9) on the bulletin board or wall under the corresponding number.
17. Allow them to revisit the book picture walk style to get the pictures in the right order.
18. Each day of this unit, extend student immersion in elements of the story by creating a series of bingo games to use as transitions into other content areas. Use the website [Bingo Printer](#) to create your own topical bingo cards and call lists. You can make nine-square or 25-square games depending on content to cover, practice, or reinforce along with time constraints. Possible game themes could be math problem bingo, dance regalia bingo, sight word bingo, opposites bingo, rhyming word bingo – or anything you are working on in other content areas. As you are creating game cards that require both skill and chance, students will find this both fun and instructive. Remind them of Aunt Shelly in the story and her belief in the lucky cat!

Day Two

Targets Day Two

- I retell details from a story read to me.
- I read books at my independent level and harder books with support from my group or teacher.
- I compare details from more than one book looking for things that are the same (similarities) and things that are different (differences).
- I talk to a partner or group about real or imagined stories related to pets to prepare for writing.
- I draft my own pet story after rehearsing with a partner or group in class.

Retell and Repeated Read To

1. Ask students "Do you remember our story yesterday?" Discuss briefly.
2. Use the student illustrations on the wall, along with the picture book, and have students retell the story of *The Good Luck Cat*.
3. Ask the students "Would you like to hear the story again?" (Kindergarteners and first graders will delight in the repeated reading.)

Teacher Tip: Make word cards for high frequency sight words (for example "the," "good," and "cat") that can be used later, after the first reading of the book, to support development of known words. Please note these are not used out of context as "flash cards" but rather during repeated readings of the book throughout the week to draw students' attention to text details. When you read the word, flip or "pop" the card to support sight word recognition.

The Good Luck Cat

4. Reread the story using the “pop” cards as you go to support high frequency sight word recognition.

Guided Reading Groups - Read With

5. Break students into three to five guided reading groups. These groups should be determined by reading level.
6. Carefully match book titles (any pet stories from your library or leveled text library will work well here) to your student groups to assure students are assigned to a group with a title at their instructional or independent reading level (a text they could read to you aloud with 90% accuracy).
7. Provide each student in the group a copy of the same leveled picture book. (For some suggested titles related to *The Good Luck Cat*, please see alternative extension on Guided Reading under extension activities at the end of this lesson.)
8. Roam from group to group, or time the guided reading groups for staggered lessons so you work first with one group, then the next, etc. in succession while others work on a writing assignment.
9. For each group, conduct a book walk on the book, providing support appropriate to their reading level. It is helpful to pre-teach proper names of people and pets, as these are low frequency words that will be unfamiliar.
10. Use whisper reading as a support and have students read the story along with you. Students in upper reading groups will be able to do this with greater independence.
11. Invite students to discuss what happened in the story, then pick another book at a slightly higher level from the set and repeat as time allows.
12. As an option, you could also provide a book at a lower reading level but require them to read this book silently and independently and then discuss what happened when all are done.

Writer's Workshop

13. Once the guided reading groups have finished, conduct a whole class discussion. Ask:
 - How many of you have pets?
 - What kind of pets? (Write responses on the board.)
 - What is the funniest thing your pet ever did?
 - What is hard about keeping your pet?
 - If you do not have a pet right now, what kind of pet do you think you might like someday?
14. Invite them to share pet stories or pet wishes in conversation with a buddy. Allow each two minutes to share and use a timer to keep this from taking up too much time.
15. Have students get out writing materials (paper and pencil or computers, journals, notebooks – whatever you use for composition on a daily basis).
16. Instruct the students “Today we are going to start new stories. These can be true, or *real*, stories from your own experience, or imagined. For the next 15 to 20 minutes (depending on your students) I want you to think and write a pet story you can share with the class in a few days. These stories could be about how you got your pet, funny things your pet does, or even scary things that have happened to your pet. If you have a different or better idea or topic you wish to write about, come and talk to me about what you would like to write.”

Teacher Tip: Topic selection is the number one variable in student success in writing. This is particularly true for young writers as they are working to make sense of letter/sound correspondence, basic conventions, etc. They need to write about what they know, so, as you can, give them an option to write on their own topics or the topic suggested by your lesson. As they mature and are ready for more challenge, nudge them out of their topic “ruts.”

The Good Luck Cat

17. Set the writing timer in the room. Create a protocol for the use of the timer so no talking occurs while the reading/writing timer is on. During this time, establish strict expectations – pens are on the paper or students are thinking. Zero conversation is allowed. Go! Create a sense of urgency to help get your students started and keep them on task working on drafts of their stories.
18. When the time is up, be sure they have saved their work if using computers. Tell them they will have more time to refine and add to their stories during the rest of the week.
19. See if there is a set of terms, words, or math problems that would fit into a Bingo card later in the day. Again, this extends the immersion in the story to other content areas.

Day Three

Targets Day Three

- I can guess the meaning of a new word from the words around it. (bustle)
- I know one tradition of the family in the story and can relate it to a tradition of my own family.
- I am aware of some dances common to pow wows.
- I can tell the difference between dances that are fast and dances that are slow.
- I know names of some pieces of dance regalia and can recognize them in pictures.

Extend Learning - Essential Understandings, Diversity

1. Ask students again what they remember about The Good Luck Cat, but this time focus on Woogie's family.
 - Who are members of Woogie's family? (girl, Mom, Dad, cousins, Aunt Shelly)
 - Where do they live? (a neighborhood with other children and houses nearby)
 - What are some activities in which members of her family participate? (bingo, pow wow)
2. To help the students think about differences and similarities between Woogie's family and their own families, reread the story with that purpose in mind, but this time stop on page 18 (where Woogie is in the car trunk).
3. Stop at the word "bustle." Ask:
 - Do any of you know what a bustle is?
 - What do you think it is?
 - Are there any clues in the illustration?
4. Do not tell them the meaning, let them guess. Write on the board students' guesses of the meaning of the new word "bustle."
5. Share with students, "Sometimes we can tell the meaning of a word from how it is used in the story. Let us see if we can tell the meaning of the word 'bustle' resulting from clues or other words around it. I am going to read this page again. What word helps you figure out what a bustle might be?"
6. After rereading page 18, ask:
 - What do you think it means now?
 - What are the clues? (words "outfits" and "pow wow," illustration)
7. Circle any guesses that were correct.
8. Complete the rereading of the story.
9. Briefly discuss family traditions and cultural activities. Students might pair share one thing from their own experience (celebrations, traditions, outings).

The Good Luck Cat

Extend Learning - Essential Understandings, Culture

10. Talk about the traditions or activities of the family in *The Good Luck Cat*.
11. Introduce the term “pow wow.” Tell the students you have another book that will help them understand a bit more about the pow wow, and this is a book they can read along with you. Read aloud the Arlee pow wow book.
12. As this is available to you electronically as a PDF file, if you have a PC projector or Smart Board, you can project this book so the entire class can see it easily.
13. This book is written using simple repeated text in the following common pattern: “I see a . . .” Encourage students to follow along with you.
14. As you come to photos of the male traditional dancers, and later the photos and drawing of the boy fancy dancers with the regalia vocabulary, ask students:
 - Can you find parts of the dance outfit the girl in the story hid Woogie behind?
 - Can you find the bustle?
15. Introduce students to the term “regalia” used for dance outfits. Distinguish between regalia, very special and personal outfits made over long periods of time by pow wow dancers, and the term costumes. American Indian dancers do not refer to their dance regalia as “costumes.”
16. Complete the lesson by sharing footage of pow wow videos. You can download many good examples from Internet sources including [Gathering of Nations](#) and [Pow Wows](#).

Day Four

Targets Day Four

- I retell details from a story read to me.
- I know at least five words in a word family ending in /at/.
- I write a silly sentence of /at/ words and can read it back to/with my class.

Before – Reengage

1. Ask, “Who remembers our story of *The Good Luck Cat*?” (Do not display the book this time.)
2. Call on one or more students to briefly retell the story.

During – Word Work

3. Pass out a half sheet of paper to each student with five three-sound (Elkonin) boxes pre-printed on one side.
4. On the blank side, ask students to write the title of the book you have been studying together this week. Tell them to use their letters and sounds to “Have A Go” and write it out.
5. At the kindergarten level, some students will scribble, others will search for environmental text to copy. Your goal is to have them listen for sounds in the title *The Good Luck Cat* and see if they can:
 - remember the book title.
 - approximate and connect the sounds and letters in the title on their own.

Teacher Tip: Do not write the book title on the board this time. You want the students to connect sound to letter to encode, rather than attempt to copy teacher writing. From the first day of kindergarten have students “write” their own stories and write on demand for a variety of purposes. This simple “write the title” of the book activity with emergent readers will help you determine what they have picked up from earlier exposure to this book throughout the week. You are assessing here and do not want them to copy the title from the board or book.

The Good Luck Cat

- write “the” – a high frequency sight word that does not sound like it looks.
 - move from left to right.
 - separate words with spaces.
6. You may roam the room and have students reread to you, pointing “word by word” (or scribble by scribble) to their text of the title *The Good Luck Cat*.
7. As you roam:
- look for one to one matching (finger pointing word for word).
 - look for evidence of spaces between words.
 - make note when student’s approximations can be read by you phonetically.
 - look for developmental milestones to support your teaching points.
8. After they have completed the writing (assessment) task, ask younger students:
- Who is the main character in the book we have been studying?
 - Does his name appear in the title?
 - How many words are in the title?
 - Can you find the space between “the” and “good” or “luck” and “cat?”
 - Point to the space between “luck” and “cat.”
 - Now find the first letter in the word “cat.”
 - What is that letter?
 - What sound does it make?
 - Get your mouth ready to read the word that starts with /c/.
 - Let us say cat together and stretch the sounds. What do you hear?
 - How many sounds do you hear when you say the word “cat” slowly?
9. Draw Elkonin sound boxes on the board for the three sounds in the word cat.

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10. Again, say the word “cat” but this time, move markers into the boxes as you do, marking each sound. (Remember, sounds, not letters. This is a phonemic awareness task, not a spelling task here.)
11. Next, ask “How do you think “cat” is spelled?” (Logical responses are /kat/ and /cat/)
12. Use the Elkonin sound boxes again, and this time, write

c	a	t
---	---	---

13. Now, have them turn their page over where you have drawn a series of four-five three-sound Elkonin sound boxes.
14. In the first one, have them write the letters for the sounds in “cat”, /c/, /a/, /t/.
15. In the other boxes, tell them you are going to brainstorm words that rhyme with “cat.” To help them, they can fill in the end rhyming letters for the sounds /a/ and /t/.
16. You will model this on the board as they work, creating a temporary word chart of “at” words.
17. Brainstorm other “at” words (fat, bat, mat, pat, sat).

Teacher Tip: Items 9 – 17 mix two of the four basic ways Elkonin boxes can be used to support emerging literacy. In the first activity, you are reinforcing basic phonemic awareness. This same strategy can be used to segment syllables in multisyllabic words. Note that both these are “hearing tasks.” In the second activity, you are focusing on connecting what they hear (sounds) to how that is represented in writing. Here it is a hearing to visual task, followed by generalization in one consistent word family. For spelling you can focus on representing sounds with letters, as well as application of basic spelling patterns.

The Good Luck Cat

18. Use the words either as whole class or in small groups to write silly sentences with /at/ rhyming words. Students generate while you take dictation at the emergent level, and then take on greater responsibility moving into first grade. (For example: The fat cat sat on the mat. Pat the fat cat. Etc.)
19. Display and reread for fun using a pocket chart (optional).

After – Repeated Reading

20. Close the lesson by reading *The Cat in the Hat* by Dr. Seuss, which takes students from realistic fiction into the genre of fantasy with Seuss's wild exploration of word families and funny rhymes.
21. Provide 15 minutes or so (use the timer) sometime during the day to continue work on their pet stories.
22. At another time this day or the following day, consider a buddy reading extension into math with the "We Both Read" series book *Too Many Cats* by Cindy McKay. It features colors, numbers, and a dream sequence that will enhance discussion on day five of genres.

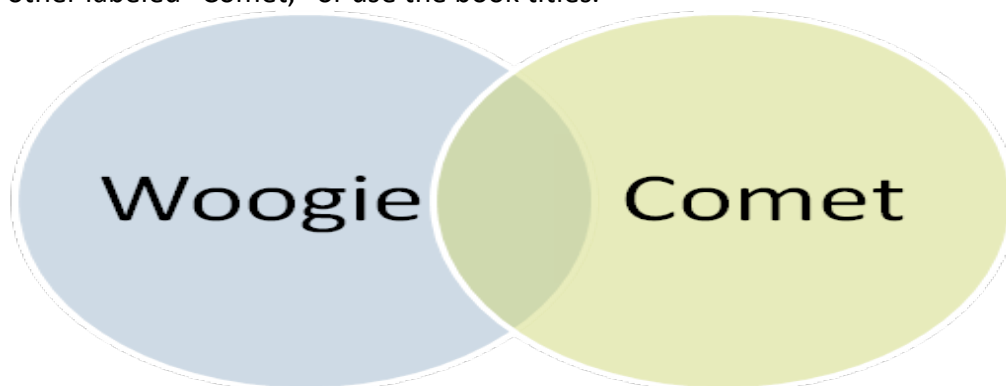
Day Five

Targets Day Five

- I listen attentively.
- I picture a story in my head as it is read to me (visualizing).
- I connect what I already know to a story to understand it more deeply (schema).
- I know the difference between make believe stories and stories that could happen in real life (between fantasy and realistic fiction).
- I compare and contrast two books with similar content but very different settings.
- I compare and contrast two books written in different genres.

Read Aloud - Extension

1. Tell students today we will hear another book that features a cat and his nine lives, but this book is a little different from *The Good Luck Cat*. Invite them to think about the differences and similarities in the story of *Comet's Nine Lives* but Jan Brett.
2. Before reading, place a Venn Diagram with two circles on the board, one labeled "Woogie" and the other labeled "Comet," or use the book titles.



3. Show students how details associated only with one book will be written later in the appropriate circle, but details true for both books will be written in the overlapping section.
4. Read the entire story of *Comet's Nine Lives* aloud to the students.

The Good Luck Cat

5. With the students, fill in the Venn Diagram as you discuss and debrief on the story and compare to *The Good Luck Cat*.
 - What is the same or true for both stories?
 - What is different?
6. After this discussion, introduce the terms “realistic” and “pretend” or “make believe.” Ask students:
 - Which of these two stories could be real, or could have really happened?
 - How do you know?
 - Which of these two stories is pretend or make believe?
 - How can you tell?
7. Introduce the terms “real,” and “realistic,” and the genre label “realistic fiction” (could have really happened but did not) and compare (T chart style) with “pretend,” “make believe,” “could not have really happened,” and the genre label “fantasy.”
8. Take out two pieces of blank paper. Using a marker write on one “Realistic” (could really happen). On the other write “Pretend or Make Believe, Fantasy” (could not have really happened).
9. Place these two signs separated on a table, board, or wall with tape.
10. Next, bring in the “cat connected” books used in this lesson. The more books you include, the greater the complexity of this task.
11. Put the books on a table or the floor, a space large enough for students to spread them out.
12. Break your class into smaller multi-ability (heterogeneous) groups of three to five students.
13. Rotate groups of students through the “stations” you have created giving them this task: Sort these books into two piles - Realistic or Fantasy. It will look like this:

Teacher Tip: Take advantage of every opportunity to introduce students to academic language and to provide scaffolds for them so they understand these terms and have practical examples of these terms. In this case, genre labels and types of books are the focus. With proper support and much supported repetition, first graders can discuss and understand book types and genre.

Realistic	Fantasy
<i>The Good Luck Cat</i>	<i>Comet's Nine Lives</i>
<i>Where is Fluffy?</i>	<i>The Cat in the Hat</i>
<i>Stuck in the Tree</i>	<i>Too Many Cats</i>
<i>Bonkers is Hungry</i>	
<i>Fluffy's Accident</i>	
<i>Come and play, Peaches!</i>	
<i>Choosing a Kitten</i>	
<i>Gonzo is Missing</i>	

14. Watch for the common confusion that only books illustrated with photographs can be considered real or realistic. As this confusion arises, conduct a short discussion.

The Good Luck Cat

15. Discuss the genre of realistic fiction. *The Good Luck Cat* is a classic example of realistic fiction in that it is plausible and could have happened in real life.
16. Discuss the genre of fantasy. *The Cat in the Hat*, *Comet's Nine Lives*, and *Too Many Cats* are all good examples of fantasy. They are fantastic stories that could not have really happened. Conduct a class discussion (or invite students in small groups to discuss) why each of these books might be classified as fantasy.
17. Finish the class by allowing students more time on their individual compositions. Ask them if their story is real/realistic or imaginary/fantasy?

Day Six (Optional for Younger Readers)

Pow Wow Lesson with Guided or Choral Reading and Sight Word Work

Targets Day Six

- I know the sight words "*the, I, see, a, he, she, little, fast, slow, cat, good, luck.*"
- I know the meaning of fast and slow, big and little, and good and bad and understand they are opposites.
- I write and share a story, real or imagined.

Reengage

1. Tell the students, "Today we are going to go back to another book we have seen before, but this time, instead of me reading to you, you will read it WITH me."
2. Either in big book format or using the PC projector, reread *At the Pow Wow*.

Increase Independence – Read To . . . Read With Transition

3. After the rereading, tell students, "The authors of this story used a specific pattern. Let us look back at the book and see if we can see the pattern used by the writers."
4. Read slowly, pointing word by word, the first two dance types (traditional men's and women's).
5. Pause after "she dances slow" and ask, "What pattern do you hear? What do you see?"
6. Point out the common pattern, "I see a . . ." Write it on the board.
7. Then point out the pattern, he/she dances fast/slow.
8. Write it on the board.
9. Show them the longer word "dances."
10. Create a temporary word chart for the different types of dances.
11. Conduct a shared reading with the students, having them jump in on "I see a . . . dancer." And "He or she dances fast or slow." The predictable nature of this book makes it ideal for teaching emergent readers and moving from **reading to** to **reading with** your students. Do not forget to provide one-to-one matching support, pointing word by word as you read for very emergent children. This support will be dropped over time as they become more independent.
12. You may want to have "pop" cards to use for this shared reading with high frequency words, "*I, see, a, he, she, fast, slow.*" Be selective.

Teacher Tip: Keep in mind, you must believe in students' ability to compose real stories from their life experience; you DO NOT want them to simply copy text from the board. Copying is a completely different skill from composing. When children compose, they move from an idea, to spoken words, to a printed message (encoding) and finally to the ability to return to and understand the printed message (decoding).

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Write

13. Erase the pattern “I see a . . .” and “He / She dances . . . fast/slow” from the board.
14. Have students get out their draft books or writing materials or pass out paper and markers.
15. Invite your students to take the next ten minutes and write a story for you about something they have seen, or any topic of their choice.
16. Again, roam the room and have students read to you, pointing “word by word” to their story as they read it.
17. You may select to take dictation on post-it notes, so you will remember later what they said if they are still in the earliest stages of writing but avoid putting your note on their text. They must believe in their ability as writers as they make sense of text messages. If this process is done well, it is messy, filled with approximations, rather than tidy, accurate texts.
18. As you roam:
 - look for one-to-one matching (finger pointing word for word).
 - look for and directly teach spaces between words (a key skill in both reading – for word attack – and writing).
 - make note when students approximations can be read by you phonetically.
 - look for developmental milestones to support your teaching points.
19. Close the lesson with author’s chair, inviting students to read to the class their stories.

Day Seven

Targets Day Seven

- I am a respectful, attentive audience member.
- I share my story with a partner, in small groups, or with my class in author's chair.
- I support my classmates, providing comments to help them improve their writing.

Final Drafts

1. Provide time in class for students to finish their own stories about pets, either real or imagined.
2. If time allows, encourage them to illustrate their stories.
3. Have students pair up with partners.
4. In pairs, taking turns, have them practice reading their story aloud to their partner.

Author’s Chair

5. Have students take turns sitting in the author’s chair and reading their stories aloud to the class.
6. Be sure the author introduces self and the title of the story along with a one-sentence summary – something such as “I am going to share a story of how I got my pet gecko named Connie.” In this way, students are modeling for each other how to conduct a book walk that predisposes the listener/reader to comprehend the story by building or activating background knowledge.
7. Peers practice good listening skills and audience behaviors.
8. At the close of each reading, have the class ask one or two questions or share one or two observations from the author’s story.
9. Encourage and model positive feedback and constructive questions.

Assessment

- Direct observation of discussion response regarding pets, family traditions, pow wow.
- Details inferred from the text regarding good and bad luck and Woogie's experiences.
- Recognition of differences in dances based on fast or slow or regalia like the "bustle."
- Two elements of dance regalia recognized in pictures.
- Each student's accurate retelling of the story.
- Sequence of events evident in drawings or story map of the events in Woogie's life.
- Recorded guesses of the meaning of the new word "bustle" from context.
- Evidence of sight words knowledge and phonics in the title rewrite.
- Rhyming word(s) generated in sound boxes for word family ending in /at/.
- Silly sentences composed and read (shared or choral) for /at/ words.
- Distinction between realistic and make-believe stories in book piles.
- Individual stories developed using the writing process and shared with the class:
 - examine conventions individually;
 - look for known words;
 - look for developmental stages in emergent;
 - look for evidence of fluency - ability to sustain an idea and tell a story using emergent writing skills.

Teacher Notes and Cautions

Instructional or developmental issues were addressed in the teacher tips. There are no features in this book that may be offensive or objectionable. This story has universal appeal and is skillfully written and beautifully illustrated.

Vocabulary

Specialized or Topical (not for mastery, just for exposure)

pow wow, bustle, dance(s), fancy dancer, traditional dancer, jingle dancer

High Frequency Sight Words

a, fast, good, he, I, little, see, she, slow, the

Word Families (the younger or more emergent the fewer)

cat (bat, fat, mat, pat, sat)

luck (duck, puck, muck, buck, yuck, tuck, truck, chuck, stuck, cluck, struck)

Opposites

good/bad, fast/slow

Extension Activities

1. Pow wow
 - Provide a center with pow wow related books for independent and guided reading.
 - Build a web-quest for students to pow wow related websites featuring Montana pow wow and drum groups from various Montana tribes. A wealth of great drumming, singing, and dancing footage has been posted to YouTube.
 - Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with students able to read a Reading Recovery Level 16 text (near end of first grade benchmark). The Eaglecrest title *The Powwow* has a word count of 328 words and includes high frequency words practiced in this mini unit, “a, I, see, she, the,” and topical words introduced including “dance, pow wow, and regalia.”
2. Internet research and critical literacy
 - Conduct a web-quest looking for the origin of the saying “Cats have nine lives.” Place students in pairs or small groups with a computer connected to the internet for each group. Have them type “Why do cats have nine lives?” or a similar question into a search engine. Ask each group to locate at least four different or contradictory origins for the saying. Have the students in groups or pairs summarize in two to three sentences each explanation they find. Next, have groups report back to the whole class their findings. Discuss which explanations seem plausible and which seem “fantastic” or unreal. What is the reliability of the sources? How do you know?
3. Guided Reading Activity Book Ideas
 - Check to see if you have these titles in your school. They are short, leveled books designed for guided reading. These are suggested for your convenience only and are not required to do the lesson found under Day Two. The following titles are from Eaglecrest by Lorraine Adams and fit well with the theme of this unit (www.eaglecrestbooks.com.)
 - *Where is Fluffy?* (Reading Recovery Level 5)
 - *Stuck in the Tree* (Reading Recovery Level 7)
 - *Bonkers is Hungry* (Reading Recovery Level 8)
 - *Fluffy's Accident* (Reading Recovery Level 8)
 - *Come and play, Peaches!* (Reading Recovery Level 10)
 - *Choosing a Kitten* (Reading Recovery Level 17)
 - *Gonzo is Missing* (Reading Recovery Level 21)

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Literary Genres

Literary Genres		
Fiction	Fantasy	A story that is not considered traditional literature, which includes elements that are considered impossible such as magical creatures or superpowers. Imagination and make-believe are what this genre is all about.
	Science Fiction	A type of fantasy usually set in the future, often including science and technology themes (robots, time machines, etc.).
	Poetry	Poetry is verse written to create a response of thought and feeling from the reader. It often uses rhythm and rhyme to help convey its meaning.
	Mystery	A suspenseful story about a puzzling event that is not solved until the end of the story.
	Realistic Fiction	A story using made-up characters that could happen in real life.
Non-Fiction	Traditional Literature	Stories passed down over many generations. These could include oral traditions, parables, folktales, legends, fables, fairy tales, tall tales, and myths. Many stories in this genre have historical significance and all have cultural significance to the group who own them. Depending on the beliefs of the group that continues to tell and use these stories, they are not always presented as fiction.
	Historical Fiction	A fictional story that takes place in a particular time period in the past. Often the setting is real, but some characters and details are made up in the author's imagination.
	Biography	The story of a real person's life written by another person.
	Autobiography	The story of a real person's life that is written by that person.
	Informational Text	Texts that provide facts about a variety of topics (sports, animals, science, history, careers, travel, geography, space, weather, etc.)

**CONNECTING IEFA AND
MONTANA ENGLISH LANGUAGE ARTS CONTENT STANDARDS
in
Exploring Pow Wow Traditions with *Jingle Dancer*
Model Literacy Lessons Incorporating Indian Education for All
in the Elementary Grades**

These pre-unit pages are intended to provide guidance for instruction that incorporate a specific Indian Education for All (IEFA) resource aligned with the ***Montana Content Standards for English Language Arts and Literacy (includes Literacy Standards in History/Social Studies, Science, and Technical Subjects)***. Educators can be assured that by utilizing this unit in their instruction, they are addressing the Standards. **Indian Education connections provide the content that makes the standards come alive.** Grade-specific content standards with an American Indian focus and the OPI [Essential Understandings Regarding Montana Indians](#) (EU) connections are identified, along with activities to meet the standards.

IEFA units feature text dependent questions – those which specifically ask questions that can only be answered by referring explicitly back to the text being read – promoting close analytic reading. In support of the greater emphasis on proficient reading and complex informational text, each unit specifies the use of related informational texts (regardless of whether the unit focus is fiction or non-fiction), within the lessons and/or extension activities.

Please note that although the Montana English Language Arts Content Standards identified as facilitating information about American Indians are highlighted here, IEFA curriculum resources are aligned also with and incorporate the necessary complements of the **College and Career Readiness Anchor Standards**, as well as the **grade specific** ones. While this Indian Education for All recommended resource provides strong connections to the identified grade specific standards (standards approved by the Board of Public Education, November 2011, that specifically reference Montana’s commitment to Indian Education for All), the resources listed in this document are not meant to exclude other useful resources or activities. Also, American Indian topics, resources, and literature may be used to meet those standards that do not directly mention Indian Education for All.

Please see the Office of public Instruction website to access the depth and breadth of key and support information available regarding the [Montana Content Standards for English Language Arts and Literacy \(includes Literacy Standards in History/Social Studies, Science, and Technical Subjects\)](#).

Also, see the OPI [Indian Education for All](#) page for a complete listing of IEFA curriculum units.

Montana Social Studies Standards:

SS.H.2.1

SS.H.2.2

Exploring Pow Wow Traditions with *Jingle Dancer* by Cynthia Leitich Smith

Montana Content Standards

Grade 2 – Reading Standards for Literature

Key Ideas and Details	RL.2.2 Recount stories, including fables and folktales from diverse cultures, including American Indian stories, and determine their central message, lesson, or moral.*
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	<i>Jingle Dancer</i> demonstrates the circle of love surrounding a child, the importance of tradition, and the way her extended family supports her. (entire lesson)
Craft and Structure	RL.2.5 Describe the overall structure of a story, including American Indian stories, describing how the beginning introduces the story and the ending concludes the action.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students create “beginning, middle, and end” story maps – teachers may use the graphic organizer from Reading Rockets . (Day 1)
Integration of Knowledge and Ideas	RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures, including American Indian authors or cultures.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students compare/contrast <i>Jingle Dancer</i> with <i>The Powwow</i> by Lorraine Adams and Lynn Bruvold, <i>Powwow</i> by George Ancona, and/or <i>Eagle Drum: On the Powwow Trail with a Young Grass Dancer</i> by Robert Crum. (Days 2 and 3)

Grade 2 – Reading Standards for Informational Text

Key Ideas and Details	RI.2.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text. Include texts by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	In the Author’s Note at the end of the book, Cynthia Leitich Smith provides information about Jingle dresses. Students can illustrate a jingle dress and label parts of the regalia. (entire lesson)

Craft and Structure	RI.2.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	<i>Jingle Dancer</i> can provide an opportunity to introduce “onomatopoeia,” where words sound like the objects or actions they name. <i>Jingle Dancer</i> may connect to music, art, and dance, as well as math. (Day 3)

Grade 2 – Writing Standards

Key Ideas and Details	W.2.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text. Include texts by and about American Indians
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students can consider the way references to time in the story add to the reader’s connection to the natural world. Through research, students can learn ways other peoples and other cultures measure or keep track of time. (Extension Activities, Science)
Research to Build and Present Knowledge	W.2.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations). Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students can consider the way references to time in the story add to the reader’s connection to the natural world. Through research, students can learn ways other peoples and other cultures measure or keep track of time. (Extension Activities, Science)
Research to Build and Present Knowledge	W.2.8 Recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students consider this question: “When did an adult neighbor or family member help you make something or help you with a project for school, church, or 4H?” (entire lesson)

Grade 3 – Reading Standards for Literature

Key Ideas and Details	RL.3.2 Recount stories, including fables and folktales from diverse cultures, including American Indian stories; determine the central message, lesson, or moral, and explain how it is conveyed through key details in the text.*
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	<i>Jingle Dancer</i> demonstrates the circle of love surrounding a child, the importance of tradition, and the way her extended family supports her. Students may select one of the central themes and identify what characters say or do or think that conveys that theme. (entire lesson)

Craft and Structure	RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters. Include works about American Indians
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Jenna wants to dance at the pow wow, so she borrows jingles from four women who are her neighbors or her relatives. Students may consider what they would do in a similar situation. What is so important to them that they would ask for help to complete a dream? (entire lesson)
Integration of Knowledge and Ideas	RL.3.9 Compare and contrast the themes, settings, and plots of stories written by the same author, including American Indian authors, and about the same or similar characters (e.g., in books from a series).
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Cynthia Leitich Smith has also written a chapter book about a boy and his grandfather, <i>Indian Shoes</i> . Students may compare/contrast the themes, settings, and plots of <i>Jingle Dancer</i> and <i>Indian Shoes</i> . (entire lesson)

Grade 3 – Reading Standards for Informational Text

Key Ideas and Details	RI.3.3 Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time sequence, and cause/effect. Include texts by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students can examine the transitions in the text that move the sequence of events forward: now, then, every night, when, “As Sun fetched morning,” “As moon glowed pale.” (Day 3)

Grade 3 – Writing Standards

Research to Build and Present Knowledge	W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6
Activities to Meet Standards	Students conduct a web-quest for students to pow wow-related websites featuring Montana pow wow and drum groups from various Montana tribes. Students may also access any of the resources in the Bibliography (Extension Activities, Pow Wow).

Grade 3 – Speaking and Listening Standards

Presentation and Knowledge of Ideas	SL.3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace. Include sources by and about American Indians.
Essential Understandings	1, 2, 3, 6

Activities to Meet Standards	Students may take any of the material they prepared to meet the Writing Standards with <i>Jingle Dancer</i> and share what they have learned with their peers. (Extension Activities)
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*[NOTE: Each of the stories in Volumes One and Two can be used to meet this standard, with emphasis on the central message, lesson, or moral. However, when using traditional stories, particularly *Beaver Steals Fire* and *The Gift of the Bitterroot*, teachers should take notice of Tammy Elser’s “Teacher Notes and Cautions” on page 309 of *Arlee Public Schools K-12 Literature Units*, “. . . it would be inaccurate and demeaning to refer to traditional stories as ‘fables, myths, or tall tales.’ I have often heard them termed legends, but even that term does not capture the essence of these stories coming out of an oral tradition. My rule of thumb is to use language that is respectful . . . the way you might expect stories from the Bible to be treated – with respect.” It is also particularly important teachers use Coyote stories only when snow is on the ground. *Beaver Steals Fire* and the lesson plan for it are particularly useful for developing students’ understanding of oral tradition and EU3.]

*Exploring Pow Wow Traditions with
Jingle Dancer*

*Model Literacy Lessons Incorporating
Indian Education for All in the
Elementary Grades*

Unit written by Carrie Drye

Unit Introduction

In this week-long unit, primary students will develop a sense of some modern American Indians and the ways in which they sustain their traditions, including pow wow celebrations. It also shows the importance of the interconnectedness of the extended family. This book is a contemporary view of an American Indian family framed by one child's quest to dance following the tradition of women in her family.

Anchor Text

Jingle Dancer by Cynthia Leitich Smith, illustrated by Cornelius Van Wright and Ying-Hwa Hu

Support Texts

At the Pow Wow (Arlee pow wow big book) by Roger Harvey, Ronda Howlett, Hope Litzsinger, Kathy Felsman, and Jan Bennett

Eagle Drum: On the Powwow Trail with a Young Grass Dancer by Robert Crum

The Good Luck Cat by Joy Harjo

Powwow by George Ancona

The Powwow by Lorraine Adams and Lynn Bruvold.

Jingle Dancer

Fast Facts

Genre	Picture Book
Suggested Grade Level	2-4 (More advanced 2nd graders unless adapted)
Tribe (s)	Muscogee (Creek) and Ojibway (Chippewa/Anishinabe)
Place	A Midwestern suburban community
Time	Present day

About the Author and Illustrator

Cynthia Leitich Smith was born in Kansas City, Missouri. She is a mixed blood member of the Muscogee (Creek) Nation. This was her first book. Other books by Smith include *Indian Shoes* and *Rain is Not My Indian Name*. She also writes Young Adult gothic themed novels. She has previously lived in Missouri, Kansas, Illinois, Michigan, and Oklahoma. Today, she lives in Austin, Texas, with her cats. Her [website](#) is rich in information about the author and her work.

Cornelius Van Wright, a native New Yorker, and Ying-Hwa Hu, who was born in Taiwan, are a husband-wife children's book illustration team living in New York City. They have illustrated many picture books, including *Jewels*, by Belinda Rochelle (Dutton), which was selected as a Notable Trade Book in the Field of Social Studies. The couple lives in New York City with their daughter and son. There is an interview with them about the illustrations for *Jingle Dancer* on the author's web page.

Text Summary

The front cover of the book jacket of this picture book provides a summary. "Jenna's heart beats to the brum, brum, brum, brum of the pow wow drum as she daydreams about the clinking song of her grandma's jingle dancing. Jenna loves the tradition of jingle dancing that has been shared by generations of women in her family and she hopes to dance at the next pow wow – how will her dress sing if it has no jingles?" The author provides notes at the end of the book that present much of the background information a teacher might need in understanding this book and presenting it to the class.

Materials

- Picture book *Jingle Dancer*
- PC access
- [At the Pow Wow \(Arlee pow wow book\)](#)
- Other pow wow books (see bibliography)
- Chart paper
- Markers

Jingle Dancer

- Drawing paper and art materials (markers, watercolors, colored pencils)
- White board and/or LCD projector
- Drawing paper
- Art supplies (possibly watercolors, for extension as needed)

Overarching Learning Targets

- I listen attentively.
- I describe some dances common to pow wows.
- I compare and contrast pow wow dances.
- I know names of some pieces of dance regalia and can recognize them in pictures.
- I write a summary of the story.
- I use my background knowledge and clues from the text to infer information about a character from a story.

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented, including the book walk, predictions, uninterrupted reading, discussion, and possible re-reading (Day One steps), in about 40-50 minutes. The lesson design provided here uses *Jingle Dancer* as an anchor text with lessons, extensions, and companion texts that can unfold over a week with 40-50 minutes per day devoted to returning to the themes in the book, contextual information related to the Pow wow traditions and cultural values presented in the story.

Day One

Targets Day One

- I ponder a mystery and guess its origins.
- I make predictions about a book based on its cover.
- I listen actively and attentively.
- I discuss details from the book.

Before Reading - Book Walk

1. To practice critical thinking, engage all the senses and encourage curiosity, play the audio only of a video clip of jingle dancing. Many clips can be found quickly by typing "video of jingle dancing" into any search engine. If you have access, an excellent one on YouTube is [The Jingle Dress Dance - Native American](#).
2. Invite students to visualize how that unique and beautiful sound is being made.
3. Ask students to pair up and share with each other what images come to mind. Ask questions like:
 - What sounds did you hear?
 - What word describes the sounds?

Teacher Tip: Reading aloud well takes practice! Always read the book in advance. Your own children will love having you try it out on them. If you have *several* children in your classroom who would benefit from the extra attention and a pre-reading of the book, ask them if you can practice in front of them during prep a day before the whole class read aloud. You will be amazed at how much this extra support will help in terms of attention, participation, interest, and comprehension.

Jingle Dancer

- What do you imagine is making the sounds?
- 4. Have each pair share one answer.
- 5. Conduct a book walk to build new background knowledge, activate prior knowledge, and engage students.
- 6. Introduce the book, author, and illustrator.
- 7. Write the book title on the board and say slowly providing one to one matching support. This is a good opportunity to access prior knowledge and text-to-text connections by asking for word definitions and other texts about either jingles or dancers.
- 8. As a group, make predictions about the book based on the title and the front and back cover art.
- 9. Write these predictions on the board or chart paper where students can see them.

During - Book Reads

- 10. Read the entire story aloud to the students for pure enjoyment.

After - Book Talk

- 11. Refer students back to the list of predictions made at the end of the book walk. Ask them:
 - Which of our predictions turned out to be correct?
 - Which ones were partly true?
 - Which ones were not true?
- 12. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
 - We predicted . . .
 - What did the book say?
- 13. Invite discussion of the story and, as it unfolds, go back to the book to confirm and support students' comprehension. Discussion questions focused on the plot, characters, and Essential Understandings might include:
 - What was Jenna's problem?
 - Who tried to help her? How?
 - Jenna's friends and relatives do many different things. What are some of them?
 - How did Jenna finally solve her problem?
 - How does Jenna get her jingles? Why doesn't she get all her jingles from one person?
 - How did Jenna feel at the pow wow? Why?
- 14. Have students make "beginning, middle, and ending" story maps by drawing three pictures to retell the story of *Jingle Dancer* – one picture for the beginning of the story, one for the middle of the story, and one for the end. Keep these pictures.

Teacher Tip: Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics, or sight word attack skills. These teacher intrusions distract students from comprehension, and these will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are actually invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

Day Two

Targets Day Two

- I can determine the beginning, middle, and end of a story.
- I can use my understanding of beginning, middle, and end to help me retell that story.

Jingle Dancer

- I can sequence events in a story.

Picture Retell

1. Ask students, “Do you remember our story from yesterday?” Discuss briefly.
2. Ask students to share the story maps they did the first day with a small group and then present a set of three pictures the group feels best represents the story. Pictures can be mixed and matched within the group.
3. Post the composites and do a gallery-walk, where students look at each set of pictures. As they conduct the gallery walk have them ask at each set of pictures:
 - What do you notice?
 - What do you wonder?
4. Encourage students through these questions to notice there are many different things that happen in the middle of this story. It is probable the beginnings and endings will be similar but the depictions of what happened in the middle will probably differ widely.
5. Do a whole group debrief of the gallery walk where you talk about what they noticed about each set of pictures and what they wondered.

Reread the Story

6. Reread the story, pointing out how each set of picture composites show different parts of the story.
7. Explore with the students if there are any specific pictures that, if combined in the right order, would best represent what happens in the middle of the story.
8. Make a class composite of the stories using a sequence of pictures representing events in the middle of the story. It is possible additional pictures would need to be drawn to complete this activity.

Essential Understandings

9. Explore the terms “pow wow” and “regalia” as presented in this book.
10. Provide students with pictures of the following types of dancers: men’s traditional, men’s fancy, men’s grass, women’s traditional, women’s fancy shawl, and jingle dress.
11. Ask students to look at the pictures closely to see what things are the same and what are different. You can either use the pictures from *At the Pow Wow* or you can use pictures from the internet sources such as [Pow Wows](#) and [Gathering of Nations](#).
12. Divide students into small groups to read, jigsaw style, the short descriptions of the various dances from *Your Guide to Understanding and Enjoying Pow Wows* by Murton McCloskey. The short passages can be printed directly from the PDF copy.
13. After reading the dance descriptions jigsaw style in groups, direct students to use the Asking Questions – Nonfiction form found at the end of this lesson to record the information about several different kinds of dancing.
14. You can assign your groups to research only one dance style and be the experts or you can have students research several dance styles. One could also have students access internet resources, as previously stated, to conduct further research on their dance style.
15. Students who are struggling readers can be assigned the Arlee pow wow book *At the Pow Wow*.

Jingle Dancer

16. These students can then prepare a presentation to share with the class on Day Four about the types of dancers you might see at a pow wow. As this is available electronically, if you have a PC projector or Smart Board, you can project this book so the entire class can see it easily.
17. Using the diagram of the parts of the regalia from *At the Pow Wow*, compare it with the picture of Jenna on the last three pictures in the book.
18. Naming each part and using that vocabulary, ask students:
 - Can you find parts of the dance outfit Jenna had?
 - What parts were not in her dance regalia?
 - What parts of Jenna's regalia are unique to a jingle dress?
19. Close the lesson by watching the video clip used on the first day, if you have access to it.

Day Three

Targets Day Three

- I can identify, visualize, and create figurative language.
- I retell details from a story read to me.

Reengage

1. Ask, "Who remembers our story of *Jingle Dancer*?" (Do not display the book this time.)
2. Call on one or more students to briefly retell the story.

What is Figurative Language?

1. Reread the story, but this time ask students to listen for language that refers to the sky and how the moon and the sun sit in the sky. This is figurative language.
2. Figurative language is defined as speech or writing that departs from literal meaning in order to achieve a special effect or meaning, speech, or writing employing figures of speech.
3. Smith uses two types of figurative language extensively, personification and onomatopoeia.
4. The figurative language used in this book connects this modern-day story to the natural world in some very important ways. Examples for personification include:
 - "As Sun fetched morning . . ."
 - "Rising sunlight reached the windowpane and flashed against . . ."
 - "As Sun arrived at midcircle . . ."
 - "As Sun caught a glimpse of Moon . . ."
 - "As Moon glowed pale . . ."
 - "High above, clouds wavered like worried ghosts."
 - "... and for Grandma Wolfe, who warmed like Sun."
5. Reread the language students find and compare the words with what students think the clock might say. Use a digital clock and a conventional clock to display the times.
6. Pass out a half sheet of paper to each student.
7. Ask them to choose one of the personification examples from the book.

Teacher Tip:

Personification (per-son-uh-fi-KAY-shuhn): giving an animal or object human-like characteristics.

Example: "As Sun fetched morning . . ."

Onomatopoeia (on-uh-mat-uh-PEE-uh): a word that imitates the sound it is describing. Example: "Tink, tink, tink, tink"

(Definitions from [Flocabulary](#), site on figurative language, examples from *Jingle Dancer* by Smith)

Jingle Dancer

8. Have them copy and place in quotation marks a selected example of figurative language written by Smith in *Jingle Dancer* at the bottom of the page caption style.
9. After the selected quote, teach them how to put the name of the author and year of publication in parentheses to correctly identify the source.
10. Now, allow students time to make a picture that represents what is being described in words. They can draw or paint, based on what is available.
11. Talk about how language can draw a picture in your mind by comparing two things that are not alike or connected in real life. Figurative language draws on our senses. Brainstorm with students some examples of figurative language.
12. If they are struggling, you can provide other examples of personification, where an animal or object is given human characteristics.
13. Continue to work on the board until you feel the students have a good grasp of how figurative language (imaginary) is different from literal language (real).

Writing Figurative Language

14. Allow students to work individually or in pairs to write and illustrate their own figurative language. They can write single sentence examples of personification, metaphors, or similes (using *like* or *as*).
15. Have students share their figurative writing examples with the class and provide a word splash space on the wall for their examples. Students can be encouraged to write or find in their reading additional examples of figurative language to post on the wall.
16. Close the lesson by looking at pictures of the various kinds of dancing from [Pow Wows](#). Or use a search engine to search for the names of specific dances and watch actual performances.

Day Four

Targets Day Four

- I can compare and contrast pow wow dances.
- I know names of some pieces of dance regalia and can recognize them in pictures.

Essential Understandings

1. Go back to the pictures and nonfiction pieces from Day Three about the different pow wow dances.
2. Provide students with a simple chart so they can compare and contrast the elements in each kind of dance. It will look something like this.

Dance Type	Regalia for that Dance Type
Jingle Dance	Jingle dress, shawl, fan
Men's or Boys Fancy Dance	

Jingle Dancer

3. On day two, some students may have worked on a presentation using *At the Pow Wow*. If so, today they will present what they learned to the class using the text and a PC projector or the book in big book format.
4. Use the labeled pictures with both male and female regalia terms found in *At the Pow Wow* and the labeled picture on page 8 of the Indian Reading Series book *A Little Boy's Big Moment* (Blackfeet story). This book is available as a PDF file on the Education Northwest website so it can be projected. Use the Arlee pow wow big book to project and talk about the pictures in *At the Pow Wow*.
5. Again, talk about the names for the specific parts of the regalia.
6. Go back to the pictures and nonfiction pieces from day two about the different pow wow dances.
7. Have each small group share the information from their nonfiction reads as a part of this presentation.
8. Each group should be able to help the class identify the parts of dance regalia specific to the dance they read about.
9. Use the chart to elicit the elements that allow students to compare/contrast the dances.
10. Close the lesson by looking at pictures of the various kinds of dancing from [Pow Wows](#). Or use your Internet search engine to search the names of the dances and watch actual performances.
11. As an extension, each student/group could make the cards for a concentration game of regalia terms by using index cards, one with the name and the other with a picture illustrating the item specific to the kind of dance they learned about. (For example, the word *bustle* on one card, a picture of a bustle on the other card.) These could be put together for a class concentration game of regalia terms.

Day Five

Targets Day Five

- I can write a summary of the story.
- I can use my background knowledge and clues from the text to infer information about a character from a story.

Reengage

1. Conduct a picture walk of the book *Jingle Dancer* or have one or more of your students lead a picture walk.
2. Discuss the story again, this time focusing on how the inferences in this story let us learn things about the character without really telling us directly.
3. Put the Making Inferences chart found at the end of this lesson on the board and ask students:
 - What do we know about Jenna?
 - How do we know that?
 - Where in the book do we find that information?
4. Help students understand that sometimes we have to infer things from text.
5. Remind students that an inference is something they know about a character or circumstance in a story by drawing on their own background knowledge. It is not literally stated in the text.
6. What can we “infer” about Jenna? Possible responses include:
 - She is thoughtful, because she does not want each of her other family member’s dress to lose its voice by taking too many jingles.

Jingle Dancer

- She is not greedy, because she does not want each of her other family member's dress to lose its voice by taking too many jingles.
 - She is respectful in the way she interacts with each of her relatives.
7. Do two or three of these character traits as a whole group.
 8. Students can then work independently or in pairs using the Making Inferences Chart to finish with Jenna or choose any other character in the story.
 9. Give each group a chance to share something from their chart with the whole group.

Writing Summaries

10. Talk about a summary paragraph with the students.
11. Discuss what events in the story might be included in a summary of the story as a form of rehearsal for writing their own summary paragraphs.
12. Model at the board for the students by going back to their beginning, middle, and end pictures and using one set of them to **explicitly demonstrate** the development of a five-to-seven sentence paragraph summarizing the book.
13. Emphasize that each person's summary will be similar in some ways, but unique in other ways.
14. Talk about not copying words from the book to write a summary. Remind them how we attributed words to an author when we did our figurative language drawing captions.
15. Allow students to use their own picture series, one of the composite picture sets, or the book to write their own summaries of the story in their own words.
16. Have students share their summaries in the same small groups used to do the beginning, middle, and end composites on day two.

Teacher Tip: When you model writing on the board, vocalize the words as you write. Students learn phonics in context from writing and watching you write and talk about your thinking as you write and reread what you have written. This is important modeling and language experience.

Follow Up

17. Close the unit by asking students if they would like to hear you reread *Jingle Dancer* again.
18. Invite them to return to this book, *At the Pow Wow*, and the McCloskey descriptions of the various kinds of dancing, found in *Your Guide to Understanding and Enjoying Pow Wows* in their free time. Display these, along with other pow wow related books, in a center in the classroom.

Teacher Tip: Plagiarism is something that teachers sometimes neglect to teach. "Copy and paste" reports have become a common problem at all grade levels as students write. We need to intervene early in the writing process to teach students how to write using their own words.

Assessment

- Direct observation of listening behaviors
- Direct observation of discussion response regarding pow wow, figurative language, summaries, and inference
- Details inferred from the text regarding Jenna, captured on the Making Inferences Form
- Recognition of differences in dances based on fast or slow, or regalia
- Two elements of dance regalia recognized in pictures

Jingle Dancer

- Each student's accurate retelling of the story
- Sequence of events evident in drawings or story map of the beginning, middle, and end
- Summaries in the form of a paragraph that show understanding of that process
- Class charts for inference and non-fiction questions

Teacher Notes and Cautions

Be sure students understand that regalia is not the same thing as a "costume" in most contemporary American Indian cultures. Dancers talk about regalia and sometimes refer to them as their dance outfits, but never as "costumes." Regalia are very personal outfits created over long periods of time and maintained and treasured by the owner. Each element of a dancer's regalia has unique meaning for the individual dancer connected with who made it, how it was passed to the dancer, and symbolic meanings connected to the element itself.

Vocabulary

above again animals answered arrived asked Aunt
ball bat beat big borrow breathed brum burrowing
calves carpet cheek clanked clinked closet cousin
dance danced dancing difference dough dress
Elizabeth enough
family fetched firm flour fried
game go good Grandma
hanging heart high home hug
Jenna jingles
kiss kite knew
law long lose
man may moccasin moon morning Mrs.
Needed night now
once open
pow wow
reached rising room row
Scott shoulder shuffled side silent sing sis skipped slipped steps story strolled sun
take time tink told tossing tugged
voice
waited wanting Wolfe won

Extension Activities

1. Language
 - Encourage additions of figurative language found in other class reading to the wall splash.
2. Pow wow
 - Provide a center with pow wow related books for independent and guided reading.
 - Build a web-quest for students to pow wow related websites featuring Montana pow wow and drum groups from various Montana tribes. A wealth of great drumming, singing, and dancing footage has been posted. Take this opportunity to teach students good cyber citizenship, including citing and referencing sources found on the internet.
 - Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with students able to read a Reading Recovery Level 16 text (near end of 1st grade benchmark). For example, if your district has access to it, the Eaglecrest title *The Powwow* has a word count of 328 words and includes high frequency words practiced in this mini unit, “I, see, a, she, the” and topical words introduced including “pow wow, dance, and regalia.”
 - Address the pow wow and regalia themes as well as the theme of the story.
3. Math
 - Using representations of jingles on a ribbon, students may work on beginning multiplication problems. How many jingles does it require to have 30 inches of ribbon, with jingles attached two inches apart? If you have only 36 jingles, how many rows would you be able to make if each row is 30 inches long and jingles are two inches apart? Multiplication and division problems can be written by students or by you connected to sewing challenges in creation to the jingle dress. To simulate and make a hands-on example, use inexpensive ribbon and safety pins to simulate the placement of jingles.
 - Examine the number four in this book. It is an important number in many American Indian cultures. How is “four” important to this book? What other things come in fours?
4. Science
 - Understanding of the natural world is integral to most American Indian cultures. How does talking about time in the story add to the reader’s sense of connection to the natural world?

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Jingle Dancer

Making Inferences

Character Name

Text Clues + Schema = Inference

Inference	Evidence from Text	Background Knowledge / Schema Used

ASKING QUESTIONS - NONFICTION

Title

Author

Facts	Questions	My Thinking

CONNECTING IEFA AND MONTANA ENGLISH LANGUAGE ARTS CONTENT STANDARDS in Springboard for Autobiographical Writing with *The Moccasins* Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

These pre-unit pages are intended to provide guidance for instruction that incorporate a specific Indian Education for All (IEFA) resource aligned with the **Montana Content Standards for English Language Arts and Literacy (includes Literacy Standards in History/Social Studies, Science, and Technical Subjects)**. Educators can be assured that by utilizing this unit in their instruction, they are addressing the Standards. **Indian Education connections provide the content that makes the standards come alive.** Grade-specific content standards with an American Indian focus and the OPI [Essential Understandings Regarding Montana Indians](#) (EU) connections are identified, along with activities to meet the standards.

IEFA units feature text dependent questions – those which specifically ask questions that can only be answered by referring explicitly back to the text being read – promoting close analytic reading. In support of the greater emphasis on proficient reading and complex informational text, each unit specifies the use of related informational texts (regardless of whether the unit focus is fiction or non-fiction), within the lessons and/or extension activities.

Please note that although the Montana English Language Arts Content Standards identified as facilitating information about American Indians are highlighted here, IEFA curriculum resources are aligned also with and incorporate the necessary complements of the **College and Career Readiness Anchor Standards**, as well as the **grade specific** ones. While this Indian Education for All recommended resource provides strong connections to the identified grade specific standards (standards approved by the Board of Public Education, November 2011, that specifically reference Montana’s commitment to Indian Education for All), the resources listed in this document are not meant to exclude other useful resources or activities. Also, American Indian topics, resources, and literature may be used to meet those standards that do not directly mention Indian Education for All.

Please see the Office of public Instruction website to access the depth and breadth of key and support information available regarding the [Montana Content Standards for English Language Arts and Literacy \(includes Literacy Standards in History/Social Studies, Science, and Technical Subjects\)](#).

Also, see the OPI [Indian Education for All](#) page for a complete listing of IEFA curriculum units.

NOTE: This unit is also aligned with these current Montana Social Studies Standards:

SS.G.K, SS.G.2.1, SS.G.3.1
SS.H.1.2, SS.H.3.2

Springboard for Autobiographical Writing with *The Moccasins* by Earl Einarson

Montana Content Standards

Kindergarten – Reading Standards for Literature

Key Ideas and Details	RL.K.2 With prompting and support, retell familiar stories, including key details. Include stories by and above American Indians.
Essential Understandings	2, 6
Activities to Meet Standards	Students retell stories about a special gift or possession. (entire lesson)

Kindergarten – Reading Standards for Informational Text

Craft and Structure	RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students learn <i>moccasins</i> , <i>beadwork</i> , <i>dedication</i> , and <i>foster family</i> . (Day 1, Vocabulary)

Kindergarten – Writing Standards

Research to Build and Present Knowledge	W.K.7. Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them). Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students make predictions about the story based on the cover art, not the title. In Extension Activities, students will look at books depicting different types of families or books that instill pride in identity or books that feature gifts that make a person feel special, including <i>I'll Love You Forever</i> by Roger Knapp. (Day 1, Extension Activities)
Research to Build and Present Knowledge	W.K.8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students think about something special they have received and how it made them feel safe, warm, and loved. (Day 1)

Grade 1 – Reading Standards for Literature

Key Ideas and Details	RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. Include stories by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students retell the story about how a foster mother instills pride in identity, expressing love through a precious gift connecting the child to his home culture, making him feel special. Children think about how to be happy with themselves. (Extension Activities)
Craft and Structure	RL.1.5 Explain major differences between books that tell stories and books that give information, including those of American Indians, drawing on a wide range of text types.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students can consider the differences between <i>The Moccasins</i> as a story book and a website, such as NativeTech: Native American Technology and Art , that presents moccasins from different tribes. (throughout lesson)
Integration of Knowledge and Ideas	RL.1.9 Compare and contrast the adventures and experiences of characters in stories including American Indian stories.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students compare/contrast the experiences of the boy in <i>The Moccasins</i> with the boy in Michael Lacapa's <i>Less Than Half, More Than Whole</i> as they learn to be at home in their two-world identities. (Extension Activities)

Grade 1 – Reading Standards for Informational Text

Key Ideas and Details	RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text. Include texts by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students describe the relationship between Jody and his foster mother/family in <i>The Moccasins</i> . What causes him to feel at home with his family? (Day 1: After – Book Talk)
Craft and Structure	RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students learn <i>moccasins</i> , <i>beadwork</i> , <i>dedication</i> , and <i>foster family</i> . (Day 1, Vocabulary)

Grade 1 – Writing Standards

Research to Build and Present Knowledge	W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students may ask the question, “What makes a gift particularly special to you?” Students may write about an object or gift that makes them feel special. (Day 1 After – Book Talk; Days 3, 4, 5 Writer’s Workshop)

Grade 2 – Reading Standards for Literature

Key Ideas and Details	RL.2.2 Recount stories, including fables and folktales from diverse cultures, including American Indian stories, and determine their central message, lesson, or moral. *
Essential Understandings	2, 3, 6
Activities to Meet Standards	<i>The Moccasins</i> is a story about unconditional love for a foster child and respect for a child’s cultural heritage. (entire lesson)
Integration of Knowledge and Ideas	RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures, including American Indian authors or cultures.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students compare/contrast <i>The Moccasins</i> with other books about gifts, foster children, or living between two worlds, such as <i>The Gift of the Bitterroot</i> by Johnny Arlee, <i>Foster Baby</i> by Rhian Brynjolson, <i>Less Than Half, More Than Whole</i> by Kathleen and Michael Lacapa. (entire lesson)

Grade 2 – Reading Standards for Informational Text

Key Ideas and Details	RI.2.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text and include texts by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Using the book’s back cover, continue investigating the author and illustrator. With teacher guidance, students search the internet for information about Earl Einarson’s and Julie Flett’s identities. Another suggestion – students may interview other teachers in their school to find out how they like to send positive messages to students. (entire lesson)
Craft and Structure	RI.2.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students can be exposed to Specialized or Topical words: moccasins, needle, buckskin, tanned, hide; and Feeling words: loved, warm,

	cozy, safe, proud, good, blessed. (Vocabulary). Students may make word cloud posters of the feeling words. (Extension Activities)
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Grade 2 – Writing Standards

Research to Build and Present Knowledge	W.2.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations). Include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Using the book’s back cover, continue investigating the author and illustrator. With teacher guidance, students search the internet for information about Earl Einarson’s and Julie Flett’s identities. Another suggestion – students may interview other teachers in their school to find out how they like to send positive messages to students, then report back to the class, perhaps creating a chart with the information. (entire lesson)

*[NOTE: Each of the stories in Volumes One and Two can be used to meet this standard, with emphasis on the central message, lesson, or moral. However, when using traditional stories, particularly *Beaver Steals Fire* and *The Gift of the Bitterroot*, teachers should take notice of Tammy Elser’s “Teacher Notes and Cautions” on page 309 of *Arlee Public Schools K-12 Literature Units*, “. . . it would be inaccurate and demeaning to refer to traditional stories as ‘fables, myths, or tall tales.’ I have often heard them termed legends, but even that term does not capture the essence of these stories coming out of an oral tradition. My rule of thumb is to use language that is respectful . . . the way you might expect stories from the Bible to be treated – with respect.” It is also particularly important that teachers use Coyote stories only when snow is on the ground. *Beaver Steals Fire* and the lesson plan for it are particularly useful for developing students’ understanding of oral tradition and EU3.]

Springboard for Autobiographical Writing with The Moccasins
Model Literacy Lessons Incorporating Indian Education for All in the
Elementary Grades

Unit Written by Tammy Elser

Unit Introduction

In this series of lessons, primary students will explore the nature of families through a personal autobiographical story of a child cared for by a foster mother. Themes of love, pride in identity, and family are explored in this charming small picture book. In this short unit, the focus is on using this book as a springboard for autobiographical writing, descriptive writing, and discussion of the many kinds of families and the entity they have in common – love for each other.

Anchor Text

The Moccasins by Earl Einarson and illustrated by Julie Flett

Support Texts

Foster Baby by Rhian Brynjolson

The Gift of the Bitterroot by Johnny Arlee

Less Than Half, More Than Whole by Kathleen and Michael Lacapa

The Little Duck – Sikihsis by Beth Cuthand

Jingle Dancer by Cynthia Leitich Smith, illustrated by Cornelius Van Wright and Ying-Hwa Hu

New Slippers by Lorraine Adams and Lynn Bruvold

Two Pairs of Shoes by Esther Sanderson, illustrated by David Beyer

The War Shirt by Bently Spang

Where Did You Get Your Moccasins by Bernelda Wheeler

Fast Facts

Genre	Picture Book
Suggested Grade Level	K-3 (the unit consists of four lessons and was developed for 1-3 with daily writing, moving students through the stages of the writing process. Day one and simplified day two can be easily adapted for kindergarten and early 1st grade students.
Tribe(s)	Author is Kootenai (Ktunaxa), illustrator is Cree and Métis. There is no specific tribal reference in the story line other than identification as “Native.”

The Moccasins

Place	a foster home
Time	the present

About the Author and Illustrator

Author Earl Einarson is a member of the Ktunaxa (k-too-na-ha) First Nation, living and working in British Columbia, Canada. In 2004 he published *The Moccasins*, which is dedicated to his foster mother, Mildred, and recounts the special gift she provided him instilling pride in his native heritage. *The Moccasins* was selected as a finalist for the Christie Harris Illustrated Children's Literature Prize in 2005. According to the website article published by the British Columbia Institute of Technology, Einarson is a 2007 graduate of the New Media Design and Web Development Program and currently works running his own web design firm.

Illustrator and author Julie Flett has illustrated several children's books, including *The Moccasins* with author Earl Einarson and *Zoe and the Fawn* with author Catherine Jameson. She is author and illustrator of *Owls See Clearly at Night/Lii Yiiboo Miyo-Waapamik Lii Swer: A Michif Alphabet*. Michif is the native language of the Métis people of Canada and the United States of which Flett is a descendant. According to the online Michif & Métis Cultural Site, Michif is a mixed language emerging over 200 years ago resulting from the coming together of several cultures.

Text Summary

An American Indian child living in a foster home is given a special gift of love by his foster mother, which also serves as a reminder of his identity and culture. When he grows up, this special gift is returned to him, and he will extend the tradition to his own family. The love of families of all types for their children and the maintaining and respect for traditions are themes present in this book about a special gift – and how that gift helps one child feel safe, warm, loved, and special. It is nice to note for children that this book is semi-autobiographical.

Materials

- Picture book *The Moccasins*
- PC access
- Other books regarding foster families (see bibliography)
- Other moccasin-related books (see bibliography)
- Other books regarding special gifts (see bibliography)
- Notebooks, draft books, or other writing material (for each student)
- Chart paper (for predictions, writing modeling and demonstration)
- Markers
- Drawing paper, for each student
- White board
- Montana, US, and North America Maps (noting author's home, location of publication, etc.)
- [Timer](#) (may be downloaded for free)

Overarching Learning Targets

- I make predictions based on introductory information about the story.
- I picture a story in my head as it is read to me (visualizing).
- I connect my own experience to the experience of the child in the story (infer, text to self-connections).
- I know one way in which the family in the story assures the little boy feels safe, warm, and loved.
- I listen attentively.
- I use my own life experience to write an autobiographical story.
- I know the difference between make believe stories and stories that actually happen in real life (between fantasy, realistic fiction, and biography or autobiography).

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented including the book walk, predictions, uninterrupted reading, discussion, and possible re-reading and text- to-self connections (Day One) in about 30 minutes. The lesson design provided here uses *The Moccasins* as an anchor text with lessons, extensions, and companion texts that can unfold over four or five days. There could be significance for this unit as an extension of the primary social studies curriculum related to different types of families. Literacy lessons here focus on writing and connected genre and comprehension strategy study (text to text, text-to-self, and text-to-world connections). Using the four-to-five-day plan, systematic, explicit, and mindful teaching of early literacy skills are provided in the context of an autobiographical story with interesting cultural connections, in the form of a beautifully written and illustrated picture book. NOTE: Please read the "Teachers Notes and Cautions" section in this unit before proceeding with the writing lesson to allow yourself time to prepare for students who may need special support.

Day One

Targets Day One

- I make predictions about a story to support my active listening.
- I listen attentively.
- I visualize the actions in the story as I listen, making a picture in my mind.
- I connect my own experience to experiences in the story to enrich my comprehension.

Before Reading - Book Walk

1. Display the cover of the book *The Moccasins*, hiding the title for now. If you have one, a document camera or the downloaded image from a book seller's website of the book cover can be projected so all students can clearly see the book.
2. Without reading the title, based on the cover art alone, ask students:
 - What do you think this book will be about?
3. See if they notice the moccasins as a unique part of the simple cover art.

Teacher Tip: When you have the opportunity, build students' curiosity by introducing a book in stages, making predictions as you go. For this simple book, two stages are present. First, looking only at the cover and title and second, examining the author's personal dedication.

The Moccasins

4. Next, reveal the title. Say slowly with one-to-one matching support for more emergent students.
5. Write the word *moccasins* on the board.
6. Ask students:
 - Now what do you think this book will be about?
7. Bring in photos or actual examples of moccasins, so students can see the many different styles.
8. Discuss how different tribes have different ways of making and decorating the moccasins and that some are made with elaborate bead work as part of dance regalia – very special outfits worn by dancers.
9. Ask students if they want to find more clues to the mystery of what this book is about.
10. Conduct a think aloud, sharing with students that without even reading the story, we can learn a lot about a book.
11. Open the book to the title page (project if you can, so they can see it.) Discuss the title page, copyright page, and dedications page as unique parts of the book that tell the title, author, illustrator, year the book was published, and the name of the company that published the book.
12. Take a few minutes to talk about the meaning of the word “dedication” asking “what does it mean when someone dedicates a book or a performance to someone else?” (Discuss the concept of honoring them.)
13. Read Einarson’s very special dedication.
14. Ask, “Now that you have heard his dedication, let us add to our predictions about what we think this story could be about. Does anyone have any more ideas?” Write them on the board.
15. Introduce the author and illustrator.

During - Book Read

16. Read the entire story aloud to the students for pure enjoyment.

After - Book Talk

17. Refer students back to the list of predictions made at the end of the book walk. Ask, them:
 - Which of our predictions turned out to be correct?
 - Which ones were partly true?
 - Which ones were not true?
18. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
 - We predicted . . .
 - What did the book say?
19. Invite discussion of the story and, as it unfolds, go back to the book to confirm and support students’ comprehension. Discussion questions might include:
 - Who is this book about?
 - Where does he live? (Be prepared to discuss the meaning of foster homes, loving second parents who provide children love and a home during a time when their parents cannot.)
 - What is the special gift the boy’s foster mother gives to him?
 - How does that gift make him feel?
 - What happens to his special gift?
20. Provide students will drawing paper and materials.

Teacher Tip: Avoid interrupting the first reading of a story to conduct explicit teaching of phonemic awareness, phonics, or sight word attack skills. These teacher intrusions distract students from comprehension and will be addressed later in the lesson. The only interruptions during the first reading of any story should be selective support for comprehension. Sometimes, these are invited by the author in the form of a question or prompt to make a prediction or to solve a problem.

21. Tell students, “We might have something special, often something that was given to us that makes us feel safe and warm and loved. It could be an article of clothing, a special toy, or a blanket. Let us each take a minute and think of that special thing we have.” (Another option could be a memory of something or of a time.)
22. Invite them to close their eyes and sit quietly for a minute, picturing in their mind their special object.
23. Close day one by inviting all the students to draw a picture of their special object.
24. Save the pictures to use on day two.

Day Two

Targets Day Two

- I retell details from a story read to me.
- I recognize one or two ways to tell that a story may be true, might really have happened, or is about the life of the author (autobiography).
- I listen attentively.
- I talk about my special object to prepare for writing.
- I draft my own story about my special object after rehearsing with my class in a sharing circle.

Retell and Repeated Read To

1. Ask students “Do you remember our story yesterday?” Discuss briefly.
2. Ask the students. “Would you like to hear the story again?” (Kindergarteners and first graders will delight in the repeated reading.)
3. Reread the story.
4. Conduct a mini lesson on how to tell if a book is autobiographical as opposed to realistic fiction.
5. Show students how to glean information from the front and back cover, inside cover flaps (if present) dedications, and possible reviews to determine genre.
6. Discuss how recognizing genre can help you more deeply understand a book.
7. Remind students of their own special objects and the pictures they drew the previous day. Have students sit in a circle and take turns sharing what their special object is and one reason why it is special to them.
8. Be sure to explicitly teach and support good listening skills during read alouds, author’ chair, and anytime another student or the teacher is sharing. The following checklist of skills needs to be taught. Good listeners:
 - Look at the person who is talking or turn your ear toward them.
 - Listen and do not interrupt.
 - Think about what the person is saying.
 - Picture what the person is saying.
 - Ask questions, if appropriate, to find out more or understand.
 - Nod, smile, or say something to show you understand.
 - Repeat what you heard in your own words.

Writer’s Workshop

9. Have students get out writing materials (paper and pencil or computers, journals, notebooks – whatever you use for composition on a daily basis.)

10. Instruct the students: "Today we are going to write about the objects we drew yesterday, the things that make us feel we are safe and warm and loved. Let us start together by brainstorming what someone would need to know to understand why an object is special to you."
11. Generate a list from the student responses on the board, modeling writing as you do. The list might look like this:
 - Tell what the special object is.
 - Tell what the object looks like.
 - How does the object feel, smell, taste, or sound?
 - How did you get the object or where did it come from?
 - What makes it so special?
 - What about the object makes you feel you are safe and warm and loved?
12. Reread the list slowly for students providing one to one (finger to word) matching support.
13. Next, model from your own experience.
14. Choose your own special object and write about it, answering all the above questions. It will be useful to use chart paper so your modeled writing can be stored to share later. For emergent Kindergarteners and first graders, models help by giving them a scaffold and supporting their writing fluency. Older students gain awareness of how to craft their writing, using language for a specific effect.
15. During your modeling, be very explicit regarding how you use your hearing spelling so you can write anything you can say. Model this for them word by word.

My bathrobe is one of my favorite things. It is powder blue and made of fleece material, as soft as a rabbit. It has big pockets and to me always smells just a bit like baby powder. I got it as a gift from my daughter for Christmas last year. That same Christmas, there were two boxes under the tree, each the same size. One was to me, and the other was from me to my daughter. As it turned out, we each got the other the exact same powder blue bath robe! Nearly every morning, as we make breakfast before school and work, we run into each other wearing the same blue robe. We think it makes us members of some secret blue bathrobe club! We laugh and that makes me feel safe and happy and loved.

Teacher Tip: Topic selection is the number one variable in student success in writing. This is particularly true for young writers as they are working to make sense of letter/sound correspondence, basic conventions, etc. They need to write about what they know, so, as you can, give them an option to write on their own topics or the topic suggested by your lesson. As they mature and are ready for more challenge, nudge them out of their topic "ruts."

Teacher Tip: Whether you are conducting a think aloud in front of students, modeling writing in front of students, or reading aloud, always rehearse. Know exactly what examples you will use and pre-write your model or practice your think aloud. Your goal is to use these opportunities to scaffold very young readers and writers, so the entire process needs to be thought through. Sticky notes work well for capturing ideas as you develop lessons – and jogging your memory later.

16. To the left is an example from my experience. I would write in front of the children on chart paper supported by an easel. Set the easel low enough so all students can easily watch you write. This would be a model for the end of first grade and above. Simplify the language and shorten it to model for younger children.
17. Model writing fulfills its purpose and at the same time stretches students to use language to tell a good story. In advance of this activity with older children (later 1st and up), have them tell stories to each other in pairs or small groups to rehearse their own story verbally first.

18. Reinforce the idea this type of writing is about their life. This time it is not make believe. In this way, they are writing autobiographical, first-person narratives.
19. Give the assignment. "For the next 15 to 20 minutes (this depends on your students) I want you to think and begin writing about your special object. You can look at our questions on the board to guide you. Each day we will work on them, and In a few days, we will share these stories with each other in author's chair. Your goal today is to write your first draft. As always, if you have a different or better idea or topic you wish to write about instead, come and talk to me about what you would like to write."
20. Set the writing timer in the room.
21. Create a protocol for the use of the timer so no talking occurs while the reading/writing timer is on. During this time, establish strict expectations – pens are on the paper or students are thinking. Zero conversation is allowed.
22. Go! Create a sense of urgency to help get your students started and keep them on task working on drafts of their stories.
23. When the time is up, be sure they have saved their work if using computers. Tell them they will have more time to refine and add to their stories during the rest of the week.

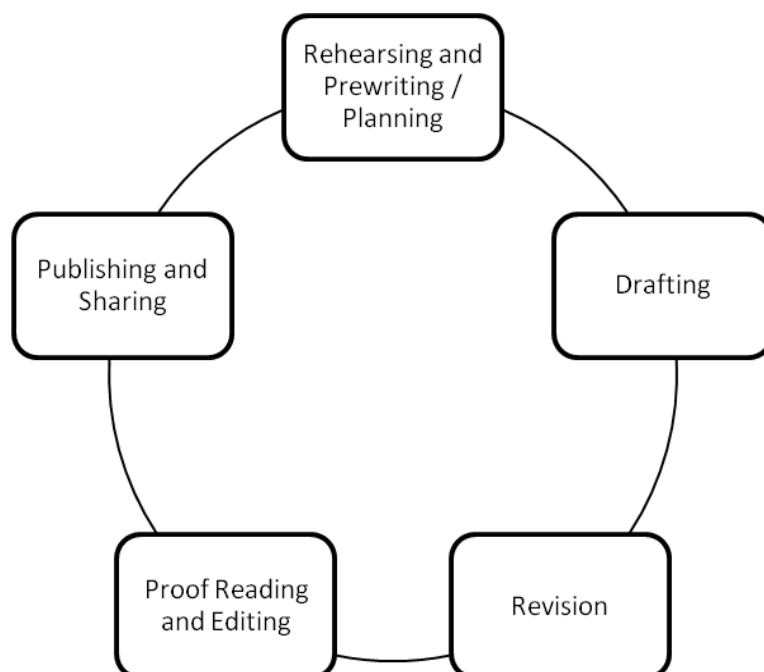
Days Three, Four, Five

Targets Days Three, Four, Five

- I address all stages of the writing process.
- I use conventions of spelling and punctuation to make my writing easy for others to read.
- I revise my writing to add details, fill in missing information, and make it more interesting to my reader.
- I host a revision conference with my partner and my teacher to get feedback supporting revision.
- I host an editing conference with my peer editor and my teacher to determine what needs fixing up. I take on one or two new conventions to improve my writing and note them on my "I am learning to . . ." list.
- I self-edit, checking to be sure conventions on my "I can . . ." list are correctly done in my piece.

Writer's Workshop

1. Allow up to 45 minutes each day for students to continue to craft their writing about an object or gift that makes them feel very special.
2. Use a writing process chart to help students see the relationship of various stages and organize for revision conferences (peer before teacher) and editing conference (proofreading first, then peer editing, then clean up, then teacher supported editing and direct teaching of one or two emerging conventions). Most students will be in the drafting stage, with a smaller group requiring revision support, and a group also signed up for editing as the week progresses.
3. This is not a "lock step" process. Different students on different topics will require different levels of support and time.



4. A simple table posted in the classroom with stages of the writing process is a great help to organize each day's writing workshop. At the beginning of each day, or the close of the previous day's work, students sign up for slots to participate in revision and editing conferences with the teacher. Five-minute conferences can be scheduled across the day during times when others are drafting or working on other assignments. Below is an example daily chart.
5. Your goal is to stagger students following their needs, so you never have more than ten (optimally six to eight in a class of 24 students) needing revision and editing conference support on any given day.
6. Some teachers schedule conferences for the first and last five minutes of recesses, lunch recess etc. during times when more students than normal require support.

Rehearsing / Planning	Drafting	Revision Conferences	Editing Conferences	Sharing / Publishing / Author's Chair
1. _____ 2. _____	1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____ 9. _____ 10. _____	1. _____ 2. _____ 3. _____ 4. _____ 5. _____	1. _____ 2. _____ 3. _____ 4. _____ 5. _____	1. _____ 2. _____ 3. _____ 4. _____

7. Based on the students' actual writing, schedule mini lessons daily for individual, small group, and whole class direct instruction in conventions. The content of these lessons is determined by your direct observation of what they need from examination of their writing daily.
8. You may be conducting author's chair sessions beginning at the close of day three and continuing through day seven based on when your students complete their stories. Students always need another writing project or two in the wings to assure students never stop daily writing during writer's workshop. For this purpose, maintaining active "projects" files for each student is a good idea with writing at various stages of completion and new topics ideas at the ready.

Teacher Tip: A Note about Writing: A segment of time needs to be devoted every single school day for Writer's Workshop, beginning on the very first day of kindergarten, before most adults recognize that children can "write." Begin in Kindergarten with ten minutes of uninterrupted writing time, followed by a period when students read back their "kid writing" stories to you, while you take dictation on sticky notes and show them how they are beginning to connect sound to letter. They learn to **decode** (a key reading skill) most effectively by **encoding** – writing stories and messages from their own experience. By first grade, at least 30 minutes a day is for developing their stories and topics in Writers Workshop. Beyond first grade, devote an hour a day. There is no more valuable time spent in school than time devoted to writing.

Day Six

Targets Day Six

- I am a respectful, attentive audience member.
- I share my story with a partner, in small groups, or with my class in "author's" chair.
- I support my classmates, providing comments to help them improve their writing.

Final Drafts

1. Provide time in class for students to finish their own stories.
2. If time allows, encourage them to illustrate their stories.
3. Have students pair up with partners.
4. In pairs, taking turns, have them practice reading their story aloud to their partner.

Author's Chair

5. Have students take turns sitting in the author's chair and reading their stories aloud to the class.
6. Be sure the author introduces self and the title of the story. In this way, students are modeling for each other how to conduct a book walk that predisposes the listener/reader to comprehend the story by building or activating background knowledge.
7. Peers practice good listening skills and audience behaviors.
8. At the close of each reading, have the class ask one or two questions or share one or two observations from the author's story.
9. Encourage and model positive feedback and constructive questions.

Assessment

- Direct observation of listening skills following skills checklist in the classroom.
- Class predictions about book from layered clues.
- Awareness of parts of a book and where to look for genre clues.
- Drawing of their own special object (a text-to-self connection).
- Understanding of definition of autobiography or biography as a genre.
- Individual stories developed using the writing process and shared with the class:
 - examine conventions individually;
 - look for known words;
 - look for developmental stages in writing, moving from emergent to developing and finally to conscious control;
 - look for evidence of fluency – ability to sustain an idea and tell a story using emergent writing skills.

Teacher Notes and Cautions

Instructional or developmental issues were addressed in the teacher tips. There are no features in this book that may be offensive or objectionable; however, some aspects might be sensitive areas for some children. It is important to be aware of students who may, for whatever reason – poverty, temporary living circumstances, etc. – struggle to come up with an object to draw and write about. Consideration of this potential and subsequent planning on how to support such a student will help make the lesson successful for all. An option might be for a student to draw and write about a memory of a time or event that made the student feel warm and loved. This story has universal appeal and is skillfully written and beautifully illustrated.

Vocabulary

Specialized or Topical (not for mastery, just for exposure)

moccasins, needle, buckskin, tanned, hide,

Feeling Words

cozy, good, loved, proud, safe, warm

Extension Activities

1. Families
 - Provide a center with books depicting different types of families for independent and guided reading.
 - Conduct a guided reading group for students at their instructional level based on a running record. Or, again based on the running record, promote independent reading with titles where the child demonstrates 95% accuracy or above on a running record.
2. Identity
 - An element that makes this story powerful is the way the foster mother instills pride in identity. Locate books that do the same thing across many ethnic groups and conduct a “book flood” –

The Moccasins

bring them to share over the week in read-to, read-with, and read-by settings. *The War Shirt*, *Less than Half, More than Whole*, and *The Little Duck* all carry this message about being happy with who you are. Have students find and bring in and share books that do the same thing from other cultural perspectives, perhaps including *I'll Love You Forever* by Roger Knapp.

3. Treasure Gifts

- Adapt the book flood activity to have them look for books that feature gifts that make them feel special. Conduct discussions on generosity and gratitude. Teach students to write notes of thanks for things done for them or gifts given to them.

4. Emotions

- Make word cloud posters, with students using Wordle, of the feeling words in the book. First, have students go through the book and locate and list these words.

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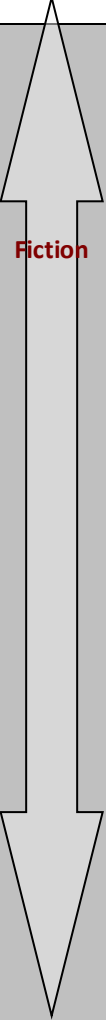
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Literary Genres

<i>Literary Genres</i>		
 Fiction	<i>Fantasy</i>	A story that is not considered traditional literature, which includes elements that are considered impossible such as magical creatures or superpowers. Imagination and make-believe are what this genre is all about.
	<i>Science Fiction</i>	A type of fantasy usually set in the future, often including science and technology themes (robots, time machines, etc.)
	<i>Poetry</i>	Poetry is verse written to create a response of thought and feeling from the reader. It often uses rhythm and rhyme to help convey its meaning.
	<i>Mystery</i>	A suspenseful story about a puzzling event that is not solved until the end of the story.
	<i>Realistic Fiction</i>	A story using made-up characters that could happen in real life.
	<i>Traditional Literature</i>	Stories passed down over many generations. These could include oral traditions, parables, folktales, legends, fables, fairy tales, tall tales, and myths. Many stories in this genre have historical significance and all have cultural significance to the group who owns them. Depending on the beliefs of the group that continues to tell and use these stories, they are not always presented as fiction.
	<i>Historical Fiction</i>	A fictional story that takes place in a particular time period in the past. Often the setting is real, but some characters and details are made up in the author's imagination.
	<i>Biography</i>	The story of a real person's life written by another person.
	<i>Autobiography</i>	The story of a real person's life written by that person.
Non-Fiction	<i>Informational Text</i>	Texts that provide facts about a variety of topics (sports, animals, science, history, careers, travel, geography, space, weather, etc.)

[illegible]

CONNECTING IEFA AND MONTANA ENGLISH LANGUAGE ARTS CONTENT STANDARDS in Understanding Character Change in *Red Parka Mary* Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

These pre-unit pages are intended to provide guidance for instruction that incorporate a specific Indian Education for All (IEFA) resource aligned with the **Montana Content Standards for English Language Arts and Literacy (includes Literacy Standards in History/Social Studies, Science, and Technical Subjects)**. Educators can be assured that by utilizing this unit in their instruction, they are addressing the Standards. **Indian Education connections provide the content that makes the standards come alive.** Grade-specific content standards with an American Indian focus and the OPI [Essential Understandings Regarding Montana Indians](#) (EU) connections are identified, along with activities to meet the standards.

IEFA units feature text dependent questions – those which specifically ask questions that can only be answered by referring explicitly back to the text being read – promoting close analytic reading. In support of the greater emphasis on proficient reading and complex informational text, each unit specifies the use of related informational texts (regardless of whether the unit focus is fiction or non-fiction), within the lessons and/or extension activities.

Please note that although the Montana English Language Arts Content Standards identified as facilitating information about American Indians are highlighted here, IEFA curriculum resources are aligned also with and incorporate the necessary complements of the **College and Career Readiness Anchor Standards**, as well as the **grade specific** ones. While this Indian Education for All recommended resource provides strong connections to the identified grade specific standards (standards approved by the Board of Public Education, November 2011, that specifically reference Montana’s commitment to Indian Education for All), the resources listed in this document are not meant to exclude other useful resources or activities. Also, American Indian topics, resources, and literature may be used to meet those standards that do not directly mention Indian Education for All.

Please see the Office of public Instruction website to access the depth and breadth of key and support information available regarding the [Montana Content Standards for English Language Arts and Literacy \(includes Literacy Standards in History/Social Studies, Science, and Technical Subjects\)](#).

Also, see the OPI [Indian Education for All](#) page for a complete listing of IEFA curriculum units.

NOTE: This unit is also aligned with these current Montana Social Studies Standards

SS.CG.K.2, SSCG.K.3

SS.CG.1.1

SS.CG.2.2

Understanding Character Change in *Red Parka Mary* by Peter Eyvindson

Montana Content Standards

Kindergarten – Writing Standards

Research to Build and Present Knowledge	W.K.8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question and include sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students consider all they think they know about elders, and they ask “what are some ways elders might like or NOT like to be treated? (Day 1, Before Reading; Day 4, Reengage)

Grade 1 – Reading Standards for Literature

Key Ideas and Details	RL.1.2 Retell stories, including stories by and about American Indians, that include key details and demonstrate understanding of their central message or lesson.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students retell the story and begin to understand the importance of respecting and caring for elders, the way people can change, and how a young boy learns to trust and love an elderly stranger. (Days 3, 4, and 5, Extension Activities)
Craft and Structure	RL.1.5 Explain major differences between books that tell stories and books that give information, including those of American Indians, drawing on a wide range of text types.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students consider the differences between <i>Red Parka Mary</i> and <i>Mean Old Lady</i> and brochures about nursing homes or senior centers that give information about the elderly and their needs. (entire lesson)
Integration of Knowledge and Ideas	RL.1.9 Compare and contrast the adventures and experiences of characters in stories, including American Indian stories.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students compare/contrast the way the boy in <i>Red Parka Mary</i> treats Mary and the way the pot, the chair, and the chimney treat Salish elder Mary Bentnose in <i>Mali Npnaqs: The Story of a Mean Little Old Lady</i> . (entire lesson)

Grade 1 – Reading Standards for Informational Text

Key Ideas and Details	RI.1.3 Describe the connection between two individuals, events, ideas, or pieces of information in a text and include texts by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students describe the boy’s thinking about Mary at the beginning of the story and his thinking about her at the end. What made his thinking change? (Day 1, After – Book Talk (metacognitive))
Craft and Structure	RI.1.4 Ask and answer questions to help determine or clarify the meaning of words and phrases in a text and recognize words and phrases with cultural significance to American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	From the context clues, including pictures, students question and determine the meaning of <i>parka</i> , <i>chokecherry</i> , <i>moccasins</i> , <i>toque</i> , <i>brimful</i> , <i>shuffled</i> , <i>chuckled</i> , <i>generous</i> , <i>bunions</i> , <i>snare</i> , <i>supple</i> , <i>bundle</i> , <i>awkwardly</i> , <i>stammered</i> , <i>Buckingham Palace</i> , <i>Fort Knox</i> , and <i>demanded</i> . (Day 2)

Grade 1 – Writing Standards

Research to Build and Present Knowledge	W.1.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question, including sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students may ask this question: “If I were an elder, how would I want to be treated by the children I meet?” (Day 1 #9, Extension Activities – communicate with or about elders)

Grade 2 – Reading Standards for Literature

Key Ideas and Details	RL.2.2 Recount stories, including fables and folktales from diverse cultures, including American Indian stories, and determine their central message, lesson, or moral. *
Essential Understandings	2, 3, 6
Activities to Meet Standards	<i>Red Parka Mary</i> shows how differences in age can be overcome and how the leadership of an elder can create change in a little boy. (entire lesson)
Craft and Structure	RL.2.5 Describe the overall structure of a story, including American Indian stories, describing how the beginning introduces the story and the ending concludes the action.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students consider questions that help them focus on the organizational pattern in the story. (Day 1, After – Book Talk (metacognitive))

Integration of Knowledge and Ideas	RL.2.9 Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures, including American Indian authors or cultures.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Using Venn diagrams, students compare/contrast <i>Red Parka Mary</i> regarding elder/child relationships with <i>Mali Npnaqs: The Story of a Mean Little Old Lady</i> by Johnny Arlee, <i>Where Did You Get Your Moccasins?</i> by Bernelda Wheeler, <i>The Crying Christmas Tree</i> by Alan Crow, <i>My Kokum Called Today</i> by Iris Loewen, <i>The Wednesday Surprise</i> by Eva Bunging, <i>Niwechitaw: I Help</i> by C. D. Nicholson, or <i>Mrs. Katz and Tush</i> by P. Palacco. (entire lesson)

Grade 2 – Reading Standards for Informational Text

Craft and Structure	RI.2.4. Determine the meaning of words and phrases in a text relevant to a Grade 2 topic or subject area. Recognize words and phrases with cultural significance to American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	I can use context clues to guess the meaning of unfamiliar words such as: <i>parka, chokecherry, moccasins, toque, brimful, shuffled, chuckled, generous, bunions, snare, supple, bundle, awkwardly, stammered, Buckingham Palace, Fort Knox, and demanded.</i> (Targets Day Two)

Grade 2 – Writing Standards

Research to Build and Present Knowledge	W.2.8 Recall information from experiences or gather information from provided sources to answer a question, including sources by and about American Indians.
Essential Understandings	2, 3, 6
Activities to Meet Standards	Students may ask this question: “If I were an elder, how would I want to be treated by the children I meet?” (Day 1 #9, Extension Activity – communicate with or about elders)

*[NOTE: Each of the stories in Volumes One and Two can be used to meet Standard RI.2.2, with emphasis on the central message, lesson, or moral. However, when using traditional stories, particularly *Beaver Steals Fire* and *The Gift of the Bitterroot*, teachers should take notice of Tammy Elser’s “Teacher Notes and Cautions” on page 309 of *Arlee Public Schools K-12 Literature Units*, “. . . it would be inaccurate and demeaning to refer to traditional stories as ‘fables, myths, or tall tales.’ I have often heard them termed legends, but even that term does not capture the essence of these stories coming out of an oral tradition. My rule of thumb is to use language that is respectful . . . the way you might expect stories from the Bible to be treated – with respect.” It is also particularly important teachers use Coyote stories only when snow is on the ground. *Beaver Steals Fire* and the lesson plan for it are particularly useful for developing students’ understanding of oral tradition and EU3.]

*Understanding Character Change in Red Parka Mary:
Model Literacy Lessons Incorporating
Indian Education for All in the Elementary Grades*

Unit written by Teresa Veltkamp

Unit Introduction

In this unit, primary students will practice comprehension strategies as they examine elements of literature in a wonderful story of cross-generational friendship. Students examine their personal learning and experience to connect to the main character, attending to changes in the character's thinking as well as their own. Using context clues, they develop new vocabulary. Companion texts encourage students to compare and contrast characters. Several suggestions for a culminating community activity encourage student involvement with elders, synthesizing learning through action.

Anchor Text

Red Parka Mary by Peter Eyvindson and illustrated by Rhian Brynjolson

Support Text

Npnaqs: The Story of a Mean Little Old Lady by J. Mali Arlee and illustrated by T.J. Sandoval

Fast Facts

Genre	Picture Book
Suggested Grade Level	1-3 (This unit was developed as a comprehension lesson for second grade)
Tribe (s)	Not specified
Place	Possibly Manitoba or Saskatchewan
Time	Contemporary (1996)

About the Author and Illustrator

Peter Eyvindson is a professional storyteller from Saskatchewan.

Rhian Brynjolson is an illustrator and art instructor from Winnipeg.

Text Summary

A little boy's thinking is transformed in this story as friendship triumphs over stereotypes. At first, he is too frightened to speak to his elderly neighbor, Mary, but when encouraged by his mother's friendly

behavior, he begins to understand Mary and then becomes very fond of her. The boy's fears fade as he spends time with Mary, gaining understanding, respect, and traditional knowledge from this beloved elder. The story is set in the holiday season but can be used year-round to illustrate themes of generosity, acceptance, respect for elders, and unconditional love.

Materials

- Chart paper or white board, markers
- "Thinking guide" (Figure 1) for each student
- Several sheets of 11x17 paper per student
- Pencils
- Black markers for outlining artwork
- Watercolor paints
- Sticky notes
- Optional: Copy of *Mali Npnaqs, the Story of a Mean Little Old Lady*
- Other supporting literature listed in bibliography
- Clipboards/books/hard surfaces for writing
- 3x5 cards with vocabulary words written
- [Map of Montana reservations](#)

Overarching Learning Targets

- I can identify the main characters in a story and describe their characteristics.
- I can retell the main events of the story using details from the text.
- I can describe how characters change in a story.
- I can describe how my thinking changed during and after the story.
- I can tell what the word "elder" means.
- I can use context clues to guess the meaning of unfamiliar words (see list, Day Two)
- I know why elders are important to a tribe or other community.
- I can describe and demonstrate ways of showing respect to elders.
- I can identify some specific expressions of culture in this book.
- I participate in an activity that helps me connect to elders in my family or community.
- I know how to introduce myself with a friendly handshake.
- I listen attentively and ask relevant questions.
- I work effectively and respectfully in a small group.

Day by Day Plan - Steps

The time required will vary based on the teacher's intended goals. Day One's initial lesson, which includes activating prior knowledge (or "schema"), reading of the book, guided comprehension, and think-alouds during the reading, will require 30-40 minutes.

For whole-class and independent comprehension activities following the reading, allow an additional 30-40 minutes. Further lessons return to the text to deepen comprehension and allow students to demonstrate understanding independently and cooperatively through a variety of activities, including writing, art, and role playing.

Day One

Targets for Day One

- I can identify the main characters in a story and describe their characteristics.
- I can retell the main events of the story using details from the text.
- I can describe how characters change in a story.
- I can describe how my thinking changed during and after the story.
- I listen attentively and ask relevant questions.
- I work effectively and respectfully in a group.

Before Reading

1. **Set goals for understanding.** Introductory comments should prepare students to share a book that will help them think about two main ideas: 1) how a character's thinking, and our own thinking, can change in a story, and 2) what it means when we say "respect your elders." An athlete might watch a tape of herself in competition in order to improve her game; this is a good metaphor to help students understand the value of thinking about thinking. Another word for thinking is "cognition." Thinking about thinking is also called "metacognition." Use the word "metacognition" in class discussion after defining.
2. **Activate prior knowledge**, or schema: Define "elder" and facilitate a quick (5 min.) discussion. As the class lists "things we think we know about elders," record all statements on chart paper, including misconceptions or confusion (these can be re-examined later). Read each written statement aloud to the contributor to check for accuracy and enhance word recognition. Comments may be related to age, knowledge, and memory or aging issues such as health, income, housing, and personal experiences with elders (illness, nursing homes, funerals, etc.). This list will be re-visited.
3. **Show the book.** Introduce book, author, and illustrator.
4. **Introduce Thinking Guides** (explain, then distribute). Provide copies of Figure 1 or fold an 11 x 17" paper in thirds for each student. Label left column "First thoughts." Here, students will record (in writing, pictures, or a combination) their first impressions of Mary. The middle column is labeled "On second thought" and is where students should record changes in their thinking about Mary's character. If students are gathered on the floor, they might need clipboards or books to use as writing surfaces. It is important students know that recording their thinking quickly (3 minutes max.) is far more important than penmanship and artistic style. The right column, labeled "Latest thoughts," will be filled in later.

During - Book Read

5. **Read Red Parka Mary** with two interruptions of no more than three minutes for a sketch/write.
 - "My First Thought" On page 12, after Mary sets the berry bucket in front of the boy, stop and say, "Show your thinking about Mary in pictures and words."
 - "On second thought...", stop on page 20, after Mary teaches the boy to line his moccasins with rabbit fur. Ask, "What are your thoughts about Mary now?"

After - Book Talk (metacognitive)

6. **Class discussion** following reading should center around these questions:
 - What did students think about Mary at first?

Red Parka Mary

- What did the boy think of her?
 - How could students tell what the boy was thinking?
 - What did the boy think of Mary by the end of the story?
 - When did his thinking change?
 - What made his thinking change?
 - Did students' thinking change too? When?
 - Invite the class to exchange ideas with a neighbor using their Thinking Guides to help explain. Share some ideas with the group.
7. **Re-visit the class list** "things we think we know about elders." Can anything new be added? Did any of the students' prior knowledge appear in this story? Do any contributors wish to change, correct, or clarify a statement? Is there agreement/disagreement in the group? Save the list for later lessons (or post for ongoing discussion).
8. **Latest thoughts individual work:** Ask students to consider the character of Mary one more time. This time, in the third column, they should write a statement describing their current thinking about the story, and the illustration should show **what led them to that thinking**. Student' illustrations may show events from the story, events from their own lives, or ideas that emerged from discussion with classmates. Allow time to work on pictures and clarify writing.

Figure 1 Thinking Guide (should be 11x17 size)

First thoughts (writing)	On second thought ...	Latest thoughts
(picture)		

Title: Red Parka Mary
Name: _____ I can describe how my thinking changes during a story. (metacognition)

9. **Regroup and share** how student thinking changed to arrive at their "Latest thoughts." To manage this activity with a larger class, form three smaller groups rather than each student sharing with the whole group. Circulate and "eavesdrop" to report major findings or points of interest back to the class. Closing discussion might include these thinking questions:
- What were the most important moments in this story?
 - What do you think the "big idea" was in this story?
 - What did you learn about elders from this story?
 - Will this book cause you to think differently about elders in the future?
10. **Display student work** on a wall or bulletin board or use a three-ring binder to create a "book" for students to view during reading time.

Red Parka Mary

Day Two

Targets Day Two

- I can use context clues to guess the meaning of unfamiliar words such as: *parka, chokecherry, moccasins, toque, brimful, shuffled, chuckled, generous, bunions, snare, supple, bundle, awkwardly, stammered, Buckingham Palace, Fort Knox, demanded.*
- I listen attentively and ask relevant questions.
- I work effectively and respectfully in a small group.

Before Re-reading

1. **Prepare materials.** Write vocabulary words from the list above (words taken from *Red Parka Mary*) on 3x5 cards, and list in a column on white board.
2. **Set goals for understanding.** Ask students how they can learn the meaning of a new word without using a dictionary or computer. Introductory comments should prepare students to revisit the story in order to use clues from a story, or a story's *context*, to learn the meaning of new words.
3. **Prepare students for activity.** Review vocabulary cards with students without defining, before re-reading the story. Ask students to guess the meaning of words. Under the word "Guesses," write one or two guesses next to each vocabulary word listed on the white board. Form small word teams of two or three students, handing them one or more 3x5 word cards. Teams will be responsible for a) listening for "their" words to occur in the story and b) cooperatively writing a definition for each based on context clues.

During – Re-read

4. **Re-read *Red Parka Mary*.** When a vocabulary word occurs in a sentence, slowly re-read the sentence once. Make sure all students can see illustrations.

After – Word Work

5. **Allow teams to confer and write.** Circulate with book, re-reading sentences on request. On the back of vocabulary cards, teams should write WHAT they think the word means and WHY they arrived at that definition, citing details from text and illustrations.
(Ex. **Toque** WHAT: we think it is a hat. WHY: it is "pulled down over her . . . hair" and she has a hat in the picture.) Early finishers may start on step 7.
6. **Re-group** class, collecting vocabulary cards. Share new guesses with group, inviting students to politely agree or disagree. Emphasize use of context clues over precisely accurate definitions (example. "I can see why you thought that."). Compare new guesses to first guesses and record on white board. Finally, check with a dictionary. Ask students to identify the words they think are most important to understanding the story. Keep vocabulary words on display.
7. **Apply new knowledge.** Offer a choice of activities for students to demonstrate understanding. Some options to consider:
 - Illustrate main characters. Include labels indicating at least five words from the list.
 - Create a collage from magazines illustrating the new words.
 - Write a poem or story containing a minimum of five words used correctly in context.
 - Design a matching or fill-in-the-blank quiz.
 - Classify words using a chart or graph (by parts of speech, number of syllables, etc.). Include definition.

Day Three

Targets Day Three

- I can identify the main characters in a story and describe their characteristics.
- I can make text-to-text connections when thinking about elders.
- I know why elders are important to a tribe or other community.
- I can describe how characters change in a story.
- I can identify some specific expressions of culture in a book.
- I listen attentively and ask relevant questions.
- I work effectively and respectfully in a small group.

Before – Reading Support Text

1. **Set goals for understanding.** Prepare students to a) read a new story and think more about elders by comparing the elders in two different books, and b) notice clues about culture in these two books. Text-to-text connections can help us understand the stories and characters by thinking about their similarities and differences. Briefly revisit class chart “things we think we know about elders” while recalling details from *Red Parka Mary*.
2. **Create a character map** of Red Parka Mary. Sketch the character on white board or chart paper. Have students generate a list of attributes, or words that describe her character, supporting with details from the story (e.g.; "Generous. She gives him bread."). Write the words on sticky notes. Add to chart.
3. **Some clothing or household items** from the book’s illustrations or text might be clues about Mary’s American Indian culture (e.g., moccasins, beadwork, stretched hide).
4. **Show a map of Montana Indian reservations** and share the following information:
 - Red Parka Mary is a story from Canada, but some Montana Indian tribes are located in both Canada and Montana, such as the Cree, Chippewa (Ojibwa), Kootenai, and Blackfeet.
 - Cree Indians live on Rocky Boy's Reservation, home of Chippewa and Cree tribes.
 - The Flathead reservation is home to Salish, Pend d’ Oreille, and Kootenai tribes.
 - Blackfeet people live on the Blackfeet Indian Reservation.
5. **Many Native American cultures stress** the importance of respecting and caring for elders. Ask students to talk about/list possible reasons behind such a practice. (EU 1, EU 3)

During – Read Support Text

6. **Show the book** *Mali Npnaqs: The Story of a Mean Little Old Lady* and share this information: One very important way people express their culture is by speaking their own language. Many Native languages are in danger of being lost because few young people are fluent speakers and the number of elders who speak the language is decreasing. But people are trying to save their Native languages. This book is written in Salish and translated directly into English, so the order of words in the sentences will sound different (allow students to look at Salish words and the pronunciation guide on the back of the book).
7. **Read** *Mali Npnaqs: The Story of a Mean Little Old Lady*.

After – Compare and Contrast Characters

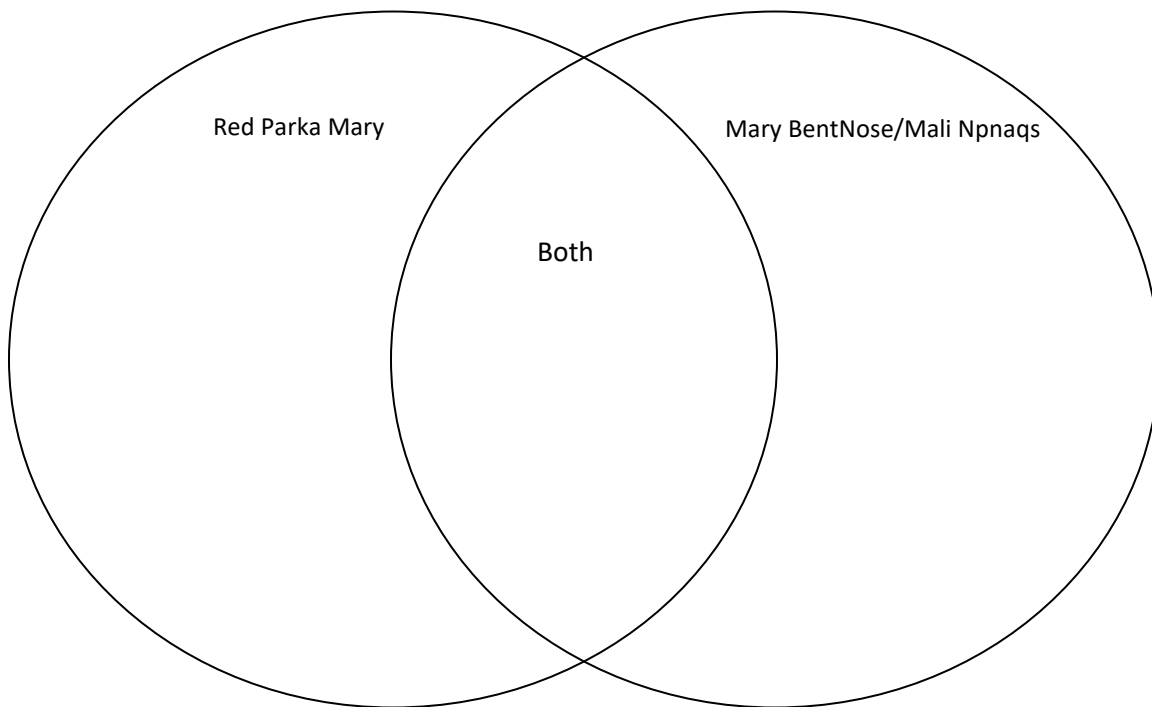
8. **Create a character map of Mali Npnaqs** (as in step 2). Discuss the character traits exhibited by Mali Npnaqs/Mary Bentnose. Discussion should include these questions:

Red Parka Mary

- What might cause Mary to behave the way she does?
- How does she change in the story?
- What makes that change happen?
- If we believed that objects had feelings and personalities, how would we treat them? (This is a great concept for setting classroom expectations for behavior!)

9. **Make text-to-text connections.** Draw a large Venn diagram (Figure 2) on white board or chart paper. Ask volunteers to move sticky notes of "attributes" from character maps to the appropriate region on Venn diagram. Encourage class discussion during this activity. (EU2)

Figure 2 Venn Diagram – Comparing Marys



10. **Further explore the concept** of respecting elders. Discussion questions might include:
- Which character would students prefer to spend time with, and why?
 - What if Mali Npnaqs really keeps her promise?
 - How do students think it might feel to be elderly?
 - How should both these elders be treated?
 - What are some ways we can show respect?
11. **Create/synthesize.** Offer a choice of activities for students to demonstrate understanding. Some options for students to consider:
- Illustrate a side-by-side picture of the characters showing character attributes. Draw yourself in the pictures treating the characters with respect.
 - Write a poem or story about spending the day with one of the characters OR an elder you know. Describe ways you would show respect. Write details that tell how the character would act.
 - With a small group, perform a short play in which a student meets and interacts respectfully with the characters.
 - Create a Venn Diagram comparing an elder you know to one of the characters.

12. For further investigation of Native language preservation...

- [Nkwusm School](#) – Salish Language School on the Flathead Reservation
- [Native Languages of the Americas](#)

Day Four

Targets Day Four

- I can describe and demonstrate ways of showing respect to elders.
- I know how to introduce myself with a friendly handshake.
- I can tell what the word "elder" means.
- I listen attentively and ask relevant questions.
- I work effectively and respectfully in a small group.

Reengage

1. **Set goals for understanding.** Prepare students to think empathetically about elders, and practice respecting elders with appropriate behavior, with introductory discussion such as the following:
 - Stories like *Red Parka Mary* and *Mali Npnaqs* can help us understand the feelings and experiences of other people. We can imagine ourselves in other people's shoes, and that helps us to know how they might like to be treated.
 - What are some ways elders like the two Marys might like, and NOT like, to be treated?
 - How might our "first thoughts" about elders have affected our behavior toward them?
 - Why is it important to treat elders with respect?
 - Remember to address the potentially sensitive topic of drawing attention to a person's age.
2. **Role-play** a friendly introduction and demonstrate examples of respectful behavior. Introduce yourself to a student and have them imitate the introduction. Include eye contact, a warm greeting, your name, and a handshake. Demonstrate the importance of speaking clearly and with appropriate volume. Model some polite conversation starters (e.g., inquiring after health, observing weather, complimenting appearance). Model good listening and responding. Then have two students introduce themselves to each other. Let the class practice for a few minutes. Return to whole group, role-playing in situations where respectful behavior is appropriate. Examples:
 - opening doors
 - offering to help (carry items, cross street/step up a curb)
 - allowing the elder to go first
 - serving elders first at mealsRemind students about safety regarding strangers and focus the role-playing on interactions with elders they encounter when in the company of a guardian.

Write

3. **Create/synthesize.** On 11x17 paper, students draw and/or paint an illustration of themselves showing respectful behavior toward an elder. At the bottom of the page, they should complete in writing the following two sentences: "We show respect for our elders because . . ." and "I respect my elders when I . . ."
4. **If planning a meeting with elders,** have class prepare for meeting by composing list of appropriate conversation starters. Have students construct gifts or cards.

Day Five

Targets for Day Five

- I participate in an activity that helps me connect to elders in my community.
- I can describe and demonstrate ways of showing respect to elders.
- I listen attentively and ask relevant questions.
- I know how to introduce myself with a friendly handshake.

Apply and Connect

1. **Coordinate** with staff from a local senior citizen center, Council on Aging, or elder care facility to plan a participatory activity with elders in the community. Encourage students to practice their friendly introductions and respectful behavior.
 - Consider inviting a group of elders into the classroom for a student-guided school tour. Follow with elder panel discussion designed to increase student understanding of aging issues.
 - Organize a class visit to an elder program, senior citizen's luncheon, or elder care facility to help or read a favorite story.
 - Ask students to bring a photo of an elder they know. Photocopy photos and allow students to decorate, color, and write on their photocopies for a classroom gallery.
 - Have students ask an elder to tell a story from the elder's youth, which the students will share with the class in their chosen format.

Write

2. **Follow-up with writing** as a whole class or independently. Have students describe their experience, emphasizing the ways they applied their new learning about elders, as well as ways their thinking may have changed (metacognition). Take dictation on chart paper. Read aloud. Consider transferring to a journal for a student-illustrated travelling book.
3. **Look for connections back to texts**, such as asking students if their thinking changed, if they were reminded of the two book characters, whether they noticed any expressions of culture in clothing, language, etc.

Assessment

- Day One: "Thinking Guide" Student writing and illustration includes relevant details from text.
- Day Two: Student work illustrates main characters and events of the story using details from text.
- Day Two: Student correctly defines a selection of unfamiliar words from the book: ***Parka, chokecherry, moccasins, toque, brimful, shuffled, chuckled, generous, bunions, snare, supple, bundle, awkwardly, stammered, Buckingham Palace, Fort Knox, demanded***
- Day Three: Student can list/illustrate several reasons elders are important to a tribe or community.
- Day Four: Student uses the word "elder" correctly in discussion or illustration.
- Day Four: Student shows respect to elders during interaction or role-play.
- Day Four: Student performs friendly introduction and handshake during interaction or role-play.
- Days One through Four: Student demonstrates attentive listening.
- Days One through Four: Student's questions and comments are relevant to discussion.
- Days One through Four: Student works effectively and respectfully in a small group.

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- Day Five: Student participates respectfully in an activity with elders in community.

Vocabulary

Parka, chokecherry, moccasins, toque, brimful, shuffled, chuckled, generous, bunions, snare, supple, bundle, awkwardly, stammered, Buckingham Palace, Fort Knox, demanded

Extension Activities

- Become a Pen Pal with an elder.
- Invite elders throughout the year to tell stories or help with projects.
- Remember elder friends during holidays, etc.
- Students created "biographies" of elders.
- Organize a visit to help serve a meal at a senior citizen's hall or elder facility.
- Traveling book based on whole-class writing about the participatory experience.

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