

PROFESSIONAL DEVELOPMENT MODULE AND CULTURAL ARTS UNITS FOR USE IN  
THE BERING STRAIT SCHOOL DISTRICT

PROTOCOLS, LANGUAGE VIDEOS, AND MASKS:

A PROFESSIONAL DEVELOPMENT MODULE AND CULTURAL  
ARTS UNITS FOR USE IN THE BERING STRAIT SCHOOL DISTRICT

A

PROJECT

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PROFESSIONAL DEVELOPMENT MODULE AND CULTURAL ARTS UNITS FOR USE IN  
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**Introduction**

Art and locally based curriculum can play a powerful role in education. The location of Bering Strait School District (BSSD) schools in Inupiaq, Yup'ik, and Siberian Yup'ik communities poises them for fascinating inclusion of indigenous culture. The unique setting that offers prime opportunities for place-based education also poses obstacles. In addition to the challenges of survival in the Alaska Bush, teachers are often new to their communities, unfamiliar with local art and artists and untrained in arts education. Teachers in the BSSD need support to harness the potential of art and local resources.

With funding from the Margaret A. Cargill Foundation, BSSD, the University of Alaska Fairbanks (UAF), and Kawerak, Inc. are partnered in the Sustaining Indigenous and Local Knowledge, Arts and Teaching (SILKAT) program. SILKAT efforts will include assisting BSSD paraprofessionals in completing coursework toward becoming certified teachers, recruiting and preparing BSSD high school students for collegiate education classes, providing new teachers with cultural orientations, and supporting BSSD teachers as they implement both art and local resources in schools across the district. This project deals with the effort to support BSSD teachers and includes one professional development module and two cultural arts units.

Over a period of ten years, BSSD teachers will be trained in the use of core practices that promote confidence and competence in the use of local art and resources in the classroom. The core practices evolved from the readings and experiences of the SILKAT cohort members as they studied best practices in professional development and art and cultural education. The core practices include: a desire to gather information on the historical context of the local community from multiple perspectives, and to utilize that historical knowledge as a foundation on which to build academic experiences; the ability to elicit student thinking and facilitate reflective thinking in students; the ability to look at and learn from student work; the ability to actively listen to

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students and to learn from them and other non-conventional sources of knowledge; the ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom; the ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times; the ability and inclination to engage students in learning experiences that integrate the local environment and community; and the core disposition a willingness to reject deficit thinking by cultivating and promoting an ethic of excellence for all students in every classroom.

This project targets the core practice of looking at and learning from student work. Teachers will be introduced to the use of protocols as a tool for analyzing student work to inform their practice. As teachers venture into the likely unfamiliar realm of place-based art education, careful consideration of student work will enable teachers make the adjustments necessary to maximize the impact of their instruction.

BSSD teachers will put the core practices to use teaching cultural arts based units. Each unit is designed for a specific grade level and incorporates cultural themes, Artist Habits of Mind, Visible Thinking routines, commentary from regional artists, and an art performance task. The tenth grade module deals with the knowledge of language. Students will examine the cultural knowledge embedded in language as they create a short documentary video that orients newcomers in the community to the local language. The twelfth grade module deals with the Alaska Native Claims Settlement Act and cooperation. Students will explore the ideas of viewpoints and compromise as they create a series of masks that illustrate a historical or current issue.

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**Personal Interest in Project**

I have lived in the Norton Sound Region for twelve years. I began my career in the BSSD teaching in Shishmaref, but I now teach Social Studies and Language Arts to high school students in Brevig Mission. When I arrived in rural Alaska as a first year teacher, I anticipated smiling faces and a hero's welcome. What began as a surprisingly frustrating teaching situation turned around when I learned to adapt. The difference between lighting up the classroom and sobbing on my couch every night was a series of small but profound shifts in my attitude and teaching techniques. I learned to transition from how I wanted to teach in favor of how my students were best able to learn. I stopped thinking about how my students "should" be behaving and performing and started thinking about how I could work within their cultural norms.

Integrating local language, art, and knowledge into my classroom has made an extremely positive difference in my teaching and my life. I want to help my colleagues form similar connections with culture and community that would yield stronger classrooms and more engaged students.

My experiences in Shishmaref and Brevig Mission have left me infinitely more adaptable, student-centric, and open to new knowledge. When introduced to the SILKAT project, I recognized an opportunity enhance my efficacy and satisfaction and allow me to have a broader impact by assisting other educators to do the same. I am thrilled to be part of the SILKAT Legacy Cohort charged with designing and implementing relevant professional development and cultural arts units and training other teachers to facilitate similar efforts in their schools.

### **Rationale for Targeted Core Practice**

Analyzing student work and adapting practice can yield significant dividends for a teacher. It is not enough to simply cover material. The true test of teacher effectiveness is what students are able to do. It is easy as a teacher to look to your own performance in the form of a lecture or activity and judge an objective as met. Continually returning to student work will allow teachers to remain focused on student achievement. Data in the form of student work tells a more objective story.

With the analysis of student work comes the opportunity to adapt instruction for individuals or the class as a whole. Teachers can refine their teaching to meet the needs of the students rather than blame the students for not responding or understanding. This is especially important in the BSSD because the educational environment differs from the environment most teachers experienced in their own educations. Varied experiences and expectations make it critical for teachers to constantly examine student work to see the results of their teaching. If student work does not reflect the desired learning, teachers need to revisit their methods and try again.

Structured conversations known as protocols assist in the process of learning from student work. They force busy teachers to take the time to engage with student work on a level deeper than recording grades. They also provide outside feedback that can illuminate new perspectives or approaches. Protocols provide structure to help temper a hesitancy to comment or tendency to over share. The time limits and turn taking built into protocols allow for more equitable sharing.

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**Rationale for Cultural Arts Units**

The cultural arts units rely heavily on local knowledge and culture. This will enable BSSD teachers to take advantage of their intriguing surroundings. In my ten years of teaching in the BSSD I have noticed that classroom engagement increases when we involve local knowledge and culture. My students love to share local translations of words and phrases and legends and are hungry for more. They sit at rapt attention when we watch Inupiaq or Yup'ik dancing.

In addition to engaging with local culture, students, teachers, and schools have a tremendous opportunity to help preserve that culture. The history of the interaction between schools and local culture in the Norton Sound region is long and complicated and has not always been positive. Elders in the area tell stories about being punished for speaking Inupiaq or Yup'ik in school. Some of the young elders attended regional high schools and were away from home during a portion of their formative teenage years which they could have spent solidifying their knowledge and use of Indigenous language and culture. The result is a generation of young people with little to no fluency in the language and skills of their heritage and an educational system that is partly to blame. While most of today's teachers were not around (or even alive) when Indigenous culture was being erased from regional schools, they can be part of the efforts that reintegrate it.

**Literature Review for Core Practice Module**

Research validates the importance of looking at and learning from student work and the use of protocols to accomplish that. Studies have also outlined best practices for the use of protocols.

**Looking at Student Work**

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A review of the literature indicates student work needs to be central in efforts to improve learning and teaching. Blythe, Allen, and Powell (2015) wrote:

Student work is one of the most powerful—and one of the most overlooked and underused—sources of data available about the nature of teaching and learning in a school. Having student work on the table forces the group to connect its discussion of teaching and learning in very specific ways to the actual, lived experiences of the students in the context of their classrooms. Virtually every important question about teaching and learning needs be examined in light of the things students actually are doing and producing.” (Loc. 717)

This research offers hope to educators overwhelmed by the barrage of data generated by standardized tests, interventions, progress monitoring, and countless other sources. Student work can anchor discussions in the realm of the practical and result in concrete ideas, actions, and solutions. Maintaining a focus on student work is requisite for the benefit of students (McDonald, Mohr, Dichter, & McDonald, 2013).

**Using Protocols to Look at Student Work**

Protocols provide a precise structure for conversations about student work, and research indicates that protocols can help those conversations remain productive. The structure reduces drifting off-topic (Weinbaum, Allen, Blythe, Simon, Seidel, and Rubin, 2004). The constraints of protocols in the form of time limits and turn taking prevent the domination of the conversation by over-eager facilitators or participants and encourage authentic listening (McDonald, et al., 2013).

Sharing student work can be a vulnerable experience for educators. Protocols make it easier for teachers to share their practice with colleagues because there is perceived safety in the



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structure (Easton, 2009). Limits on what can be said and when reduce the possibility of an endless attack.

McDonald, et al. state that protocols cultivate important skills, including “how to give and receive safe and honest feedback, ...how to analyze complex problems carefully and without rushing to judgment..., and how to ground interpretations of complex texts...in close ‘readings’ of the texts” (2013). These skills will enhance any discussion of student work.

**Best Practices for Protocols**

The literature suggests best practices for protocols in general. Protocols need regular practice to be mastered (Allen & Blythe, 2004). They can seem unnatural and uncomfortable, but repeated use will acclimate participants. Similarly, participation in protocols is the best training (McDonald, et al., 2013). Repetition will enhance the experience and results.

Another necessity is a prepared facilitator. The facilitator of a protocol is key in maintaining what McDonald, Mohr, et al. (2013) refer to as a “trustful situation” (p. 13). Establishing norms with the group helps ensure that trust, as does enforcing the time limits and turn taking built into protocols (McDonald, et al., 2013; Weinbaum, et al., 2004). Facilitators must be prepared to ask, “what makes you say that?” to draw more thinking and articulation from participants. Meeting with the presenter before the protocol and having copies of the protocol for all participants can contribute to a smooth experience (Blythe et al., 2015).

With protocols that involve student work the literature suggests bringing a range in quality of student work. The protocol is more effective if presenting teachers avoid the tendency to showcase only the best student work (Blythe, et al., 2015). Thompson-Grove suggests presenting student work that provokes wonder, presents a dilemma, or represents a

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lesson that needs revision (n.d.). An authentic desire to improve and refine rather than show off makes the experience more beneficial for everyone involved.

**Tuning Protocol Best Practices**

The literature presents the Tuning Protocol as an appropriate choice for educators looking at student work. In the Tuning Protocol a presenting teacher provides samples of student work and presents a focus question he or she would like the participants to concentrate on during the protocol. Participants ask clarifying questions before silently examining the work samples and taking a few minutes to reflect. The presenter silently listens and takes notes as participants provide warm and cool feedback. The presenter then reflects aloud on the feedback, responding only to the ideas or questions he or she finds most interesting (McDonald & Allen, n.d.; Allen & Blythe, 2004).

Success of this particular protocol depends on a group understanding of the difference between clarifying questions and probing questions. The facilitator should be prepared to remind the group about the differences and instruct probing questions to be reserved for the warm and cool feedback segment. Facilitators would also be prepared to follow-up vague feedback with “Is there something specific in the student work or other materials you could point to that made you say that?” (Allen & Blythe, 2004, p.63). Recommendations for focus questions include selecting a question that is important to the presenting teacher, based on an issue relevant to other educators, and directly related to student learning. The facilitator can work with the presenting teacher ahead of time to ensure that the focus question reflects what the presenting teacher wants to learn from the protocol (Allen & Blythe, 2004).

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**Literature Review for Cultural Arts Units**

The literature offers many suggestions about the content and structure of the cultural arts units. The units were based around themes from the Alaska Native Knowledge Network. The themes represent common values among Indigenous groups in Alaska (Alaska Native Knowledge Network, n.d.). Use of these themes helps ensure that the cultural arts units will be rooted in culturally relevant content.

The cultural arts units were crafted using the Understanding by Design model developed by Wiggins and McTighe. Working backward from the desired results, I created projects with acceptable evidence and designed learning experiences that would guide students toward the creation of that evidence (Wiggins & McTighe, 2011). Each unit has an essential question, as prescribed by the model. The tenth grade cultural arts unit essential question is “how can linguistic knowledge be represented through art? The twelfth grade essential question is “how can different viewpoints be represented in art?” The essential questions meet the criteria of “caus[ing] genuine and relevant inquiry...provok[ing] deep thought...spark[ing] meaningful connections with prior learning and personal experiences” (Wiggins & McTighe, 2011, 73).

Similarly, each cultural arts unit has an understanding goal phrased as a complete sentence. The tenth grade understanding goal is “students will understand that language serves to pass on the knowledge and traditions of the culture.” The twelfth grade understanding goal is “students will understand that cooperation requires compromise.” As suggested by Wiggins and McTighe, the understanding goals reflect abstract understandings that are not obvious (2011).

**Revision, Critique, and Quality**

Literature supports the use of revisions and multiple drafts to help students develop quality work. Normalizing multiple drafts can encourage students to reflect on their work and

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incorporate feedback (Berger, 2003; Berger, Woodfin, & Vilen, 2016; Hetland, Winner, Veenema, & Sheridan, 2013). Time for reflection has been built into both cultural arts units as a way to encourage improvement and revision.

Group critiques complement multiple drafts as a way for students to propel their work forward. Literature supports the use of critique sessions to allow students to receive quality feedback from teachers and peers (Berger, 2003; Berger, et al., 2016; Hetland, et al., 2013). Different types of critiques are suitable for different situations, and the cultural arts units call for Gallery Critiques that display the work of every student. Simple rules such as “be kind...be specific...be helpful” keep the critiques focused and congenial (Berger, 2003, 93). Guidelines can include remaining focused directly on the work, using I statements, and phrasing constructive criticism as a question (Berger, 2003). Berger, et al. Provide sample open-ended questions that take students through a process of description, analysis, interpretation, and evaluation during a group critique (2016, pp. 259-260).

The literature also highlights the importance of making student work public and providing an outside audience. The wider audience provides a purpose for student work that will inspire quality (Berger, 2003; Berger, et al. 2016; Hetland, et al., 2013). Both cultural arts units integrate the possibility of sharing work outside of the classroom.

### **Studio Habits of Mind and Studio Structures**

Both cultural arts units also integrate the Studio Habit of Mind of Express, based on the work of Hetland, et al. (2013). These authors have identified eight useful habits that are developed in visual arts classes and practiced by artists. The habit of Express encourages students to “create works that convey an idea, a feeling, or a personal meaning” (Hetland, et al., 2013, Loc 668). Students are encouraged to look at both the literal representational and

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metaphorical meanings in their work. The authors do not claim that expression as taught in the arts classroom will transfer into other academic areas but do claim that Express and the other seven habits are worth developing on their own (Hetland, et al., 2013).

The cultural arts units also incorporate the studio structures from the work of Hetland, et al. (2013). The structures include the Demonstration-Lecture, Critique, Students-at-Work, and Exhibition. The Demonstration-Lecture is a brief session of imparting information to the whole group that is immediately useful to students. Critique focuses on meaning and craft and allows students to see how others interpret their work. Students-at-Work allows students to apply information from Demonstration-Lectures and incorporate feedback from Critiques as they create independently while the teacher circulates to offer assistance and interventions. Exhibition provides an opportunity to contribute to a public conversation and an audience to encourage quality (Hetland, et al., 2013).

### **Visible Thinking Routines**

The tenth grade cultural arts unit makes use of the Color, Symbol, Image routine. Developed by Ritchhart, Church, and Morrison (2011), this routine promotes metaphorical thinking. Students select a color, symbol, and image to represent a concept or story, in this case local vocabulary. This will prompt students to think carefully about the cultural knowledge embedded in the local vocabulary and how it can best be represented and communicated.

The twelfth grade cultural arts unit uses the Circle of Viewpoints routine. Students identify different viewpoints surrounding an issue, select a particular viewpoint, and respond to a series of prompts from that perspective (Ritchhart, et al., 2011). This routine will be particularly useful as the twelfth grade students explore the Alaska Native Claims Settlement Act and other historical and contemporary issues.

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### **Digital Storytelling**

The use of video to express cultural and linguistic knowledge in the tenth grade cultural arts unit was based on Lambert's work in *Digital Storytelling* (2009). The work presents digital storytelling as a valid means of applying knowledge when it says digital storytelling "goes well beyond the facts and formulas they are expected to regurgitate as evidence of their mastery of knowledge" (Lambert, 2009, 99). Lambert suggests choosing images carefully at the beginning of the creative process will help focus the story and creative efforts. Lambert also suggests starting the process by describing images that come to mind when the author thinks of the story, much like students will do in the Color, Symbol, Image routine embedded in the tenth grade unit. Pacing and sound are also considered for how they contribute to the meaning in the story. Lambert's reflection questions provide inspiration for the reflection prompts in the tenth grade unit.

Lambert recommends the use of storyboards. "Planning on paper will save the enormous expense of time, energy, and money when it comes time to produce your work" (Lambert, 2009, 59). Storyboards combat the overwhelm of telling a digital story. Lambert's sample storyboard includes rows below each graphic box for effects, transitions, voiceover, and soundtrack (2009). These structures will guide students through a thoughtful process of considering the elements of their videos and how to plan for them.

### **Methodology**

Developing the professional development module around looking at and learning from student work began when I attended the Arts and Passion Driven Learning conference at the Harvard Graduate School of Education in August 2016. I attended a workshop entitled Making Learning Visible led by Tina Blythe. We examined samples of student work and practiced

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describing and interpreting the work. It was incredible to see how much information we could glean from a careful observation of the work samples and the variety of perspectives offered by individuals in the room. I wondered how I could elevate my teaching practice by looking at my students' work with the same care.

I was impressed with Blythe and the thought provoking questions she asked during the workshop. When I was assigned the core practice of looking at student work, I immediately turned to Blythes' work for further information. My searches led me to *Looking Together at Student Work*, *The Facilitator's book of questions: Tools for looking together at student and teacher work*, and *Teaching as Inquiry: Asking hard questions to improve practice and student achievement*.

After using protocols during staff meetings at Brevig Mission School and in education classes at UAF, I knew I wanted to build a protocol into the professional development module as a way to provide a clear structure for conversations about student work that go beyond the typical complaining common in teachers' lounges or staff rooms. After sorting through the protocols outlined in the aforementioned books and in *The power of protocols: An educator's guide to better practice*, I settled on the Tuning Protocol. The Tuning Protocol works well across grade levels and content areas. I especially liked the practice of the presenter selecting a focus question for participants to use to guide their feedback. This increases the likelihood that the feedback will be useful to the presenting teacher instead of random tangential comments. I also liked the fact that the presenter is silent as participants offer their warm and cool feedback. This discourages the practice of defending one's work and encourages the presenter to quietly reflect.

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Without requiring teachers to read entire books, I wanted to provide some background information for teachers who have never used protocols. Dr. Amy Vinlove provided me with the background materials she uses in her Looking at Student Work unit in the ED 466 class at UAF. The materials included several articles from the National School Reform Faculty (NSRF). I liked the NSRF articles because they were concise and specific. Since many teachers in the BSSD will be unaccustomed to conversing formally using student work samples, I selected *Some Guidelines for Learning from Student Work* as an introduction to some best practices for working with student work samples. I selected *Suggestions for Bringing Student Work* for guidance when selecting student work samples to share in a protocol. Along with *Description, Interpretation, or Evaluation*, these articles will provide some brief insights into looking at student work with protocols without overwhelming teachers.

During the development of the professional development module, I shared my drafts with my principal Diane Crockett. Crockett has used protocols in staff meetings at Brevig Mission School for four years. She suggested I require teachers to participate in the Tuning Protocol multiple times. Crockett has witnessed the difficulties and awkwardness that accompany the beginning stages of using protocols. Multiple exposures give teachers a chance to refine their participation and make the protocol ultimately more useful. During a feedback protocol on the module in my ED 630 class at UAF, my classmates and instructors agreed with Crockett's suggestion. They refined the idea by suggesting teachers participate in the Tuning Protocol multiple times: once as presenter and once as facilitator or participant. The final module reflects those suggestions.

Other feedback from the ED 630 class included clarifying the expectations of participation in the Tuning Protocol and building in some kind of accountability piece to help



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ensure teachers are actually participating in the protocol the requisite number of times. The final module includes explicit instructions for reporting in Blackboard the dates they participated in the two separate protocols and who participated with them. Other feedback suggested some instruction about the difference between description, interpretation, and evaluation, and that prompted the inclusion of the article *Description, Interpretation, or Evaluation* to provide definitions and examples of each type of comment. My classmates also encouraged an attempt to differentiate for those teachers completely unfamiliar with protocols by providing optional introductory materials.

After a final review of the module with the SILKAT Legacy Cohort in Anchorage in July 2017, I added an activity prompting teachers to look at student work by themselves. The activity and accompanying Evidence of Understanding Worksheet was modified from an activity Vinlove uses during the Looking at Student Work unit in the ED 466 class at UAF. This activity will allow teachers to look at student work thoughtfully on their own, hopefully eliminating the impression that careful consideration of student work is only possible if colleagues are available for dialogue.

In conjunction with the SILKAT Legacy Cohort I created a tenth grade cultural arts unit involving video production and a twelfth grade cultural arts unit involving mask making. As mentioned in the Literature Review, the cultural arts units were based on themes from the Alaska Native Knowledge Network (ANKN) Curriculum Spiral. The Legacy Cohort derived Understanding Goals from the ANKN themes and matched each Understanding Goal with a relevant art medium. Our coordinated efforts ensured age appropriateness and avoided duplication of art mediums.

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Based on the established ANKN themes, Understanding Goals, and art mediums, I drafted Essential Questions and selected a Visual Thinking Routine for each unit. The tenth grade cultural arts unit's use of the Color, Symbol, Image routine can be traced to the Blythe workshop at Harvard. Blythe used Color, Symbol, Image as an example of how to make student learning visible. The twelfth grade unit's use of Circle of Viewpoints was based on suggestions from the SILKAT Legacy Cohort.

I used a Unit Planning Template created by Joan Hornig to connect all of the pieces and ensure that the Learning Plan led students to the desired result. Part of the Unit Planning Template was to design Learning Scales for use during the unit. I ended up with an overall scale based on the understanding goal, a scale for each Studio Habit of Mind, a scale for each Visible Thinking Routine, and multiple scales for skills specific to video creation and mask-making. Based on my experience writing learning scales for my classroom, I started each scale by identifying what would be proficient, or, what I want each and every student to accomplish. Then I identified what foundational knowledge and definitions student would need to reach proficiency. The foundational knowledge became the first steps of each scale. For the second step of each scale I identified an intermediate skill that would help students apply the foundational knowledge on the way to proficiency. Finally, I identified a stretch goal for the fourth level of each scale, knowing that not every student would reach it but providing something for the more advanced students to work toward.

The Learning Plan developed in an attempt to provide teachers with a possible structure to follow with their students while allowing for flexibility. Each learning plan consists of brief descriptions of activities, graphic organizers, work samples from my own work and classroom, and resources for the Demonstration-Lecture portions of the units. Many of the videos were

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found on YouTube. I screened several videos in order to find ones that were short enough to maintain student interest and simple enough to avoid overwhelm.

The tenth grade unit about language and video production was piloted with my eighth, ninth, and tenth grade Composition class. We experienced several logistical difficulties. It was difficult to locate enough working video cameras that were compatible with our student laptops. Student permissions were not enabled to allow access to video editing software. The format used by some of the cameras was unable to be imported directly into iMovie. Each time one of these difficulties came up, the lessons had to be postponed until I could solve the problems outside of class time.

To combat these potential problems for other teachers I created a pre-unit checklist of all of the things teachers need to locate or do before starting the unit. The list includes capturing, importing, and editing sample footage on student machines to make sure everything works smoothly. I provided links to troubleshooting articles in the Resources section of the Google site with the instructions that searching for questions for specific camera models and software will generally yield relevant results. The Google site also recommends being prepared with backup assignments in case technological problems are unable to be solved quickly.

Transferring the module and unit content to the Google sites was relatively straightforward. During creation of the Google sites, I shared my progress with the other Legacy Cohort members. They suggested ways to clarify content and expectations. They were especially helpful in my attempts to maximize the technology for aesthetic appeal. It was very helpful to see how the cohort arranged their own sites and mimic their formatting. A potential concern about the sites is the amount of text on each page. I used bullet points and headlines

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often to break up the text, but I worry that it might not have been enough to avoid teacher eye fatigue or overwhelm.

**Project Limitations/Personal Biases**

One limitation of this project is that it will deal only with the use of protocols to look at student work. Protocols can be used for problem solving, decision making, and countless other reasons, but those uses are outside the scope of this project. The professional development unit is designed specifically for use with a range of student work from a variety of students. It will be most useful as a way to refine whole classroom activities and assignments. It is not designed to look in depth at the work of a single student in order to determine individualized interventions.

The tenth grade cultural arts unit assumes a strong local language base. It was designed specifically for BSSD, where the Inupiaq, Yup'ik, and Siberian Yup'ik communities will provide the local language necessary for completing the video project. The unit will be less useful in locations without a strong local language (other than English.)

The twelfth grade cultural arts unit uses ANCSA as an example of differing viewpoints and compromise. ANCSA is less relevant and familiar outside of Alaska, although areas with an Indigenous student population may find the lesson useful as an alternative example of Indigenous-government relations. ANCSA is used as the primary example in the unit, but it could be easily substituted with another example of historical compromise. The mask project would have applicability in any classroom wanting to explore differing viewpoints.

I approach this project with personal biases. First, I have years of professional exposure to the use of protocols in staff meetings. I have worked through the awkwardness of first using protocols with colleagues I trust and care about. This may cause me to underestimate the intimidation factor of protocols to other teachers. Second, I have lived in the Norton Sound region for twelve years, seven of which were in Brevig Mission. I have genuine relationships with local families and language experts. It is very comfortable and normal for me to seek help translating words and phrases into the local language. New teachers may not have the same connections and may struggle to identify and tap into local expertise. Third, I love video editing.

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I have edited footage of everything from plays to music videos to my daughter learning to walk. My experience may have prevented me from providing enough support novice filmmakers. Fourth, I am an artist. I am accustomed to getting messy and having paint under my fingernails. Trying multiple new mediums in the classroom is fun and energizing, but teachers with less artistic experience or inclination may be overwhelmed.

**Plans for Dissemination**

The professional development module and cultural arts units will be used in the BSSD beginning in the fall of 2017. Teachers in Brevig Mission, Shaktoolik, Elim, and St. Michael will work through the professional development modules, guided by SILKAT Legacy cohort members. The modules will be completed between August and March of the 2017-2018 school year. One module will be taught to teachers face to face early in the year during a half inservice day, and another will be taught face to face during mid-Spring. The other modules will be completed asynchronously.

Teachers in Brevig Mission, Shaktoolik, Elim, and St. Michael will teach the cultural arts units after the statewide testing window in the spring of 2018. Teachers will use the cultural arts units as a way to apply the core practices embedded in the professional development modules.

The process will repeat in the 2018-2019 school year with five additional communities in the BSSD. Teachers will complete the professional development modules and teach the cultural arts units. The remaining five BSSD communities will begin the process in the 2019-2020 school year.

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PROFESSIONAL DEVELOPMENT MODULE AND CULTURAL ARTS UNITS FOR USE IN  
THE BERING STRAIT SCHOOL DISTRICT

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# Core Practice: Learning from Student Work

**Ability to look at and learn from student work.**

## Goals and Outcomes

I can look at and learn from student work.

I will practices the targeted skills in this module by ...

- Preparing to present student work during a Tuning Protocol with colleagues



# Ability to look at and learn from student work.

## Goals and Outcomes

I can look at and learn from student work.

I will practices the targeted skills in this module by . . .

- Preparing to present student work during a Tuning Protocol with colleagues.
- Participating in a Tuning Protocol as the presenter.
- Participating in a Tuning Protocol as the facilitator or participant
- Reflecting on participation in the Tuning Protocol.
- Exploring additional protocols.

# Pre-assessment



## Core Practice 4 Pre-Assessment

Core Practice: 4. Ability to look at and learn from student work

\* Required

Rate your belief relative to the importance of this practice in the overall teaching process \*

1 2 3 4 5 6 7 8 9 10

Not an important teaching practice           Most important teaching practice

How often do you systematically examine a class set of work samples to look for patterns of understanding or misunderstanding in student learning? \*

- Infrequently (maybe once a semester)
- Occasionally (maybe once a month)
- Often (weekly)

If you responded "often" to the above question, what subject area(s) do you most often apply this practice in?

Your answer

How familiar are you with the use of protocols (structured

How familiar are you with the use of protocols (structured conversations) to facilitate the process of looking at and learning from student work? \*

1 2 3 4 5 6

I have never heard of them       Very familiar

If you are familiar with protocols, what are some of the ones you have experience using?

Your answer

---

For data collection purposes, please select the category below that best describes you \*

- Pre-service teacher education student at beginning of certification process
- Pre-service teacher education student near end of certification process
- Early career (first four years) teacher
- Established teacher (fifth year or more)
- Other: \_\_\_\_\_

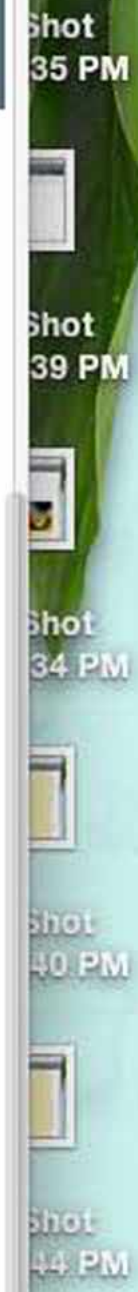
- Pre-service teacher education student at beginning of certification process
- Pre-service teacher education student near end of certification process
- Early career (first four years) teacher
- Established teacher (fifth year or more)
- Other: \_\_\_\_\_

Where do you teach?

- Bering Strait School District
- Fairbanks North Star Borough School District
- Other: \_\_\_\_\_

SUBMIT

Never submit passwords through Google Forms.



# Learning Plan

Analyzing student work allows teachers the opportunity to adapt instruction for individuals or the class as a whole. It is critical for teachers to constantly examine student work to see the results of their teaching. If student work does not reflect the desired learning, teachers can revisit their methods and try again.

## Try It: Looking at student work by yourself

Gather a class set of work samples from *different* students in response to the same assignment.

Carefully examine the samples and fill in the three boxes on the Evidence of Understanding Worksheet (below)



## Try It: Looking at student work by yourself

Gather a class set of work samples from *different* students in response to the same assignment.

Carefully examine the samples and fill in the three boxes on the Evidence of Understanding Worksheet (below)

Evidence of Understanding Worksheet	
What was the <u>instructional goal</u> for this assignment or activity?	
Where do you see clear evidence of understanding? What evidence is there that students met the instructional goal?	Where do you see clear evidence of misunderstanding or partial understanding of the instructional goal?

		<b>What do you see in the student work samples that is puzzling or interesting to you?</b>		



# Module C

Home Pre-assessment **Learning Plan** Checklist

In your module completion report on Blackboard, you will submit your completed Evidence of Understanding Worksheet and offer brief reflections on the following prompts:

- What have you learned from the examination of the class set as a whole about the students' understanding and/or mastery of the stated learning goal?
- Where might you go next with instruction in this subject area – how will this analysis guide your future planning?
- What might you recommend be done differently when teaching this activity or introducing this assignment in the future?

## Read

**This snippet from the Coalition of Essential Schools :**

“The New York Times Science pages recently told the story of the heart surgeons in Maine, New Hampshire, and Vermont-there are only 23 in all-who agreed in 1993 to observe each other regularly in the operating room and share their know-how, insights, and approaches. In the two years after their nine-month-long project, the death rate among their patients fell by an astonishing 25 percent. Merely by emphasizing teamwork and communication instead of functioning like solitary craftsmen, the study showed, all the doctors brought about major changes in their individual and institutional practices.

For teachers who, like heart surgeons, have traditionally worked as isolated professionals, the experiment holds a powerful lesson. If their goal is to lower the "death rate" of young minds and see them thrive, many educators now emphatically believe, they can do it better together than by working alone.”

## Protocols

Protocols are structured discussions that can guide teachers through the process of looking at student work together.

They force busy teachers to take the time to engage with student work on a level deeper than recording grades. They also provide outside feedback that

# Module C

## Protocols

Protocols are structured discussions that can guide teachers through the process of looking at student work together.

They force busy teachers to take the time to engage with student work on a level deeper than recording grades. They also provide outside feedback that can illuminate new perspectives or approaches. Protocols provide structure to help temper a hesitancy to comment or tendency to overshare. The time limits and turn-taking built into protocols allow for more equitable sharing.

**SRI** SCHOOL REFORM INITIATIVE  
A COMMUNITY OF LEARNERS

### Why Protocols?

*Developed in the field by educators.*

**What Are Protocols?**

- A protocol consists of agreed upon guidelines for a conversation. It is the existence of this structure, which everyone understands and has agreed to, that permits a certain kind of conversation to occur — often a kind of conversation that people are not in the habit of having.
- Protocols are vehicles for building the skills — and culture — necessary for collaborative work. Thus, using protocols often allows groups to build trust by actually doing substantive work together.

**Why Use a Protocol?**

- A protocol creates a structure that makes it safe to ask challenging questions of one another; it also ensures that there is some equity and parity in terms of how each person's issue is attended to. The

New to protocols? Read this short piece on the rationale for using them!  
(Document also available [here.](#))



Below are some general guidelines for learning from student work as a group (available [here](#)).

Below are some general guidelines for learning from student work as a group (available [here](#)).



## Some Guidelines for Learning From Student Work

*From HORACE, November 1996, p.2.*

In "Learning from Student Work," Eric Buchovecky of the ATLAS Communities project has described a collaborative process adapted from the work of Mark Driscoll at Education Development Center and that of Steve Seidel and others at Harvard University's Project Zero. The piece lays out useful reminders for how participants can stay focused on the evidence before them and on listening to multiple perspectives, rather than getting bogged down in assumptions or evaluations. Those norms are summarized with the author's permission here:

**When looking for evidence of students thinking:**

- Stay focused on the evidence that is present in the work.
- Look openly and broadly; don't let your expectations cloud your vision
- Look for patterns in the evidence that provide clues to how and what the student was thinking.

**When listening to colleagues' thinking:**

- Listen without judging.
- Tune in to differences in perspective.
- Use controversy as an opportunity to explore and understand each other's perspectives.
- Focus on understanding where different interpretations come from.
- Make your own thinking clear to others.
- Be patient and persistent.



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- Listen without judging.
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- Focus on understanding where different interpretations come from.
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- Be patient and persistent.

**When reflecting on your thinking:**

- Ask yourself, "Why do I see this student work in this way?"
- What does this tell me about what is important to me?"
- Look for patterns in your own thinking.
- Tune in to the questions that the student work and your colleagues' comments raise for you.
- Compare what you see and what you think about the student work with what you do in the classroom.

**When you reflect on the process of looking at student work:**

- What did you see in this student's work that was interesting or surprising?
- What did you learn about how this student thinks and learns?
- What about the process helped you see and learn these things?
- What did you learn from listening to your colleagues that was interesting or surprising?
- What new perspectives did your colleagues provide?
- How can you make use of your colleagues' perspectives?
- What questions about teaching and assessment did looking at this student's work raise for you?
- How can you pursue these questions further?
- Are there things you would like to try in your classroom as a result of looking at the student's work?

Protocols are most powerful and effective when used within an ongoing professional learning community such as a Critical Friends Group® and facilitated by a skilled coach. To learn more about professional learning communities and seminars for new or experienced coaches, please visit the National School Reform Faculty website at [www.nsrffharmony.org](http://www.nsrffharmony.org).

Different protocols require specific types of comments. Familiarize yourself with the characteristics of **description, interpretation, and evaluation** (excerpted from Blythe, T., Allen, D., & Powell, B.S. (2015). *Looking Together at Student Work*.)



### DESCRIPTION, INTERPRETATION, OR EVALUATION?

How do description, interpretation, and evaluation differ? Consider these brief definitions and examples.

Description involves identifying in very literal terms various aspects of the work being observed. Generally, there is little disagreement among group members about comments that are truly descriptive. Descriptive comments from a group that is examining a piece of student art might sound like this:

- I see a yellow circle.
- I see that the yellow circle is surrounded by blue.
- The page is fully colored—there is no white space left.

Interpretation involves assigning some meaning or intent to what is in the work. For example, the following comments involve interpretation (or speculation):

- It looks like there's a sun in a deep blue sky.
- I see a full moon in the night sky.
- That yellow circle looks like a round, shiny UFO in outer space.
- I think that the student was afraid of leaving any blank space on the page.
- I can tell a boy did this from the way the spaceship is drawn.

Evaluation attaches value or personal preference to aspects of the work being examined. For example:

- The sun is drawn skillfully.
- I see a very creative student at work here.
- I really like the way she filled up the whole page.<sup>1</sup>

### Try It: Tuning Protocol

Read about the Tuning Protocol below (document also available [here](#)).

## Try It: Tuning Protocol

Read about the Tuning Protocol below (document also available [here](#)).



### Tuning Protocol: Overview

*Excerpted, with slight adaptations, from Looking Together at Student Work by Tina Blythe, David Allen, and Barbara S. Powell (New York: Teachers College Press, 1999)*

The tuning protocol was originally developed as a means for the five high schools in the Coalition of Essential School's Exhibitions Project to receive feedback and fine-tune their developing student assessment systems, including exhibitions, portfolios and design projects. Recognizing the complexities involved in developing new forms of assessment, the project staff developed a facilitated process to support educators in sharing their students' work and, with colleagues, reflecting upon the lessons that are embedded there. This collaborative reflection helps educators to design and refine their assessment systems, as well as to support higher quality student performance. Since its trial run in 1992, the Tuning Protocol has been widely used and adapted for professional development purpose in and among schools across the country.

To take part in the Tuning Protocol, educators bring samples of either own work or their students' work on paper and, whenever possible, on video, as well as some of the materials they have created to support student performance, such as assignment descriptions and scoring rubrics. In a circle of about six to ten "critical friends" (usually other educators), a facilitator guides the group through the process and keeps time. The presenting educator, or team of educators, describes the context for the student work (the task or



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Often the presenter begins with a focusing question or area about which she would especially welcome feedback, for example, "Are you seeing evidence of persuasive writing in the students' work?" Participants have time to examine the student work and ask clarifying questions. Then, with the presenter listening but silent, participants offer warm and cool feedback - both supportive and challenging. Presenters often frame their feedback as a question, for example, "How might the project be different if students chose their research topics?"

After this feedback is offered, the presenter has the opportunity, again uninterrupted, to reflect on the feedback and address any comments or questions she chooses. Time is reserved for debriefing the experience. Both presenting and participating educators have found the tuning experience to be a powerful stimulus for encouraging reflection on their practice.





Amazon.com  
Your AmazonSmile order of "Huffy Bicycle Co...  
Hi Angela, your package is on the way! You can...



# Tuning Protocol

*Developed by Joseph McDonald and David Allen*

- 1. Introduction** (5 minutes)
  - Facilitator briefly introduces protocol goals, guidelines, and schedule
  - Participants briefly introduce themselves (if necessary)
- 2. Presentation** (15 minutes)

The presenter has an opportunity to share the context for the student work:

  - Information about the students and/or the class — what the students tend to be like, where they are in school, where they are in the year
  - Assignment or prompt that generated the student work
  - Student learning goals or standards that inform the work
  - Samples of student work — photocopies of work, video clips, etc. — with student names removed
  - Evaluation format — scoring rubric and/or assessment criteria, etc.
  - Focusing question for feedback
  - Participants are silent; no questions are entertained at this time.
- 3. Clarifying Questions** (5 minutes)
  - Participants have an opportunity to ask “clarifying” questions in order to get information that may have been omitted in the presentation that they feel would help them to understand the context for the student work. Clarifying questions are matters of “fact.”
  - The facilitator should be sure to limit the questions to those that are “clarifying,” judging which questions more properly belong in the warm/cool feedback section.
- 4. Examination of Student Work Samples** (15 minutes)

# Module C

- Participants have an opportunity to ask "clarifying" questions in order to get information that may have been omitted in the presentation that they feel would help them to understand the context for the student work. Clarifying questions are matters of "fact."
  - The facilitator should be sure to limit the questions to those that are "clarifying," judging which questions more properly belong in the warm/cool feedback section.
- 4. Examination of Student Work Samples (15 minutes)**
- Participants look closely at the work, taking notes on where it seems to be in tune with the stated goals, and where there might be a problem. Participants focus particularly on the presenter's focusing question.
  - Presenter is silent; participants do this work silently.
- 5. Pause to reflect on warm and cool feedback (2-3 minutes)**
- Participants take a couple of minutes to reflect on what they would like to contribute to the feedback session.
  - Presenter is silent; participants do this work silently.

Page 2 / 3

These are actual teachers participating in a Tuning Protocol.  
(Feel free to go to the settings area on this video and set the speed to 1.5!)



**Prepare to present student work during a Tuning Protocol with colleagues.**

- Review the Tuning Protocol Description
- Recruit a colleague to serve as the protocol facilitator
- Recruit 2-5 colleagues to participate in the protocol
- Make copies of the Tuning Protocol Description for all participants
- Select Student Work to present
- Make copies of student work for all participants

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 Reggio Education Center  
 www.reggiomuseum.org

### Suggestions for Bringing Student Work

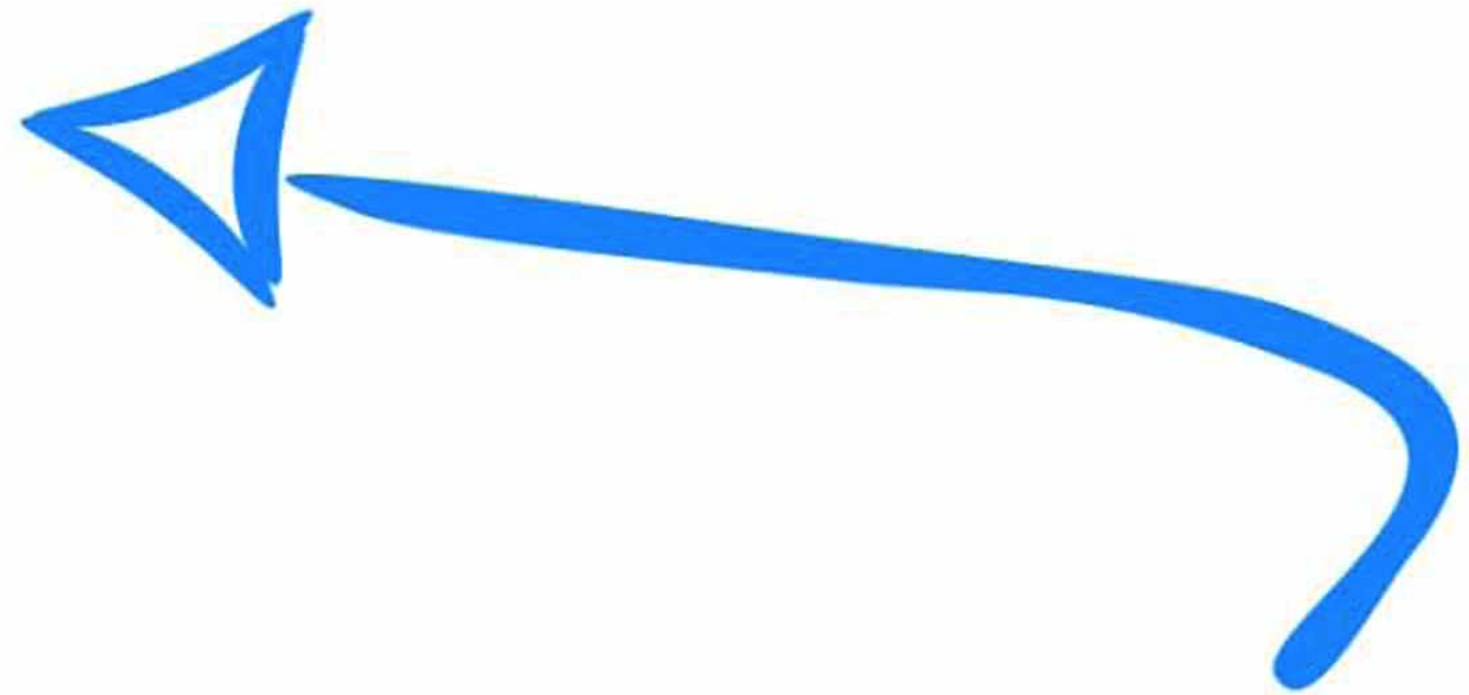
*Developed by Gene Thompson-Grove.*

As you think about what student work you might bring to our meeting, consider work that (1) you are *wondering* about, (2) work that you would like to *revise*, or (3) work that raises a *dilemma* for you.

1. You might be *wondering* about the work because it is so different from what the student usually does, or because it was an interesting piece of work, but the student completely missed the point of the assignment. Perhaps you wonder what others would see in the work, or what to do with this student next. If this is why you are bringing the work, please be sure you have the original work, with the name and any teacher comments removed. For this option, you need either one piece of work from a single student, or several pieces of work from one student. While you may want to bring the assignment or prompt, it is not necessary.
2. You might want to *revise* the unit or project or lesson because some of the students did not meet your expectations, or because a certain group of students consistently falls short in this subject area or on this type of assignment. Perhaps you are concerned and want to revise because some of the students didn't seem adequately prepared, or because some students didn't seem to understand the assignment itself, or because your assessment criteria didn't match the work the students produced. If this is why you are bringing the work, you should bring a range of student work (typically, from three or four students at different levels of accomplishment, but sometimes people bring a whole class set). In addition to the actual student work, you should bring a copy of the assignment that prompted the work, the assessment criteria you used, and the student's understanding of the assignment and expectations.
3. After looking at or thinking about your students' work, a *dilemma* about your practice may come up for you. If this is the case, you will want to frame a dilemma associated with the student work. Dilemmas

Page 1 of 2

Tips for selecting student work to share!!! (Document also available [here.](#))



In your module completion report on Blackboard, you will be reporting on the following information:

- What work did you select to present during the Tuning Protocol
- Why did you select that work?
- What focusing question did you present as a specific invitation for feedback?

**Participate in a Tuning Protocol as the presenter**

- See the Tuning Protocol Description for guidelines

**Participate in a Tuning Protocol as the facilitator or participant**

- See the Tuning Protocol Description for guidelines

**Reflect:**

In your module completion report on Blackboard, you will offer brief reflections on the following prompts:

- Name the people who participated in your Tuning Protocols.
- When did you participate in your Tuning Protocols?
- What new perspectives did your colleagues provide?
- How can you make use of your colleagues' perspectives?
- What questions about teaching and assessment did looking at the student work raise for you?

# Module C

Home Pre-assessment **Learning Plan** Checklist

- When did you participate in your Tuning Protocols?
- What new perspectives did your colleagues provide?
- How can you make use of your colleagues' perspectives?
- What questions about teaching and assessment did looking at the student work raise for you?
- How can you pursue these questions further?
- Are there things you would like to try in your classroom as a result of looking at the student work?

## Want Credit for this work on your teacher evaluation?

- Copy and paste your reflections into an e-mail to your principal as proof of Marzano Element 51 in Domain 3 "The teacher articulates how they use student achievement from a lesson or unit to determine its effectiveness."

## Explore other Protocols

- Go to the [National School Reform Faculty Protocol List](#) and look at additional protocols.

In your module completion report on Blackboard, you will answer the following questions:

- Name two protocols you think might be useful when looking at student work.
- Why do you think each protocol would be helpful?

# Checklist

Before submitting your Module C Completion Report on Blackboard, make sure you have done the following tasks:

- Read the texts and reviewed the documents and handouts
- Completed the Evidence of Understanding Worksheet
- Thought through the three "Looking at student work by yourself" prompts so that you are prepared to type a short response to each on the completion report
- Present student work during a Tuning Protocol with colleagues
- Thought through the three prompts about selecting student work so that you are prepared to type a short response to each on the completion report
- Participate in a Tuning Protocol as the facilitator or participant
- Thought through the seven reflection questions so that you are prepared to type a short response to each on the completion report
- Explored additional protocols and thought through the two exploration prompts so that you are prepared to type a short response to each on the completion report



# Knowledge of Language

## Unit Cultural Theme: Language/Communication: Knowledge of Language

It is important to know one's own Native language. Nuances within a language are essential to capture the full meaning of what is being communicated. Language is an important part of defining culture. Communicating traditional Native knowledge. to the younger generation is essential in maintaining the culture

-Alaska Native Knowledge Network

### Unit Overview

Students will

# Grade 10 Cultural Art Unit

Home Materials Assessment Learning Plan Core Teaching Practices

## Unit Overview

Students will:

- Interview Elders or local language experts
- Capture footage that represents Inupiaq/Yupik/Siberian Yupik words
- Edit footage in I-movie to create a short video that orients newcomers to the local language
- Use group critique protocols to give and receive feedback
- Reflect on the feedback and revise videos

**Understanding Goal: Students will understand that language serves to pass on the knowledge and traditions of the culture.**

**Essential Question: How can linguistic knowledge be represented through art?**

### Alaska Cultural Standard:

Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community.

### Artist Habit of Mind: Express

Students will express linguistic knowledge in a short video.



### Artist Habit of Mind: Express

Students will express linguistic knowledge in a short video.



### **Visible Thinking Routine:**

Color, Symbol, Image

# Materials

- video-capturing devices
  - video cameras, ipads, phones, whatever you have!
- video editing software
  - imovie, Final Cut Pro, whatever you have!

# Assessment

## Learning Scales

**I can explain and give examples of how cultural knowledge is embedded in local language.**

- 4- Analyze the differences in the common vocabulary of two different cultural groups.
- 3- Explain and give examples of how cultural knowledge is embedded in local language.
- 2- Explain how local vocabulary reflects local environment and activities.
- 1- Give examples of local vocabulary and what they mean in English. Define: cultural knowledge.

**I can make intentional choices with artistic elements to express a desired message.**

- 4- Experiments with a variety of artistic elements to select the most effective means of expressing their message.

**Grade 10 Cultural Art Unit** Home Materials **Assessment** Learning Plan Core Teaching Practices

**I can make intentional choices with artistic elements to express a desired message.**

- 4- Experiments with a variety of artistic elements to select the most effective means of expressing their message.
- 3- Make intentional choices with artistic elements to express a desired message.
- 2- Decide and articulate a specific message to be expressed
- 1- Define: express

**I can explain how selected symbol, image, and color represents local vocabulary.**

- 4- Create original symbols and images that represent local vocabulary.
- 3- Explain how selected symbol, image, and color represents local vocabulary.
- 2- Select a symbol, image, and color that represents local vocabulary.
- 1- Define: symbol and image

**I can fill out a sequence of events in a storyboard and indicate type of shot (panning, close-up, etc.)**

- 4- Use a variety of shots when filling out the storyboard and explain why each type of shot was chosen intentionally
- 3- Fill out a sequence of events in a storyboard and indicate type of shot (panning, close-up, etc.)

## Grade 10 Cultural Art Unit

### **I can explain how selected symbol, image, and color represents local vocabulary.**

- 4- Create original symbols and images that represent local vocabulary.
- 3- Explain how selected symbol, image, and color represents local vocabulary.
- 2- Select a symbol, image, and color that represents local vocabulary.
- 1- Define: symbol and image

### **I can fill out a sequence of events in a storyboard and indicate type of shot (panning, close-up, etc.)**

- 4- Use a variety of shots when filling out the storyboard and explain why each type of shot was chosen intentionally
- 3- Fill out a sequence of events in a storyboard and indicate type of shot (panning, close-up, etc.)
- 2- Fill out a sequence of events in a storyboard
- 1- Define: storyboard, close-up, panning, wide-angle

### **I can capture steady, well-lit shots using the rule of thirds.**

- 4- Use a variety of shot framing and lighting and explain the reasons behind each choice.
- 3- Capture steady, well-lit shots using the rule of thirds.
- 2- Label footage as steady, unsteady, well-lit, poorly lit and identify whether the rule of thirds has been followed.

# Grade 10 Cultural Art Unit

2- Fill out a sequence of events in a storyboard

1- Define: storyboard, close-up, panning, wide-angle

### **I can capture steady, well-lit shots using the rule of thirds.**

4- Use a variety of shot framing and lighting and explain the reasons behind each choice.

3- Capture steady, well-lit shots using the rule of thirds.

2- Label footage as steady, unsteady, well-lit, poorly lit and identify whether the rule of thirds has been followed.

1- Define: steady, unsteady, rule of thirds, well-lit, poorly-lit

### **I can import footage, trim excess footage, add transitions, adjust audio, add titles, and save a project.**

4- Add appropriate sound effects, background music, and visual effects to enhance the message of the movie.

3- Import footage, trim excess footage, add transitions, adjust audio, add titles, and save project.

2- Open Imovie, create and save a project.

1- Define: clip, playhead, audio, trim, import, transitions

# Learning Plan

## Day 1

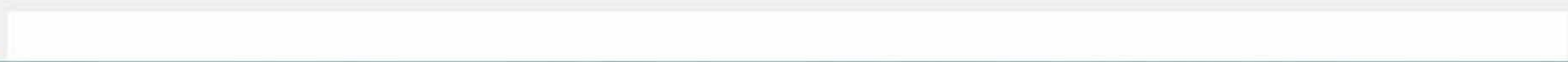
### Goals:

- **Introduce Understanding Goal and Essential Question**
- **Brainstorm local words the class already knows and would like to know.**

### Post overall understanding goal and essential question:

- **Understanding Goal:** Students will understand that language serves to pass on the knowledge and traditions of the culture.
- **Essential Question:** How can linguistic knowledge be represented through art?

Show the video below to introduce the idea of language and cultural knowledge.



# Grade 10 Cultural Art Unit

Home Materials Assessment Learning Plan Core Teaching Practices

Discuss : Why is it important for the local language to survive?

Brainstorm list of local words the class knows (save this list!)

Brainstorm list of local words the class would like to know (save this list!)

Use the video below as an example of what the students will create during this unit. It's not a perfect example, but it may spark some ideas.





## Grade 10 Cultural Art Unit

[Home](#)[Materials](#)[Assessment](#)[Learning Plan](#)[Core Teaching Practices](#)

### Day 2

#### Goals:

- Assign local vocabulary to groups for inclusion in their videos
- Identify appropriate interview procedures
- Conduct a mock interview in front of the class

Divide class into groups.

Divide up vocabulary (consider doing it by theme: numbers, animals, hunting words, food, classroom words, etc.) among the groups. These are the words they will make their movies about.

Create a class set of interview procedures. For inspiration, see these sources:

- [Library of Congress](#)
- [Scholastic](#)
- [PBS](#)

Conduct a mock interview as a model for the class.

### Day 3

**Goal:** Conduct interviews in homes or in the classroom with invited Elders/language experts.

# Day 3

**Goal:** Conduct interviews in homes or in the classroom with invited Elders/language experts.

# Day 4

**Goals:**

- Introduce students to Rule of Thirds, Lighting, and Types of Shots
- Students will complete Color, Symbol, Image routine for each local word they will be including in their video.

Introduction to Rule of Thirds, Lighting, and Types of Shots:



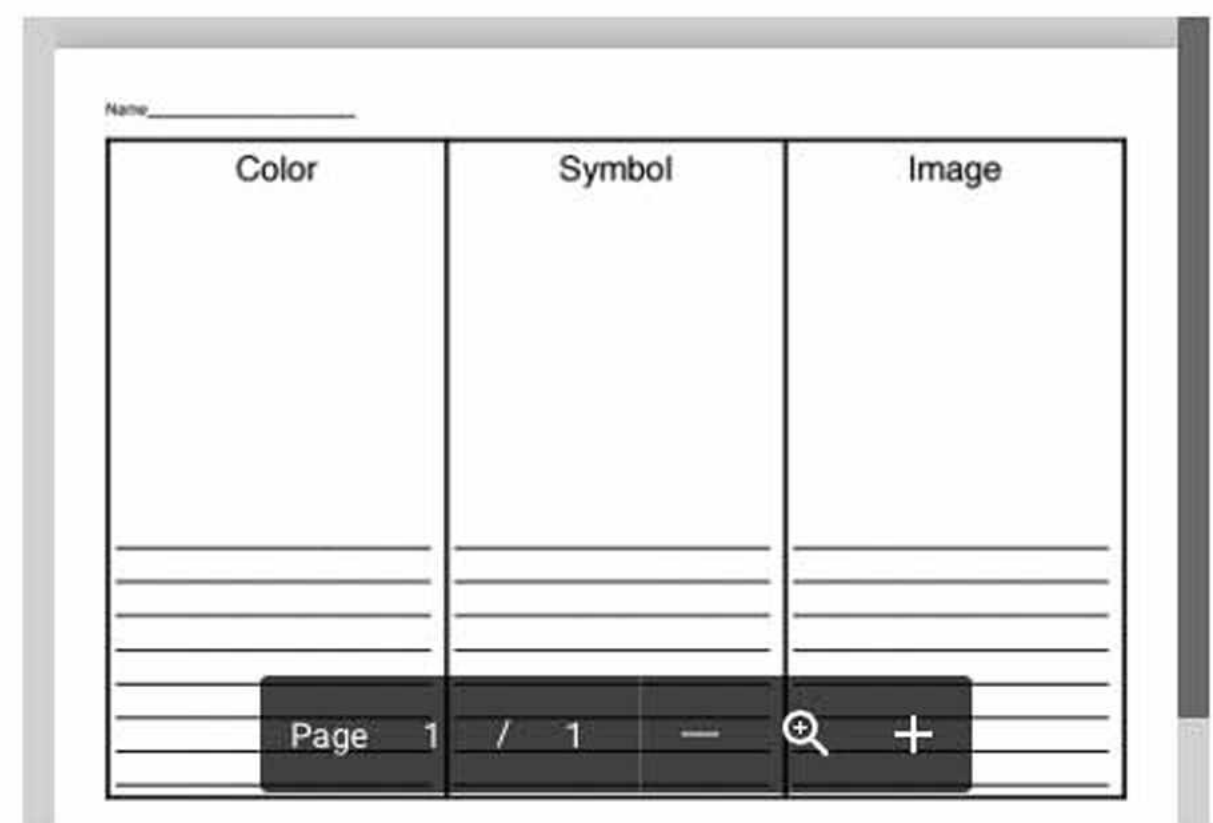
# Grade 10 Cultural Art Unit

Examples with still images:

- [Rule of Thirds Example Photos](#)
- [More Rule of Thirds Example Photos](#)
- [Direction of Light Examples](#)
- [Basic Camera Shots Examples](#)

Visual Thinking Routine: [Color, Symbol, Image](#) (click on the link for the instructions).

- groups complete the routine for each word they will include in their videos
- click on the image to the right for a downloadable pdf Color, Symbol, Image Worksheet



## Day 5

Goals:

# Day 5

## Goals:

- Students will create a storyboard outlining their movie.
- Students will be able to critique each group's storyboard using kind, specific and helpful feedback.

Display and analyze model storyboard (originally from Joe Lambert's *Digital Storytelling*):

<b>Images</b>					
<b>Effects</b>	Fade In	Image Pan	Image Pan	Image Pan	Image Pan
<b>Transitions</b>	Cross Dissolve				
<b>Voiceover</b>	<p>There is a picture of my mother that I always keep with me. It is a curious photo, because in most photos I always imagine that people pose for the future, but in this time, this moment, this photograph I feel like she is searching for her past.</p>				
<b>Soundtrack</b>	<p>Fade in guitar chord progression</p>				
<b>Images</b>					
<b>Effects</b>	Alpha Channel Motion				
<b>Effects</b>	<p>----- Cross Dissolve      Cross Dissolve      Cross Dissolve      Cross Dissolve</p>				

Grade 10 Cultural Art Unit Home Materials Assessment Learning Plan Core Teaching Practices

Images



Effects

Fade In Image Pan Image Pan Image Pan Image Pan

Transitions

Cross Dissolve

Voiceover

There is a picture of my mother that I always keep with me. It is a curious photo, because in most photos I always imagine that people pose for the future, but in this time, this moment, this photograph I feel like she is searching for her past.

Soundtrack

Fade in guitar chord progression

Images



Alpha Channel Motion

Effects

Transitions

Cross Dissolve Cross Dissolve Cross Dissolve Cross Dissolve

Voiceover

Across oceans and between cultures, I think back to who she was as a girl, a young woman, a doctor, a wife,

Soundtrack

guitar chord progression

Joe Lambert [Digital Storytelling Cookbook](#) p. 35

Click the image below for a downloadable pdf of a blank storyboard worksheet designed by [Joe Lambert](#) (also available [here](#)).

# Grade 10 Cultural Art Unit

Home Materials Assessment Learning Plan Core Teaching Practices

Story Name \_\_\_\_\_ Page \_\_\_\_\_

Student(s) \_\_\_\_\_

Visuals

--	--	--	--

Effects

_____	_____	_____	_____
-------	-------	-------	-------

Audio

_____	_____	_____	_____
-------	-------	-------	-------

Script

_____	_____	_____	_____
-------	-------	-------	-------

Visuals

--	--	--	--

Effects

_____	_____	_____	_____
-------	-------	-------	-------

# Grade 10 Cultural Art Unit

Home Materials Assessment Learning Plan Core Teaching Practices

Visuals				
Effects	_____	_____	_____	_____
Audio	_____	_____	_____	_____
Script	_____	_____	_____	_____

Students brainstorm and storyboard their movies using the information they gathered in the interviews.

**Group Critique: Praise, Question, Polish**

- students display their storyboards
  - on the board, on the wall, spread out on tables- whatever works for your classroom!
- students rotate between the storyboards and fill out a Praise, Question, Polish form for each storyboard, using the Prompts as a guide
  - students can be assigned a rotation or randomly choose which storyboards to look at- whatever works for your classroom!

### Praise, Question, Polish

Whose work are you looking at?

<b>Praise</b> What is good about the project?	
<b>Question</b> What did you have trouble understanding? What questions did you have?	
<b>Polish</b> What can this person do to make the product better?	

### Praise, Question, Polish

Whose work are you looking at?

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<b>Polish</b> What can this person do to make the product better?	

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Adapted from [ReadWriteThink.org](http://ReadWriteThink.org)

### Praise, Question, Polish PROMPTS

<b>Praise</b> What is good about the project?	<ul style="list-style-type: none"> <li>I like the part where...</li> <li>I like the way you explained...</li> <li>... was an effective choice of image/music/effect because ...</li> <li>You were very clear about ...</li> </ul>
<b>Question</b> What did you have trouble understanding? What questions did you have?	<ul style="list-style-type: none"> <li>Why did you include...?</li> <li>Why did you leave out ...?</li> <li>How can you make it more...?</li> <li>I was confused by...?</li> <li>Can you add more ...?</li> <li>What did you mean when...?</li> </ul>
<b>Polish</b> What can this person do to make the product better?	<ul style="list-style-type: none"> <li>I would change...</li> <li>Don't forget to add...</li> <li>I would add more to this part because.....</li> <li>I would leave this part out because.....</li> </ul>

### Praise, Question, Polish PROMPTS

<b>Praise</b> What is good about the project?	<ul style="list-style-type: none"> <li>I like the part where...</li> <li>I like the way you explained...</li> <li>... was an effective choice of image/music/effect because ...</li> <li>You were very clear about ...</li> </ul>
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Adapted from [Baltimore County Public Schools](http://Baltimore County Public Schools)

### Student Self-Reflection

- Students review the Praise, Question, Polish forms that were filled out about their storyboards



**Student Self-Reflection**

- Students review the Praise, Question, Polish forms that were filled out about their storyboards
- Students reflect on the feedback using the reflection form below

Name \_\_\_\_\_

**STORYBOARD REFLECTIONS**

What did your classmates praise on your storyboard?	
What questions did your classmates have about your storyboard?	
What suggestions did your classmates make about how to polish your storyboard?	

# Grade 10 Cultural Art Unit

What suggestions did your classmates make about how to polish your storyboard?	
What ideas did you get from the other storyboards you looked at?	
What changes will you make to your storyboard?	

Students revise their storyboards based on their reflections and the group critique.

# Day 6

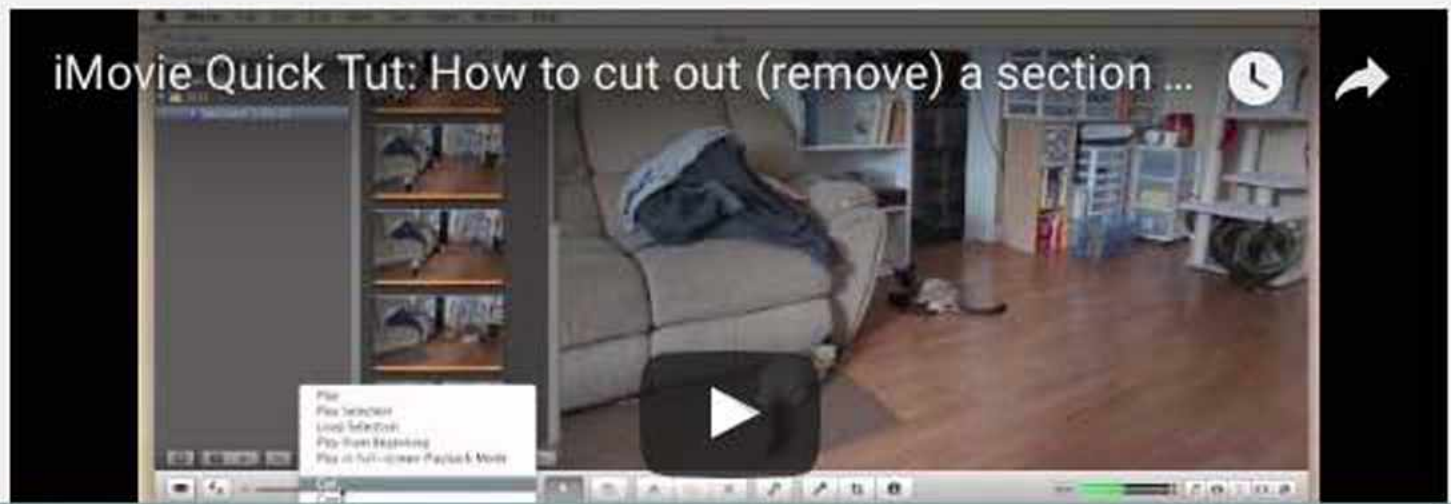
Goal: Capture footage as groups.

# Day 7

Goal: Students will import footage and begin editing.

Demonstration-Lecture: basics of I-movie

- importing footage
- trim excess footage



If the above tutorials don't work for your specific software, try doing a google or YouTube search using the name and version of your software

- example search terms: tutorial import footage imovie 13

Work time for students to import footage and begin editing.

# Day 8

## Goals:

- **Students will add transitions, adjust audio, and add titles to their videos.**

Demonstration-Lecture: More I-movie basics

- add transitions
- adjust audio
- titles



Grade 10 Cultural Art Unit Home Materials Assessment Learning Plan Core Teaching Practices

If the above tutorials don't work for your specific software, try doing a google or YouTube search using the name and version of your software

- example search terms: tutorial adjust audio imovie 12

Work time for students to continue editing.

# Day 9

## Goals:

- Students will provide kind, helpful, and specific feedback to each other in a group critique
- Students will reflect on the feedback

## Group Critique: Film Festival with Praise, Question, Polish

- student groups share their in-progress videos with the class
- students fill out a Praise, Question, Polish form for each video, using the Prompts as a guide

**Praise, Question, Polish**

Whose work are you looking at?

\_\_\_\_\_

Praise	What is good about the project?
Praise	What is good about the project?

**Praise, Question, Polish**

Whose work are you looking at?

\_\_\_\_\_

Praise	What is good about the project?
Praise	What is good about the project?

**Praise, Question, Polish PROMPTS**

Praise	What is good about the project?
Praise	What is good about the project?

**Praise, Question, Polish PROMPTS**

Praise	What is good about the project?
Praise	What is good about the project?

- I like the part where...
- I like the way you explained...
- ... was an effective choice of image/music/effect because ...
- You were very clear about ...

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#### Praise, Question, Polish

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#### Praise, Question, Polish PROMPTS

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Student Self-Reflection

- Students review the Praise, Question, Polish forms that were filled out about their videos
- Students reflect on the feedback using the reflection form below

Name \_\_\_\_\_

**“FILM FESTIVAL” REFLECTIONS**

What did your classmates praise on your movie?	
What questions did your classmates have about your movie?	
What suggestions did your classmates make about how to polish your movie?	

# Grade 10 Cultural Art Unit

Home Materials Assessment Learning Plan Core Teaching Practices

What ideas did you get from watching the other movies?	
What changes will you make to your movie?	

## Day 10

**Goal: Students will complete and share their finished videos!**

Final Editing session.

Instruct students how to export their videos as they finish editing.



# Day 10

**Goal: Students will complete and share their finished videos!**

Final Editing session.

Instruct students how to export their videos as they finish editing.



If the above tutorial doesn't work for your specific software, try doing a google or YouTube search using the name and version of your software

- example search terms: tutorial export imovie 10

Share them any way that makes sense to your school!!!



If the above tutorial doesn't work for your specific software, try doing a google or YouTube search using the name and version of your software

- example search terms: tutorial export imovie 10

Share them any way that makes sense to your school!!!

- YouTube channel
- local scanner channel
- DVDs



Arts and Place-Based Core Teaching Practices	Grade 10 unit connections
A. Desire to gather information on the historical context of the local community from multiple perspectives, and to utilize that historical knowledge as a foundation on which to build academic experiences.	<ul style="list-style-type: none"> <li>• Interview local language experts</li> </ul>
B. Ability to elicit student thinking and facilitate reflective thinking in students.	<ul style="list-style-type: none"> <li>• Color, Symbol, Image Routine</li> <li>• Student reflection on feedback</li> </ul>



# Grade 10 Cultural Art Unit

[Home](#) [Materials](#) [Assessment](#) [Learning Plan](#) [Core Teaching Practices](#)

knowledge as a foundation on which to build academic experiences.	
B. Ability to elicit student thinking and facilitate reflective thinking in students	<ul style="list-style-type: none"><li>• Color, Symbol, Image Routine</li><li>• Student reflection on feedback</li></ul>
C. Ability to look at and learn from student work	<ul style="list-style-type: none"><li>• Class critiques after storyboard phase and after initial editing</li></ul>
D. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	<ul style="list-style-type: none"><li>• Build upon local words the students already know</li><li>• Interview local language experts</li></ul>
E. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	<ul style="list-style-type: none"><li>• Local language</li><li>• Interviews with local language experts</li><li>• SILKAT video</li></ul>
F. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times	<ul style="list-style-type: none"><li>• Student groups working on videos about different local words</li></ul>
G. Ability and inclination to engage students in learning experiences that integrate the local environment and community	<ul style="list-style-type: none"><li>• Going out into the community to interview and capture footage</li></ul>
Core Disposition: Willingness to reject deficit thinking by cultivating and promoting an ethic of excellence for all students in every classroom	<ul style="list-style-type: none"><li>• Self reflection activities</li><li>• Peer critique/feedback activities</li><li>• Multiple drafts of storyboards and videos</li><li>• Sharing the videos with a local audience</li></ul>



**Unit Cultural Theme: ANCSA: Cooperation/Endurance**

Alaska Native Land Claims Settlement Act (ANCSA) is interpreted in many ways. Essentially, it shows how people cooperate with each other to reach some sort of settlement.

[-Alaska Native Knowledge Network](#)

**Unit Overview**

Students will:

- Explore ANCSA as a compromise
- Examine Alaska Native masks
- Explore a historical or contemporary issue for viewpoints and potential compromise

# Grade 12 Cultural Art Unit

Home Materials Assessment Learning Plan Core Teaching Practices

## Unit Overview

Students will:

- Explore ANCSA as a compromise
- Examine Alaska Native masks
- Explore a historical or contemporary issue for viewpoints and potential compromise
- Use found objects to create masks representing the viewpoints of their researched issue
- Write Artist Statements describing the process, big ideas, and goals behind their masks

**Understanding Goal: Students will understand that cooperation requires adaptation.**

**Essential Question: How can different viewpoints be represented through art?**

### Alaska Cultural Standard:

Culturally-responsive educators use the local environment and community resources on a regular basis to link what they are teaching to the everyday lives of the students.

### Artist Habit of Mind: Express

Students will express different viewpoints in masks.

**Grade 12 Cultural Art Unit** Home Materials Assessment Learning Plan Core Teaching Practices

**Understanding Goal: Students will understand that cooperation requires adaptation.**

**Essential Question: How can different viewpoints be represented through art?**

**Alaska Cultural Standard:**

Culturally-responsive educators use the local environment and community resources on a regular basis to link what they are teaching to the everyday lives of the students.

**Artist Habit of Mind: Express**

Students will express different viewpoints in masks.

**Visible Thinking Routine:**

Circle of Viewpoints

# Materials

## Found Object Masks

[Paper Mache Bases](#)

[Quick Dry Tacky Glue](#)

All kinds of "junk" for the found object masks (be inspired by the list from [The Art of Ed](#) on the right!)

- consider gathering odds and ends from home, classrooms, etc. during the weeks before the unit

**25 Everyday Materials** that can be used to make **AMAZING ART**

- Cardboard
- Styrofoam cups and trays
- Bottle caps (plastic and metal)
- Old CDs
- Spare computer parts
- Wires, string and yarn
- Tubing
- Empty egg cartons
- Cardboard paper rolls
- Plastic containers and lids
- Corks and rubber stoppers
- Broken pencils, old markers and worn paint brushes
- Styrofoam packing
- Bubble wrap
- Toothpicks, dowels and wood scraps
- Plastic bottles
- Pipecleaners
- Cotton balls and pom poms
- Newspaper rolls
- Silverware
- Masking, packing and translucent tape
- VHS and cassette tapes
- Floppy disks
- Empty thread spools

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# Grade 12 Cultural Art Unit

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Paper Mache Bases

## Quick Dry Tacky Glue

All kinds of "junk" for the found object masks (be inspired by the list from The Art of Ed on the right!)

- consider gathering odds and ends from home, classrooms, etc. during the weeks before the unit



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- Newspaper rolls
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- Masking, packing and translucent tape

VHS and cassette tapes  
 Floppy disks  
 Page 1 / 1  
 Empty thread spools

— 🔍 +

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## Resources

[ANCSA materials from ANKN](#)

[ANCSA background from the Alaska Humanities Forum](#)

[ANCSA article by Paul Ongtooguk](#)

# Assessment

# Learning Plan

## Day 1

### Goals:

- **Introduce Understanding Goal and Essential Question**
- **Alaska Native Claims Settlement (ANCSA) background**

Post overall understanding goal and essential question:

- **Understanding Goal:** Students will understand that cooperation requires compromise.
- **Essential Question:** How can different viewpoints be represented in art?

Show the video below to introduce the idea of cultural perspectives.

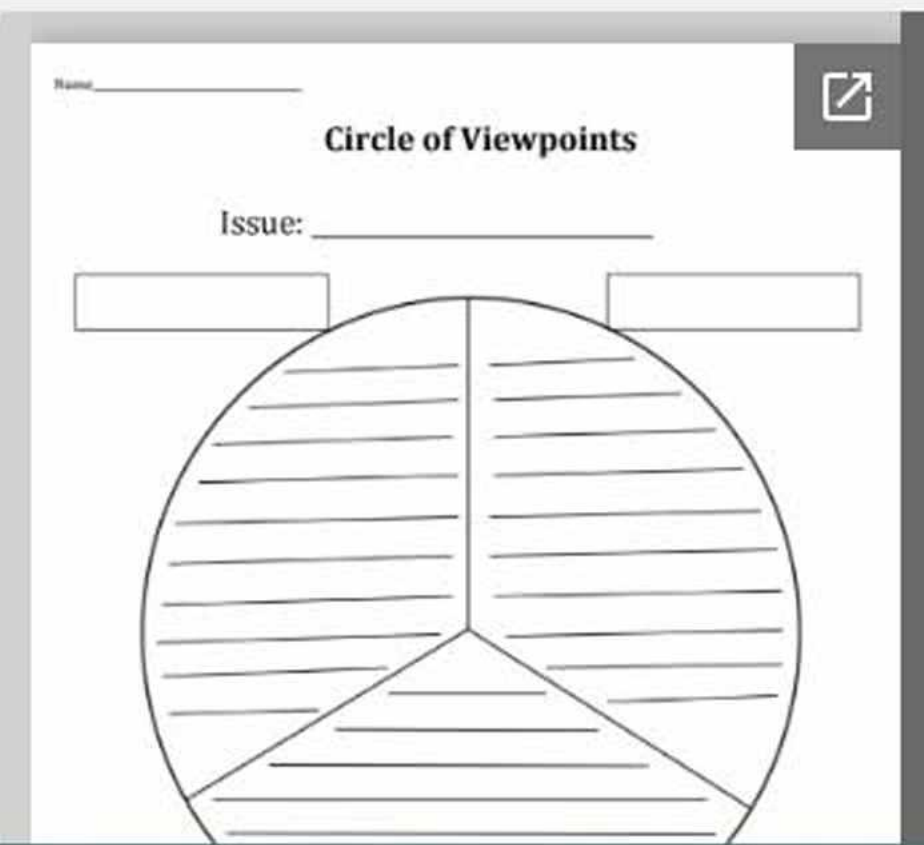
Introduction to ANCSA

# Day 2

Goals:

- Circle of Viewpoints with ANCSA stakeholders

ANCSA continued

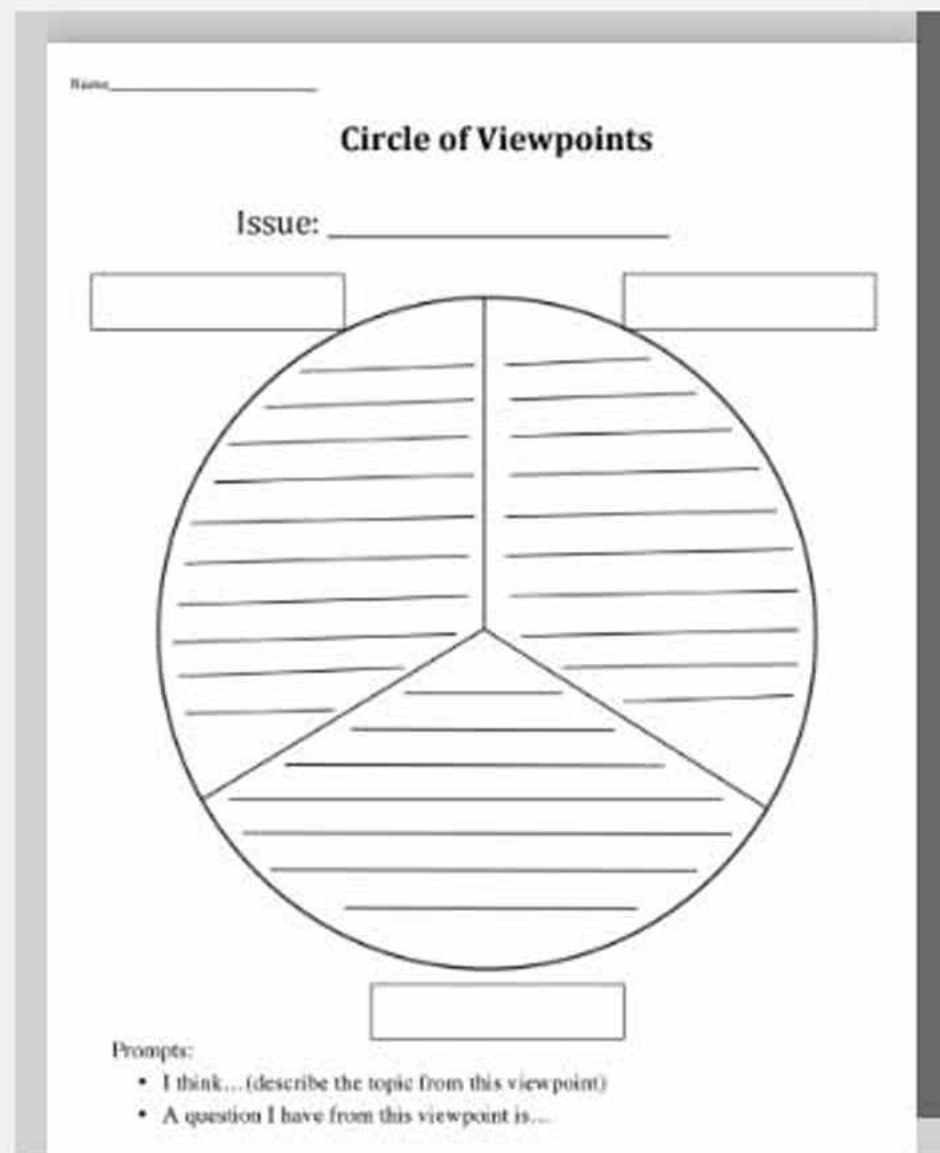


Using what they've learned about ANCSA, students complete the Circle of Viewpoints routine for three ANCSA stakeholders:

- Alaska Natives
- State Government
- Federal Government
- Oil Companies
- Conservationists

Students use the prompts on the worksheet to fill in each section of the circle.

# Grade 12 Cultural Art Unit



Using what they've learned about ANCSA, students complete the Circle of Viewpoints routine for three ANCSA stakeholders:

- Alaska Natives
- State Government
- Federal Government
- Oil Companies
- Conservationists

Students use the prompts on the worksheet to fill in each section of the circle.

Adapted from Rochester Community Schools and Harvard Project Zero

# Grade 12 Cultural Art Unit

## Day 3

### Goal: Introduction to Alaska Native Masks

Students fill in the graphic organizer as they explore the masks in the links below.

Name \_\_\_\_\_

**MASKS**

Name of the Picture, Where is the mask from?	Name of the Weevid	Describe the mask in the picture. Think about shape, color, texture, size, age, what it's made out of, etc.

[Burke Museum Skin Masks](#)

[Burke Museum Yup'ik Masks](#)

[Burke Museum Inupiaq Masks](#)

## Day 4

Goals: Issues and research

# Day 4

## Goals: Issues and research

Students select a current or historical issue to explore

- The entire class can work with one issue (allowing for more in-depth group exploration), or each student can select their own.
- Feel free to limit choices to local issues, state issues, issues related to content in another class, education issues, etc.

Do whatever works best in your classroom!

Name \_\_\_\_\_

### Circle of Viewpoints

Issue: \_\_\_\_\_

### Possible Issues:

- 1991 Amendments to ANCSA
- Eligibility for the PFD
- Boarding schools for Alaska Native children
- Arrival of missionaries in Alaska
- Drilling in ANWR

Students research their issue enough to be able to fill out the Circle of Viewpoints form.

# Grade 12 Cultural Art Unit

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

## Circle of Viewpoints

Issue: \_\_\_\_\_

### Possible Issues:

- 1991 Amendments to ANCSA
- Eligibility for the PFD
- Boarding schools for Alaska Native children
- Arrival of missionaries in Alaska
- Drilling in ANWR

Students research their issue enough to be able to fill out the Circle of Viewpoints form.

Adapted from Rochester Community Schools and Harvard Project Zero

## Day 5

### Goals:

- Exposure to found object art
- Collect materials field trip!!!



# Day 5

**Goals:**

- Exposure to found object art
- Collect materials field trip!!!

[Found Object Masks on Flickr](#)

[Marie Rine's Masks Made From Game Pieces](#)

[Masks Made From Computer Parts](#)

Countless examples available if you Google Image Search:

- found object masks
- upcycled masks
- junk masks

Go out into the community to gather "junk" to make masks.



# 25 Everyday Materials

that can be used to make



# AMAZING ART

---

- Cardboard
- Styrofoam cups and trays
- Bottle caps (plastic and metal)
- Old CDs
- Spare computer parts
- Wires, string and yarn
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- VHS and cassette tapes
- Floppy disks
- Old books
- Empty thread spools

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# Day 6

Goals: Assemble masks

# Day 7

Goals: Group critique and feedback

## Group Critique: Praise, Question, Polish

- students display their in-progress masks
  - spread out on tables, on a counter- whatever works for your classroom!
- students rotate between the masks and fill out a Praise, Question, Polish form for each mask, using the Prompts as a guide
  - students can be assigned a rotation or randomly choose which masks to look at- whatever works for your classroom!

**Praise, Question, Polish**

Whose work are you looking at?

\_\_\_\_\_

Praise What is good about the project?	
---	--

**Praise, Question, Polish**

Whose work are you looking at?

\_\_\_\_\_

Praise What is good about the project?	
---	--

**Praise, Question, Polish  
PROMPTS**

Praise What is good about the project?	<ul style="list-style-type: none"> <li>I like the part where...</li> <li>I like the way you explained...</li> <li>... was an effective choice of image/music/effect because ...</li> <li>You were very clear about ...</li> </ul>
---	---

**Praise, Question, Polish  
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---	---

### Praise, Question, Polish

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### Praise, Question, Polish

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Adapted from [ReadWriteThink.org](http://ReadWriteThink.org)

### Praise, Question, Polish PROMPTS

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### Praise, Question, Polish PROMPTS

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<b>Question</b> What did you have trouble understanding? What questions did you have?	<ul style="list-style-type: none"> <li>Why did you include...?</li> <li>Why did you leave out ...?</li> <li>How can you make it more...?</li> <li>I was confused by...?</li> <li>Can you add more ...?</li> <li>What did you mean when...?</li> </ul>
<b>Polish</b> What can this person do to make the product better?	<ul style="list-style-type: none"> <li>I would change...</li> <li>Don't forget to add...</li> <li>I would add more to this part because.....</li> <li>I would leave this part out because.....</li> </ul>

Adapted from [Baltimore County Public Schools](http://Baltimore County Public Schools)

### Student Self-Reflection

- Students review the Praise, Question, Polish forms that were filled out about their masks
- Students reflect on the feedback using the reflection form below

**Student Self-Reflection**

- Students review the Praise, Question, Polish forms that were filled out about their masks
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Name \_\_\_\_\_

**MASKS REFLECTIONS**

What did your classmates praise on your masks?	
What questions did your classmates have about your masks?	
What suggestions did your classmates make about how to polish your masks?	

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	What suggestions did your classmates make about how to polish your masks?	
	What ideas did you get from looking at the other masks?	
	What changes will you make to your masks?	

**Day 8**  
Goals: Work time on masks

**Day 9**

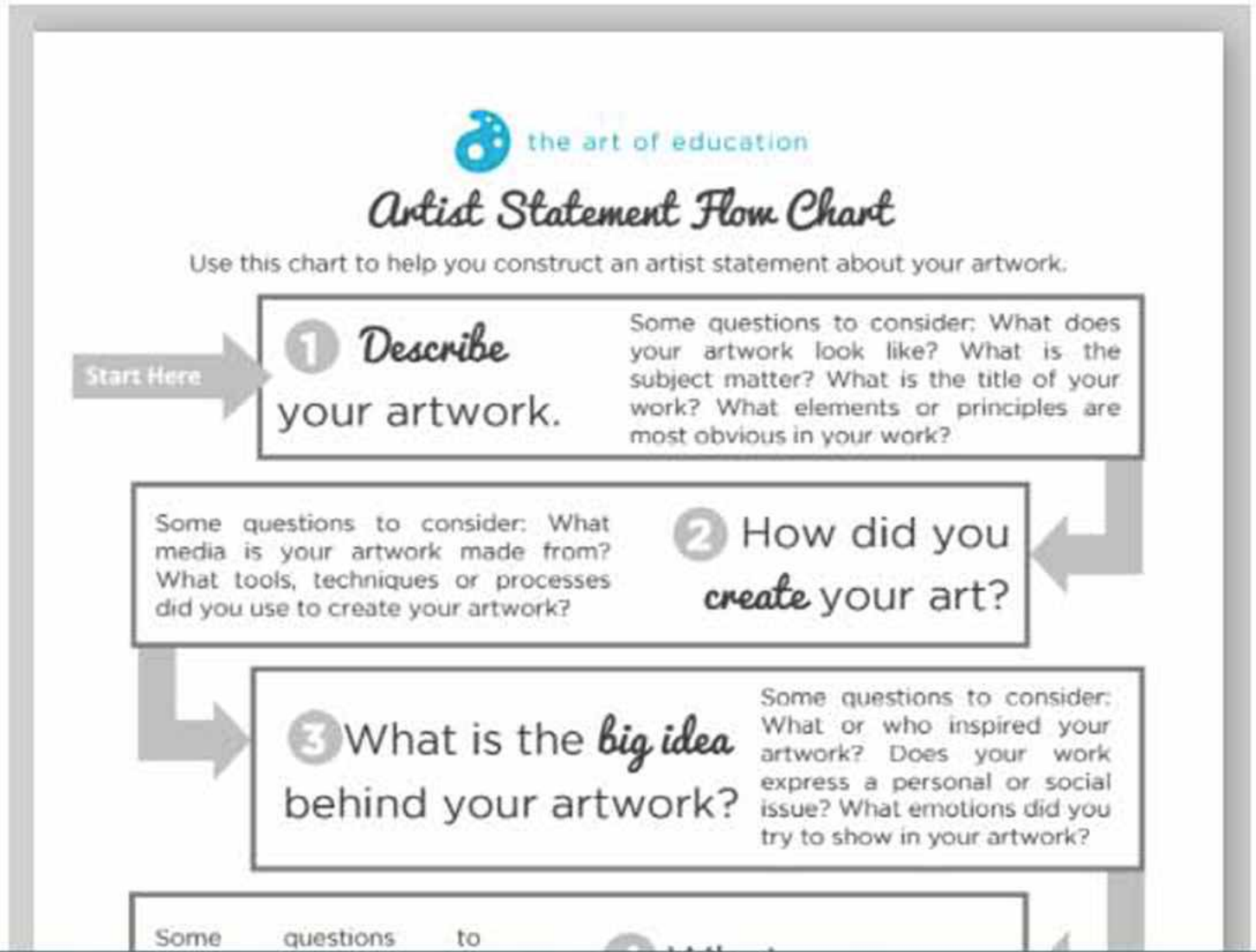
# Day 9

## Goals:

- Artist Statements
- Peer Feedback

As a class, view examples of Artist Statements by [Drew Michael, Contemporary Alaska Native Mask Artist](#)

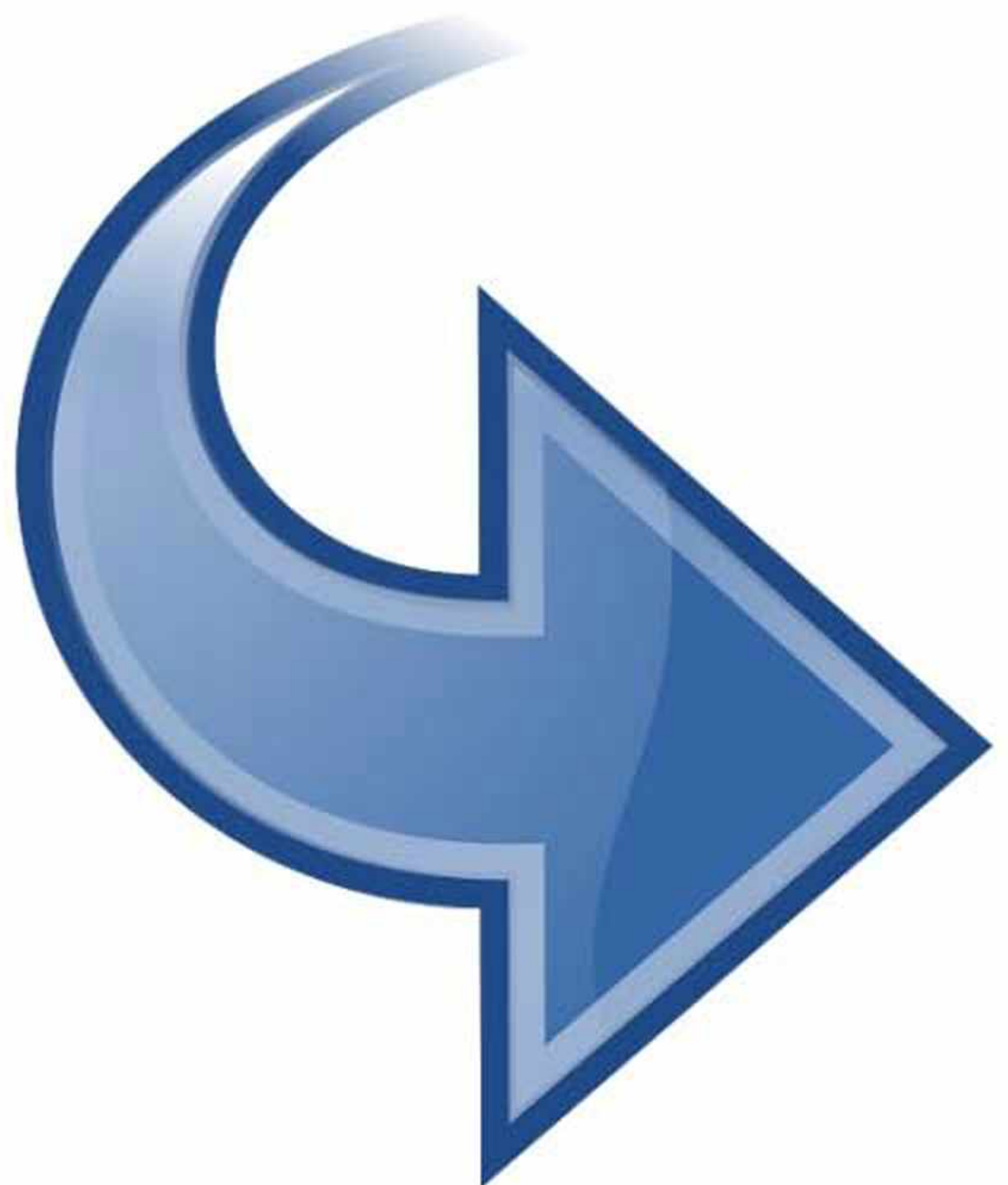
Students draft an Artist Statement using this flowchart from the [Art of Education](#), keeping in mind the issue and viewpoints the masks represent.





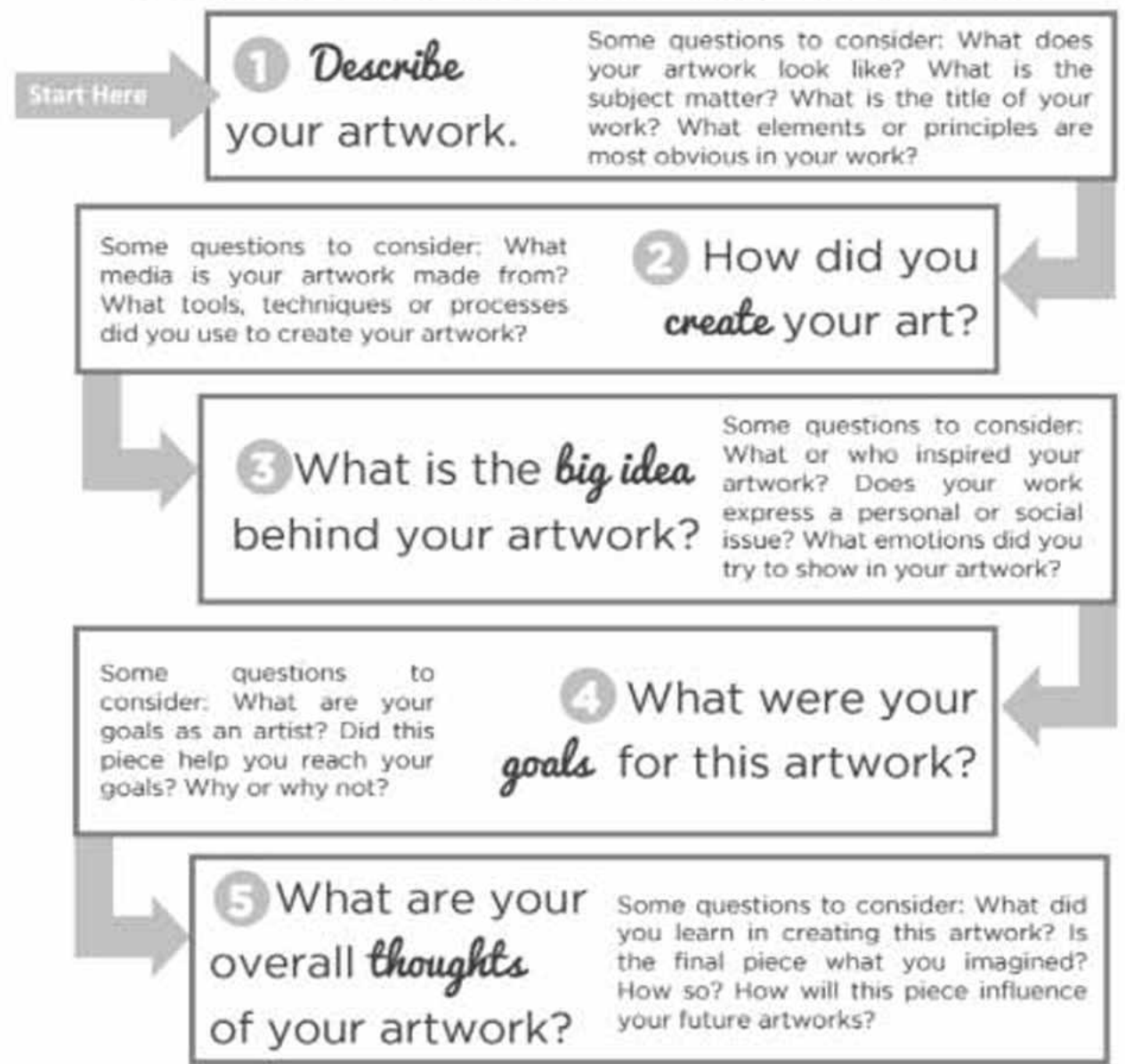
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Students draft an Artist Statement using this flowchart from the Art of Education, keeping in mind the issue and viewpoints the masks represent.



### Artist Statement Flow Chart

Use this chart to help you construct an artist statement about your artwork.



Way to go! You just wrote a reflective artist statement. Please edit your statement for spelling and grammar. Ask a friend to read it through and share their thoughts on your artist statement.

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Feel free to print the Artist Statement forms below for your students.

**Title of Piece** \_\_\_\_\_  
**Artist Name** \_\_\_\_\_  
**Medium** \_\_\_\_\_

**Artist Statement**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Group Critique: Praise, Question, Polish**

- students display their draft Artist Statements along with their masks
  - spread out on tables, on a counter- whatever works for your classroom!
- students rotate between the Artist Statements and masks and fill out a Praise, Question, Polish form for each mask, using the Prompts as a guide
  - students can be assigned a rotation or randomly choose which Artist Statements and masks to look at- whatever works for your classroom!

**Praise, Question, Polish**

Whose work are you looking at?

<b>Praise</b> What is good about the project?	
<b>Question</b> What did you have trouble understanding? What questions did you have?	
<b>Polish</b> What can this person do to make the product better?	

**Praise, Question, Polish**

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**Praise, Question, Polish PROMPTS**

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Name \_\_\_\_\_

**MASKS ARTIST STATEMENT REFLECTIONS**

What did your classmates praise on your artist statements?	
What questions did your classmates have about your artist statements?	
What suggestions did your classmates make about how to polish your artist statements?	

What ideas did you get from looking at the other artist statements?	
What changes will you make to your artist statements?	

## Day 10

**Goals: final touches on masks, artist statements, displays**

Ideas for sharing the final products (choose something that makes sense for your school!):

- website/blog
- school or community display
- District Art Show
- display at graduation

# Core Teaching Practices

<b>Arts and Place-Based Core Teaching Practices</b>	<b>Grade 12 unit connections</b>
A. Desire to gather information on the historical context of the local community from multiple perspectives, and to utilize that historical knowledge as a foundation on which to build academic experiences.	<ul style="list-style-type: none"><li>• Opportunity to explore viewpoints on local issues</li></ul>
B. Ability to elicit student thinking and facilitate reflective thinking in students	<ul style="list-style-type: none"><li>• Circle of Viewpoints Routine</li><li>• Student reflection on feedback</li></ul>
C. Ability to look at and learn from student work	<ul style="list-style-type: none"><li>• Class critiques of mask and Artist Statement drafts</li></ul>
D. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	<ul style="list-style-type: none"><li>• Opportunity to explore viewpoints on local issues</li></ul>



Grade 12 Cultural Art Unit Home Materials Assessment Learning Plan Core Teaching Practices

Teaching Practices	
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C. Ability to look at and learn from student work	<ul style="list-style-type: none"> <li>• Class critiques of mask and Artist Statement drafts</li> </ul>
D. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	<ul style="list-style-type: none"> <li>• Opportunity to explore viewpoints on local issues</li> </ul>
E. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	<ul style="list-style-type: none"> <li>• Using found objects from the community to make art</li> </ul>
F. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times	<ul style="list-style-type: none"> <li>• Students researching different issues</li> <li>• Students involved in different phases of mask creation</li> </ul>
G. Ability and inclination to engage students in learning experiences that integrate the local environment and community	<ul style="list-style-type: none"> <li>• Going out into the community to gather found objects</li> </ul>
Core Disposition: Willingness to reject deficit thinking by cultivating and promoting an ethic of excellence for all students in every classroom	<ul style="list-style-type: none"> <li>• Self reflection activities</li> <li>• Peer critique/feedback activities</li> <li>• Multiple drafts of masks and Artist Statements</li> <li>• Sharing the masks with a local audience</li> </ul>