

Seminar Title: Contemporary Native Art  
Curriculum Unit Title: Storytelling Through Contemporary Ledger Art  
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## **Content**

Thirty miles north of Interstate 40 near Holbrook, Arizona, you will find the most picturesque Southwestern landscape. Hidden amongst the silhouettes and shadows of mesas, buttes, natural land formations, and native vegetation, you will find Indian Wells Elementary School. Coming upon the school, you will find what seems like uninhabited land that could be set of an old western movie.

Indian Wells Elementary School (IWES) is part of the Holbrook Unified School District but is located on the Navajo reservation north of Holbrook city limits. Our school can be found in the small community of Indian Wells at the junction of Indian Route 15 and Indian Route 77. Our school services approximately 430 students from Pre-K through 6<sup>th</sup> grade. Of our 430 students, 99.5% are listed as Native American (Diné). Although our school is in Indian Wells, we have students who attend that reside in Dilkon, Castle Butte, Tees Toh, Steamboat, Jeddito, Greasewood, Whitecone, and Holbrook. All our students travel to school on the bus. The bus rides to and from school every day can take anywhere from thirty minutes to an hour.

There are many things that set us apart from the other schools in our district. For instance, we have adopted a four-day school week. This makes our day a little longer than the other schools as we attend from 7:55-3:30 every day. Another major example of this can be seen with our athletics program. We are fortunate to have sports available to our students. Our cross-country program is our largest as it has students from first grade to eighth grade. The other programs are only available to our fifth and sixth grade students. These sports include flag football, volleyball, basketball, co-ed soccer, and co-ed softball. Lastly, our differences can be seen in our “special” classes. Having a four-day school week means that we must maximize instructional time, leaving students to only get thirty minute “special” classes a day. These are classes such as Navajo Language, Music, and Physical Education. The P.E special is the only class that our students attend twice a week.

As you can see, our students do not have art as a special class. Our district does not offer art at the elementary level. This is because our in-town schools have amazing music programs and because they have a five-day school week, students attend music twice a week. In fact, our high school has a state of the art performing arts building that hosts many incredible productions throughout the year. However, in my observation, our students are more artistically inclined and find more interest in art rather than music.

## **Rationale**

As an Indigenous teacher (Skiri Pani & Chahta), I understand the need for culturally relevant curriculum for our students. I distinctly remember being excited to get to the Native American section of our history books and always being let down. The information in many textbooks, workbooks, and other curriculum is often misleading or perpetuates stereotypes about the Indigenous peoples of North America. Our students, whether Native or non-Native, are being hurt by the misrepresentation in said textbooks. After taking an Art Appreciation class at Haskell Indian Nations University, I also realized there is a lack of Indigenous art education in our schools. Many of our projects lacked history and tradition, which is not the fault of my teachers, but a fault in our education system and how Indigenous art has been viewed in the United States.

My goal for this curriculum unit is for my students to understand the importance and significance of telling stories through art and storytelling. Another goal for this curriculum unit is for my Diné students to learn and experience an artform that is notably associated with Plains tribes. I want them to understand that we can appreciate items from other tribes, but also make sure we understand from whom it came.

## Art

As you may have noticed, our school does not offer our students an art class. In fact, none of the schools in our district offer art classes at the elementary level. Our schools only offer music education to our elementary students. Music provides a large array of benefits including enhanced language capabilities, improved memory, heightened mental processing, etcetera. (Silverstone, 2018). As a district, we have an incredible music program. In fact, we have a state-of-the-art performing arts center that allows our students to participate in elaborate musical performances. This might serve our overall district, but the students at IWES find more interest in art than music. We have naturally talented artists at our school, which I believe have an innate talent that needs to be explored.

## Twenty-First Century Students

Students in the twenty-first century struggle to focus, when compared with their predecessors. This is caused by the constant task switching our students do every single day. Children live in a technological world, where they can read the news, see what their friends are doing, and share a picture with the whole world within a few minutes or, perhaps, seconds. The stimulation offered by various apps or electronic devices harms our ability to focus, but even more so in our children who grow up with these distractions (Bhat, 2017). One way I have been able to get my students to sit down and focus for a long period of time has been through art. Whenever art is assigned to them, they rarely ask for technology, and they could focus on it all day if I let them. Art is exactly what our students need and is a huge reason for me integrating it into my curriculum unit.

## Indigenous Learners

The American education system has done extensive research on students and how they learn. Although this research has been vital, there is still a lack of research when it comes to our Indigenous learners (in the United States or globally). The most important aspect of my curriculum unit is the final product; ledger art that depicts an important event or story that has shaped the student's life and includes a written narrative.

My entire unit has been designed around the final product, which is a strategy that Doug Lemov incorporates into many of his books, but primarily in *Teach Like a Champion* (2011). The difference, however, is that my students will see the final product first, and then be given the background knowledge that will lead up to their projects. Teachers who teach Indigenous students must place importance on the final product because it adheres to the cultural norm of problem solving (Reyhner, 1988).

Research has also shown Indigenous learners, specifically Diné, are visual learners who need to view repetitive modeling before trying on their own (Reyhner, 1988). My students will be strategically learning about storytelling from oral storytelling to written narratives. This will model the evolution of storytelling throughout history, but also give students hands-on experience with a writing process that may be more conducive to their own learning style.

Lastly, my students will be encouraged to go through this unit as cooperative learners. Often, we ask our Indigenous students to be competitive in the classroom, but they do not learn that way, culturally (Reyhner, 1988). I have noticed that when my students are engaged in an art project, they will have casual conversations about how to improve each other's artwork and I often find that this constructive criticism is never taken as such, but rather as an endearing form of support. This cooperative style of learning also allows them to have academic conversations that support the learning.

### Culturally Responsive Teaching Through Ledger Art

Historically, "ledger art" is pictorial narratives that can be seen on tipis, shields, clothing, etcetera., that were drawn by Plains Indian men depicting various hunts and/or war exploits. These drawings can be considered an early form of written history (i.e., Lakota winter counts). Understanding that Indigenous people used pictorial representation as a form of written history will ultimately allow my students to see their own culture as progressive, even if history books tell us these cultures are primitive, or worse, savage.

Ledger Art is an artform that was notably "created" during the imprisonment of Kiowa and other tribes at Fort Marion between 1875-1878 (Tisdell, 2006). The relationship between the Indigenous peoples of North America and the governments responsible for said lands has not been ideal, but this form of art was a positive outlet for those imprisoned at Fort Marion to reflect on their own cultural traditions. These drawings did not use traditional materials, but used materials such as crayons, pencils, and ledger paper to record individual narratives of events witnessed or stories told by the artist or the person who commissioned the artwork (Tisdell, 2006). The perspective of these narratives are not anything you will find in history textbooks as they are written in first person.

*"It seemed from my own experiences as a teacher and as a learner that many learners experience understanding the privilege and oppressed parts of their own identity, recovering from, and reclaiming parts of that identity in a positive way as a spiritual experience." (Tisdale, 2006)*

The misleading information found in textbooks comes from the lack of Indigenous scholars' involvement in the creation of writing history textbooks or even children's books. Often, non-Natives tell the narrative for Indigenous people, which leads to confusion from inaccurate information. Every year I explain the importance of primary resources, especially when students are learning about their own history. At the end of this curriculum unit, my students will write a story about an event/story that has shaped their lives on ledger paper. Once they have written their story, they will draw a picture of that event/story above their writing. I want my students to engage in this activity because it gives them a chance to express themselves and it gives my Diné students a voice. These are narratives that you will not find in history textbooks, children's books, or even documentaries about reservation students. The narratives my students will write will depict the truth about reservation life; the beauty, tradition, and pride my students feel every day.

This is also a great way to teach my students about the significance of storytelling. Indigenous people from across the globe share a common cultural tradition, storytelling. Storytelling was,

and still is, a great way for young people to learn about life. My students have grown up hearing stories. They love their traditional stories and hold them very dearly to their hearts. Traditional stories are blessings from our ancestors that give us information about our history. Although this artform is not derivative from Diné culture, ledger art, at its base, is pictorial narrative that can be viewed similarly to pictographs drawn by the ancestors of Southwestern tribes.

## **Content Objectives**

The content objective of this unit is for students to provide a way for students to express themselves through a personal narrative and through ledger art.

The following objectives are based on the Beyond Textbooks' calendar and resources. All the objectives are written for English Language Arts (ELA), but can easily be rewritten to adhere to Arizona's new Social Studies standards for both fifth and sixth grade. These are written as general objectives as they can be used interchangeably throughout the unit.

### **Objectives**

1. When given a short multi-paragraph nonfiction passage, students will complete the Main Idea Table graphic organizer for two or more paragraphs.
2. Students will read an article and can answer questions by citing evidence from the text. The answers may or may not be explicitly stated in the text. Students must be able to cite the evidence in the appropriate manner.
3. Students will read selected articles and identify the author's purpose and point of view of the article, and textual evidence supporting the author's purpose and point of view.
4. Students will read a text and watch a video clip on a similar topic. Write a short informational piece citing evidence from both sources. Students will present their informational piece to the class.
5. Identify the main character in a text. Analyze the development of the point of view for the narrator or speaker.
6. Explain challenges and opportunities people and groups face when solving local, regional, and/or global problems.

### **Background Ideas**

First and foremost, if this unit is being taught on the Navajo Nation to Navajo students, you must understand the various taboos in Navajo culture and refrain from showing certain images or speaking about certain things. Before teaching any unit, please contact a cultural advisor to ensure you are making the best decisions for you and your students.

Prior to starting this unit, it is important to have a basic understanding of the oppression that Indigenous Americans have faced. The unit itself is about ledger art and recreating the narrative of Indigenous peoples through this specific means of art.

#### *The Indian Removal Act of 1830*

It is important to have a basic understanding of the oppression that Indigenous Americans faced. The unit itself is about Ledger Art and recreating the narrative of Indigenous peoples through

this specific means of art. However, to truly understand the importance of this unit, this is the necessary background information.

This unit starts with reading and learning about the Indian Removal Act of 1830. This act was signed by President Andrew Jackson as a way of owning and settling land west of the Mississippi. The land, of course, was not free and this causes many issues for the people who historically lived on that land. There were some tribes that left peacefully, but others who did not (Drexler, 2019).

The tribes who it mostly affected were known as the Five Civilized Tribes which was comprised of the Cherokee (Tsaligi\*), Choctaw (Chata), Creek (Mvskoke), Chickasaw, and Seminole people. These people were called civilized because they had cultivated land, written languages, governments, schools, and various other trades (Brittanica). The forcible removal of these people is most notably known as the Trail of Tears.

\*It is important to know the names these tribes have for themselves. This will help convey the importance of the Indigenous narrative that the students will be creating at the end of the unit.

### *The Trail of Tears*

The effect of the Indian Removal Act of 1830 was the Trail of Tears. As I mentioned above, the Trail of Tears started after President Andrew Jackson signed the Indian Removal Act in 1830.

The Trail of Tears affected the Five Civilized Tribes who lived in [what is now known as] Georgia, Tennessee, Alabama, North Carolina, and Florida. This land was found valuable to white settlers because these civilized tribes had prominent cotton farms. The settlers wanted to make a large profit off of these farms at any cost. These settlers even went as far as burning and looting houses (History.com).

According to the Choctaw Nation website, the Chahta were the first tribe to be completely removed from their ancestral lands and relocated to their new land in what is now known as Oklahoma. The state of Mississippi urged the Chahta to hurry up, sell their homes, and gather their crops. They were not allowed to take their livestock as they were promised new livestock in their new settlement (Choctaw Nation). Food shortages, poor clothing, and inclement weather plagued the Chahta as they moved out West. Sicknesses that were common amongst white settlers especially plagued the Chahta as they had not been exposed to them.

Not too long after the Chahta were removed, the rest of the tribes faced the same demise.

### *Fort Marion*

During the time of forcible removal, about thirty years after the Trail of Tears, in 1875 President Ulysses S. Grant authorized the removal of any and all “ring leaders” who oversaw the uprising against the US government (Winnerman, 2018). During the Red River War, seventy-one men and one woman from five different tribes were captured and relocated to St. Augustine, Florida.

Of the seventy-two prisoners, there were 33 Cheyenne, 27 Kiowa, nine Comanches, two Apaches, and one Caddo (Winnerman, 2018).

These seventy-two prisoners were held captive at an old Spanish fortress, Castillo de San Marcos, that had stood vacant and disused for several years (Greene, 2013). The journey to get to Florida took three long weeks (Winnerman, 2018). These prisoners were transported to Florida via train and wagon. They were shackled together during their trek and at Fort Marion (Greene, 2013). One prisoner attempted suicide, resulting in orders that the shackles be removed. Prisoners were then allowed to roam the premises freely. While there, these prisoners were under command of Lt. Richard Pratt whose overall mission was to allegedly assimilate ‘Indians’ in the most humane way (Greene, 2013). Pratt is notable from his famous quote, “kill the Indian, save the man,” which was ultimately the start of Indian boarding schools.

Shortly after prisoners arrived at Ft. Marion, they began to draw traditional pictorials of various events with pencil and paper. Pratt was taken by their artistry as they were seemingly used to creating artwork with “Western” materials and techniques (Green, 2013). These pictorial recountings of events depicted scenes from pre-imprisonment, dances, courting rituals, and hunts (Winnerman, 2018). This artwork became popularized throughout the Plains and these images were drawn in blank account ledger books during the later years of Plains warfare (Greene, 2013).

St Augustine, Florida was a popular travel destination, thus beginning the exploitation of the prisoners and their cultures to large crowds. As you can imagine, the prisoners were a wonderful sight for people to come and see. This was used as a commercial market for the prisoners to sell their drawings, beadwork, and other items they crafted. It became a lucrative souvenir trade (Greene, 2013).

### *Lakota Winter Counts*

The Lakota people did not traditionally have a “written” language. Although they did not have a written language, they still kept track of their history, specifically through Lakota Winter Counts (Akta Lakota Museum & Cultural Center). Every pictorial representation on the Lakota Winter Count is a single image that is shown to encapsulate one year. Not only did they have one for the year, families also kept familial winter counts to keep a record of their family history. Thus multiple copies of winter counts were found throughout their communities (Akta Lakota Museum & Cultural Center).

This is important for students to know when teaching about the cultural significance of ledger art. In the second week, we will be looking at the importance of perspectives in narrative writing. Students will need to see that these tribes were seen as primitive cultures, but they really were not as they kept solid historical records of events.

### *Plains Ledger Art*

Although viewed as a primitive culture, tribes in the Plains used pictorial representations to create a narrative about various events such as war, interactions with other people/tribes,

courting rituals, and other events (Greene, 2013). This type of artwork originally started out on buffalo hides that were used for tipis and/or clothing (Low and Powers).

### *Contemporary Ledger Art*

Traditionally speaking, only men created artwork that was displayed on hides. This transferred over to what is now known as ledger art. Women depicted in traditional hide drawings are often seen as plain and uninteresting, especially in contrast to animals and other images (Pearce, 2013). Coincidentally enough, although women were depicted plain in artwork, they were still equally appreciated amongst their people (Pearce, 2013).

The art form known as Ledger Art came to a rise throughout the 1800s with trappers and most notably from the artists at Fort Marion. Women did not get involved with ledger art until the 1920s.

### *Storytelling*

Storytelling is an integral piece of any culture, but it is especially important in Navajo culture. According to Elder Lorenzo Max, a Navajo elder, there are several stories and songs for each aspect of Navajo culture and daily life. This is important to note because this tells me that our students are traditionally auditory learners. My own experience of teaching students on the Navajo reservation has shown me that the children in our classes do well with literature when it is delivered orally.

Historically, we have seen narratives about America's Indigenous peoples told through the words of non-Indigenous peoples. This has a huge effect on the way students see themselves, but it has a larger impact on students who have never met an Indigenous person. When we read about Indigenous people in our textbooks, we read about "savage" people who lived simple lives. This ultimately takes away from the beautiful and actual narratives of Indigenous people. These third-person narratives are problematic in so many ways, but they also provide a good example to students about the importance of writing their own narratives.

When we look at the history of media and Indigenous peoples, we also see a lot of problems that arise. The media, throughout history, has perpetuated Indigenous peoples as being dumb.

In a generation of people of color creating their own narratives, Indigenous people are not exempt. We have seen great personal works from Joy Harjo and Sherman Alexie. The stories these prominent people tell are important for our Indigenous students. They need to see themselves represented in the media.



## Teaching Strategies

### *Think Pair Share*

I like to use partner work because it allows students to talk to their neighbors, but it is also a more intimate conversation for them to have since there are only two of them. Whenever I ask my students to discuss things as a group, there are always two people who do not contribute to the conversation.

- *Partner Share*
- *Whiteboard Answers*
- *Small Group Work*
- *Peer Editing*

The strategies listed for this curriculum unit were chosen because they foster conversation amongst the students.

## **Classroom Activities**

Classroom activities will be written in the “I Do, We Do, You Do” form. Items listed under “I Do” will list the teacher-led activity/lesson. The activities under “We Do” are to be done with the teacher and the class at the same time. Independent work will be under “You Do.” Activities for “Do Now” and “Exit Ticket” are for students to complete at the beginning of class and the end of class. Both activities are designed to stimulate prior knowledge from the previous activity and as a form of formative assessment.

The first two activities are intended to show the importance of telling our own narrative. This will lead into their narrative writing and piece of ledger art in the final assignment.

*Lesson Title: Telling Our Own Story Pt 1*

*Lesson Objective:* Students will analyze and then compare and contrast two different depictions of Indigenous people in the media based off the perspective of the narrator, using multiple means of media.

*Lesson Materials:*

- Summarizing Graphic Organizer (Appendix B)
- SmartBoard, TV, or projection screen (to view video)
- Article: “Are You Ready for Some Controversy? The History of ‘Redskin’” (Appendix A) The article needs to be available either on a Chromebook/laptop or printed. My students have access to Chromebooks, so that is how it will be given to them.
- YouTube video: [What Makes the Red Man Red?](#)

*Do Now (5 minutes):*

As students walk in, display any piece of ledger art. Students will need to take three minutes to write a few sentences explaining the image and the meaning behind it. Students will discuss their thoughts for the next two minutes with their groups (my student desks are arranged in groups of four).

*I Do:*

The teacher will need to explain that we will be watching a video clip from Disney's 1953 cartoon, *Peter Pan* and will also be reading an article explaining the racism behind Chief Wahoo. Teachers will need to explain that it is okay to have different opinions than that portrayed in the video and article. However, students need to understand the significant role these images have on a culture; especially their own.

*We Do (5-7 min):*

Watch "What Makes the Red Man Red?" After watching this clip, students will need to take two minutes to analyze the clip. They will take two minutes to write down their thoughts and opinions about the portrayal of Indigenous people.

*I Do (30 minutes):*

Read "Are You Ready for Some Controversy? The History of 'Redskin'" While you read, students should be following along. This gives them a chance to hear fluent reading as well as a chance to hear/see unknown words in context. During the reading, stop periodically to explain unknown words to students. After each paragraph, have students write two to three words about the paragraph so they can annotate the text so they can analyze and summarize it after it has been read. During the reading, take time to explain or answer any questions.

*You Do (10 minutes)*

Students will need to refer back to their notes about the video clip and the article. Once they have referred back to their notes, they will need to summarize the lesson for today and then compare/contrast the perspectives of the narrators in both depictions of Indigenous people. They will need to cite text evidence when referring to the article.

*Exit Ticket (5 minutes):*

Students will need to list three things that were inaccurate about the clip from *Peter Pan*.

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*Lesson Title:* Telling Our Story Pt 2

*Lesson Objective:* Students will analyze and differentiate the perspectives of the narrators of children's books to a historically accurate text.

*Lesson Materials:*

- "I am Sacagawea" by Brad Meltzer
- YouTube: [The True Story of Sacagawea – Karen Mensing](#)
- Summarizing Graphic Organizer

*Do Now (5 min):*

Students will need to take three minutes to write down everything they know about Sacagawea. There will be a classroom discussion afterwards.

*I Do (15 minutes):*

Explain that people can have various perspectives about a person. Sometimes we use bias to create an image of someone. The story of Sacagawea is one of those instances.

Read “I am Sacagawea” to the class. After you read it, ask students to work with a partner to list all the facts about Sacagawea they remember from the book. Go around the classroom and have students tell the rest of the class the facts they wrote down.

We Do (15 minutes):

Watch “The True Story of Sacagawea- Karen Mensing.” After the video, students will need to work with a partner to correct the facts they wrote down the first time. Students and their partners will then work with another group to discuss the significant differences between the children’s book and the video. They will need to infer why the stories are different and explain why the narrator’s perspective in a story is important.

I Do (10 minutes):

Read Disney’s version of Pocahontas. After you read it, ask students to work with a partner to list all the facts about Sacagawea they remember from the book.

We Do (20 minutes):

Students will need to find a partner and read “The True Story of Pocahontas” by Jackie Mansky via Chromebooks. After they, students will need to work with their partner to correct the facts they wrote down the first time

*Homework*

Write a 7-8 sentence paragraph about why Disney decided to rewrite the story of Pocahontas.

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*Lesson Title: The Battle I’ve Faced*

*Lesson Objective: Students will create a narrative, using Ledger Art as the means to represent a battle they have had to overcome in their lives.*

*Lesson Materials:*

- *Ledger paper*
- *Colored pencils*
- *Markers*

*Do Now (10 minutes):*

*Students will write down a hard time they have faced. They will need to write about how it made them feel when it happened and how they felt when they overcame it. Remind students that we are creating these narratives to give life to authentic Indigenous perspectives, but also creating this narrative to heal from the hard times we have faced.*

**Student Assessment Plan**

This unit will comprise of mostly formative assessments. Students will be graded on their ability to perform grade level skills. Since we use Beyond Textbooks, students will be assessed using their District Formative Assessment for each standard.

The final piece of ledger art will be graded as such:

- Student used concise writing (15 points)
- Student used proper writing conventions (15 points)
- Student wrote an appropriate narrative that reflects their artwork (50 points)
- Student used color in their drawing to convey connotation (20 points)
- Student created a poster board to display information learned throughout the unit and a written explanation about the artwork they created (100 points)

### **Alignment to Standards**

This section aligns this curriculum unit to state, Dine, and Arizona’s English Language Proficiency (ELPS) standards. ELL standards are included as many of our students are identified as ELL students. These standards are also aligned to the Beyond Textbooks calendar for the month of November.

Since I teach both fifth and sixth grades, the standards are written for both grade levels, in the order they will be taught.

#### *Diné Character Building Standards*

Standard: I will develop and apply critical thinking to establish relationships with the environment

- Concept 2: I will maintain the sacredness of self-identity
  - PO 2. I will develop wise things in my personal life
  - PO 4. I will explain good judgements that I use to guide me
- Concept 3: I will have self-respect
- Concept 4: I will express gratitude in everything

#### *State Standards*

5.R.RI.02: The highly proficient student will analyze and summarize main ideas and details in a text.

6.R.RI.01: The highly proficient student can apply strong textual evidence in supporting a complex inference or analysis of the text

6.R.RI.06: The highly proficient student can analyze an author’s point of view and purpose in a text and provide evidence to show how they are conveyed.

5.R.RI.07: The highly proficient student can interpret information from multiple print or digital sources to answer complex questions or solve complex problems efficiently.

6.R.RL.06: The highly proficient student can analyze how an author develops the point of view of the narrator or speaker in a text, citing evidence to support the analysis.

#### *English Language Proficiency Standards (ELPS)*

<b>Levels III &amp; IV Reading Standard 4:</b>				
The student will analyze text for expression, enjoyment, and response to other related content areas				
<b><i>Pre-Emergent</i></b>	<b><i>Emergent</i></b>	<b><i>Basic</i></b>	<b><i>Low Intermediate</i></b>	<b><i>High</i></b>

				<b><i>Intermediate</i></b>
PE-4: answering yes/no questions about text (heard or read) with instructional support.	E-4: answering yes/no questions about text in complete sentences.	B-4: answering who, what, where, when, why, which and how questions about text.	LI-4: answering literal and personal response questions about text.	HI-4: answering literal, inferential and personal response questions about text.
N/A	N/A	B-14: drawing conclusions from information implied or inferred in a literary selection.	LI-14: drawing conclusions from information implied or inferred in a literary selection.	HI-14: drawing conclusions from information implied or inferred in a literary selection.
PE-24: identifying external text (e.g., illustrations, photographs, charts, maps, diagrams, graphs) within nonfiction text.	E-24: selecting external text (e.g., illustrations, photographs, charts, timelines, maps, diagrams, graphs, tables) within nonfiction text for a specific purpose.	B-24: locating information from external text within nonfiction text for a specific purpose.	LI-24: interpreting information from external text within nonfiction text for a specific purpose.	HI-24: interpreting information from external text within nonfiction text for a specific purpose.
PE-28: recognizing functional documents (e.g., maps, schedules, forms, menus and graphic organizers).	E-28: identifying functional documents (e.g., maps, graphs, tables, graphic organizers) in math, science and social studies.	B-28: interpreting information in functional documents (e.g., maps, schedules, letters, graphic organizers) for a specific purpose.	LI-28: locating information in functional documents (e.g., letters, memos, directories, search engines, manuals, recipes, graphic organizers).	HI-28: interpreting information in functional documents (e.g., memos, directories, search engines, manuals, recipes, graphic organizers).
N/A	N/A	B-30: identifying fact and opinion in persuasive text.	LI-30: distinguishing fact from opinion in persuasive text by providing supporting evidence.	HI-30: distinguishing fact from opinion and bias in persuasive text by providing supporting evidence.

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