

SILKAT ARTS AND PLACE-BASED CORE TEACHING PRACTICE: WORKSHOP  
APPROACH AND CULTURAL ARTS UNITS DEVELOPMENT

in Partial Fulfillment of the Requirements  
of the Degree of

MASTER OF EDUCATION

By

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## Abstract

The work presented in this project is representative of the goals of the SILKAT (*Sustaining Indigenous and Local Knowledge, Arts and Teaching*) project, which is a collaborative effort between the University of Alaska Fairbanks and the Bering Strait School District, to create culturally responsive professional development for teachers, and cultural arts units for students. This work is the presentation of one professional development module for the core practice of *having the ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at the same time*. It is also a presentation of two cultural arts units, grade 11-*Outdoor Survival*, and kindergarten-*Respect for Animals*. The research and literature review that supports the creation and highlights the importance of this project is followed by a description of the methodology in which the module and units were developed. Included in this presentation are plans for project dissemination for the Bering Strait School District, as well as the web content from each component.

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## Introduction

The SILKAT Grant (Sustaining Indigenous and Local Knowledge, Arts, and Teaching) is a grant that is funded by the Margaret A. Cargill Foundation, a private philanthropic organization that dedicates resources to arts driven educational initiatives. SILKAT work is being done through a partnership between the University of Alaska Fairbanks (UAF) and the Bering Strait School District (BSSD). Collaboration and planning began in 2014, and with the help of representatives from UAF, BSSD, Kawarek, a regional non-profit organization who provides cultural resources and services to the Bering Strait Region, and local Bering Strait residents and artists, several priorities were highlighted, and goals were developed.

SILKAT has several initiatives with activities that are led by UAF, BSSD, and Kawarek.

Initiatives include:

- the recruitment of local residents to the teaching profession and the support of those teachers as they work through their program,
- supporting early career teachers in BSSD to increase their knowledge, confidence, and competence in their teaching practice as it relates to the local culture,
- ensuring that preservice teachers enrolled in UAF's Elementary Education bachelor's program graduate with practice that is rooted in the core teaching practices, and
- the creation of teacher leaders in BSSD who help to develop the core teaching practices and support early career teachers within the district as they learn and master identified core practices in arts and place based teaching through teacher led professional development and successful completion of the cultural arts units.

To begin the process of developing arts and place-based core teaching practices and eventually professional development modules and cultural arts units, UAF recruited teacher leaders from BSSD. Teachers across the district were encouraged to apply and were provided information about the goals of the grant, and about the prospect of attaining graduate credits through the coursework that would be offered. A team of teachers was selected based on longevity in the district, desire to remain in their community, and a willingness to help develop and implement professional development related to Indigenous knowledge and the arts. The cohort of teachers ultimately came from five villages: Unalakleet, Saint Michael, Shaktoolik, Elim, and Brevig Mission and worked over the course of two years to develop professional development modules and cultural arts units.

The work began with coursework in curriculum development, where teachers studied and practiced the Understanding by Design framework for unit planning, developed competency in the facilitation of protocols for professional development, and began the groundwork for establishing the core teaching practices and accompanying professional development modules and cultural arts units. The teachers came together and attended a conference at Harvard University in August 2016, the Arts and Passion-Driven Learning Institute, to help further increase our awareness of best practices and to develop priorities and plans for the creation of the professional development modules and cultural arts units.

My project falls under the teacher leader initiative of the SILKAT grant, and is the creation of the professional development module that is related to the arts and place-based core teaching practice of facilitating a workshop approach in the classroom, where different students, or groups of students, are doing different things at the same time. The module serves as a guide for the implementation of small group instruction as a strategy of differentiation that can be

applied to any grade level or content area. The module aims to build teacher competency in differentiation as well as prepare teachers for strategies that they will be using when teaching their cultural arts units. My project also includes the creation of two of these cultural arts units, Grade 11: Outdoor Survival, and Kindergarten: Respect for Animals--both of which are being designed with alignment to the Alaska Cultural Standards and the arts and place-based core teaching practices.

### **Rationale**

The work done through the SILKAT grant addresses several elements of need in the Bering Strait region. The professional development modules for teachers incorporate best practices that are specific to the geographic location and culture of the communities that the school district serves. The modules are easily accessible and are made up of engaging readings, videos, and activities that teachers can directly apply to classroom instruction in a multitude of forms. Current curriculum, district norms, and teacher evaluation requirements were all taken into consideration during the development of the modules, which led to the creation of professional development that is easily implemented into any BSSD teacher's practice.

The cultural arts units were created to give teachers a chance to put the core practices to use in their classrooms. When a teacher utilizes the core practices in a place-based arts unit, the students will be given the opportunity to connect with their community through the creation of high quality, beautiful artwork that represents knowledge of and pride in their local culture.

Both the professional development modules and the cultural arts units were created by teachers in the Bering Strait School District. These teachers have served their communities for long enough to have acquired a sense of what is truly meaningful and effective for the students,

teachers, schools, and families of the district. In a district that continually has high rates of teacher turnover, and employs many teachers that are considered early career educators, it is especially important that the new teachers be provided with resources and knowledge that will help them to become successful educators, through a means that is most effective to the specific population of students in the Bering Strait region.

By working to fulfill the goals of the SILKAT grant through professional development, teacher training, and place-based pedagogy, many outcomes outside of the specified goals should occur. Potential outcomes include the promotion and fostering of connections between the public schools, the communities they serve, and the Bering Strait region as a whole. The hope is to instill in students a sense of pride and ownership of culture, and to promote the creation of positive, productive relationships between educators and families that foster cultural appreciation and a deeper understanding of what is most effective in educating the population of students that the Bering Strait School district serves.

## **Literature Review**

### ***Professional Development Module***

The facilitation of a workshop approach in a classroom where different students, or groups of students, are doing different things concurrently, is an effective teaching strategy that allows for differentiation, small-group instruction, and deeper learning. The role of the teacher shifts from a presenter to a facilitator, and the teacher becomes an active participant in the individual learning process of each student. Wasik (2008) states, “Instruction of children in small groups affords both young children and their teachers invaluable and unique opportunities. Children can receive the individualized attention and instruction that may not be possible in large

group activities. Teachers can also better observe how individual children perform on tasks and how they interact with other children” (p. 515). The goal of the workshop model is to assist students in engaging with content and ultimately reaching deeper levels of learning.

Ron Berger (2016) describes his research on deeper instruction and its effect on student engagement. “Engagement is fueled by curiosity and connection. When students feel that their learning has purpose and is connected to the real world, they become more engaged--their curiosity about and connection to their academic content is heightened...Prioritizing this collaboration--which is built on a foundation of relationship, trust, and effective communication--is key to deeper instruction.” (p. 7).

The workshop model is a structured approach to differentiation, in which the teacher’s role is limited and the student’s role is given a greater degree of responsibility. It is a major shift from the traditional role of the teacher. According to Stephens (1994), “The teacher’s responsibility in a traditional environment is to know the content and to oversee its transmission according to the curriculum. The teacher is the expert, dialectically imparting conventional knowledge, modeling isolated skills, then supervising and evaluating the students’ acquisition of those skills” (p. 3). In this traditional method of teaching, the teacher attempts to impart knowledge to a group of students in a singular, unilateral way, without the consideration of the students’ varying learning styles or capabilities.

The shift from whole group instruction to a small group, workshop approach has many benefits for both the students and the teachers. Discussion, collaboration, and student ownership of learning are at the heart of the model, and the result is a deeper understanding of concepts.

Stephens (1994) addresses the concept of collaboration:



Collaboration in the workshop entails the sharing of responses, ideas, drafts, and finished written products through conferences with the teacher, conferences with peers, journal exchanges with each other, with the teacher, and with other adult members of the community such as parents and siblings. Collaborating to make meaning, rather than surmising or reiterating teacher-held interpretations, is the function of small-group discussion and whole-class discussion. The role of the teacher is also that of a learner, who in collaboration with students, constructs meaning through reading, writing, speaking, and listening. (p.4).

When students are given the opportunity to engage and grapple with new concepts, they acquire a deeper understanding of ideas, and a higher level of mastery of new skills. According to Naughton (2006), “Through communicative interaction, input can be made comprehensible when learners are given the opportunity to negotiate what they hear in order to make learning clearer (p. 169). The responsibility of student acquisition of knowledge shifts from the teacher to the student, leading to a sound ownership of the learning. The interaction with new concepts in opposition to the reception of new concepts leads to a higher degree of student responsibility.

Berger (2016) explains “The workshop model also staunchly fosters collaboration, communication, and responsibility by structuring roles and time for students to work together, independently, and on tasks that hold them accountable for their learning” (p. 29). By upholding the expectation that a student be an active participant in his or her learning, there is a shift not only in classroom structure and learning accountability, but in the mindset of the students in regards to learning, as well as in the culture of the classroom to a collaborative and productive environment.

The workshop model is adaptable for any grade level or content area. While the workshop model is seen frequently in language arts classrooms for reading and writing workshops, with an adaptation in structure, it can be effective in any domain. Berger describes the versatility of the workshop approach as “It can be flexed for different time frames or modified to accommodate the needs of a particular group of students or a variety of instructional activities” (p. 29) With the recent introduction and implementation of the Common Core, and with its expectations of higher level thinking skills, specifically in mathematics, the workshop model offers a structure of classroom and lesson organization that supports the student grappling with mathematical reasoning, and ultimately leading to a higher level of conceptual understanding.

This core practice was identified because utilizing a workshop model is often necessary in arts-based lessons, due to their student-centered nature, need for differentiation, designated space and time for students to expand creativity, as well as the ease in which this model lends itself to teachers meeting student needs in a variety of ways. The cultural arts units created for the Bering Strait School District were developed with the workshop model in mind, and with many of its elements embedded within the learning plans.

Regardless of content and grade level, there are specific structures and skills that need to be in place in a classroom in order for the workshop model to be successful and effective. Teachers should be aware of the high level of organization and detailed planning, in addition to the teaching of routines that create a well-managed and productive classroom.

Discussion is a crucial element of the workshop approach. However, not all students inherently know how to ask probing questions, or debate ideas productively. Naughton (2006) explains, “The teacher should be responsible for modeling strategic interaction and for providing

support to the students so they can progress toward the autonomous use of such strategies” (p.179). In a workshop approach or small group setting, discussion skills are explicitly taught, and students have the opportunity to develop not only a more concrete understanding of grade level standards, but also communication skills that can be applied across content areas and transferred to real-life applications and set the foundation for professionalism and success in the workplace. These skills are linked to and explicitly taught in another core practice professional development module: Eliciting Student Thinking and Facilitating Reflective Thinking in Students, in which protocols are used for development student conversations.

Another crucial element of the workshop approach is the inclusion of student choice. Students, like adults, have preferences in learning styles as well as in content. When students are given structured choice within an appropriate realm of what is considered relevant to the standard, motivation and engagement increase. According to Kierstead (1986), “When students share in decision making and control within a structured environment, students seem to be unusually inner-directed, working with a sense of purpose and a feeling of competence” (p. 25). The workshop approach allows for differentiation of instruction and content not only to meet the needs of individual students, but also to increase the motivation and desire to learn in all students, regardless of interest and capability.

The ultimate goal of the workshop approach is to shift the responsibility of student learning from the teacher to the student. From developing and maintaining classroom structures and expectations, to instilling a higher degree of motivation and ownership in regards to student learning, the workshop approach has the potential to create active, engaged learners. Naughton expounds, “In order to achieve this goal, the learner not only needs to be able to identify learning opportunities, but also must be able and willing to seize them, understand and learn from them in

collaboration with his or her peers, and appropriate elements of socially constructed dialogue for individual cognitive development” (p. 179).

### ***Cultural Arts Units***

The cultural arts units were developed to support teachers in the Bering Strait School District in teaching an art unit that is built on the core teaching practices, and to provide an opportunity to connect students with their region through the creation of high quality, beautiful artwork. The 11th grade unit is Outdoor Survival: Honesty, Humility, and Humor. The theme of the unit was developed from one of the themes in the Alaska Native Knowledge Network Curriculum SPIRAL (Spiral Pathway for Integrating Rural Learning): “What does honesty, humility, and humor have to do with Outdoor Survival? To survive in a harsh environment is not learned easily. It must be learned correctly by an experienced teacher. It requires these traits to understand your environment.” The theme is directly connected to the region in regards to the need to learn outdoor survival strategies and best practices for safety when participating in acts of subsistence--hunting, gathering, and maintenance in the harsh climate of the Bering Strait region. It is appropriate for 11th grade students because at this age, students are expected to participate in activities that require them to be safe and responsible in an outdoor environment.

The Artist Habit of Mind in this unit is Understanding Community: learning to interact as an artist with other artists and within a broader society. In *Studio Thinking 2: The Benefits of Visual Arts Education* there are many connections between the understanding of community and the skills and themes taught in the unit: “Alertness to communities is required for times where interacting with others might catalyze progress or work in process. Or alertness might involve being attentive to opportunities to participate in a collective artistic experience” (Hetland, et. al,

p. 108). In the unit, students are required to listen to the story of an elder and create a drawing that represents the story. The class must interact with their community in a broad sense by listening to an elder and creating artwork to symbolize the story, as well as working together within their classroom community to develop a story scroll to be used in a crankie. A crankie is an old storytelling art form that consists of an illustrated scroll wound onto two spools, and placed inside a box. The spools are hand cranked as the story is told or sung, and the illustration follows the story.

Students also practice the inclination aspect of understanding the art world meaning “the willingness to work on collaborative projects, and even when working solo, to listen to and seek out the advice and reactions of others” (p. 108). Students are required not only to work collaboratively, but to seek feedback on drawings, and collectively reflect as their project takes shape.

The Visible Thinking Routine, “I used to think, but now I think...” comes from the Visible Thinking website, and requires students to intentionally reflect on their thinking about a specified subject, and then reflect on how their thinking changed over the course of a unit or period of learning. According to the Visible Thinking website, “It can be useful in consolidating new learning as students identify their new understandings, opinions, and beliefs. By examining and explaining how and why their thinking has changed, students are developing their reasoning abilities and recognizing cause and effect relationships.” In this specific unit, students are required to think about outdoor survival skills, and through the processes of listening and interacting with a story, develop their thinking from obvious, concrete ways of survival, to a broader sense of humanistic qualities that are also essential for survival.

Following the planning process of the 11<sup>th</sup> grade unit, the kindergarten unit, *Respect for Animals*, was developed from the Alaska Native Knowledge Network Curriculum SPIRAL (Spiral Pathway for Integrating Rural Learning) theme: “We have the responsibility to be a part of and interact with the environment in a way that honors the interconnectedness of people, land, and animals.” This theme is appropriate to the region and the age level because students at this age are intrigued and excited by their surroundings, both in school and in the natural world around them. Kindergarten is a suitable time to teach interconnectedness of and respect for the environment not only because they are eager and inquisitive, but because it provides them with a foundational sense of responsibility for their environment.

The art skills used in this unit are drawing, painting, and collage making. The bird drawings use a multiple draft and peer critique method, as inspired by EL Education’s “Austin’s Butterfly” project, which is described on the EL Education Models of Excellence website as, “A great model of critique and revision for students and teachers of all ages; it has been used as a metaphor for improvement by students from kindergarten to high school, and by teachers and school leaders.. It’s clear, visual image of the reason to have high standards and systems for improving work.”

The studio habit of mind selected for this unit is Observe: learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby see things that might not otherwise be seen.. In this unit, the students spend a lot of time critically studying photographs of regional birds, and trying to replicate the images through their own drawing. This requires a level of concentration, focus, and persistence that is not often required of such young children. The act of giving and receiving feedback requires students to look critically at a work of art, and use deeper concentration and attention to detail to ensure a meaningful and effective process.

In the studio habit of observation, “Students are taught to look closely at the following: the model or source from which they are working, their own artworks as they evolve, art processes modeled and artworks created by the teaching in demonstrations, and artworks created by other students.” (Hetland, et. al, p. 73) Students in this unit are required to do each of the above described tasks. Through careful observation of the bird drawings in the classroom, they are also learning to pay close attention to their surroundings, which is a skill that can be transferred to other content areas, as well as to their home and natural world environments.

Another element of the kindergarten unit, is a class creation of a regional bird collage. For this culminating project, students paint, cut, and assemble replicas of regional birds, and compile them into a collage onto a background that is painted to represent the seasons of the year. In this component of the project, students are able to practice making connections between the artwork done in class, and the outside world and environment. Local hunters are utilized in this element to assist students in learning about birds, and at what point in the year they are present in the region.

The Visible Thinking routine used in this unit is “See, Think, Wonder.” As described on the Visible Thinking website, “This routine encourages students to make careful observations and thoughtful interpretations. It helps stimulate curiosity and sets the stage for inquiry.” Students use this protocol to interact with each other in peer critiques, with the local hunters in storytelling and conversations, and with the environment when they participate in a bird viewing walk outside. These questions help them to interact with the world around them, as well as spark engagement and curiosity for learning about their surroundings through art.

## Methodology

### *Professional Development Module*

After building a foundation of knowledge through coursework in curriculum design, multicultural curriculum design, and place-based teaching strategies, the cohort of teachers from BSSD created individual professional development modules based on the arts and place-based core teaching practices. Using the backward design approach explained in the book, “The Understanding by Design Guide to Creating High-Quality Units” by Grant Wiggins and Jay McTighe, I developed a unit plan that included goals and outcomes, pre and post assessments, and a learning plan. The goals and outcomes that the workshop approach is built on are as follows:

Goal: I can differentiate instruction by facilitating a workshop approach in any classroom

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

- implementing small group stations in my classroom
- explicitly teaching and monitoring the use of norms and assigned roles within small group stations

To develop the actual module for the workshop approach, I took the outline from my planning that included the goals and outcomes, possibilities for pre and post assessments, and a rough outline of what the learning plan could consist of, and searched for resources that would be useful in supporting the goals of the module. I was able to develop meaningful content, but struggled with the bigger picture of how the teachers would be interacting with it.

While in Unalakleet for a training, I met with one of the technology integration facilitators for the district and asked for her ideas about what would make the module interactive and user friendly. Her suggestion was to create a Google site, and this suggestion was met with support from the rest of the cohort. Once I had a vision for what the module would look like in



terms of actual implementation (each module has a Google site that is structurally organized in the same way,) I was able to better develop the content.

I developed my professional development module with the end goal being that any teacher in any content area or grade level would feel confident and competent in facilitating a workshop approach in their classroom. I began with developing a pre-assessment that included questions about a teacher's comfort level with facilitating small group work stations, and asked teachers to reflect on present levels of experience and training in relation to the workshop model.

The learning plan took the most time to develop, and continued to change as I came across more resources and received feedback from the cohort. In my search for relevant content, I wanted my resources to be simple and straightforward enough for teachers to actually read, watch, and benefit from. I used resources that had been particularly effective for me in my own research, from Ron Berger's *Learning that Lasts*, and John Hattie's *Visible Learning*. I also included resources from Edutopia, a website whose mission is to transform education through current best teaching practices and the use of fundamental 21st century skills. The website has proved useful to me as a classroom teacher several times throughout my career, and I wanted to include its resources not only to support my module, but to highlight its usefulness for early career teachers in other areas. For the final draft of my module, I ended up including Edutopia's article "Deeper Learning: A Collaborative Classroom is Key." Along with the reading, I posed three questions for the teacher to consider as they read:

- What are some aspects of my content area that would benefit from collaborative learning?
- What elements of my classroom are already collaborative?
- What changes do I need to make in my practice to integrate more collaborative learning, and where would be a good place to do so?

Another website that I wanted to include a resource from was The Teaching Channel, a website that offers videos of current best practices in action, along with guiding questions and structured objectives for making viewing meaningful and effective for teachers. I chose to include “The Workshop Model” video, which was a good example of how the workshop model looks in a 7th grade ELA classroom. I asked that while viewing, the teacher pay close attention to the teacher’s role as a facilitator.

The third website that I wanted highlighted in my module was the Professional Learning Packs site from EL Learning. This website includes learning targets, descriptions, and videos of teaching practices. I included the “Collaborative Culture: Group Work” in my module to help teachers better understand the process of effectively facilitating small group learning stations in their classrooms.

I wanted teachers to focus on the planning stage of facilitating a workshop approach, so I developed a worksheet to aid in that process. The worksheet includes reflective questions about current practice, and points out lesson planning priorities for successful implementation of small group learning stations. I finished my unit with the culminating task of the teacher trying a workshop approach in class, recording the class period with Edthena, an online video tool for educators, and reflecting on the experience through micro-teaching and collaboration with colleagues.

The process of creating the professional development module was structured and facilitated in our graduate class in order to keep the modules consistent. Multiple opportunities for feedback were given as we were in the development process. We used protocols to critique each other’s modules, and made recommendations for improvement. Throughout this process, I took ideas from colleagues’ feedback, as well as included structural and organizational strategies

in my own module that I had seen work well in others' work. This process was done both virtually during online class meetings, and in person when we met to collaborate.

### *Cultural Arts Units*

The process of developing the cultural arts units was very similar to the development of the professional development modules. We began with the backwards planning method and ultimately developed a Google site for the units using peer review and feedback protocols. For the Grade 11: Outdoor Survival unit, I had the opportunity to pilot the unit with my high school class in Elim. Teaching the unit as it was being developed was helpful in making adaptations to the timing and pacing of the unit. It also opened my eyes to the students' comfort and skill level of drawing, and the results prompted me to create some structures for differentiation that I had not included in my first draft.

Evan Sterling created videos that correspond with each grade level, and we were able to work on this together when he visited Elim. We showed the videos to my students and took their feedback into consideration in making changes to the final videos. Students wanted to see more stories being told, and more music to make the videos more engaging. The teacher cohort went through a similar process and reviewed each video as it was completed. The end result was a set of videos to be used in each unit. Each one is age appropriate and relevant to the cultural arts unit.

For the Kindergarten Unit: Respect for Animals, I followed this process again as I completed the planning and development of the unit aligned to the cultural standards. The brainstorming and planning process began during the Spring 2017 semester, at which point I created the cultural theme, understanding goal, and essential question in collaboration with my

SILKAT colleagues. At the end of the semester, I had a rough idea of how I wanted the unit to play out.

However, after viewing EL Education's video, "Kindergarteners as Experts," with the cohort over the summer and discussions that followed, I made some significant changes to the unit. Using the concept of students creating excellent work and becoming experts on a subject, I tried to incorporate components of EL Education's example with regional elements that would be relevant and exciting for kindergarteners of the Bering Strait School District.

While developing the kindergarten unit, I relied heavily upon a colleague who teaches kindergarten in Elim, Samantha Marchant. I was able to utilize her expertise and experience to guide my planning. She was able to have students try out portions of the unit for me, and gave me feedback and suggestions based on their performance. I also shared my unit once it was in its Google site format with Joan Hornig, who was also able to provide me with suggestions and feedback.

The most challenging aspect of this lesson was the age group. It was much harder to create a two week unit plan for kindergarteners than it was for high school students. I did more revising and asked more questions for this unit, primarily because I no longer work with this age group, and needed the insight of colleagues who were more familiar with the capabilities of kindergartners.

### **Project Limitations**

This project is specifically targeted for the teachers and students of the Bering Strait region. While it is easily adaptable for many other districts of Alaska that serve Indigenous

populations, it is not a project that can be easily replicated for school districts in other states or urban areas. The video footage and cultural relevance is specifically designed for teachers and students of the Bering Strait School district.

Factors that impact the lens through which this work was done include the geographic location of the Bering Strait School District, the Indigenous cultural values of the Bering Strait region, the cultural standards and values as outlined in the Alaska Native Knowledge Network's curriculum spiral, and the knowledge from local experts and artists. The work was done in an effort to benefit a specific region with the mission of SILKAT, to Sustain Indigenous and Local Knowledge through Arts and Teaching.

### **Plans for Dissemination**

This project has been rolled out to sites in the Bering Strait School District over the course of the fall of 2017. The five pilot sites; Brevig Mission, Elim, Saint Michael, Shaktoolik, and Unalakleet, will support teachers and paraprofessionals in completing the professional development modules during the 2017/2018 academic year. After state testing is completed in the spring, teachers at the five sites will teach the cultural arts unit specific to their grade level. Teacher leaders will support staff in the completion of the modules and the implementation of the cultural arts units.

To begin the facilitation at these five sites, cohort members met in Nome in September to create a plan, brief principals, and collaborate to ensure a meaningful and effective orientation session for schools. Over the next month, teacher leaders led a three hour orientation of the professional development modules at each of the five sites. This orientation included protocol activities to help teachers interact with the content, background information about the grant and

the process, and an overview of what the modules consisted of. Staff members from each site enrolled in the course. Monthly conference calls were used to check in, brief the cohort, and adjust plans as necessary. Moving forward in the duration of the 2017-2018 school year, teacher leaders will assist their colleagues through monthly check-ins, and will serve as a mentor in completing the professional development modules.

In the 2018-2019 school year, the SILKAT work will be extended to five more sites: Koyuk, Golovin, Stebbins, Savoonga, and Shishmaref. A new cohort of teacher leaders will be recruited to represent and support these sites, while the original cohort supports them in their implementation. The 2019-2020 school year will repeat this process in the remaining five sites: Gambell, Diomedede, White Mountain, Wales, and Teller.

New teacher leaders will be provided with training and resources to support teachers at their sites, as well as practice and feedback on the facilitation of the professional development and orientation. The professional development modules will continue to be used for teachers new to the district, and it is hoped that the core teaching practices will become common practice in classrooms district-wide. The cultural arts units will be taught annually, most likely with changes and adaptations as different teachers and groups go through the process. Ideally, more cultural arts lessons will stem from the units and be taught throughout the school year, and not just in the spring. This project has the potential to drastically change and better teacher practice in Bering Strait School District, as well as provide students with a sense of cultural pride, identity, and ownership through the arts.

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SILKAT Module F Home Pre-Assessment Learning Plan Checklist 



# Core Practice: Facilitating a Workshop Approach

**Ability to facilitate a workshop approach in the classroom where students, or groups of students are doing different things at the same time**

### Goals and Outcomes

I can differentiate instruction by facilitating a workshop approach in any classroom

- I will practice the targeted skills in this module by...
  - implementing small group stations in my classroom
  - explicitly teaching and monitoring the use of norms and assigned roles within small group stations





## Core Practice 5 Pre-Assessment

Core Practice: 5. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times

\* 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	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Most important teaching practice

How comfortable are you facilitating a classroom where different kids or groups of kids are doing different things at different times (either because of different needs or different interests)? \*

	1	2	3	4	5	6	
Not at all comfortable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very comfortable

During a regular school day, how often is your whole class working on the same activity or lesson? \*

- Nearly all the time (75-100% of lessons are whole class lessons)
- More than half the time (50-75% of lessons are whole class lessons)
- It's about half and half
- Very infrequently (less than 25% of lessons are whole class lessons)

When you plan your lessons, how often do you plan more than one level or type of activity to occur simultaneously? \*

- Regularly
- Occasionally
- Almost never

If you plan lessons where students are doing different things at the same time, how comfortable are your students with this structure?

- They are used to it and function well
- They do okay, but it doesn't always go smoothly
- This type of structure is very hard for my students and they don't function well with it

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:

**SUBMIT**

Never submit passwords through Google Forms.

# Learning Plan

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## Read

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Read the article, [Deep Learning: A Collaborative Classroom is Key](#) and begin thinking about ways in which collaborative learning could work in your classroom.

Consider the following questions as you read:

- What are some aspects of my content area that would benefit from collaborative learning?
- What elements of my classroom are already collaborative?
- What changes do I need to make in my practice to integrate more collaborative learning, and where would be a good place to do so?

---

## Watch

---

Watch the following video on the Workshop Model, and consider ways to implement the model into a lesson in your classroom. The introduction provides helpful information, but to see the model in action, fast forward to the 4:00 mark.

As you watch, pay close attention to the teacher's role as a facilitator, and how the approach addresses the students' individual learning needs.



### The Workshop Model

See the Workshop Model in action. Have you heard about this differentiated teaching method, but not sure how to implement it? Let this video show you how one class used the Workshop Model during an ELA lesson.

---

## Try It, Part 2: Facilitate

---

Take what you've learned in the readings and videos, review your lesson plan, and implement a small group workshop into a lesson in your classroom.

Set up a computer or camera in your classroom to record yourself, then complete the reflection component as you view the lesson.

Upload your video onto Edthena under the file name **Module F: Workshop Approach (Grade xx)**. Observe 1-2 other videos that have been submitted by your colleagues in other communities. Leave constructive feedback for each video viewed and submit 3 takeaways from your observations.

---

## Reflect

---

Reflect on your experience of facilitating a workshop approach, and on your observations of your colleagues' Edthena submissions. Submit a summary of your process on your completion report as you consider the following:

- How did the workshop approach impact student learning?
- What components of the workshop approach were easy to implement?
- What aspects of the workshop approach were difficult to facilitate? What changes would make these aspects easier?
- What actions will you take to improve your facilitation of the workshop approach in your classroom?

## Try It, Part 1: Plan

After reviewing the resources above, begin your planning process for a 45-60 minute workshop facilitation. You will be implementing the approach into your specific content area or grade level curriculum.

Plan for the following:

- Group work norms and expectations
- Guidelines for success
- Classroom Logistics
- Academic Instructions

Show your planning work on the worksheet below, and submit your document through your module completion report.

Please make a copy of this document and save it in your Drive  
You will complete this worksheet and submit it on Blackboard!

**Facilitating a Workshop Approach: Plan**

Lesson being differentiated	
At what point in lesson do you begin the workshop? How long will the workshop last?	
How many groups will you have and what will the different stations be?	
Number of students:	

## Try It, Part 2: Facilitate

Take what you've learned in the readings and videos, review your lesson plan, and implement a small group workshop into a lesson in your classroom.

Set up a computer or camera in your classroom to record yourself, then complete the reflection component as you view the lesson.

Upload your video onto Edthena under the file name **Module F: Workshop Approach (Grade xx)**. Observe 1-2 other videos that have been submitted by your colleagues in other communities. Leave constructive feedback for each video viewed and submit 3 takeaways from your observations.



## Review

### 1. Review the [EL Education Collaborative Culture: Group Work Pack](#)

- Watch the videos for giving clear directions, and volume and movement in the classroom
- Decide what elements are most important to you as the facilitator of the workshop. How do you envision a collaborative culture in your classroom?



### 2. Review the excerpt from Ron Berger’s “Learning That Lasts”

- Berger explains the updated workshop model and provides a helpful graphic on page 30
- When planning for your own workshop facilitation, consider the questions that Berger poses on the bottom of page 31.
- The Snapshot on page 32 is a helpful real life example of a 5th grade math lesson using the workshop model

### 3. Review the [Crash Course in Evidence Based Teaching: Group Work](#)

- While you review the site in the link above, pay close attention to:
  - Examples
  - How to structure student conversations
  - Teaching students how to work in groups
  - Helpful tips for group work

### 4. The following image is taken from the article: [8 Strategies Robert Marzano & John Hattie Agree On](#)

As you plan your own small group facilitation, keep in mind the three things that group work is effective for, as well as the things cooperative learning *is not* good for.

### Strategy 7: Get Students Working Together

Robert Marzano and John Hattie both agree that getting students to work with each other helps them to achieve better results. The use of cooperative learning groups adds value to whole-class instruction ( $d = 0.41$ ) and to individual work ( $d = 0.59-0.78$ ).

They also agree that inter-group competition can increase the effect of cooperative learning even more.

However, neither Marzano nor Hattie believes that cooperative learning should replace whole-class instruction or individual learning activities.



- Hattie highlights how students need you to teach them topic-related facts and skills, so they can make genuine contributions to their group. If students haven't gained sufficient mastery of the material, they cannot actively participate in cooperative learning tasks.
- Marzano adds that if students are to master what they are being taught, they also need opportunities for individual practice and feedback.

Finally, Marzano and Hattie agree that cooperative learning is only effective when you:

- Structure it carefully
- Keep groups small
- Teach students how to work in groups

For further information, read [Group Work That Works](#).

### Where can you use a Workshop Model?

A workshop model can be facilitated in any classroom, at any grade level, and in any content area.

Some ideas to consider:

- Differentiated math or reading groups based on Eureka or Cengage data
- In RTI groups based on AIMSweb data
- Art project stations
- Science lab experiments
- Writer's Workshops

## Checklist

Before submitting your Module 3 Completion Report on Blackboard, make sure you have completed the following tasks:

1. Read the texts, watched the videos, reviewed the documents and handouts
2. Created and submitted the planning sheet for logistical aspects of the workshop approach in your classroom (via link on the Module Completion Report)
3. Integrated a workshop facilitation into a lesson plan
4. Recorded the workshop environment in your classroom and uploaded 8-10 minutes of it onto Edthena platform
5. Observed 1-2 other workshops using Edthena and left constructive comments on colleagues' videos
6. Completed reflection and action plan component

SILKAT Cultural Arts Unit Grad... [Home](#) [Materials](#) [Assessment](#) [Learning Plan](#) [Core Teaching Practices](#)

# Outdoor Survival: Honesty, Humility, and Humor

Grade 11

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**Unit Cultural Theme:**  
What do honesty, humility, and humor have to do with Outdoor Survival?  
To survive in a harsh environment is not learned easily. It must be learned correctly by an experienced teacher. It requires these traits to understand your environment.  
-Alaska Native Knowledge Network

**Understanding Goal:**  
Students will understand that honesty, humility and humor are needed to survive in a harsh climate.

**Essential Questions:**  
How have our Elders used honesty, humility, and humor for outdoor survival?  
What do honesty, humility, and humor have to do with Outdoor Survival?

**Unit Overview**  
In this unit, students will:

- listen to an Elder's story of outdoor survival
- create a scroll of visuals to illustrate the story
- create and perform the story told through a rrrankia

**Local Experts**  
John Sinnok (SHH)  
Tom Sampson (SKK)  
Annie Weyliouanna (SHH)

**LEARNING OBJECTIVES:**

- listen to an Elder's story of outdoor survival
- create a scroll of visuals to illustrate the story
- create and perform the story told through a cradle
- analyze and reflect on outdoor survival skills

**TEACHERS:**

Tom Sampson (SKK)  
 Annie Weyiouanna (SHH)  
 Palmer Sagoonick (SKK)  
 Steven Perry (SKK)  
 Matt Turner (SHH)

**Alaska Cultural Standard: D4**

D: Culturally knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning

4) gather oral and written history information from the local community and provide an appropriate interpretation of its cultural meaning and significance;

**Visible Thinking Routine:**

1 Used to Think, Now I Think...

**Artist Habit of Mind:**

**Understanding Community:**

learning to interact as an artist with other artists and within a broader society

**Grade 11 Video: Outdoor Survival**


To be watched with the students upon introduction of the unit





A sample Crankie set to music.  
Students will create a Crankie set to the story of an elder.

SILKAT Cultural Arts Unit Grad... Home **Materials** Assessment Learning Plan ▾ Core Teaching Practices




# Materials

**Required Materials**

- Crankie box
- Paper
- Pencils
- Sharpies
- Post-it Notes and white board space or poster paper
- Projector
- Phone or computer with audio recording and photo capability

**Documents**

- Video response worksheet
- Storyboard
- Peer Critique
- Self Reflection



# Learning Plan

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**Suggested Unit Schedule:**  
Units are designed to take approximately 10 hours, spread over the course of 2-3 weeks.

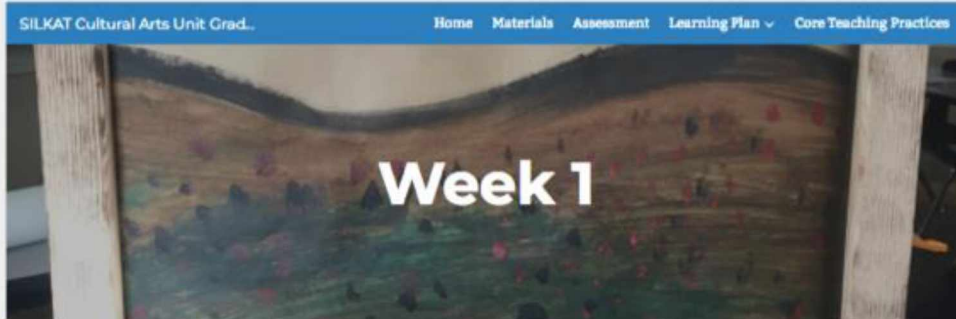
**Unit Overview**

Day 1	Day 2	Day 3	Day 4	Day 5
Introduce Unit/ Pre-assessment	Elder Story	Storyboard Outline	Draft	Draft
Day 6	Day 7	Day 8	Day 9	Day 10
Go Outside	Final Draft	Final Draft	Finish Final Draft	Perform Crankie and Reflect

**Prior to beginning unit...**

- Make contact with Elder(s) and come up with a plan for them to tell a story about outdoor survival that includes an element of humor.
- Have a means of recording set up for the day of the story telling (audio recording on camera, Photobooth on computer, etc..)





#### Day 1: Introduction and Pre-assessment

Time: 45 minutes

Objectives: Introduction and pre-assessment

Materials/Resources: Post it notes or white board space, Grade 11 video, Eskimo Drawings samples

- Begin with a class discussion of the skills necessary for outdoor survival
  - Use the MTV Routine: I used to think, but now I think
    - Pre-assessment: (Record student answers on a poster or using post it notes on a section of the white board to leave up throughout unit)
      - What qualities does it take to survive in harsh climate?
      - What are the most important mentalities for outdoor survival?
  - Show Grade 11 Video (9 minutes)
    - Hand out post it notes and have students elements necessary for outdoor survival that are seen in the video
- Introduce essential questions:
  - How have our elders used honesty, humility, and humor for outdoor survival?
  - What do honesty, humility, and humor have to do with outdoor survival?
- Introduce images from Eskimo Drawings book (slideshow)
  - Look for elements of survival and evidence of essential questions
  - Discuss trends in drawing techniques and features of the drawings
- Explain the basics of the project. Be sure to include
  - Understanding Goal
  - Cultural Standards
  - Unit Overview

### Day 2: Elder Story

On Day 2 of the unit, your Elder will tell his/her outdoor survival story. Be sure to have the meeting time and place arranged in advance, and test your electronics being used to record.

**Time:** 45 minutes-1 hour

**Objective:** Listen to and record Elder's story for the crankle

**Materials/Resources:** Elder, cell phone or computer to record audio

- Elder story (Elder is present in class)
  - Review active listening strategies with students prior to storytelling
  - As students listen, record the story (use computer or cell phone to record)
- Follow up questions/discussion with elder
- Discuss the elements of the story and what qualities stood out as essential to survival

### Day 3: Storyboard Outline

**Time:** 45 minutes-1 hour

**Objective:** Create a story board outline

**Materials/Resources:** Storyboard worksheets, group work strategies,

- Listen to recorded story as a class
- Break story down into main events
  - This can be done as a whole group, in small groups, or in partners depending on class size and management approach. Be sure to compile results and agree on sequence of main events before moving forward, as the class will only create one crankle.

#### Day 4: Draft

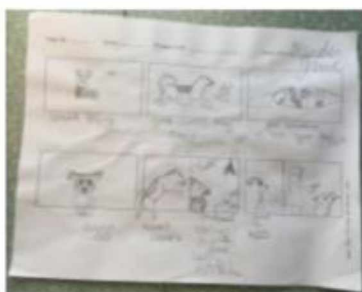
Today's work will be done in small groups. To reference the resources on facilitating the workshop approach, click here! [Module F: Facilitating a Workshop Approach](#)

**Time:** 45 minutes-1 hour

**Objective:** Begin drafting storyboard drawings and story narrative

**Materials/Resources:** Storyboard Worksheet, loose leaf paper or word processing for transcribing story, peer feedback worksheet

- Listen to recorded story as a class
  - It is important to listen to the story multiple times so that students have a chance to internalize, visualize, and have a strong sense of understanding in order to create meaningful artistic representations
- Go over workshop expectations - link to module
- Break into 2 groups for the workshop session
  - Group 1: Drawings for Storyboard
    - This group will begin to create rough draft (very basic) sketches for images that will represent the main events in the story
  - Group 2: Transcribing Story into Text
    - This group will listen to the Elder's story several times, while writing or typing the story in a consistent narrative
- Share
  - Have each group share progress and collect feedback
  - Save feedback to refer to tomorrow (on the white board or in a google doc)



**Day 5: Draft**

**Time:** 45 minutes-1 hour

**Objective:** Continue drafting drawings and narrative, peer feedback worksheet

**Materials/Resources:** pencils, paper, storyboard worksheets, narrative paper or document.

- Review feedback from yesterday's review
- Remind students of workshop expectations
- Have student groups switch tasks
  - Break into 2 groups for the workshop session
    - Group 1: Drawings for Storyboard
      - This group will begin to create rough draft (very basic) sketches for images that will represent the main events in the story
    - Group 2: Transcribing Story into Text
      - This group will listen to the Elder's story several times, while writing or typing the story in a consistent narrative
- Share and collect feedback
- Inform students that the next class will take place outside, and to bring outdoor clothing to school

## Week 2

### Day 6: Go Outside

**Time:** 45 minutes-1 hour

**Objective:** Go outside for inspiration

**Materials/Resources:** camera, appropriate outdoor apparel

- Go outside and take pictures of scenery to use as inspiration for drawings
  - If Elder's story took place locally, try to visit a spot that best represents the setting (tundra, beach, cliffs, etc...)
  - Have students take photos of images that could be used in the crankie. These images can be used to create backgrounds and stencils.

### Day 7: Final Draft

**Time:** 45 minutes-1 hour

**Objective:** Draft crankie and narrative

**Materials/Resources:** paper, pencils, colored pencils, sharpies, storyboard worksheet (completed to reference), projector.

At this point your class should have a solid understanding of the story, as well as a vision of the final product they are working towards. In today's lesson, you will receive feedback from your Elder before moving forward with the final product.

At this point you will also need to decide how the story telling will be performed.

- If you were able to record a high quality audio with a clear storyline, you can simply plan to play the elder's story in the background while the crankie scrolls along with it.
- You might have students who are avid storytellers themselves, and in this case you may want to have them plan on reciting the story along with the crankie.
- You may choose to do a mix of the two if time and technology allow. You can recruit tech savvy students to put together an iMovie recording that is a mix of a focused narrative with the Elder's voice telling chosen points in the story.

Depending on your students and the option you choose, this week will be focused on practicing and moving toward performance of the story.

- Invite Elder and ask for insight and feedback about transcribed story and art work
- Make any changes to images and story based on feedback
- Begin drawing crankie scroll
  - If students are reluctant to draw, have them trace landforms or bigger images onto the crankie scroll using the projector for the Smart Board as shown below.
  - Another option is to have stencils available for students that represent the general shape of objects or animals in the story. Students can help with the creation of these stencils using the Smart Board tracing technique
- Story practice/revision
  - Have students continue to revise, edit, and practice telling the story.



#### Day 8: Final Draft

**Time:** 1 hour (can add extra blocks of time as needed until crankie is complete)

**Objective:** Work on final drafts of drawings and story

**Materials/Resources:** paper, pencils, colored pencils, sharpies, storyboard worksheet (completed to reference), projector,

- Use this block of time to let students create crankie and finish story
- Come together at the end of the hour to have students share and provide feedback



**Day 9: Final Draft**

**Time:** 1 hour (can add extra blocks of time as needed until crankie is complete)

**Objective:** Finish final product and practice performance

**Materials/Resources:** peer feedback worksheet

- Use this block of time to let students finish crankie drawings and practice storytelling
- Come together at the end of the hour to have students share and provide feedback
- Mount completed artwork onto scroll and practice performance of crankie with story

**Day 10: Perform and Reflect**

**Time:** 45 minutes-1 hour

**Objective:** Perform crankie and reflect on process and essential questions

**Materials/Resources:** completed crankie, phone or computer for recording performance, pre-assessment poster or white board, Post-it notes, independent reflection worksheet

- Invite Elder and other community members or school members to view crankie performance
- Record performance to share with those who are unable to attend
- Revisit MTV Routine: I used to think, but now I think
  - Post-assessment: (Record student answers next to original answers)
    - What qualities does it take to survive in harsh climate?
    - What are the most important mentalities for outdoor survival?
  - Discuss specifically the elements of honesty, humility, and humor
  - Have students complete reflection





# Assessment

Crankie and Storytelling Unit Learning Scale

	Crankie Drawings	Artist Habit of Mind:	Critique/Feedback Skills	Storytelling and Crankie Performance
<b>Advanced 4</b>	I can make a well-composed crankie with carefully designed drawings that captures the values of honesty, humility, and humor in the Elder's story.	I can complete multiple drawing drafts to improve my final drawing for my crankie based on my own critiques and feedback from others.	I can consistently give kind, specific and helpful feedback to peers on their drawing drafts.	I can create and perform a crankie story that accurately represents a story told by an Elder and captures the values of elements of honesty, humility, and humor.
<b>Proficient 3</b>	I can make a crankie by drawing pictures that symbolize honesty, humility, and humor in the Elder's story.	I can complete multiple drawing drafts to improve my final drawings for my crankie.	I can give kind, specific and helpful feedback to peers on their drawing drafts.	I can create and perform a crankie that illustrates and retells a story told by an Elder and includes some elements of honesty, humility, and humor.
<b>Beginning 2</b>	I can make a crankie by drawing that is somewhat related to the examples of honesty, humility, and humor in the Elder's story.	I can do more than one draft of my drawing for my crankie.	I can give kind feedback to peers on their drawing drafts.	I can contribute to the making of a crankie and relate the Elder's story. I can identify images that relate to honesty, humility, and humor.
<b>Emerging 1</b>	I can give examples from the Elder's story of images that represent honesty, humility, and humor.	I can do one drawing draft for my crankie.	I can make a kind comment about a peer's drawing.	I can listen to and tell about an Elder's story.

## Core Teaching Practices

Arts and place-based core teaching practices	Grade 11 Unit Connections
A. Desire to gather information on the historical context of the local community from multiple perspectives, and to utilize that historical knowledge as a foundation on which to build academic experiences	<ul style="list-style-type: none"> <li>● Seeking and listening to knowledge from the Elder</li> </ul>
B. Ability to elicit student thinking and facilitate reflective thinking in students (MTV routines)	<ul style="list-style-type: none"> <li>● Routine: "I used to think... but now I think..."</li> <li>● Pre assessment questions and post reflective activity:               <ul style="list-style-type: none"> <li>○ What qualities does it take to survive in harsh climate?</li> <li>○ What are the most important mentalities for outdoor survival?</li> </ul> </li> </ul>
C. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	<ul style="list-style-type: none"> <li>● Elders incorporated for interviews/storytelling               <ul style="list-style-type: none"> <li>○ stories of outdoor survival will incorporate respecting the land and subsistence, as well as cultural values</li> </ul> </li> <li>● SILKAT Video Grade 11 (Show after pre assessment questions)</li> </ul>
D. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	<ul style="list-style-type: none"> <li>● Peer reviews/critiques and reflections</li> <li>● Use of "Eskimo Drawings" as a guide and inspiration</li> <li>● References back to pre-assessment questions</li> </ul>
E. Ability to look at and learn from student work	<ul style="list-style-type: none"> <li>● Revise/multiple drafts and critiques of drawings and written narrative</li> </ul>
F. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things the same time	<ul style="list-style-type: none"> <li>● Workshop approach with different groups doing writing, drawings, revisions, critiques, and sitting with Elder(s)</li> </ul>



#### Unit Cultural Theme: Respect for Animals

We have the responsibility to be a part of and interact with the environment in a way that honors the interconnectedness of people, land, and animals.

#### Understanding Goal:

Students will understand that artists can use pictures to represent information and tell stories about animals.

#### Unit Overview:

In this unit, students will:

- discuss and understand how to respect animals through art
- create multiple drafts of drawings of regional birds
- create a colorful class collage of birds
- interview local bird hunters
- present and preserve artwork and information using Voice Thread

#### Regional Experts

Randall Jones (KTS)

Ryder Erickson

Ben Pungowiyi (SVA)

Luci Washington (SMK)

Malcolm Oozevaseuk (GAM)

Gary Eckenweller (UNK)

**Alaska Cultural Standard:**

**A.** Culturally-responsive educators incorporate local ways of knowing and teaching in their work by

**3:** Providing opportunities and time for students to learn in settings where local cultural knowledge and skills are naturally relevant

**Essential Question:**

How do artists use their artwork to represent information and tell stories?

**Artist Habit of Mind:****Observe:**

Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen.

**Visible Thinking Routine:**

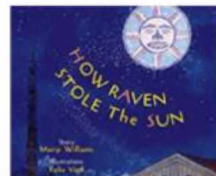
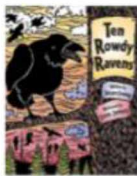
See, Think, Wonder

What Makes You Say That?

## Materials

### Art Materials

- For Bird Drawings:
  - Plain White Paper
  - Pencils
  - Colored pencils, crayons, markers
  - Bird Images found below
- For Seasonal Bird Collage:
  - Scroll Paper
  - Paint and paintbrushes
  - Construction Paper
  - Scissors and glue



**Books**

- "The Long, Long Journey" by Sandra Markle
- "How Raven Stole the Sun" by Maria Williams
- "Ten Rowdy Ravens" by Susan Ewing
- "Raven Paints the Birds: An Alaskan Tale" by Dorothy Roberts Cline
- "Mama, Do You Love Me?" by Barbara M. Joosse and Barbara Lavaliee
- "The Hungry Giant of the Tundra" by Teri and Robert Sloat



[Alaska Birds](#)

[Alaska Department of Fish and Game Images](#)

**Bird Images**

## Assessment

I can...	Yes!	Not Yet
Draw the shapes of my bird (body, head, legs, wings, eyes, beak)	 <p>My bird has well-defined shapes for each of its body parts, and my picture looks like my bird</p>	 <p>I need to make my shapes look more like the shape of the bird in the photo</p>
Color/Paint my bird	<p>My bird is colored/painted to look like the photo of the bird</p>	<p>I need to color my bird to make it look like the photo</p>
Give kind, specific, and helpful feedback to other artists in my class	<p>I helped a friend improve their drawing by giving them kind, specific, and helpful advice</p>	<p>I need to help a friend by using kind, specific, and helpful feedback</p>

## Learning Plan

### Suggested Unit Schedule:

Units are designed to take approximately 10 hours, spread over the course of 2-3 weeks.

### Unit Overview at a Glance

Day 1	Day 2	Day 3	Day 4	Day 5
Introduce Unit/Go Outside	Bird Drawing: Draft 1	Begin Seasonal Bird Collage	2nd Bird Drawing: Draft 1	Create Birds for Collage
Day 6	Day 7	Day 8	Day 9	Day 10
Listen to Local Hunters' Stories and Paint Collage Background	Visible Thinking Routine/ Feedback and Drawing Revision	Put together Collage/ Feedback and Drawing Revision	Visible Thinking Routine/ Begin Voicethread Component	Presentations and Voicethread Continued

### Unit Overview: Details

This unit is a combination of several components.

#### Using Local Bird Hunters as Resources

Prior to beginning the unit, invite some local hunters into your classroom that can provide information about the different types of birds that are in your area, and what season the birds are present in.

There is only one specified day within the unit for students to interview hunters, but this should be done even earlier and often! Invite hunters to participate as often as they can come in. Students will each be creating a bird, and will need to interview a hunter to learn new information about that bird.

Don't forget about middle school and high school students! This age group is often very excited about bird hunting, and are available in the school to come and help you out with this project.

#### Bird Drawings

Students will be completing multiple drafts of a bird drawing and will practice giving and receiving feedback with peers. This portion of the project is based off of the Austin's Butterfly video, so be sure to familiarize yourself with the process before beginning the unit with students.



#### **Seasonal Bird Collage**

Students will be creating a seasonal bird collage by painting, and then cutting out and assembling their bird. These individual birds will be compiled onto a class collage that represents the seasons, and when each bird is present in the area.

#### **Voice Thread**

Students will present their artwork and newly acquired information utilizing the Voice Thread app on the iPad. They will describe the bird and its season into their own slide on the class Voice Thread for the project.

---



### Day 1

**Objective:** Learn about Alaskan birds

**Materials/Resources:** Kindergarten Unit Video, Alaskan bird story (see materials page for suggestions), Appropriate outdoor gear

- Introduce Unit with the Kindergarten Video \*[link here](#)
- Have a class discussion about Alaskan birds, and birds specific to the region
- View Alaskan bird pictures
  - Use the websites in the materials section to show students some pictures of birds from the region
  - Have a class discussion about distinct features and characteristics
- Weather permitting, go outside and take a walk to see what birds you can observe
- After the walk, have a class discussion about characteristics and importance of birds in the region

### Day 2

**Objective:** Create first draft of bird drawing

**Materials/Resources:** Printed bird photos, pencils and plain white paper, colored pencils, crayons, or markers

- Show students Austin's Butterfly Video \*[insert link here when it downloads](#)
- Have each student choose a bird from the bird images provided in the materials section
- Give students a chance to view and interact with images. Possible ways to present images are:
  - Project each image for the whole group and have a class discussion about the characteristics and importance of each bird
  - Have small groups of students rotate through printed copies of the pictures and have small group discussions about the characteristics and importance of each bird
- Model drawing technique using the image as a guide to create a draft image
- Have students complete first draft of their own bird drawings and turn in

### Day 3

**Objective:** Begin seasonal bird collage

**Materials/Resources:** Construction paper, paint, paintbrushes, bird images

- Begin class with a discussion about the different birds each season brings. Create a list together on the board with a graphic that represents and identifies the birds for each season.
- Use the bird image resources from the materials section so that students have a visual of the size and shape of each bird
- Each student will choose a bird to add to a class collage. They will choose their bird before painting so they can decide on colors and patterns to use.
- Today students will paint paper to be used in bird collages later in the unit. Have each student paint at least two different papers with different color schemes and patterns.
- One way of structuring this would be to have small group work stations, with different colors at each station. Students can go to one table for their first piece of paper, and paint their paper with warm colors, and then move onto cool colors with their second piece of paper.



### Day 4

**Objective:** Give and receive feedback. create second draft of bird drawing

**Materials/Resources:** Original bird drawing, printed bird images, colors, plain white paper, colored pencils, crayons, or markers

- Students will receive feedback on their first drafts of their bird drawings.
- Use [See, Think, Wonder](#) Visible Thinking Routine to begin discussions on student artwork, then give directions for providing and receiving feedback with peers
- Depending on your class size and ability level, this can be done whole group, in small groups, or in partnerships

- Explain to students that their feedback should be kind, specific, and helpful, and focused on the shape first, and then pattern/color
- Give some examples of what kind, specific, and helpful comments are
- Model the feedback process you would like them to go through
- Allow students to give and receive feedback, and then have them work on their second draft of their bird drawings.
- Make sure that the original images they were using for inspiration are available to them


#### Day 5

**Objective:** Create birds for seasonal bird collage

**Materials/Resources:** Stencils made from bird images-body, wing, beak, scissors, glue

- Begin lesson with a story and have a discussion about the seasons and why birds migrate during different seasons
- Have students trace shapes of bird parts onto their dried, painted construction paper.
- Assemble and glue birds together
- Sort birds by season, have students or groups of students share their artwork and information that they have learned about their birds and the season they are present in





## Week 2

### Day 6

**Objective:** Listen to bird hunters share stories and expertise, and paint background of bird collage

**Materials/Resources:** Local hunters, bird stories (see materials section for suggestions), scroll paper, paint

- Invite bird hunters in today to tell and read stories to the students, and to have the students ask them questions about their birds.
- Encourage students to relay newly acquired knowledge to classmates in whatever way they are able: verbal retellings, sharing written sentences, drawing pictures to represent what they learned, etc...
- Have students share their artwork with the hunters, and use the Visible Thinking Routines to guide conversations
- While students are engaged with hunters, work with a few students at a time to create your background for your collage.
- Use scroll paper that is big enough to fit all of the birds, and decide on a layout for the seasons. Break the paper up into sections big enough for each group of birds, and help students paint a background for each season.

### Day 7

**Objective:** Give and receive feedback. create final draft of bird drawing

**Materials/Resources:** Original bird drawing, printed bird images, colors, plain white paper, colored pencils, crayons, or markers

- Students will receive feedback on their first drafts of their bird drawings.
- Use [See, Think, Wonder](#) Visible Thinking Routine to begin discussions on student artwork, then give directions for providing and receiving feedback with peers
- Depending on your class size and ability level, this can be done whole group, in small groups, or in partnerships
- Remind students that their feedback should be kind, specific, and helpful, and focused on the shape first, and then pattern/color
  - Give some examples of what kind, specific, and helpful comments are
  - Model the feedback process you would like them to go through
- Allow students to give and receive feedback, and then have them work on their final draft of their bird drawings.
- Make sure that the original images they were using for inspiration are available to them, and that they have each of their drafts to refer to for guidance

### Day 8

**Objective:** Put together seasonal bird collage and prepare for/start VoiceThread recordings

**Materials/Resources:** Original bird drawing, printed bird images, colors, plain white paper, colored pencils, crayons, or markers, bird collage background and birds

- Work with groups of students to attach each collage bird to the scroll paper with the seasonal backgrounds. Use the time you are working with each group to have discussions about each bird and each season. This will help to prepare them for their Voice Thread presentations.
- Use today to have students reflect on the transformations their drawings had. Allow students to observe others work, and notice how the drawings changed with careful observation and attention to detail
- One way of observing each student's work would be to do a gallery walk around the classroom.

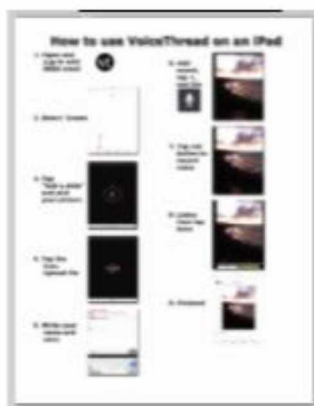
### Day 9

**Objective:** Begin recording images and expertise using VoiceThread on student iPads

**Materials/Resources:** Student finished final drafts, iPads with VoiceThread app installed

- Have students spend some time telling each other about their birds. They can use information they've heard from the local hunters, things they've heard in the stories you've read, and stories from personal experience
- One way you can differentiate this is by having the more advanced students write down their facts and experiences. Some may be able to verbalize better than write, so do what works best for your class.  
The goal is to get students talking about what they know about their birds.
- Begin recording students using the VoiceThread app as they show they are ready.
- Directions for uploading a photo of the artwork and creating a student voice over can be found below.





### Day 10

**Objective:** Present artwork and record images and expertise using Voice Thread

**Materials/Resources:** Student finished final drafts, iPads with VoiceThread app installed, finished bird collage

- Have students present their artwork to the class! Each student should have the opportunity to share their drawings and information they learned throughout the unit to the class.
- Use the What Makes You Say That? Visible Thinking Routine to guide class discussion
- Guide students in comparing and contrasting characteristics of their different birds
- Encourage the student sharing to share everything they know about their birds
- Share the final product of the seasonal bird collage with the class
- Finish the VoiceThread process with the rest of the students
- Share work with school, parents, and community!



## Core Teaching Practices

### Kindergarten Core Practices

Arts and place-based core teaching practices	Kindergarten Unit Connections
A. Desire to gather information on the historical context of the local community from multiple perspectives, and to utilize that historical knowledge as a foundation on which to build academic experiences	<ul style="list-style-type: none"> <li>Seeking and listening to knowledge from the huster</li> </ul>
B. Ability to elicit student thinking and facilitate reflective thinking in students (MTV routines)	<ul style="list-style-type: none"> <li>Routine: "What Makes You Say That?"</li> <li>Pre assessment questions and post reflective activity:               <ul style="list-style-type: none"> <li>How are birds important to the people of the Bering Strait region</li> </ul> </li> </ul>
C. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	<ul style="list-style-type: none"> <li>Husters incorporated for interviews/storytelling</li> <li>SILEAT Kindergarten Video</li> </ul>
D. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	<ul style="list-style-type: none"> <li>Peer reviews/critiques and reflections,</li> <li>Use of Alaska land resources</li> <li>References back to pre-assessment questions</li> </ul>
E. Ability to look at and learn from student work	<ul style="list-style-type: none"> <li>Rewrite/multiple drafts and critiques of drawings and written narrative</li> </ul>
F. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at the same time	<ul style="list-style-type: none"> <li>Workshop approach with different groups doing different components of the project</li> </ul>
G. Ability and inclination to engage students in learning experiences that integrate the local environment and community	<ul style="list-style-type: none"> <li>Engagement with huster in small groups for clarification and storytelling</li> <li>Go outside and birdwatch</li> <li>Share finished product using VoiceThread</li> </ul>
Core Disposition: Rejection of deficit thinking by cultivating and promoting an ethic of excellence for all students in every classroom	<ul style="list-style-type: none"> <li>Peer critique/feedback activity</li> </ul>