

|  | 📚 [**ELA Unit**](https://sites.google.com/philasd.org/ela-4-12/home) **Planning Pathways*****Grade: 8; Anchor Text:* Code Talkers *by Joseph Bruchac***This tool, created in partnership with [**Student Achievement Partners**](https://achievethecore.org/), provides teachers flexible pathways to **deeply understand and analyze the text** in order to support students in **rigorous and meaningful text analysis**.  |
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| **Before using this tool:** * I have read the anchor novel for this unit.
* I have reviewed the📍Unit Overview[[1]](#footnote-0) for this unit.

**How I might use this tool:** * Select priority pathways with my team and engage in shared reading and reflection together as Part 1 of the PL cycle pre-unit launch.
* Revisit these conversations/notes as part of my daily lesson planning, making more explicit connections between this unit preparation and the daily lesson guides.
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**Choose your pathway(s):**

*Select the pathways below (click on the hyperlinked title) that best suit your needs. You will be taken to questions, prompts, and resources to consider. Text-specific prompts for* Code Talkers *are highlighted in blue throughout the tool.*

| [**UNIT CONTENT & ANCHOR TEXT COMPLEXITY**](#kix.z3qtc8y5rwsa)***What do I need to know about this unit’s content and anchor text?***  |
| --- |

| [**IDENTITY & RELEVANCE**](#kix.7e9idrnv6smu)***What do I bring to this text, what do my students bring, and how can I use this to prepare for instruction?***  |
| --- |

| [**CRITICALITY & CRITICAL CONVERSATIONS**](#kix.pyv7tfshd8eb)***How will I support my students to use their literary skills to understand, interrogate, and address oppression, power, and justice?***  |
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**UNIT CONTENT & ANCHOR TEXT COMPLEXITY:**

*What do I need to know about this unit’s content and anchor text?*

| **📍Contextual Knowledge (Historical, Social, Cultural Context)** |
| --- |
| *Guiding Questions for Teachers* | *Additional PLC Discussion Activities and Thought Stems for Unit Processing*  |
| *What do I* ***need to know more about*** *before engaging more deeply with this text?* *What do I* ***need to work through*** *in order to understand and teach this text?**Which***📍*Contextual Knowledge is most crucial*** *for understanding the* **📍***Big Ideas? Consider also supplementing for student interests or connections to the events of today.*  |

| **When I think of the content/topic of this text, what first comes to mind is** |  the history of indigenous peoples over the course of American History. |
| --- | --- |
| **This means I have biases and/or potential knowledge gaps about** |   |
| **My next step is** |   |

Task: Reread the dedication to American Indian soldiers at the beginning of the book and build on your reflection above. Select**📍**Contextual Knowledge topics from the Unit Overview and links to resources that will support your teaching of this topic:

| **Topic** **(📍Content Knowledge from Unit Overview)**  | **Knowledge-Building Resources** **(For Teachers)** |
| --- | --- |
|  Treatment of Native Americans over the course of American History | [*How Boarding Schools Tried to ‘Kill the Indian’ through Assimilation*](https://www.history.com/news/how-boarding-schools-tried-to-kill-the-indian-through-assimilation) *- Lesson 5* |
|  Navajo (Diné) culture and traditions | *-*[*Blessingway*](https://www.britannica.com/topic/Blessingway) *- Lesson 9**-*[*Traditional Navajo View on Death and Dying*](https://www.youtube.com/watch?v=1muGlca1ibI&feature=youtu.be) *- Lesson 14* |
|  Native American naming conventions | *-* [*Call Me by My Name - Indigenous Sight*](https://insight.ipcf.org.tw/en-US/article/306)*-*[*Native American Naming Ceremonies*](https://nlltribe.com/native-american-naming-ceremonies/) |
| The role of Code Talkers during World War I and II | [*In Search Of History - Navajo Code Talkers*](https://www.youtube.com/watch?v=6d1jG_CYgVw)*,* [*American Indian Code Talkers*](https://www.nationalww2museum.org/war/articles/american-indian-code-talkers) *- Lesson 2* |
| The War in the Pacific (World War II) | *-*[*The Attack on Pearl Harbor*](https://newsela.com/read/govt-pearl-harbor/id/24390/)*,* [*Pearl Harbor*](https://www.history.com/news/pearl-harbor-facts-wwii-attack?li_source=LI&li_medium=m2m-rcw-history)*,* [*President Roosevelt’s Declaration of War*](https://www.youtube.com/watch?v=lK8gYGg0dkE) *- Lesson 7* *-*[*Geneva Convention*](https://www.youtube.com/watch?v=v4qHf0A5o0U) *- Lesson 21* |
| Area Map of the Pacific Islands | [*Geography of the Pacific Islands*](https://www.nps.gov/parkhistory/online_books/npswapa/extcontent/wapa/brochure/map3.jpg) *- Lesson 16*  |
| Timeline of Navajo (Diné) History from the 1830 Indian Removal Act to the Present | *-*[*The Long Walk*](https://americanindian.si.edu/nk360/navajo/long-walk/long-walk.cshtml)*-*[*History through a Native Lens*](https://nativephilanthropy.candid.org/timeline/era/indian-removal-era-begins/#:~:text=Indian%20Removal%20Era%20Begins%201828,Tears%20and%20other%20relocation%20marches.) |

| *For additional considerations:* [*Teaching and Learning about Native Americans: FAQ for Educators*](https://americanindian.si.edu/nk360/faq/did-you-know)*, Native Knowledge 360°, National Museum of the American Indian.* **Based on building my own understanding about this unit, I need to keep in mind that my students may need:**  |
| --- |
|   |

 |

| **Anchor Text**  |
| --- |
| *Which elements of this text are* ***most complex****: structure demands, language demands, meaning/purpose and/or knowledge demands?* ***See the rubric on the next page to evaluate this text.****How might the* ***identity/ perspective of this author*** *influence the way in which they wrote this text?* *Which* ***parts (chapters, passages, excerpts) of the text*** *are:* * *Particularly challenging?*
* *Less challenging?*
* *Most aligned to the****📍****Big Ideas/Essential Questions?*
 | Use the qualitative complexity rubrics on the [next pages](#e42tp6jzpg1m) (literary or informational) to evaluate this text.

| **This text is complex because of:** |
| --- |
| * **Structure**
 | * **Language**
 | * **Meaning/Purpose**
 | * **Knowledge**
 |

| **I will support students by** |   |
| --- | --- |

***RESOURCES:**** [***Supports to Access Complex Text Across Disciplines (Grades 6-12)***](https://achievethecore.org/page/3324/quarter-turns-supports-to-access-complex-text-across-disciplines)
* [***Supporting All Learners with Complex Texts (K-12)***](https://achievethecore.org/page/3251/supporting-all-learners-with-complex-text)

| **When I researched the author, I learned that**  |  [Joseph Bruchac’s with this [brief bio](https://www.josephbruchac.com/bruchac_biography.html)]  |
| --- | --- |
| **I will consider this when I teach this text by** |  |

| **I am flagging these chapters/passages/excerpts** |   |
| --- | --- |
| **because they set the stage for** |   |

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***Literary Text Qualitative Analysis[[2]](#footnote-1)***

*Use the rubric below by highlighting levels of complexity for this text for each qualitative category (structure, language, meaning, and knowledge).*

*Take care to* ***note specific examples from the text*** *that support your determinations in each section.*

|  | **EXCEEDINGLY COMPLEX** | **VERY COMPLEX** | **MODERATELY COMPLEX** | **SLIGHTLY COMPLEX** |
| --- | --- | --- | --- | --- |
| ***STRUCTURE*** | **Organization:** Is intricate with regard to such elements as point of view, time shifts, multiple characters, storylines and detail**Use of Graphics:** If used, illustrations or graphics are essential for understanding the meaning of the text | **Organization:** May include subplots, time shifts and more complex characters**Use of Graphics:** If used, illustrations or graphics support or extend the meaning of the text | **Organization:** May have two or more storylines and occasionally be difficult to predict **Use of Graphics:** If used, a range of illustrations or graphics support selected parts of the text  | **Organization:** Is clear, chronological or easy to predict**Use of Graphics:** If used, either illustrations directly support and assist in interpreting the text or are not necessary to understanding the meaning of the text |
| ***LANGUAGE*** | **Conventionality:** Dense and complex; contains abstract, ironic, and/or figurative language\* **Vocabulary:** Complex, generally unfamiliar, archaic, subject-specific, or overly academic language; may be ambiguous or purposefully misleading\***Sentence Structure:** Mainly complex sentences with several subordinate clauses or phrases; sentences often contain multiple concepts | **Conventionality:** Fairly complex; contains some abstract, ironic, and/or figurative language\***Vocabulary:** Fairly complex language that is sometimes unfamiliar, archaic, subject-specific, or overly academic\* **Sentence Structure:** Many complex sentences with several subordinate phrases or clauses and transition words  | **Conventionality:** Largely explicit and easy to understand with some occasions for more complex meaning\* **Vocabulary:** Mostly contemporary, familiar, conversational; rarely unfamiliar or overly academic\***Sentence Structure:** Primarily simple and compound sentences, with some complex constructions  | **Conventionality:** Explicit, literal, straightforward, easy to understand\***Vocabulary:** Contemporary, familiar, conversational language\***Sentence Structure:** Mainly simple sentences  |
| ***MEANING*** | Multiple competing levels of meaning that are difficult to identify, separate, and interpret; theme is implicit or subtle, often ambiguous and revealed over the entirety of the text | Multiple levels of meaning that may be difficult to identify or separate; theme is implicit or subtle and may be revealed over the entirety of the text | Multiple levels of meaning clearly distinguished from each other; theme is clear but may be conveyed with some subtlety | One level of meaning; theme is obvious and revealed early in the text |
| ***KNOWLEDGE*** | **Life Experiences:** Explores complex, sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader\* **Intertextuality and Cultural Knowledge:** Many references or allusions to other texts or cultural elements\* | **Life Experiences:** Explores themes of varying levels of complexity or abstraction; experiences portrayed are uncommon to most readers\* **Intertextuality and Cultural Knowledge:** Some references or allusions to other texts or cultural elements\* | **Life Experiences:** Explores several themes; experiences portrayed are common to many readers\***Intertextuality and Cultural Knowledge:** Few references or allusions to other texts or cultural elements\* | **Life Experiences:** Explores a single theme; experiences portrayed are everyday and common to most readers\***Intertextuality and Cultural Knowledge:** No references or allusions to other texts or cultural elements\* |

**IDENTITY & RELEVANCE**

*What do I bring to this text, what do my students bring, and how can I use this to prepare for instruction?*

| *Guiding Questions for Teachers* | *Additional PLC Discussion Activities and Thought Stems for Unit Processing*  |
| --- | --- |
| *How will* ***my identities,[[3]](#footnote-2) lived experiences, and perspectives*** *impact my instruction of these texts?**What* ***biases*** *do I hold related to this text’s/unit’s content? How can I continuously reflect on and work against those biases?* | **📍** Identity objectives from the Unit Overview: *Students will learn:** *That language is an important part of a person’s cultural identity.*
* *A person can identify with multiple groups of people.*
* *Cultural and societal influences shape our actions and perspectives.*

| **I am a(n)** |   | **person**  |
| --- | --- | --- |
| **teaching about** | indigenous peoples’ forced assimilation and discrimination by dominant culture |
| **I must attend to this while teaching this unit by** |   |

| **I hold biases about** |   |
| --- | --- |
| **and will work against these by** |  |

 |
| **Students’ Identities**  |
| *What do I know about* ***students' identities, lived experiences, and perspectives*** *related to this text? What* ***do I NOT know*** *(or am assuming)?* *How might I use this unit as an opportunity to use what I know about students as an* ***asset*** *to discussion/analysis OR to* ***deepen my knowledge*** *and understanding of students?* | Some examples of key text considerations for identity from *Code Talkers* are included below. Review and amend/add notes about your own thinking, considering your specific set of students and context.

| **Key Text Consideration for Identity** *(Adjust or add your own)* | **Notes** |
| --- | --- |
| Indigenous identities (past and present), differences between and among different native groups  |  |
| Humanity and experience of people whose home is engaged in war: indigenous people, Japanese people (during WWII and today)  |  |
| Cultural (and linguistic) oppression by institutions and white people: monolingual/English-only policies/norms, education vs. acculturation  |  |

| **To attend to students who self-identify as** |   |
| --- | --- |
| **I will** |   |
| **My students bring to our understanding** **of the text the assets of** |  |

📍Essential Question from the Unit Overview: *What is in a name? Why do names have meaning?*

| **Things I already know about my students’ name stories** |   |
| --- | --- |
|  **I can create an opportunity to learn more and for my students to share their name stories by** |  |

 |
| **Making It Relevant**  |
| *What is happening in* ***students'*** *other classes, neighborhoods, communities, and worlds right now that could* ***enhance their connection to this text?****What are my* ***assumptions and/or potential concerns*** *about how this text might land with my students? How will I delve into these potential concerns?**How might this text connect to experiences that lead students to* ***take action*** *in their lives and communities?* |

| **I think my students may be able to relate to this text by connecting with** | Potential opportunities for students to relate to (add/adjust as you consider your own students): assimilating into the majority culture; power structures; how language is part of our identity; the importance of (or lack thereof) of keeping traditions alive  |
| --- | --- |
| **I want to be sensitive to my students’ reaction to the text when it references** |   |

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**CRITICALITY & CRITICAL CONVERSATIONS**

*How will I support my students to use their literary skills to understand, interrogate, and address oppression, power, and justice?*

| **Connections to Big Ideas & Criticality[[4]](#footnote-3) 📍** |
| --- |
| *Guiding Questions for Teachers* | *Additional PLC Discussion Activities and Thought Stems for Unit Processing* |
| *What do I/my* ***students already know, think, and believe*** *about the* **📍***Big Ideas in this text?* *What* ***assumptions*** *am I making about the realities and experiences that impact the people/events in this text? How will I uncover the assumptions students might be making?**What opportunities exist in the text for relevance and connection to* ***power, privilege, social justice, and oppression*** *and their impacts on communities and society?* *What are the connections to these* **📍***Big Ideas from* ***multiple perspectives****, including culture, identities, beliefs, and values?* | Consider both the Big Ideas and Criticality Objectives for this unit as you reflect on the Guiding Questions:

| **📍Big Ideas from** **the Unit Overview:**  |  **Identity** is shaped by cultural and social influences as well as the decisions we make about those influences. * There is value in knowing and honoring one’s **heritage**.
* **Forced assimilation** often devalues the contribution that exposure to and incorporation of another culture brings.
* **Courage** is refusing to conform to societal expectations when it requires a denial of culture and personal belief systems.
* Our **history** is communicated through the stories we tell, and our stories help us understand who we are and where we come from.
* **War**, though sometimes necessary, is not a good thing, it causes not only physical but also spiritual injuries.
 |
| --- | --- |
| **📍Criticality Connection from****the Unit Overview:**  | Students will consider how forced assimilation and conformity to a majority culture often devalues the contribution that exposure to and incorporation of another culture brings. |

| **My students already know, think, and believe that** |   |
| --- | --- |
| **As a class, we need to be careful about making the assumption(s) that** |   |

| **This text provides an opportunity for oral and written discourse on how society is impacted by:** |
| --- |
| * **Power**
 | * **Privilege**
 | * **Social Justice**
 | * **Oppression**
 |
| **For example:** |
|   |

 |
| **Difficult Topics and Disrupting Oppression** |
| *Which part(s) of the text* ***connects to what I believe and value****?* *Which part(s) of the text reflects* ***how we view injustice*** *in our communities and society at large?**What* ***cautions exist*** *in the text that include harmful content (including language and images), stereotypes, or misinformation? How will I respond to these cautions in the text?**Are there any* ***students who might be STRONGLY affected*** *by the topic? Who? What are the necessary conditions to prevent isolating or tokenizing the student(s)?* |

| **In the text, I read** |  |
| --- | --- |
| **which connects to my belief/value of** |  |
|  |
| **In the text, I read** |   |
| **which pushes against my belief/value of** |   |

| **Note any key areas of the text that may require considerations to navigate heavy, difficult, or “hot button” topics. (e.g., death, harassment, racism, religion, sexuality, violence).** Some examples from *Code Talkers* are included below. Review and amend them with your own thinking, considering your specific set of students and context.  |
| --- |
| **Sensitive Topic** | **Text Passage** |
|  **War** (📍Big Idea) |  **Text Passage:** (L18/Pg 125) “Kill every enemy twice,” Wilky said. “Better than gettin’ shot by a soldier pretending to be dead.”* + **Key text considerations**: families with military service; war violence, refugees
 |
|  **Forced Assimilation** (📍Big Idea) |  **Text Passage:** (L6/Pg 23) “He carried me inside to the sink where there was a bar of brown soap floating in a bucket, forced me to open my mouth, and then shoved that big, wet bar of soap into it. He rubbed it back and forth between my teeth so hard that foam came out of my mouth and nose….and thought I was going to die.”* + **Key text considerations**: domestic violence, abusive discipline,...
 |
| **Courage** (📍Big Idea) | **Text Passage:**(L6/Pg 31): Kii Yázhí “Ned”describes how his social studies teacher said, “I doubt that your average white student could have such it much better,” when praising Ned’s reading of his paper.* + **Key text considerations**: setting whiteness is the standard, racism, privilege
 |
| **Identity**(📍Big Idea) | **Text Passage:** (L24/Pg 209-210) “I was feeling thirsty. So I went into a bar to get a Coke. I was still wearing my uniform. …’Can’t you read, you stupid Navajo?’ he said, pointing to a sign hung over the bar. It said NO INDIANS SERVED HERE. Two other white customers along the bar glared at me as I read the sign aloud.”* + **Key text considerations**: racism, patriotism, segregation
 |
| **Heritage**(📍Big Idea) | **Text Passage:**(L14/Pg 95) “Those corpses were a fearful thing for Navajos to see. You know, grandchildren, our tradition tells us that we must avoid the bodies of those who have died. A bad spirit sometimes remains around the corpse. To even look upon the body of a dead person may make you sick. …Some white people who knew a little about our beliefs wondered if we’d be able to stand it. Would the Navajos just break down as soon as they actually saw dead people?”* + **Key text considerations**: death, spirit
 |
| **History** (📍Big Idea) | **Text Passage:** (L24/Pg 213) “Finally, in 1969, we were told that we could speak about being code talkers. New computers were more efficient than people in sending and receiving code. Our story was declassified. “* + **Key text considerations**: hidden narratives, dominant narrative
 |

***RESOURCE:*** * [***Facilitating Critical Conversations from Let's Talk! - A Learning for Justice Guide***](https://www.learningforjustice.org/sites/default/files/2021-11/LFJ-2111-Lets-Talk-November-2021-11172021.pdf#page=18)
 |

| **ADDITIONAL NOTES/ACTION STEPS***As you reflect independently and/or with your team, identify some actions you want to take in preparing for instruction and adapting the unit/lesson guidance.* |
| --- |
| *For example:*  📘 Prioritize/deprioritize [section(s) of the text] for classroom instruction/small group support/independent reading/homework... 👋 Reach out to [colleague, student, family or community member, etc.]...🪞 Reflect more on… / 🧠 Learn more about… 🔃 Adjust the [pacing/activities/support/ Big Ideas/Essential Questions] by… | **My Notes:**  |

1. The 📍symbol is used throughout to note connections to the Unit Overview. [↑](#footnote-ref-0)
2. Original rubric: [Literary and Informational Text Qualitative Rubrics](http://navigatingtextcomplexity.kaulfussec.com/files/QualitativeRubricsforLiteraryandInformationalText.pdf) from the State Collaborative on Assessment and Student Standards (SCASS)

\* In making these determinations, consider the students in the room. For whom is language conversational? From whom would it be “easy-to-understand”? How much do you know about students’ cultural/literary knowledge related to the content in this text? Whose cultural/literary knowledge are you considering as you think about what will be “common”? How does this allow you, or not allow you, to center historically and/or currently marginalized students? [↑](#footnote-ref-1)
3. In considering identity, you might think about any of the following: ability, age, body type, ethnicity, gender, home language, immigration status, socio-economic status, race, religion, sexual orientation, socioeconomic status, or other considerations important to you. For more, see [Let’s Talk, Facilitating Critical Conversations with Students, Learning for Justice](https://www.learningforjustice.org/sites/default/files/2021-01/TT-Let-s-Talk-Publication-January-2020.pdf#page=8), p. 6 [↑](#footnote-ref-2)
4. From Dr. Gholdy Muhammad’s *Five Learning Pursuits*. Read more [here](https://magazine.achieve3000.com/issue/volume-1-issue-4/cultivating-genius/). [↑](#footnote-ref-3)