Enriching Teaching Practice through Place, Arts and Culture:

Resources for In-service Teachers of the Bering Strait School District

A
PROJECT

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Abstract

The SILKAT (*Sustaining Indigenous and Local Knowledge, Art and Teaching*) project joins together the University of Alaska Fairbanks and the Bering Strait School District in an effort to celebrate the rich cultural arts and Indigenous knowledge of northwest Alaska and bring the knowledge and ingenuity of local artists and culture-bearers to the forefront of teaching practices and curriculum. This work presents the content and format of one teacher professional development module based on one of seven arts and place-based core teaching practices-*the ability to elicit student thinking and facilitate reflective thinking in students*. It also examines the development of two Art and Culture units, grade 3- *Natural Landforms*, and grade 5- *Responsibility to Community*, both rooted in the cultural values and knowledge of artists and culture-bearers from the region. The research completed for this project examines the supporting literature that forms the backbone for both the professional development module and the Art and Culture units, including core practices, the implications of place and culture-based arts education, Visible Thinking routines, protocols, Studio Habits of Thinking, and Understanding by Design. Following the research is a synopsis of the methods used to create the PD module and Art and Culture units, as well as the plans for dissemination within the Bering Strait School District to enhance the skills and knowledge of in-service teachers in arts and culture.

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Introduction

In the winter of 2014-2015, the University of Alaska Fairbanks reached out to the Bering Strait School District to partner on a project called *Sustaining Indigenous and Local Knowledge, Art and Teaching* (SILKAT). During the initial meetings, community members, local artists and culture-bearers, and former and current teachers came together to address and discuss problems within the educational model of the District with regards to the inclusion of culture and local knowledge in the classroom. Amongst the key concerns were the deficit of local community members teaching in schools, the lack of incentive by K-12 teachers to incorporate local art and culture into their classrooms, and a weakness in teacher prep programs in providing strategies in teaching about art & culture. A plan was developed to address these issues in hopes to increase the inclusion of local knowledge and culture in schools, effect the high turnover rates of in-service teachers, and boost the number of "homegrown" teachers in BSSD communities.

With these outcomes in mind, the SILKAT project, now in its third year of implementation, has committed to increase the pool of local teachers by providing support for paraprofessional teachers to gain certification through UAF, to improve the art, culture, and place-based teaching practices of pre-service teachers, and to improve in-service teacher practices in art, culture, and place-based teaching practices.

To address the task of increasing high-quality art and culture-based teaching methods in schools for in-service teachers, a cohort of master teachers was selected from five different communities across BSSD. This cohort was charged with three tasks, two of which were carried out over the course of the 2015-2016 and 2016-2017 school years. In the first phase, cohort members helped develop a series of professional development modules based on seven arts and place-based core teaching practices. In the second phase, the group created an art and culture

curriculum highlighting local and regional artists, cultural values, Studio Habits of Mind, and Visible Thinking routines. The last phase, which will begin in the fall of 2017, involves training and implementation of the professional development modules and Art & Culture units.

The professional development module that I developed- *Eliciting Student Thinking and Facilitating Reflective Thinking in Students*- calls upon teachers to explore the use of Visible Thinking routines as well as protocols in their teaching practice. These tools act as a means to engage students in developing observational skills and other thinking dispositions when viewing visual content, including their own work and that of their peers, cultivating a culture of critique and pushing students to "work toward quality and artistry in all things," across all disciplines (Berger, Woodfin, Vilen, 2016, p. 229). Housed in Google Sites, this module will be completed by teachers across the District at their own pace, giving them the opportunity to practice the content on their own and master the skills and routines with their students. This core teaching practice teaches teachers how to deepen students' thinking about the topic at hand and enhance the quality of discussion within their classroom, all with content that is regionally-specific and culturally-relevant (Tishman & Palmer, 2007; McDonald, Kazemi, & Kavanagh, 2013). This core teaching practice will be utilized again throughout the Art and Culture units.

The two units that I created include Grade 3-*Natural Landforms* and Grade 5-*Responsibility to Community*. The units were built with the intention to bring local cultural knowledge and the expertise and artistry of regional artists to the forefront of the curriculum, built specifically for Bering Strait School District teachers and students. Using the foundational core teaching practices mastered from completion of the professional development modules, in-service teachers will be prepared to teach these 10 day units to their students, which highlight place and culture-based themes, Visible Thinking routines, Studio Habits of Mind, and short films created about a variety of local art forms and artists.

With the creation and implementation of both the professional development module as well as the Art & Culture units, it is my objective that teachers will utilize and celebrate local knowledge and artistry to forge positive connections with their students and communities. Subsequently, students can make positive connections to their traditions, places, and cultural values through the creative process.

Rationale

The Bering Strait School District is located in a culturally diverse and artistically rich area within northwest Alaska, encompassing 15 communities inhabited by Central Yup'ik, St. Lawrence Island Yupik, and Iñupiat peoples. The region has been impacted, like the rest of Alaska, with numerous forces over the past two centuries with the arrival of European and American immigrants and traders. Many aspects of culture-including traditional educational practices, religious beliefs, garments and tools, subsistence ways of life, and language-have been transformed, fragmented, or eliminated under the influences of colonization (Roderick, 2010, p. 5).

The art traditions of the region, tied closely to the subsistence traditions, have mostly transcended the negative effects of colonization. Skinsewing, beading, traditional tool making, ivory carving, and sled and boat building, still remain an important part of artistry in many BSSD communities. The rich traditions of dancing and drumming, banned by missionaries in some communities, have made a comeback. The invention and creativity within the Bering Strait region has persevered and adjusted as an important part of Native culture in the 21st century.

The Bering Strait School District supports bilingual and bicultural programming within each school in the instruction of Native arts, local language, and subsistence skills taught by a local teacher. However, there is a clear division between the traditional ways of teaching and learning

within the bilingual classroom and the general K-12 classroom, whose teachers deliver lessons in reading, writing, math, science, and social studies from mandated curriculums with little to no connection to the student's culture or community. These teachers, mostly non-Native and typically new to the region (just 8 of 224 certified teachers in BSSD were Alaska Native in 2012), face struggles to engage students who come from a different culture, just as students struggle with curriculums that are alien to the world in which they live (Enriching Education with Culture, 2012). While the District does offer new teachers the opportunity to participate in regional "culture camps" during the summer, there is little to no professional development available to prepare teachers to teach within the cultural context of their communities.

BSSD has made great efforts to increase art education opportunities for staff and students in the last eight years, stemming from participation as one of the Alaska State Council on the Arts' targeted "New Visions" districts, a project that has offered support and structure for increasing curriculum and assessment, professional development, leadership, instruction, and community engagement in the arts (Calkins, 2012). This initiative sparked the creation of a Visual Arts Curriculum, which was adopted by the BSSD Board in the spring of 2012, as well as the creation of a plan of action to steadily and systematically increase art education efforts in the District. In the last five years, four of the larger school sites- Gambell, Savoonga, Shishmaref, and Stebbins- have hired full-time or part-time art teachers. I am also under employment as the itinerant art integration teacher, traveling between schools for one-week residencies to teach K-12 art as well as provide professional development in the arts during teacher in-service trainings. These efforts do not go unnoticed, and perhaps more than ever, teachers are voicing a strong desire for educational resources to help incorporate local art and culture into K-12 teaching.

Personal Interest

As an art teacher for the past five years in BSSD, I have observed how art education holds a power to positively influence students, especially those of "low expectancy," promoting feelings of success and self-confidence for youth. Through the arts, I strive to teach broad concepts and skills such as teamwork, problem solving, critical thinking, creativity, and tolerance for other points of view. I have tied lessons together across disciplines, integrating art with other content areas to help students make connections and see interdependence and relationships between subjects, and subsequently between people and the environment. I have worked closely with other teachers to align units and lesson plans, and I include the community in my classroom as much as possible, bringing in culture-bearers with deep knowledge and understanding of the topic at hand when possible. I often, when weather permits, make the natural world the classroom, as well as bring elements of the outdoors *in*, so that students can learn to look more closely at the environment around them, utilizing natural resources in the creative process. Through these experiences, students are experiencing, thinking, and exploring their world, guided in hands-on, place-based teaching and learning.

I have also observed, as an individual, how tying culture and place into my teaching practice has deepened my respect and commitment to this region, and has made me feel like a part of the communities in which I work and live. By including the knowledge of community members, local teachers, and Elders, I have been humbled, supported, and given a great deal of knowledge in my years as a new teacher. I have made lasting relationships and connections, and gained the trust and enthusiasm of my students. I am deeply grateful to be a part of the SILKAT project because it will provide other educators with rich learning and teaching experiences that will connect them to their communities to celebrate the traditions, values, and creativity of the place we teach.

Literature Review

With the task of increasing the skills and knowledge of place, art, and culture for teachers and students in the Bering Strait School District, I looked at literature surrounding practices in teacher education as well as those relating to creatively engaging students in place and culture within a school setting. This review is divided into two main sections: Core Teaching Practices Module and Art & Culture Units. In the first section, I examine the concepts and approaches that have formed the backbone of my professional development module. In the second, I review the role of place and culture based education, art education, as well as the core research that helped me to develop my Art and Culture units.

Core Teaching Practices Module

Core Practices & the Learning Cycle

Throughout the last century, teacher education and preparation has swung on a pedagogical pendulum that is hinged by each era's leading philosophies about understanding teaching and learning (McDonald, Kazemi, & Kavanagh, 2013; Forzani, 2014). In the past, teachers were prepared to assume responsibility for the class through training in "traditional academic or theoretical concepts," with little relevance to the "realities of the classroom" (Forzani, 2014, p. 357). Teacher preparation paid little attention to the actual act of teaching, including the "improvisational nature of teaching" (McDonald, et al., 2013). A recent focus on *core practices*, an approach under the umbrella of "practice-based" teacher education, intertwines a novice teacher's development of knowledge about the teaching practice with her ability to practice putting this knowledge to use in a classroom. Novice teachers, then, are supported in developing a "vision of high-quality teaching that is content-rich, rigorous, and meaningful to students," (McDonald, et al., p. 379).

The concept of core practices is relatively new, and therefore, the criteria surrounding this approach is still emerging, but it is important to note that there is not one set of core practices for the entire field of teacher education (McDonald, et al., 2013). The scholars leading this work push less towards "prescribing one set of core practices" but rather towards determining a common understanding of the concept (McDonald, et al., 2013, p. 380). In this way, core practices may be developed with integrity within a community of teachers, grounded in a "set of principles of ambitious teaching" relative to the students' needs, and based in an agreed upon criteria for "identifying, naming, and selecting core practices" (McDonald, et al., p. 380-381).

McDonald, et al., 2013, offers a model for a cycle of learning to put core practices into practice and action in the classroom. This framework, offers "guided assistance to candidates to learn particular practices by introducing them to the practices as they come to life in meaningful units of instruction, preparing them to actually enact those practices, requiring them to enact the practices with real students in real classrooms, and then returning to their enactment through analysis" (p. 382). As Figure 1 shows, the core practice is at the heart of the learning cycle, with four quadrants for teacher learning, rehearsing, enacting, and analyzing.

Figure 1- Learning Cycle (McDonald et al., 2013)

Figure 1. Cycle for collectively learning to engage in an authentic and ambitious instructional activity.

The arts and place-based core teaching practices (see Figure 2) were developed by the members of the cohort, along with Professor Amy Vinlove, who attended the Arts and Passion-Driven Learning workshop at Harvard in the summer of 2016. The cohort attended sessions that explored "how to create powerful learning experiences that use the arts to connect students with their own communities and other cultures," and used inspiration from the institute to create a set of core practices specific to the purposes and goals of the SILKAT professional development modules (Harvard School of Education, 2016). The cohort used the learning cycle suggested by McDonald et al. (2013) as a framework to structure the professional development modules, and utilized the Understanding by Design framework (Wiggins and McTighe, 2005) to develop the content of the module.

SILKAT arts and place-based core teaching practices and dispositions
1. Ability to elicit student thinking and facilitate reflective thinking in students
2. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom
3. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge
4. Ability to look at and learn from student work
5. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times
6. Ability and inclination to engage students in out-of-the-classroom learning experiences that integrate the local environment and community
7. 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
Core Disposition: Willingness to reject deficit thinking by cultivating and promoting an ethic of excellence for all students in every classroom

Figure 2- Arts and place-based core teaching practices developed by the SILKAT cohort.

Understanding by Design

The body of work that provided guidance for developing both the professional development module as well as the Art & Culture units was the Understanding by Design (UbD) framework, which uses a "backwards design" approach to creating curriculum that is focused on student understanding (Wiggins and McTighe, 2005; Wiggins and McTighe, 2011). In the UbD framework, effective curriculum planning takes place in a three-stage process:

a) Stage 1 includes clarifying the desired results of the unit, including the goals for student understanding. In this stage, the unit understanding goal is determined- what specifically is desired for students to understand about the unit topic, as well as the Essential Questions about the unit- "thought-provoking questions that foster inquiry, meaning-making, and transfer" (Wiggins et al., 2011, p. 16).

b) Stage 2 includes determining the evidence needed to show the identified knowledge, skills, and understandings of the unit. A performance task is created, that is, how a student will "demonstrate their understanding" as well as the necessary evaluative criteria that will be used "in each assessment to evaluate attainment of the desired results" (Wiggins et al., 2011, p. 17).

c) In Stage 3, a learning plan is developed, including pre-assessments, learning events that are aligned with identified goals and corresponding assessments of Stages 1 and 2, and opportunities for progress monitoring to ensure "acquisition, meaning, and transfer" is occurring throughout the unit (Wiggins et al., 2011, p. 17).

My work on the first of the core teaching practice modules addresses the ability of a teacher to elicit student thinking and facilitate reflective thinking in students, which is explored through the use of thinking routines and protocols in the classroom.

Visible Thinking Routines

Visible Thinking, also called Artful Thinking, is an approach to engaging students regularly in looking at and responding to works of art in order to strengthen thinking skills. Developed in 2005 by Harvard's Project Zero after five years of research on nurturing thinking dispositions in school settings, these thinking routines are tools to engage the mind with complex ideas (Ritchhart, Church, & Morrison, 2011). The team of researchers was interested in going beyond the rote memorization and busywork found in most school settings to take a closer look at the heart of student understanding, which they argue is the "chief goal of thinking" and the thinking skills required to achieve understanding (Ritchhart, et al., 2011, p. 8). They present eight "thinking moves" integral to understanding: "observing closely and describing what's there, building explanations and interpretations, reasoning with evidence, making connections, considering different viewpoints and perspectives, capturing the heart and forming conclusions, wondering and asking questions, and uncovering complexity and going below the surface of things" (Ritchhart et al., 2011, p. 11-13). Ritchhart et al. (2011) created a series of routines, usually comprised of a few steps, which establish a framework for focusing these thinking moves. These routines, summarized in Figure 3, allow for students to uncover their own ideas to then connect new ideas or concepts, which the researchers argue is the starting point for learning (Ritchhart et al., 2011, p. 49).

Routine	Key Thinking Moves	Notes and Brief Description
	Chapter Four: Routines for Introducing and Exploring Ideas	
See-Think-Wonder	Describing, interpreting, and wondering	Good with ambiguous or complex visual stimuli
Zoom In	Describing, inferring, and interpreting	Variation of STW using only portions of an image
Think-Puzzle-Explore	Activating prior knowledge, wondering, planning	Good at the beginning of a unit to direct personal or group inquiry and uncover current understandings as well as misconceptions
Chalk Talk	Uncovering prior knowledge and ideas, questioning	Open-ended discussion on paper; ensures all voices are heard, gives thinking time
3–2–1 Bridge	Activating prior knowledge, questioning, distilling, and connection making through metaphors	Works well when students have prior knowledge but instruction will move it in a new direction; can be done over extended time during the course of a unit
Compass Points	Decision making and planning, uncovering personal reactions	Solicits the group's ideas and reactions to a proposal, plan, or possible decision
The Explanation Game	Observing details and building explanations	Variation of STW that focuses on identifying parts and explaining them in order to build up an understanding of the whole from its parts and their purposes
	Chapter Five: Routines for Synthesizing and Organizing Ideas	
Headlines	Summarizing, capturing the heart	Quick summaries of the big ideas or what stands out
CSI: Color, Symbol, Image	Capturing the heart through metaphors	Nonverbal routine that forces visual connections
Generate-Sort-Connect-Elaborate: Concept Maps	Uncovering and organizing prior knowledge to identify connections	Highlights the thinking steps of making an effective concept map that both organizes and reveals one's thinking

(continued)

Routine	Key Thinking Moves	Quick Notes and Brief Description
Connect-Extend-Challenge	Connection making, identifying new ideas, raising questions	Key synthesis moves for dealing with new information in whatever form it might be presented: books, lecture, movie, and so on
The 4C's	Connection making, identifying key concept, raising questions, and considering implications	A text-based routine that helps identifies key points of complex text for discussion; demands a rich text or book
The Micro Lab Protocol	Focusing attention, analyzing, and reflecting	Can be combined with other routines and used to prompt reflection and discussion
I Used to Think . . . , Now I Think . . .	Reflecting and metacognition	Used to help learners reflect on how their thinking has shifted and changed over time
	Chapter Six: Routines for Digging Deeper into Ideas	
What Makes You Say That?	Reasoning with evidence	A question that teachers can weave into discussion to push students to give evidence for their assertions
Circle of Viewpoints	Perspective taking	Identification of perspectives around an issue or problem
Step Inside	Perspective taking	Stepping into a position and talking or writing from that perspective to gain a deeper understanding of it
Red Light, Yellow Light	Monitoring, identifying of bias, raising questions	Used to identify possible errors in reasoning, over-reaching by authors, or areas that need to be questioned
Claim-Support-Question	Identifying generalizations and theories, reasoning with evidence, making counterarguments	Can be used with text or as a basic structure for mathematical and scientific thinking
Tug-of-War	Perspective taking, reasoning, identifying complexities	Identifying and building both sides of an argument or tension/dilemma
Sentence-Phrase-Word	Summarizing and distilling	Text-based protocol aimed at eliciting what a reader found important or worthwhile; used with discussion to look at themes and implications

Figure 3- Visible Thinking Routine matrix (Ritchart et al., 2011, p. 51-52)

Use of Protocols

Informing student thinking and understanding is the use of *protocols*, a structure that consists of an "agreed-upon guideline for reading, recording, discussing, or reporting that ensures equal participation and accountability" (Berger et al., 2016, p. 345). Protocols are often used in education as a means for teacher learning within "professional communities of practice," to examine student work, think through problems, and clarify learning goals of the school (McDonald, Mohr, Dichter, & McDonald, 2013, p. 9). They can also be used with students as a way to start discussions, examine thinking, critique work, and summarize content, following "predictable and clear guidelines" that enable to students to fairly share roles (Berger et al., 2016, p. 33). With a focus on collaboration, protocols scaffold learning for both advanced students and those who need extra help, enabling peers to "share, teach, and build on their knowledge" in an effective manner (EL Education, n.d.). Protocols are structured in a framework that emphasizes and articulates a process and procedure, suggests a time frame for each step, and sets norms for participants (Berger et al., 2016; EL Education, n.d.).

Art & Culture Units

After teachers complete the seven professional development modules based on art and place-based core practices, they have acquired skills and knowledge that will help them to teach an Art & Culture unit to their grade level. These units were also created using "backwards design" planning from Understanding by Design, and feature, as a backbone, a cultural theme from the Alaska Native Knowledge Network Curriculum SPIRAL (Spiral Pathway for Integrating Rural Learning) (see Figure 4), as well as the artwork and stories of local and regional artists as they relate to the theme, portrayed in a short film accompanying each unit. Each unit incorporates a Visible Thinking routine, Studio Habit of Mind, and a key Alaska Cultural Standard. Students use

peer critique, group critique, and rubrics for self-reflection as formative and summative assessment as the unit progresses.

In the Grade 3 unit, *Natural Landforms*, students learn about landforms and how they contribute to the beauty and uniqueness of the community, using maps to practice identifying landforms in the area. They learn about the concept of perspective, and envision seeing and sketching the world from bird's eye and worm's eye perspectives. As the culminating performance task, students create a three-part painting (triptych) that depicts a sequence of three perspectives of a natural landform, telling a unique story about their favorite place in the region. In the Grade 5 unit, *Responsibility to Community*, students explore themes of working together, community involvement, and how art can express unique ideas about a place or culture. The culminating performance task is to collaboratively create a piece of public art that celebrates aspects of the community, using skills and techniques acquired in color theory and perspective.

There is an extensive body of research on the positive outcomes of art education as well as the implications of highlighting culture within an arts curriculum (Bequette, 2007; Calkins, 2012; Congdon, 2004). I will examine some key research of the inclusion of culture and place within the classroom, the use of art as a means to exploring these concepts, as well as supporting research about the theme and content, art techniques and concepts, Studio Habits of Mind, and the specific Visible Thinking routine utilized in each unit.
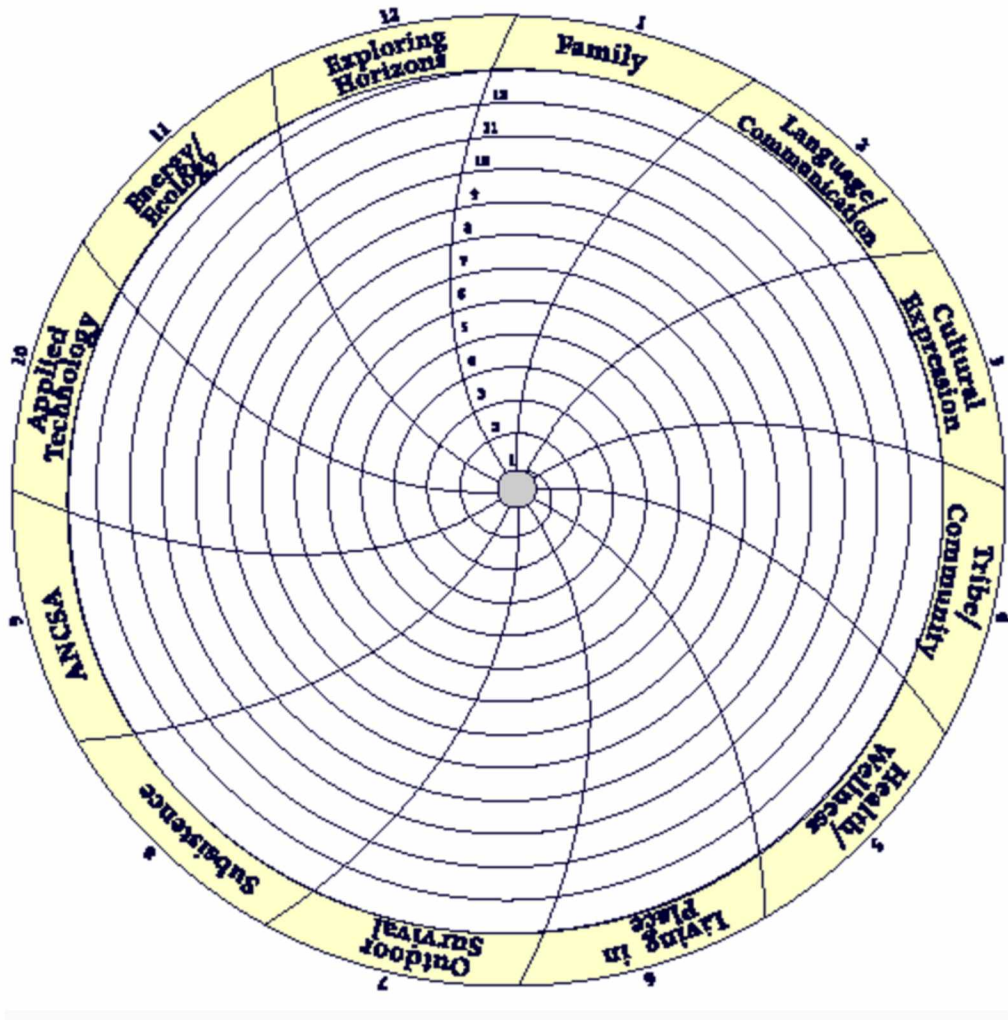
Culture, Place, and Art in the Classroom

Okakok (1989), an educator from the North Slope, analyzes the differences in the Iñupiat

and Western worldviews and approaches to education, describing the displacement of the

traditional educational system after "decades of assimilation programs…that treated local cultures

as detriments to the child's education" (p. 419). She expresses the importance of cultural

recognition within the educational system and the importance of school districts in Alaska to focus

on the "interests, learning styles, cultural background, and abilities" of the learner (Okakok, 1989,

p. 412). The state has made progress in supporting the integration of Indigenous knowledge and ways of knowing into school programming, the development of the *Alaska Standards for Culturally Responsive Schools* and *Guidelines for Respecting Cultural Knowledge* by the Assembly of Alaska Native Educators (1998) as evidence. The standards, developed by Alaska Native educators, "provide a way for schools and communities to examine the extent to which they are attending to the educational and cultural well being of the students in their care" (ANKN, 1998, p. 2). In this way, schools are given a structure and a standard that teach that the "culture of the area is not a detriment, but is indeed a valuable tool in the schooling of our children" (Okakok, 1989, p. 419).

New Zealand, a country whose Indigenous Māori peoples experienced similar degradation of culture during colonization, has made huge steps towards improving the educational achievement of indigenous students in schools with an educational reform project called *Te Kotahitanga* (Bishop, Sullivan, & Berryman, 2010). Researchers for this project developed an "Effective Teaching Profile," a list not unlike the Alaska Cultural Standards, which addresses ways in which "effective teachers of Maori students create a culturally appropriate and responsive context for learning in their classroom" (Bishop et al., 2010, p. 19). The Effective Teaching Profile formed the basis of a professional development initiative, which was implemented in a series of phases within 12 secondary schools in the New Zealand school system, and ultimately resulted in "improved learning, behaviour, and attendance outcomes" for those teachers that participated in the PD (Bishop et al., 2010, p. 18). It is important to note that the project focused on creating learning contexts that would improve engagement and achievement in students by promoting a share in power (when a learner has "self determination over learning styles"), a focus on culture in the classroom (where a learner can bring "who they are"), active learning (where "knowledge is co-created and classrooms are places where young people's sense-making

processes and knowledge are validated and developed in collaboration with others"), a relationship between teacher, student, and community, and a common vision (i.e. an "agenda for excellence") (Bishop et al., 2010, p. 20). This project, which has inspired the work of SILKAT professional development modules and Art & Culture units both, is an important example of a culturally informed approach to educational reform.

Such cohesive examples of success in improved student engagement and achievement in relation to inclusion of culture are harder to find in the United States. Demmert (2001) writes an extensive review of literature surrounding educational approaches and programs with Native American students. The review primarily focuses on Navajo and Ute populations, but there is mention of efforts with Alaska Native cultures. His review focuses mainly on measures of academic success apparent in hard data such as standardized test scores and attendance rates, but he does point to some evidence of the impact of cultural identity on student achievement, stating that students with a strong sense of identity and self-esteem, as well as stable family life with "traditional values," may do better in school (Demmert, 2001, p. 33). He highlights the State of Alaska's development of culturally responsive standards, and relates the effort to the trend of place-based education in rural schools, "an educational approach that draws on local history, culture, economics, environment, and circumstances as a curriculum source" (Demmert, 2001, p. 21).

Vinlove (2012) expands upon the idea of place-based education to argue for "context-responsive teaching," which is derived from culturally responsive and place-based teaching methods, differentiated instruction based on individual needs, as well as collaboration with communities and families of students (p. 44). Within this all-inclusive model, Vinlove (2012) makes recommendations for using a context-responsive teacher preparation model in Alaska, including a myriad of examples, such as the use of "thematic units based on the local context,

integration of local resources into curricular activities, field trips, guest speakers" amongst many others (p. 52). Her work and expertise have greatly shaped and directed the SILKAT project and the creation of the professional development modules and Art & Culture units.

Several researchers specifically address the implications of integrating art within place-based education, and vice-versa. Inwood (2008) proposes that educators "use their local community as a source of imagery and inspiration for all aspects of art education" (p. 31). Through examples of successful place-based art education projects in Canada, she argues that art-education plays a unique and integral role in providing students a platform for self-expression, exploration of identity, and awareness of their communities and cultures (Inwood, 2008). Graham (2007) argues for a "critical pedagogy of place" that includes art education to examine "cultural constructions about place, nature and wilderness" and increase awareness and appreciation of the community of the individual (p. 378). Gude (2007) argues that engaging in art making is an important opportunity for students to "further their emotional and intellectual development [and] help formulate a sense of who they are, and who they might become" (p. 8).

In a study that targeted Alaska Native youth, the medium of digital storytelling was used as a narrative resource to capture depictions of self-image. The study measured the evidence of Alaska Native cultural values within each digital story, revealing how these "values and practices [were] articulated in light of young people's present circumstances" (Wexler, Eglinton, & Gubrium, 2014, p. 492). The researchers' aim was to better understand how Native youth creatively responded to the changes occurring within their culture and to offer feedback for future programming in the region, and the project offers insight on using the cultural values as a jumping off point within arts and culture focused curriculum.

At this intersection of place-based, art-focused, and culture-driven education is where the heart of the Art & Culture units lies. I will now highlight the literature and research that informs the creation of each unit.

Child Development and Artistic Experience

I will look first at the research that supports the developmental appropriateness of the techniques, concepts, and content chosen for each unit. In a review of best practices and current research on child development and art education, researchers note that in later elementary school (characterized as grades 3-5), students have more attuned motor coordination and are able to work with a wider range of tools (College Board, 2012). In both the *Natural Landforms* unit (Grade 3) and the *Responsibility to Community* unit (Grade 5), students explore the medium of paint. They are able to contemplate abstract concepts, and are more "readily able to consider the world from another's point of view," which is an important theme in the Grade 3 unit as students contemplate point-of-view & perspective, as well as in the Grade 5 unit, as students engage in the *Circle of Viewpoints* thinking routine and work together in a group (College Board, 2012, p. 49). The notion of working in a group is an important one at this age, as later elementary students are "forming a self-identity, becoming more individualistic and socially independent" and therefore are able to work with peers on a project (Grade 5 unit) (College Board, 2012, p. 49). Students at this age have a growing interest in mastering artistic techniques, and therefore are "readily interested in using sketchbooks" as well as "have the perceptual and technical facility to begin drawing from observation" (College Board, 2012, p. 50). It is important pedagogical practice at this age to engage students in conversations about works of art through the use of "higher-order questioning strategies" as well as practice the processes of critique and reflection, which supports the use of Visible Thinking routines as well as peer critique and self-reflection built into each unit (College

Board, 2012, p. 51). Last, researchers point out the importance of art as a vehicle for connecting students' lives, personal interests, and experiences, a key component in both units (College Board, 2012).

The BSSD Visual Arts Curriculum, which was created by a team of educators and artists from around the region, scaffolds the artistic skills, concepts, and techniques that students will encounter from one grade to the next. According to this document, which divides the creative process into *Encounter*, *Engage*, and *Reflect*, students in Grade 3 will encounter artwork of "accomplished artists from nearby and around the world" (BSSD, 2012, p. 28). They will look for specific examples of elements or principles of art being taught- like perspective in the *Natural Landforms* unit. As students engage in the art making process, they will "draw from still life, imagination, nature, memory, and curriculum themes," and practice both "quick sketches and extended drawings" (BSSD, 2012, p. 30). Students in this grade have already encountered the concepts of primary and secondary colors (Grade 1), and will explore "color schemes using warm and cool colors to produce a painting (BSSD, 2012, p. 30). As students reflect, they will identify sources of inspiration in their artwork, as well as "interpret and evaluate artworks in both verbal and written formats" (BSSD, 2012, p. 32).

In Grade 5, students encounter the work of other artists from nearby or from around the world, examining how artists use art to communicate and that artwork is a "reflection of culture and its traditions, including local landmarks" (BSSD, 2012, p. 42). As students engage in the art making process, they will continue to do quick sketches as well as "extended drawings from observation, nature, memory, imagination, still life, and curriculum themes" and explore concepts like perspective (placement, overlapping, size/scale, foreground/background) (BSSD, 2012, p. 44). In the painting process, students will continue to mix values and use the results in their work, use and name color schemes like warm, cool, and monochromatic, and practice using different brush

strokes to create texture. Last, when reflecting on art experiences, students will identify their sources of inspiration, expressing "preferences in a respectful and knowledgeable way" (BSSD, 2012, p. 46).

Cultural Themes

Okakok (1989) writes that education is the "passing down of a society's values to children" (p. 412). The Alaska Native Knowledge Network (ANKN) offers a compilation of resources highlighting Native knowledge and ways of knowing, organizing its content within themes based on the cultural values commonly found with each Indigenous group of Alaska (ANKN, 2010). These values, which take the form of a spiral (see Figure 4), form the basis for the Art and Culture units, with the exception of Grade 3, which will be discussed below. The ANKN also helped to develop the *Alaska Standards for Culturally Responsive Schools* of which one standard is highlighted in each unit to "guide the preparation and orientation of teachers in ways that help them attend to the cultural well-being of their students" (ANKN, 1998, p. 4).

Natural Landforms

We are surrounded by splendor in the natural world. From rivers to ocean, mountains to tundra, landforms are a defining part of the uniqueness and beauty of our communities.

The theme for this unit was identified by the members of the cohort, who determined that the unique landscapes of the Bering Strait region have a great impact on the lifestyle and qualities of each community and should be celebrated as an addition to the curriculum spiral. The targeted cultural standard for this unit is Standard E- "Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them, (2) [understanding] the ecology and geography of the bioregion they inhabit" (ANKN, 1998, p. 8). Sobel (1996) conveys the importance of cultivating sensitivity to geography

through appropriate curriculum in order to "capitalize on the child's innate drive [to] explore the nearby world" (p. 26).

The ANKN highlights an example of such curriculum, which offered inspiration for the use of maps to explore place in the *Natural Landforms* unit. In this unit, *Building an Understanding of Cultural Topography*, written by Cheryl Silcox for grade 2, students construct a large 3D topographic map of their area using USGS topographic maps, and collaborate with Elders to document knowledge about different areas on the map. Students practice skills in observing and recreating contour lines of the map, and form an understanding how "organisms are linked to each other and their physical environments" (ANKN, 2008).

In the *Natural Landforms* unit, students use maps to draw their favorite place in the region and then zoom in on a scene that tells a story about an activity happening in that place (i.e. berry picking on tundra, fishing in river or ocean, egg collecting on cliffs). By encouraging connections between the art making process and unique areas and activities, students not only explore notions of self-discovery, but also gain insight about the community in relation to its bioregion (Karkou and Glasman, 2004; Lai and Ball, 2002). Students work towards the goals of Cultural Standard E2, and develop a connection to the "intricate, subsistence-based worldview, a complex way of life with specific cultural mandates regarding the ways in which the human being is to relate to other human relatives and the natural and spiritual worlds" (Kawagley, 1993, p. 8).

Responsibility to Community

> *We all have a responsibility to our tribe and community. Working together produces more effectively than alone. When you have a project, big or small, community involvement builds a stronger community. You can accomplish anything when you work together (ANKN, 2006).*

The theme for this unit was derived from the Alaska Native Knowledge Network curriculum spiral and reflects how "education, a lifelong process, is the sum of learning acquired through interaction with one's environment, family, community members, schools and other

agencies" (Okakok, 1989, p. 412). This unit targets the cultural standard (A), "culturally-knowledgeable students are well grounded in the cultural heritage and traditions of their community and 1) assume responsibility for their role in relation to the wellbeing of the cultural community and their life-long obligations as a community member" (ANKN, 1998, p. 5).

In this unit, students work together to create a piece of public art that celebrates different aspects of the community. The project is a collaborative effort, from start to finish, including making calls to community members and businesses to find appropriate places to display the artwork. Exploring the social role of arts in education, students are given important time to promote "creativity, teamworking, social skills and powers of communication" (Karkou et al., 2004, p. 59). Kawagley & Barnhardt (1999), describe how students will be motivated when the subject matter is "based on something useful and suitable to the livelihood of the community and is presented in a way that reflects the interconnectedness of all things" (p. 3). Berger (2003) conveys the importance of displaying work to ensure quality: "when students know that their finished work will be displayed, presented, appreciated, and judged—whether by the whole class, other families, or the community—work takes on a different meaning" (p. 100). By encouraging students to connect with and give back a beautiful product of effort to their community, it is hoped that lifelong "citizenship, entrepreneurship, community sustainability, or environmental stewardship" is also fostered (Demmert, 2001, p. 22).

Studio Habits of Mind

In order to document the kinds of behaviors, habits, and thinking that are developed through quality arts education, researchers set out to observe great art teachers in action, developing a framework called "Studio Habits of Mind" based on common dispositions they witnessed in art classrooms (Hetland, Winner, Veenema, & Sheridan, 2013). These habits of mind

are inherent qualities that transfer to everyday life, and once taught in the art classroom, "might transfer to other contexts of learning" (Hetland et al., 2013, p. 7). They include: Observe, Reflect, Express, Stretch and Explore, Envision, Engage and Persist, Develop Craft, and Understand Art Worlds" (Hetland et al., 2013). Those involved in the SILKAT project observed these same habits of mind within the artists interviewed for the SILKAT films, and made the decision to call them the "Artist Habits of Mind" to be more inclusive of other types of art forms or artists who do not use a "studio." The *Natural Landforms* unit emphasizes the habit of mind "Stretch and Explore," where students learn to "reach beyond [their] capacities, to explore playfully without a preconceived plan, to embrace the opportunity to learn from mistakes and accidents" through the exploration of different points of view (Hetland et al., 2013, p. 6). The *Responsibility to Community* unit targets the habit of mind "Understanding Art Worlds," which the cohort called "Understanding Art Community," where students learn to "interact as an artist with other artists and within the broader society" through group and community collaboration (Hetland et al., 2013, p. 6).

Visible Thinking Routines

As discussed above, the Visible Thinking Routines in each unit help introduce students to new ways of looking at, thinking about, and analyzing artwork, which in turn "encourages students to consider how others represent and express ideas and emotions based on their own experience or understanding…building perspective and the capacity for empathy" (Berger, et al., 2016, p. 257). In the *Natural Landforms* unit, a thinking routine called "Beginning, Middle, End" in introduced, in which students make observations and use their imaginations to look for "connections, patterns, and meanings" as a storyteller as they look at an artwork (Project Zero, n.d.). The routine helps students to use the power of narrative to create thoughtful compositions in their own artwork to tell a story of their place. The *Responsibility to Community* unit utilizes the

thinking routine "Circle of Viewpoints," in which students examine an artwork or topic from different points of view, encouraging students to "see and explore multiple perspectives" or how "different people can have different kinds of connections to the same thing" (Project Zero, n.d.). The routine is used to open a discussion about how different people featured in the Grade 5 SILKAT film contribute to and show responsibility towards their communities.

Assessment

Berger et al. (2016) discusses the power of peer critique and self-reflection in how "students who reflect on the quality of their work and can articulate how they have achieved (or not achieved) quality are empowered to replicate the same effort and strategies in another setting" (p. 250). By practicing strategies of reflection in the Art and Culture unit, students develop skills to think critically about work through the use of rubrics, recognizing and articulating growth in achieving the learning goals of the unit. These rubrics help to develop a common language for students to work individually or with peers to look at drafts of their work, following the guidelines of being kind, specific, and helpful (Berger 2003; Berger et al., 2016).

Methodology

The final product of this project includes the professional development module based on one of the core teaching practices, as well as two Art and Culture units, written for grade 3 and grade 5. Each of these resources is housed on Google sites as a separate webpage organized with learning plans, handouts, examples and resources, and assessment.

Professional Development Module

The bulk of the formation of the professional development module was done in the fall of 2016 following a summer session in which the members of the cohort attended professional

development at Harvard University. With inspiration from the Harvard conference, the cohort identified seven arts and place-based core teaching practices (see Figure 3) to form the foundation of the seven modules. Members of the cohort made requests about the teaching practices that they were interested in developing into a module, and I ended up with my top choice:

Module 1: -ability to elicit student thinking and facilitate reflective thinking in students

From there, I worked to create the content of the module using the Understanding by Design "backwards-design" model, starting first with the desired results, followed by the evidence of practice, and last, completing the learning plan for the module (Wiggins et al., 2005). Our cohort met weekly on Blackboard Collaborate to share, review and critique our progress on building our modules. We frequently used protocols to talk about our work. Changes and improvements were made continually with feedback from my colleagues and professor, Amy Vinlove.

I first established the understanding goals and big ideas about the content of the module:

I can identify and implement appropriate visual thinking
routines to help my students think critically.

I can effectively guide students through appropriate protocols
to prompt thinking and build skills in analyzing, reflecting on,
and summarizing work or content.

Next, I worked to align the core practice module with the Marzano framework, which is the evaluation tool used by the Bering Strait School District. We later, in presenting our work to District personnel, were told that teachers would *not* be evaluated upon completing the modules, as they were not going to be a mandated professional development by the school district, so a targeted Marzano element appears in the teacher rubric as an option for teachers that participate to use as evidence in their observations.

Next, I spent time evaluating existing resources in teacher professional development, including the EL Learning and Open Learning websites. The EL Learning site was a resource that inspired much of the initial ideas of layout and content of the module, such as the use of videos and other

resources embedded within the "professional learning packs" as well as the concise assignments for teachers to try certain protocols in their classroom. Open Learning was one of the first webpages that the cohort reviewed as a possible place to build and house the professional development modules. We later decided to use the new Google sites, since the school district has adopted the Google format as a system-wide platform.

The next step in the process was to determine the manner in which teacher learners would apply their new knowledge of the core practice while working on the module. Initially, I had intended teachers to implement and document their use of Visible Thinking routines and protocols through a video observation tool that would be shared with a peer and debriefed with a teacher protocol. In a face-to-face meeting with my fellow cohort members in Fairbanks in December of 2016, it was suggested that the protocols used were those with students, so as not to confuse teachers with the content of another module (4. ability to look at and learn from student work). I also changed the reflection to be a written reflection rather than a recorded video observation. During this stage, I also created a pre-assessment for learner knowledge consisting of five questions in relation to familiarity of the targeted core practice. This pre-assessment was made as a Google form and embedded in the module webpage.

The bulk of the module's content was synthesized and recorded in the following sections: Goals and Outcome, Pre-Assessment, and Learning Plan. Using the four-quadrant learning cycle established by McDonald et al., (2013) as a scaffold, the Learning Plan (see Appendix A for checklist) begins with three different sections for exploring the content (Watch, Read, and Review), second, a series of three "Try It" tasks in which the teacher-learner first rehearses the task on their own and then enacts the activity with students, and last a de-brief and reflection. I built separate reflections into each of the "Try It" tasks rather than having one culminating de-brief session.

The content within the Watch, Read, and Review sections that teacher-learners will interact with was selected based on criteria of relevance and brevity. Each cohort member was to keep the content of the module- include videos, readings, websites, and performance tasks- within an estimated 6-8 hours of total time spent for a teacher-learner to complete the module. With that, I selected three short videos to be viewed, one from Harvard's Project Zero, one from Making Thinking Visible about Thinking Routines, and one from EL Learning depicting a protocol being put to use in the classroom. Teacher-leaders will then explore the readings- an article *Visible Thinking* by Shari Tishman and Patricia Palmer (2005) and a *Case Study: Making Room for Reflection* from Making Thinking Visible (Ritchart et al., 2011). Last, teacher-learners would review two online resources- the Thinking Palette from Project Zero and the EL Learning Protocols page- and two print resources-the EL Learning Protocol Pack and the set of BSSD Visible Thinking Cards.

In order to put the acquired knowledge and skills into practice in an authentic performance task, teacher learners will 1) try a visible thinking routine on their own, 2) try a visible thinking routine with their students, and 3) choose two protocols to use with students, including one focusing on students giving each other feedback on work. Teachers will complete a reflection and de-brief at the end of each task, housed as a Google Form on the module's webpage. Last, they will record themselves teaching a strategy or protocol and share the video using an online platform, Edthena, to collaborate with colleagues around the District.

The BSSD Visible Thinking Cards highlight 13 different Visible Thinking routines, and were designed to correspond to each of the Art & Culture unit and its accompanying grade level SILKAT film. Each card features a regional artist as well as their artwork that relates to the unit theme, and instructs the viewer to complete a selected Visible Thinking routine. Within the routines that were selected by cohort members for each unit, there were some that were repeated

for multiple grade levels (for example, both the 5th grade and 12th grade units feature the Visible Thinking routine *Circle of Viewpoints*.) In these cases, I changed the routine for the Visible Thinking Card so as to diversify the deck and use 13 different routines, as well as ensure the routine was appropriate for the artwork that I chose.

While the module was being developed, the cohort used protocols to revise content, such as the Feedback Protocol (School Reform Initiative, 2014). Using this protocol with a colleague at the District Office, I gained insight on how to make the module relevant for teachers of different grade levels and content areas. I ended up reworking my plan to focus more on accounting for the teacher's individual classroom needs, such as assigning classroom protocols that worked with students giving and receiving feedback on work. Feedback from my colleague also helped me to develop and structure the BSSD Visible Thinking Cards to be used across grade levels and across content areas.

The cohort met face-to-face in Fairbanks in December of 2016 to present the work completed on the modules, using the Tuning Protocol to share and receive questions and feedback on the work. With the suggestions of my colleagues, I clarified the content of the module in choosing, practicing, and reflecting on three specific routines and protocols rather than five different ones. I also tweaked the debrief process from using a teacher protocol to a written reflection to avoid any confusion between student and teacher protocols, which are introduced in a later module. The cohort also decided on using the new Google Sites to house the module's content, and worked to synthesize a theme and layout. Google Sites proved to be very accessible and straightforward, and met the needs of the group in being able to embed videos, readings, and Google Forms for assessment purposes.

Art & Culture Units

The Art and Culture units were developed in the spring of 2016 using the UbD framework (Wiggins et al., 2005). Using a planning template, the understanding goals of the unit were first determined, which include: grade 3-*Students will understand that natural landforms contribute to the beauty and uniqueness of a community*, and grade 5- *Students will understand that they can accomplish more by working together*. In this initial stage, the title, cultural theme, featured artists, targeted Artist Habit of Mind, cultural standard, Visible Thinking routine, and essential questions to be considered during the unit were also produced.

Next, I developed a culminating performance task using UbD's list of performance verbs related to the six facets of understanding: Explanation, Interpretation, Application, Perspective, Empathy, and Self-Knowledge (Wiggins et al., 2011, p. 100). The performance tasks include (Grade 5)- "*Students will design and paint a mural that illustrates and celebrates an aspect of the community*," and (Grade 3)- "*Students will create a three-part painting (triptych) that depicts a sequence of three perspectives of a natural landform and that tells a unique story of place.*"

In the next step, a learning scale rubric (see Appendix E) was created for student reflection and assessment, determining the advanced, proficient, beginning, and emerging measures that students would assess in relation to the unit's understanding goal, artist habit of mind, thinking routine, and other performance criteria, including oral presentation (grade 3) and group work (grade 5). Much time was spent in revising the rubrics to make the language more kid-friendly as well as specific to the unit understanding goal and performance task. For the grade 3 rubric, I chose to take out the Visible Thinking routine section and instead include criteria specific to the performance task of creating a triptych painting. The final grade 5 rubric included the criteria about the Visible Thinking routine and eliminated the Artist Habit of Mind section, instead including the targeted Alaska Cultural Standard.

Once the understanding goals, performance tasks, and assessment criteria were created, it was time to establish the learning plan. In this section, attention was paid to the meaningful incorporation of community and cultural resources, as well as connecting content to students' prior knowledge and real-life applications. Using the UbD WHERETO format (Where/Why/ What, Hook, Equip/Explore/Experience, Reflect/Revise/Refine, Evaluate, Tailor, and Organize) I created a 10-day unit overview and then worked to outline the daily lesson structure with consideration for the content, activities, and opportunities for revision, evaluation, and differentiation (Wiggins et al., 2005).

With the basic structure and content in place, I tested each unit. The grade 5 unit- *Responsibility to Community*- was developed first, and I did the first test run in Shaktoolik. This proved to be a challenge, as my time working with the 5th grade class was cut short due to the entire class leaving midway through the unit to go to a basketball tournament. In the short time that I worked with students, I received valuable feedback, like the inclusion of more female artists in the Unit 5 SILKAT film, which I communicated to the videographer, Evan Sterling. I also learned a lot about the logistics of organizing group work. The 5th grade class in Shaktoolik was very small (~10 students) and relatively well behaved, so it was simple to set up groups (2 groups of 3 students, and one of 4 students) that worked well together. I was made to consider how the unit, as it was written, would operate with larger classes. I also learned that I needed to change the performance task, which was initially to create a large-scale mobile in the style of Sylvester Ayek, a featured artist. Even with the small class and small groups, it was very challenging to divide group tasks in a way that every student was engaged. I was, at the time of testing this unit, teaching an all-school collaborative mural painting project with the other grades, which inspired me to change the performance task for the 5th grade unit to a group-designed public mural.

I did a second test of the re-written unit in Unalakleet, working with Heather Dickens' 5th grade class (~12 students). This experience went really well, and sparked the creation of additional teaching materials, such as the self-critique/peer critique drawing rubric as well as an artist statement handout (see Appendix F) to accompany the final display of the artwork. I also expanded upon the lesson plan to include vocabulary and information about composition, perspective, and color theory, which I thought would provide help for teachers who would feel daunted by the task of teaching mural design and acrylic painting.

The second unit that I tested was the grade 3 unit- *Natural Landforms*- which I did with Bethany Fernstrom's 3rd grade class in Unalakleet. For the trial run, I had created a workbook to help guide students through the development of thumbnail sketches relating to the different perspectives of a landform. The initial workbook, when actually introduced to students, was very complicated and hard to follow. To make it more comprehensive, I eliminated some of the sections, as well as added a section to follow the peer-critique in which students improve upon their drawings one last time before painting. They also write a small description to spark narrative about their landform, later informing the Google Tour story. I also changed some of the content of the unit with regards to introduction of map-reading skills and observational drawing and pared it down to include basic skills as well as the use of a viewfinder to help students focus their attention on specific "thumbnail" areas on a topographic map. Last, I was able to communicate student feedback on the Grade 3 SILKAT film to Evan, which was to include all of the communities from around Bering Strait School District, some of which were missing.

Project Limitations/Personal Bias

This project is designed for use by Bering Strait School District teachers interested in expanding their knowledge about local arts and culture and who are dedicated to incorporating this

new knowledge into their teaching practice. The Art and Culture units were designed for teachers to have some autonomy in the timeline for instruction and in incorporating local resources (such as visiting Elders and culture bearers). This project will not work for teachers who are not willing or interested in participating in the professional development modules to master core practices as they relate to the Art and Culture units. It also will not work for teachers without the mindset or willingness to create time to explore and implement the grade level Art and Culture unit in their classroom.

My personal bias impacting this project is twofold. First, I am a non-Native teacher coming from a different worldview and culture, which inevitably impacts my approach to teaching and to curriculum development. While I did try to incorporate Indigenous teaching methods into my project-such as the practice of demonstrating and modeling, followed by student independent work-time and emphasis on self-reliance- there is no escaping the fact that I bring a different background to my project design (Lipka, 1991, p. 207). Second, I approach my work through the lens of an art teacher, therefore some of the units may be heavily influenced with art concepts and techniques. This could prove some difficulty for teachers that are not as comfortable with this type of instruction.

Plans for Dissemination

The dissemination of the professional development modules will begin in the fall of 2017. Members of the SILKAT cohort will each lead implementation within their five home communities with support from Amy Vinlove and Joan Hornig as UAF liaisons. Teachers participating in the PD will receive continuing education credits for completing the modules and the added benefit of supporting evidence for evaluation within the Marzano framework in mastering the indicators aligned with the core practices. Additionally, teachers will receive a gift card to aid the purchase of materials to use for implementation of the Arts and Culture units in the

spring of 2018. The cohort will also help to guide participating teachers in teaching the 10-day Art and Culture units, which will occur in the late spring after the statewide testing window closes.

During the 2017-2018 school year as well as the following summer, teachers from five additional BSSD communities will join the cohort in an "apprenticeship" with an "existing mentor teacher" from the original cohort to learn about the SILKAT PD and Arts and Culture units (Vinlove, 2016, p. 4). They will attend a summer intensive in Fairbanks, in which the current cohort of BSSD teacher leaders (myself included) will offer feedback about their experiences to inform future rollout efforts, as well as receive training in becoming "teacher leaders" for the following school year (Vinlove, 2016, p. 3). These teachers will lead implementation in their communities during the 2018-2019 school year with support from mentor teachers. At the same time, teachers from the five remaining BSSD communities will join the cohort in an apprenticeship and lead implementation in *their* communities during the 2019-2020 school year (Vinlove, 2016). The hope is that by the year 2020, teachers and administrators from all fifteen BSSD communities will have utilized and adopted the use of the PD modules and Art and Culture units.

In my role as an itinerant teacher and facilitator of arts professional development for BSSD, I will lead professional development during the fall in-services in future years to familiarize any new teachers joining schools that have already undergone training. I will also provide support for participating teachers as I travel itinerantly around the District throughout the school year.

With the aim of improving and reforming the use of local knowledge and art within the classroom, I hope that the educators who participate in the SILKAT initiative will find renewal and joy in their work as they integrate arts and culture into their teaching practices, enhancing their classroom environment and forging deeper relationships with their students. In turn, I hope

these efforts will give students a chance to strengthen their knowledge, pride, and identities rooted in the cultural values of their communities.

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Appendix Table of Contents

Appendix A

Teacher PD Module Web Content

Core Practice: Student Thinking & Reflection

Ability to elicit student thinking & facilitate reflective thinking in students

Goals and Outcomes

I can identify and implement appropriate visible thinking routines to help my students think more critically.

I can effectively guide students through appropriate protocols to prompt thinking and build skills in analyzing, reflecting on, and summarizing work or content.

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

A. Practicing visible thinking routines on my own,

B. Using visible thinking routines with my students,

C. Using protocols with my students,

D. Reflecting on these experiences with written observations and video recordings.

Pre-Assessment

Core Practice 1 Pre-Assessment

Core Practice 1: Ability to elicit student thinking and facilitate reflective thinking in students

* 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

What is your level of familiarity with visible thinking routines? *

	1	2	3	4	
Never heard of them	○	○	○	○	Very familiar and I use them often

Have you ever used protocols with your students to facilitate conversation or reflection? *

○ Yes

○ No

When facilitating conversations with students, how often do you estimate you ask questions that require higher level thinking? *
(questions that require application, synthesis, evaluation, analysis)

○ Very often (50-100% of the time)

○ Sometimes (25-50% of the time)

○ Infrequently (0-25% of the time)

Please give an example of a higher level thinking question you might ask your students *

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:

Where do you teach?

☐ Bering Strait School District

☐ Fairbanks North Star Borough School District

☐ Other: _____

Learning Plan

This article gives an overview of what visible thinking is and how it can benefit your students.

This short reading, from the book **Learning That Lasts**, describes what protocols are and when and how they can be used in the classroom.

In *Leadership Compass*, July 2005

Visible Thinking

Shari Tishman and Patricia Palmer

Mr. Ludka's social studies classroom is dimly lit. The class is studying the history of WWII and a photograph of Hitler at the 1936 Berlin Olympics is projected on the front wall. Taped to the rear wall are perhaps 60 sheets of paper. The sheets documents students' ideas about a video they recently watched on Hitler's life. Using a routine called *Claim-Support-Question*, each student has made a claim about Hitler, supported it with evidence and posed a question about the claim. The students have annotated each other's papers and added their own observations. For example, one student wrote: *Hitler had his own mind*, and gave as support: *He started riots even when told not to.* Another student commented *Yes, this is a good example of how, in his own mind, he would do anything to gain control.* Now, with the visible "wall of argument" behind them, the class begins a lively exploration of the photograph projected in front of them.

In a school down the road, another group of students is also using the classroom wall to make their thinking visible, though the topic is very different. Mrs. Thompson's students are studying electricity and they begin by generating a list of questions: *Can electricity go through water? How does electricity power things? Why is electricity so bright? What happens if we use too much electricity? Can electricity start a fire?.* The questions have been posted on the wall and students annotate them during class discussion. For example, a note posted next to the question, *Can electricity start a fire?* reads: *Yes—because the electricity is very hot because electrons are moving very quickly.* Attached to that note is another that asks: *Why does it go so fast?*

The common spirit of these two classrooms isn't an accident. In both these classrooms, students are practicing *visible thinking*. Their Traverse City, Michigan schools are currently working with Harvard Project Zero[1] on a project called *Artful Thinking*[2] — one of several school-based initiatives at Project Zero that are loosely linked by the visible thinking theme. It is a theme that we and our Project Zero colleagues David Perkins and Ron Ritchhart have found to be a very powerful way to teach students to think.

Visible thinking defined

What, exactly, *is* visible thinking? Here's a technical definition: Visible thinking refers to any kind of observable representation that documents and supports the development of an individual's or group's ongoing thoughts, questions, reasons, and reflections. Mind maps, charts and lists, diagrams, worksheets all count as visible thinking *if*— and this is as important *if*— they reveal learners' unfolding ideas as they think through an issue, problem or topic. So, for example, the sticky notes in Mrs. Thompson's classroom count

1

Appendix B

The What, Why, and How of Protocols

WHAT ARE PROTOCOLS?

A protocol consists of agreed-upon guidelines for reading, recording, discussing, or reporting that ensure equal participation and accountability. When everyone understands and agrees to using the procedures of the protocol, participants are able to work more effectively both independently and collaboratively, often in ways they are not in the habit of doing. Protocols hold each student accountable and responsible for learning.

WHY USE A PROTOCOL?

Text-Based Protocols for Reading and Annotating

Protocols for reading and annotating hold all students accountable for building background knowledge about a topic and for analyzing what they read by annotating the text with questions, comments, paraphrasing, or summary statements. These protocols also allow the teacher to assess which students are struggling with the text and may need further support for comprehension. Finally,

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these protocols allow students to gather their thoughts prior to discussion or

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This short essay, a case study that appears in the book **Making Thinking Visible**, looks at the power and practice of reflective thinking in the classroom. (Read pages. 222-229)

week at Bialik College, the development of a culture of thinking is still seen as an ongoing goal that must be revisited every year with each change in school personnel and shift in leadership. It continually must be built up and nurtured. It is never something that can be taken for granted, as the creation of any group culture is ongoing and evolving in nature, constructed over time with the active participation and input of those in the group.

To understand this process and how we might more directly affect it, three cases of group learning are presented here for exploration: the first from Lisa Verkerk's classroom at the International School of Amsterdam; the second a cross-school group of teachers from the Ithaka Project in Melbourne, Australia, directed by Julie Landvogt; and the third a museum tour conducted by Dara Cohen at the Museum of Modern Art in New York City. A fourth case of a professional learning group at Bialik College can be found on the DVD. While each of these cases makes use of thinking routines and other efforts to support the visibility of thinking, they also illuminate the much larger surround that must be leveraged to foster engaged, active, and independent learners and thinkers. Taken together, these cases provide readers with a feel for how a thinking culture can be effectively built. Following the presentation of these case studies, the significant forces that shape all cultures of thinking are identified and discussed.

*Case Study: Making Room for Reflection*
(written with Lisa Verkerk)

In 2001, Lisa Verkerk joined thirty-nine other international educators from Europe for a week at the Harvard Graduate School of Education in Cambridge, Massachusetts, to explore what it means to teach for understanding. Throughout the week the teachers read, discussed, and planned units that focused on developing students' understanding using the Teaching for Understanding framework (Blythe & Associates, 1998). While these activities engaged Lisa as a new teacher and forced her to think differently about her unit planning, one experience from the week stood out for her in particular. Every day, when the group of teachers arrived to the workshop setting, they were asked to reflect on their own developing understanding of understanding. Starting rather than ending the day with reflection was certainly novel, but it was the means of reflection that caught Lisa's attention and engaged her as a learner. At the beginning of the week, each participant was given

222   Making Thinking Visible

If you'd like to know more about using protocols and visible thinking routines, check out these books:
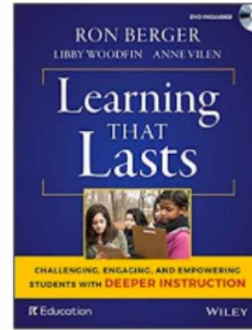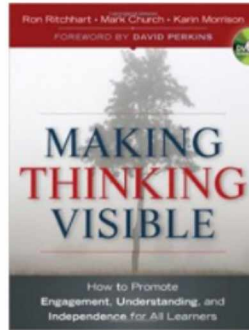
Watch

Dr. Ron Ritchhart is Senior Research Associate at Project Zero, Harvard Graduate School of Education, and co-author of **Making Thinking Visible**. In this clip, he discusses the importance of documentation in engaging students in a culture of thinking.
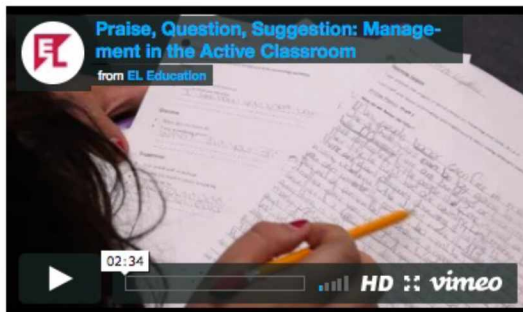
Eighth-grade students in Rich Richardson's class at the Expeditionary Learning Middle School in Syracuse, NY, offer feedback to their peers in preparation for revising their writing. The praise, question, suggestion protocol helps students see the strengths of their work and consider questions and suggestions that will lead to revision and improvement.

In this video, students and teachers are engaged with a protocol/engagement strategy.

A short introduction to Project Zero's thinking routines:

What are they? Why would I want to use them?

PZ Thinking Routines

A short introduction to Project Zero's thinking routines: What are they? Why would I want to use them? How can I get started?

Review
(click the text to view the webpage)

1. Artful Thinking, Thinking Palette

2. BSSD Visible Thinking cards

3. How can a protocol support my classroom instruction?

4. EL Education Protocol Pack
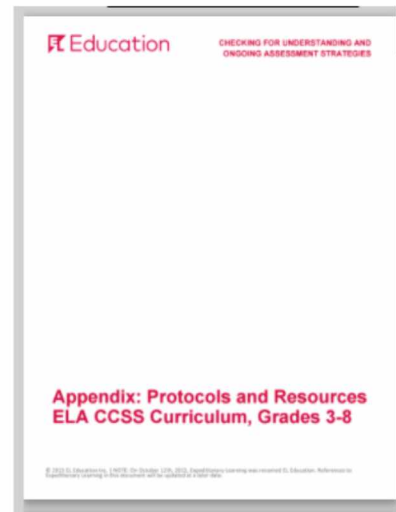
Task 1-Teacher Visible Thinking Routine Practice

Practice using one of the visible thinking routines from the Thinking Palette on your own by responding to one of the **BSSD Visible Thinking Cards**. Record your responses on Blackboard.

Module B, Task 1 Reflection

* Required

1) Artwork Title, Artist, Brief Description: *

Your answer

2) I chose the visible thinking routine: *

- ☐ Headlines
- ☐ Creative Comparisons
- ☐ Connect/Extend/Challenge
- ☐ I used to think...now I think
- ☐ Circle of Viewpoints
- ☐ Step Inside
- ☐ The Complexity Scale
- ☐ Parts/Purposes/Complexities
- ☐ The Elaboration Game
- ☐ Colors/Shapes/Lines
- ☐ Looking: 10 x 2
- ☐ Listening: 10 x 2
- ☐ Beginning/Middle/End
- ☐ See/Think/Wonder
- ☐ Creative Questions
- ☐ Think/Puzzle/Explore
- ☐ What Makes You Say That?
- ☐ Claim/Support/Question
- ☐ Other:

3) Visible Thinking Routine Response (Record your observations/thoughts/ideas about your chosen artwork): *

Your answer

4) How or when can you envision using this routine with your students? *

Your answer

5) In using this visible thinking routine regularly in my classroom, I feel that my students would gain skills in _____. *

For either Task 2 or Task 3

Record a portion of your classroom session with your students using the Edthena App and then select a 5 minute segment to upload to Edthena. Label your upload **Module B: Student Thinking (Grade xx).**

EDTHENA

Task 2-Student Visible Thinking Routine Practice

Practice using one of the visible thinking routines from the Thinking Palette website in your classroom. Choose one visible thinking routine (can be the same or different from Task 1) to guide critical thinking about one of the BSSD Visible Thinking Cards **or** another image or artwork of your choice.

Record observations on Blackboard.

Module B, Task 2 Reflection

* Required

1) Artwork Title, Artist, Brief Description:

Your answer

2) I chose the visible thinking routine: *

☐ Headlines

☐ Creative Comparisons

☐ Connect/Extend/Challenge

☐ I used to think...now I think

☐ Circle of Viewpoints

☐ Step Inside

☐ The Complexity Scale

☐ Parts/Purposes/Complexities

☐ The Elaboration Game

☐ Colors/Shapes/Lines

☐ Looking: 10 x 2

☐ Listening: 10 x 2

☐ Beginning/Middle/End

☐ See/Think/Wonder

☐ Creative Questions

Task 3- Student Protocol Practice

Choose 2 protocols from the EL Education Protocol Pack to use in your classroom.

-**One** from the list below (focusing on students giving each other feedback on work)

1) Discussion Appointments (p.12)

2) Peer Critique (p. 22)

3) Praise, Question, Suggest (p. 24)

-**One** of your choice

Record your reflections on using these protocols on Blackboard.

Module B, Task 3 Reflection

* Required

1) The protocol I chose to help students give feedback to one another on their work was: *

◯ Discussion Appointments

◯ Peer Critique

◯ Praise, Question, Suggest

2) Describe your experience using this protocol: *

Your answer

3) On a scale of 1-5, with 5 being "Highly Effective" and 1 being "Not Effective", rate your overall feeling of the effectiveness of the protocol in helping students give and receive feedback on their work. *

	1	2	3	4	5	
Not Effective	◯	◯	◯	◯	◯	Highly Effective

Task 4-Collaborate with Peers

On Edthena, watch one or two **Module B: Student Thinking** segments from colleagues in communities other than your own. Submit a comment/observation for each of the videos you watch. What do you notice? What makes you say that? Follow the guidelines that your feedback should be KIND, SPECIFIC and HELPFUL.

Checklist

How do I know when I'm done?

_____ Taken pre-assessment

_____ Read

     _____ *Visible Thinking* article by Shari Tishman and Patricia Palmer

     _____ *The What, Why, and How of Protocols*, EL Education

     _____ *Case Study: Making Room for Reflection*, by Lisa Verkerk

_____ Watched Videos

     _____ Video 1: Praise, Question, Suggest: Management in the Active Classroom

     _____ Video 2: Project Zero Thinking Routines

     _____ Video 3: Making Thinking Visible

_____ Reviewed

     _____ Artful Thinking: Thinking Palette

     _____ BSSD Visible Thinking Cards

     _____ El Education website- How can a protocol support my classroom instruction?

     _____ EL Education Protocol Pack

_____ Tried it!

     _____ Task 1: Teacher Visible Thinking Routine practice

     _____ Task 2: Student Visible Thinking Routine practice

     _____ Task 3: Student Protocol practice

_____ Completed Reflections for:

     _____ Task 1

     _____ Task 2

     _____ Task 3

Appendix B

Sample BSSD Visible Thinking Card

Appendix C

Grade 3- Natural Landforms Web Content

Natural Landforms
Grade 3

Unit Cultural Theme: Natural Landforms

We are surrounded by splendor in the natural world. From rivers to ocean, mountains to tundra, landforms are a defining part of the uniqueness and beauty of our communities.

Unit Overview: Students will:

- read and analyze basic features on a map of their community and the surrounding area using Google Maps,
- compare crane's and worm's eye points of view (perspective) in photographs and regional artwork,
- create a three-part painting (triptych) that zooms in on a natural landform in their region,
- learn about complementary and analogous color schemes and use them in their painting,
- give an oral presentation to tell the story of their place paintings to the class,
- interview Elders and community members to learn traditional place names for geographical features in their area,
- practice vocabulary related to the land in the Native language of their region,
- create a tour of their place using their completed paintings and Google Map Tour Builder.

Understanding Goal: Students will understand that natural landforms contribute to the beauty and uniqueness of a community.

Essential Question: How can the beauty of our local landforms be represented in art?

Alaska Cultural Standard:

E- Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them.

2. Understand the ecology and geography of the bioregion they inhabit

Artist Habit of Mind: Stretch and Explore

Students will explore the difference between crane's eye and worm's eye perspectives, and create thumbnail sketches of these different views to practice the sequence of their story. Using peer critique, students will work together to improve on their draft sketches before beginning their final painting.

For more information on artist habits of mind and critique/feedback strategies, see the links below.

https://www.teachingchannel.org/blog/2015/03/03/8-habits-of-thinking/

Critique and Feedback: Management in the Active Classroom in Core Practices in Action

Learning the language of kind, specific, and helpful feedback supports student growth
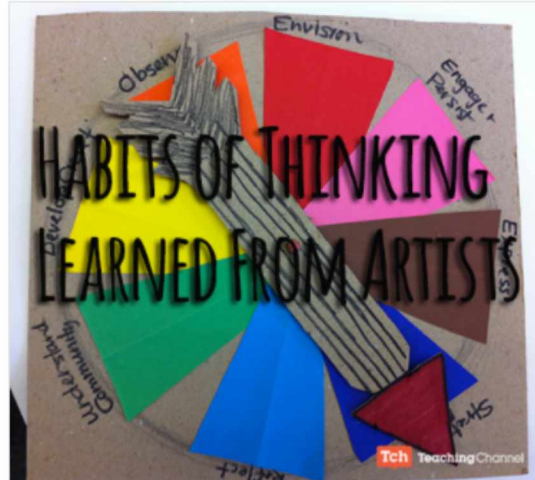
8 Habits Of Thinking Learned From Artists

The studio habits of mind are a great entry point to learning in and through the arts. Learn how they open the door to creative inquiry that serves all disciplines.

Visible Thinking Routine: Beginning, Middle, End

pzartfulthinking.org/?page_id=2

Student Examples

Transferring sketches onto analogous color backgrounds
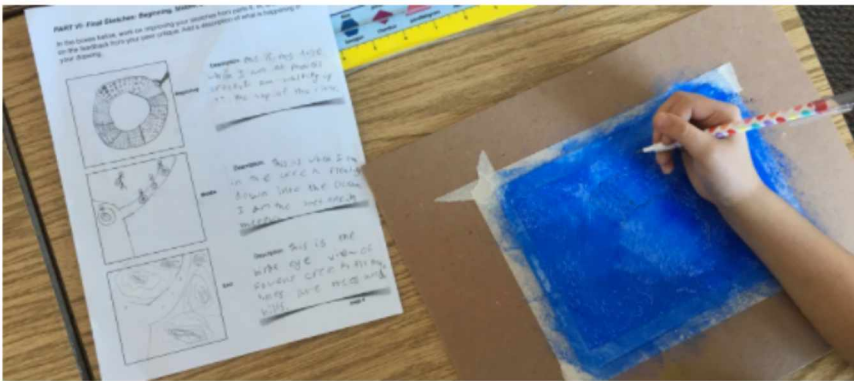
Finished Triptychs

Day 1

Grade 3-Natural Landforms Slideshow

WORM'S EYE/BIRD'S EYE SAMPLE PHOTOGRAPHS & ARTWORK BY RYDER ERICKSON

SILKAT GRADE 3 VIDEO DRAFT

Above Iliamna by Jason Ching

Footage showing Bird's Eye perspectives of subsistence activities and demonstrating the idea of Zooming in on a scene.

NAME_____   Natural Landforms Unit

A **thumbnail sketch** is small and simple sketch to help you plan BIG ideas and create the best **composition** (the way you arrange or put together your ideas) for your final painting.

Describe what your community would look like from a "bird's eye" view:

_____

_____

Describe what your community would look like from a "worm's eye" view:

_____

_____

PART I   Now, we're going to practice turning our descriptions into pictures!

Bird's Eye View: Draw a simple sketch in each box from a bird's point of view.

Building	River	Hill	Your choice: _____

Worm's Eye View: Draw a simple sketch in each box from a worm's point of view.

Building	River	Hill	Your choice:_____

page 1

Day 2

Materials

Ryder Erickson artwork Slide 10

Beginning, Middle, End Graphic Organizer (one per student)

Bird's Eye/Worm's Eye Perspective Workbook- page 2, parts II and III -(see Day 1 for Workbook)

Beginning, Middle, End

Graphic Organizer

More info at Project Zero: http://pzartfulthinking.org/?page_id=2

Slide 10- Spring Whale Hunting-- Artwork by Ryder Erickson

Grade 3- Natural Landforms
SILKAT

Day 3

Materials

Beginning, Middle, End Graphic Organizer (one per student)

Ryder Erickson slideshow- Slides 8 & 13

Bird's Eye/Worm's Eye Perspective Workbook- page 3, part IV- (See Day 1 for Workbook)

Print or Online versions of Topographic Maps

Viewfinders (see template below)

Scratch paper/pencils

Slides 8 & 13-Checking the Net for Kings with Papa & View From Lookout Point-
Artwork by Ryder Erickson

Beginning, Middle, End

Graphic Organizer

More info at Project Zero: http://pzartfulthinking.org/?page_id=2

Google Maps and Topographic maps of BSSD communities

More topographic maps: http://www.topozone.com/alaska/

Google Map Images of BSSD communities
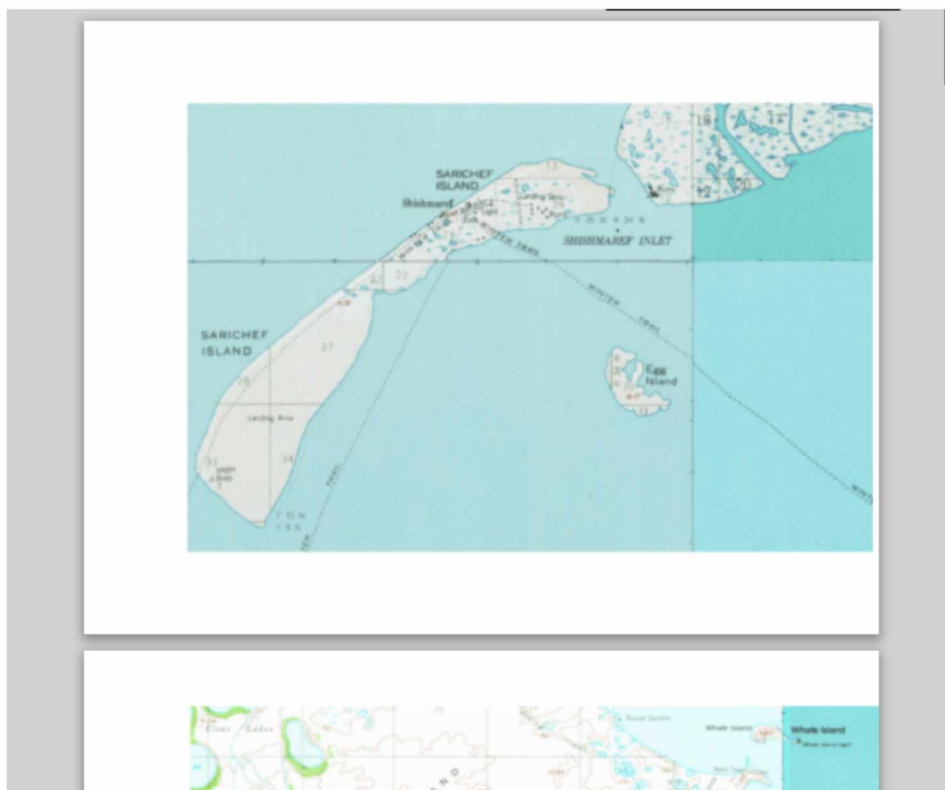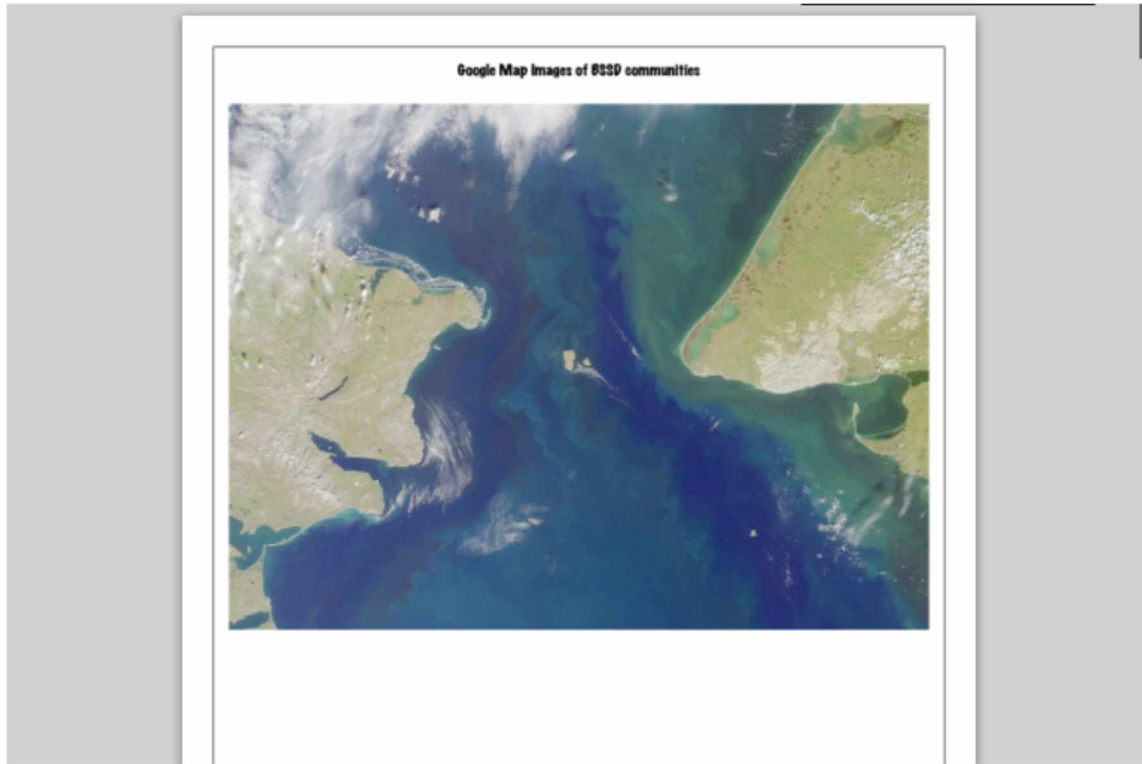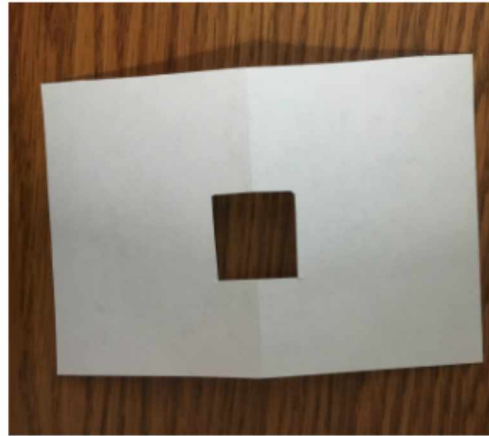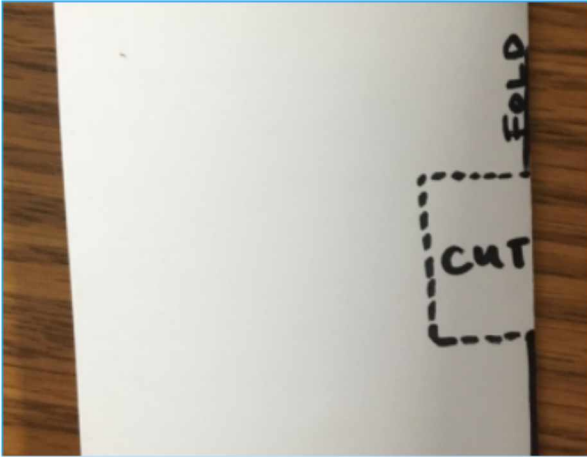
Day 4

Materials

EL Learning Video Critique/Feedback (to use as a teacher resource)

Self/Peer Critique Rubric -one per student

Bird's Eye/Worm's Eye Perspective Workbook- pages 3-4, part V & VI -(See Day 1 for Workbook)

EL Learning Video on Group Critique/Feedback

eleducation.org/resources/a-group-critique-lesson

Self/Peer Critique Rubric

Self Critique/Peer Critique   Grade 3-Natural Landforms

Name: _____ Draft #: _____ Date: _____ Peer Critique by: _____

Criteria	Target	Almost There	Getting Started
Content of the drawing	My drawings tell a story of an activity happening at a landform in my community. (i.e.- berry picking on tundra, fishing in river/ocean, egg collecting on cliffs). I use details to show the landform/s I chose.	My drawings tell a story of an activity happening at a landform in my community. I need to add more details to help describe the landform/s I chose.	I can describe the place and landform that I want to draw and the story that I am going to tell.
Composition of the drawing	My drawings include two bird's eye views and one worm's eye view that zoom in on a scene.	My drawings include two bird's eye views and one worm's eye view, but I need to spend some more time adding details so that the sequence of my triptych is more obvious.	My drawings do not change between bird's and worm's eye views.
★			
⤴			

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Day 5

Resources

Community member with knowledge of the surrounding area (i.e. Elder/Bilingual Bicultural Teacher/Hunter/Fisherman)

Materials

Bird's Eye/Worm's Eye Perspective Workbook- page 4, part VI --(See Day 1 for Workbook)

Days 6-8

Materials

Color Wheel/Analogous Color Wheel board

Canvas/paper (taped onto cardboard creates a nice border)-3 per student cut to size 8" x 6" or something similar

Acrylic or tempera paint

Brushes

Palettes

Water cups

Paper towel (for blotting excess water from paint brushes)

Tin foil (to cover palettes after use and save paint)

Smocks (optional)

11 x 17" black paper, glue, white colored pencil (for mounting and signing finished paintings, Day 8)
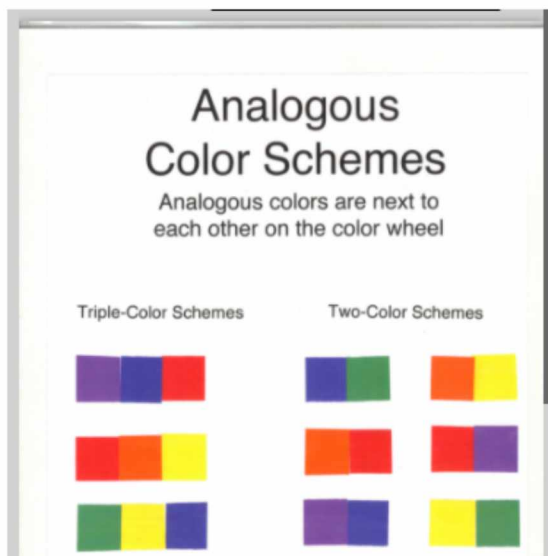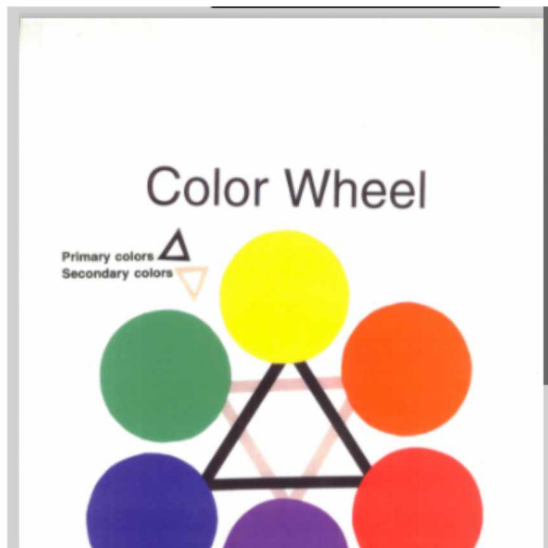
Day 9

Resources

Google Tour Builder- https://tourbuilder.withgoogle.com/

Unalakleet-Robin's place: Sample Tour

Google Tour Builder Tutorial- https://www.google.com/earth/outreach/tutorials/tourbuilder.html

Materials

Photographs of each of three triptych paintings – Beginning, Middle, End, uploaded to student's computer

Computer with access to Internet

Bird's Eye/Worm's Eye Perspective Workbook- page 4, part VI
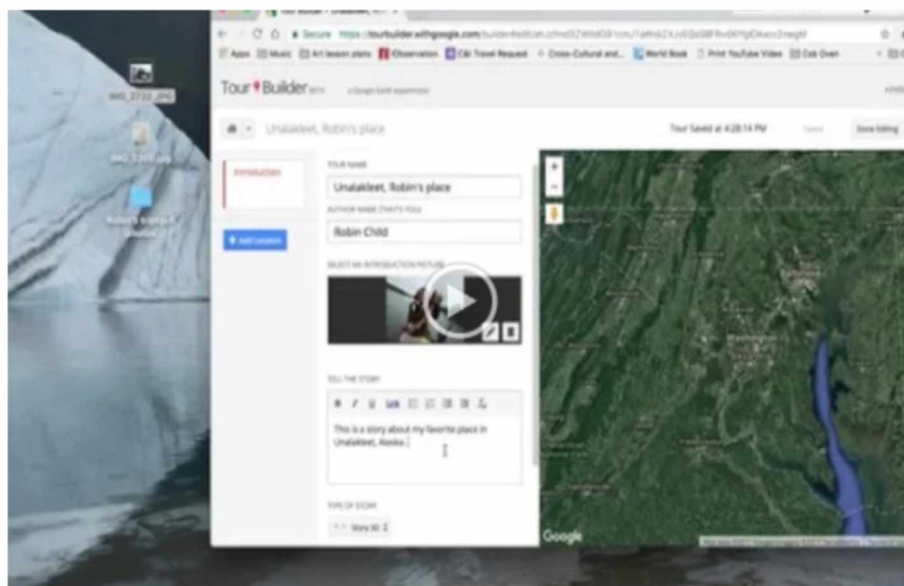
Grade 3 Tour Builder Tutorial

Sample Tour (featured in Tutorial above)

Unalakleet, Robin's place

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Day 10

Materials

Student Rubric - one copy per student

Smartboard with access to Internet

Student Rubric

The rubric image on the smartboard shows a Grade 3 Natural Landforms Rubric with the following structure:

	Understanding goal: Students will understand that natural landforms contribute to the beauty and uniqueness of a community.	Artist Habit of Mind: Stretch and Explore	Thinking Routine: Beginning, Middle, End	Performance Criteria: Oral Presentation	Performance Criteria: Triptych Painting
Advanced 4					
Proficient 3					
Beginning 2					
Emerging 1					

Assessment

Unit Learning Scale

To be used by teachers and/or students to assess learning goals.

Name_____   Grade 3- Natural Landforms Rubric

	Understanding goal: Students will understand that natural landforms contribute to the beauty and uniqueness of a community.	Artist Habit of Mind: Stretch and Explore	Performance Criteria Oral Presentation	Performance Criteria Triptych Painting
Advanced 4	I can make predictions about natural landforms and unique activities that might occur in an area by looking at a topographic map.	I can invent new types of perspectives and create an expanded story sequence using my own perspective.	I can tell the story of my triptych, describing how the landform and scene that I chose is unique to the region. I demonstrate confidence and strong enthusiasm in my presentation, and convey new ideas about how natural landforms contribute to the beauty and uniqueness of the community.	I can create a triptych that has been carefully planned and painted using an analogous color scheme. My paintings show a repetition of colors to help tie them together. I used tints and shades to give my paintings dimension.
Proficient 3	My painting shows a landform in my community and an activity that happens there (i.e.- berry picking on tundra, fishing in river/ocean, egg collecting on cliffs).	I can describe the difference between bird's eye and worm's eye perspectives, and can create thumbnail sketches of these perspectives that relate to my story sequence.	I can tell the story of my triptych, describing how the landform and scene that I chose is unique to the region. I demonstrate confidence and enthusiasm in my presentation.	I can create a triptych that has been carefully planned and painted using an analogous color scheme. My paintings show a repetition of colors to help tie them together.
Beginning 2	My painting shows a landform in my community and an activity that could happen there (i.e.- berry picking on tundra, fishing in river/ocean, egg collecting on cliffs).	I can identify the difference between bird's eye and worm's eye perspectives, and can create thumbnail sketches of these perspectives.	I can tell the story of my triptych, describing in detail the landform and the scene I chose. I demonstrate some confidence and enthusiasm in my presentation.	I can create a triptych that has been carefully planned and painted using an analogous color scheme.
Emerging 1	I can define a "landform" and can describe some unique outdoor activities that I like to do.	I can define "perspective" and identify the difference between bird's eye and worm's eye perspectives.	I can tell the story of my triptych, describing the landform and scene in some detail. I am working on building confidence and enthusiasm as I present.	I can create a triptych that shows some evidence of planning. I am starting to understand how to use an analogous color scheme.

Drawing Rubric

To be used by students during critique/feedback sessions with peers

Self Critique/Peer Critique   Grade 3-Natural Landforms

Name: _____ Draft #: _____ Date: _____ Peer Critique by: _____

Criteria	Target	Almost There	Getting Started
Content of the drawing	My drawings tell a story of an activity happening at a landform in my community. (i.e.- berry picking on tundra, fishing in river/ocean, egg collecting on cliffs). I use details to show the landform/s I chose.	My drawings tell a story of an activity happening at a landform in my community. I need to add more details to help describe the landform/s I chose.	I can describe the place and landform that I want to draw and the story that I am going to tell.
Composition of the drawing	My drawings include two bird's eye views and one worm's eye view that zoom in on a scene.	My drawings include two bird's eye views and one worm's eye view, but I need to spend some more time adding details so that the sequence of my triptych is more obvious.	My drawings do not change between bird's and worm's eye views.
★			

Day 1

Day 1: Building Background Knowledge/ Exploring Perspective & Landforms

Estimated time: 45 min.

Goal: Students will identify different landforms in the area, explain the difference between worm's eye and bird's eye perspectives, and practice applying perspective in a series of thumbnail sketches.

- Introduce unit by asking students to close their eyes and imagine that they are birds migrating north for summer (crane or geese)- what does their community look like? The roofs of houses? Rivers? Hills etc. Have students imagine they are worms crawling along on the ground. What does the world look like to a worm? Explain that the way that an individual views the world is called POINT-OF-VIEW or PERSPECTIVE, and that they will be using different points-of-view to create a series of three paintings, also called a TRIPTYCH.
- (Optional)- Show the video *Above Iliamna* video by Jason Ching OR the photographs captured from the movie (in Grade 3-Landforms Slideshow in Materials section) that depict Bird's Eye and Worm's Eye views of salmon fishing. This is a great resource for showing different perspectives of subsistence activities.
- View the series of paintings by Ryder Erickson (found in the Grade 3-Landforms Slideshow in the Materials section) displaying examples of artwork inspired by nature of the region (or, teacher may use their own photographs of landforms around their community). Have students make predictions about the point-of-view (worm's or bird's eye perspective- Students may invent other types of perspective too! i.e. human's eye, dog's eye, etc.!)
- Hand out the Bird's Eye/Worm's Eye Perspective Workbook- have students complete page 1 and practice drawing thumbnail sketches (Part I).
- As a class, look at Google Maps or Google Earth to view the region surrounding your community. Discuss the word LANDFORM (a natural feature on the earth's surface). Have students brainstorm different landforms that they see on the map (i.e. rivers, lakes, oceans, bays, hills, beach, islands) Assign one student to write down these ideas on a piece of butcher paper (save for Day 2).
- View the SILKAT Grade 3 video. Stop video to discuss the different landforms that students encounter, having them add them to the list created on butcher paper.
- Next, have students brainstorm different activities that happen in these areas (i.e. ice fishing, hunting, berry picking, egg collecting, seining, sledding, swimming). Students may already start to point out special places and know their names on the map.
- If possible, show students the book ZOOM, by Istvan Banyai.
- Explain to students that they will be creating their own ZOOM project, zooming from a worm's eye perspective to a bird's eye perspective to tell a story about a place that is special to them.

Vocabulary

Perspective/Point-of-View

Triptych

Landform

Zoom

Materials

See Materials section, Day 1

62

Day 2

Day 2: Story Design

Estimated time: 45-60 minutes

Goal: Students will create two thumbnail sketches depicting a worm's eye and a bird's eye perspective of their favorite place.

- Beginning, Middle, End Warm-up- Show painting by Ryder Erickson *Spring Whale Hunting*. Have students pretend that they are looking at one scene from a book or a movie. Using the graphic organizer, have them write down their ideas about whether the painting *Spring Whale Hunting* is the beginning, middle, or end of the story.

- Ask students to determine if the painting was created from the point-of-view of a bird or a worm. (Worm's Eye view, or MACRO view- zoomed in).

- Refer to the brainstorm list from Day 1 of landforms and activities. Have students choose a favorite activity and place that they want to tell a story about. Ensure that students choose a place that they will be able to find later on a map of the region.

- Using the Bird's Eye/Worm's Eye Perspective Workbook, students will practice creating compositions for their paintings (Part II and III- Beginning and Middle). One drawing will be MACRO-zoomed in all the way. The next will be zoomed out slightly. See example below.
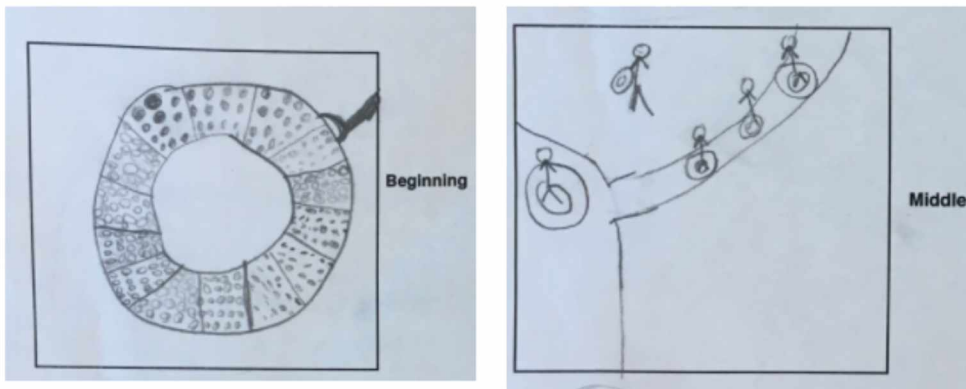
Student sample: Thumbnail sketch of a tube -MACRO (Beginning), and a sketch of the tubers floating down the creek, zoomed out of the scene (Middle). The student had chosen her favorite place to go swimming in the summer- Powers Creek outside of Unalakleet.

Vocabulary

Thumbnail Sketch

Macro

Zoom

Materials

See Materials section, Day 2

Day 3

Day 3: Topographic Maps

Goal: Students will identify contour lines and landform features on a topographic map, using this knowledge to complete a thumbnail sketch of their place from a bird's eye view.

Estimated time: 60 minutes

- Beginning, Middle, End Warm-up- Show painting by Ryder Erickson *Checking the Net for Kings with Papa*. Using the graphic organizer, have them write down their ideas about whether the painting *Checking the Net for Kings with Papa* is a scene from the beginning, middle, or end of the story.

- Next, show students the painting *View from Lookout Point*. Ask students: Which painting shows more of a bird's eye perspective? (*View from Lookout Point*) Why? (*Because it is up high looking down at the river, rather than across the water*). Have students compare the perspectives of the two paintings.

- Hand out topographic maps of the region (or direct students to online resource). Tell students that they are looking at examples of a TOPOGRAPHIC map because if shows the changes in the land. The lines that show where the land becomes more steep or flat are called CONTOUR LINES. Have students trace them with their fingers. (Teacher may choose to contrast the Topographic maps with other types of maps, such as the Google Maps of BSSD communities, in Materials section).

- Using a viewfinder, have students practice finding contour lines and landform features (for example, "Find Powers Creek and place your viewfinder on the area where the creek flows into the ocean."). See example below.
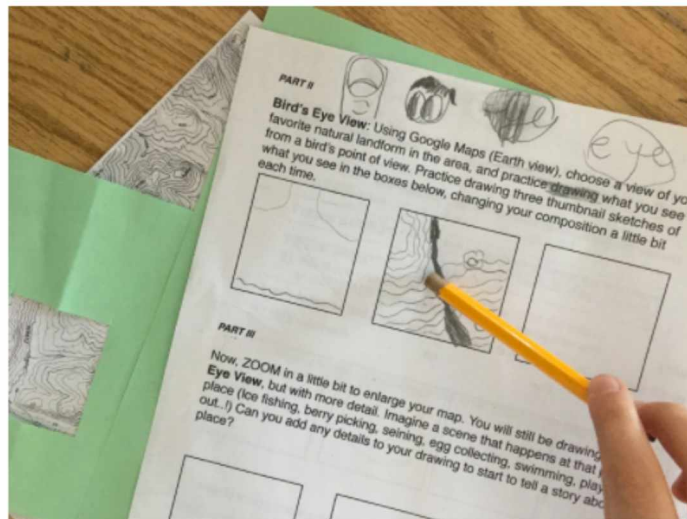
- Demonstrate how to use the map and viewfinder to sketch the map onto a piece of scratch paper. Encourage students that their map will not look exactly like the topographic map, and to draw *lightly* with their pencils, in case they need to erase. If students are having difficulty, they can use the light from a window to trace the major lines (rivers/land lines etc.) onto their paper (if map is paper), or using the light of the computer screen (if their map is on the computer).

- Students will practice drawing what they see in various places on the map on scratch paper.

- Next, have students find the place on the map where their story is taking place. Using the Bird's Eye/Worm's Eye Perspective Workbook, students will complete a thumbnail sketch – Part IV – Planning for Painting #3). Students may choose to include or not include contour lines in the sketch, and from how far away their third composition is from their previous two drawings. See example below.
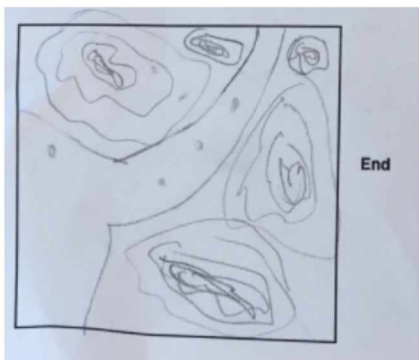
Student sample of her bird's eye sketch (End), looking down on her scene from above. This student chose to include contour lines in her composition.

Day 4

Day 4: Self/Peer Critique

Goal: Students will give each other feedback on their artwork, and use feedback from their peers to make revisions to their ideas.

Estimated time: 45-60 minutes

- As a group, discuss what a *critique* is. (Teacher should view EL Learning video on Critique/Feedback prior to class)
- Emphasize the objectives/expectations for the critique: Be Kind, Be Specific, Be Helpful.
- Using the drawing rubric for self/peer critique, students will work with a partner to discuss the target criteria for the content and compositions of their three beginning, middle, and end thumbnail sketches from parts II-IV. Partners will offer one comment on what artists did well in their design and composition, and one suggestion for what artists can improve upon.
- If a student works better alone, they may use the same rubric to self-critique their thumbnail sketches.
- Using the feedback from the peer critique, groups will make final revisions to their sketches using page 4 of their workbook (Part VI- Final Sketches: Beginning, Middle, and End). Students may leave the written description box blank- they will be working on that on Day 5.

Vocabulary

Critique

Materials

See Materials section, Day 4

Day 5
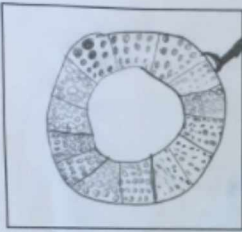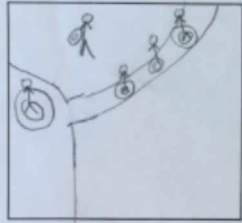
Day 5: Elder or Community Member Place Stories

Goal: Students will recognize and reflect on the importance of traditional and local knowledge of the environment, landforms, and places surrounding their community.

Estimated time: 45-60 minutes

- Invite an Elder, community member, or the bilingual/bicultural teacher to your classroom to talk to students about local place names/traditional navigation techniques using landforms/vocabulary about landforms in the local language/traditional responsibilities and values surrounding the environment. [Prior to the guest's arrival- prompt students to think of questions that they might ask about the places that they have chosen to tell a story about that can add detail to both their paintings/written descriptions].

- After the guest departs, students will write a short description of what is happening in their story in the box provided on page 4, part VI of their workbooks, using any new knowledge to supplement their story. See student example below.

PART VI- Final Sketches: Beginning, Middle, and End

In the boxes below, work on improving your sketches from parts II, III, and IV based on the feedback from your peer critique. Add a description of what is happening in your drawing.

Beginning — Description: This is my tube when I am at powers creek, I am walking up to the top of the river.

Middle — Description: This is when I am in the creek floating down into the ocean. I am the last one, in merow.

End — Description: This is the birds eye view of powers creek. All those lines are trees and hills.

page 4

Vocabulary

Landform vocabulary in local language

Tradition

Day 6

Day 6: Painting, Part I

Goal: Students will understand the basics of color theory and use knowledge of color families/schemes to make choices on the three background colors for their triptych paintings.

Estimated time: 45 minutes

- Review Color Wheel poster to go over basic color theory.
- Point out: PRIMARY colors: red, yellow, blue- SECONDARY colors: orange, green, violet, -Color SCHEMES (families of colors that look good when used together in a painting): Ask students which colors are warm? Which colors are cool?
- Show students the Analogous color poster. ANALOGOUS colors are next to each other on the color wheel- they are neighbors!
- Ask students to name pairs of color 'neighbors'. (RED/ORANGE, RED/VIOLET, VIOLET/BLUE, BLUE/GREEN, GREEN/YELLOW, YELLOW/ORANGE)
- Tell students that they will be choosing a three-color analogous color scheme for their triptych, made up of any two primary colors, along with the secondary color they create when they are mixed. WHY? Using a limited palette is REPETITION (the use of color, line, or shape in more than one place in a composition) that will make the picture and story come together.
- Have students try to figure them out and name them (RED/YELLOW/ORANGE, BLUE/YELLOW/GREEN, RED/BLUE/VIOLET)
- Using large flat brushes, students will choose three colors to paint the backgrounds for their triptych. See example below. Helpful hint: Tape the paper or canvas down to a piece of cardboard prior to class to create a nice border. Encourage students to fill the whole canvas, all the way to the tape.
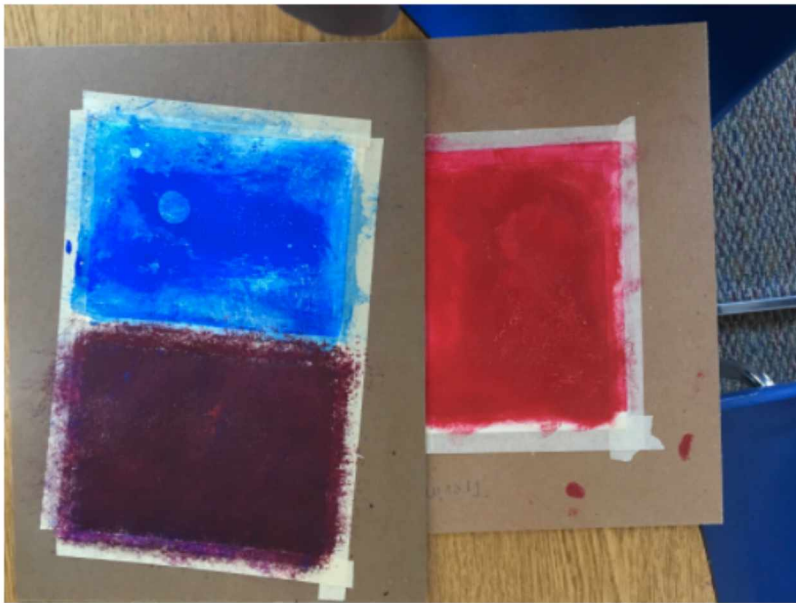
- Clean-up—emphasize proper cleaning and storage of brushes (hair up) so that they don't get ruined. Acrylic paint is plastic based, meaning it is not water-soluble after drying. Students should take care to keep paint off clothing, carpet, and to clean brushes well.

Vocabulary

Color Wheel

Primary Colors
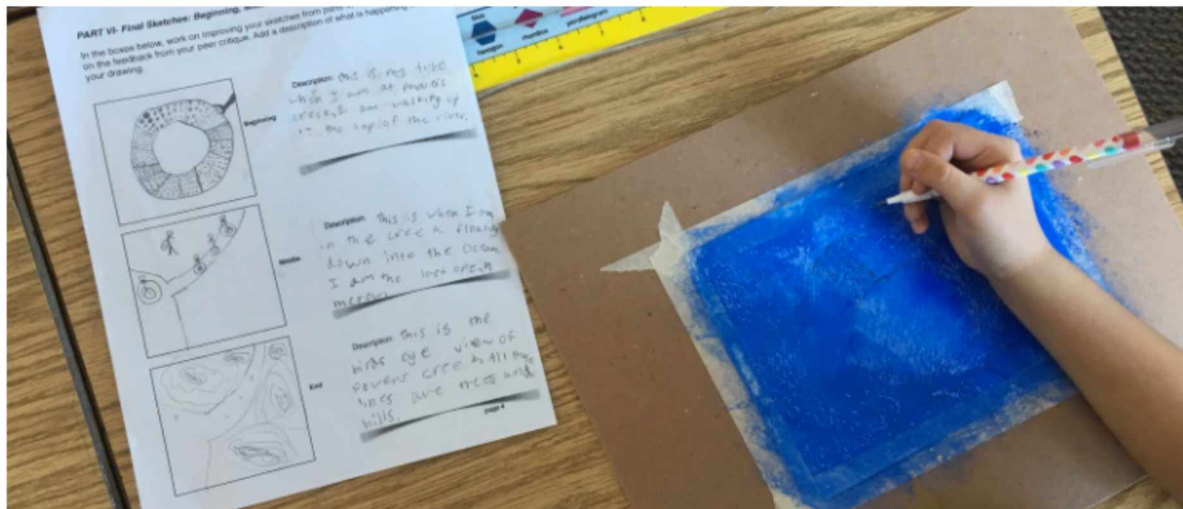
Secondary Colors

Analogous Colors

Day 7

Day 7: Painting, Part II

Goal: Students will enlarge their sketches onto their three canvasses, and begin using their chosen three-color analogous color scheme to add details to their triptych.

Estimated time: 60 minutes

- Discuss what it means to ENLARGE something. Demonstrate how to take a small thumbnail sketch and make it larger, stretching it to fill the size of the canvas.
- Using their three completed and refined thumbnail sketches, students will begin to enlarge their sketches onto the three canvasses from the previous day. **Students may orient their paper/canvas horizontal or vertical, but they must stick with that orientation for all three drawings. See example below.**

- Review the Color Wheel, Primary Colors, Secondary Colors, Analogous Colors. Tell students that adding white to a color will make the value of the color lighter (called a TINT) and black will make a value of a color darker (SHADE).
- Using the same three analogous color scheme that they chose from the previous day, plus black and white, students will begin to put the first layer down. Encourage students to experiment with blending their analogous colors to get an interesting palette of colors! Helpful Hints: -Urge students to leave the small details until the very end, after their paint has dried. (i.e. trees, wavy water lines, facial features). –If students make a mistake, encourage them to move on to another part of their triptych, coming back to paint over their mistake after it has dried.
- [Teacher may consider creating a whole class Google Map Tour (See Day 9) instead of having students create an individual one. If so, while students paint, pull one student at a time to start mapping their place and typing their story description- students or teacher can upload images of completed paintings into the student's place later)] .
- Clean-up—emphasize proper cleaning and storage of brushes (hair up) so that they don't get ruined. Acrylic paint is plastic based, meaning it is not water-soluble after drying. Students should take care to keep paint off clothing, carpet, and to clean brushes well.

Vocabulary

Primary Colors

Secondary Colors

Analogous Colors

Repetition

Tint/Shade

Materials

See Materials section, Days 6-8

Day 8

Day 8: Painting, Part III

Goal: Students will use basic color theory to mix colors and apply the final details to their triptych.

Estimated time: 60 minutes

- Review basic color theory using the Color Wheel (primary colors, secondary colors, tints, shades).
- Students will sketch final small details onto their painting using pencil, then work to complete their triptych paintings. If students need to use a color outside of their analogous color scheme, they may, using the color sparingly. Remind students of the concept of Repetition.
- As students begin to feel finished, encourage them to ask a peer for comments/suggestions for any last improvements. Remind them to Be Kind, Be Specific, and Be Helpful.
- [Teacher may consider creating a whole class Google Map Tour (See Day 9) instead of having students create an individual one. If so, while students paint, pull one student at a time to start mapping their place and typing their story description- students or teacher can upload images of completed paintings into the student's place later)].
- Clean-up—emphasize proper cleaning and storage of brushes (hair up) so that they don't get ruined. Acrylic paint is plastic based, meaning it is not water-soluble after drying. Students should take care to keep paint off clothing, carpet, and to clean brushes well.
- When paintings are dry, have students peel off the tape and carefully glue each one on a piece of 11" x 17" black paper. Have them give their triptych a title, labeling in white colored pencil (see Student examples in Materials section)

Vocabulary

Primary Colors

Secondary Colors

Analogous Colors

Repetition

Tint/Shade

Materials

See Materials section, Days 6-8

Day 9

Day 9: Google Tour Builder

Goal: Students will use technology to tell their stories in Google Tour Builder.

Estimated time: 60 minutes

Students will be using Google Tour Builder to tell the stories of their places and landforms. Teacher will find it helpful to explore this tool (see Resource section for a tutorial) before introducing it to the class. It is possible to have all of the students' stories on one tour, or to have students create their own individual tours (see Examples in Resource section). Depending on which route the teacher decides to go, they may decide to work with students individually to enter their stories (if creating one class tour). The suggested lesson below is to help students create their own individual tour.

- Have students go to: https://tourbuilder.withgoogle.com/ and sign in with the email account.

Instructions for creating a Google Tour:

1) Create a new Tour and give it a name.

2) Introduction: Zoom to the featured community on the map and drop a placemark. If student has a picture of themselves in their place, or can find a physical picture of the place on the Internet, upload it for the featured slide. Have students write a brief summary about their place.

3) Click "Add Location" and give it a title, like View 1. Drop a placemark on the featured place in the story (make sure to click LOCK THIS VIEW to prevent the map from moving). "Add photos" and upload a photo of the first painting (Beginning). Last, have students type their short caption of what is happening in their story in the box provided (from page 4, part VI of their workbooks).

4) Repeat Step 3 for View 2 (Middle) and View 3 (End). Students will zoom in on the map and drop a new placemark each time.

- When students are finished with the three slides, have them share the Tour with you. Click "Done Editing" and then "Share".

Materials

See Materials section, Day 9

Day 10

Day 10: Oral Presentation of Place Stories

Goal: Students will give an oral presentation of their triptych, describing how the landform and the scene that they chose is unique to the region.

Estimated time: 60 minutes

- Discuss criteria for the Oral Presentation using the rubric.
- Each student will tell their place story, using their Google Tour and their completed triptych as reference.
- If possible, invite community members and Elders to listen to the presentations.
- At the close, have students complete a self-assessment and reflection of the Unit using the rubric.

Materials

Smartboard with access to Internet

One copy of rubric per student

Core Teaching Practices

Arts and Place-Based Core Teaching Practices	Grade 3 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. https://sites.google.com/alaska.edu/silkatmodule7/home	• Use maps of the area to explore the themes • Gather historical information about place names and history of the region
B. Ability to elicit student thinking and facilitate reflective thinking in students https://sites.google.com/bssd.org/silkatmodule1/home	• Beginning, Middle, End thinking routine • Artist Habit of Mind: Stretch and Explore
C. Ability to look at and learn from student work https://sites.google.com/bssd.org/silkatmodule4/home	• Looking at student work protocol (teachers) • Peer critique/feedback activity (students)
D. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge https://sites.google.com/alaska.edu/silkatmodule3/home	• Self reflection activity • Peer critique/feedback activity • Interview community members about the theme of natural landforms
E. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom https://sites.google.com/bssd.org/silkatmodule2/home	• SILKAT artist video for grade 3 • View local examples of art that represents natural landforms • Brainstorm landforms in the region and describe unique activities that are available because of the geography (i.e.- berry picking on tundra, fishing in river/ocean, egg collecting on cliffs • Gather information from a community member, or the bilingual/bicultural teacher about traditional navigation techniques, vocabulary about landforms in the local language, as well as traditional responsibilities to the surrounding environment • Use maps of the area to explore the theme
F. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times https://sites.google.com/bssd.org/silkatmodule5/home	• Students will work with partners to get feedback on their designs Students will work at their own pace to paint and complete their triptych
G. Ability and inclination to engage students in learning experiences that integrate the local environment and community https://sites.google.com/bssd.org/silkatmodule6/home	• View landforms in the area surrounding community (field trip)
Core Disposition: Willingness to reject deficit thinking by cultivating and promoting an ethic of excellence for all students in every classroom	• Self reflection activity • Peer critique/feedback activity • Multiple drafts of triptych design

Responsibility to Community & Tribe
Grade 5

Unit Cultural Theme: Responsibility to Community & Tribe

We all have a responsibility to our tribe and community. Working together produces more effectively than alone. When you have a project, big or small, community involvement builds a stronger community. You can accomplish anything when you work together.

-Alaska Native Knowledge Network

Understanding Goal: Students will understand that they can accomplish more by working together.

Essential Question: How can we create a piece of art together that shows pride in our community?

Unit Overview:

Students will:

- study examples of regional public artwork and analyze how art can contribute to the community
- learn about murals and discuss any murals they might have in their community
- **identify special characteristics (cultural, traditional, subsistence, etc) of their community**
- create a design that celebrates an aspect of their community and use their designs to create a mural
- use perspective to show near and far using foreground, middle ground, and background in their design
- discuss how size, overlapping and placement of objects are used to show the illusion of space, especially near and far.
- create multiple drafts of their design, both individually and in a group
- collaborate with their peers to create a piece of artwork
- study basic color theory to help develop painting techniques for the mural
- interview community leaders to find an appropriate location to install their public art piece
- Culminate the unit with a community "unveiling" and celebration of the public art installation!

Alaska Cultural Standard: A1

Assume responsibility for their role in relation to the wellbeing of the cultural community and their life-long obligations as a community member.

Artist Habit of Mind: Understanding Community

Students will work together to establish classroom norms that will help guide the team mentality in the classroom as they work as a team to complete the mural.

For more information on artist habits of mind and strategies for working as a group, see the links below.


Group Work and Group Discussions: Management in the Active Classroom in Core Practices in Action

Structures, protocols, modeling, and guidance build students' collaboration and discussion skills.

Creating Class Norms: Management in the Active Classroom in Core Practices in Action

Tapping into the hopes and dreams of your class provides guidance for the norms you'll live by all year.
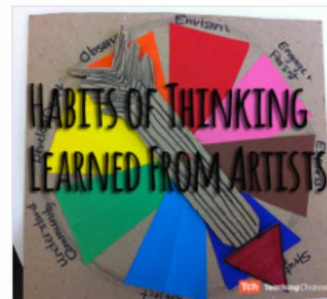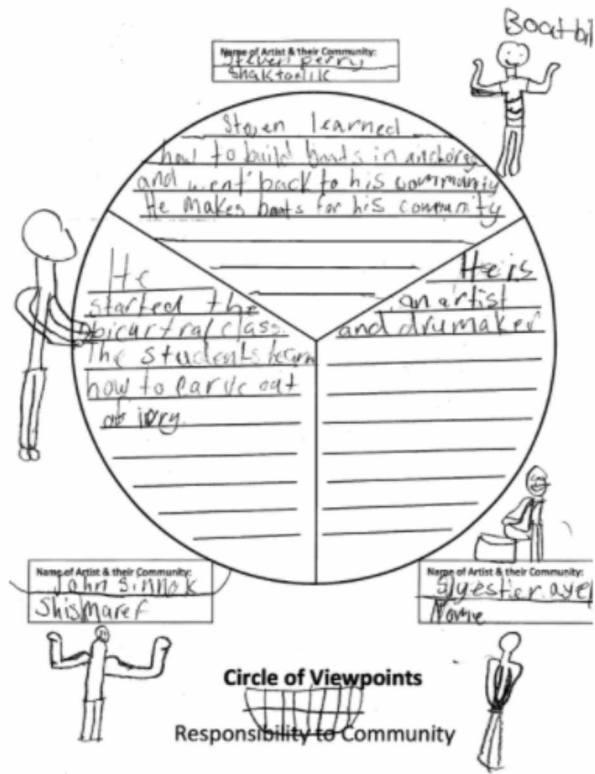

8 Habits Of Thinking Learned From Artists

The studio habits of mind are a great entry point to learning in and through the arts. Learn how they open the door to creative inquiry that serves all disciplines.

Visible Thinking Routine:

Circle of Viewpoints

Boat bl

Name of Artist & their Community:
Steven perry
Shaktoolik

Steven learned
how to build boats in anchorag
and went back to his community
He makes boats for his community

He
started the
bicurtral class
The students learn
how to carve out
ne ivry

He is
an artist
and drumaker

Name of Artist & their Community:
John sinnok
Shismaref

Name of Artist & their Community:
sylvester aye
Nome

Circle of Viewpoints

Responsibility to Community

Student Examples

Community Murals- acrylic on plywood, 4' x 4'- Unalakleet 5th grade, 2017

Installed at the Alaska Commercial Company (A.C.) store

Installed at the U.S. Post Office

Installed at Ravn Alaska

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Subsistence Collaborative Murals, acrylic paint on 12" x 12" panels (full mural, 4' x 4'), embossed aluminum tooling foil, ink-Shaktoolik, 2017

Installed in the Paul F. Asicksik School's lunchroom

Day 1

Resources

SILKAT Grade 5 video

Circle of Viewpoints video (for teacher)

Visible Thinking: Circle of Viewpoints Routine- Alternative method (for teacher)

Materials to prep

Load SILKAT Grade 5 video on Smartboard

Copies of "Circle of Viewpoints" Visual Thinking handout

Butcher paper for small group brainstorm

SILKAT Grade 5 video
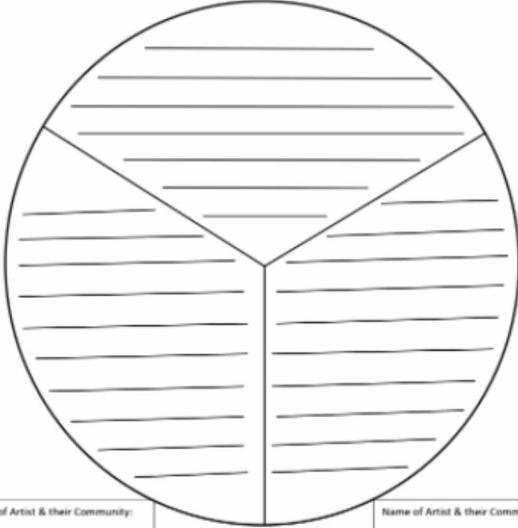
A Circle of Viewpoints overview (for teacher)

Alternative method- Circle of Viewpoints Visual Thinking (for teacher)

visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03e_Fairness

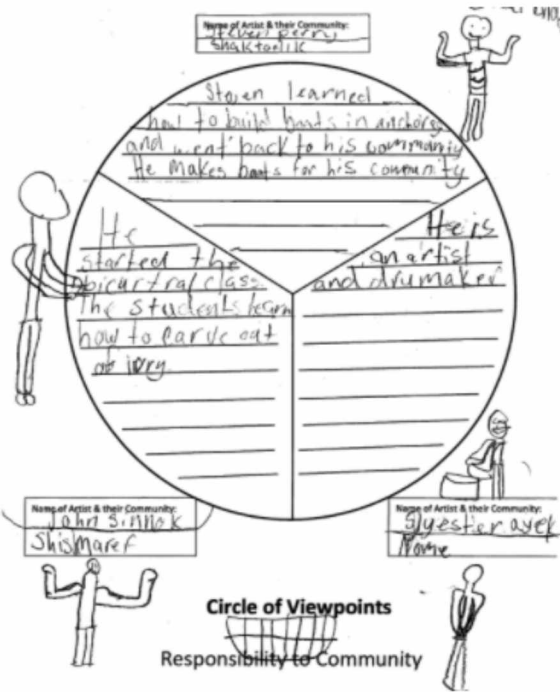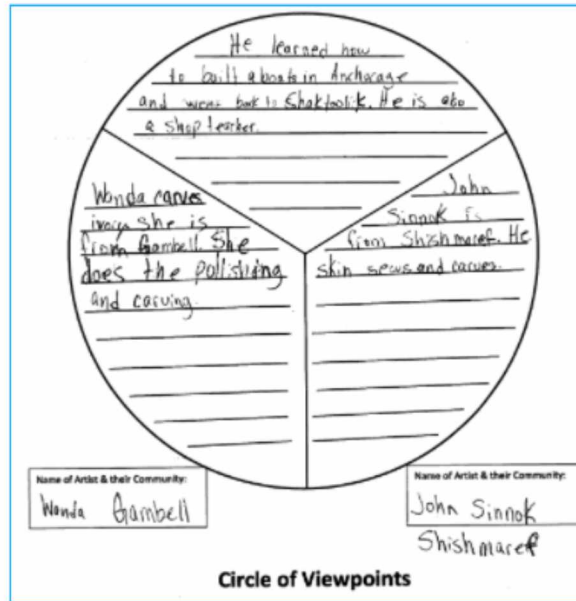Circle of Viewpoints routines handout

Name of Artist & their Community:

Name of Artist & their Community:

Name of Artist & their Community:

Circle of Viewpoints

Responsibility to Community

He learned how to built a boat in Anchorage and went back to Shaktoolik. He is also a shop teacher.

Wanda carve ivory she is from Gambell. She does the polishing and carving.

John Sinnok is from Shishmaref. He skin sews and carves.

Name of Artist & their Community:
Wanda Gambell

Name of Artist & their Community:
John Sinnok
Shishmaref

Circle of Viewpoints

Name of Artist & their Community:
Steven Perry
Shaktoolik

Steven learned how to build boats in anchorage and went back to his community. He makes boats for his community.

He started the bicurtral class. The students learn how to carve out of ivory.

He is an artist and drumaker.

Name of Artist & their Community:
John Sinnok
Shishmaref

Name of Artist & their Community:
Glyester ayek
Navive

Circle of Viewpoints

Responsibility to Community

Name of Artist & their Community:
Josie Bourdon
Name

Loves making Kuspuke. Helps teach kids how to make Kuspuks. Helps her community to teach people how to make a Kuspuk.

Welder. Builder boats. thinks that its great. Helps his community by teaching kids to make boats because lots of boats are getting old.

He teaches about carving and skin sewing. It help the community because he teachs traditions.

Name of Artist & their Community:
Steven Perry
Shaktoolik

Name of Artist & their Community:
John Sinnok
Shishmaref

Circle of Viewpoints

Responsibility to Community

Day 2

Public Artwork, Nome Hospital

Sylvester Ayek, mobiles
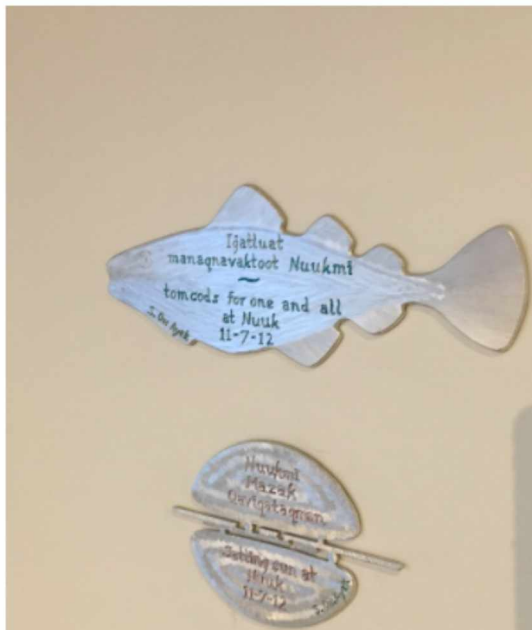
Day 3

Resources

Seward Mural website – http://sewardmuralsociety.blogspot.com/search/label/Splash

Example of Tom Missel's painting of commercial fishing and James Adcox' bowhead hunt mural from Nome Hospital
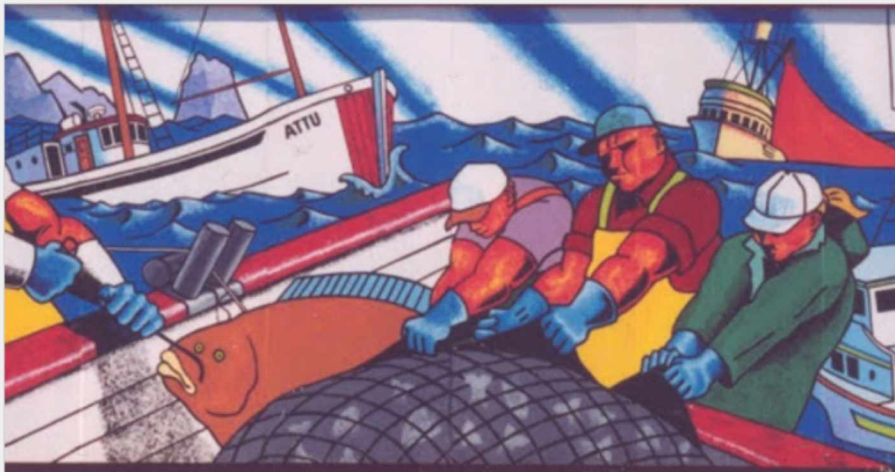
EL Video of Group collaboration (for teacher) http://plp.eleducation.org/groupwork

Materials to prep

Photographs of public art found around the community/school from previous day

Paper/pencil for student design

Butcher paper for writing Group Work expectations

EL Learning video-Group work (for teachers to view prior to class)

Seward Mural Society Webpage

TRIBUTE TO COMMERCIAL FISHING

2003 - Master Artist - Tom Missel This mural depicts commercial fishing in Alaska, showing the importance and economic significance of...

James Adcox mural, Nome Hospital

Day 4

Resources

Tribute to Commercial Fishing mural (Seward Mural Society webpage)

Perspective Poster

Vocabulary Poster

Materials to prep

One piece of Butcher paper per group

James Adcox mural, Nome Hospital

TRIBUTE TO COMMERCIAL FISHING

2003 - Master Artist - Tom Missel This mural depicts commercial fishing in Alaska, showing the importance and economic significance of...

Space / Perspective
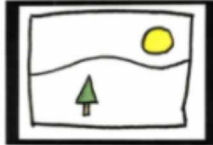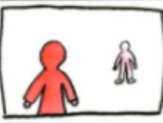
above below
Name objects that are above or below a line.

near far
Find objects that are near. Find objects that are far.

overlap
Find overlapping objects and discuss what looks closer and why.

size
Recognize that closer objects can appear larger. (relative size)
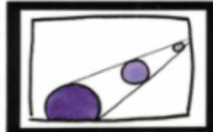
placement
Recognize that objects appear closer when placed lower on a page.

value
Colors have a lighter value when they are far away.

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mural
muralist
perspective words:
 foreground
 middle ground
 background
 size
 overlapping
 placement

Day 5

Resources

EL Learning Video Critique/Feedback (for teachers to view before class)

Materials to prep

One copy of Drawing Rubric per student

Plywood or panels for each group

Gesso brush (large flat brush)

Gesso (white house paint works also)

eleducation.org/resources/a-group-critique-lesson	EL Learning video, Group Critique (for teachers to view before class)

Peer Critique Drawing Rubric

Self Critique/Peer Critique

Name: _____ Date: _____ Peer Critique by: _____

Criteria	Target	Almost There	Getting Started
Content of the drawing	My drawing celebrates a special aspect of my community. It shows something that makes me proud of where I am.	My drawing is somewhat related to a special aspect of my community.	I can give an example of an image that celebrates a special aspect of my community.
Composition of the drawing	The composition of my drawing works well and would look good enlarged onto a bigger surface. It shows a background, a middle ground, and a foreground.	The composition of my drawing is starting to come together. I need to spend some more time developing parts of the background, middle ground, or foreground.	My composition is lacking a background, middle ground, and/or foreground.
One thing the artists are doing well...			
One thing the artists can improve upon....			

Day 6

Resources

Space/Perspective poster

Sample photograph of value/perspective

Telephone + phone #s of local entities (i.e. IRA, Native Corporation office, Post Office, Store, Community Center etc..)

Materials

Primed plywood or panels

Acrylic paint

Brushes

Palettes

Water cups

Paper towel (for blotting excess water from paint brushes)

Tin foil (to cover palettes after use and save paint)

Smocks (optional)

90

Day 7

Resources

Color Wheel

Space/Perspective poster

Telephone + phone #s of local entities (i.e. IRA, Native Corporation office, Post Office, Store, Community Center etc..)

Materials

Plywood/ panels prepped with background color

Acrylic paint

Brushes

Palettes

Water cups

Paper towel (for blotting excess water from paint brushes)

Tin foil (to cover palettes after use and save paint)

Smocks (optional)

Day 8

Resources

Color Wheel

Space/Perspective poster

Materials

Plywood/ panels prepped with background/middle ground color and design
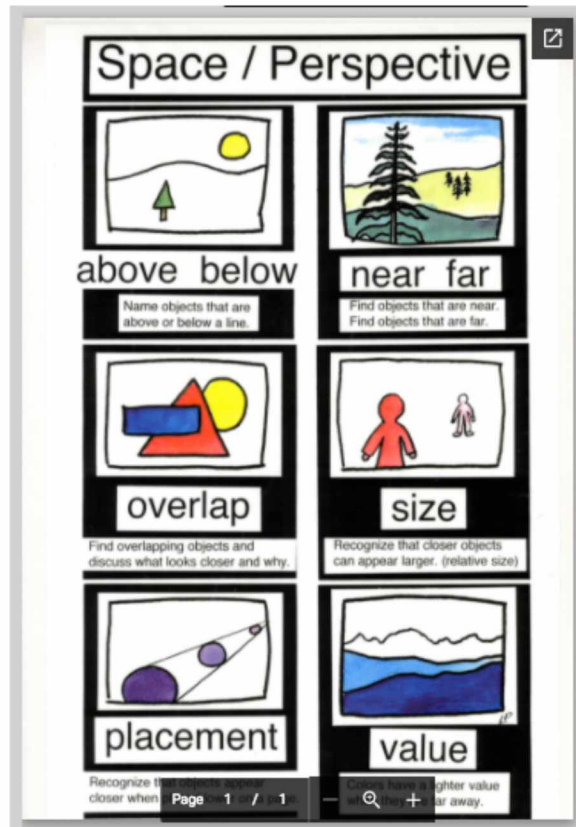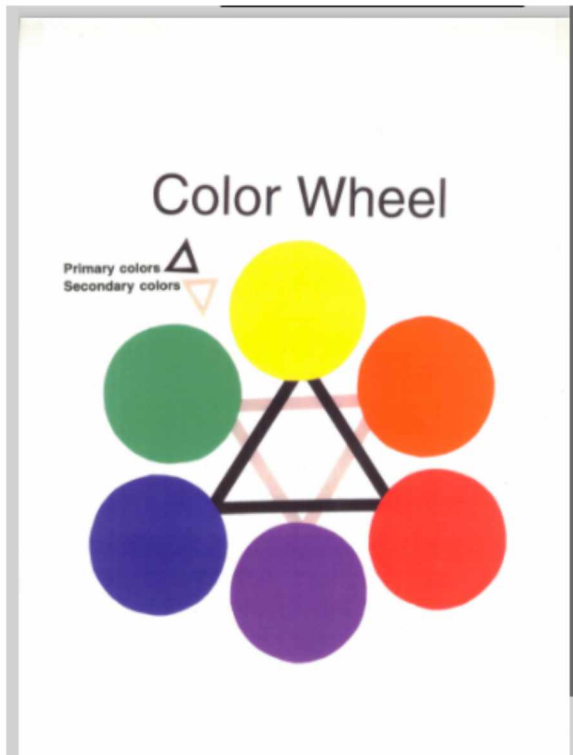
Acrylic paint

Brushes

Palettes

Water cups

Paper towel (for blotting excess water from paint brushes)

Tin foil (to cover palettes after use and save paint)

Smocks (optional)

Day 9

Resources

EL Learning Video (for teacher)

Example Post-it note critique photographs

Materials

Post-it note pad

Plywood/ panels prepped with background/middle ground color and design
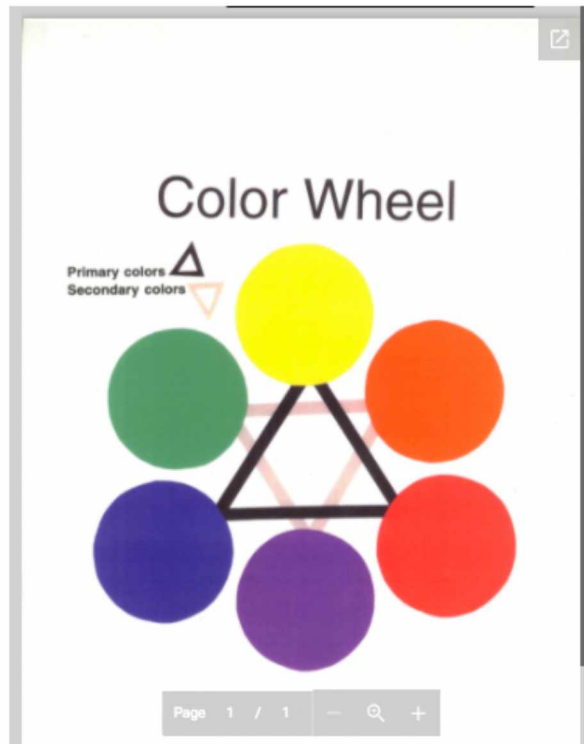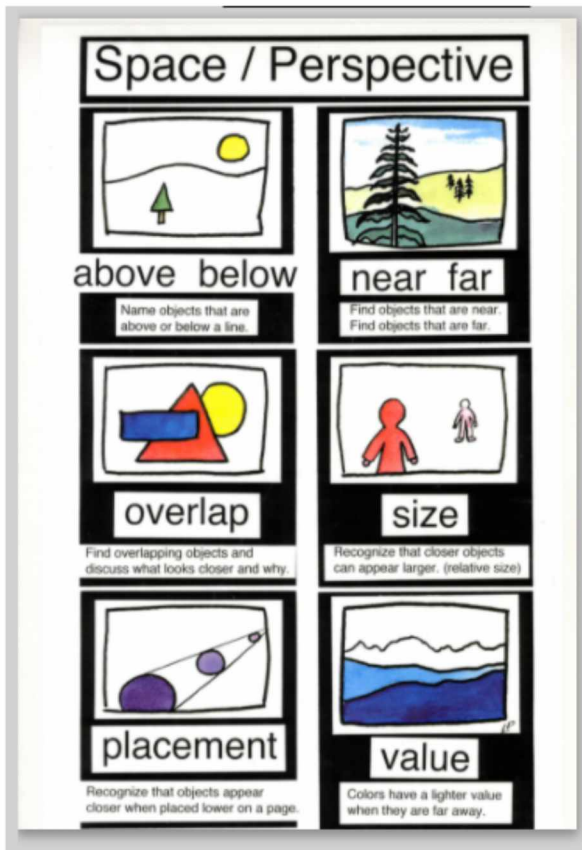
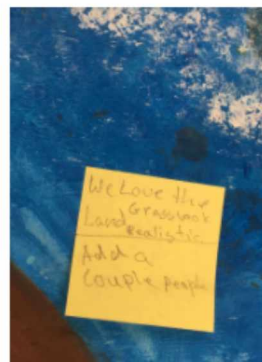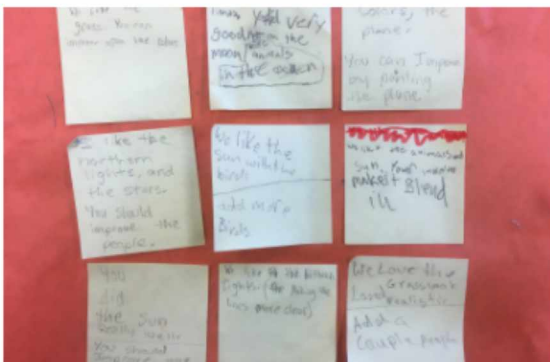Acrylic paint

Brushes

Palettes

Water cups

Paper towel (for blotting excess water from paint brushes)

Tin foil (to cover palettes after use and save paint)

Smocks (optional)

| eleducation.org/resources/a-group-critique-lesson |

EL Learning video, Group Critique (for teachers to view before class)

Day 10

Resources

Artist Statement Worksheet

Student Rubric

Community Leader

Materials

One copy of artist statement worksheet per group

One copy of rubric per student

Mural Artist Statement
Grade 5- Responsibility to Community

An artist statement is a short piece of writing that helps the audience/viewer to understand the artwork and the artists that created it. It will be hung next to the mural.
Use this worksheet to help get ideas for your group's artist statement. Then, elect somebody in your group to type it up into one paragraph.

We would like to name this work of art (Title):

By:

- Describe your artwork. (*What is the subject matter? What are some of the images/symbols that you used in your mural?*)

- How did you create your art? (*What materials did you use? What tools, techniques, or processes did you use to create the mural?*)

- What is the big idea behind your artwork? (*What special aspects of the community inspired your artwork?*)

- What were your goals for this artwork? What kind of messages do you feel are important for the community to think about?

- What are your overall thoughts of your artwork? (*What did you learn in creating this artwork? Is the final piece what you imagined?*)

Assessment

Unit Learning Scale

To be used by teachers and/or students to assess learning goals

Name_____ Grade 5- Responsibility to Community Rubric

	Understanding Goal	Cultural standard	Visible Thinking	Other criteria relative to performance
	I can understand that we accomplish more by working together.	A1- Students are able to assume responsibility for their role in relation to the wellbeing of their cultural community and their life-long obligations as a community member.	Circle of Viewpoints	Group Work
Advanced 4	I can identify new ways to work together to improve aspects of my community.	I can work together with others to maintain the wellbeing of my community, and recognize this as my responsibility.	I can consider different and diverse perspectives about a topic or artwork at hand and have a greater awareness about the importance of considering the viewpoints of others.	I can collaborate with my peers to complete goals, and can act as a leader to help my group stay on task.
Proficient 3	I can work together to create a collaborative piece of art that celebrates an aspect of my community.	I can participate in activities and projects that benefit the whole community.	I can consider different and diverse perspectives about a topic or artwork at hand.	I can collaborate with my peers to stay on task and create a quality piece of artwork that shows our collective ideas.
Beginning 2	I can create a mural design idea based on my community and share it with my peers.	I can identify ways to contribute to my community.	I can express my own perspective about the topic or artwork at hand.	I can communicate with my peers to generate designs and help my group to complete goals, when asked.
Emerging 1	I can share ideas about how my community works together.	I can see myself as a part of the community.	I can define "perspective."	I can contribute ideas and listen and value others' ideas. I help when asked, but have a hard time staying on task.

Drawing Rubric (Day 5)

To be used by students during critique/feedback sessions with peers

Self Critique/Peer Critique

Name: _____ Date: _____ Peer Critique by: _____

Criteria	Target	Almost There	Getting Started
Content of the drawing	My drawing celebrates a special aspect of my community. It shows something that makes me proud of where I am.	My drawing is somewhat related to a special aspect of my community.	I can give an example of an image that celebrates a special aspect of my community.
Composition of the drawing	The composition of my drawing works well and would look good enlarged onto a bigger surface. It shows a background, a middle ground, and a foreground.	The composition of my drawing is starting to come together. I need to spend some more time developing parts of the background, middle ground, or foreground.	My composition is lacking a background, middle ground, and/or foreground.
⭐ One thing the artists are doing well....			
One thing the artists can improve upon....			

Day 1

Day 1: Building Background Knowledge/ Exploring the theme of "Responsibility to Community"

Estimated time: 45 min.

Goal: Students will be able to build on their background knowledge about the theme "Responsibility to Community" and summarize their learning by watching a video, recording ideas about the different perspectives of local artists in the video, and brainstorm ideas relating to the theme.

- Introduce unit through Circle of Viewpoints visual thinking exercise. The goal of the exercise is to help students explore multiple perspectives. It helps them understand that different people can have different kinds of connections to the same thing. In this case, students will look at the theme of "Responsibility to Community" through the eyes of three artists from the video.
- View SILKAT Grade 5 video. (Students complete Circle of Viewpoints as the video plays. Teacher may need to pause video to students to model how to fill in ideas in the graphic organizer, and to allow students to write ideas down).
- As a class, discuss the video through the Circle of Viewpoints exercise. Ask: In what ways did these artists have different ideas about showing responsibility to their community? In what ways were their ideas similar?
- In small groups, brainstorm 1) a list of different ways that the community works together, 2) a list of special aspects of the community- tying to subsistence, cultural values, family values, traditions, celebrations etc...
- Groups share their ideas in a whole class discussion. Record on butcher paper to save for Day 3.
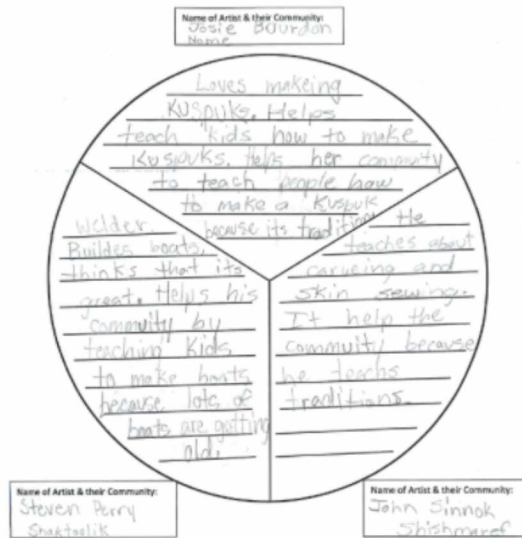
Materials
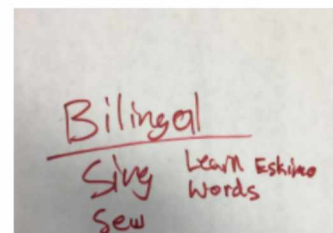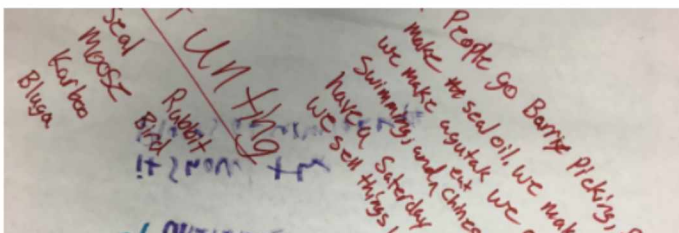
See Materials section, Day 1

Vocabulary

perspective

viewpoint

Student Examples

Circle of Viewpoints

Responsibility to Community

97

Day 2

Day 2: Public Art Field Trip

Estimated time: 45-60 minutes

Goal: Students will be able to identify examples of public art and murals out in the community and/or in the school. Students will be able to express ideas about a purpose for public art.

- Discuss "What is public art?" Were there examples of public art in the video from yesterday? (Sylvester Ayek's mobiles hanging in the Norton Sound Hospital in Nome).
- Ask students if they can think of any places around town or in the school where there is public art. (Teacher should already have made a list of potential places to visit before class, students may have additional ideas).
- Discuss, "What is a mural?" (A MURAL is painted directly on a wall or ceiling, but nowadays they are often painted on wood or clay and attached to the wall.) Tell students that you will be taking a field trip around the community to look for examples of public art/murals. Tell them to also think of places that public art could be displayed as you go outside.
- Public Art Field Trip- take a tour around the community and/or the school with your students. Have students document the artwork with a digital camera.
- Upon return, have the class brainstorm the types of art that they saw. How did they feel when they saw the art? How can public art bring people together?
- Make a list of the students' ideas about where more public art might hang in the community.

Materials

See Materials section, Day 2

Vocabulary

mural

Public Art Field trip, Unalakleet

(from Left to Right- Radio Station, Community Hall, Health Clinic, Ravn Alaska terminal)

Day 3

Day 3: Mural Design, Part I

Goal: Students will be able to create drawings depicting a celebrated aspect of their community, sharing their sketch in small groups. Students will be able to set expectations for how they want their group to work together.

Estimated time: 60 minutes

- Show students the Seward mural website (Mural Capitol of Alaska)-to get inspiration. (Tom Missel's *Tribute to Commercial Fishing*). Ask students to identify how the mural tells as story or shows pride in some aspect of the spirit of Seward. What is important in Seward?
- Show James Adcox' mural from the Nome Hospital- what does this mural show about what is important in this region?
- Look at photographs of public art found around the community/school from the previous day. Do the examples celebrate any special aspects of the community? (See examples below)
- Working individually, have students create designs that depict different celebrated parts of the community – Emphasize how to create a SKETCH (a rough and unfinished quick drawing used to assist in creating a more final drawing) – 10 mins.
- Using inspiration from EL Video on creating collaborative work environments (see Materials section, Day 3), have students brainstorm and set expectations as a group for what collaborative, cooperative group work.
- In small groups, students will share their individual design ideas, then work on combining ideas into one comprehensive sketch. Teacher may choose to set roles (Artist, Presenter, Researcher to find digital images to help aid the drawing, etc...).
- Helpful Hints: Remind students that buildings and animals all begin with simple shapes. Then add detail. Encourage more confident artists to choose the more difficult content.
- Groups present design ideas to the rest of the class.
- As a class, decide: What is design? How many panels will we need? Teacher may decide to keep students in original groups or to split it up differently, depending on materials being used and logistics.

Materials

See Materials section, Day 3

Vocabulary

mural

sketch

collaboration

Students study examples of public art found around Unalakleet, discussing common themes and how the art celebrates aspects of the community.

Day 4

Day 4: Mural Design, Part II

Goal: Students will be able to understand the elements of perspective- Background, Middle ground, and Foreground, and apply these ideas to their group mural design.

Estimated time: 45-60 minutes

- Looking at the artwork by Tim Missel and James Adcox, tell students they will look carefully at the murals to understand how perspective creates an illusion of space. Artists can use size, overlapping, and placement to show perspective (look at perspective poster).
- Explain that things NEAR to us are in the FOREGROUND. Have students point out things from the murals that are in the foreground. PLACEMENT of objects in a mural is important to show perspective. Objects in the FOREGROUND often OVERLAP or are in front of objects behind them.
- What foreground objects are overlapping the MIDDLE GROUND objects? The middle ground is found in the middle or center area of a painting. Have students point out details from the mural that are in the middle ground.
- The boats and the mountains are far away so they appear very small in size. They are placed in the BACKGROUND near the top of the painting.
- SIZE ILLUSION EXPERIMENT: Stand at opposite end of the room from the students. Students should extend their arms with fingers spread out to look through their fingers at the teacher. Which is larger – the students hand or the teacher? Let the students explain why their hands are larger than the teacher.
- Using knowledge of Background, Middle ground, Foreground, Overlap and Placement, students will begin revising their designs with their groups to reflect the elements of perspective.
- Groups will enlarge their designs, sketching them on butcher paper. Emphasize the idea of completing a rough SKETCH so that students don't spend too much time worrying about details. They will paint these later.

Materials

See Materials section, Day 4

Vocabulary

muralist

mural

perspective
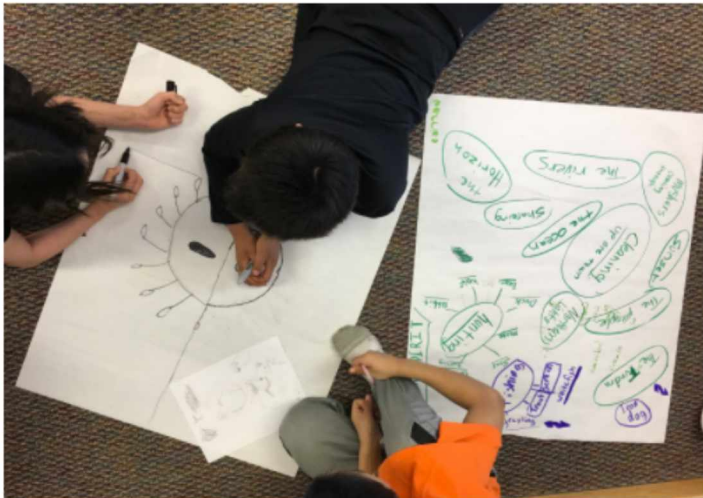
foreground

middleground

background

overlapping

placement

sketch

*Lesson adapted from Linda Pfisterer, Project Articulate kit Murals of Our Towns and Villages

Students work together to combine sketch ideas into one collaborative design.

Day 5

Day 5: Group Critique

Goal: Students will be able to give each other feedback on their artwork, and use feedback from their peers to make revisions to their ideas.

Estimated time: 45-60 minutes

- As a group, discuss what a *critique* is. Teacher should view EL Learning video on Critique/Feedback prior to class.
- Emphasize the objectives/expectations for the critique: Be Kind, Be Specific, Be Helpful.
- Using the Peer Critique Drawing Rubric, have students meet with a partner from another group to give feedback on their group's mural sketch. Partners will provide feedback on something the artists did well in their design and composition and one thing that the artists can improve upon.
- Groups will reconvene and read their feedback.
- Using the feedback, groups will make final revisions to their sketch.
- While students are completing sketch, assign one or two students from each group to gesso the wood to prepare it for painting.

Materials

See Materials section, Day 5

Vocabulary

critique

Day 6

Day 6: Painting, Part I

Goal: Students will be able to understand how value relates to perspective, practicing blending paints to create the background layer of their mural.

Estimated time: 45 minutes

- Review Perspective poster—discuss how colors are lighter when they are far away. Show students example photographs to illustrate point (in Materials section).
- Using large flat brushes, students will choose colors for their background layer, starting at the bottom of their board and painting towards the top, adding white as they go to evenly blend their background color from a darker value to a lighter value (This technique can be used for students painting a landscape).
- Clean-up—emphasize proper cleaning and storage of brushes (hair up) so that they don't get ruined. Acrylic paint is plastic based, meaning it is not water-soluble after drying. Students should take care to keep paint off clothing, carpet, and to clean brushes well.
- While the paint dries, brainstorm with students where their art will hang so that it can be celebrated by the community and public.
- Have students prepare a "script" to ask appropriate community leaders (mayor, principal, postmaster, etc...) about installation space.
- Assign several individuals who can explain the project and ask the appropriate person for space to display the public art and completed murals.

Materials

See Materials section, Day 6

Vocabulary

value

Students paint a background layer on their gesso-ed plywood boards.

Day 7

Day 7: Painting, Part II

Goal: Students will be able to use basic color theory to mix colors and apply the middle ground and/or second layer of paint to their mural.

Estimated time: 45-60 minutes

- Review Perspective poster—remind students of how objects appear closer through an artist's choice in size, overlapping, and placement.
- Students will sketch their MIDDLE GROUND on top of the dry background surface.
- Before students begin painting their design, review the Color Wheel. Point out the PRIMARY colors (Blue, Yellow, and Red) that can be mixed to create the SECONDARY colors (Orange, Green, and Purple). Adding white and black will make a value of a color lighter (TINT) or darker (SHADE).
- Helpful Hints: -Urge students to leave the small details until the very end, after their paint has dried. –If students make a mistake, encourage them to move on to another part of the mural, coming back to paint over their mistake after it has dried.
- Clean-up—emphasize proper cleaning and storage of brushes (hair up) so that they don't get ruined. Acrylic paint is plastic based, meaning it is not water-soluble after drying. Students should take care to keep paint off clothing, carpet, and to clean brushes well.
- While groups paint, help the selected individuals to make calls to community leaders about installation of the class' artwork.

Materials

See Materials section, Day 7

Vocabulary

Middleground

primary colors

secondary colors

tint

shade

Students paint the middle ground on their mural (L)- and paint a second layer over their sketches (R).

Day 8

Day 8: Painting, Part III

Goal: Students will be able to use basic color theory to mix colors and apply the foreground and/or final layer of paint to their mural.

Estimated time: 45-60 minutes

- Review concepts of size, overlapping, and placement from Perspective poster.
- Students will sketch their FOREGROUND on top of the dry middle ground surface OR their final layer of details.
- Review basic color theory using the Color Wheel (primary colors, secondary colors, tints, shades).
- Groups will work to complete their murals.
- Helpful Hints: -Urge students to leave the small details until the very end, after their paint has dried. -If students make a mistake, encourage them to move on to another part of the mural, coming back to paint over their mistake after it has dried.
- Clean-up—emphasize proper cleaning and storage of brushes (hair up) so that they don't get ruined. Acrylic paint is plastic based, meaning it is not water-soluble after drying. Students should take care to keep paint off clothing, carpet, and to clean brushes well.

Materials

See Materials section, Day 8

Vocabulary

Foreground

primary colors

secondary colors

tint

shade

Students add final details to their mural.

Day 9

Day 9: Group Critique + Final Touches

Goal: Students will be able to give each other feedback on their artwork, and use feedback from their peers to make final revisions to their mural.

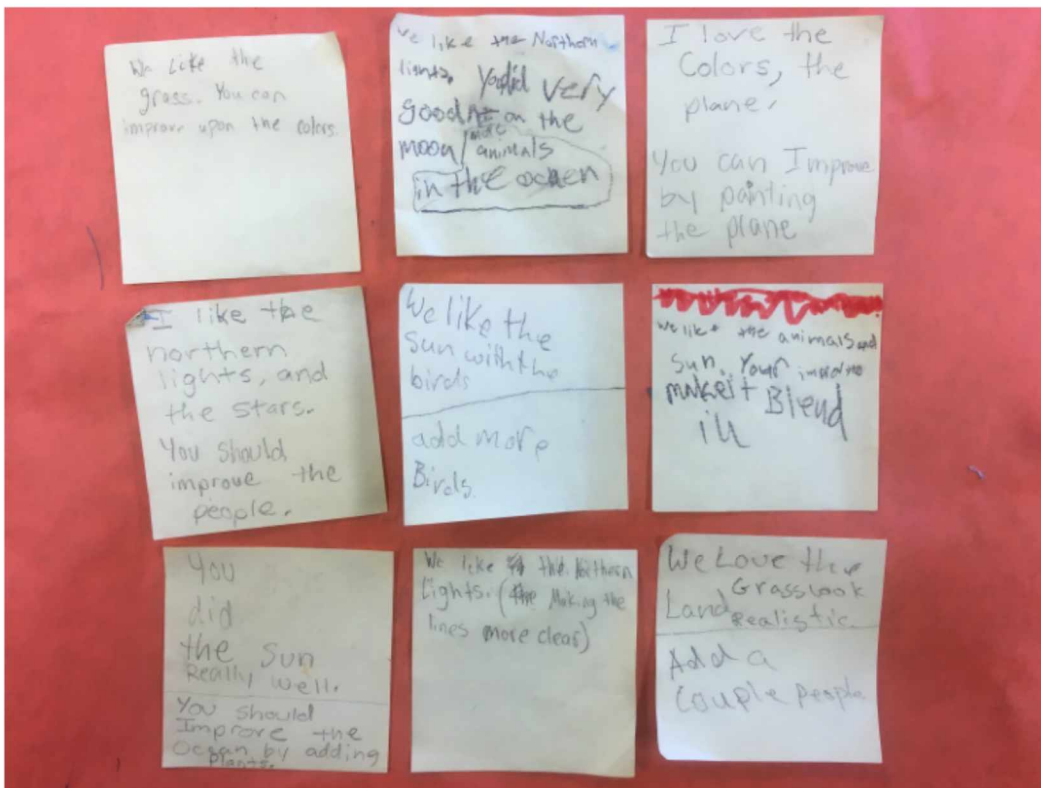**Estimated time: 45-60 minutes**

- Review the objectives and expectations for critique: Be Kind, Be Specific, Be Helpful.
- Groups will present their mural so far to the class, describing their work.
- Students will be doing a "Sticky-note" critique. Each individual student will walk around and take a close look at the mural designs completed by each group. On one sticky note, they will write one thing the artists did well in their design and composition. On another sticky note, they will write one thing that the artists can improve upon.
- Groups will reconvene and use the feedback from the sticky-notes to make final revisions to their mural.
- Clean-up—emphasize proper cleaning and storage of brushes (hair up) so that they don't get ruined. Acrylic paint is plastic based, meaning it is not water-soluble after drying. Students should take care to keep paint off clothing, carpet, and to clean brushes well.

Materials

See Materials section, Day 9

Vocabulary

critique

Day 10

Day 10: Wrap-Up

Goal: Students will be able to make real-world connection with the skills they have gained in group collaboration and understand how they have a responsibility to their community.

Estimated time: 45-60 minutes

- Lead a discussion surrounding the following prompts: What are big issues that our community faces? How do we make decisions/changes to improve living conditions for the future? What skills have we gained in creating a piece of art together that can help later in life?
- If possible, invite a community leader to come to class to share and to be a part of the conversation.
- At the close of the discussion, have students work to write an artist statement about their mural (see Materials section, Day 10)
- After students are finished with artist statement, have students complete a self-assessment and reflection using the rubric (see Assessment section).

Materials

See Materials section, Day 10

Community Celebration and Unveiling

Culminate the unit with a community unveiling and celebration of the public art installation!

Invite community members and family to let the students share their work and the project.

Core Teaching Practices

Arts and Place-Based Core Teaching Practices	Grade 5 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. https://sites.google.com/alaska.edu/silkatmodule7/home	• Interview community leaders about how the theme of working together connects to the history of the region.
B. Ability to elicit student thinking and facilitate reflective thinking in students https://sites.google.com/bssd.org/silkatmodule1/home	• Circle of Viewpoints thinking routine • Artist Habit of Mind: Understanding Community
C. Ability to look at and learn from student work https://sites.google.com/bssd.org/silkatmodule4/home	• Looking at student work protocol (teachers) • Peer critique/feedback activity (students)
D. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge https://sites.google.com/alaska.edu/silkatmodule3/home	• Self reflection activity • Peer critique/feedback activity • Interview community leaders about the theme of working together
E. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom https://sites.google.com/bssd.org/silkatmodule2/home	• SILKAT artist video for grade 5 • View local examples of public art/murals (in school) • Brainstorm celebrated aspects of the community to illustrate in mural design • Interview community leaders about theme of working together as it relates to public and social issues
F. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times https://sites.google.com/bssd.org/silkatmodule5/home	• Students will work in small groups as well as a class to create a mural that celebrates the community.
G. Ability and inclination to engage students in learning experiences that integrate the local environment and community https://sites.google.com/bssd.org/silkatmodule6/home	• View local examples of public art/murals (out in community) • Talking to public about area for public art installation

Core Disposition: Willingness to reject deficit thinking by cultivating and promoting an ethic of excellence for all students in every classroom	• Self reflection activity • Peer critique/feedback activity • Multiple drafts of mural design • Culminating Celebration, unveiling of mural

Appendix E
Student Rubrics

	Understanding goal: Students will understand that natural landforms contribute to the beauty and uniqueness of a community.	Artist Habit of Mind: Stretch and Explore	Performance Criteria Oral Presentation	Performance Criteria Triptych Painting
Advanced **4**	I can make predictions about natural landforms and unique activities that might occur in an area by looking at a topographic map.	I can invent new types of perspectives and create an expanded story sequence using my own perspective.	I can tell the story of my triptych, describing how the landform and scene that I chose is unique to the region. I demonstrate confidence and strong enthusiasm in my presentation, and convey new ideas about how natural landforms contribute to the beauty and uniqueness of the community.	I can create a triptych that has been carefully planned and painted using an analogous color scheme. My paintings show a repetition of colors to help tie them together. I used tints and shades to give my paintings dimension.
Proficient **3**	My painting shows a landform in my community and an activity that happens there (i.e.- berry picking on tundra, fishing in river/ocean, egg collecting on cliffs).	I can describe the difference between bird's eye and worm's eye perspectives, and can create thumbnail sketches of these perspectives that relate to my story sequence.	I can tell the story of my triptych, describing how the landform and scene that I chose is unique to the region. I demonstrate confidence and enthusiasm in my presentation.	I can create a triptych that has been carefully planned and painted using an analogous color scheme. My paintings show a repetition of colors to help tie them together.
Beginning **2**	My painting shows a landform in my community and an activity that could happen there (i.e.- berry picking on tundra, fishing in river/ocean, egg collecting on cliffs).	I can identify the difference between bird's eye and worm's eye perspectives, and can create thumbnail sketches of these perspectives.	I can tell the story of my triptych, describing in detail the landform and the scene I chose. I demonstrate some confidence and enthusiasm in my presentation.	I can create a triptych that has been carefully planned and painted using an analogous color scheme.
Emerging **1**	I can define a "landform" and can describe some unique outdoor activities that I like to do.	I can define "perspective" and identify the difference between bird's eye and worm's eye perspectives.	I can tell the story of my triptych, describing the landform and scene in some detail. I am working on building confidence and enthusiasm as I present.	I can create a triptych that shows some evidence of planning. I am starting to understand how to use an analogous color scheme.

	Understanding Goal I can understand that we accomplish more by working together.	Cultural standard A1- Students are able to assume responsibility for their role in relation to the wellbeing of the cultural community and their life-long obligations as a community member.	Visible Thinking Circle of Viewpoints	Other criteria relative to performance Group Work
Advanced **4**	I can identify new ways to work together to improve aspects of my community.	I can work together with others to maintain the wellbeing of my community, and recognize this as my responsibility.	I can consider different and diverse perspectives about a topic or artwork at hand and have a greater awareness about the importance of considering the viewpoints of others.	I can collaborate with my peers to complete goals, and can act as a leader to help my group stay on task.
Proficient **3**	I can work together to create a collaborative piece of art that celebrates an aspect of my community.	I can participate in activities and projects that benefit the whole community.	I can consider different and diverse perspectives about a topic or artwork at hand.	I can collaborate with my peers to stay on task and create a quality piece of artwork that shows our collective ideas.
Beginning **2**	I can create a mural design idea based on my community and share it with my peers.	I can identify ways to contribute to my community.	I can express my own perspective about the topic or artwork at hand.	I can communicate with my peers to generate designs and help my group to complete goals, when asked.
Emerging **1**	I can share ideas about how my community works together.	I can see myself as a part of the community.	I can define "perspective."	I can contribute ideas and listen and value others' ideas. I help when asked, but have a hard time staying on task.

Sample Student Artist Statement

ABOUT THE ARTWORK

BEFORE TIME

Acrylic on wood

Spring 2017

Created by: Zoanne Ivanoff, Brady Dickens, Rebekah Arca- Grade 5

Our mural shows people finding what is now in Unalakleet. There are king crab, fish, seals, beluga, puddles, wood cabins, canoes, fishracks, cutting boards. To create this artwork, we first painted the background, then the Northern Lights, constellations, moon, and the smaller details like the canoes, ruffs, and animals. The Eskimo with the large ruff is the Chief. We were inspired to create something that shows life before technology, something unique to our culture. Painting this mural taught us how to build a team and work hard together.