

Curriculum/Practice Guide

Art as Knowledge

Megan Walker

Culturally Responsive Schooling with/in Indigenous Communities

Professional Development Program

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Author Note:

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## **Introduction**

### **Context**

I currently work in an accommodation school district in Flagstaff. I teach English Language Arts with grades 9-12. The students I currently work with are resilient. Many of the students at our school identify as artists. Many students I work with enjoy laughing. I have noticed that students here have a strong concept of why things are the way they are and are interested in ways the world could work better. Most students I work with have a cell phone with them. Many students I work with rely on their phones to communicate with family, gather information, and escape from disruptive internal dialogues. Many students here can trace their ancestral roots back thousands of years to the area in and around what we currently call Northern Arizona, sometimes including, but not limited to, the sovereign nations of Navajo and Hopi. Many students here can trace their ancestral roots back to Mexico. Few students here identify as Asian, Black, or White. Some students at the high school where I work identify as ELL students. Some have been misidentified by schooling systems as ELL students. Most students here report that English is their first language. Many students here have grown up in homes where languages other than English are spoken. The students here are required to find their own transportation to the school. Some students live close enough to school to walk. Some students use public transportation. Some catch a ride with friends and family. Some students travel over an hour by car from rural communities.

I teach in the town where I grew up. I recognize that my stories of lived experiences as a Cis White woman have shaped the lens through which I view education and curriculum development. My family moved to Flagstaff when I was four years old. As a student within the public school district here, I had access to experiential learning and felt safe and accepted. My

most meaningful experiences linked to school and curriculum involved rock climbing, hiking in the Grand Canyon, and participating in organized sports. Although I have worked as an educator on the east coast and in South America, my experiences in those communities led me back to live in Flagstaff. I currently live in my childhood home with my partner, our son, and my father. My mother lives about six blocks away. Even as an adult I have support from my parents. In my early years as a teacher, I taught middle school and worked to co-found an outdoor learning program for middle school students within our public school district. My experiences working with community members linked to that program led me to a PhD program in which I conducted arts based research by conducting a self-study through narrative inquiry. For this research, I wrote a memoir about the intentionally extracurricular professional development we engage in as teachers. I then conducted an analysis of the memoir.

## **Rationale**

The topic for my unit is Accessing the Peoplehood Dimension (Holm, et. al, 2003) through Art as Knowledge. This unit is being developed in connection with Brayboy's (2005) 8th tenet of TribalCrit "Stories are not separate from theory; they make up theory and are, therefore, real and legitimate sources of data and ways of being." (p. 430). This is important for my community of learners because "to flourish, individual human beings as well as social groups need room— and opportunity and resources – to develop and implement their values, philosophies, and beliefs" (Lomawaima & McCarty, 2002, p. 281). Many students in my learning community have been asked or desired to leave the mainstream education district in our community. Although we do not focus largely on this reality within the context of our learning situation, part of our mission and vision includes the belief aligned with the concept that students are funds of knowledge

(Moll et al., 1992). and much can be learned from students and teachers alike coming together in this space. An example of this dates back to my first year of teaching at this school.

During that time, there was a student who was enrolled at our school, but not in any of my classes. He was nearing graduation, and he would come to my fifth hour class with a friend of his. He was sort of auditing the class and would often participate in class discussions about the essays we were reading. At one point he and I had a conversation about telling stories and I asked him where he went to school before attending our school. He said he went to the Sherman Indian School. He told me that once he and his buddies snuck into the catacombs and found the skeleton of what use to be a cat down on an altar in some room that opened out from a stone staircase. In an effort to connect, I told him that my grandma lives in Riverside, California and that there is a story suggesting one of my ancestors may have been a housemother at the Sherman Indian School in the early years near its founding.

He looked me right in the eyes and said, “Did she beat the Indians?”

Shocked, I paused, and said, “I think it was a complicated time.”

That was sort of it. The year ended, he graduated, and I have not seen him around town at all since. I knew what he said was important, and I have thought about this brief moment many times over the last six years. Recently, I wrote a poem about it, which I will share here.

*Reparations to the Auditor*

By M. Walker (May, 2023)

My first year teaching  
at an Pondo  
I learned a lot

about what I  
had concealed from myself  
during my previous  
10 years teaching  
and my 40 years as a  
cis white woman in a  
mountain town

This one student  
was sort of auditing my 4th hour.  
He sat with his buddy  
And participated more  
than most students  
who were enrolled in the class.  
Sometimes his statements were  
very high-schooly, or for shock value  
but he was thoughtful and clever;  
we had a pretty good back and forth.  
Near the end of class one day  
he told me that before Pondo  
he used to go to The Sherman Indian School  
“In Riverside?” I asked, “My Grandma lives there.”  
He said once he and some buddies  
snuck out to wander through catacombs  
under the school and  
that they found the skeleton of  
what used to be a cat.

Unsure of whether his comment was for shock value

and in an effort to connect, I mentioned that  
one of my ancestors was said to have been  
a house mother at Sherman,  
to which he responded,  
“Did she beat the Indians?”  
Astonished, and a slow cadence in my voice,  
I insufficiently responded with,  
“It was a complicated time...”  
Then the bell rang,  
and he dashed out as students do.

I think about it a lot  
About why he would attend my class  
And where he is now  
And if there really was a cat skeleton  
About how I could have apologized  
And what I might say to my ancestor  
And how I might continue composing  
reparations to auditors.

After writing this poem, I shared it with our school psychologist who is Navajo. She has provided a number of staff trainings in connection with generational trauma the Native American student population in our district. Our conversation was very meaningful for me. She asked if I still think about making reparations and I told her that I absolutely do. She said that by opening space like I am in generating this particular curriculum I am engaging in making reparations. This can be demonstrated when I set myself at the center of the peoplehood graphic organizer in Appendix A. This tool can help me position myself as an artist and teacher, opening space for me as a teacher-student-with-students-teachers (Freire, 2017) to move beyond assimilative schooling

together. When the CRS facilitator and I discussed ways in which my response to the student interaction, the development of the poem, and the experience of exploring the evolution of this situation over time as being part of professional development. Acknowledging that both the student and I brought our stories into the interaction, and we were able to see our differences speaks to positionality. With that said, through the process of developing this curriculum guide, I have thought a lot about where to go from here. I acknowledge that I have responsibilities as an educator working in a system of schooling with complicated ties to assimilation. Part of the work of creating this curriculum guide includes engaging in professional and personal growth. Consequently, in order to continue operating in the the space of teacher-with-personal-history thinking about my ancestors while also recognizing the history of the student, the space we both share, and the reality that we both leave that space with a shared story of lived experience I plan to engage in the iterative process of writing poems connected to professional practice, revisiting those poems, discussing my creative writing with my colleagues, and recognizing ways in which this process opens space for the the Core Principles of Culturally Responsive Schooling in my own experiences as a learner.

Throughout this unit, students will have the chance to explore the concept of art as knowledge using the principles of peoplehood (Holm et. al., 2003). Accessing this dimension allows for a new lens to develop. Using a matrix, educators can clarify which of the core principles of culturally responsive schooling have been focused on each module. Additionally, this unit uses the Core Principles of Culturally Responsive schooling with/in indigenous communities as a thread for educators to assess their own culturally responsive curricular choice. Encouraging a focus on opening space for honoring stories of lived experiences can help students develop a lens which can support the assertion that art is knowledge.

## **Topic Summary**

This curriculum guide covers subject matter for Arizona’s English Language Arts Standards for 11th and 12th grade (Arizona Department of Education, n.d.). There is focus on the areas of reading, writing, listening, and speaking. The museum trip offers the strongest link to incorporating the use of local native language. An additional contemporary use of native language includes visits from community partners. Often, when we hold community days, our presenters identify as Hopi or Navajo and are able to introduce themselves in Dine or Hopi. This involves more than just translating a “Hello, my name is…” When students hear introductions that include cultural components that are different from the language of the school, limitless connections can be made. Reflecting on these ways of coming together demonstrates the intertwining of concepts explored by Holm et al. (2003) “Every human group maintains some relationship with territory” (p. 14) and the work of adapting the peoplehood matrix into a graphic organizer with artist or individual at the center like we talked about in our recent CRS seminar.

The guide connects to culture and language in our school community and our local areas.

Through the process of seeking out art in local areas, I was able to arrange for a local Hopi artist to bring his artwork into our school and give a presentation to our students. During this process I began following this artist on social media. Over the summer, I noticed that he was painting a mural at a shopping center near our school. Once students returned to school in the fall, we walked over to look at the mural. The artist happened to be there. He spoke with our students for a while about his stories of lived experience. In so doing, he also mentioned that the Hopi tribe owns the shopping center. He noted that the Hopi tribe requested a Hopi artist to paint the mural and that at one point there were dwellings in that space. This particular situation opens space for the progression of the lesson sequencing.



From this shared experience, we can open the conversation about the peoplehood matrix (Holm et al., 2003) and use the adapted peoplehood graphic organizer developed after a recent CRS seminar weekend meeting. We can look at the mural work in connection with Holm's (2003) note "Every human group maintains some relationship with territory" (p. 14). Setting this particular artist at the center opens space to thread in the Core Principles of Culturally Responsive Schooling (Castagno et al., 2022).

The length of this guide could be modified in several ways. As I was working to develop it I changed from daily lesson plans to modules which could be expanded to create an entire course. Also worth noting is the graphic organizer developed as Appendix A. As I have considered each step of this guide development in the midst of teaching high school language arts for grades 9-12, I find myself drawn back to Appendix A in way similar to my earliest years of teaching with use of the rhetorical triangle. The peoplehood graphic organizer could be used to evaluate many texts and situations. During our CRS seminar weekend in August, Dr. Joseph suggested that we put ourselves at the center of the peoplehood matrix while simultaneously holding space to put schooling at the center of another matrix, consequently building space for those images to speak to one another. This allows for entry into the peoplehood paradigm (Holm et al., 2003). With this in mind, the Appendix A graphic organizer could be used on its own or as a jumping off point for building units in a variety of content areas.

### **Student Engagement**

Throughout this unit, students will have the chance to explore the concept of art as knowledge using the principles of peoplehood (Holm et. al., 2003). Accessing this dimension allows for a new lens to develop. Below is a list of modules to provide possible sequencing for this unit. The

formatting includes a matrix to clarify which of the core principles of culturally responsive schooling (Castango et al, 2022) have been focused on each module. A copy of these principles is provided in Appendix F of this document.

**Lesson Progression Chart**

<b>Module</b>	<b>Lesson Progression</b>	<b>Core Principles of Culturally Responsive Schooling</b>
Module 1:	<p>Art as Knowledge – Students will be able to share group definitions of art and knowledge.</p> <ol style="list-style-type: none"> <li>1. Begin with Journals and Quote of the Day: “All cultures and peoples turn to poetry during times of celebration, transformation and challenge– those times when ordinary language cannot carry meaning beyond our understanding.” - Joy Harjo               <ol style="list-style-type: none"> <li>a. Students respond to the quote in journals and then share aloud.</li> <li>b. Explore information on Joy Harjo through group webquest. Make connections between Joy Harjo and Deb Haaland (current Secretary of the Interior who is from our region). Play portion of video: <a href="https://www.youtube.com/watch?v=kiRYaZuROiQ">https://www.youtube.com/watch?v=kiRYaZuROiQ</a></li> </ol> </li> <li>2. Expand on the concept of “times when ordinary language cannot carry meaning beyond our understanding”. Use this as a transition into definitions of Art and Knowledge.</li> <li>3. Using group discussion and dictionary definitions create definitions of these terms for our class unit.</li> <li>4. Post definitions in the classroom.</li> <li>5. Read “Skywoman Falling” and examine the images by Bruce King,</li> <li>6. Exit ticket: List three examples of art as knowledge that you have seen in your own lived experience.</li> </ol>	1, 5, 8, 9, 10, 21, 23

<p>Module 2:</p>	<p>Discussion of Peoplehood Matrix – Students will be introduced to the concept of peoplehood (Holm et. al, 2003) and use a graphic organizer to explore some of the intersections of the principles of peoplehood and the concept of art and knowledge.</p> <ol style="list-style-type: none"> <li>1. Review Peoplehood Matrix and apply to Peoplehood Graphic Organizer (<b>Appendix A</b>) as a group for both Bruce King and RWKimmerer</li> <li>2. Look at Hopi R2D2 and Duane Koyawena’s work: <a href="https://www.dkoyawenaarts.com/">https://www.dkoyawenaarts.com/</a></li> <li>3. Put this artist at the center and complete the Peoplehood Graphic Organizer with this person at the center as a whole group.</li> <li>4. In smaller groups have students complete another graphic organizer for a different artist. Then have small groups present to the larger group including an audio or visual sample of the artist’s work.</li> <li>5. Exit ticket: Have you turned in your permission slip for the trip tomorrow?</li> </ol>	<p><b>2, 3, 6, 7, 8, 9, 15, 16, 17, 18, 19, 20, 21, 22</b></p>
<p>Module 3:</p>	<p>Museum Visit – Students will engage in a visit to a local museum which documents human history of the Colorado Plateau. During this visit, students document observations and make connections to their own lives based on artifacts on display.</p> <ol style="list-style-type: none"> <li>1. Hand out and review museum visit observation worksheet. <b>Appendix B</b></li> <li>2. Take a museum tour. Model completion of observations and check in with students to see what they are documenting.</li> <li>3. Give students some time to sit alone and write a bit and revisit some areas of interest.</li> <li>4. Do a wrap up chat and collect the observation worksheets before getting on the bus back to school.</li> </ol>	<p><b>1, 2, 5, 7, 15, 16, 17, 18, 19, 22, 23</b></p>
<p>Module 4:</p>	<p>Commodification Discussion – Students will discuss intersections of the terms art, artifact, and commodification.</p> <ol style="list-style-type: none"> <li>1. Quote of the day:</li> </ol>	<p><b>3, 13, 14, 20, 21, 22, 23</b></p>

	<ol style="list-style-type: none"> <li>2. Read Artifact article: <a href="https://education.nationalgeographic.org/resource/artifacts/">https://education.nationalgeographic.org/resource/artifacts/</a></li> <li>3. Ask guiding questions about art vs. artifact.</li> <li>4. Discuss the value put on artifacts in museums like the one we visited.</li> <li>5. Discuss fees to view art/artifacts in museums include gift shop discussion here as well.</li> <li>6. Expand discussion of money and art to include stories of lived experiences.</li> <li>7. Shift to topic of non-closure (build agreement with class that we will accept non-closure around some of the connections between art and money).</li> <li>8. Create space for discussions of vocabulary.</li> <li>9. Complete Peoplehood graphic organizer with the museum at the center.</li> <li>10. Vocab: art, Knowledge, commodification (the act of turning something into an item that can be bought and sold.)</li> <li>11. Read “The Gift of Strawberries”</li> <li>12. Exit ticket: Provide one example linking the vocabulary term commodification to one of the other vocabulary terms.</li> </ol>	
<p>Module 5:</p>	<p>Position self within context of art and artist – Students will create a piece of art in connection with place. During this process students will examine knowledge they draw upon to engage in the experience.</p> <ol style="list-style-type: none"> <li>1. Quote of the Day: “Every child is an artist. The problem is how to remain an artist once we grow up.” - Pablo Picasso <ol style="list-style-type: none"> <li>a. Students respond to the quote in journals and then share aloud.</li> <li>b. Explore ways in which the growing up portion of this quote connects to commodification.</li> </ol> </li> <li>2. Have students write about their earliest memories of creating art. What type of art is their favorite to create? What type of art is their favorite to enjoy?</li> </ol>	<p><b>3, 6, 7, 13, 16</b></p>

	<ol style="list-style-type: none"> <li>3. Complete the writing activities that ask the following guiding questions: Do students see themselves as artists? Do they see friends or family members as artists? Do they see their ancestors as artists?</li> <li>4. Show examples of place-based art.</li> <li>5. Create place-based art (collages, sketches, watercolor, poetry, etc.) <b>Appendix C</b></li> <li>6. As students are working on their artwork, have them focus on bringing awareness to what sort of knowledge they are using in order to create the image.</li> <li>7. After images are complete, have students connect their process to the concept of knowledge. Could they recreate a similar image? Could they share what they learned with someone else? Could they apply this approach in connection with another place? How else might they apply the knowledge?</li> </ol>	
<p>Module 6:</p>	<p>Introduce project</p> <ol style="list-style-type: none"> <li>1. Quote of the Day: “Work to impress yourself.” <ol style="list-style-type: none"> <li>a. Students respond to the quote in journals and then share aloud.</li> </ol> </li> <li>2. Review assignment sheet with students. <b>Appendix D</b></li> <li>3. Begin brainstorming/prewriting activities</li> <li>4. Do backwards design for project outline (begin with due date)</li> <li>5. Start working.</li> <li>6. Exit ticket: How will you spend your time on your work day tomorrow?</li> </ol> <p>3 Work Days:</p> <ol style="list-style-type: none"> <li>1. 90 minute work cycles</li> <li>2. Exit ticket: How will you spend your time on your work day tomorrow?</li> <li>3. On final day, students submit drafts and prepare/practice for presentations.</li> </ol>	<p><b>3, 4, 10</b></p>
<p>Module 7:</p>	<p>Presentation of Final Assignments</p>	<p><b>3, 4, 22, 23</b></p>

	<ol style="list-style-type: none"> <li>1. Presentations to community</li> <li>2. Peer &amp; Self Assessment/reflective writing <b>Appendix E</b></li> <li>3. Celebration of Learning</li> </ol>	
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This year, at our school, this unit occurs in the midst of a semester-long book study. This study includes excerpts from Robin Wall Kimmerer’s Braiding Sweetgrass. In order to position myself as part of this school community, I have included several of the readings as the art as knowledge discussion with components of peoplehood will allow space for texts throughout the semester to speak to one another. Since the chapters “Skywoman Falling” and “The Gift of Strawberries” bring in components of artistic representation of creation story and accessible exploration of commodification, these excerpts have been feathered into the lesson progression. Certainly, other texts could be used to highlight different topics and still folded into discussions of peoplehood.

**Assessment**

Throughout this unit, multiple modes of assessment will be implemented. Appendices A-E have been developed to provide teacher and student the opportunity to assess completion of goals. Appendix A will be instrumental for opening space for students to access the Peoplehood Dimension (Holm et al., 2003). The group will engage in an iterative process to ensure that all participants are familiar with the principles of place, language, history, and ceremony and how these components of peoplehood represent funds of knowledge (Moll, 2005). This process will include the requirement that students work in small groups to complete graphic organizers together engaging in peer assessment. Once this comprehensive assessment is confirmed, we will connect this concept of peoplehood to the concept of art as knowledge. This progression can

open space for the core principles of culturally responsive schooling (Castagano et al., 2022) to be applied by the community of learners.

Appendix B will offer insight into the student experience observing both art and artifact during the class field trip to the Museum of Northern Arizona. This site provides a catalog of knowledge documenting human history on the Colorado Plateau. The nature of this particular museum offers a wealth of entry points for the core principles of culturally responsive schooling (Castagno et al., 2022). There are a number of overlaps between the assessment in Appendix B and the Culturally Responsive Assessment of Indigenous Schooling (CRAIS) Tool, the focus is on the following principles:

**Responsive Assessment of Indigenous Schooling (CRAIS) Tool Principles**

Relationality, relationships, and communities

1. Encourages students to understand themselves within broader communities
2. Relationships within and among local /regional indigenous community are understood and/or reflected

Indigenous knowledge systems and language

5. Traditional and/or cultural knowledge
6. Norms, values, traditions, interests of local/regional indigenous community are leveraged for learning opportunities
7. Local/regional context is leveraged for learning opportunities
8. Local indigenous language(s) is valued
9. Local indigenous language(s) is integrated
10. Academic language is built, but not at the expense of the local indigenous language(s)

Representation of indigenous peoples

15. Indigenous people are represented as contemporary (not only historical)
16. Indigenous people are represented as diverse (not monolithic“they”)
17. Local/regional indigenous community is reflected
18. Clear reference and/or integration of local/regional indigenous contexts
19. Recognition that local/regional indigenous context is specific and unique, as are other contexts

Critical Understandings of diversity and specifically race

20. Actively works to counter stereotypes of indigenous people and/or communities

21. Models critical thinking about historical narratives and contemporary status quo
22. Encourages asking critically oriented questions about historical narratives and contemporary status quo
23. Diverse narratives and perspectives are integrated. (Castagano et al., 2022)

Through completing the assessment (Appendix B) as we engage in aesthetic experiences (Dewey, 1934), students will be in the midst of experiencing art as knowledge. This assessment will provide evidence of the work for teacher and student alike. In continuing to develop a critical and culturally responsive lens, Brayboy's (2006) nine tenets of tribal crit contribute to understanding and developing our ability to determine a place in the world.

Nine tenets of TribalCrit, which can be briefly summarized as follows:

1. Colonization is endemic to society.
2. U.S. policies toward Indigenous peoples are rooted in imperialism, White supremacy, and a desire for material gain.
3. Indigenous peoples occupy a liminal space that accounts for both the political and racialized natures of our identities.
4. Indigenous peoples have a desire to obtain and forge tribal sovereignty, tribal autonomy, self-determination, and self-identification.
5. The concepts of culture, knowledge, and power take on new meaning when examined through an Indigenous lens.
6. Governmental policies and educational policies toward Indigenous peoples are intimately linked around the problematic goal of assimilation.
7. Tribal philosophies, beliefs, customs, traditions, and visions for the future are central to understanding the lived realities of Indigenous peoples, but they also illustrate the differences and adaptability among individuals and groups.
8. Stories are not separate from theory; they make up theory and are, therefore, real and legitimate sources of data and ways of being.
9. Theory and practice are connected in deep and explicit ways such that scholars must work towards social change (Brayboy, 2006, p. 429).



Brayboy (2006) further explains that developing a lens which helps us navigate the spaces opened by the tenets listed above can open opportunities to develop an understanding that “the ability to determine a place in the world (power) is enabled by knowledge American Indian communities have that is rooted in both Indigenous and European sources of knowing” (p. 436). It is with the lens developed by referencing Brayboy’s tenets, the (CRAIS) Tool Principles (Castagano et. al., 2022), and my work teaching in middle and high schools in Arizona that I developed the lessons and appendices for this curriculum guide.

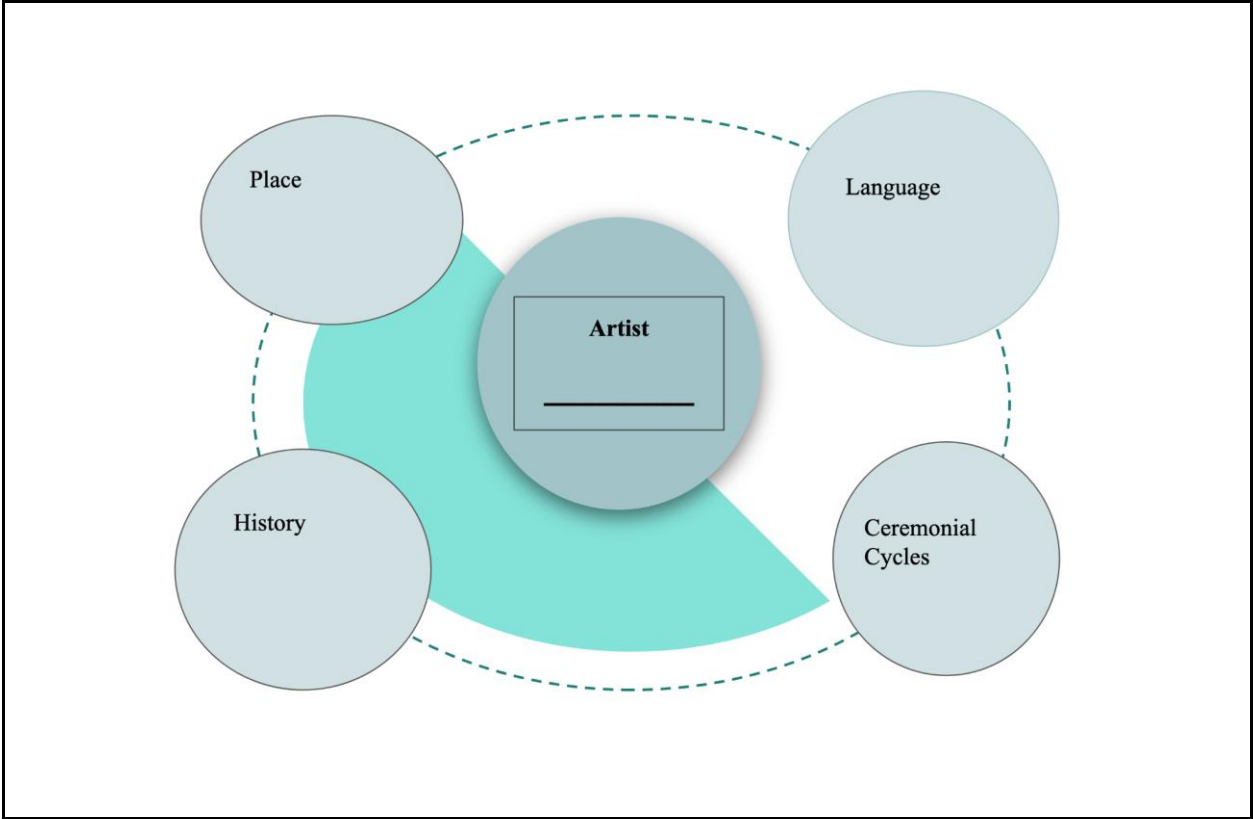
Appendices C-E will assess where students are at with regard to the final projects. This way students and teachers can check in at each step to help ensure student success. Once completed, the projects will be presented to the whole class. During the presentations, students will offer one another feedback as well as completing a final reflection with guided questions for self-assessment.

## Resources

- Arizona Department of Education (n.d.) Retrieved on July 14, 2023, from  
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**Appendix A**

**Peoplehood Lens Development Graphic Organizer (Holm & Seminar)**



## Appendix B

### Museum Observation Worksheet

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

As you participate in the Museum Tour, make some notes about your observations.

1. What does the outside of the museum look like?
  - a. How is the building designed in connection with the natural landscape surrounding it?
  - b. What natural building materials are evident as you examine the museum building?
  
2. What do you notice as you come into the building and begin the tour? What sensory details do you notice?

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What do you hear?	What do you see?	What is the temperature like?	What do you smell?

3. As you continue along the tour, select five items to examine and document closely. Complete the chart below for each item.

Name of Item	Region/place

Description	Primary use
Notes about creator	Comments/Questions

Name of Item	Region/place
Description	Primary use
Notes about creator	Comments/Questions

Name of Item	Region/place
Description	Primary use
Notes about creator	Comments/Questions

Name of Item	Region/place
Description	Primary use
Notes about creator	Comments/Questions

Name of Item	Region/place
Description	Primary use
Notes about creator	Comments/Questions

Name of Item	Region/place
Description	Primary use

Notes about creator	Comments/Questions
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4. What do you notice about the gift shop?

5. As we take time to reflect after the tour, summarize your experience and make some connections to your own life.

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## Appendix C

Examination of Artwork

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

In the space below do some prewriting to design your Examination of Artwork project.

You will choose **one** of the following:

### **EITHER**

1. Consider your own capabilities as an artist. Think about your favorite way to express yourself artistically. Will you sketch, paint, write, sing, play a musical instrument, dance, etc? This piece of artwork that you create needs to be representative of a specific place.

### **OR**

2. Select three pieces of artwork to analyze which represent the same place or places which are connected in some way.

Do some prewriting below to describe which choice you have selected above and the next steps for your process.

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## Appendix D

Art as Knowledge

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

Project Due Date: \_\_\_\_\_

With the due-date in mind, create a schedule for your project. You will have three 90-minute work cycles in class. On the due date, you will need to have a google slides presentation prepared to share with the class. Will this be enough time to complete your project? Or will you need more time to complete the project?

**If you have chosen option one**, you need to include evidence of your process connecting your artwork to place and knowledge. This will include a slide with the peoplehood graphic organizer created for yourself as part of your slides presentation.

**If you have chosen option two**, you will include a slide with the peoplehood graphic organizer created for **each artist** involved in your presentation.

For both options, you need to have a total of 6-10 slides. You need a title slide, the peoplehood slide(s) and a references slide in addition to the slides which support a presentation of your process to your peers.

**Appendix E**  
**Peer Assessment**

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

For each presentation write two things that worked well for the presentation and one thing that you learned from the presentation.

Presenter's name: \_\_\_\_\_

Strength 1: \_\_\_\_\_

Strength 2: \_\_\_\_\_

One thing I learned from the presentation:

\_\_\_\_\_

Presenter's name: \_\_\_\_\_

Strength 1: \_\_\_\_\_

Strength 2: \_\_\_\_\_

One thing I learned from the presentation:

\_\_\_\_\_

Presenter's name: \_\_\_\_\_

Strength 1: \_\_\_\_\_

Strength 2: \_\_\_\_\_

One thing I learned from the presentation:

\_\_\_\_\_

Presenter's name: \_\_\_\_\_

Strength 1: \_\_\_\_\_

Strength 2: \_\_\_\_\_

One thing I learned from the presentation:

\_\_\_\_\_

Presenter's name: \_\_\_\_\_

Strength 1: \_\_\_\_\_

Strength 2: \_\_\_\_\_

One thing I learned from the presentation:

\_\_\_\_\_

**Self Assessment**

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

After your presentation, take some time to write two strong paragraphs in reflection of your process.

**What did you learn about yourself through this process?**

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**What did you learn about connecting art, knowledge, and place throughout this process?**

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## Appendix F

### **Culturally Responsive Assessment of Indigenous Schooling(CRAIS) Tool Principles**

#### Relationality, relationships, and communities

1. Encourages students to understand themselves within broader communities
2. Relationships within and among local /regional indigenous community are understood and/or reflected.
3. Encourages students to build and sustain relationships
4. Relationships within the classroom are strong

#### Indigenous knowledge systems and language

5. Traditional and/or cultural knowledge is included
6. Norms, values, traditions, interests of local/regional indigenous community are leveraged for learning opportunities
7. Local/regional context is leveraged for learning opportunities
8. Local indigenous language(s) is valued
9. Local indigenous language(s) is integrated
10. Academic language is built, but not at the expense of local indigenous language(s)

#### Sociopolitical context and concepts, and, specifically sovereignty, self-determination, and nationhood

11. Recognition of native nations as governmental agencies
12. Recognition of treaty rights and/or federal indian law
13. Students are encouraged to exercise self-determination and agency
14. Communities are encouraged to exercise self-determination and agency

#### Representation of indigenous peoples

15. Indigenous people are represented as contemporary (not only historical)
16. Indigenous people are represented as diverse (not monolithic“they)
17. local/regional indigenous community is reflected
18. Clear reference and/or integration of local/regional indigenous contexts
19. Recognition that local/regional indigenous context is specific and unique, as are other contexts

#### Critical Understandings of diversity and specifically race

20. Actively works to counter stereotypes of indigenous people and/or communities
21. Models critical thinking about historical narratives and contemporary status quo
22. Encourages asking critically oriented questions about historical narratives and contemporary status quo
23. Diverse narratives and perspectives are integrated

(Castagano et. al., 2022)

