

# Curiosity Grove Academy

## Unit 2 Materials Pack

*Character & Transformation | Paired with: Native Peoples | Grades K–6*

### What's in this pack

- Outside/Inside Anchor Chart — Week 1, Tuesday
- Graphic Organizers (T-chart trackers) — Week 1, Wednesday
- K–2 Matching Picture Cards — Week 1, Tuesday (separate file: CGA\_CharacterTransformation\_K2\_Matching\_Cards.docx)
- Book Talk Script Sheets — Week 1, Thursday & Week 2, Monday (independent reading menu, optional, grades 3–6)
- Reading Journal Booklet (9 entries) — Weeks 2 through 7
- Discussion & Seminar Kit — Weeks 3, 4, 5, and 6
- Culminating Writing Packet — Week 7
- Book & Materials Acquisition Checklist — plan-ahead reference

*Everything below is already written for you — the goal is that nothing in the daily guide requires you to create something the night before.*

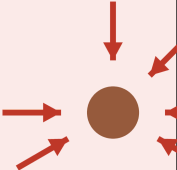
*Not in this pack: the whole-class guided reading spine, *Fish in a Tree*, is built directly into the Daily Guide — chapters, stage, and a discussion question for every day. No separate file to check.*

## Part 1 — Outside/Inside Anchor Chart

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USED ON: WEEK 1, TUESDAY — WHOLE-GROUP ANCHOR CHART BUILD (ALSO REFERENCED ALL UNIT LONG)

Build this on chart paper with the class — use this page as your master copy so you're not writing definitions on the fly. Each side below matches an icon from the K–2 matching card set.

|                                                                                   |                                                                                                                                                                                                                                                     |
|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p><b>Outside Pressure</b></p> <p>Forces from outside push on a character — other people, expectations, danger, circumstances — trying to make them change.</p> <p><i>Guiding question: What is pushing on your character from the outside?</i></p> |
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|  | <p><b>Inside Change</b></p> <p>A real shift happens inside a character — a belief, a fear, a way of seeing themselves or others — not just a reaction to what's happening around them.</p> <p><i>Guiding question: What is shifting inside your character, and how do you know it's not just a reaction?</i></p> |
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*Reminder: the two sides aren't opposites to resolve — a character can face heavy outside pressure and still choose whether (and how) to change inside. That distinction is the whole unit.*

# Part 2 — Graphic Organizers

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USED ON: WEEK 1, WEDNESDAY — PRACTICING THE FRAMEWORK ON A SHARED CHARACTER; REUSABLE ALL UNIT FOR TRACKING EACH STUDENT'S OWN NOVEL

## K–4 Tracker — Outside / Inside T-Chart

Photocopy one per student. Use for the shared character (Carl or Mirabel) on Wednesday, then again anytime students want to track their own novel's character.

### Outside Pressure

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### Inside Change

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**5–6 Tracker — Outside / Inside, with Evidence**

Same two columns, with a dedicated line for textual evidence — pushes stronger readers past summary and into proof.

**Outside Pressure — what's happening:**

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**Outside Pressure — evidence from the text:**

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**Inside Change — what's shifting:**

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**Inside Change — evidence from the text:**

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## Part 3 — Book Talk Script Sheets

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USED ON: WEEK 1, THURSDAY (BROWSING PREVIEW) AND WEEK 2, MONDAY (BOOK TALKS)

Read straight from this page — no need to write your own hooks. Organized by band, same order as the novel menu.

### Graphic Novel (any band)

#### **El Deafo — Cece Bell**

*A memoir in comic form about growing up deaf, wearing a giant hearing-aid box, and figuring out who your real friends are.*

### Picture Books (K–2 Read-Aloud Menu)

#### **Fry Bread — Kevin Noble Maillard**

*A joyful, beautifully illustrated ode to a food, a family, and a culture that's still very much alive.*

#### **We Are Water Protectors — Carole Lindstrom**

*Native-authored; a girl and her community stand up to protect water and land for everyone.*

#### **Jingle Dancer — Cynthia Leitich Smith**

*A girl learns to carry on a family tradition in her own way, gathering support from the women in her life.*

#### **The Rabbit Listened — Cori Doerrfeld**

*A quiet, powerful book about what real comfort and change look like after something hard happens.*

#### **Giraffes Can't Dance — Giles Andreae**

*Already this unit's Week 1 launch text — worth keeping in reach as a read-aloud all unit.*

## **More Picture Books (K–2, Native-Authored)**

### **The Water Walker — Joanne Robertson**

*Based on a real story: a grandmother walks around the Great Lakes to raise awareness about protecting water for everyone.*

### **Bowwow Powwow — Brenda J. Child**

*A girl falls asleep at a powwow and dreams her way through a joyful celebration of community and tradition.*

### **Powwow Day — Traci Sorell**

*A girl too sick to dance at this year's powwow finds her own way to feel connected to her community anyway.*

### **We Are Grateful: Otsaliheliga — Traci Sorell**

*A year in the life of a Cherokee family, celebrating gratitude through every season.*

### **We Are Still Here! Native American Truths Everyone Should Know — Traci Sorell**

*Native kids present real, current truths about their nations directly to the reader — a strong nonfiction companion to the unit.*

### **Giving Thanks: A Native American Good Morning Message — Chief Jake Swamp**

*A real Haudenosaunee thanksgiving address, adapted for young readers, giving thanks to every part of the natural world.*

### **Go Show the World — Wab Kinew**

*A joyful celebration of real Indigenous figures across history who each changed the world in their own way.*

### **Sharice's Big Voice — Sharice Davids**

*The true story of the first Native LGBTQ+ Congresswoman, from her childhood finding her voice to representing her community.*

### **Rainbow Crow — traditional Lenape retelling**

*A traditional story about a crow who sacrifices his beautiful voice and colors to bring fire to the other animals.*

### **Change Sings — Amanda Gorman**

*A lyrical picture book about the power one person has to start real change in their community.*

## **K–2 Band (Chapter Books)**

### **Shiloh — Phyllis Reynolds Naylor**

*When Marty finds a mistreated dog, he has to decide how far he's willing to go — and what he's willing to risk — to protect it.*

### **Because of Winn-Dixie — Kate DiCamillo**

*A lonely girl adopts a big, goofy dog named Winn-Dixie, who somehow helps her build a whole new community of unlikely friends.*

### **The Jungle Book — Rudyard Kipling (adapted)**

*A boy raised by wolves in the jungle has to figure out where he truly belongs — with the animals who raised him, or with his own kind.*

### **3–4 Band**

**Wonder — R.J. Palacio**

*August just wants to be treated like an ordinary kid starting school for the first time — but his face makes that harder than it should be.*

**Holes — Louis Sachar**

*Sent to a brutal camp for a crime he didn't commit, Stanley starts digging holes every day — and slowly uncovers a mystery generations old.*

**Inside Out and Back Again — Thanhha Lai**

*Told in verse, this is the story of a girl forced to flee Vietnam and start over in a country where nothing feels familiar.*

**The Secret Garden — Frances Hodgson Burnett**

*A sour, lonely girl discovers a hidden, locked garden — and slowly, tending it changes her as much as it changes the garden.*

**Skeleton Man — Joseph Bruchac**

*Native author Joseph Bruchac writes a suspenseful, page-turning story about a girl who has to figure out whether the mysterious relative caring for her is really who he says he is.*

## 5–6 Band

### **Seedfolks — Paul Fleischman**

*One vacant lot, one seed planted by a lonely girl, and a whole neighborhood of strangers who slowly become a community because of it.*

### **Maniac Magee — Jerry Spinelli**

*A homeless orphan becomes a local legend by crossing lines — literal and social — that everyone else in town is too afraid to cross.*

### **Little Women — Louisa May Alcott**

*Four sisters grow up during and after the Civil War, each finding her own, very different way of becoming who she's meant to be.*

### **Oliver Twist — Charles Dickens (adapted)**

*An orphan escapes a workhouse only to fall in with a gang of pickpockets — and has to decide who he's going to become.*

### **More Native-Authored Chapter Books (3–6)**

#### **Indian No More — Charlene Willing McManis & Traci Sorell**

*When the government declares her tribe no longer exists, Regina and her family move to Los Angeles — and she has to figure out who she is when the place she's from says she isn't Indian anymore.*

#### **The Birchbark House — Louise Erdrich**

*Native-authored; a year in the life of an Ojibwe girl on an island in Lake Superior in 1847, richly told from inside her own community.*

#### **Fatty Legs — Margaret Pokiak-Fenton & Christy Jordan-Fenton**

*A true memoir of an eight-year-old girl who insists on attending residential school, only to face a teacher determined to break her spirit — and doesn't.*

#### **The Heartbeat of Wounded Knee (Young Readers Adaptation) — David Treuer**

*A sweeping, hopeful nonfiction account arguing that Native culture didn't end — it's still very much alive and thriving today.*

### **Nonfiction Pairing (whole class, Weeks 3–4)**

#### **When We Were Alone — David A. Robertson**

*A grandmother answers her granddaughter's questions about why she does the things she does — and gently reveals the story of residential school.*

#### **What the Eagle Sees — Eldon Yellowhorn**

*A collection of true stories of Indigenous rebellion and renewal, centering voices and history often left out of textbooks.*

#### **An Indigenous Peoples' History of the United States for Young People — adapted by Mendoza & Reese**

*A retelling of American history centering Indigenous perspectives and experiences, adapted for young readers.*

## Part 4 — Reading Journal Booklet

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USED ON: WEEKS 2 THROUGH 7 — ONE ENTRY PER JOURNAL DAY

Print the whole booklet and staple it, or photocopy one entry page per day. K–2: draw your answer, then tell it to a partner or teacher.  
3–6: write your answer in full sentences, using details from your book.

Entry 1   **Outside / Inside**

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*Week 2, Tuesday*

Draw a line down your page. On one side: what's happening to your character from the outside. On the other: what's shifting inside them. What do you notice?

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## Entry 2 What Will They Let Go Of?

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*Week 2, Thursday*

What does your character believe about themselves at the beginning that they'll need to let go of by the end?

*Draw here:*

### Entry 3 **Changed, or Just Reacting?**

Week 3, Wednesday

Has your character actually changed yet, or are they just reacting? How can you tell the difference?

*Draw here:*

Entry 4    **The Biggest Impact**

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*Week 4, Tuesday*

What single event has had the biggest impact on who your character is becoming? Why that one?

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Entry 5   **Chosen or Imposed?**

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*Week 4, Wednesday*

Compare your fictional character's transformation to someone from the nonfiction text. Whose was chosen? Whose was imposed? Does that change how you feel about it?

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## Entry 6 A Time You Changed

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*Week 5, Tuesday*

Think of a time you changed because of something that happened to you. Was it something you would have chosen?

*Draw here:*

## Entry 7    Holding On

*Week 5, Thursday*

Is there something about yourself you've worked hard to hold onto when things around you were pushing you to change?

*Draw where:*

### Entry 8 Seminar Exit Ticket

*Week 6, Wednesday*

What did someone else say today that changed your thinking?

## Entry 9 Planning My Writing

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*Week 7, Monday*

Claim: How did your character change, and what force caused it? (5–6: How does your character's transformation compare to the nonfiction text?)

**Claim (my answer):**

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**Evidence #1:**

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**Evidence #2:**

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**So what? (why this matters):**

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## Part 5 — Discussion & Seminar Kit

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USED ON: WEEKS 3–4 (BRIDGE QUESTIONS), WEEK 5 (DISCUSSION NORMS), WEEK 6 (SEMINAR)

### Discussion Norms

Post this or read it aloud before any small-group discussion or the seminar.

- Listen all the way through before you respond.
- Build on what someone said — "I agree with \_\_\_\_ because..."
- Disagree kindly — "I see it differently because..."
- Use your book, journal, or the nonfiction text as evidence.
- Everyone's voice gets a turn.

## Nonfiction Discussion Bridge Questions

Use these on the days the daily guide calls for a discussion bridge (Weeks 3–4).

- The people in this nonfiction text faced enormous pressure to change who they were. Did they? How?
- What is the difference between a character who chooses to change and one who is forced to? Does the outcome look different?
- How does the author of this nonfiction text feel about the people they're writing about? How can you tell?
- What would your fictional character think about the people in this nonfiction book? Would they see them as transformed, resilient, or both?

## **Fishbowl Observation Sheet**

Hand out during Week 6, Tuesday's practice seminar to students in the outer circle.

Name: \_\_\_\_\_

**A strong discussion move I noticed:**

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**Something I want to try when it's my turn:**

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## **Socratic Seminar — Driving Question**

Week 6, Wednesday. Post this or print copies for students to keep in front of them.

***Can a character change without wanting to — and is that still transformation?***

### **Follow-up questions:**

- What forces in your book are pushing your character to change?
- Is there a character who refuses to change — what happens to them?
- How does the nonfiction change how you think about your fictional character?

# Part 6 — Culminating Writing Packet

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USED ON: WEEK 7 — PLANNING, DRAFTING, AND REVISING

## K–2 Illustrated Response

Prompt (read aloud): Draw your character at the moment they changed the most. Then tell about it, or write one sentence.

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**3–4 Planning Organizer — Character Analysis Paragraph**

Prompt: Identify how your character changed and one force that caused it.

**Claim (how my character changed):**

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**The force that caused it:**

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**Evidence from my book:**

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**Closing thought:**

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**5–6 Planning Organizer — Comparative Essay**

Prompt: Connect your character's transformation to a real person or community from the nonfiction text, arguing what both stories say about resilience.

**Claim (what both stories say about resilience):**

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**Evidence from my novel:**

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**Evidence from the nonfiction text:**

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**So what — why does this comparison matter?**

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## Peer Revision Checklist

Use during Week 7, Wednesday's peer conference. Works for both the 3–4 and 5–6 pieces.

- Does the claim answer the prompt directly?
- Is there at least one clear piece of evidence from the text?
- Does the evidence actually support the claim (not just nearby facts)?
- Is there a closing thought that explains why it matters?
- One thing I liked:
- One question I have for the writer:

## Part 7 — Book & Materials Acquisition Checklist

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USED ON: PLAN-AHEAD REFERENCE — ORDER/GATHER BEFORE THE DATES BELOW

This mirrors the full book menu in the daily guide's appendix, organized by when you'll actually need it in hand.

### Needed by Week 1, Monday (before the unit starts) — the one non-negotiable

- Fish in a Tree — Lynda Mullaly Hunt, class set (whole-class guided reading spine, used all 7 weeks; chapters and questions are built into the Daily Guide)

### Needed by Week 1, Thursday (browsing) — optional independent reading

- 1 copy: El Deafo (graphic novel)
- 1 copy each: Fry Bread, We Are Water Protectors, Jingle Dancer, The Rabbit Listened, Giraffes Can't Dance (K–2 picture books)
- 1 copy each: The Water Walker, Bowwow Powwow, Powwow Day, We Are Grateful, We Are Still Here!, Giving Thanks, Go Show the World, Sharice's Big Voice, Rainbow Crow, Change Sings (more K–2 picture books, Native-authored priority)
- 1 copy each: Shiloh, Because of Winn-Dixie, The Jungle Book (K–2 chapter books)
- 1 copy each: Wonder, Holes, Inside Out and Back Again, The Secret Garden, Skeleton Man (3–4)
- 1 copy each: Indian No More, The Birchbark House, Fatty Legs, The Heartbeat of Wounded Knee (more 3–6 Native-authored picks)
- 1 copy each: Seedfolks, Maniac Magee, Little Women, Oliver Twist (5–6)

### Needed by Week 2, Tuesday (distribution)

- Enough copies of each chosen title for every student who picks it — confirm counts once book-talk slips come in on Monday.

### Needed by Week 3, Monday (nonfiction pairing begins)

- When We Were Alone — David A. Robertson (whole-class read-aloud copy, K–4)
- What the Eagle Sees — Eldon Yellowhorn, or selected chapters of An Indigenous Peoples' History of the United States for Young People (5–6)

### Optional / independent reading extensions

- The Heartbeat of Wounded Knee (Young Readers Adaptation) — David Treuer
- Go Show the World — Wab Kinew
- Fry Bread — Kevin Noble Maillard

*A note on sourcing: prioritize books written by Native authors or in close collaboration with Indigenous communities.*

*Supplier note: Thriftbooks is your usual source for curriculum titles.*