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# The NACI Way: Connecting Native Groups and Teachers Through Culturally Responsive Instructional Design

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## **Project Report Structure**

This Master's project is written in a journal-ready format. The initial pages of the project reflect requirements for submission to Brigham Young University. Following the first two pages, I have included a design case article, "The NACI Way: Connecting Native Groups and Teachers through Culturally Responsive Instructional Design," formatted for journal submission. The appendix includes department requirements for submission to the university.



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## Table of Contents

1	<a href="#"><u>Title Page</u></a>
4	<a href="#"><u>Design Case Article</u></a>
4	<a href="#"><u>Introduction</u></a>
5	<a href="#"><u>Background</u></a>
9	<a href="#"><u>Development</u></a>
18	<a href="#"><u>Conclusion</u></a>
20	<a href="#"><u>Acknowledgements</u></a>
20	<a href="#"><u>References</u></a>
21	<a href="#"><u>Appendix</u></a>
21	<a href="#"><u>Purpose</u></a>
22	<a href="#"><u>Project Needs and Constraints</u></a>
30	<a href="#"><u>Project Design</u></a>
44	<a href="#"><u>Product Implementation</u></a>
46	<a href="#"><u>Assessment of Student Learning</u></a>
54	<a href="#"><u>Evaluation</u></a>
60	<a href="#"><u>Budget and Timeline</u></a>
63	<a href="#"><u>Annotated Bibliography</u></a>
68	<a href="#"><u>Critique</u></a>
69	<a href="#"><u>Conclusion</u></a>
71	<a href="#"><u>Large Versions of Prototype Images</u></a>
99	<a href="#"><u>Additional Linked Documents</u></a>
99	<a href="#"><u>High Fidelity Prototype of DBL</u></a>
117	<a href="#"><u>Final Version of NACI DBL</u></a>
174	<a href="#"><u>Course Assignments and Rubrics</u></a>
199	<a href="#"><u>Steve Krug Usability Test Script</u></a>
205	<a href="#"><u>Native American Lands maps Prototypes, Style Guide Colors, and Feedback</u></a>
227	<a href="#"><u>Table of Contrast Ratios</u></a>
230	<a href="#"><u>Gantt Chart</u></a>

# The NACI Way: Connecting Native Groups and Teachers through Culturally Responsive Instructional Design

Stephanie West, Heather Francis, Cally Flox, Brenda Beyal, Emily Soderborg, Jason McDonald, *Brigham Young University*

In 2018, the BYU ARTS Partnership Native American Curriculum Initiative (NACI) was developed in response to teacher questions regarding the teaching of Native topics. Despite increased movements towards reconciliation, Native groups continue to be marginalized in Westernized educational settings. Additionally, teachers lack clear guidelines regarding the respectful teaching of Native topics. Describing the challenges we, the NACI team members, faced in our four-year journey partnering with Native groups in Utah, we outline key instructional design decisions we made and identify the culturally responsive principles that guided those decisions. We also advocate for the application of culturally responsive principles and practices in education including the amplification of Native voices in the classroom.

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## INTRODUCTION

Traditionally the history, language, and knowledge systems of indigenous peoples have been limited or excluded in Western-centric teaching practices (Garcia & Shirley, 2012). Attempts at reconciliation, within education and other areas, have continued to “marginalize indigenous peoples even in a process that is meant to emancipate them” (Morcom & Freeman, 2018, p. 810). Embedded Western ideas and systems in education create an inhospitable environment for indigenous culture and knowledge. To address the marginalization of Native American groups in education requires the application of culturally responsive principles and practices throughout all levels of education. In this design case, we will share how we, the Native American Curriculum Initiative (NACI) of the Brigham Young University (BYU) ARTS Partnership (BAP), followed and modeled for K-12 teachers culturally responsive principles as we created tribe-approved lesson plans and designed an asynchronous online professional development course titled “Amplify Native Voices in the Classroom.”

In the following sections of this design case, we explain the teacher needs that prompted the creation of this course. We then describe two related foci of the initiative: (a) tribe-approved, arts-integrated lesson plans and (b) an asynchronous, online professional development (PD) course for K-12 teachers. In the final sections of this article, we report on how we developed and applied the NACI mission, vision, and guiding principles to make design decisions in the PD course. This content is organized by categories of the Wehipeihana (2019) Model of Indigenous Decision-Making.

The authors of this article include members of the BYU ARTS Partnership (BAP) team and an instructional design consultant. Going forward, we will refer to this team as BAP. When the term “we” or the “NACI team” is used, readers can assume it includes the authors as well as approximately 12 BAP employees and student employees working on NACI, not included in the author list.

When referring to indigenous groups in this article, we will use a variety of terms including “indigenous”, “Native”, “Native American”, “nation”, “tribe”, “band”, or “community”. We capitalize these terms when they are used as a proper noun or in place of a proper noun—for example, when we use “Native” to refer to Native Americans. Readers can assume that we are referring specifically to Native Americans when the term “Native” or “Native American” is used and to broader indigenous populations when the word “indigenous” is used. More specific terms like nation, tribe, and band are used when referring to a specific group. When the term “tribe-approved” is used, we are referring to receiving tribal government approval from one of the eight federally recognized sovereign nations or tribes in Utah. We strive to always use the term preferred by the group to whom we are referring and to be as specific as possible in our terminology.

## BACKGROUND: THE FORMATION OF THE NATIVE AMERICAN CURRICULUM INITIATIVE

Since 2005, BAP has facilitated professional development for K-12 teachers in arts education and arts integration. In 2017, the BYU ARTS Partnership Program Director hired a professional educator with 35 years of experience, to oversee the development of arts-integrated lesson plans to be published online for teachers. Being of Diné (Navajo) heritage, she noticed bias and inaccuracies regarding Native groups in existing BAP lesson plans and approached BAP’s program director about changing them. Additionally, they had both seen a critical need for improved conversations about cultural appropriation, as teachers struggled to be informed about indigenous perspectives from across the globe. For years teachers had expressed their concerns and questions about how to respectfully present cultural arts in their classroom in the BAP professional learning programs. Desiring to meet this need, they committed to work together to navigate these challenges. Together with the Arts Education Program Manager of the Utah Division of Arts and Museums (UA&M), who is a strong advocate for cultural artists, BAP and UA&M committed time and resources to amplify Native voices in accurate and authentic ways and the Native American Curriculum Initiative was officially formed.

### First Steps: Native-Guided and Native-Approved Arts-Integrated Lesson Plans

The priority from the onset of the initiative was to develop accurate and authentic arts-integrated Native lesson plans. To best meet the needs of teachers, students, and Native groups in Utah, BAP felt these Native lesson plans should have three specific elements: (a) be guided by Native groups, (b) have an

official seal of approval, and (c) be arts-focused. Before NACI was formed, BAP learned the importance of working *with* Native groups to verify that the content was accurate and appropriate when they sought tribal guidance regarding the teaching of the Ute Bear Dance. Building from this experience, they knew they wanted these lesson plans to be guided by Native groups, including prominently displaying a tribal “seal of approval.” The tribal seal would help teachers to feel confident that the content was accurate and authentic.

Since NACI was developed and funded within the BYU ARTS Partnership, it was essential that NACI lesson plans be arts-integrated. Additionally, NACI team members saw significant alignment between the arts and indigenous pedagogies. Storytelling, side-by-side coaching, cooperative learning, and learning by doing are replete in both the arts and indigenous teaching practices. Indigenous arts like music, dance, beading, weaving, and storytelling are also deeply embedded in indigenous pedagogies. They have been used by indigenous groups to preserve and communicate their history and culture for centuries.

Focused on creating arts-integrated lesson plans, NACI team members approached the Utah Director of the Division of Indian Affairs with hopes of contacting all of the eight federally recognized Native nations and tribes in Utah. The director connected them with specific individuals within each sovereign nation. Only two groups responded to our initial request to create lesson plans on topics specific to each tribal nation—the Northwestern Band of the Shoshone Nation (NWBSN) and the Paiute Indian Tribe of Utah (PITU). NACI’s program coordinator already had a relationship with the NWBSN, since she had worked with their Cultural/Natural Resource Manager on a lesson plan—*The Greedy Porcupine*—in 2006. For the PITU, BAP team members were already seeking direction and approval from the PITU on a lesson plan they had developed based on a book created and shared by the PITU—*Why the Moon Paints Her Face Black*.

After these initial outreach efforts, the director of the Division of Indian Affairs invited NACI to come present at a quarterly tribal leaders’ meeting to meet representatives from more nations. With this opportunity, we naively expected that we could get lesson plan ideas from all of the Native groups in Utah and be finished creating lesson plans within a few months. However, developing relationships with each tribe and co-creating these lesson plans took significantly longer than expected because relationships of trust needed to be developed and the NACI team had much to learn about Native ways. Several Native groups expressed hesitance to partner

with NACI because of worries over “whitewashing” information (presenting historical events from a non-Native perspective) and lack of control over how the information would be presented and distributed. The NACI team’s continual focus on amplifying Native voices was key in creating partnership opportunities where they initially seemed unlikely.

As trust and understanding was established, the NACI team worked with cultural and educational specialists from the Paiute Indian Tribe of Utah and the Northwestern Band of the Shoshone Nation. By 2021, NACI had published 13 tribe-approved lesson plans, five with the Northwestern Band of the Shoshone Nation and seven with the Paiute Indian Tribe of Utah, with additional lesson plans representing other tribes in Utah in various stages of development. Topics were chosen by each nation or tribe to share what they felt was most important for the children of Utah to know about them. Each lesson was designed to focus on Native topics while also integrating state standards for the arts (music, dance, drama, and visual arts) with state standards for English language arts, science, social studies, mathematics, and health.

### Next Step: Providing Teachers Knowledge, Skills, and Principles

Although the lesson plans were received positively by teachers and Native groups in Utah, teachers still had many concerns surrounding Native topics. The following responses from a 2021 survey of public-school teachers in Utah illustrates their concerns:

- “I feel like I don’t want to do a project around Native Americans out of fear of saying something wrong.”
- “I don’t want to be offensive in what I teach (I didn’t realize until I was at an art endorsement training that using feathers is offensive). I also feel like the messaging from the district/state isn’t really clear on what things are best to use to teach.”
- “I used to teach Native American culture ... However, I have stopped teaching it because I am afraid I’m going to offend someone. I haven’t taught it for about 5-6 years.”
- “I have students that are Native American in school and they don’t know their own history. When kids ask them questions, it is uncomfortable for all of us. Misinformation [and] stories told in a way that make students feel guilty for a past they had nothing to do with [are two challenges I have experienced teaching Native American content].”
- “I want to find more materials that celebrate the resilience of Native Americans—the joy, the progress, the persistence of their traditions in the face of extreme adversity. Most history classes, the Native American story is “Thanksgiving, Trail of

Tears, maybe A.I.M.” . . . but it’s mostly about removal and genocide. And it’s an important part of the story, but also less complete and often less complex than what happened. I’d like my students to have a window on modern Native American life.”

The NACI team also observed that teachers modified the tribe-approved lesson plans to meet their individual class needs in ways that unintentionally changed the Native-approved message and accuracy of the lessons. One example of this came from an art teacher who volunteered to facilitate a professional development workshop where she demonstrated a Paiute lesson in March 2021. Before her presentation, the NACI team met to review her presentation. In their discussion, they found that she had taken pieces from a tribe-approved lesson plan for her demonstration but had missed key parts that contributed to its authenticity and accuracy. For the remainder of this article, when we use the term authenticity, we are referring to the direct or verifiable connection of a resource’s content or the resource’s author to a Native group and lived experience. This authentic Native connection or perspective can also contribute to its accuracy. Using the *Why the Moon Paints Her Face Black* lesson plan, she had combined its art activity with another Paiute legend, the *Sly Coyote*, which she had found on the internet. The legend she found had no ties to the two Native Paiute groups in Utah (the Paiute Indian Tribe of Utah and the San Juan Southern Paiute) or even to any specific Paiute group. It was simply listed as a “Paiute legend” and there was no way to verify its authenticity or accuracy.

This teacher was also unaware that Native storytelling is guided by the seasons and each Native American group in Utah has different guidelines for when storytelling should occur. Stories about coyotes are only told in the winter. This time of year, March, was the end of the storytelling season for the Paiute Indian Tribe of Utah (PITU), and it would be important to communicate this guideline to teachers during her workshop. To accurately and authentically teach about Paiute legends, teachers would need to know when they could appropriately share them.

NACI team members coached her through a few changes that would amplify the voice of the PITU through her lesson. These changes included directing her to resources that were accurate and authentic including Paiute guidelines on the teaching of these topics. The resources they shared included the Native American Heritage Literacy Project, which includes storybooks created by the Utah State Board of Education and six of the Native sovereign nations in Utah, and other NACI lesson plans that included guidelines for Paiute storytelling. The accuracy and authenticity of these resources comes from their direct, verifiable connection to Native tribes in Utah.





IDEATION for NACI Instructions: Read the possible solutions for the proposed problems. Type an "x" in the adjacent voting column for the top 3 ideas you think will best serve our users needs. Provide any additional thoughts or reflections in the last column. Any new ideas or revelations you would like to share since we last met? How is this process for you? Anything you'd like to add to the process? Questions? And yes, the color scheme is inspired by Neopolitan Ice Cream. You're welcome.			
USER	NEED	SOLUTION	VOTES
Teachers	Teachers need professional development to effectively teach NACI lessons.	Native Teaching Artist and Classroom Teacher collaborate and work together in the classroom and then present their process in an online workshop	
	Teachers need legitimate resources to accurately describe Native American experience, past, and present.	Online course taking teachers through materials and lesson plans created for NACI - videos of cultural representatives and narrative of how the lesson plans came into existence, models and activities to represent how they are used in the classroom.	XXXX
		Online Course highlighting the answers each tribe has given to our main question "What do you want children to know about your tribe?"	
		Arts Bridge Scholars teach one of the NACI lesson plans three times, with filming the third time for best quality.	X X X
		Can we take a group of teachers to a reservation and allow them to be immersed in the culture. Such as, Navajo Reservation, see a ceremony, butcher a sheep, sleep in a hogan and so on?	someday
		Native American person speaking about constellations and the stories behind Native constellations - native perspectives on different topics	XX
		Side-by-side teaching with teacher observations	
		Have teachers bring past cultural lessons or potential ideas and use to polish and improve or address cultural appropriation or misconceptions.	X
		Checkout kits that have been verified to have all legitimate resources	x
		teachers can sign up to be on an email list to receive weekly ideas and resources they can use.	
		Line classroom walls with wallpaper detailing information about Native American traditions and cultures.	
		Shore up our resources on our website - Advancing arts leadership	

**Figure 4: Potential Solutions from Collaborative Brainstorming and Voting to Narrow Solutions.**

From these activities, the NACI team determined that teachers needed knowledge and skills that would help them to confidently teach Native topics. More specifically, teachers needed (a) to feel seen and honored for who they are, (b) principles and models of respectful collaboration, (c) accurate and authentic information (historical and modern) on the tribes in Utah, (d) practice identifying accurate and authentic resources, and (e) to develop their own principles and frameworks for culturally responsive teaching. Responding to these needs, the team decided that a professional development course would best meet these needs. Additionally, supporting and marketing

the Utah Division of Arts and Museums Native Teaching Artist Roster was also proposed as a solution to help teachers gain access to authentic teaching of Native arts and to provide opportunities for teachers and students to recognize that Native Americans exist and thrive today even in their own communities.

As the NACI team empathized with the needs of classroom teachers, they also contemplated how to serve teachers carrying large instructional and professional learning loads amongst the day-to-day stresses of their high-demand jobs. It was decided teachers needed flexibility and easy access to training

and resources. Thus, the team decided the PD course content would be asynchronous and online. The main elements of the course would focus on (a) knowledge of Native culture and history in Utah, (b) skills on evaluating Native resources, and (c) culturally responsive principles that help teachers make decisions when no clear answers are available. An instructional designer was hired to work with BAP's Research and Design Coordinator to create the professional development course.

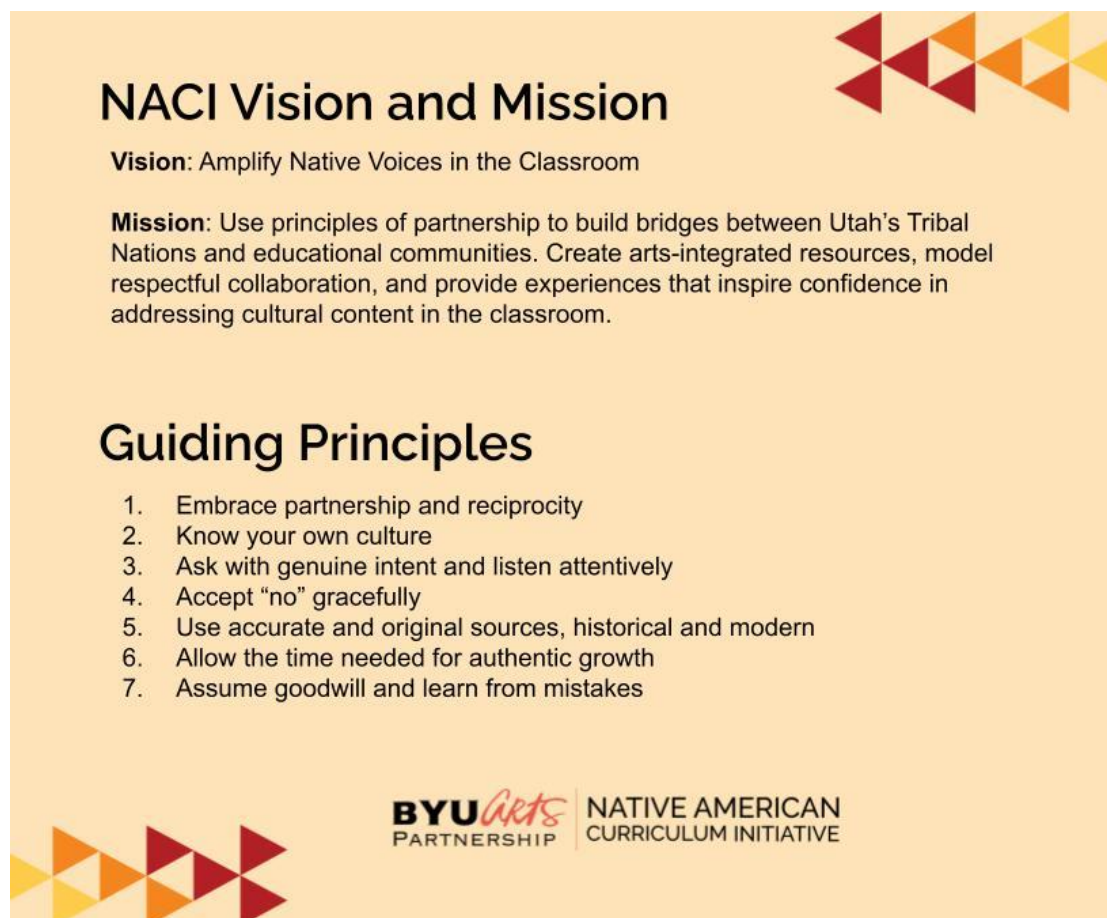
## DEVELOPMENT OF THE NACI ONLINE TEACHER PROFESSIONAL DEVELOPMENT COURSE

In this section, we recount the development of the NACI mission, vision, and guiding principles, describe the Wehipeihana (2019) Model of Indigenous Decision-Making, and outline ways these foundational elements guided the design of the PD course. Early principle-based decisions guided later decisions, as demonstrated in the examples we share.

## Development of the NACI Mission, Vision, and Guiding Principles

During the first few years of the Native American Curriculum Initiative, while co-creating lesson plans with Native groups in Utah, the NACI team became subject-matter experts (SMEs) in culturally responsive teaching of Native topics in Utah and their input was integral to developing the curriculum for the PD course.

The NACI instructional designers' first job was to further frame the problems they were solving with an online course, and clarify the pieces of knowledge, skills, and dispositions that were essential to creating culturally responsive curriculum. Building on an early needs analysis and moving into preliminary content analysis, "amplify Native voices in the classroom" emerged as the main, overarching principle that was supported by seven other guiding principles. "Amplify Native voices in the classroom" also became the NACI vision. The NACI vision, mission, and guiding principles can be seen in Figure 5.



## NACI Vision and Mission

**Vision:** Amplify Native Voices in the Classroom

**Mission:** Use principles of partnership to build bridges between Utah's Tribal Nations and educational communities. Create arts-integrated resources, model respectful collaboration, and provide experiences that inspire confidence in addressing cultural content in the classroom.

## Guiding Principles

1. Embrace partnership and reciprocity
2. Know your own culture
3. Ask with genuine intent and listen attentively
4. Accept "no" gracefully
5. Use accurate and original sources, historical and modern
6. Allow the time needed for authentic growth
7. Assume goodwill and learn from mistakes

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Figure 5 NACI Vision, Mission, and Guiding Principle

## The Wehipeihana Model of Indigenous Decision-Making: To, For, With, By, As

“Amplify Native Voices” is a fairly general statement that can be subject to interpretation. Wehipeihana (2019), an indigenous evaluator from Aotearoa, New Zealand, provides an excellent model that describes the good, better, best version of amplifying Native voices. She organizes the different levels of indigenous involvement in decision-making and their potential positive and negative outcomes into a To/For/With/By/As format, as described in Table 1.

Although these terms provide a valuable framework for improving decision-making that involves indigenous groups, their application in practice is challenging and complicated, as we discovered. Educational and political systems that have systemically emphasized Western perspectives over indigenous ones have created cultural and professional barriers to the acceptance of indigenous knowledge as legitimate knowledge (Barnhardt & Kawagley, 2005). The taking of Native American land, resources, and even children, have contributed to the modern-day marginalization of Native groups. As a result, Native American individuals face significant barriers to becoming decision-makers that can negotiate on behalf of their people.

Additionally, the differences between Native groups complicates decision-making as some decisions require the collective voice of all of the Native sovereign nations and tribes in Utah and others are best made by individual Native sovereign nations. When we encountered differing Native guidelines on storytelling, we followed the guidelines of the specific Native group whose lesson plan we were creating. When we found important lesson plan topics that were equally connected to multiple Native groups, we created general Native American lesson plans focused on shared perspectives. In addition to 13 published tribe-approved lesson plans, NACI currently has six published lesson plans that have been guided by Native individuals and groups but are not directly tied to a specific Native nation or tribe and, therefore,

do not have a tribal seal of approval, but reflect shared perspectives. Topics in these lesson plans include: (a) Fry Bread, (b) Native American Round Dance, and (c) The Great American Bison, (d) Real and Ideal: A Closer Look at Westward Expansion, (e) From Eaglet to Eagle: A Hoop Dance Story, (f) Storytelling Through Hoop Dance.

Having a Diné individual on the NACI team meant that we had a Native Diné perspective when making decisions. However, she was not an official voice for the Navajo Nation nor could she speak for other Native groups in Utah. The creation of NACI within BAP meant that our team consisted of mostly non-Native individuals with only one unofficial Navajo Diné voice. With so many non-Native perspectives on our team, we knew we would never attain the highest level of decision-making in Wehipeihana’s (2019) model—Natives making decisions “as” Native groups. However, because of our focus on amplifying Native voices, a significant portion of the PD course was created “*by*” and “*with*” Native individuals. Additionally, we believe that by focusing on our vision and following our guiding principles our work frequently shifts from work done “*for*” Native groups into a higher level of “*with*” or “*by*” Native groups. In all our work, we strive to support groups of indigenous people who are advocating and creating materials “as” indigenous people and to remove barriers to their influence within educational settings.

Reflecting on our design process for the PD course, it was never articulated at the beginning that we would use the NACI vision and guiding principles as guides for the design of the PD course, but this occurred naturally as we were forced to make decisions without clear answers. When we struggled with decisions that involved Native groups, we would return to our vision and guiding principles and ask ourselves “How can we move forward in a way that will amplify Native voices in the classroom?”. As you will see in the following examples, relying on our vision and shared values clarified our decisions and helped us determine an effective course of action.



Term	Description
To	The lowest form of indigenous involvement is described as being done “To” Native individuals or groups. These decisions are made on behalf of Native groups and have no clear benefits for them. This may be described as decisions that are “Western-imposed” and often come with harmful, ineffective, and costly consequences.
For	Decisions are made by non-Natives on the behalf of Natives but are driven largely from Westernized worldviews and with Westernized knowledge systems.
With	Decisions are shared and negotiated between Natives and non-Natives. Both Western and indigenous perspectives are included in the decision-making process.
By	Decisions are made by indigenous individuals and come from indigenous perspectives. Western methods may also be used.
As	Decisions that are made “As” indigenous individuals allow for indigenous control (self-determination) with clear benefits for Native groups as perceived by Native groups. Native beliefs and values are preeminent and Westernized beliefs are incorporated only where they make sense according to indigenous decision-makers.

**Table 1 Wehipeihana Model of Indigenous Decision-making (2019)**

## Four Examples of Design Decisions From the PD Course

In this section, we have included four examples that illustrate our process and are representative of the course. These examples are organized by the Wehipeihana Model of Indigenous Decision-Making (2019)—with curriculum decisions made *By*, *With*, and *For* Native Americans—and are included in bold in Figure 6.

In the following sections that describe our design decisions, we also identify the NACI guiding principles that guided our design decisions. These are italicized and in parentheses. Before delving into these four examples of key design decisions, we have also included below an outline of the PD course modules so readers can see how these four examples fit into the overall course module structure.

- Module 1: Introduction
- Module 2: Honoring Our Identity and Culture
  - **Example 1 - Full Module** (*by* Native Americans)
- Module 3: Studying the History of U.S. Tribal Relations
- Module 4: Bringing the Native Nations and Tribes within Utah into the Present
  - **Example 2 - Interactive Timelines** (*with* Native Americans)
  - **Example 3 - Native maps** (*for* Native Americans)
- Module 5: Evaluating Resources for Accuracy and Authenticity

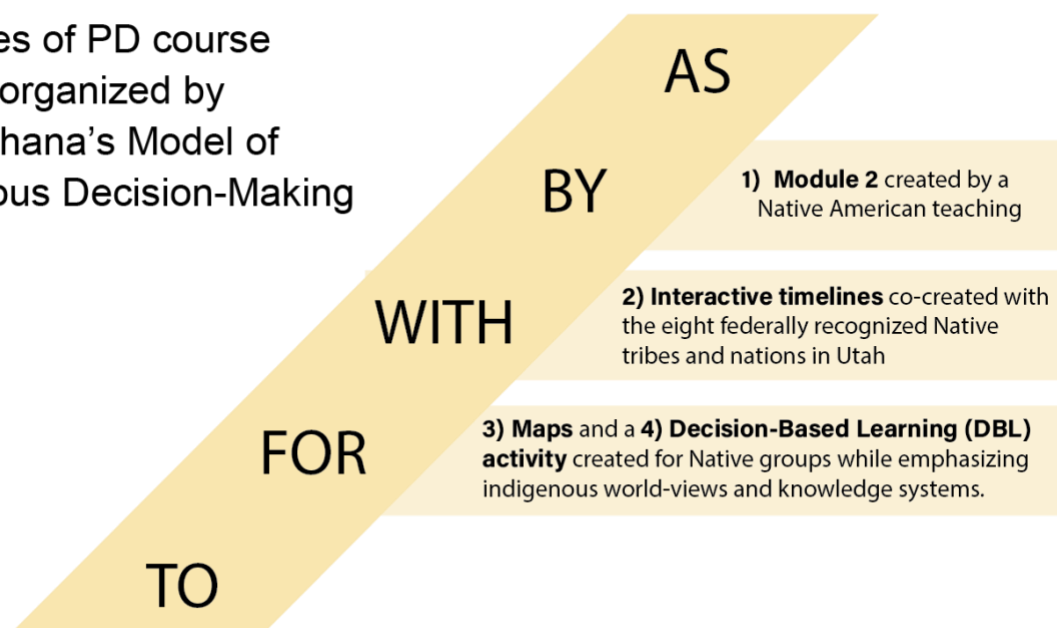
- **Example 4 - Decision-Based Learning Activity** (*for* Native Americans)

- Module 6: Applying the NACI Way
- Module 7: Applying Principles of Culturally Responsive Teaching to Professional Practice

*Example 1: Course content created BY Native Americans—Module 2 “Honoring our Identity and Culture”*

The first example we would like to share is Module 2 of the PD course which was created by an accomplished Native artist, who is from the Northern Ute and Hopi tribes (“Use *accurate and original sources, historical and modern,*” NACI Guiding Principle #5). He is a high-school teacher and a leader of the Turtle Island Art Collective (TIAC), which is focused on inspiring and empowering indigenous youth and providing a digital platform for Native artists to showcase their work. Learning of his work, we asked him to share one of his presentations with us. His presentation aligned well with the PD course learning objective to “acknowledge personal cultural perspectives,” and we hired him to create an interactive module that would help learners reflect on how their own personal culture affects their thoughts and actions. In his interactive Nearpod module, he shares lessons he has learned from reflecting on his personal experiences and study of Native arts while also giving learners opportunities to reflect on how their own past experiences have affected their own values and choices. The module ends with a visual arts activity where learners communicate elements of

## Examples of PD course content organized by Wehipeihana's Model of Indigenous Decision-Making



**Figure 6: PD course examples organized by Wehipeihana's Model of Indigenous Decision-Making (2019)**

their personal and family culture by designing a family crest.

Having Native-created content was important, but equally as important was acknowledging and honoring the creator's wishes with its implementation. After completing this module, several participants beta-testing the course asked about using the Nearpod lesson content in their own classes. We shared this request with the Native designer (*"Ask with genuine intent and listen attentively,"* NACI Guiding Principle #3) and this was his response:

"I am glad that people are enjoying the lesson. I am a little hesitant about people using the content in their own way. I think the goal of the assignment was not to teach people how to teach about Native Americans, but more so to show what teaching looks like in Native American culture. If teachers want to take the same activities but adapt them to their own culture and experiences, I think that would be fine, but I am hesitant about teachers taking the ideas/examples that I have learned in my journey."

Accepting his request, we added this clarification to the introduction of Module 2 (*"Accept 'no' gracefully,"* NACI Guiding Principle #4):

"[The author's] examples are shared here for your personal learning and reflection, but he has asked that they not be taken and adapted in your teaching about Native American

culture. We hope that [his] examples prompt you to recognize the value of your own culture and to express the lessons you've learned from your life with your students."

*Example 2: Course content created WITH Native Americans—Interactive timelines for each of the federally recognized Native nations and tribes in Utah.*

This second example helps illustrate how the two NACI instructional designers decided to create interactive timelines to help address the second course learning objective: "Describe the context of Native American tribes in Utah in the past and present using accurate and authentic resources." After generating potential solutions separately, we came together to explain and discuss our ideas. Following a typical process used in Design Thinking (Razzouk & Shute, 2012), we then used a narrowing activity to prioritize the best solutions. Separately, we highlighted our favorite three activities and then compared our choices.

This process resulted in the creation of digital, interactive timelines of each of the eight federally recognized Native nations and tribes in Utah (see Figures 7 & 8). We believed the interactive timeline format would communicate a large amount of information quickly while simultaneously allowing teachers to explore deeply and with many choices. This format could also communicate the historical and modern context of Native groups in Utah, creating

connections between the past and the present. In this way, teachers could see the current experiences of Native Americans in Utah while also understanding the past experiences that had shaped them individually and collectively over time.

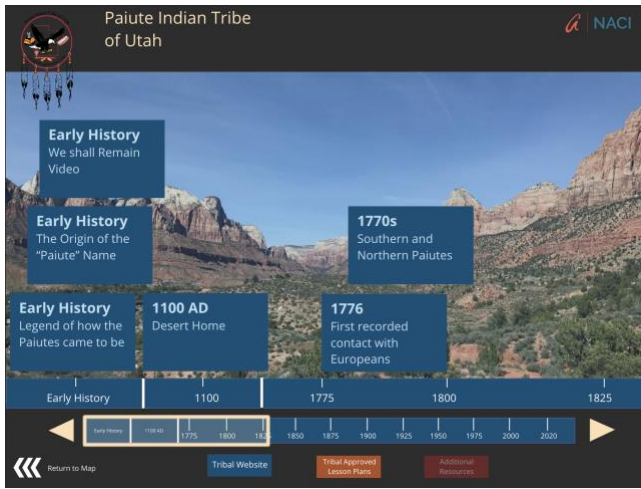


Figure 7 Paiute Indian Tribe of Utah interactive timeline



Figure 8 Card #1 of the Paiute Indian Tribe of Utah interactive timeline

**Creating timeline events that come from a Native perspective.** To create interactive timelines for each of the sovereign Native nations and tribes in Utah, one of our instructional designers first looked for openly available information that could be used to create the timelines. Although she prioritized Native-created resources (*Use accurate and original sources, historical and modern,* NACI Guiding Principle #5), these were limited in quantity and difficult to find. Most openly available resources were created by non-Native groups with no indication of Native involvement. She soon realized that she could not create timelines that were accurate, authentic, and

from a Native perspective without working directly with each federally recognized Native nation or tribe in Utah. With the help of the NACI Program Coordinator and the NACI Project Manager, she was connected with key Native individuals that could co-create the timelines with her.

Although the content for most of the timeline events were taken from previously created documents, several of the events were crafted word-for-word with Native cultural and education experts. Creating these timeline events required the NACI team to develop and ask reflective questions, then listen actively for the responses from these Native collaborators. Sometimes a question prompted long, narrative answers that required sifting to condense the information to small, consumable pieces appropriate for the timelines. At other times, we experienced long moments of silence to what we had assumed were simple questions. We frequently modified the wording of a timeline event multiple times before it received official tribal approval. Through all these experiences, we found that we could not rush the process of gathering, clarifying, and presenting the events of the timeline. Listening, repeating what we heard, and listening again were essential to our understanding and to our crafting of the timeline events so they accurately reflected each specific Native perspective (*“Ask with genuine intent and listen attentively,” NACI Guiding Principle #3; “Allow the time needed for authentic growth,” NACI Guiding Principle #6*). This is the current progress of each of the interactive timelines:

- Northwestern Band of the Shoshone Nation—Timeline not published.** For the Northwestern Band of the Shoshone Nation timeline, our instructional designer used a short history written by tribal elder, Mae Parry, that was included in the back of a children’s book published by the Northwestern Band of the Shoshone Nation, titled *Coyote Steals Fire*. While the timeline was being created, the Northwestern Band of the Shoshone Nation had a change in leadership. Because of concerns over appropriation and distrust surrounding the presentation of their cultural knowledge, we have not received approval to share their timeline and will not do so until we have received their tribal council’s approval. This may mean that this timeline will never be published. (*“Accept ‘no’ gracefully,” NACI Guiding Principle #4; “Allow the time needed for authentic growth,” NACI Guiding Principle #6*)
- Paiute Indian Tribe of Utah—Timeline published.** The events of the timeline were developed using many open resources created by the Paiute Indian Tribe of Utah and other non-Native sources. When resources came from non-Native sources, the

wording of the timeline events using those resources were revised to reflect the Paiute Indian Tribe of Utah's perspective on those events. We went through this timeline with the tribal chairwoman, tribal administrator, cultural resources manager, education director, and also had the timeline approved by the entire tribal council.

- **San Juan Southern Paiute—Timeline published.** Feeling limited on what they could share because of legal cases involving their tribal nation, the San Juan Southern Paiute initially only provided us with a three-page historical document from which we could draw information and create a timeline. Our relationships are being strengthened through further conversations, and we look forward to additional direction and work on their timeline as directed from them.
- **Confederated Tribes of the Goshute Reservation—Timeline published.** Most resources for this timeline came from legal documents and oral histories shared by the Confederated Tribes of the Goshute Reservation. A few resources came from non-Native sources where the wording of the timeline events was revised to reflect the Confederated Tribes of the Goshute Reservation perspective.
- **Skull Valley Band of Goshute—Timeline not created.** We are just beginning conversations and are hopeful that we can co-create resources that will be beneficial for the Skull Valley Band of Goshute people, and for teachers and students in Utah. We have received written understanding of partnering with tribal leadership but have not yet been able to connect with tribal elders. (*“Allow the time needed for authentic growth,” NACI Guiding Principle #6*)
- **Navajo Nation—Timeline complete and awaiting publication.** At the moment, this timeline is awaiting publication, which will occur after Navajo Nation approval of our Memorandum of Understanding with them. Many of the Navajo Nation resources came from many, many hours spent gathering and clarifying information through oral histories shared by the Navajo Nation and were supplemented with Native and non-Native open resources. When resources came from non-Native sources, the wording of the timeline events using those resources were revised to reflect the Diné perspective.
- **Ute Indian Tribe of the Uintah and Ouray Reservation—Timeline in progress.** Work on this timeline has just begun. Education specialists of the Ute Indian Tribe provided the NACI team with out-of-print copies of the book “A History of the Northern Ute People.” A rough draft of the timeline is being created from this book with the hope that we can continue working with their education specialists to

co-create a timeline that meets with their tribal council's approval.

- **Ute Mountain Ute Tribe (White Mesa Community)—Timeline in progress.** Work on this timeline has just begun. During our first meeting, a White Mesa Council Representative recommended we begin gathering information for the timeline from the book *As If the Land Owned Us: An Ethnohistory of the White Mesa Utes* by Robert S. McPherson. A rough draft of the timeline is being created from this book with the hope that we can continue working with the White Mesa Community of the Ute Mountain Ute Tribe to co-create a timeline that meets with their approval.

*Examples 3 & 4: Course content created FOR Native Americans—Native maps & a decision-based learning (DBL) activity*

Although much of NACI's content is created “by” Native Americans or “with” Native Americans, some of the work done by NACI falls into the category of being done “for” Native Americans. While design decisions for the online course were made by non-Native individuals, particular attention was given to emphasize Native American worldviews and knowledge systems in the decision-making process. This diverges somewhat from Wehipeihana's (2019) description of the “for” category of indigenous decision-making, where decisions are typically driven by Westernized worldviews and knowledge systems. The next two examples include content where design decisions were made by non-Natives but with particular attention to Native American culture and knowledge. These examples are (a) two Native lands maps created for use in the lesson plans and the teacher PD course and (b) a Decision-Based Learning Model for evaluating Native American teaching resources for authenticity and accuracy.

**Example 3: Native maps.** Creating maps of Native American lands in Utah was more complicated than we originally anticipated. Our goals in creating the maps were to communicate (a) the historical and modern locations of Native lands, and (b) how these lands changed over time. Challenges came as we considered the different ways to illustrate the modern reservation lands. We struggled to decide whether we should emphasize (a) the connection between modern Native American groups and their ancestral lands, which depicts them as five tribal groups or (b) the distinctness of each federally recognized Native nation or tribe as they exist today. The different ways of using color and grouping titles on the reservation map would prioritize these objectives differently. Organizing the titles on the modern map by their historical tribal groups facilitated learner connections between the two maps but it understated the distinctness of modern sovereign nations and tribes.



Visually separating and using different colors for each of the sovereign nations facilitated recognition of the distinctness of each sovereign nation or tribe but

made it more challenging for learners to make connections between historical and modern contexts.

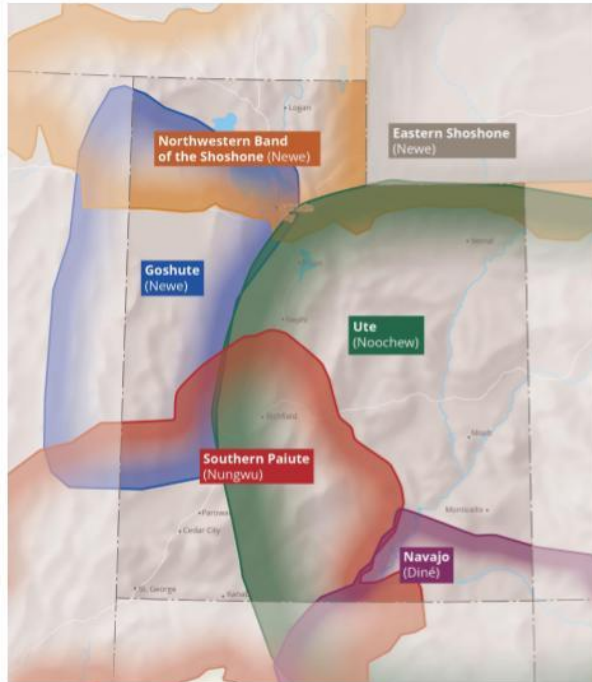
## Native American Lands in Utah

BYU *Acts* PARTNERSHIP NATIVE AMERICAN CURRICULUM INITIATIVE



### Ancestral Lands

- Shoshone-Bannock (Newe)
- Shoshone (Newe)
- Goshute (Newe)
- Ute (Noochee)
- Southern Paiute (Nungwu)
- Navajo (Diné)



### 8 Federally Recognized Nations

- Northwestern Band of the Shoshone Nation
- Skull Valley Band of Goshute
- Confederated Tribes of the Goshute Reservation
- Paiute Indian Tribe of Utah
- San Juan Southern Paiute
- Ute Indian Tribe of the Uintah and Ouray Reservation
- Ute Mountain Ute Tribe
- Navajo Nation

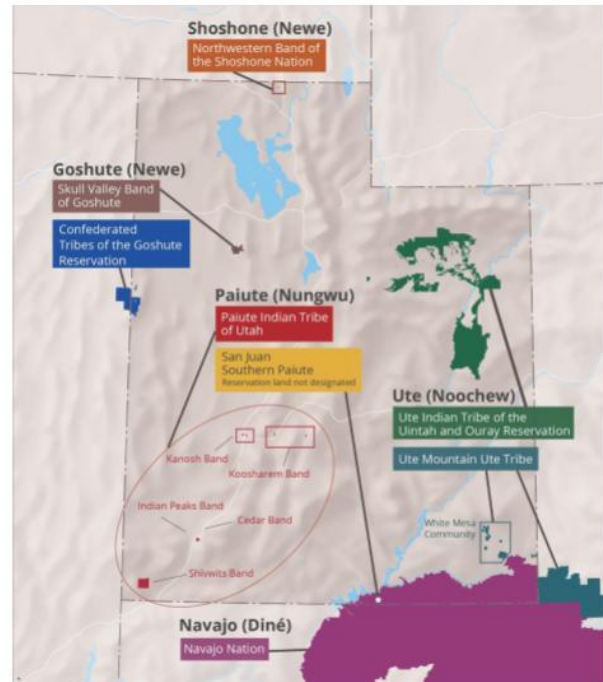


Figure 9 Final NACI Maps of Native Lands, Historical and Modern.

The NACI Program Coordinator and the NACI Project Manager, having worked closely with four of the eight tribal nations, and having had multiple conversations with all eight sovereign nations, knew that each sovereign nation preferred to be recognized as a distinct entity and desired that this attribute be clearly communicated in the modern lands map. Our instructional designers wanted to emphasize the connection between the two maps to facilitate learners making connections between the past and the present. To resolve these concerns and to create maps that aligned with the NACI style guide, one of our instructional designers created a variety of maps by adapting the maps previously created by a cartographer, to gather user feedback.

The final maps for the PD course were created using this feedback and can be seen in Figure 9. The final reservation lands map uses different colors for each of

the sovereign nations and tribes so learners can immediately see eight federally recognized nations and tribes. However, the titles are grouped by the historical tribal groups to help learners make connections to the historical tribal groups. She used colors from the NACI Style Guide and added more colors, as needed, while maintaining high contrast ratios and using colors that would most align with the colors in the NACI style guide. Native terminology (Newe, Nungwu, Noochee/Noochew, and Diné) were also included on the maps to acknowledge the Native terms these groups use to refer to themselves, reinforcing our vision of amplifying Native voices.

*Example 4: Decision-based learning activity (DBL) for evaluating the authenticity and accuracy of Native American teaching resources.*

One of the main skill objectives for this course was to help teachers develop the ability to evaluate resources for authenticity and accuracy. Determining the accuracy and authenticity of resources is not a straightforward process and is greatly impacted by the changing cultural landscape within which we live. Although some teaching decisions can be directed by specific guidance from official Native voices, like tribal councils, many decisions fall in a gray area without explicit direction.

In the early years of NACI, the NACI team recognized that reflective questions would feature prominently in the decision-making process as teachers made instructional choices about teaching Native American topics. Modeling and illustrative examples would also be needed to provide teachers with opportunities to make connections between culturally responsive principles and their application. This is why some of NACI's earliest presentations on choosing Native American books were focused on providing teachers with a list of questions they should consider when deciding which books to use in their classes. NACI's presentations on choosing Native American children's books also included many examples of books they categorized as a) highly recommended, b) good books with some concerns, and c) books to set aside, with explanations for why each book was placed in each category.

Building on this early work, the NACI team created a handout and a three-part webinar to guide teachers through the process of evaluating resources. To scaffold learners through the process of evaluating resources, the content in the handout and webinar were also refined into questions and examples we organized into a decision-based learning model (DBL). Our DBL uses elements of the decision-based learning model described by Plummer and Swan (2023) and is similar in style to a DBL used by an Instructional Psychology and Technology professor in her Qualitative Research class. This teaching method uses a series of questions to guide learners to a "culminating action or resolution" (para. 4). In this way,

learners are scaffolded through the decision-making processes utilized by subject matter experts as they evaluate Native American resources.

The DBL in our course serves as a reflective guide for teachers making decisions about choosing and teaching cultural resources. Teachers are provided with a list of questions to consider, as well as a variety of examples. All of the questions and examples in the DBL are meant to support teachers in making a final decision about whether to (a) use a resource, (b) not use a resource, or (c) use the resource with modifications. Teachers are not told what decisions to make but are provided with guidance and tools (reflective questions and examples) to help them make an informed decision. The handout that accompanies the DBL can be seen in Figure 10 below.

## Evaluating Resources for Cultural Responsiveness

### Choose resources that enrich understanding

When selecting resources to use in your classroom, consider how the source will ENRICH your students' understanding of native cultures.

As you select resources and do your research, **go broad** and **dive deep**. Ensuring the resources are authentic and accurate requires due diligence. Seek out multiple perspectives and resources for a broad view of the issues at hand. Then dive deep into the details when you find sources you trust.

Joseph Bruchac, author and member of the Abenaki tribe, "cautions against 'The Dances with Wolves Syndrome' - books in which all Indians are noble and all white people are bad. Any resource that builds up one culture at the expense of another ultimately keeps racial tension alive." (Williams, 2010)

### Consider the source

#### Consider the source's background & intent:

- **Who is the creator?** Author? Illustrator? Organization? What is their background and experience?
- What is the creator's **connection to the tribe?** What position are they speaking from? Do they describe how they did their research?
- What is the **purpose** for creating the source?
- Look for **authenticity and accuracy**. Go to original sources, look for citations, cross-reference other sources, and look for continuity of tribal representation (tribal-specific dress, language, setting, etc.).

### Look for specificity

#### Look for TRIBE-SPECIFIC representation:

- Is the resource **specific enough to provide understanding?** Are there vague or inaccurate references that cause confusion?
- Watch for **stereotypes, oversimplification, & homogenization** (clumping tribes into one).
- Does the source bring **Native Americans into the present** or does it represent Native Americans as ONLY historical groups?
- Be cautious with **casual ceremonial descriptions** and/or **references to deity**. Be aware that the non-native performance of ceremonial music or dances is usually not allowed or may require prior approval from **official** cultural tribal representatives.

### It's a journey

Selecting appropriate and authentic resources for your classroom is a journey: a journey of successes and desires for improvement. Don't let past mistakes keep you from moving forward. Be humble. Take ownership of errors and do better next time. Model this for students and share with others!

Williams, K. (2010). Cultural Appropriation and Indigenous Literature. [https://www.oise.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing\\_IndigenousLiterature.docx](https://www.oise.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing_IndigenousLiterature.docx). Retrieved from <https://studylib.net/doc/7199677/cultural-appropriation-and-indigenous-literature>. This resource is in the public domain.

Figure 10 The NACI Evaluating Resources for Cultural Responsiveness Handout provides a summary of the questions and information described in depth in the DBL activity.



***Additional Native maps and DBL design considerations—Balancing open access with authenticity when considering copyright.***

Originally, we used Google docs and Google slides to create the DBL. We used Google docs and Google slides because these tools facilitated collaborative creation of the DBL activity. Using Google docs for the initial “question overview” document made it easy for learners to see all of the questions in a single place. Using Google slides for the more detailed pieces allowed us to group information, guide the journey of the reflection, and create a narrative of examples that consider the question from different angles without overwhelming the learner.

As NACI’s work became more widely recognized, more groups asked for access to the DBL slides and other NACI resources. This prompted us to consider how to present this information outside of the PD course. Most of BAP’s resources are meant to be openly available at little or no cost for teachers. It is expected that teachers will remix and adapt BAP resources to best fit their teaching needs, style, and circumstance. However, maintaining the authenticity and accuracy of the Native resources requires a more restrictive copyright ([CC BY-NC-ND 4.0](#)). We included the BY-NC-ND 4.0 Creative Commons copyright and the NACI logo on all other NACI resources that we expected will be reused by teachers or where we have concerns that the content will lose accuracy and authenticity if it were inadvertently or intentionally repurposed.

Another concern we had to address was how to prevent modifications to the slides. The sensitive and even sometimes controversial nature of these conversations meant that we had to be very careful in both our wording and in the examples we used to encourage the development of empathy. We do this by considering both Native American perspectives *and* teacher needs in the examples and direction we provide. For example, in a slide that describes Native American’s reverence for eagle feathers, we provide teachers with suggestions for alternative ways they can teach about the eagle feather by focusing on the underlying principle of celebrating significant life events through rituals and customs. We encourage teachers to use personal examples of how they have celebrated significant life events to communicate reverence for eagle feathers rather than having students misappropriate Native culture by creating paper eagle feathers. To prevent repurposing and modification of the Google slides, we exported them to pdf documents in addition to including the Creative Commons copyright symbol and the NACI logo.

As our conversations with Native groups progressed, we also came to understand the importance of attaching monetary value to Native resources. Over

time, as Native knowledge has been shared freely, many individuals and groups have chosen to enrich themselves financially without recognizing or compensating the Native groups from whom that knowledge came. The BYU ARTS Partnership intends to make these resources available freely to teachers; however, if revenue were to be collected in the future Native groups would be given prior notice and a reasonable opportunity to approve the use and the necessary compensation for the use of their intellectual property per our established memorandums of understanding. (“*Embrace partnership and reciprocity,*” NACI Guiding Principle #1).

## CONCLUSION

This is an evolving project where objectives, content, and activities continue to change. The overall feedback we are receiving on the NACI lesson plans and the Amplify Native Voices in the Classroom teacher professional development course are that they are really needed right now. Not only are teachers interested in the information, but many other groups are looking for resources like this. The lesson plans have been used in traditional public schools and within indigenous schools. We have recently opened our third and fourth sections of the PD course. We also provided course access to professors who take medical students on a field experience rotation to learn about providing medical care to areas of the Navajo Nation and other rural communities and to educational researchers collaboratively creating three-dimensional science curriculum with teachers for rural areas of Utah. Tribal administrators have even expressed an interest in having prospective employees of tribal nations participate in the PD course. Although the timelines were created specifically for the teacher PD course, a few of the federally recognized Native nations and tribes in Utah have also expressed their desire to use their timelines in educational settings with their tribal members.

These are a few responses we received from teachers and parents about the NACI lesson plans:

- **Teacher:** “I just wanted to let you know how much my students have loved interacting with the Pengwi Bai Anoga song. Many of them have commented on how they have been singing it at home, and several have asked for the words to take home . . . They have also enjoyed learning that it’s a Native song from our region. I think that has helped it be even more meaningful!”
- **Parent:** “My daughter called her nana tonight and sang the song to her twice; then [told] her what the words meant and which parts were her favorite and why. My mom loves Native American culture and was so impressed that she could not only sing it but



[that] she also understood it. I loved hearing my daughter be so enthusiastic about it.”

- **Teacher:** "I was a little worried that I would seem...scripted, because that's what I was doing was literally reading each little section...I don't want to seem like I'm scripted and lose engagement. But I was scripted, and I didn't lose engagement...And I felt like the kids, especially while the discussions were happening, a lot of them had so many insights about how they're feeling about [the transcontinental railroad and the Native Americans being pushed out of their land] and there's really good discussions happening among the students."
- **Teacher** (the same teacher quoted above, when talking about the impact this lesson had in her class): "One student shared this idea of, 'hey, I'm going to make sure moving forward that I'm understanding different viewpoints when it comes to a misunderstanding or something that we might not all agree on'...And so moving forward throughout the school year, when the whole basis of how I teach history is really perspective based, I feel like the kids will be very open to learning about those perspectives."

Our early beta-testers of the PD course have indicated the value they see in it:

- "I appreciate the comments about assuming positive intentions and being able to fail/improve ... along with [the arts integration coach's] example of mistakes he made when teaching the [Ute] Bear Dance. As someone interested in teaching NA curriculum, it is freeing to hear that it's okay to try, and that this course will give me the skills—rather than not trying at all."
- "The authentic experience of a Native American art teacher was powerful. I wish I could see his art instead of just reading about it (Nearpod link is not working). I like the idea of creating a new family symbol and that examples were given that are diverse and well-described."
- "I liked the timeline that was available on the Paiutes. There was a lot of interesting information I didn't know, such as the names of the various bands of the Paiute nation. I also liked the interactive maps showing where the various tribes lived in the past and where they are located now."
- "The timeline is AMAZING. It will be so great when it is complete. I also loved the ways to remember the tribes of Utah."

Our beta-testers also shared things we need to address or improve in the PD Course:

- "Honestly, I know that you are hoping to help empower teachers to seek good sources for

lessons, but this makes me just want to only use lessons that you are currently publishing. I know that this extent [of resource evaluation] would be very difficult for me to find the time to do."

- "I wish the quiz was more about 'big ideas' and less about 'look for that specific sentence in the text and put down the answer.' Knowing the specific dates for a specific treaty or policy is less important than understanding the overarching changes and the impact it had on Native populations. The questions are all 'low- order thinking' type. What about higher-order thinking questions? I know you want multiple-choice questions for the asynchronous part, but I think something that tackles the big ideas would be better for my learning."

We are noticing that the majority of individuals interested in the course are not specifically seeking professional development credit for completing the course. They are coming to find knowledge and tools to address specific problems and don't necessarily need the entire course to accomplish their objectives. Since our goal is to meet teacher needs, we want people to use what is most helpful from the course. We are currently exploring the idea of breaking the content into microlearning resources with microcredentials to better meet these needs. However, there are questions about the process of developing culturally responsive teaching skills that we need to answer before we can create microlearning resources. We need to know whether some knowledge and skills are essential prerequisites for the development of other skills or if order is irrelevant. We believe reframing knowledge and perceptions of Native Americans is a form of transformative learning, which, according to Mezirow in a dialogue with Dirkx (2006, p. 124) "often requires the support of others, a positive self-concept and freedom from intense anxiety". To avoid creating barriers to this transformation, we need to clarify whether dividing the content will dilute the opportunity to deeply reflect, develop relationships with course facilitators, and ask sensitive questions, thus impacting the overall learning experience.

To better understand the impact of the course on the development of empathy and other culturally responsive skills, we have recently begun gathering data on the development and experiences of participants in the course. We hope to use the information we gather to improve the course and to provide greater insight into the development of culturally responsive attitudes and skills in educational environments.

## ACKNOWLEDGEMENTS

We would like to acknowledge the eight federally recognized Native American tribes and nations within

Utah, for entrusting NACI with their cultural and historical knowledge. These sovereign nations include: Northwestern Band of the Shoshone Nation, Confederated Tribes of the Goshute Reservation, Skull Valley Band of Goshute, Ute Indian Tribe of the Uintah and Ouray Reservation, White Mesa Community of the Ute Mountain Ute Tribe, Paiute Indian Tribe of Utah, San Juan Southern Paiute Tribe, and the Navajo Nation. We would also like to acknowledge Brigham Young University, the BYU Public School Partnership, and the Utah Division of Arts and Museums for their support of NACI and cultural arts in Utah.

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# APPENDIX

## Purpose

For four years, the BYU ARTS Partnership Native American Curriculum Initiative has been partnering with Native groups in Utah to create arts-integrated, Native American resources for teachers. As described in the preceding design case, the *Amplify Native Voices in the Classroom* teacher professional development course was one of two solutions recommended to meet teachers' needs to (a) understand the larger context, history, and contemporary experiences of Native people in Utah, and (b) to recognize that Native people are not just historical figures.

Through our learner analysis and development of learner personas, learner needs were further refined to include needs for (a) knowledge of the differences between tribes and sovereign nations and the historical events that shaped their development and (b) culturally responsive principles and skills that would allow teachers to use Native-focused teaching resources without affecting their accuracy and authenticity.

Although I was one of two instructional designers responsible for developing the entire PD course, my commitment for the purpose of this Master's project was to develop Modules 3 and 4:

- **Module 3: Bringing Utah's Native Nations into the Present** Storyline module with videos, maps and interactive timelines
- **Module 4: Evaluating Authentic and Accurate Resources** Canvas module with practice activities

Design decisions were frequently made collaboratively with the entire NACI team or by the NACI instructional design team which included myself and another instructional designer. My main responsibilities included:

- Creating the Storyline module, including the Native timelines, used in Module 3
- Conducting usability tests of the Storyline module
- Modifying existing Native lands maps to align with the NACI design guide
- Creating the decision-based learning (DBL) activity

# Project Needs and Constraints

## Learner Personas

From our learner analysis, we created three learner personas. These personas combine information from our learners into fictional profiles to facilitate empathy development and the contextual identification of learning gaps. The persona names are not directly tied to real people and the photographs are taken from open stock images.

### Naomi—Learner Persona 1

## Naomi

Elementary Teacher (Learner Persona)

#### GAP:

Gap: KNOWLEDGE - where to find good information, tribal specific information, guidelines for evaluating accurate & authentic information, appropriate terminology & pronunciation guidance; SKILL - how to evaluate and identify accurate & authentic resources; TOOLS/RESOURCES - Indigenous created resources (first person), access to Native artists/teachers, replace inaccurate resources  
(FEELING COMFORTABLE & CONFIDENT; NOT OFFENDING)

#### DEMOGRAPHICS

Age: 35  
Gender: Female  
Marital status: Married  
Kids: 3  
Income: \$50,000  
Location: Spanish Fork, Utah  
Naomi is a family name

#### PROFESSIONAL

**DETAILS**  
10th year teaching. She is currently teaching 6th grade but has taught 4th & 5th in the past. She has a literacy endorsement.

#### INTERESTS

Predictable patterns of crocheting, and owns a successful etsy shop, moderate following on social media

#### ENVIRONMENT

Works in a school close to her home. Her administration appreciates her work and often seeks her perspective on school wide matters. The parents at her school are heavily involved and very interested in the curriculum being taught. Community likes to participate in service together.



#### PRIOR LEARNING

#### EXPERIENCES

BA in Elementary Education, attended Arts Express Summer Conference/UMEA conferences, literacy endorsement, some of her colleagues have attended Arts Academy, they are retiring and she wants to be the next arts star. Drawn to Native American & cultural activities through more senior teachers that are retiring

#### OTHER DETAILS

Looking to start a masters, she's a career teaching, maybe needs to put some of her side money into getting the master's and will travel to a low-residency program on the east coast.

#### MOTIVATION

Excited about the arts and how the arts can deepen student learning and improve school culture.

#### END GOALS

looking to move beyond the basics in standards based curriculum, looking to integrate new ways of knowing and learning  
Not wanting to make mistakes in teaching Native American curriculum - wants to feel confident

#### SCENARIO

Parents are vocal at her school, if they agree they are helpful and if they are disapproving it can be difficult to manage expectations and curriculum. There are leaders in the arts at her school that she is following in their footsteps. "I need more information. I have a student in my classroom I have a personal connection..."

"I don't want to be offensive in what I teach (I didn't realize until I was at an art endorsement training that using feathers is offensive). I also feel like the messaging from the district/state isn't really clear on what things are best to use to teach. I've also taught students that were Native Americans and where one family thought what was taught was great the other family didn't like what was presented. I don't think there has been really clear messaging on best practices."

"I had an Arts Bridge student who came up with some Kachina dolls we created years ago. They were really neat. Now I've heard that maybe we shouldn't be doing stuff like that out of respect. I don't want to do the wrong things."

## Matt—Learner Persona 2

# Matt

Elementary Teacher (Learner Persona)

### GAP:

KNOWLEDGE - where to find good information (PRIMARY RESOURCES), tribal specific information (PRIMARY RESOURCES), guidelines for evaluating accurate & authentic information appropriate terminology & pronunciation guidance.; SKILLS - how to evaluate and identify accurate and authentic resources, how to teach Native American topics with Native American students  
TOOLS/RESOURCES - Tribal approved lesson plans integrated & aligned to state standards (FIRST PERSON & DEPTH), Financial resources (pay teaching artists & replace inaccurate resources)

### DEMOGRAPHICS

39 years old,  
Gender: Male  
Married later in life  
3 kids  
Making \$60,000 in West Jordan

### PROFESSIONAL DETAILS

He's teaching 6th grade.  
He has taught for 9  
He tried corporate, but it didn't work for him

### INTERESTS

Outdoorsy (that's why he stays in Utah)  
Mountain Biking and Skiing  
He ends up taking friends and teaching them about recreation. He tells people what maps to use and where to go. Devoted to his kids, takes them in the outdoors with him.

### LEARNER ENVIRONMENT

He's on a team of language arts teachers. He's at a middle school. He helps direct the school newspaper - Teaches Journalism  
He is teaching an integrated social-studies/ English class with a social studies co-teacher



### PRIOR LEARNING EXPERIENCES

He is a law school dropout  
He tried lots of things before settling on teaching  
BA in English

### OTHER DETAILS

Wants to help his children find their passions and interests. He can point out the petroglyphs and other things in Nature.  
Would go to cultural activity (Darren Perry) but not because of indigenous content but because it is a primary source. Green personality - wants accurate information and will go find it.

### MOTIVATION

To address social issues in the school (fulfilling assignments)  
Help students direct caring into ACTION

### END GOALS

Teaching combined class, seeking for primary resources  
Interested in present day movements and move past to see the history  
His students struggle with literacy. He is looking for arts strategies to help those students that don't have the literacy skills..

### SCENARIO

Something needed to be done at the school to address a social issue in the school (MMIW) - so he has been tasked as the journalism teacher to address this. Recent school boundaries have created a unique situation with diversity.

"I want to have the experiences. I have started traveling to the lands where pictographs and petroglyphs are in Utah, but I need to pull it all together."  
"I never want to be disrespectful to an culture and a lot of the Native American traditions are sacred to them. I don't always know how much or what to teach."

## Olivia—Learner Persona 3

# Olivia

Elementary Teacher (Learner Persona)

### GAP:

KNOWLEDGE - where to find good information (EASY ACCESS/READY TO GO), tribal specific information, guidelines for evaluating accurate & authentic information (CLEAR & CONCISE), models of culturally responsive teaching (whether she recognizes it or not); SKILLS: how to teach Native American topics with Native American students;  
TOOLS/RESOURCES - Tribal approved lesson plans (COMPLETE & READY TO GO)  
Financial resources (pay teaching artists, purchase authentic resources)

### DEMOGRAPHICS

26 years old, Younger teacher, novice  
Enthusiastic about reaching all student  
Passionate about connecting the students to the school community and nurturing relationships with students, parents, and the community

### PROFESSIONAL DETAILS

Works in a Title I School with a lot of diverse students  
Has taught for 3 years in an elementary setting  
still new in her introduction to the standards to be taught in schools

### INTERESTS

Likes dance and photography but is now too busy to spend much time on them.

### LEARNER ENVIRONMENT

Overwhelmed and just beginning her teaching career.  
Accesses things because they are fast & quick - like podcasts & videos. Goes to PD that focuses on providing ideas to build her skills ("What can I take back to use right away?")



### PRIOR LEARNING EXPERIENCES

Observed foster children who needed differentiation to meet their unique needs at school, empathizes with the experience of students with unique needs including minorities.

### OTHER DETAILS

May depend on Pinterest & TeachersPayTeachers

### MOTIVATION

Helping students feel seen and feel connected to their teachers and community at school

### END GOALS

Seeking to create a safe environment in her classroom and school community  
Developing skills to address the whole child  
To connect with other individuals who are like minded.

### SCENARIO

Used to put on a Native American play each year during Thanksgiving but was told by her principal that Native American crafts and plays at Thanksgiving were inappropriate. After this she couldn't easily find Native American curriculum so just hasn't taught it.

"I know it is easy to be disrespectful and it is easier to not do it than feel like you have done it wrong."  
"Our previous principal told us the district outlawed most curriculum because of images with chief feather and stereotyping. The Thanksgiving story/plays I found were not degrading of NA and appreciated by my NA parents but we were told not to do them. This left us with no content."



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## Learning Gaps Identified from Personas

KNOWLEDGE	SKILLS	TOOLS & RESOURCES
<p>Accurate, authentic and tribe-specific information of Utah Native Nations</p> <p>Guidelines for evaluating accurate &amp; authentic information</p> <p>Guidelines for appropriate Native American terminology and pronunciation</p> <p>Direction on how to model culturally responsive teaching</p>	<p>Evaluate and identify accurate and authentic resources</p> <p>Address Native American topics with Native American students</p>	<p>Accurate and authentic resources</p> <p>Tribal-approved lesson plans integrated and aligned to state guidelines.</p> <p>Access to Native artists/teachers</p> <p>Financial resources to pay teaching artists and to purchase or replace inaccurate resources</p>

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## Specific Considerations

<p><b>NAOMI</b> Elementary Teacher</p> <p>Has concerns about cultural sensitivity</p> <p>Doesn't want to cause offense</p>	<p><b>MATT</b> Elementary Teacher</p> <p>Needs primary resources</p>	<p><b>OLIVIA</b> Elementary Teacher</p> <p>Needs easy-to-access information that is complete &amp; ready to teach</p>
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### Implications From the Learner Analysis

One of the challenges of this project was to adequately address the knowledge gap of accurate, authentic, and tribe-specific information within the limited scope of an asynchronous PD course while also addressing culturally responsive teaching. It was unlikely that we would be able to address all of the learning gaps identified from the personas. For this reason, the NACI team as content experts had to prioritize what they felt were the most important gaps to address.

Course content also needed to be streamlined and focused in presentation and formatting to maximize teachers' limited time and to facilitate efficient development of culturally responsive practices.

## Environmental Analysis

### Clients and Stakeholders

The client for this project was the BYU ARTS Partnership whose main expectation for this project was to prepare **teachers to teach the NACI lesson plans with greater fidelity, as described in the design case article above.**

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Stakeholders for this project include the BYU ARTS Partnership, the eight federally recognized Native nations and tribes in Utah, the Utah Division of Indian Affairs, Utah Title VI coordinators, the Utah Division of Arts and Museums, and the National Endowment for the Arts. Their interests in this course are described below.

#### *Eight Federally Recognized Native Nations and Tribes in Utah*

Within the state of Utah there are eight federally recognized Native American sovereign nations. Each of these groups have slightly different expectations regarding what should be included in Native American curriculum and how teachers should teach it. As general guidelines, these tribal groups **want teachers to accurately communicate Native American history** including the **distinctness of each tribal group**, to **utilize primary/authentic Native resources**, to **communicate the present circumstances of Native American groups**, and to **respect the importance of sacred ceremonies and dances**. Differences arise regarding where emphasis should be placed on Native American topics and how or when some topics should be shared, especially sacred ceremonies and dances. To date, the NACI team has contacted and begun partnerships to create lesson plans with five of the eight sovereign nations. Efforts continue to create connections and develop lesson plans with the remaining three nations.

#### *Utah Division of Indian Affairs*

The Utah Division of Indian Affairs works to promote positive intergovernmental relations between the State of Utah and Utah's American Indian tribes. As a result of this relationship, their **perception of learner needs is tied to those of the eight federally recognized Native Nations in Utah**. Additionally, they may play a part in the legal decisions that could affect Native American curriculum like the legislation passed in the state of Washington where indigenous curriculum is mandated.

#### *Utah Title VI Coordinators*

Chuck Foster, a Title VI coordinator for the USBE, believes teachers **need to change the narrative about how children learn about Native Americans** to a **more realistic and accurate version of American history**. His evidence for this are the superficial "craft" lessons that are typically taught in November creating headbands and teepees. Combining this information with the comments from teacher surveys stating that they do not know what to teach in November because they are being told certain topics are not culturally appropriate, shows that there is a significant need for accurate and authentic resources and direction about where to find these resources. The goal is better quality teaching but, unfortunately, the result of current efforts has resulted, instead, in an avoidance of Native American topics. Specific teacher quotes related to this topic can be found in the personas of [Naomi](#) and [Olivia](#).

#### *Granting Agencies*

A significant portion of the funding for NACI comes from grants from the Utah Department of Arts and Museums (UA&M) and the National Endowment for the Arts (NEA). Jean Irwin, the Arts Education Program Manager for UA&M, would **like to elevate indigenous art from being just a craft to something tied into Native Americans' lived cultural experiences**. Her evidence for this comes from data on the current utilization of Native artists included in her teaching artist roster.

#### *Stakeholder Personas*

Because a significant portion of this course was co-created with Native groups in Utah, we created a stakeholder persona to represent the tribal cultural representatives with whom we

would work during the course creation. We also created a stakeholder persona of a school administrator to account for their needs and perspectives as we created the course. These personas are included below.

### Lisa—School Administrator Persona

# Lisa

## School Administrator

(Stakeholder Persona)

**DEMOGRAPHICS**  
Age: 50 gen X  
Gender: Female  
Marital Status: Married  
Income: \$90,000  
Location Herriman Utah

**PERSONAL AND/OR PROFESSIONAL DETAILS**  
Taught high school for 10 years. Principal for 3 years. Married, 3 children, one teen-ager and 2 adults. The teenager and one adult child still lives with her. That s why she hides in her she shed. She grew up in North Carolina and moved here for her husband's job at Silicone Slopes. Her news comes from NPR and the New York Times.

**INTERESTS**  
Horseback riding, english saddle, reads regency romances, raises chickens at her house that she has named Pemberly, where she enjoys her she-shed.

**LEARNER ENVIRONMENT**  
Area that is growing fast. Diverse parent needs from old farming communities and new move in to new subdivisions. Partial parent involvement. diverse socio-economic and cultural perspectives. Most of the students in apartments or suburbs with expensive houses. She lives on a full acre outside of the town center.



**PRIOR LEARNING EXPERIENCES**  
English major, history minor, taught secondary now an elementary principal.

**OTHER DETAILS**  
She is active in the democratic party and works with refugees with Utah Asian Alliance. She gets to know her staff individually and allows for some wild card teachers. She has teams that are structured and she supports that but she still allows independence with the "wild card" teachers. She is data driven for achievement.

**EDUCATIONAL SUCCESSES**  
She won teacher of the year in North Carolina.

**END GOALS**  
Providing quality education to each child in her school to provide a national model for school excellence that can be a beacon in the district. She wants to be promoted into district administration.

**SCENARIO**  
The LantinX population is segregated from the other students. There have been some violent episodes that seem to fall on racial lines.

"My vision is to continue to build an ideal school environment where students feel safe, comfortable, challenged and engaged in class (whether that is in person or online). Students and staff will celebrate core values and each other. Teachers will feel supported in their teaching and inspired to try new things."

### Divina—Tribal Cultural Representative Persona

# Divina

## Tribal Cultural Representative


(Stakeholder Persona)

**DEMOGRAPHICS**  
Age: 64  
Gender: Female  
Marital Status: Married  
Income: \$60,000  
Location: Cedar City, UT

**PROFESSIONAL DETAILS**  
Standard bearers for their community. Their tribe considers them to be people who can represent the tribe's culture. Gatekeepers of their culture.

**INTERESTS**  
Love going to cultural activities and events. Interested in travel and learning about other tribes. Beading, making regalia, and sports, story telling.

**LEARNER ENVIRONMENT**  
Work in their tribal offices. Their community is in a rural area. Community is a place where all tribal members know each other. She gets her news from television and newspapers. Her information gathering is prompted by all the different people that reach out to her and organizations that want more information. Connected social motivation.



**PRIOR LEARNING EXPERIENCES**  
Went to boarding school. Went to college off the reservation. Received a Bachelor's degree in sociology.

**OTHER DETAILS**  
Sometimes she is suspicious of people outside their tribal group.

**EDUCATIONAL SUCCESSES**  
Determined by tribal criteria: Worked with a lot of people outside of their tribe. Assisting with acronym information. Working with a lot of committees such as Reparations of Cultural Artifacts Back to the Tribes, and working with the youth programs.

**END GOALS**  
Keep her culture alive and help people understand her culture accurately.

**SCENARIO**  
Her tribe's language is disappearing and with it it's cultural ties. She is working hard to preserve the language. Part of this work is when she advocates for youth programs that teach the tribal language.

"We need people to know we are not gone. We are not a group in the past. We are here and we are thriving."



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### ***Learning Environment***

Teachers are busy with little time for professional development. For this reason, we chose to make this an online asynchronous Canvas course. Hosting the course in the Canvas Free for Teachers platform has been a challenge, because many teachers do not realize that they need to register and create separate login credentials that are different from their school's Canvas platform. This necessitated us creating additional informational emails and work for our facilitator to troubleshoot course registration for course participants. This creates another barrier before learners can even interact with the learning materials, which can be demotivating for course participants.

### ***Resources and Constraints***

The BYU ARTS Partnership (BAP) already has a website specific to NACI materials (guiding principles, tribal-approved lesson plans, and guidelines for choosing culturally appropriate Native American books) and has previously provided professional development workshops on Native American topics. These resources both support and constrain future instructional materials. These resources will provide guidance on future material. Some previously created resources can be repurposed for use in this project. Previous NACI materials also set standards that constrain development of future instructional materials to those that fit within these standards. To facilitate this, BAP has developed a design style guide which will be referenced in producing instructional materials.

Additional resources available for the development of this project include the skills of the NACI professional team (pedagogical skills, Native American knowledge, Native American connections) and the BAP graphic artist as well as resources curated but not used in the NACI website or for previous professional development workshops (visuals, video footage, and other supplementary materials).

Grant funding comes with certain constraints, including grant accessibility requirements, a 2-year timeline (2021-2023), and the requirement to report the project impact. Additional constraints were (a) my personal limit of approximately 10-15 hours/week that I had available to work on the project, (b) the challenge of obtaining tribal approval of the final product as it relates to each distinct Native American group, (c) the need for easy/low cost access for teachers, and (d) the need for final implementation in June 2022. The PD course also needed to be appropriately scoped to provide one credit hour of professional development, which equals 15 hours of learner time.

## **Content or Task Analysis**

### ***Course Learning Objectives***

Using the information from the Learner and Environment Analyses, we created learning objectives for the course. The first learning objective is **affective** in nature but focuses only on the lowest levels of Krathwohl et. al's (1964) Taxonomy for the Affective Domain—the cognitive or perspective-taking levels. The following two learning objectives are related to **knowledge** gaps identified in our learner personas and the last two are related to **skill** gaps identified in our learner personas.

By the end of the course teachers will:

- 
1. Empathize with Native Americans in Utah
    - Acknowledge personal cultural perspectives
    - Acknowledge Native American perspectives
  2. Understand historical and modern Native American terminology and facts
    - Recall basic Native American terms and facts
    - Identify important historical and modern Native American events
    - Compare and contrast federal legal decisions with historical events of the Native groups in Utah
  3. Understand principles of cultural responsiveness
    - Identify principles of cultural responsiveness
    - Provide examples of culturally-responsive principles in action
    - Identify the most important principles of cultural responsiveness for professional practice
  4. Evaluate instructional resources for accuracy and authenticity
    - Identify qualities that indicate accuracy and authenticity in instructional resources
    - Determine appropriateness of instructional resources for professional practice
    - Justify decisions to use, discard or modify instructional resources in professional practice
  5. Apply principles of culturally responsive teaching to professional practice
    - Compare and contrast personal cultural perspective with Native American perspectives
    - Describe strategies for responding to cognitive dissonance when they exist between personal cultural perspectives and Native American cultural perspectives
    - Create or revise a lesson plan so it adheres to principles of cultural responsiveness

Using the learning objectives as guides, we performed a content and task analysis. The specifics of this process are addressed in the design case article. However, in the article I did not include our analysis of empathy and how we chose to address our learners' development of empathy in this course. As we evaluated the results of our course content analysis, empathy repeatedly emerged as an important quality in the development of culturally responsive teaching skills. Research into empathy indicates that empathy is strongly related to the development of culturally responsive characteristics (Rychly & Graves, 2012).

Since empathy falls into the affective domain, we used Krathwohl et. al's Taxonomy for the Affective Domain to break down the development of empathy (Krathwohl, et. al, 1964). This classification of empathy is described as *The Continuum of Empathy* and is described in [this table](#). Empathy is organized into three categories—cognitive, emotional, and compassionate—as Ekman described to Goleman (2008). Within these categories, the different levels of Krathwohl et. al's taxonomy are organized. Each succeeding row provides a greater description of the levels including words that describe how each category looks in action by learners.

### Continuum of Empathy

Krathwohl et. al's (1964) Taxonomy for the Affective Domain

Cognitive (Perspective Taking)		Emotional (Feeling with someone)		Compassionate (Spontaneously moved to help)
Receiving/ Attending	Responding	Valuing	Organizing	Characterizing
Attend to stimuli	React to stimuli	Attach significance to ideas	Build value system	Internalize values that guide behavior
Willing to be aware of the setting or situation, gives attention by choice, open to the experience	Willingly participating, obedient, volunteers, finds satisfaction in participating, ready to respond	Motivated to invest, Chooses to behave in a certain way frequently, Begins to identify with a behavior and commit to it	Values become systematic, can compare and contrast values and choices, begins to order and prioritize values, chooses to commit to certain values and behaviors	Acts consistently due to an internal belief, Can articulate philosophy or world-view, can break down complex situations and respond accordingly based on values, develops and lives by a code of personal behavior
<p><b>Acknowledges</b> indigenous perspectives</p> <p><b>Listens</b> to indigenous interpretations of history</p>	<p><b>Identifies</b> areas of common ground or differences between personal and Native American perspectives</p> <p><b>Tries</b> to find common ground between personal and Native American perspectives</p>	<p><b>Seeks</b> Native American perspectives on Native American topics</p> <p><b>Desires</b> to address ambiguities without immediately discarding Native American perspectives</p> <p><b>Assumes</b> goodwill</p> <p><b>Acknowledges</b> past mistakes</p>	<p><b>Incorporates</b> Native American perspectives in all instruction relating to Native American topics</p> <p><b>Creates</b> a framework for addressing ambiguities</p> <p><b>Creates</b> a framework for addressing mistakes</p>	<p><b>Prioritizes</b> Native American perspectives and indigenous pedagogy</p> <p><b>Advocates</b> for the inclusion of Native American perspectives</p> <p><b>Reconciles</b> ambiguities created by differences between personal culture and Native American cultural perspectives</p> <p><b>Seeks</b> opportunities to amplify native voices</p>

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As we analyzed the development of empathy, we recognized that it would be important to consider empathy throughout the instructional design process, however, we could not require its development in our learners except on a cognitive/perspective taking level. Additionally, the process of developing empathy is likely to be a transformational process that has begun and will continue long after participation in our class and will require some learners to adjust the current frame with which they view Native American culture. This reframing is a form of transformative learning. As described by Mezirow in a dialogue with Dirkx (2006), the process of reframing, which is essential to transformative learning, can be epochal, incremental, objective (often task-oriented) or subjective (often self-reflective). In this course, we provide multiple opportunities for self-reflective reframing to occur through artistic and written reflection activities.

To be effective, “subjective reframing often requires the support of others, a positive self-concept and freedom from intense anxiety” (Dirkx et al, 2006, p. 124). We address these needs by beginning the course with a positive self-concept module “Honoring Identity and Culture”, connecting teachers with accurate and authentic indigenous content, stories and people, and modeling our own journey of self-reflection and sharing mistakes we have made. In this way, we create an environment where vulnerability and change can safely happen and provide teachers with the tools that can support their self-reflective reframing and empathy development.

## Product Design

### Design Details

Although I co-created the entire NACI PD course with another instructional designer, my focus for this Master’s project includes two main sections of the course. These were originally proposed as two modules, however, the section on “Bringing the Native Nations in Utah into the Present” was ultimately divided resulting in three modules for this Master’s project. Below, you can see a list of the modules for the entire course. Following this list, I have included visual outlines of Modules 3, 4, and 5, which were my responsibilities for this Master’s design project. In order to understand the full design of these three modules, I have included a narrative walk-through of the entire course following these images.

#### *Course Modules*

- Module 1: Introduction
- Module 2: Honoring Our Identity and Culture
- **Module 3: Studying the History of U.S. Tribal Relations**
- **Module 4: Bringing the Native Nations and Tribes within Utah into the Present**
- **Module 5: Evaluating Resources for Accuracy and Authenticity**
- Module 6: Applying the NACI Way
- Module 7: Applying Principles of Culturally Responsive Teaching to Professional Practice

### Visual Outline of Module 3

Learning Activities are orange and assessment activities are blue.

## Module 3: Studying the History of US Tribal Relations

### Learning Objectives:

- Empathize with Native American Tribes in Utah
- Understand historical and modern Native American terminology and facts
- Apply principles of culturally responsive teaching to professional practice



1.5 min

**"The Invasion of America"**  
**Video** of historic US tribal and reservation lands

Produced by Claudio Sant, (University of Georgia Richard B. Russell professor in American History)



10 min

**Video** of historic development of US/Tribal relations



**Reflection** Native American history in the United States

## Visual Outline of Module 4

Learning Activities are orange and assessment activities are blue.

### Module 4: Bringing the Native Nations in Utah into the present (Storyline)

#### Learning Objectives:

- Empathize with Native American Tribes in Utah
- Understand historical and modern Native American terminology and facts
- Apply principles of culturally responsive teaching to professional practice



5 min

#### "Native Voices" Virtual field trip

Produced by the Natural History Museum of Utah



#### Map of historic tribal lands in Utah



#### Map of present-day reservations in Utah [INTERACTIVE]



#### Timelines for each federally recognized Native Nation in Utah [INTERACTIVE]



3 min

#### Video: A Way to Remember the 5 Tribes and 8 Sovereign Nations in Utah Produced by the Utah Education Network



#### Discussion Land Acknowledgements



#### Discussion Making Connections

**Additional Materials:** 5 Tribes 8 Sovereign Nations Infographic, 5 Tribes 8 Sovereign Nations Podcast, Technology Handout



## Visual Outline of Module 5

Learning Activities are orange and assessment activities are blue.

### Module 5: Evaluating Resources for Accuracy & Authenticity

#### Learning Objectives:

- Empathize with Native American Tribes in Utah
- Evaluate instructional resources for accuracy and authenticity



10 min

#### Video Part 1

Do the Research, Take the Journey: How to Include accurate & authentic resources in your classroom



10 min

#### Video Part 2

Go Broad: Principles to follow when searching for accurate and authentic cultural resources



10 min

#### Video Part 3

Dive Deep: A step-by-step process for evaluating cultural resources



**Decision-Based Learning Activity**  
Ojibwe Animal Paintings Lesson Plan



**Discussion** Ojibwe Animal Paintings Lesson Plan

**Additional Materials:** Evaluating Resources Handout

## Narrative Walkthrough

### Empathy

After a brief introduction to the Native American Curriculum Initiative in Module 1, learners begin the course learning activities with a perspective-taking module focused on exploring their own personal and family culture through an indigenous arts activity. Beginning with their own culture provides learners an opportunity to examine their own thoughts and perspective before interacting with another culture's. This can be an important step in the development of empathy. Drawing from the work of Broome, we took a relational view of intercultural empathy that describes intercultural empathy as a third culture that develops from shared meaning making (1991). Beginning the course by creating space for learners to reflect on their own culture also

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signals to the learner that this is a space where multiple perspectives are valued. We hoped that this would help learners to begin from a positive self-concept and would remove the barrier of anxiety that could inhibit any transformational learning that may occur as they interact with later modules (Dirkx et al, 2006).

### *Knowledge*

After setting the stage in these first two modules, learners proceed into the knowledge-focused modules—Modules 3 and 4. Module 3 addresses the history of U.S. Tribal Relations and Module 4 focuses on Native Americans in Utah. This format of “going broad” (U.S. Tribal relations) and “diving deep” (specific Native American groups in Utah) follows the same pattern we teach in Module 5 “Evaluating Resources for Accuracy and Authenticity.” By following this pattern, we model for teachers one of the ways they can explore and organize Native American instructional resources. Because the course is only worth one professional development credit/15 hours of “seat time”, we knew that we would need to provide ways for learners to efficiently gain knowledge and understanding of Native American history and modern circumstances. To do this, we chose mediums (infographic videos) that would communicate large amounts of information in short periods of time while simultaneously communicating them in emotive ways. One example of this is the silent film “The Invasion of America”. We also chose to include learner choices in this module through the interactive timelines of the eight federally recognized Native nations and tribes in Utah to allow our learners opportunities to deeply explore the content most interesting and useful to them.

The assessments in these sections include compelling reflective questions that lack clear correct answers but provide learners opportunities to make connections between the presented information and their own personal perspectives and professional teaching practices. One of the assignments also requires them to make connections between broader U.S. tribal history and the experiences of specific Native American groups in Utah, increasing their understanding and further embedding this knowledge for future recall.

### *Skills*

After addressing the knowledge gaps in Modules 3 and 4, learners proceed into the skill-focused modules—Modules 5, 6, and 7. The learning activities in Module 5 are intended to scaffold the learner through the development of the skill of evaluating cultural resources—Native American in this context—for accuracy and authenticity. We use a series of three instructional videos to present and model the application of targeted questions to evaluate Native American resources for accuracy and authenticity. Learners are then presented with a resource to evaluate with “training wheels”. These training wheels come in the form of a decision-based learning model (DBL) that they may reference as they seek to determine whether they will (a) use the resource, (b) not use the resource, or (c) modify the resource before using it. Further description of the DBL model is included in the design case article that precedes this appendix.

In Module 6, learners are introduced to another set of essential skills for culturally responsive pedagogy—the development and application of culturally responsive principles. In this section, learners are introduced to the “NACI Way”, a group of culturally responsive principles articulated and used by the NACI team individually and collectively. Telling the origin story of NACI through a short video, we introduce learners to our mission, vision, and seven guiding principles. They are then tasked with creating their own “talking story”, which is an indigenous pedagogical tool, to



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articulate and describe the application of a culturally responsive principle or to describe a poor example where culturally responsive principles were lacking.

The final module, Module 7, is the culminating assessment for the entire course and provides an opportunity for learners to combine and demonstrate their ability to apply the knowledge and skills learned in the course to their professional teaching practice through the creation or modification of an accurate, authentic, and culturally-responsive Native American lesson plan. They are also required to write a 3-page reflection to articulate and demonstrate their application of their knowledge and skills.

## Video Walkthrough

A video walkthrough where I show key artifacts from the NACI PD Course can be accessed at this link: <https://youtu.be/gSWKY52Gbm8>

## Design Process and Evolution

### ***Major Phases of the Design Process***

Parts of the design process and evolution of the NACI PD course were described in the included *design case* article. I will attempt to provide an additional high-level overview of the design process as well as fill in a few missing details here. Although we like to describe the design process in linear terms, I learned from co-creating this course that design is very messy. In general, we utilized the five phases of the Design Thinking process—empathize, define, ideate, prototype, and test— to guide our design of this course, however, we frequently returned to earlier phases to modify and refine guiding documents and designs. For example, our learning objectives went through multiple iterations as we re-worded, clarified, and reorganized them to align with the evolution of the course learning activities and assessments. For comparison I have included on the following page, the learning objectives included in my Master’s Project Proposal from September, 2021, and the final learning objectives for the course.

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*Learning Objectives from Master's Project Proposal (September, 2021)*

Teachers will be able to:

1. Honor and analyze their own culture and the cultures of others
2. Empathize with Native American Tribes in Utah
3. Select accurate and authentic Native American resources
4. Articulate their own principles/framework for culturally responsive teaching that elucidates the connections they have made between their own culture, their student's cultures, their teaching practice, and the NACI model

*Final Course Learning Objectives (January, 2023)*

By the end of the course teachers will:

1. Empathize with Native Americans in Utah
  - Acknowledge personal cultural perspectives
  - Acknowledge Native American perspectives
2. Understand historical and modern Native American terminology and facts
  - Recall basic Native American terms and facts
  - Identify important historical and modern Native American events
  - Compare and contrast federal legal decisions with historical events of the Native groups in Utah
3. Understand principles of cultural responsiveness
  - Identify principles of cultural responsiveness
  - Provide examples of culturally-responsive principles in action
  - Identify the most important principles of cultural responsiveness for professional practice
4. Evaluate instructional resources for accuracy and authenticity
  - Identify qualities that indicate accuracy and authenticity in instructional resources
  - Determine appropriateness of instructional resources for professional practice
  - Justify decisions to use, discard or modify instructional resources in professional practice
5. Apply principles of culturally responsive teaching to professional practice
  - Compare and contrast personal cultural perspective with Native American perspectives
  - Describe strategies for responding to cognitive dissonance when they exist between personal cultural perspectives and Native American cultural perspectives
  - Create or revise a lesson plan so it adheres to principles of cultural responsiveness

***Division of Responsibilities***

As major stakeholders in the PD course and subject matter experts, the NACI team was significantly involved throughout the entire development process providing information, guidance, and feedback. I and the other NACI instructional designer created the majority of the instructional content. In addition to doing the initial synthesis of information gathered from the NACI team, I took the lead on all Storyline-related content and course assessments. This also

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included meeting with educational and cultural representatives of the federally recognized Native tribes and nations in Utah to co-create their interactive timelines. The other NACI instructional designer took the lead on managing all video-creation activities and working with Native artists. This division of labor resulted from our individual skills and networks in these areas. We also worked collaboratively in equal measure to provide feedback and make edits to revised prototypes of the various learning activities and course resources. We both have skills in graphic design, and we divided graphic design work based on the specific needs of our projects and our individual availability.

### ***Addressing the Unexpected***

Two specific examples of design challenges we encountered occurred with the interactive timelines and the U.S. Tribal Relations video. Originally, I had hoped to create interactive timelines with openly available resources. I quickly realized that the available resources had questionable accuracy and authenticity due to the creators not being Native American. The best way to address this was to work directly with Native groups in Utah to create the timelines. This was a somewhat risky decision because there was no way to guarantee that these groups would partner with us to co-create their timelines and it would take significantly more time and resources to create them.

I don't believe I had a complete understanding of these risks when I first sought the help of NACI team members who were already working with these Native groups to create lesson plans. Having worked with the NACI team for several months, I followed their example and relied on the NACI Way guiding principles to make important design decisions. I believe that making the decision, even if somewhat unconsciously done, to follow the example of the rest of the NACI team and our guiding principles, has strengthened the message and impact of the course we created. I soon found that choosing to co-create the timelines with Native groups is a much more labor-intensive process than just gathering and repurposing open resources. It also meant that we had to allow for the time that it takes for the timelines to go through a tribal government approval process. We chose to use this as a teaching opportunity to model for our learners our vision of "Amplifying Native Voices" and the NACI guiding principle to "take the time needed for authentic growth." In the Storyline module, when learners choose to explore a timeline not yet completed, they receive a message explaining why the timeline is unavailable and an invitation to return later.

Other challenges we encountered in making the U.S. Tribal Relations video were caused by our own inexperience in creating this type of film. I created the script for the video from a previous presentation by Dean Kronk-Warner of the University of Utah Law School. Although the content came from a Native perspective, the words in the script were mine. We hired a Native culture-bearer who has experience in filmmaking to be our narrator for the film; however, he struggled with some of the terminology we used and the cadence of his speech did not always align well with the phrasing I used in the transcript. In the end, we had to hire an additional narrator and combined their narration for the audio of the video. Combining their narration also came with challenges. The speed of their speech didn't align well together, which caused additional editing work as we attempted to balance the overall speed of the audio of the film.

To save on video production costs, we hired student animators to create the animated portions of the film. Unfortunately, student employees are not always able to commit time to these projects and we were unable to meet our course beta testing deadline with the finished film. In the end, I

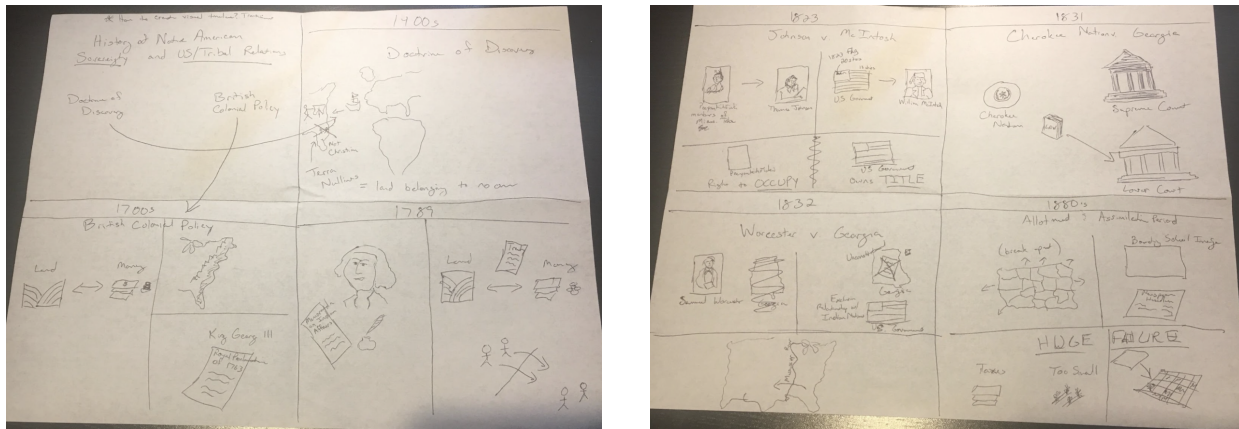
created an audio file and text-based transcript to use in the course together with a handout in place of the film. A few months ago we hired a new animator who is also struggling to prioritize this project. Half of the animations are complete, and if he cannot make progress on the animations, then we will either need to find another animator or I will have to find time to learn the Adobe After Effects application to create the animations myself.

### **Prototypes and Precedent**

In the sections below, I have included example prototypes that demonstrate the prototyping process for activities for Modules 3, 4, and 5. I have also included precedent examples we used to guide our design decisions for the interactive timelines. For smaller images, I have included links that will direct you to larger images at the end of this document. Some of the links will open tabs to view videos or Google slides of the various prototypes.

### **Module 3 Prototypes**

#### **U.S. Tribal Relations Video Low Fidelity Prototypes**



### **U.S. Tribal Relations Video Final Product**

Approximately half of the animations are completed for this video.

#### **Image of Animation 1**



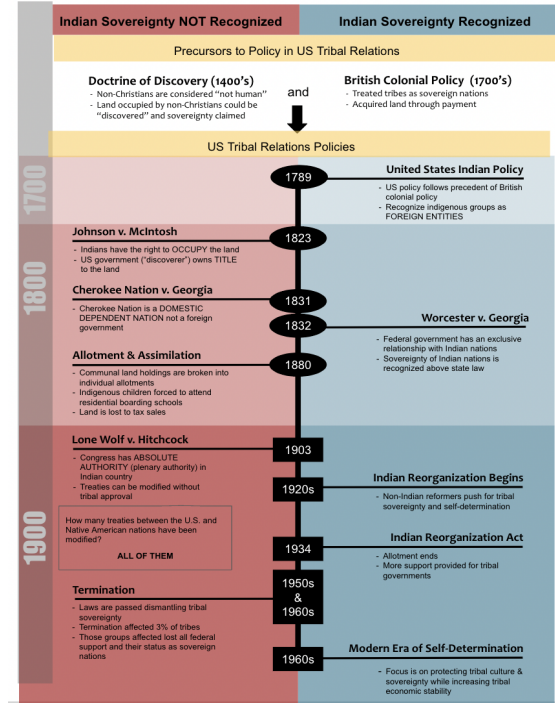
## U.S. Tribal Relations Video Handout Prototypes

These prototypes depict the development of the handout that accompanies the U.S. Tribal Relations video. Click the links to view larger images included at the end of this document.

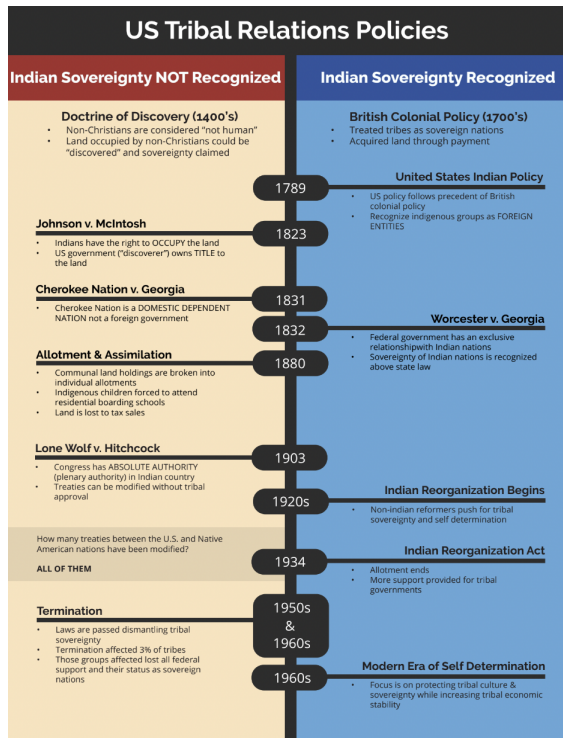
### Low Fidelity Prototype

1789 United States Indian Policy	<ul style="list-style-type: none"> <li>- Followed British colonial policy</li> <li>- Recognize indigenous groups as FOREIGN ENTITIES</li> </ul>
1823 Johnson v. McIntosh	<ul style="list-style-type: none"> <li>- Indians have the right to OCCUPY</li> <li>- US government (discoverer) owns TITLE</li> </ul>
1831 Cherokee Nation v. Georgia	<ul style="list-style-type: none"> <li>- Cherokee Nation is a DOMESTIC DEPENDENT NATION not a foreign government</li> </ul>
1832 Worcester v. Georgia	<ul style="list-style-type: none"> <li>- Federal government has exclusive relationship with Indian nations</li> <li>- Sovereignty of Indian nation above state law</li> </ul>
1880s Allotment & Assimilation	<ul style="list-style-type: none"> <li>- Communal land holdings broken into individual allotments</li> <li>- Indigenous children forced to attend residential boarding schools</li> <li>- Lost land to tax sales</li> </ul>
1903 Lone Wolf v. Hitchcock	<ul style="list-style-type: none"> <li>- Congress has ABSOLUTE AUTHORITY (plenary authority) in Indian country</li> <li>- Treaties can be modified without tribal approval</li> </ul>
1920s Indian Reorganization Begins	<ul style="list-style-type: none"> <li>- Non-Indian reformers push for tribal sovereignty and self-determination</li> </ul>
1934 Indian Reorganization Act	<ul style="list-style-type: none"> <li>- Allotment ends</li> <li>- Support for tribal government</li> </ul>
1950s to 1960s Termination	<ul style="list-style-type: none"> <li>- Laws dismantling tribal sovereignty</li> <li>- Affected only 3% of tribes</li> <li>- Lost federal support</li> </ul>
1960s to Present Modern Era of Self-Determination	<ul style="list-style-type: none"> <li>- Focus on protecting tribal culture &amp; sovereignty while increasing tribal economic stability</li> </ul>

### High Fidelity



### Final Product

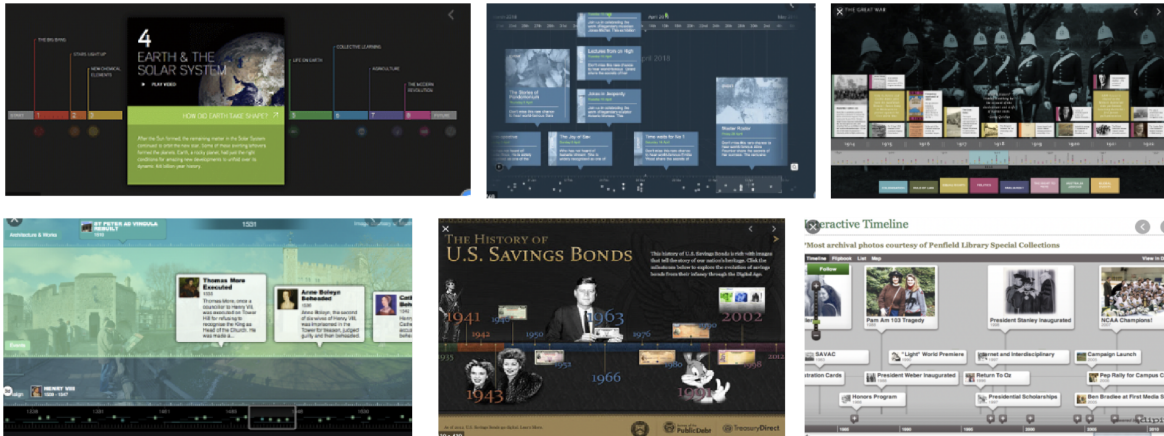






### Timeline Precedent

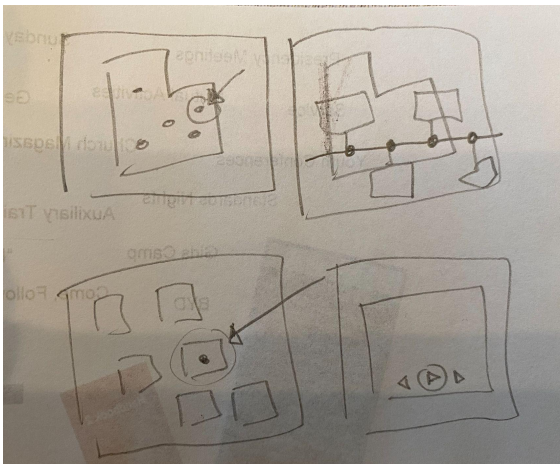
These are a few of the interactive timelines formats I considered as we were planning our first prototype of the interactive timelines. You can click the link above this paragraph to view larger images included at the end of this document.



### *Interactive Timeline Prototypes*

The interactive timelines are embedded in the Storyline module and are accessed through the Modern Native Lands reservation map at the end of the module. Below I have included images of the interactive timeline prototyping process. You can click the links above each image to view larger images included at the end of this document. The final product image also includes a link to the Storyline module.

### Low Fidelity Timeline Prototype



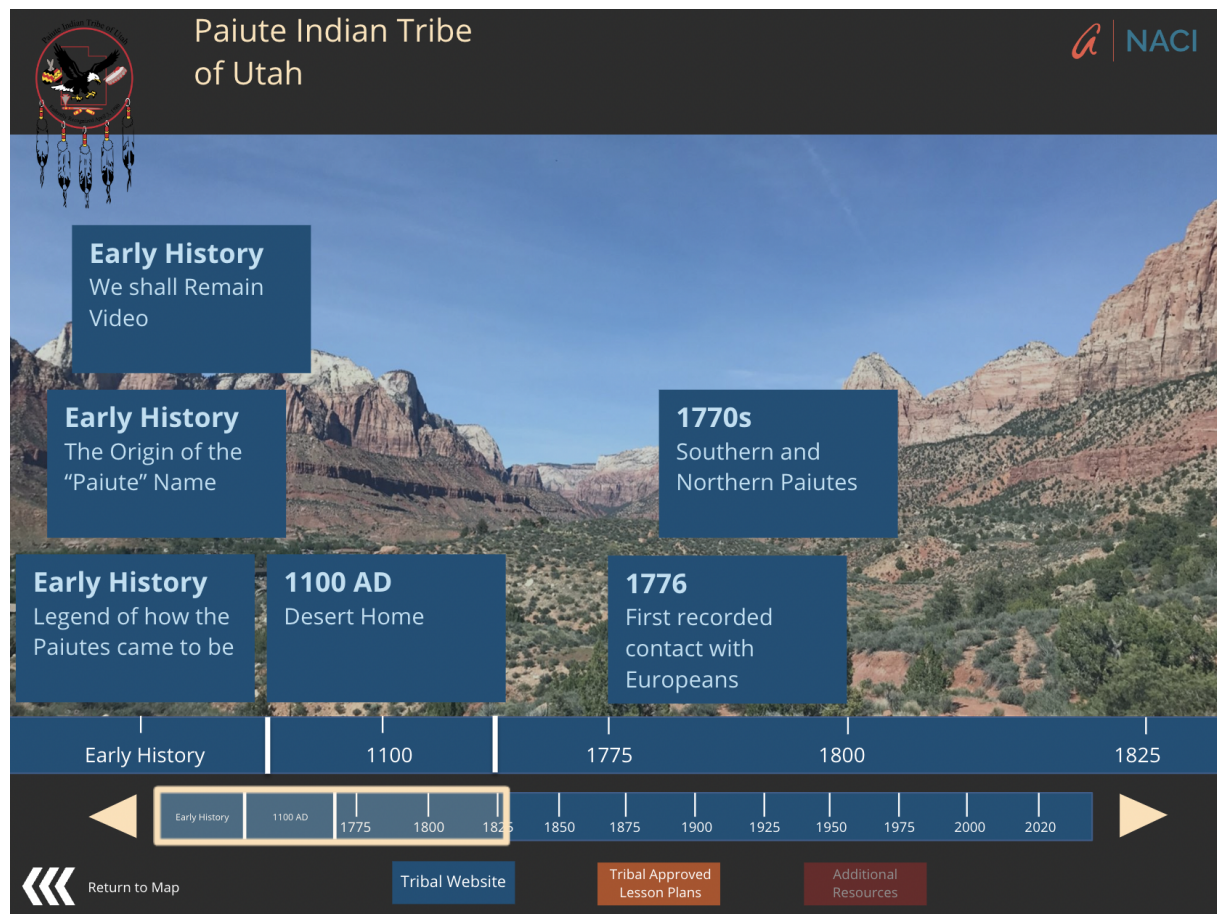
### High Fidelity Timeline Prototype





## Timeline Final Product

To explore the entire Storyline module, click [HERE](#).



## Module 5 Prototypes

Module 5 of the NACI PD course includes a three-part video series and an assessment activity. Additional resources available for learners include a handout and the DBL resource. Prototypes of each of these resources are included below. Click the links to view larger images included at the end of this document.

### [Evaluating Resources Video Sample Images](#)



# Evaluating Resources Handout Prototypes

Click the links to view larger images included at the end of this document.

## Low Fidelity Prototype

### Evaluating Culturally Responsive Resources for Native American Curriculum

Consider how the source will ENRICH your students' understanding of Native indigenous cultures

Joseph Bruscia, Abenaki author "tautions against 'The Dances with Wolves Syndrome'": books in which all Indians are noble and all white people are bad. Any resource that builds up one culture at the expense of another ultimately keeps racial tension alive." (Williams, 2010)

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Source</b></p> <p>Consider the source (author, illustrator, organization)</p> <ul style="list-style-type: none"> <li>Who is the author/illustrator/Organization?</li> <li>What is their background and experience?</li> <li>What is their connection to the tribe?</li> <li>What position are they speaking from?</li> <li>What is the purpose for creating the source?</li> <li>Look for <b>authenticity and accuracy</b> <ul style="list-style-type: none"> <li>Original sources</li> <li>Citations</li> <li>Cross-reference your work with other sources</li> <li>Continuity of tribal representation (tribal-specific dress, language, setting, etc.)</li> <li>Is the research explained or cited?</li> </ul> </li> </ul> | <p><b>Specificity</b></p> <p>Look for <b>TRIBE SPECIFIC</b> representation</p> <ul style="list-style-type: none"> <li>Is the resource <b>specific enough to provide understanding</b>? Vague or inaccurate references will only confuse the audience.</li> <li>Watch for <b>stereotypes, oversimplification, &amp; homogenization</b> (clumping tribes into one)</li> <li>Does it bring <b>Native Americans into the present</b> or does it represent Native Americans as ONLY historical groups?</li> <li>Be cautious of descriptions of ceremonies and the use of <b>dutty</b> in the culture in a causal manner. When in doubt, wait to use a source until it has been verified by official cultural representatives that it is appropriate to do so.</li> </ul> |
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**Research**

If you find yourself with questions, do some quality research!

- Go **DEEP** (more details)
  - Go **BROAD** (multiple perspectives/species)
- Don't let past mistakes keep you from moving forward. Be humble. Admit mistakes and do better next time.

Williams, K. (2010). Cultural Appropriation and Indigenous Literatures. <https://www.youthcurriculum.com/department/indigenous-literature/>



## High Fidelity



### Evaluating Culturally Responsive Resources

Choose resources that enrich understanding

When selecting resources to use in your classroom, consider how the source will ENRICH your students' understanding of Native indigenous cultures.

As you select resources and do your research, go **broad** and **deep**. Ensuring the resources are authentic and accurate requires due diligence. Seek out multiple perspectives and resources for a broad view of the issues at hand. Then dive deep into the details when you find sources you trust.

Joseph Bruscia, Abenaki author "tautions against 'The Dances with Wolves Syndrome'": books in which all Indians are noble and all white people are bad. Any resource that builds up one culture at the expense of another ultimately keeps racial tension alive." (Williams, 2010)

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Consider the source</b></p> <p>Consider their background &amp; intent</p> <ul style="list-style-type: none"> <li>Who is the creator? Author/illustrator/Organization? What is their background and experience?</li> <li>What is the creator's connection to the tribe? What position are they speaking from? Do they describe how they did their research?</li> <li>What is the purpose for creating the source?</li> <li>Look for <b>authenticity and accuracy</b> go to original sources, look for citations, cross-reference other sources, look for continuity of tribal representation (tribal-specific dress, language, setting, etc.).</li> </ul> | <p><b>Look for specificity</b></p> <p>Look for <b>TRIBE SPECIFIC</b> representation</p> <ul style="list-style-type: none"> <li>Is the resource <b>specific enough to provide understanding</b>? Are there vague or inaccurate references that cause confusion?</li> <li>Watch for <b>stereotypes, oversimplification, &amp; homogenization</b> (clumping tribes into one)</li> <li>Does the source bring <b>Native Americans into the present</b> or does it represent Native Americans as ONLY historical groups?</li> <li>Be cautious with <b>casual ceremonial descriptions</b> and/or references to <b>dutty</b>. When in doubt, wait to use a source until it has been verified by official cultural representatives that it is appropriate to do so.</li> </ul> |
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**It's a Journey**

Selecting appropriate and authentic resources for your classroom is a journey. A journey of successes and desires for improvement. Don't let past mistakes keep you from moving forward. Be humble. Own errors and do better next time. Model this for students and share with others!

Williams, K. (2010). Cultural Appropriation and Indigenous Literatures. <https://www.youthcurriculum.com/department/indigenous-literature/>

## Final Product



### Evaluating Resources for Cultural Responsiveness

Choose resources that enrich understanding

When selecting resources to use in your classroom, consider how the source will ENRICH your students' understanding of native cultures.

As you select resources and do your research, go **broad** and **deep**. Ensuring the resources are authentic and accurate requires due diligence. Seek out multiple perspectives and resources for a broad view of the issues at hand. Then dive deep into the details when you find sources you trust.

Joseph Bruscia, author and member of the Abenaki tribe, "tautions against 'The Dances with Wolves Syndrome'": books in which all Indians are noble and all white people are bad. Any resource that builds up one culture at the expense of another ultimately keeps racial tension alive." (Williams, 2010)

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|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Consider the source</b></p> <p>Consider the source's background &amp; intent:</p> <ul style="list-style-type: none"> <li>Who is the creator? Author/illustrator/Organization? What is their background and experience?</li> <li>What is the creator's connection to the tribe? What position are they speaking from? Do they describe how they did their research?</li> <li>What is the purpose for creating the source? Look for <b>authenticity and accuracy</b> go to original sources, look for citations, cross-reference other sources, and look for continuity of tribal representation (tribal-specific dress, language, setting, etc.).</li> </ul> | <p><b>Look for specificity</b></p> <p>Look for <b>TRIBE SPECIFIC</b> representation:</p> <ul style="list-style-type: none"> <li>Is the resource <b>specific enough to provide understanding</b>? Are there vague or inaccurate references that cause confusion?</li> <li>Watch for <b>stereotypes, oversimplification, &amp; homogenization</b> (clumping tribes into one)</li> <li>Does the source bring <b>Native Americans into the present</b> or does it represent Native Americans as ONLY historical groups?</li> <li>Be cautious with <b>casual ceremonial descriptions</b> and/or references to <b>dutty</b>. When in doubt, wait to use a source until it has been verified by official cultural representatives that it is appropriate to do so.</li> </ul> |
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**It's a journey**

Selecting appropriate and authentic resources for your classroom is a journey. A journey of successes and desires for improvement. Don't let past mistakes keep you from moving forward. Be humble. Take ownership of errors and do better next time. Model this for students and share with others!

Williams, K. (2010). Cultural Appropriation and Indigenous Literatures. <https://www.youthcurriculum.com/department/indigenous-literature/>

# Decision Based Learning Resource High Fidelity Prototype

This was an early version of the Decision Based Learning resource. Larger versions of these slides are included with this project report.

Evaluating a lesson plan		Evaluating a lesson plan		Evaluating a lesson plan		Evaluating a lesson plan			
8-Step Decision-Based model developed by the BYU ARTS Partnership		8-Step Decision-Based model developed by the BYU ARTS Partnership		8-Step Decision-Based model developed by the BYU ARTS Partnership		8-Step Decision-Based model developed by the BYU ARTS Partnership			
1	1. What is the creator's background? Who is the creator? Author? Illustrator? Organization? What is their background and experience? <a href="#">How do I decide? Click here.</a>	2	2. What is the creator's connection to the tribe? Do they have a direct connection to Native Americans? (This would include being Native American themselves or having extended direct contact with Native Americans) Do they describe how they did their research? <a href="#">How do I decide? Click here.</a>	3	3. What is the creator's intent? What is their purpose for creating the source? How do they describe their goals for those using the resource? <a href="#">How do I decide? Click here.</a>	4	4. Is the content authentic and accurate? Does the content come from primary sources (Native American individuals/tribes or someone with direct connection to the group)? Can the content be verified or cross-referenced with other information on the internet before a final decision of accuracy? Is there continuity of tribal representation (tribal-specific dress, language, setting, etc.)? <a href="#">How do I decide? Click here.</a>		
5	5. Does the resource provide tribe-specific representation? Does the source homogenize Native Americans by clumping multiple tribes into one group without mention of tribal/cultural differences? Is the resource specific enough to provide understanding? Are there vague or inaccurate references that cause confusion? <a href="#">How do I decide? Click here.</a>	6	6. Does the source bring Native Americans into the present? Does the source ONLY represent Native Americans as historical groups that existed in the past? <a href="#">How do I decide? Click here.</a>	7	7. Does the lesson plan address traditional ceremonies or dutty? Are there symbols of sacred characters or artifacts? Are there descriptions or representations of rituals or ceremonies? Does the lesson plan reference spiritual traditions? <a href="#">How do I decide? Click here.</a>	8	8. Will you use this lesson plan in your classroom? What is your final recommendation for this lesson plan? Should you reject or make any parts of the lesson plan? Could it be improved? <a href="#">How do I decide? Click here.</a>		
1	1. How to find the creator's background Look for the author's bio online or inside the cover of the book you are reviewing. Identify the publisher and publisher in books or websites and covers of books. Who is the sponsoring organization? Do they have an about page? Mission vision? Google the author, what information do you find?	2	2. Finding the creator's connection to the tribe Search for relational words that might suggest a connection to a tribal group of members. For example, family, friends, journey, traveled, adopted, observed, teacher, neighbors, consultants, help, reviewer, shared.	3	3. What is the creator's intent? Search for the following terms that signify intent and purpose. My opinion I want, I desire, I expect, I demand The purpose of this paper/article/document is to... This describes my plan/research/the... My reason for writing is to... This lesson plan discusses the... Who does the creator say the resource is for? Why?	4	4. Determining authenticity and accuracy Go to original sources of inspiration by looking at citations for the images, text, and additional resources included. Cross-reference other sources—are the sources referenced credible? Look for continuity of tribal representation (tribal-specific dress, language, setting, etc.).	5	5. Recognizing Tribe-specific representation Look for references to specific tribal groups and descriptions for tribal values. Are there references to specific tribal groups and descriptions for tribal values? Are there references to specific tribal groups and descriptions for tribal values? Are there references to specific tribal groups and descriptions for tribal values? Are there references to specific tribal groups and descriptions for tribal values? Are there references to specific tribal groups and descriptions for tribal values?
6	6. Bringing Native Americans into the present? Look for information that communicates BOTH historical and current circumstances AND lets the story of how their circumstances have changed over the timeline. Present sources (past 2 years) Current sources How their connection to the land has changed Historical specific events when events/rituals that occurred on the land were specific to that tribe and all of white men are good or vice-versa (no individual or group at all of all good)	7	7. Does the lesson plan respectfully and appropriately address traditional ceremonies or dutty? There are not always events based on historical views of dutty (e.g. easily explain how within the process of making meaning of the text of the Pacific Northwest or certain dances related to religious ceremonies by the... Does the resource make light of indigenous references to duty including references to religion? Does the lesson plan encourage creating sacred artifacts or performing sacred dances and songs?	8	8. Does the lesson plan encourage duplicating, replicating or copying without a purpose? Are all tribal representatives of the Native American group indicated that duplication is appropriate, either in the past or the present? Does the subject you intend to replicate have religious or spiritual meaning? Would duplication diminish the value of the perception of the object or idea for those unfamiliar with the Native American group?				



## Decision-based Learning Resource Final Product

This is the final version of the Decision Based Learning resource; however, we consider this to be a living document that may change as we add more perspectives and examples. Larger versions of the entire DBL are included with this project report.

The image displays a grid of nine screenshots from the Decision-Based Learning Resource. Each screenshot represents a different module or page within the resource, featuring text, images, and navigation elements. The modules include:

- What is the creator's background, connection to the tribe and intent?**: A page with a dark background and white text, featuring the BYU Arts Partnership and NACI Curriculum Initiative logos.
- Who is the author? What is their background and experience?**: A page with a light background, featuring a book cover and a photograph of a person.
- Who is the illustrator or artist? What is their background and experience?**: A page with a light background, featuring a book cover and a photograph of a person.
- Colorful Moose Art Inspired by the art of John Nieto**: A page with a light background, featuring a colorful moose illustration and a photograph of a person.
- What is the organization or individual's purpose?**: A page with a light background, featuring a list of items and a photograph of a person.
- Do the author, illustrator, artist or organization have a direct connection to Native Americans?**: A page with a light background, featuring a list of items and a photograph of a person.
- Where do you want to go next?**: A page with a light background, featuring a list of items and a photograph of a person.
- Tribal Specific Art & Craft Ideas**: A page with a light background, featuring a photograph of a person and a list of items.
- Native American Activities**: A page with a light background, featuring a list of items and a photograph of a person.

## Product Implementation

To reduce the cost for teachers to access the NACI PD course, we chose to host the course in the Canvas Free for Teachers platform. To manage the course registration and facilitation, the other NACI instructional designer created a course page on the Utah State Board of Education (USBE) professional development website. Realizing that we would need more information than this website provided, she also created a Google form to gather information that would help us to facilitate the course better for our learners. These included the learner's (a) name, (b) job title/position, (c) email address, (d) request for USBE credit, (e) whether they had registered on Midas or not, (f) reason for interest in the course, and (g) how they found out about the course. To answer questions about the course, she also created an informational page on the BYU ARTS Partnership website.

## Beta Testing

To beta test the course, we invited teachers familiar with the BYU ARTS Partnership to take the course and provide us feedback. They were offered compensation of \$200 to complete the course and surveys on each module within an 8-week period. The other instructional designer and I facilitated this session of the course.



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Our beta testers identified strengths and weaknesses of the curriculum. In addition to a number of broken links and typos, one of the beta testers expressed dissatisfaction with a multiple-choice quiz we had included in Module 3. She felt like the quiz was too focused on recall rather than higher-order understanding. From this feedback, we made the quiz optional and created a new discussion assignment that asked learners to compare and contrast the information in Modules 3 and 4, and to identify at least 2 examples from the timelines in Module 4 that demonstrate how US Indian policy (Module 3) directly or indirectly affected the Native groups in Utah.

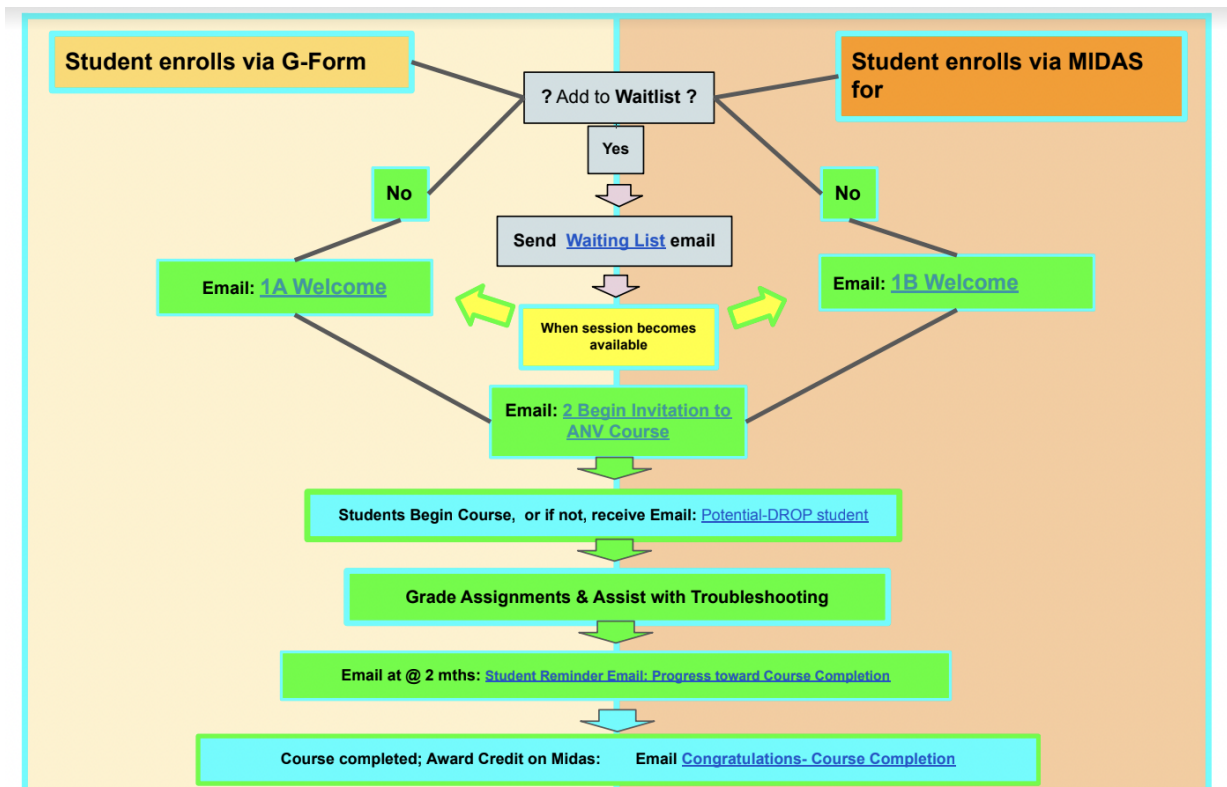
Another important piece of feedback we received from one beta tester spoke to her concern over the onerous and extensive process we were recommending to evaluate Native American resources. This may be due to her unfamiliarity with the process and/or the demands on her time as a teacher. She expressed that rather than go through this kind of process to evaluate resources and create Native American lesson plans herself, she would prefer to just use the already created NACI lesson plans. Although this was helpful feedback, we have not yet modified our course as a direct result of her comments. Additional data would need to be gathered to see if this sentiment extends to other course participants. We would also need more information to clarify the underlying reasons for these feelings in order to determine if we should change this section of the course.

## **Course Facilitation**

When the BYU ARTS Partnership hired a new part-time employee to assist with the writing of NACI lesson plans, they included in her duties facilitation of the NACI PD course. As part of her training for the course, she registered and completed the course, taking notes of questions and observing how I facilitated the course by assisting course participants and providing feedback. The other instructional designer also trained her on the back-end of the USBE website. To help her facilitate the next cohort (Summer, 2022) of the course, we co-created a facilitator log that linked to email templates that would be sent to individuals who signed up for the course. At my suggestion, she also created a flowchart (included on the next page) to visually document each step of the course registration and completion process.

### Flowchart of Facilitation of the Course Registration Process

Students may enter the course through (a) the Google course interest form or through (b) the Utah State Board of Education teacher professional development website (Midas). During periods of time when we have a waitlist, they will receive a waitlist email. We have slightly different emails students will receive depending on whether they expressed interest in the course through the Google form or the Midas website. After they have been sent the course invitation link, the emails they receive are exactly the same.



## Assessment of Student Learning

The entire course has 11 assignments. Although we had hoped to automate these assignments to reduce the administrative workload for the course, our instructional design team struggled to find ways to assess our learning objectives without using reflective activities and skill assessments, which are challenging to automate. We have also found that the facilitator feedback has been an important tool in learner's development throughout the course. Some of our beta testers and our new course facilitator have commented on how much they valued the feedback they received in the course.

There are two projects, one optional quiz, two reflections, three discussion boards, and a course feedback form in this course. All 11 assignments total 250 points. The Pre and Post-Course Surveys were originally created as evaluation and research tools. However, we found that the reflective nature of these assignments were also useful learning tools so they have been

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included in the course as ungraded assignments. Learners receive completion credit simply for taking the surveys.

Each of the module assignments serves as course learning activities and formative assessments. The final project of creating or revising a lesson plan to be culturally responsive serves as the summative assessment for the course, testing each learner's ability to apply the knowledge and skills they learned in the course to their professional practice. The reflection portion of the assignment assesses their ability to articulate why they made the decisions they made.

I have included below a list of all course assignments. The assignments can be viewed in the additional documents attached to this report. Below this list, I have included images of each of the assessment rubrics.

1. **Pre-Course Survey:** Reflective Assignment (12 pts for completion)
2. **Art Project/Discussion:** Personal Culture and Identity (30 pts)
3. **Quiz:** History of US Tribal Relations (0 pts; OPTIONAL)
4. **Written Reflection:** Native American history in the United States (24 pts)
5. **Discussion Board:** Land Acknowledgements (18 pts)
6. **Discussion Board:** Making Connections (18 pts)
7. **Discussion Board:** Ojibwe Animal Paintings Lesson Plan (24 pts)
8. **Video Reflection:** Talking Story—Applying the NACI Way (28 pts)
9. **Final Project:** Create or Revise a Lesson Plan and Reflection (72 pts)
10. **Post-Course Survey:** Reflective Assignment (12 pts for completion)
11. **Course Feedback Form** (12 pts for completion)

## Assessment Rubrics

### Module 2: Family Crest Assignment Rubric

<b>Family Crest Rubric (30 points)</b>				
		5-6 points	3-4 points	0-2 points
<b>Completion</b>	___/ 6	Assignment includes a detailed visual family crest and legend with robust and specific written descriptions.	Assignment includes a visual family crest and legend with basic written descriptions.	Assignment may be missing descriptions in the legend of the legend all together. Or the visual family crest is obviously incomplete due to its simplicity and lack of detail.
<b>Connection to Alan's Presentation</b>	___/ 6	The assignment is clearly connected to idea's from Alan's presentation.	The assignment is partially connected to idea's from Alan's presentation.	The assignment is not really connected to idea's from Alan's presentation.
<b>Connection to personal culture</b>	___/ 6	It is evident that the family crest and symbols clearly relate to the creator's personal experience and value system.	It is somewhat evidence that the family crest and symbols relate to the creator's personal experience and value system.	It is unclear whether the family crest and symbols relate to the creator's personal experience and value system.
<b>Symbolic Representation</b>	___/ 6	The symbols or representation of culture in the family crest is clearly explained and identified.	The symbols or representation of culture in the family crest are partially explained and identified.	The symbols or representation of culture in the family crest are not clearly explained and identified.
<b>Professionalism</b>	___/ 6	The work is well polished and refined, clearly communicates ideas	The work is somewhat polished, could be more refined, communication is partially clear	The work needs more polishing and refinement, ideas are not clear

**Module 3: Reflection: Native American History in the United States Rubric**

<b>Reflection: Native American History in the United States Rubric (12 points)</b>				
		12 points	8 points	4 points
<b>Number of Prompt Questions Answered</b>	___ / 12	Three prompt questions answered	Two prompt questions answered	One prompt question answered

**Module 4: Discussion: Land Acknowledgements**

<b>Discussion: Land Acknowledgements (18 points)</b>				
		18 points	12 points	6 points
<b>Number of Discussion Prompt Questions Answered</b>	___ / 18	Three prompt questions answered	Two prompt questions answered	One prompt question answered

**Module 4: Discussion: Making Connections**

<b>Discussion: Making Connections (18 points)</b>				
		18 points	12 points	6 points
<b>Number of Examples from the Timelines Included in Discussion Post</b>	___ / 18	Two examples included	One example included	No examples included



### Module 5: Discussion: Ojibwe Animal Paintings Lesson Plan

<b>Discussion: Ojibwe Animal Paintings Lesson Plan (24 points)</b>		
	3 points	0 points
<p><b>The discussion post indicates whether they would</b></p> <ol style="list-style-type: none"> <li>1) <b>Use this lesson plan</b></li> <li>2) <b>NOT use this lesson plan or</b></li> <li>3) <b>MODIFY the lesson plan</b></li> </ol>	YES	NO
<p><b>The discussion post addresses the creator's background</b></p> <p>Answers the following question: Does the creator's background lend credibility to the resource?</p> <p>Subquestions to consider:</p> <ul style="list-style-type: none"> <li>What is the creator's background?</li> <li>What is the creator's connection to the tribe?</li> <li>What is the creator's intent?</li> </ul>	YES	NO
<p><b>The discussion post addresses accuracy and authenticity</b></p> <p>Answers the following question: Is the content accurate and authentic?</p> <p>Subquestions to consider:</p> <ul style="list-style-type: none"> <li>Does the content come from primary sources?</li> <li>Can content be verified/cross-reference by other credible sources with a few minutes searching?</li> <li>What is the bias/perspective of the resource?</li> <li>When teaching about Native Americans, does the content more heavily weigh Native sources and perspectives over outside perspectives?</li> </ul>	YES	NO
<p><b>The discussion post discusses the tribe specificity of the lesson plan</b></p> <p>Answers the following question: Does the resource provide tribe-specific representation?</p> <p>Subquestions to consider:</p> <ul style="list-style-type: none"> <li>Does the source homogenize Native Americans?</li> <li>Are there vague or inaccurate references that cause confusion?</li> <li>Is the resource specific enough to enrich understanding?</li> </ul>	YES	NO
<p><b>The discussion post addresses "bringing Native Americans into the present"</b></p> <p>Answers the following question: Does the resource bring Native Americans into the present?</p> <p>Subquestions to consider:</p> <ul style="list-style-type: none"> <li>Does the resource address current and historical Native contexts?</li> <li>Does the resource describe how Native circumstances have changed over time?</li> </ul>	YES	NO
<p><b>The discussion post addresses respect of sacred topics</b></p> <p>Answers the following question: Are any references to traditional ceremonies or deity respectful and appropriate?</p> <p>Subquestions to consider:</p> <ul style="list-style-type: none"> <li>Are there references to sacred traditions or artifacts?</li> <li>Are references to sacred traditions or artifacts respectful and appropriate?</li> </ul>	YES	NO
<p><b>The discussion post addresses copying &amp; replication of Native arts</b></p> <p>Answers the following question: Does the resource encourage copying or replicating Native American traditions, symbols, or objects in inappropriate ways?</p> <p>Subquestions to consider:</p> <ul style="list-style-type: none"> <li>Is replication done despite the "no" from official Native voices?</li> <li>Does replication cause others to take lightly what is considered sacred?</li> <li>Does replication alter the meaning of an item or cause misrepresentation?</li> <li>Is replication done for the purpose of personal gain?</li> <li>Is it possible or a resource to encourage copying and replicating of Native American traditions, symbols, or objects in a way that is appropriate?</li> </ul>	YES	NO
<p><b>The discussion post includes details on how to modify the lesson plan</b></p> <p>If the discussion post indicates they would NOT USE or would MODIFY the lesson plan, do they include details for how to improve the lesson plan?</p>	YES	NO

*Module 6: Video Reflection: Talking Story—Applying the NACI Way*

<b>Video Reflection: Talking Story—Applying the NACI Way (28 points)</b>				
		6-7 points	3-5 points	0-2 points
<b>Video Description &amp; Analysis</b>	<u>  </u> /7	<b>Complete</b> Recording includes a detailed description of the story and an analysis of that story.	<b>Partially Complete</b> Recording includes a detailed story but no analysis of lessons learned from the story.	<b>Incomplete</b> Recording doesn't include a detailed story or analysis of lessons learned.
<b>Connection to Culturally Responsive Principles and Attitudes</b>	<u>  </u> /7	<b>Connected</b> The recording is clearly connected to culturally responsive principles and attitudes	<b>Partially Connected</b> The recording is partially connected to culturally responsive principles and attitudes.	<b>Not Connected</b> The recording is not really connected to culturally responsive principles and attitudes.
<b>Connection to the Prompt</b>	<u>  </u> /7	<b>Connected</b> The recording is clearly connected to one of the two prompts	<b>Partially Connected</b> The recording is partially connected to one of the two prompts.	<b>Not Connected</b> The recording is not really connected to either of the assignment prompts.
<b>Professionalism</b>	<u>  </u> /7	<b>Exceeds Standards</b> Recording includes a detailed description of the story and an analysis of that story.	<b>Professional</b> Recording includes a detailed story but no analysis of lessons learned from the story.	<b>Unprofessional</b> Recording doesn't include a detailed story or analysis of lessons learned.

**Module 7: Final Project Part 1: Lesson Plan Rubric**

<b>Lesson Plan Rubric (36 points)</b>					
		7-8 points	5-6 points	3-4 points	0-2 points
<b>Background &amp; Intent of Resources Used</b>	___/8	All resources are primary resources. Resources come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.	The majority of resources are primary resources. Resources come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.	Few of the resources are primary resources. Few resources come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.	No resources are primary resources. Resources do not come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.
<b>Authenticity &amp; Accuracy</b>	___/8	All of the resources included citations and/or cross-referencing sufficient to demonstrate unquestionable authenticity and accuracy.	Most of the resources included citations and/or cross-referencing sufficient to demonstrate authenticity and accuracy.	Some of the resources included citations and/or cross-referencing but insufficient to demonstrate authenticity and accuracy.	No citations or cross-referencing were included. Authenticity and accuracy of resources is questionable.
<b>Breadth &amp; Depth</b>	___/8	The lesson plan includes both broad tribal identification (tribal groups) and specificity sufficient to differentiate between tribes/bands to a level that provides a very deep understanding.	The lesson plan includes specificity sufficient to differentiate between tribes/bands to a level that provides some deeper understanding.	The lesson plan includes specificity sufficient to differentiate between tribes/bands but not sufficient to provide deeper understanding.	The lesson plan includes only broad tribal identification (tribal groups) and only provides a superficial understanding.
<b>Past &amp; Present</b>	___/8	The lesson plan brings Native Americans into the present and honors their past by making connections between the past and present experiences.	The lesson plan represents Native Americans in the present as well as the past but lacks cohesive connections between the past and present experiences.	Predominantly represents Native Americans as historical groups, but includes some references to indigenous people living today.	Represents Native Americans as ONLY historical groups and lacks acknowledgement of native peoples in the present.
<b>Tribe-Specific Representation</b>	___/8	The lesson plan includes a large amount of tribal-specific representations (language, terminology, artifacts, clothing, music, etc.) and there are no stereotypes or homogenization of tribes.	The lesson plan includes some tribal-specific representations (language, terminology, artifacts, clothing, music, etc.) and there are no stereotypes or homogenization of tribes.	The lesson plan includes very little tribal-specific representations, and some stereotypes and/or homogenization of tribes.	The lesson plan promotes stereotypes and homogenizes indigenous tribes.



### Module 7: Final Project Part 1: Reflection Rubric

Reflection Rubric (36 points)					
		7-8 points	5-6 points	3-4 points	0-2 points
<b>Format Guidelines &amp; Writing Mechanics</b>	___/8	Three pages in length. Shows professional level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). Mistakes in grammar were few or absent	Three pages in length. Shows an average level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). There are some mistakes in grammar but they did not detract from the message of the writing.	Two pages in length. Shows a below average level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). Mistakes in grammar detracted from the message of the writing.	One page in length. Shows a poor level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). Mistakes in grammar detracted significantly from the message of the writing
<b>Organization</b>	___/8	Writing is clearly organized without any redundancy and excellent flow.	Writing is mostly organized.	Writing is somewhat disorganized and includes redundant statements.	Writing is very disorganized and difficult to follow.
<b>Connection to Culturally Responsive Principles</b>	___/8	Reflection includes evidence of personal reflection on at least <b>4-5 principles</b> or guidelines of culturally responsive teaching. These may include principles from the NACI Way Guiding Principles, the Guidelines for Choosing & Using Resources or your own personally identified principles for culturally responsive teaching.	Reflection includes evidence of personal reflection on at least <b>2-3 principles</b> of culturally responsive teaching. These may include principles from the NACI Way Guiding Principles, the Guidelines for Choosing & Using Resources or your own personally identified principles for culturally responsive teaching.	Reflection includes evidence of personal reflection on at least <b>1 principle</b> of culturally responsive teaching. These may include principles from the NACI Way Guiding Principles, the Guidelines for Choosing & Using Resources or your own personally identified principles for culturally responsive teaching.	Reflection <b>does not include</b> evidence of personal reflection on principles of culturally responsive teaching.
<b>Connection to Future Practice</b>	___/8	Several clear connections are made between course content and future practice. Reflection includes <b>3-4 specific examples</b> of how the learner will act on the information they received in the course.	Some connections are made between course content and future practice. Reflection includes <b>2 examples</b> of how the learner will act on the information they received in the course.	Limited connection is made between course content and future practice. Reflection includes only <b>1 example</b> of how the learner will act on the information they received in the course.	No connections are made between course content and future practice. Reflection <b>does not include any examples</b> of how the learner will act on the information they received in the course.
<b>Total Points</b>	___/72	Exceeds Expectations (56-72) points)	Meets Expectations (35-55) points)	Below Expectations (17-34) points)	Revise & Resubmit (0-16) points)

## Evaluation

Throughout the development of the NACI PD course, we have performed a number of formative evaluation activities. We have also begun a summative evaluation-focused research project that should provide answers regarding the effectiveness of the course in helping learners achieve the learning objectives outlined in the course. The formative evaluation activities include usability testing of the Storyline module, rapid prototyping with external and internal feedback, a round of beta testing of the entire course, and some expert content review. Descriptions of our formative and summative evaluation activities are included below.

### Formative Evaluation

#### Usability Testing

To perform usability testing on the Storyline module, I recruited three instructional design students to provide user feedback. After explaining what the usability test would require and obtaining their consent, I used Steve Krug's usability test script to guide our interaction. A copy of the test script can be found in the additional documents included with this report. I took notes on any talk-aloud feedback received and screen recorded their actions while they explored the module. The results from these tests were used to modify the module before we proceeded with the overall course beta testing.

#### Rapid Prototyping

Another formative evaluation activity we used was rapid prototyping during the development of the Native lands maps. Through multiple iterative rounds of development and feedback, I created many Native lands maps to determine which would most effectively communicate the historical and modern Native connections to land within the state of Utah. I also needed to find the best color combination that would align with the colors from the NACI style guide. An image of the prototypes, the colors from the NACI style guide, and the final maps we chose are included below.

#### Native American Lands Maps Prototypes














Larger versions of the map prototypes and of the feedback gathered during the rapid prototyping process can be viewed in the additional documents included with this report.





Colors from the NACI Style Guide

# Colors

					
#B22025 Fire Brick	#F5871F Utah Orange	#FFCC4C Desert Gold	#FFE3B8 Sand Dune		
					
#D9F0F9 Cloud	#50A8DD Blue Sky	#2452A4 Royal Blue	#2D2D2D Charcoal		
					
#E95947 BAP Orange	#CFD1D2 BAP Gray	#257790 BAP Teal	#0F4F77 BAP Blue 1	#193C69 BAP Blue 2	#1C2C5B BYU Blue

Final Versions of the Native American Lands Maps

## Native American Lands in Utah

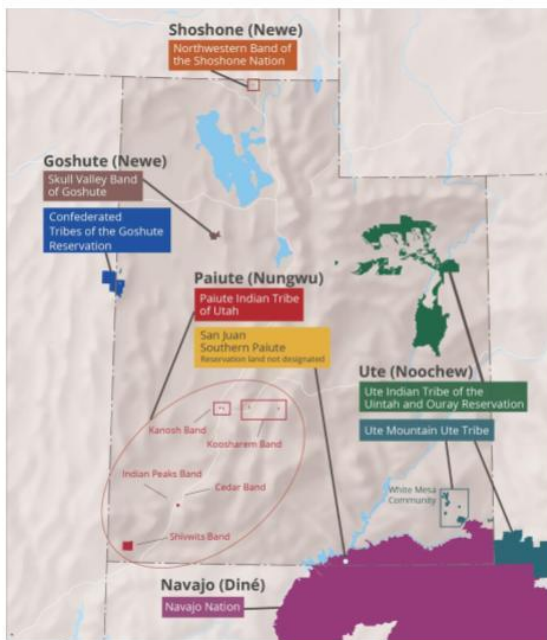
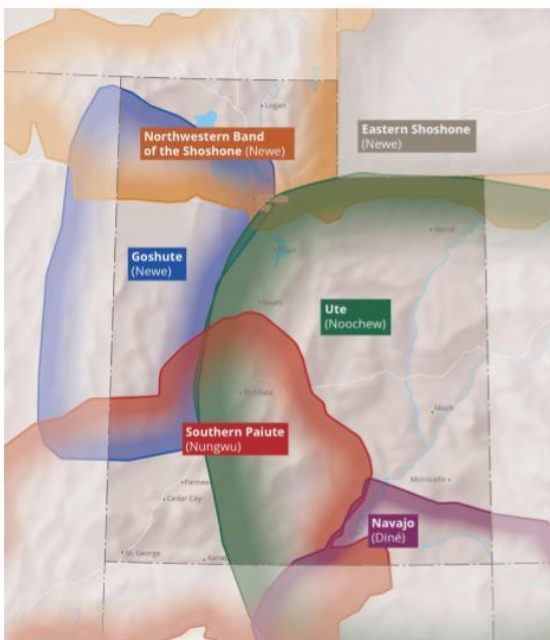


### Ancestral Lands

- Shoshone-Bannock (Newe)
- Shoshone (Newe)
- Goshute (Newe)
- Ute (Noochee)
- Southern Paiute (Nungwu)
- Navajo (Diné)

### 8 Federally Recognized Nations

- Northwestern Band of the Shoshone Nation
- Skull Valley Band of Goshute
- Confederated Tribes of the Goshute Reservation
- Paiute Indian Tribe of Utah
- San Juan Southern Paiute
- Ute Indian Tribe of the Uintah and Ouray Reservation
- Ute Mountain Ute Tribe
- Navajo Nation



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### ***Beta Testing***

As explained in the Product Implementation section, we recruited four teachers to beta test the course before its full publication in June, 2022. We also added surveys at the end of each course module that directed teachers to fill out a Google form. Placing surveys after each module was important to gather their feedback while it was still fresh in their minds. These are the prompts we included in the surveys:

- Describe the strongest parts of this module and why.
- Describe the weak or confusing parts of this module and why.
- Any suggestions for organization, design, or flow? If so, please describe.
- Any suggestions for grammar, spelling, or other writing conventions? If so, please describe.
- Anything else we should know about your experience or consider as we revise and improve the course?

### ***Expert Content Review***

By choosing to partner with and co-create the Native American timelines in the PD course, we automatically opted in to expert Native American content review of this portion of the course. None of the timelines have been or will be published without first going through a rigorous tribal approval process. The specifics of this process are discussed in the case study article above.

### ***Accessibility***

To address accessibility, I have used the Web Content Accessibility Guidelines 2.0 to formatively evaluate and improve the web accessibility of our resources. A few of the ways we have addressed this include proactively creating a table of contrast ratios for all of the colors used in the Storyline module and the course. The table is color-coded so users can easily identify which color combinations will meet WCAG 2.0-level AA guidelines. An image of this table is included below.

Both of the videos in the module include links to their transcripts as well as closed captions if the videos had closed caption capabilities. Early prototypes of the timelines included images for the small cards denoting each event on the timeline. This was changed to be text boxes to create clearer text and to avoid creating alt-text. Our course has not yet been evaluated against all of the WCAG 2.0 guidelines and will require a more formal evaluation to identify additional areas of accessibility that should be addressed.

### Table of Contrast Ratios of Colors from the NACI Style Guide

WCAG 2.0 level AA requires a contrast ratio of at least 4.5:1 for normal text and 3:1 for large text. WCAG 2.1 requires a contrast ratio of at least 3:1 for graphics and user interface components (such as form input borders). WCAG Level AAA requires a contrast ratio of at least 7:1 for normal text and 4.5:1 for large text. Large text is defined as 14 point (typically 18.66px) and bold or larger, or 18 point (typically 24px) or larger. A larger version of this table can be found in the additional documents included with this project report.

	Fire Brick #B22025	Utah Orange #F5871F	Desert Gold #FFCC4C	Sand Dune #FFE3B8	Cloud #D9F0F9	Blue Sky #50A8DD	Royal Blue #2452A4	Charcoal #2D2D2D	BAP Orange #E95947	BAP Gray #CFD1D2	BAP Teal #257790	BAP Blue 1 #0F4F77	BAP Blue 2 #193C69	BYU Blue #1C205B
Fire Brick #B22025		2.67:1	4.47:1	5.41:1	5.68:1	2.55:1	1.1:1	2.05:1	1.91:1	4.38:1	1.31:1	1.29:1	1.65:1	2:1
Utah Orange #F5871F	2.67:1		1.67:1	2.02:1	2.12:1	1.04:1	2.96:1	5.48:1	1.39:1	1.63:1	2.03:1	3.47:1	4.42:1	5.36:1
Desert Gold #FFCC4C	4.47:1	1.67:1		1.2:1	1.27:1	1.75:1	4.96:1	9.17:1	2.33:1	1.02:1	3.39:1	5.81:1	7.39:1	8.96:1
Sand Dune #FFE3B8	5.41:1	2.02:1	1.2:1		1.05:1	2.12:1	6:1	11.1:1	2.82:1	1.23:1	4.1:1	7.03:1	8.95:1	10.84:1
Cloud #D9F0F9	5.68:1	2.12:1	1.27:1	1.05:1		2.22:1	6.31:1	11.66:1	2.97:1	1.29:1	4.31:1	7.39:1	9.4:1	11.39:1
Blue Sky #50A8DD	2.55:1	1.04:1	1.75:1	2.12:1	2.22:1		2.83:1	5.23:1	1.33:1	1.71:1	1.93:1	3.32:1	4.22:1	5.11:1
Royal Blue #2452A4	1.1:1	2.96:1	4.96:1	6:1	6.31:1	2.83:1		1.84:1	2.12:1	4.86:1	1.46:1	1.17:1	1.48:1	1.8:1
Charcoal #2D2D2D	2.05:1	5.48:1	9.17:1	11.1:1	11.66:1	5.23:1	1.84:1		3.92:1	8.98:1	2.7:1	1.57:1	1.24:1	1.02:1
BAP Orange #E95947	1.91:1	1.39:1	2.33:1	2.82:1	2.97:1	1.33:1	2.12:1	3.92:1		2.28:1	1.45:1	2.48:1	3.16:1	3.83:1
BAP Gray #CFD1D2	4.38:1	1.63:1	1.02:1	1.23:1	1.29:1	1.71:1	4.86:1	8.98:1	2.28:1		3.32:1	5.69:1	7.24:1	8.78:1
BAP Teal #257790	1.31:1	2.03:1	3.39:1	4.1:1	4.31:1	1.93:1	1.46:1	2.7:1	1.45:1	3.32:1		1.71:1	2.17:1	2.63:1
BAP Blue 1 #0F4F77	1.29:1	3.47:1	5.81:1	7.03:1	7.39:1	3.32:1	1.17:1	1.57:1	2.48:1	5.69:1	1.71:1		1.27:1	1.54:1

## Summative Evaluation

To meet the requirements of the granting agencies funding the NACI work, the BYU ARTS Partnership must evaluate the effectiveness of the PD course. To this end, the other NACI instructional designer and I have partnered with a history faculty member familiar with NACI's work to simultaneously evaluate and gather quantitative and qualitative research data on the effectiveness of the PD course in meeting the identified learning goals. The main research question and sub questions we hope to answer are listed below.

### Main Question:

How does the BYU ARTS Partnership online course "Amplifying Native Voices in the Classroom" impact teachers' cultural empathy, understanding, and confidence addressing Native topics in the classroom?

### Sub questions:

How do teachers develop empathy?

Is empathy important for the implementation of culturally responsive teaching practice?

How does accurate and authentic information about the history and present of Native Americans in Utah affect teacher practice and confidence?

Does the professional development course build teacher's confidence in evaluation and selecting resources for the classroom?

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For the purpose of this research, a pre/post survey was created and validated after organizing the learning objectives into four specific constructs:

- Construct 1: Empathizing with Native Americans
- Construct 2: Understanding historical facts and perspectives
- Construct 3: Evaluating the cultural appropriateness of teaching resources
- Construct 4: Teaching with Empathy

Since empathy is affective, we had to operationalize it before we could assess it. This meant creating conceptual and operational definitions for empathy, which are included in the table below. The operational definitions describe what empathy looks like in action for this particular context. In addition to the pre/post surveys, we will also interview five to eight course participants after they have completed the course using a semi-structured interview protocol. We will triangulate the information from the surveys, the interviews, and artifacts of their participation in the course (written reflections, discussion board responses, drawings, images, videos, audio recordings, and uploaded lesson plans) to answer our research questions.

### Operationalization of Empathy

<b>Characteristic and Target</b>	<b>Conceptual Definition</b>	<b>Operational Definition</b> (What does this LOOK like?)
<p>Empathize with Native Americans (individually and collectively)</p>	<p>Empathy:[conceptual definition]</p> <ol style="list-style-type: none"> <li>1. Cognitive: Simply knowing how the other person feels and what they might be thinking. Sometimes called perspective-taking.</li> <li>2. Emotional: When you feel physically along with the other person, as though their emotions were contagious</li> <li>3. Compassionate: With this kind of empathy we not only understand a person's predicament and feel with them, but are spontaneously moved to help, if needed. [operational definition?]</li> </ol> <p>Source: <a href="https://takealtus.com/2020/06/empathy-1/">https://takealtus.com/2020/06/empathy-1/</a></p>	<p>Embraces Partnership and Reciprocity</p> <ol style="list-style-type: none"> <li>1. Actively connects with local indigenous groups</li> <li>2. Compensates (or seeks compensation from administration for) Native Artists for their time and work</li> </ol> <p>Knows their own culture</p> <ol style="list-style-type: none"> <li>1. Articulates the influence of individual culture on own thoughts and actions</li> </ol> <p>Uses Accurate and Authentic Resources</p> <ol style="list-style-type: none"> <li>1. Uses primary sources whenever possible</li> <li>2. Seeks multiple perspectives</li> <li>3. Uses authentic voices</li> <li>4. Seeks out standard bearers and knowledge keepers</li> <li>5. Follows direction from official voices (Honoring the "no")</li> <li>6. Avoids placing responsibility for cultural decisions on children and youth</li> </ol> <p>Acknowledges past mistakes</p> <ol style="list-style-type: none"> <li>1. Assume goodwill</li> <li>2. Recognizes mistakes</li> <li>3. Creates a framework for addressing mistakes when they occur</li> </ol> <p>Amplifies the native voice</p> <ol style="list-style-type: none"> <li>1. Incorporates primary native perspectives in teaching</li> <li>2. Advocates for native perspectives in education</li> </ol>



## Budget and Timeline

### Budget

	Hours/ Contract	Salary	Total Estimated Cost	Total Actual Cost
<b>NACI Team</b> to be represented as: - Estimated weekly hours (Team members confidential salaries not included)				
<b>NACI Team</b> (Administrators, content experts, researchers, instructional designers, videographers, arts educators, course facilitators, graphic designers)	2-6 hours/week Per person			
<b>Stephanie West</b> (Instructional designer) 2022 (747 hrs) = \$14,775 2021 (484 hrs) = \$8,280 Total = \$23,054	Total: 600 hrs Jan-June 2021 = 205 hrs x 3 (six month periods)	\$14-25/hr	\$1330 \$480 \$8514 \$10,324	\$23054
<b>Alan Groves</b> (Native teaching artist)	1 contract (15 hrs total)	\$750/ contract	\$750	\$750
<b>Larry Cesspooch &amp; Sherida Nez</b> (Narrators)	2 contracts	\$500 + \$225	\$0	\$725
<b>Visuals</b>			\$500	\$0
<b>Cartographer (Map Graphic Design)</b>	10 hrs	\$35/hr	\$0	\$350
<b>Storyline</b>	1 yrs	\$549/yr	\$0	\$549
<b>Animator</b> (Historical sovereignty video) *McKay School provided	80-100 hrs	\$15-18/hr	\$1200-1800	\$0
<b>Video Equipment</b> (teleprompters/iPad, shield)		\$150	\$0	\$150
<b>Three Beta-Testers</b>	3 contracts	\$200/cont ract	\$0	\$600
<b>Native Artists for video recording</b>	2 contracts	\$75	\$0	\$150
<b>Total</b>			<b>\$12,774 to \$13,374 +NACI Team salaries</b>	<b>\$26,328 +NACI Team salaries</b>

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## Budget Reconciliation

### *Factors that Increased the Budget*

After two years of work, the budget for this project is approximately two times the amount I had estimated. This is due to two main factors: (a) increased project scope, and (b) expenses not identified in the initial budget. The scope of the project grew over time as we sought to meet teacher needs and as we focused on the co-creation of authentic resources with the federally recognized Native tribes and nations in Utah. This has resulted in significantly more work to create some portions of this course. There were also several expenses that I did not identify at the beginning of the project, which include the costs for video narrators, a cartographer, Storyline 360 software fees, video equipment rental, beta testing contracts, and Native artist contracts.

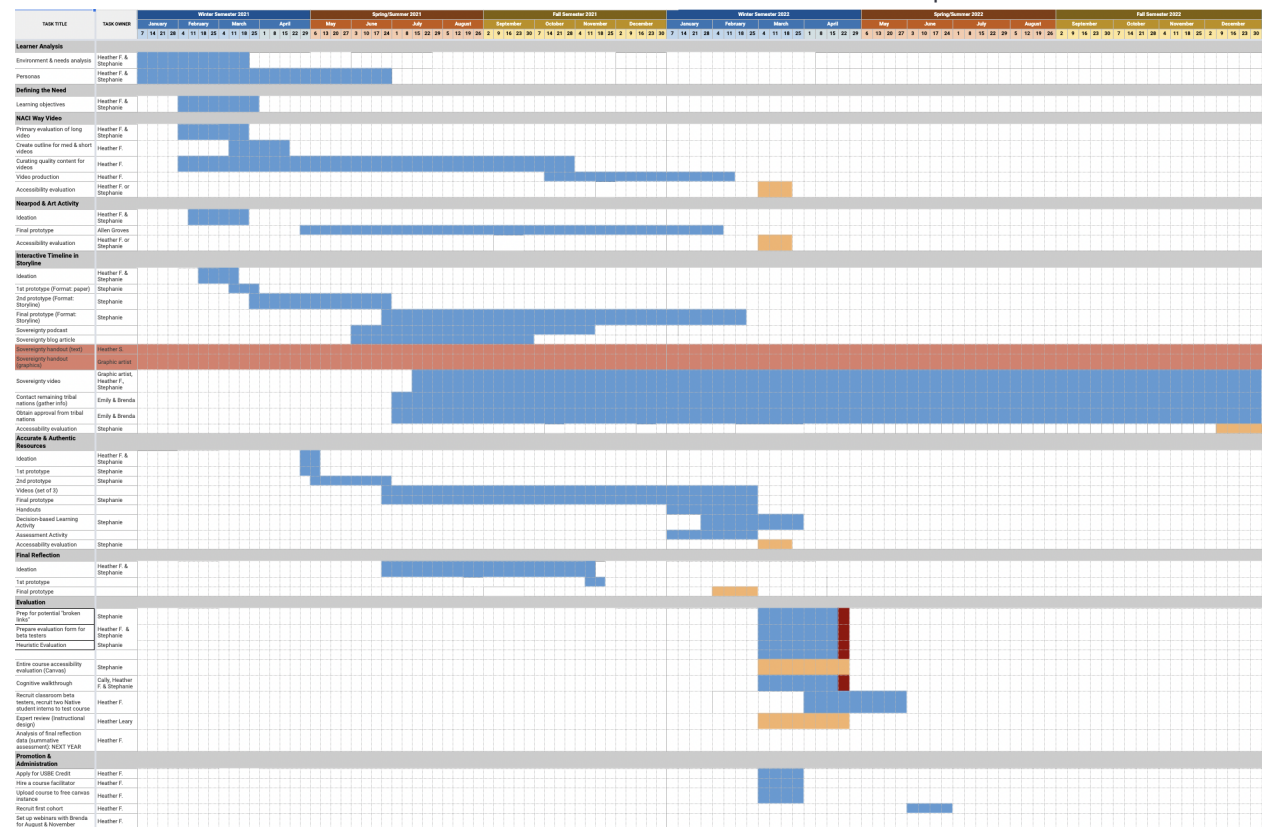
The most significant increase in costs for this project came from my salary. I estimated my time for this project based on the hours I worked from January to June, 2021. As the scope of the project and our co-creative work with Native groups in Utah increased, our project costs also increased. My original estimate only included my hours until completion of beta testing; however, I have continued working for an additional six months to continue Native timeline creation, course facilitation, and evaluative research. My final hours also include additional grant-writing work for NACI. Over the next year, I will continue to work on the interactive timelines and the evaluative research for this course. We have also written a grant to fund expansion of the interactive timelines to include audio recordings of Native words and audio and video recordings of Native storytelling.

### *Factors that Decreased the Budget*

Upon completion, there were two estimated expenses that did not occur—visual costs and animation costs. In addition to finding open source images to use in the course, we received a few professional quality photographs from one of the BAP partners, the BYU Living Legends group. Using these open-sourced and partner-created images reduced our costs for course images. Because the McKay School of Education has a student animator on staff, they provided their services without a fee to NACI for completing the US Tribal History video. Although this has been a financial benefit, it has meant that our project was not prioritized and is still not completed even after a year of work.

## Timeline

See the full Gantt chart in the additional documents included with this report.



## Timeline Reconciliation

### Things We Didn't Include in the Original Timeline

As this course developed, there were several items included in the Project Proposal that were not included in the final course. These include:

- Sovereignty handout (Module 4)
- Heuristic Evaluation
- Expert instructional design evaluation
- Accessibility evaluation

Work on the U.S. Tribal History video took more time and resources to complete than expected. Because we had other resources that provide similar knowledge in the form of a blog post, we chose to provide that resource to course participants instead. Due to lack of time and resources, we did not perform the heuristic evaluation or the expert instructional design review. Instead, we are relying on the other forms of formative evaluation and the extended summative research evaluation to serve as our evaluation activities. Due to other priorities, I still have not performed an accessibility evaluation of the course. I hope to do this in the coming year.

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### ***Additional Tasks Added Between Project Proposal and Project Completion***

There were two significant pieces that were developed for this course that were not originally planned in the original project proposal. These include the decision-based learning (DBL) resource and the summative evaluation-focused research project. The need for the DBL resource came as we were developing the assessment for Module 5: Evaluating Resources for Accuracy and Authenticity. To better scaffold learners through the process of evaluating cultural resources, we included the DBL resource as a tool they could use while completing the assessment for Module 5.

Throughout the course design process, NACI team members have shared pieces of the course in a variety of professional development and professional conference settings. The feedback they have received in these settings has been used to formatively improve the course. It has also indicated the need for a more formal evaluation of the course. Recognizing the potential for broader impact, we chose to combine our evaluation activities with design based research practices to quantitatively and qualitatively evaluate the effects of the course on the development of teacher's cultural responsiveness. Although this was not included in the original proposal, we believe the information gathered will be valuable for NACI, for teachers, and for the broader educational community.

### ***Design Activities That Took Longer to Complete***

There are two design products that have significantly exceeded their deadlines. These include the interactive timelines of the federally recognized Native tribes and nations in Utah and the *History of U.S. Tribal Relations* video. As described in the design case article, choosing to co-creating timelines with Native groups requires significantly more time and resources than had we just chosen to use openly available resources. However, we believe the quality of the timelines and their value in this course and outside of this course are worth the additional time and resources.

Creating the *History of U.S. Tribal Relations* video has been a frustrating and challenging project, mostly due to our inexperience in creating animated videos. I hope that we will find an animator within the next few weeks that can complete the animations for this video by the end of March.

## **Annotated Bibliography**

### **Domain Knowledge**

#### ***Empathy and Culturally Responsive Pedagogies***

McAllister, G., & Irvine, J.J. (2002). The role of empathy in teaching culturally diverse students: A qualitative study of teachers' beliefs. *Journal of Teacher Education*, 53(5), 433-443.

In this study, McAllister and Irvine analyzed the responses of a group of teachers participating in multicultural professional development training about their beliefs on the role of empathy in teaching culturally diverse students. They found that all of the teachers believed empathy was important for teaching culturally diverse students. This was important for our project as we were struggling to identify the role that empathy would play in this course. This reference also included references to literature that showed that "teachers must first recognize and understand their own

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worldview, attitudes, and beliefs to understand the worldview of others,” which was impactful in the creation of our first module (p. 435).

Laura Rychly & Emily Graves (2012) Teacher Characteristics for Culturally Responsive Pedagogy. *Multicultural Perspectives*, 14(1), 44-49, DOI: 10.1080/15210960.2012.646853

In this literature review of culturally responsive pedagogy, the authors identified teacher characteristics that support culturally responsive teaching. These include being (a) caring and empathetic, (b) reflective about their attitudes and beliefs about other cultures, (c) reflective about their own cultural frames of reference, and (d) knowledgeable about other cultures. This article also made a specific distinction between multicultural education and culturally responsive pedagogy. “Education that is multicultural can be delivered to a classroom containing students from the same culture; the content presented is representative of various cultural perspectives. Culturally responsive pedagogy, on the other hand, must respond to the cultures actually present” (p. 45).

I found the list of teacher characteristics to be helpful in grounding our learning activities to help teachers practice and develop these characteristics in our course. Reflecting on our development of the course, I somewhat disagree with the authors on their limiting their definition of culturally responsive pedagogy to only instances when teachers are teaching culturally diverse groups. The gaps we found in our learner analysis indicate that culturally responsive pedagogy is important even when teaching about different cultures because it impacts the quality of the communication of the cultural content.

Benjamin J. Broome (1991) Building shared meaning: Implications of a relational approach to empathy for teaching intercultural communication. *Communication Education*, 40(3), 235-249, DOI: 10.1080/03634529109378847

In this article, the author advocated for taking a relational approach to empathetic intercultural communication instruction. He identified weaknesses in previous definitions of empathy which include (a) an overemphasis on accuracy, (b) an inappropriate focus on affect, and (c) the improper portrayal of empathy as an ability or a skill. Taking this relational view of empathy helped us as we were designing the course to digitally create a space where learners could openly interact with a new culture because they had first examined and embraced their own personal culture.

Krathwohl, D.R., Bloom, B.S., and Masia, B.B. (1964). *Taxonomy of educational objectives: Handbook II: Affective domain*. David McKay Co.

Krathwohl et. al’s taxonomy of the affective domain breaks down the affective domain into five developmental levels (a) receiving/attending, (b) responding, (c) valuing, (d) organizing, (e) characterizing. It was helpful in providing a framework for analyzing and understanding the development of empathy. I found this image (<https://educarepk.com/affective-domain-krathwohls-taxonomy.html>), which visually describes Krathwohl et. al’s taxonomy of the affective domain, to be especially helpful in organizing and communicating the different levels of the taxonomy.

Goleman, D. (2008, March 1). Hot to help: When can empathy move us to action? *Greater Good*. Retrieved January 4, 2023, from [https://greatergood.berkeley.edu/article/item/hot\\_to\\_help](https://greatergood.berkeley.edu/article/item/hot_to_help)



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In this article, Goleman shared a recent conversation with psychologist Paul Ekman where they discussed three different ways to empathize with others—cognitively, emotionally, and compassionately. I used these categories of empathy and combined it with Krathwohl and Bloom’s taxonomy to create a continuum of empathy development that guided our design for the NACI PD course.

### ***Indigenous Pedagogies***

Barnhardt, R., & Kawagley, A. O. (2005). Indigenous knowledge systems and Alaska Native Ways of Knowing. *Anthropology and Education Quarterly*, 36(1), 8-23.

In this article, Barnhardt and Kawagley outlined the value of indigenous knowledge systems. They comparatively analyzed indigenous knowledge systems and western knowledge systems and advocated for activities that provide opportunities for the coexistence of indigenous and western knowledge. This information was helpful in framing indigenous knowledge and western knowledge together and was shared with teachers as part of the DBL activity in Module 5 of the PD course.

Garcia, J. & Shirley, V. (2012). Performing decolonization: Lessons learned from indigenous youth, teachers and leaders’ engagement with critical indigenous pedagogy. *Journal of Curriculum Theorizing*, 28(2), 76-91.

Garcia and Shirley identified different ways that colonization has resulted in the undervaluation of indigenous culture and knowledge especially in education. They advocated for critical indigenous pedagogy and encouraged a decolonization process to create space where indigenous knowledge can be valued and blended with westernized knowledge. Like the previous article by Barnhardt and Kawagley, this article was helpful in framing indigenous knowledge alongside westernized knowledge.

Morcom, L., & Freeman, K. (2018). Niinwi - Kiinwa - Kiinwi: Building non-indigenous allies in education through indigenous pedagogy. *Canadian Journal of Education/Revue Canadienne De l’éducation*, 41(3), 808-833. Retrieved from <https://journals.sfu.ca/cje/index.php/cje-rce/article/view/3344>

Morcom and Freeman identified how efforts at indigenous reconciliation in education are limited when they are approached from western-centric views. They advocated for using an indigenous approach to direct reconciliation efforts. Using the Anishinaabemowin words Niinwi (“we, but not you”), Kiinwa (“you all, but not us”), Kiinwi (“you and me, us together”), the Medicine Wheel, and Seven Grandfather Teachings, they encouraged using Native ways of knowing to move forward reconciliation within education in Canada. This article was important in providing an additional example that modeled ways indigenous knowledge can be blended with western educational settings.

## **Learning Theories and Instructional Strategies**

### ***Mezirow’s Transformative Learning Theory***

Dirkx, J. M., Mezirow, J., & Cranton, P. (2006). Musings and reflections on the meaning, context, and process of transformative learning: A dialogue between John M. Dirkx and Jack Mezirow. *Journal of Transformative Education*, 4(2), 123-139. <https://doi.org/10.1177/1541344606287503>

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In this article, Dirkx and Mezirow described different theoretical approaches to transformative learning. I found Mezirow's Transformative Learning Theory aligned well with our focus on developing culturally responsive skills because of its focus on awareness. Within awareness and through a critically reflective process, an individual's frame of reference—worldview, values, beliefs—is transformed as they assess the underlying assumptions of their frame of reference.

Mezirow's Transformative Learning Theory was important for understanding and creating instructional materials that support transformative learning. Mezirow's description of reframing was helpful in examining ways to facilitate reframing by removing barriers to it. As a result of this information, particular attention was given to ways we could create a space where teachers could feel supported and free from anxiety to explore their personal culture and biases and where they could freely interact with Native culture presented in the PD course.

### **Art Education**

Grytting, C. (2000). The benefits of art education. *Arts & Activities*, 127(3), 66.

This article outlines the various benefits that come from arts education. It was useful as I was evaluating the role that the arts could play in culturally responsive teaching.

Omasta, M., Graham, M., Milling, S. L., Murray, E., Jensen, A. P., Siebert, J. J. (2021). Social emotional learning and the national core arts standards: a cross-disciplinary analysis of policy and practices. *Arts Education Policy Review* 122(3), 158-170.  
<https://doi.org/10.1080/10632913.2020.1773366>

In this article, the authors performed a cross-disciplinary analysis of national core arts standards and social emotional learning (SEL) standards adopted by the state of Illinois. The purpose of the analysis was to determine whether there are inherent SEL benefits that come from the arts. They found that there was no direct alignment but there was indirect alignment between these two domains of standards. Their conclusion was that the arts *could* have SEL benefits *if* they were accompanied by deliberate planning for this purpose. This information was useful in providing another perspective when considering the role that the arts can have in culturally responsive education, a form of SEL.

### **Decision-Based Learning**

Plummer, K.J. & Swan, R. H. (2022). Decision-based Learning. *EdTechnica: The Open Encyclopedia of Educational Technology*.  
[https://edtechbooks.org/encyclopedia/decision\\_based\\_learning](https://edtechbooks.org/encyclopedia/decision_based_learning)

As described by the authors of this article, the Decision-Based Learning (DBL) Model organizes conditional knowledge in such a way that beginners can easily navigate the decision making processes that experts naturally and even unconsciously engage in. We found this model ideal for guiding and scaffolding teachers through the decision-making process of evaluating resources for accuracy and authenticity.

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## Instructional Design Approaches

### ***Design Thinking***

Stefaniak, J. (2020). The utility of Design Thinking to promote systemic instructional design practices in the workplace. *TechTrends* 64, 202-210.

<https://doi.org/10.1007/s11528-019-00453-8>

In this article, Stefaniak combined Design Thinking with (a) human performance technology (HPT) strategies and (b) instructional design practices and suggested that these combinations can systematically influence organization in good ways. I found the conceptual framework she created for combining the Design Thinking process with instructional design practices useful for identifying functional ID practices that could facilitate each phase of the Design Thinking process.

### ***User-Centered Design***

Schmidt, M., Earnshaw, Y., Tawfik, A. A., & Jahnke, I. (2020). Methods of User Centered Design and Evaluation for Learning Designers. In M. Schmidt, A. A. Tawfik, I. Jahnke, & Y. Earnshaw (Eds.), *Learner and User Experience Research: An Introduction for the Field of Learning Design & Technology*. EdTech Books.

[https://edtechbooks.org/ux/ucd\\_methods\\_for\\_lx](https://edtechbooks.org/ux/ucd_methods_for_lx)

The authors in this article outlined a variety of instructional design tools and practices that can be used for the creation of user-centered designs. We found a number of these practices to be helpful in the creation of the NACI PD course including personas, rapid prototyping, and think-aloud usability testing.

### ***Wehipeihana Model of Indigenous Decision-Making***

Wehipeihana, N. (2019). Increasing cultural competence in support of Indigenous-led evaluation: A necessary step toward Indigenous-led evaluation. *Canadian Journal of Program Evaluation/La Revue canadienne d'évaluation de programme* 34(2) (Fall/automne), 368-384. <https://doi.org/10.3138/cjpe.68444>

In this article, Wehipeihana outlined the different levels of indigenous involvement in decision-making within the context of the evaluation field. Within each level, she described the risks and benefits that come from the amount and quality of indigenous involvement. The Wehipeihana Model of Indigenous Decision-Making is one of the few models I have found that provides a framework for describing the different levels of indigenous involvement in decision-making and the consequences of each level of involvement. I used this metric to both guide my instructional design decisions and as a form of reflective formative evaluation throughout the instructional design process.

## **Annotated Bibliography Summary**

Since the focus of the NACI PD course is culturally responsive teaching, it was important to have an understanding of what culturally responsive pedagogy looks like and the role that empathy plays in culturally responsive teaching. This was important not only in the content of the PD course but also to guide the learning interactions we included and modeled in the course. Because the development of culturally responsive skills can be a transformational learning process, Mezirow's Transformative Learning Theory featured heavily in our development of the course. The development of this course within the BYU ARTS Partnership brought up several conversations about the role that the arts have in culturally responsive education and,

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specifically, in this course. Questions still remain in this area, but the limited research I have explored indicates that the arts align well with social emotional learning, which would include culturally responsive education, if they are specifically designed for this purpose. The Decision-Based Learning Model was also very useful in organizing the conditional knowledge needed to scaffold our learners through evaluating resources for accuracy and authenticity. Using the Design Thinking process together with instructional design practices, especially user-centered practices, kept our work centered on the learner throughout the entire instructional design process. Although Wehipeihana's Model of Indigenous Decision Making (2019) is not directly an instructional design approach, it has broad application in many fields. We chose to apply it to our instructional design decisions and found it a very useful metric especially when combined with the BYU ARTS Partnership vision of amplifying Native voices.

## Critique

### Strengths of This Project

#### ***Accurate and Authentic Content***

Based on the feedback we have received from course participants, one of the strengths of this course lies in its accurate and authentic content and principle-based instruction. Because so much of the knowledge-related content comes directly from Native Americans, teachers are confident in its authenticity. Additionally, the attention to creating an environment that also honors the personal culture of participants makes it more likely that teachers will feel comfortable interacting with potentially new information in healthy ways.

#### ***Principle-Based Instruction***

Because the content grew from the application of culturally-responsive principles, they are deeply embedded in and modeled for teachers throughout the entire course. Although these principles are very contextual to the topic being taught in this course, they are also highly transferable to other cultures as well as to other instructional design projects. With the growth in diversity of learners, instructional designers must be more aware of the implications that culture has on their learners. The culturally-responsive principles in this course provide a good base from which teachers and instructional designers can rely as they make pedagogical decisions.

#### ***Indigenous Arts-Based Activities***

Although my personal experience with arts-based activities is limited, I believe the development of this course and the Native American Curriculum Initiative within a broader arts-based partnership strengthens the quality of this course. As described in the *IJDL* article above, there is strong alignment between the arts and indigenous pedagogies. Additionally, the expressiveness of arts creates an excellent medium for addressing cultural topics as it provides alternative formats for exploring and communicating cultural topics as modeled by the Native artist that created the first module of the NACI PD course.

### Weaknesses of This Project

#### ***Potential for Insular Thinking***

The creation of this course within the Native American Curriculum Initiative facilitates the development of the content for the benefit of Native groups; however, being deeply embedded

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in this group has the potential to cause insular thinking and a lack of understanding of the needs of learners who strongly disagree with the Native perspectives emphasized in this course. For this reason, it could benefit from an outside evaluation from someone whose perspective is significantly different from the NACI team and their Native partners.

### ***Potentially Unrealistic Expectations***

We have already received feedback from one course participant that the process we recommend for evaluating resources for accuracy and authenticity is too rigorous and challenging for school teachers who already have significant demands on their time. We need to gather more data to determine how widespread this perception is and how this impacts the presentation of the information in Module 5.

## **Things I Would Do Differently**

### ***Accessibility***

My training on addressing accessibility was very limited when I began this project. Knowing that we were required to address accessibility to meet our grant requirements, I taught myself about accessibility as we created course content. The more I learn about accessibility, the more I recognize the importance of addressing accessibility early in the design process. Most accessibility requirements (contrast ratios, focus order, factors affecting alt text) require significantly more work to address as instructional designs are finalized.

### ***Animation***

Creating the U.S. Tribal History film has been a challenge I still have not resolved. It has taken a significant amount of resources and still is not complete. If we had more financial resources, I would hire a video production company to create the U.S. Tribal History film in Module 3 rather than taking on the entire workload ourselves. However, I was grateful for the many skills related to video creation that I learned in the process.

## **Conclusion**

In this design project, I worked with the BYU ARTS Partnership Native American Curriculum Initiative to create a professional development course for teachers titled “Amplify Native Voices in the Classroom” Over a one and a half year period, we created the course and tested it with four teachers. Although I worked on all modules of the course, my responsibility for the purpose of this project was to create two modules, which were later divided into three modules.

## **Reflection on Design Knowledge**

When I began this project, my instructional design experience was very limited. I had only completed three classes within the IP&T program. Having completed the beginning instructional design course and having learned about the Design Thinking process, I relied heavily on that process for organizing my instructional design activities. I also learned a number of useful tools (Storyline 360, Adobe Illustrator, Youtube closed captions, Otter.ai, and teleprompters) both before I began this project and while I was working on it. While all of these were useful during the instructional design process, I believe the strongest determinant of the quality of what I produced



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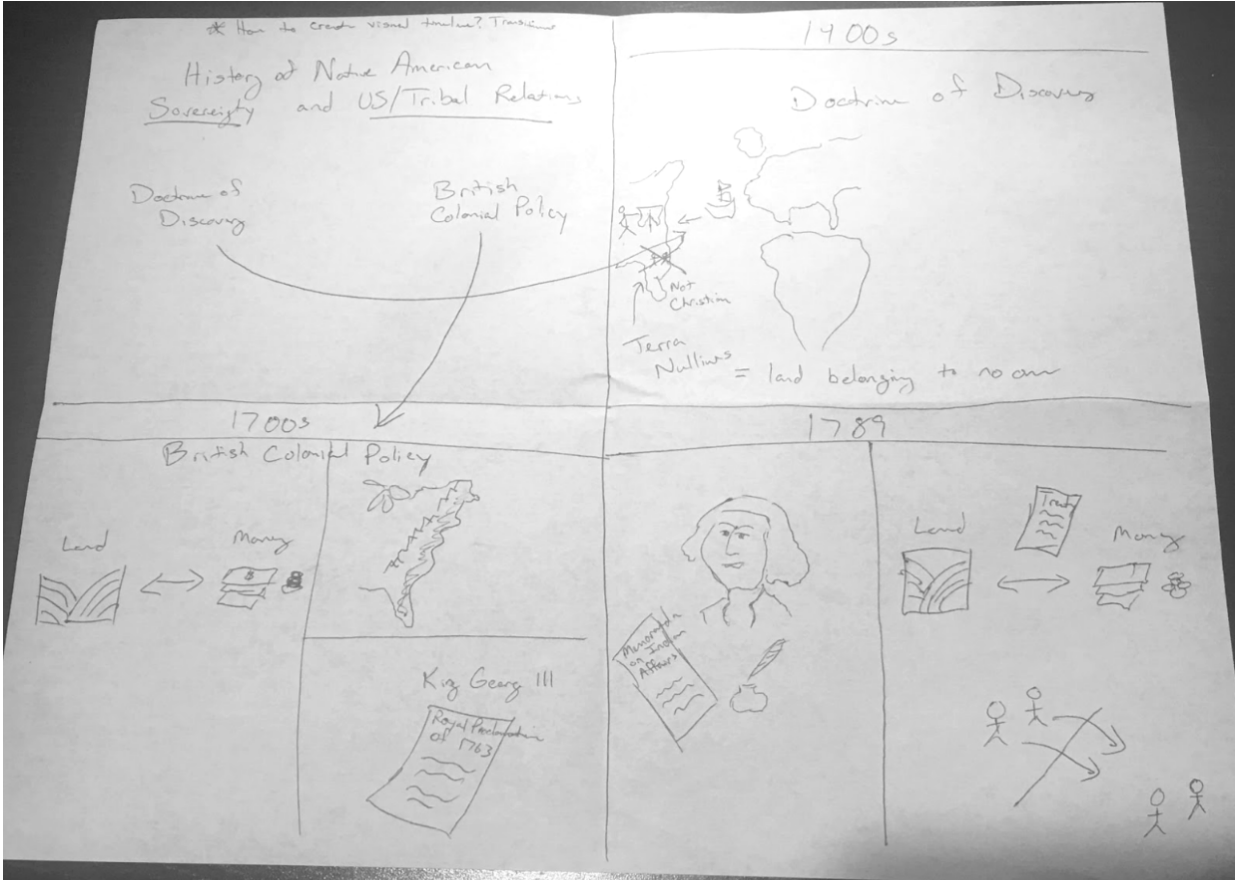
came from a continuous empathetic focus on the learner and Native American stakeholders and a willingness to receive feedback. The tools were useful but even had I not had them, if I were focusing on my learners' needs, I believe I would have simply found other tools to use to meet those needs. The continual focus on my learners was essential for creating an effective instructional product, especially when I had to balance sometimes competing needs between my learners and Native American stakeholders. To balance these needs required creativity to form solutions that could meet the needs of both learners and stakeholders. For example, we had to find a way to authentically communicate the rich differences between each federally recognized group in Utah while also formatting the content in such a way that it aligned well with the limited time teachers have for professional development. To meet both of these competing needs, we co-created interactive timelines with Native groups. The content is rich and authentic and the interactive timeline format allows teachers choices regarding what they would like to explore and how long they want to spend exploring it.

Working on such culturally rich material meant that I needed to develop empathy for not only my learners but also for the Native American groups with whom I hoped to co-create resources. Developing empathy for individuals from another culture can be challenging, especially when that group is distrustful of your motivations. I learned that listening and building relationships was essential for co-creating resources with Native individuals. In some of our meetings, I spent significantly more time listening than I did speaking. I also had to suspend my desire for efficiency in order to focus on quality since quality could only come after a significant amount of time focused on building relationships. For Native groups, relationships and reciprocity are essential to life. True understanding of Native knowledge comes from living and applying that knowledge. So, even if a timeline is "complete", my relationship with these Native groups continues. I am now a caretaker of this knowledge, and this doesn't necessarily end when the course content is published.

When creating this course it took many, many course corrections before we arrived at our finished product. As a result of this, I learned that I needed to welcome the identification of problems within the course. I also learned to welcome feedback from individuals that could be the most critical. If an individual was likely to have a different opinion from mine, those were the individuals whose feedback I needed the most. This didn't mean that I would take their feedback without question. I simply considered their feedback as more information that needed to be evaluated. Most importantly, I have learned that there is always something more I can learn. Creating and designing are as much a form of learning as they are an expression of the things I have learned.

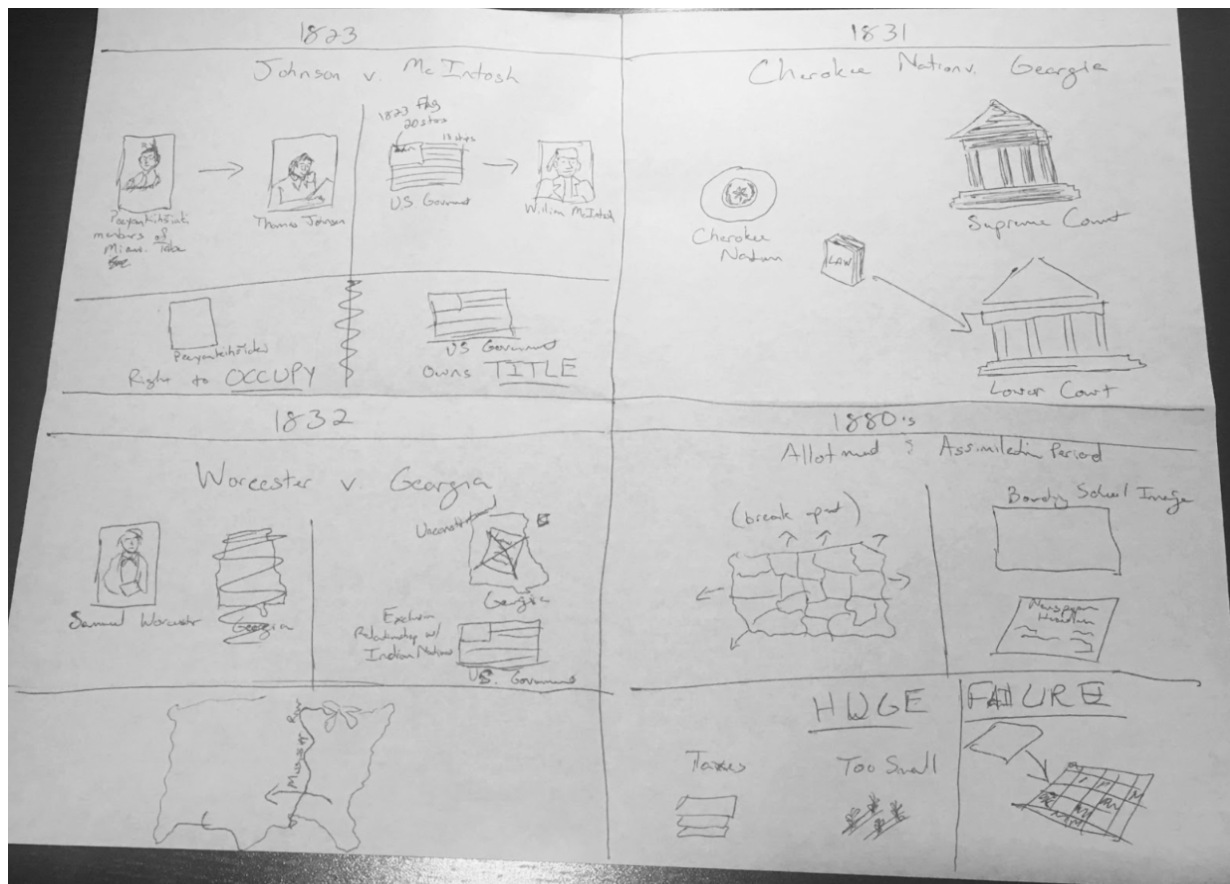
# Large Versions of Prototype Images

## U.S. Tribal Relations Low Fidelity Prototype 1



[Return to Prototypes and Precedent section in text](#)

## U.S. Tribal Relations Low Fidelity Prototype 2



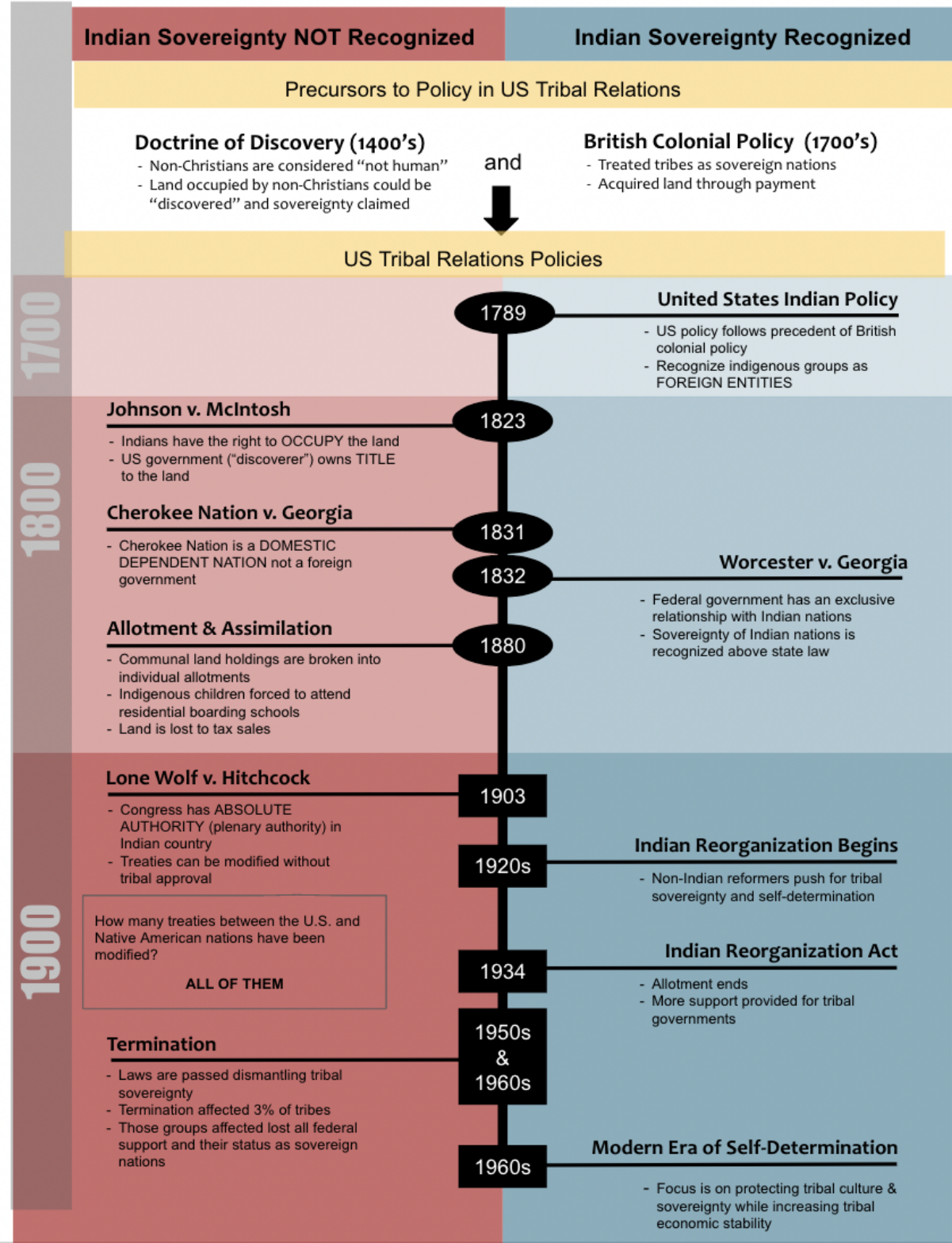
[Return to Prototypes and Precedent section in text](#)

## U.S. Tribal Relations Video Handout Low Fidelity Prototype

1789 United States Indian Policy	<ul style="list-style-type: none"> <li>- Followed British colonial policy</li> <li>- Recognize indigenous groups as FOREIGN ENTITIES</li> </ul>
1823 Johnson v. McIntosh	<ul style="list-style-type: none"> <li>- Indians have the right to OCCUPY</li> <li>- US government (discoverer) owns TITLE</li> </ul>
1831 Cherokee Nation v. Georgia	<ul style="list-style-type: none"> <li>- Cherokee Nation is a DOMESTIC DEPENDENT NATION not a foreign government</li> </ul>
1832 Worcester v. Georgia	<ul style="list-style-type: none"> <li>- Federal government has exclusive relationship with Indian nations</li> <li>- Sovereignty of Indian nation above state law</li> </ul>
1880s Allotment & Assimilation	<ul style="list-style-type: none"> <li>- Communal land holdings broken into individual allotments</li> <li>- Indigenous children forced to attend residential boarding schools</li> <li>- Lost land to tax sales</li> </ul>
1903 Lone Wolf v. Hitchcock	<ul style="list-style-type: none"> <li>- Congress has ABSOLUTE AUTHORITY (plenary authority) in Indian country</li> <li>- Treaties can be modified without tribal approval</li> </ul>
1920s Indian Reorganization Begins	<ul style="list-style-type: none"> <li>- Non-Indian reformers push for tribal sovereignty and self-determination</li> </ul>
1934 Indian Reorganization Act	<ul style="list-style-type: none"> <li>- Allotment ends</li> <li>- Support for tribal government</li> </ul>
1950s to 1960s Termination	<ul style="list-style-type: none"> <li>- Laws dismantling tribal sovereignty</li> <li>- Affected only 3% of tribes</li> <li>- Lost federal support</li> </ul>
1960s to Present Modern Era of Self-Determination	<ul style="list-style-type: none"> <li>- Focus on protecting tribal culture &amp; sovereignty while increasing tribal economic stability</li> </ul>

[Return to Prototypes and Precedent section in text](#)

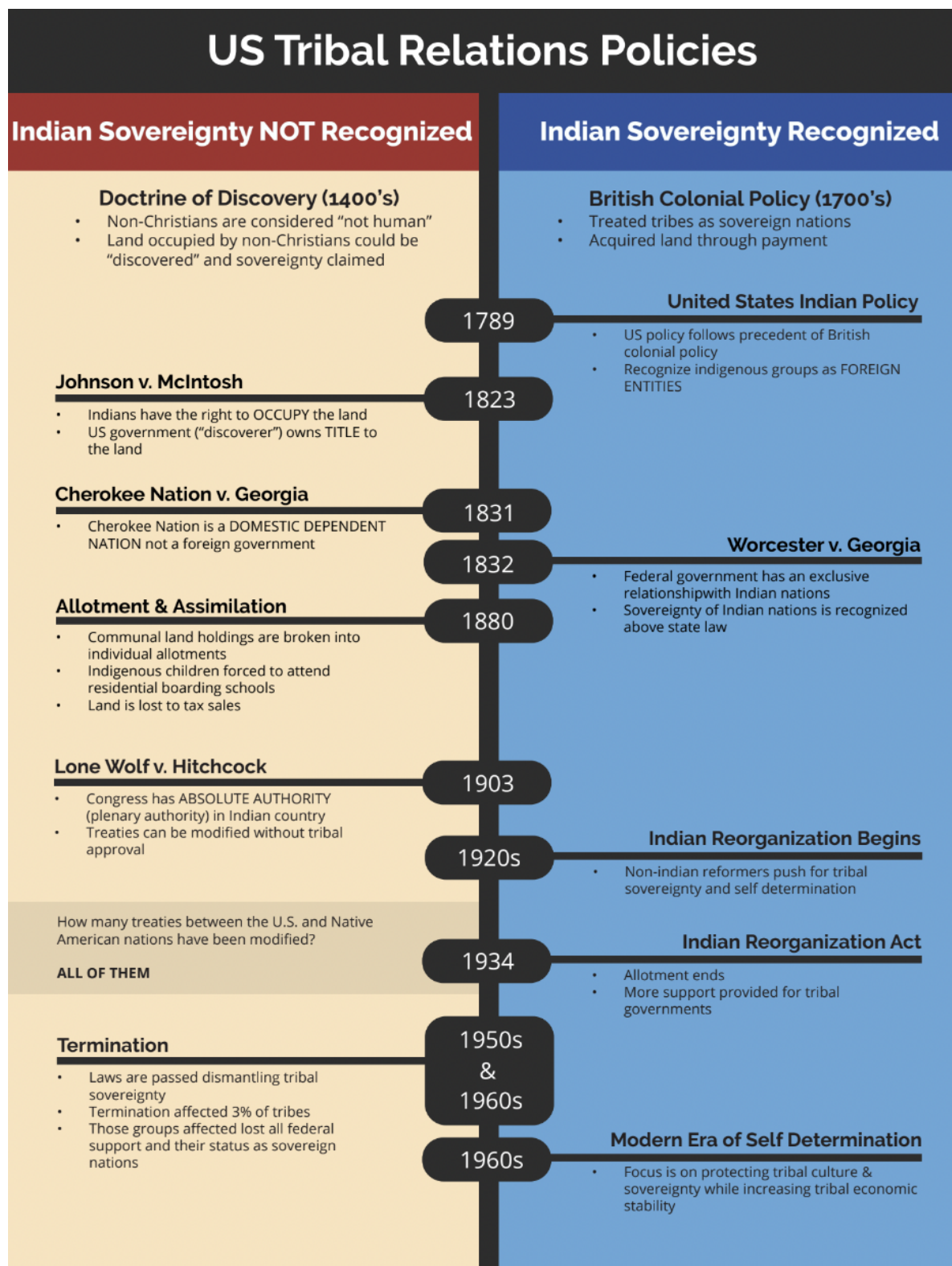
# U.S. Tribal Relations Video Handout High Fidelity Prototype



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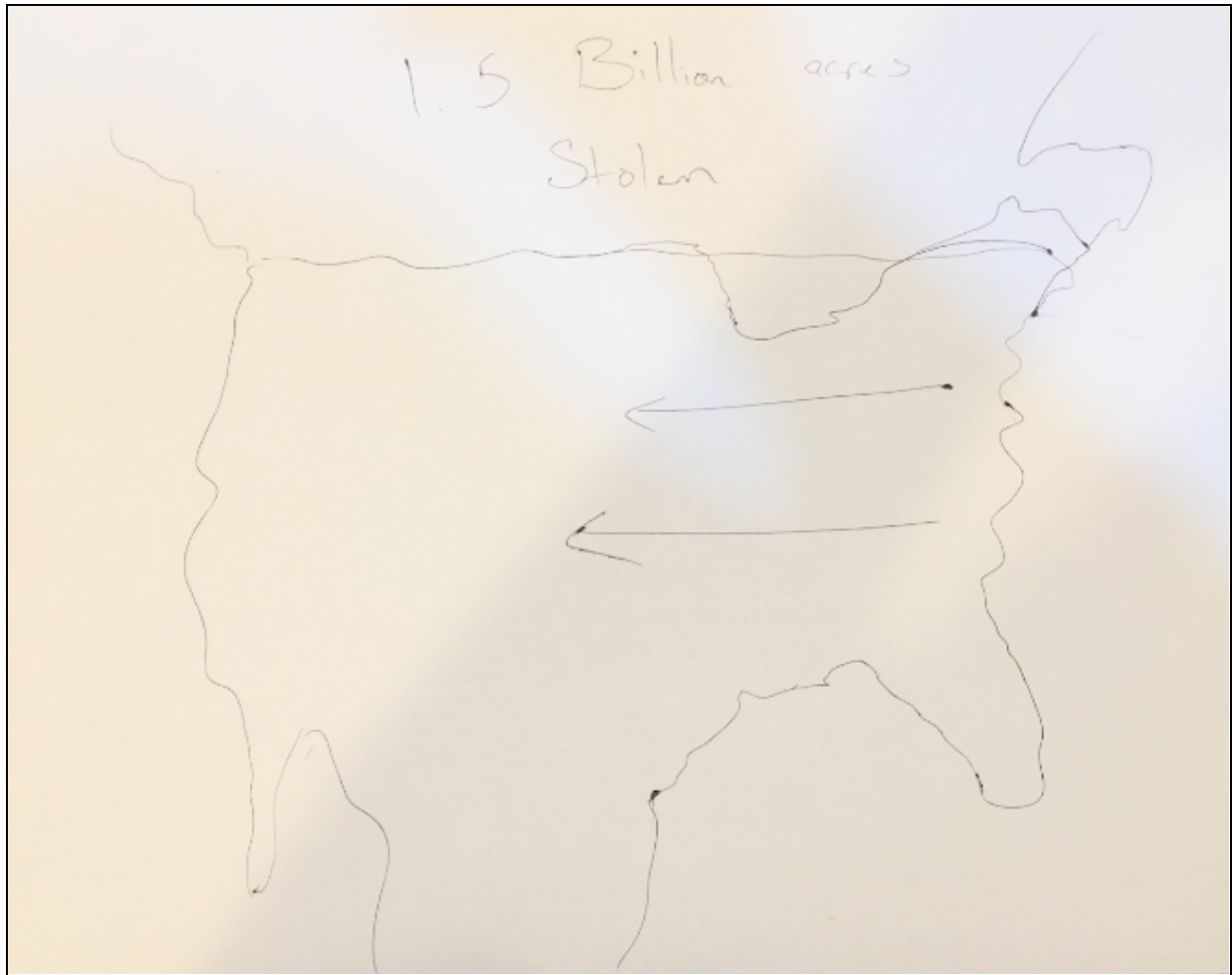
## U.S. Tribal Relations Video Handout Final Product



[Return to Prototypes and Precedent section in text](#)

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## Storyline Module Low Fidelity Prototype 1



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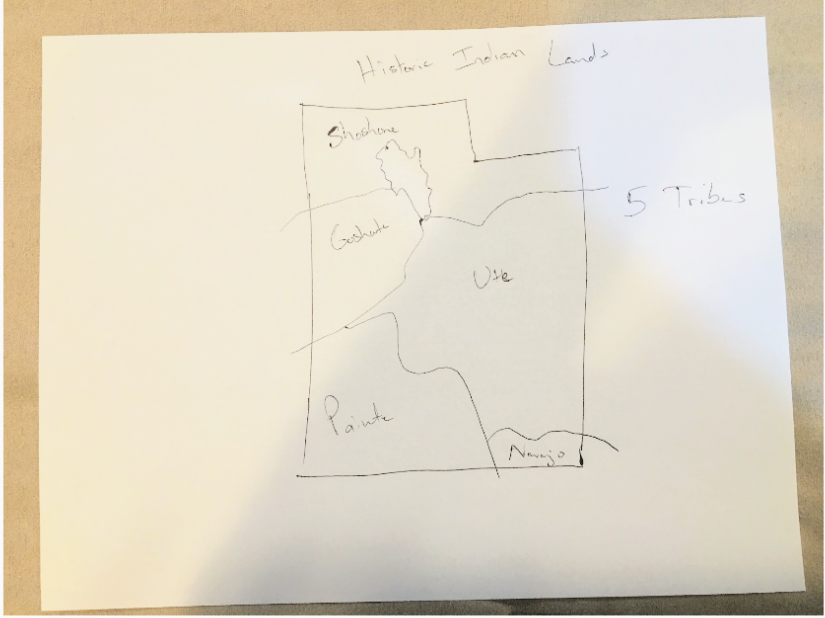
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## Storyline Module Low Fidelity Prototype 2

Overview of Utah Native Americans	<p>Virtual Field Trip: <a href="https://nhmu.utah.edu/virtual-field-trips/native-voices">https://nhmu.utah.edu/virtual-field-trips/native-voices</a></p> <p>Thoughts to consider as you watch the video:</p> <ol style="list-style-type: none"><li>1. What does it mean to be a “steward”?</li><li>2. Consider how tribal lands have changed -what effects might this have had on the traditional ways of life of indigenous groups?</li><li>3. Reflect on the artistic choices made in this museum exhibit. Why were certain aspects of Native Americans depicted in these artistic ways?</li><li>4. What rights come with being a sovereign nation and how does a sovereign nation differ from a Native American tribe?</li><li>5. “We live in two worlds” - What are the implications (challenges &amp; benefits) held in this phrase?</li></ol> <p>Quiz questions - test knowledge</p>
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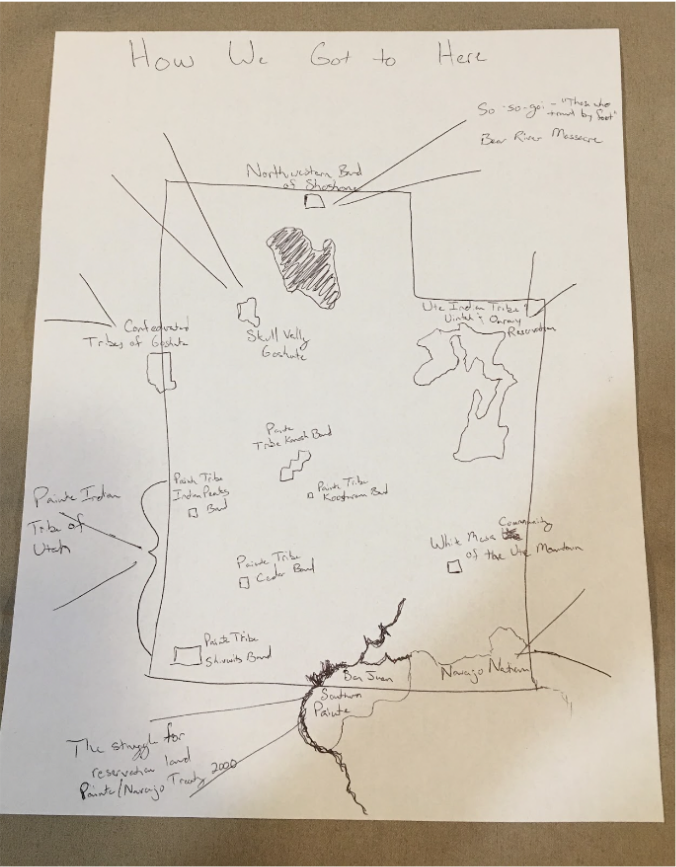
[Return to Prototypes and Precedent section in text](#)

## Storyline Module Low Fidelity Prototype 3

<p>Specific tribes</p>	<p>5 Tribes/ 8 Sovereign Nations</p>  <p><b>Interactive map</b></p> <ol style="list-style-type: none"> <li>1. "Mini" lesson plans where the teachers are the students. Content based on the NACI lesson plans? What about the tribes/sovereign nations that don't have lesson plans yet?</li> <li>2. Have them access specific lesson plans about 2 different tribes/sovereign nations &amp; scan over the lesson plan looking for information about the tribe. Create a mind map using the information found in the lesson plan.</li> </ol>
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[Return to Prototypes and Precedent section in text](#)

## Storyline Module Low Fidelity Prototype 4



**Possible Prompts:**

Choose two Sovereign Nations and find similarities & differences between the tribes

Or

Complete (X) number of activities (3 videos & 2 activities?) and identify similarities & differences between the tribes. Reflect on how this information can help you to be more culturally responsive to students in your classes.

[Return to Prototypes and Precedent section in text](#)



## Storyline Module High Fidelity Prototype 1

### How 1.5 billion acres of land were seized from Native Americans



Source: <https://aeon.co/essays/how-were-1-5-billion-acres-of-land-so-rapidly-stolen>

[Return to Prototypes and Precedent section in text](#)

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## Storyline Module High Fidelity Prototype 2

### NMHU Native Voices Virtual Field Trip

Consider how tribal lands have changed -what effects might this have had on the traditional ways of life of indigenous groups?



[Return to Prototypes and Precedent section in text](#)

### Storyline Module High Fidelity Prototype 3

In the state of Utah  
there are FIVE  
Native American  
Tribes:

- Shoshone
- Goshute
- Ute
- Paiute
- Navajo



[Return to Prototypes and Precedent section in text](#)

## Storyline Module High Fidelity Prototype 4

Within these five tribes are EIGHT sovereign nations recognized by the federal government.

- Northwestern Band of **Shoshone**
- Confederated Tribe of the **Goshute** Nation
- Skull Valley **Goshute** Tribe
- **Ute** Tribe of the Uintah and Ouray Reservation
- White Mesa **Ute** Tribe
- **Paiute** Indian Tribe of Utah
- San Juan Southern **Paiute** Tribe
- **Navajo** Nation




On this map you can see the reservations of each sovereign nation (except the San Juan Southern Paiute who only recently received part of their ancestral land through a treaty with the Navajo Nation).

**Click on each reservation** to learn about each Native American sovereign nation in Utah.

[Return to Prototypes and Precedent section in text](#)



# Storyline Module Final Product 1



## Native Voices *The Native Nations of Utah*


Consider how tribal lands have changed. What effects might this have had on the traditional ways of life of indigenous groups?



**NHMU Virtual Field Trip — Native People**  
NHMU



**PAUL WHISMAN**  
Education Program Specialist  
Natural History Museum of Utah



Return to  
Reflection Questions

Link to Video  
Transcript

Click to record  
your thoughts




[Return to Prototypes and Precedent section in text](#)



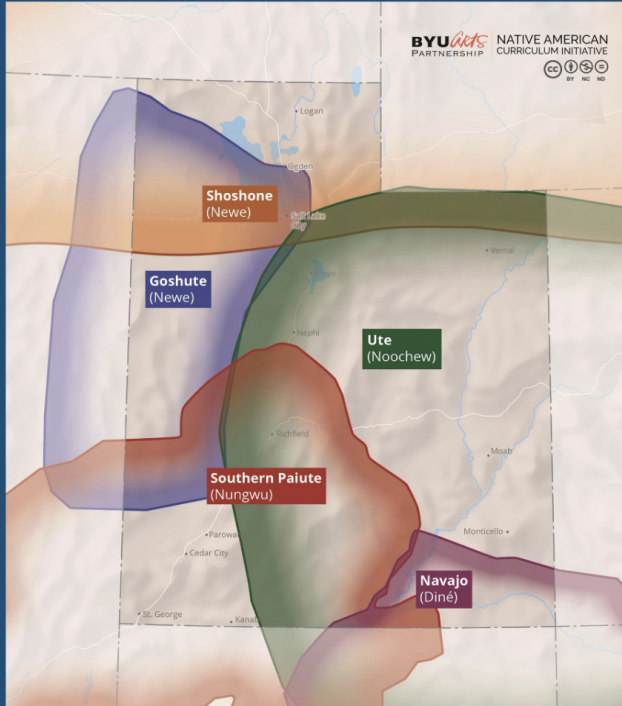
## Storyline Module Final Product 2

# Ancestral Native Lands in Utah ?


As you can see in this map, the historic boundaries of Native lands were very fluid. Even with this fluidity, indigenous groups were, and remain today, very connected to their homelands.



- **Shoshone** (Newe)
- **Goshute** (Newe)
- **Ute** (Noochee)
- **Southern Paiute** (Nungwu)
- **Navajo** (Diné)



When you click on the “Continue” button below and a modern map appears, notice how Native American lands changed over time. You can also see a side-by-side map comparison in the Resources tab above.



Return to Reflection

Continue to Part 3:  
Utah's EIGHT Federally  
Recognized Nations

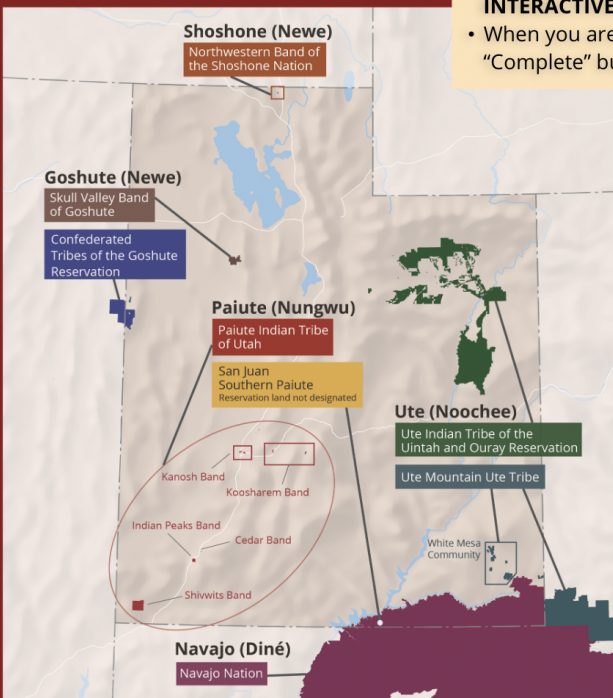

[Return to Prototypes and Precedent section in text](#)

## Storyline Module Final Product 3

# Eight Federally Recognized Nations of the Five Tribal Groups in Utah



Modern Day



- **HOVER** over each title to have them pop up on the map.
- **CLICK ON** each federally recognized Native nation to explore their unique **INTERACTIVE TIMELINES**.
- When you are done **CLICK ON** the "Complete" button below.

### Goshute

- Skull Valley Band of Goshute
- Confederated Tribes of the Goshute Reservation

### Paiute

- Paiute Indian Tribe of Utah (Koosharem Band, Kanosh Band, Cedar Band, Indian Peaks Band, Shivwits Band)
- San Juan Southern Paiute (Reservation Land Not Designated)

### Shoshone

- Northwestern Band of the Shoshone Nation (Washakie Reservation)

### Ute

- Ute Indian Tribe of the Uintah & Ouray Reservation
- Ute Mountain Ute Tribe of the Ute Mountain Reservation (White Mesa Community)

### Navajo

- Navajo Nation

Return to Instructions
Complete

[Return to Prototypes and Precedent section in text](#)

## Timeline Precedent 1



**4**  
EARTH & THE SOLAR SYSTEM

▶ PLAY VIDEO

HOW DID EARTH TAKE SHAPE? 71

After the Sun formed, the remaining matter in the Solar System continued to orbit the new star. Some of these swirling leftovers formed the planets. Earth, a rocky planet, had just the right conditions for amazing new developments to unfold over its dynamic 4.6 billion-year history.

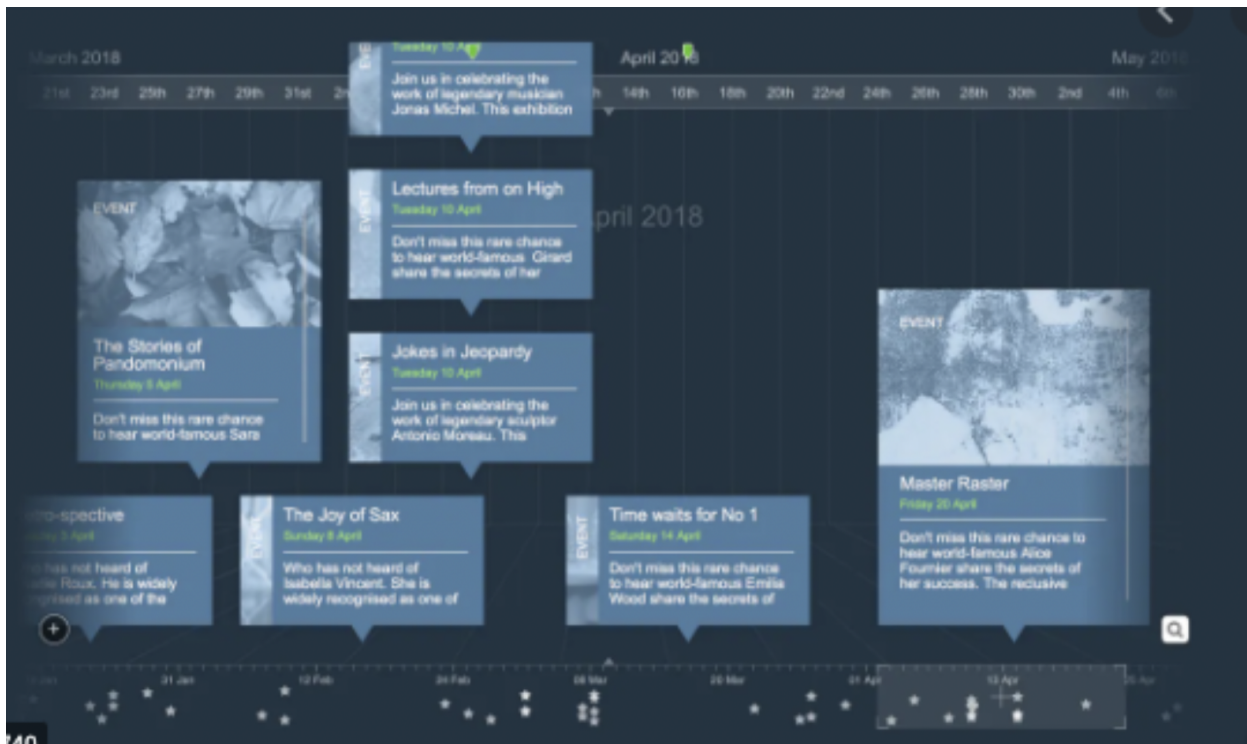
[Return to Prototypes and Precedent section in text](#)

## Timeline Precedent 2



[Return to Prototypes and Precedent section in text](#)

## Timeline Precedent 3



[Return to Prototypes and Precedent section in text](#)



### Timeline Precedent 4



[Return to Prototypes and Precedent section in text](#)

## Timeline Precedent 5



[Return to Prototypes and Precedent section in text](#)

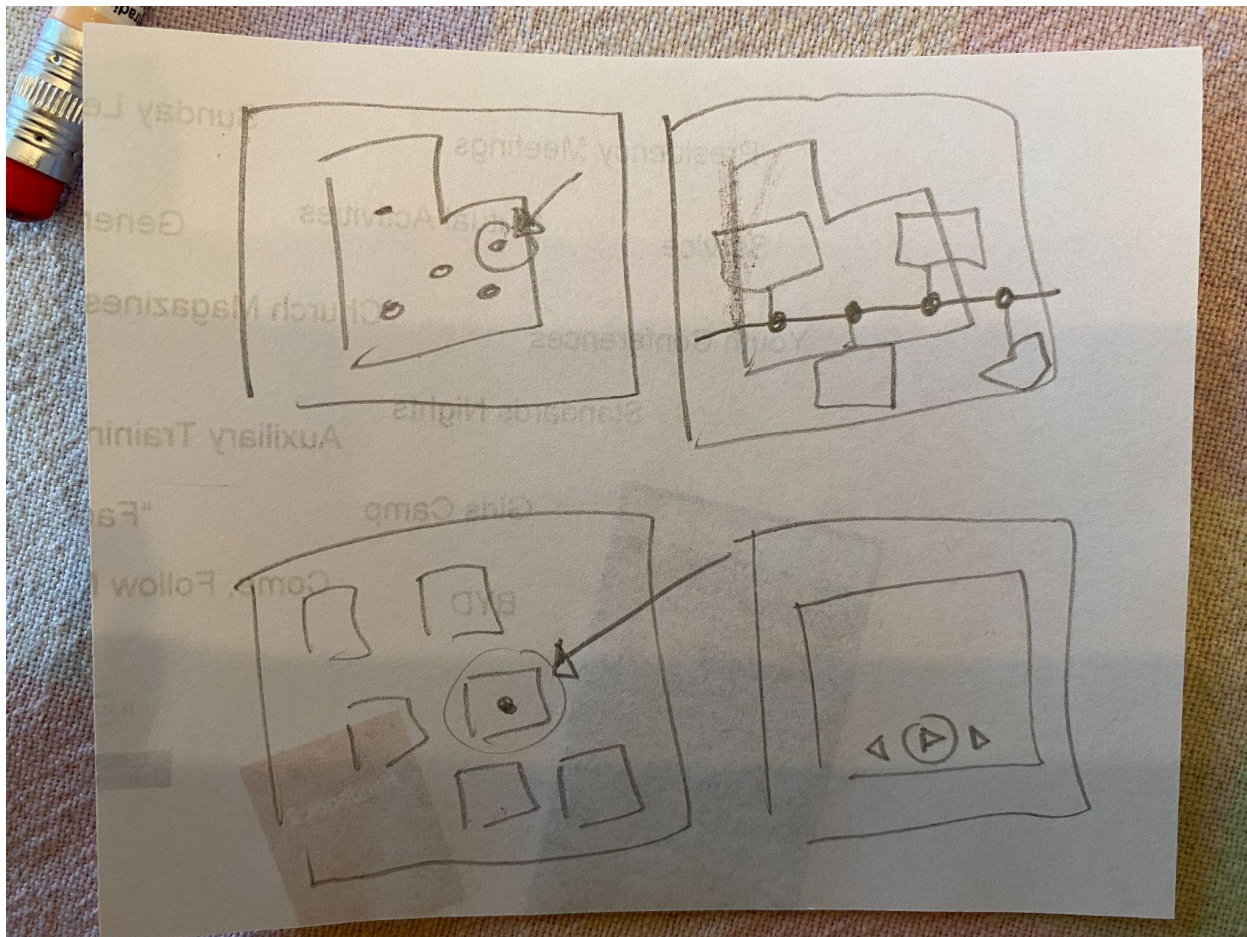
## Timeline Precedent 6



[Return to Prototypes and Precedent section in text](#)



## Timeline Low Fidelity Prototype



[Return to Prototypes and Precedent section in text](#)

# Timeline High Fidelity Prototype



## Paiute Indian Tribe of Utah

1920  
mail reservations established by  
cutive order.  
rem in 1928, and  
9th in 1929...

1935  
In 1935 the Shivwits and  
the Kanosh Paiutes voted  
to accept the Wheeler-  
Howard Act. Known as  
the Indian....

1940  
With their new IRA  
governments, they received  
more help than before from  
the federal ...

1950  
Prior to 1954, each Band  
(except the Cedar Band)  
of Paiutes had its own  
separate reservation and  
functioning Tribal ...

1970  
Repudiation of this  
termination policy  
began in 1970 under  
President Nixon and  
eventually led ...

April 3, 1980  
The Paiute Indian Tribe  
of Utah, or "PITU" as it is  
often called, was created  
on April 3, 1980 by an act  
of Congress ...

1848  
Treaty of  
Guadalupe  
Hidalgo

1848  
Treaty of  
Guadalupe  
Hidalgo

1848  
Treaty of  
Guadalupe  
Hidalgo

Cont. | 1930 | 1940 | 1950 | 1970 | 1980 | 1990 | 2000 | 2010 |

Text | Video | Tribal Approved Lesson Plans | Activity | Audio Recording

Return to map ↶

[Return to Prototypes and Precedent section in text](#)



# Timeline Final Product

**Paiute Indian Tribe of Utah** NACI

**Early History**  
We shall Remain Video

**Early History**  
The Origin of the "Paiute" Name

**1770s**  
Southern and Northern Paiutes

**Early History**  
Legend of how the Paiutes came to be

**1100 AD**  
Desert Home

**1776**  
First recorded contact with Europeans

Timeline markers: Early History, 1100, 1775, 1800, 1825, 1850, 1875, 1900, 1925, 1950, 1975, 2000, 2020

[Return to Map](#) [Tribal Website](#) [Tribal Approved Lesson Plans](#) [Additional Resources](#)

[Return to Prototypes and Precedent section in text](#)

## Evaluating Resources Video Sample Image 1



[Return to Prototypes and Precedent section in text](#)

## Evaluating Resources Video Sample Image 2



[Return to Prototypes and Precedent section in text](#)



## Evaluating Resources Handout Low Fidelity Prototype

# Evaluating Culturally Responsive Resources for Native American Curriculum

### Consider how the source will ENRICH your students' understanding of Native indigenous cultures

Joseph Bruchac, Abenaki author "cautions against 'The Dances with Solves Syndrome' - books in which all Indians are noble and all white people are bad. **Any resource that builds up one culture at the expense of another ultimately keeps racial tension alive.**" (Williams, 2010)

## Source

Consider the source (author, illustrator, organization)

- Who is the author? Illustrator? Organization? What is their **background and experience**?
- What is their **connection to the tribe**?
- What position are they speaking from?
- What is the **purpose** for creating the source?
- Look for **authenticity and accuracy**
  - Original sources
  - Citations
  - Cross-reference your work with other sources
  - Continuity of tribal representation (tribal-specific dress, language, setting, etc.)
- Is the research explained or stated?

## Specificity

Look for TRIBE SPECIFIC representation

- Is the resource **specific enough to provide understanding**? Vague or inaccurate references will only confuse the audience.
- Watch for **stereotypes, oversimplification, & homogenization** (clumping tribes into one)
- Does it bring **Native Americans into the present** or does it represent Native Americans as ONLY historical groups?
- Be cautious of descriptions of **ceremonies** and the **use of deity** in the culture in a casual manner. When in doubt, wait to use a source until it has been verified by official cultural representatives that it is appropriate to do so.

## Research

If you find yourself with questions, do some quality research!

- **Dive DEEP** (more details)
- **Go BROAD** (multiple resources/perspectives)

Don't let past mistakes keep you from moving forward. Be humble. Admit mistakes and do better next time.

Williams, K. (2010). Cultural Appropriation and Indigenous Literature. [https://www.ose.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing\\_IndigenousLiterature.docx](https://www.ose.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing_IndigenousLiterature.docx) . Retrieved from <https://studylib.net/doc/7199677/cultural-appropriation-and-indigenous-literature>. This resource is in the public domain.

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CURRICULUM INITIATIVE  
BYU *Arts* PARTNERSHIP

[Return to Prototypes and Precedent section in text](#)



## Evaluating Resources Handout High Fidelity Prototype



NATIVE AMERICAN  
CURRICULUM INITIATIVE

### Evaluating Culturally Responsive Resources

#### Choose resources that enrich understanding

When selecting resources to use in your classroom, consider how the source will ENRICH your students' understanding of Native indigenous cultures.

As you select resources and do your research **go broad** and **dive deep**. Ensuring the resources are authentic and accurate requires due diligence. Seek out multiple perspectives and resources for a broad view of the issues at hand. Then dive deep into the details when you find sources you trust.

Joseph Bruchac, Abenaki author "cautions against 'The Dances with Wolves Syndrome' - books in which all Indians are noble and all white people are bad. Any resource that builds up one culture at the expense of another ultimately keeps racial tension alive." (Williams, 2010)

#### Consider the source

##### Consider their background & intent

- **Who is the creator?** Author? Illustrator? Organization? What is their background and experience?
- What is the creator's **connection to the tribe?** What position are they speaking from? Do they describe how they did their research?
- What is the **purpose** for creating the source?
- Look for **authenticity and accuracy**. Go to original sources, look for citations, cross-reference other sources, look for continuity of tribal representation (tribal-specific dress, language, setting, etc.).

#### Look for specificity

##### Look for TRIBE SPECIFIC representation

- Is the resource **specific enough to provide understanding?** Are there vague or inaccurate references that cause confusion?
- Watch for **stereotypes, oversimplification, & homogenization** (clumping tribes into one).
- Does the source bring **Native Americans into the present** or does it represent Native Americans as ONLY historical groups?
- Be cautious with **casual ceremonial descriptions** and/or **references to deity**. When in doubt, wait to use a source until it has been verified by official cultural representatives\* what it is appropriate to do so.

#### It's a journey

Selecting appropriate and authentic resources for your classroom is a journey; a journey of successes and desires for improvement. Don't let past mistakes keep you from moving forward. Be humble. Own errors and do better next time. Model this for students and share with others!

Williams, K. (2010). Cultural Appropriation and Indigenous Literature. [https://www.oise.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing\\_IndigenousLiterature.docx](https://www.oise.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing_IndigenousLiterature.docx). Retrieved from <https://studylib.net/doc/7199677/cultural-appropriation-and-indigenous-literature>. This resource is in the public domain.

[Return to Prototypes and Precedent section in text](#)

## Evaluating Resources Handout Final Product

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### Evaluating Resources for Cultural Responsiveness

#### Choose resources that enrich understanding

When selecting resources to use in your classroom, consider how the source will ENRICH your students' understanding of native cultures.

As you select resources and do your research, **go broad** and **dive deep**. Ensuring the resources are authentic and accurate requires due diligence. Seek out multiple perspectives and resources for a broad view of the issues at hand. Then dive deep into the details when you find sources you trust.

Joseph Bruchac, author and member of the Abenaki tribe, "cautions against 'The Dances with Wolves Syndrome' - books in which all Indians are noble and all white people are bad. Any resource that builds up one culture at the expense of another ultimately keeps racial tension alive." (Williams, 2010)

#### Consider the source

##### Consider the source's background & intent:

- **Who is the creator?** Author? Illustrator? Organization? What is their background and experience?
- What is the creator's **connection to the tribe?** What position are they speaking from? Do they describe how they did their research?
- What is the **purpose** for creating the source?
- Look for **authenticity and accuracy**. Go to original sources, look for citations, cross-reference other sources, and look for continuity of tribal representation (tribal-specific dress, language, setting, etc.).

#### Look for specificity

##### Look for TRIBE-SPECIFIC representation:

- Is the resource **specific enough to provide understanding?** Are there vague or inaccurate, references that cause confusion?
- Watch for **stereotypes, oversimplification, & homogenization** (clumping tribes into one).
- Does the source bring **Native Americans into the present** or does it represent Native Americans as ONLY historical groups?
- Be cautious with **casual ceremonial descriptions** and/or **references to deity**. Be aware that the non-native performance of ceremonial music or dances is usually not allowed or may require prior approval from **official** cultural tribal representatives.

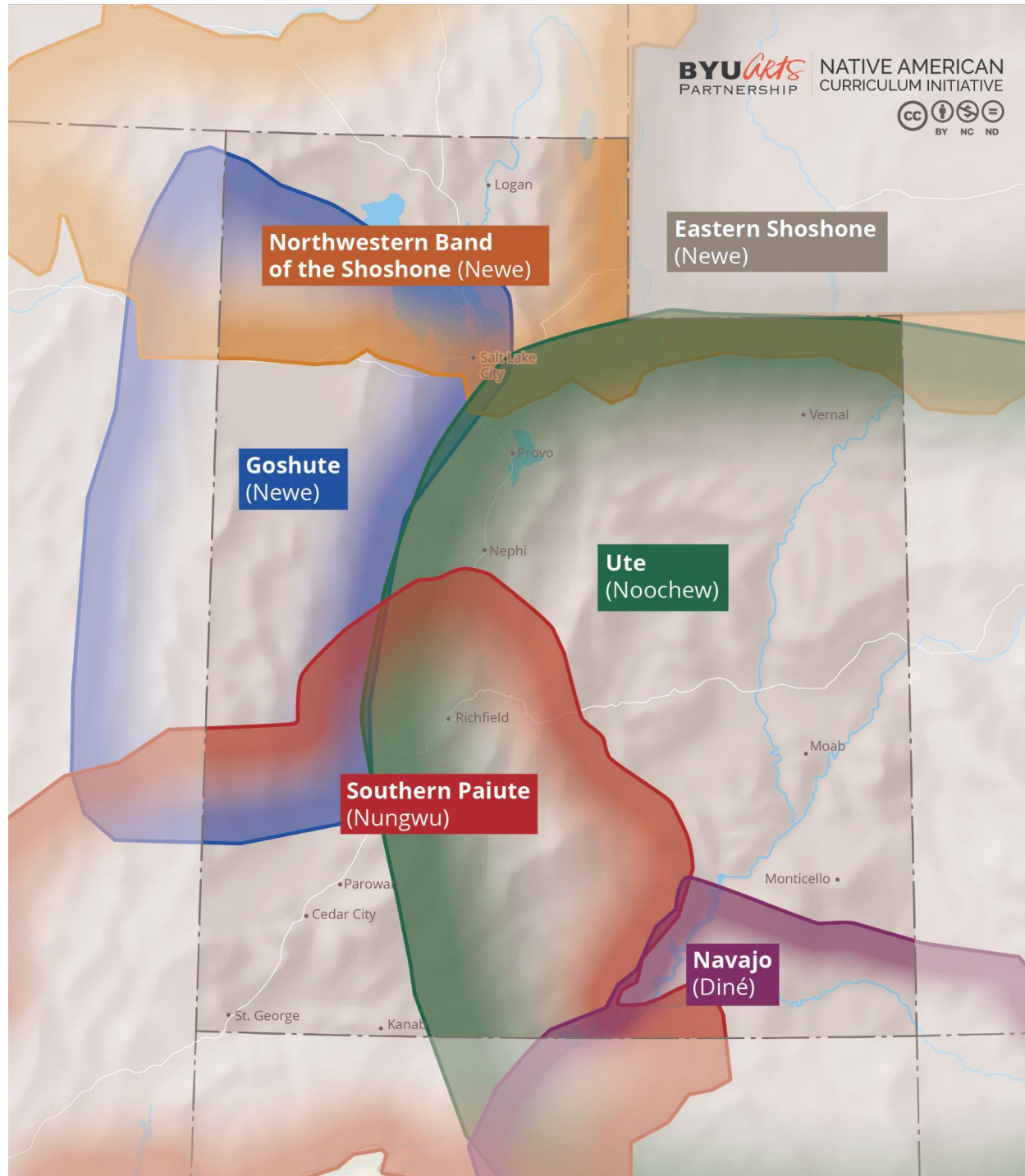
#### It's a journey

Selecting appropriate and authentic resources for your classroom is a journey: a journey of successes and desires for improvement. Don't let past mistakes keep you from moving forward. Be humble. Take ownership of errors and do better next time. Model this for students and share with others!

Williams, K. (2010). Cultural Appropriation and Indigenous Literature. [https://www.oise.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing\\_IndigenousLiterature.docx](https://www.oise.utoronto.ca/deepeningknowledge/UserFiles/File/Assessing_IndigenousLiterature.docx). Retrieved from <https://studylib.net/doc/7199677/cultural-appropriation-and-indigenous-literature>. This resource is in the public domain.

[Return to Prototypes and Precedent section in text](#)

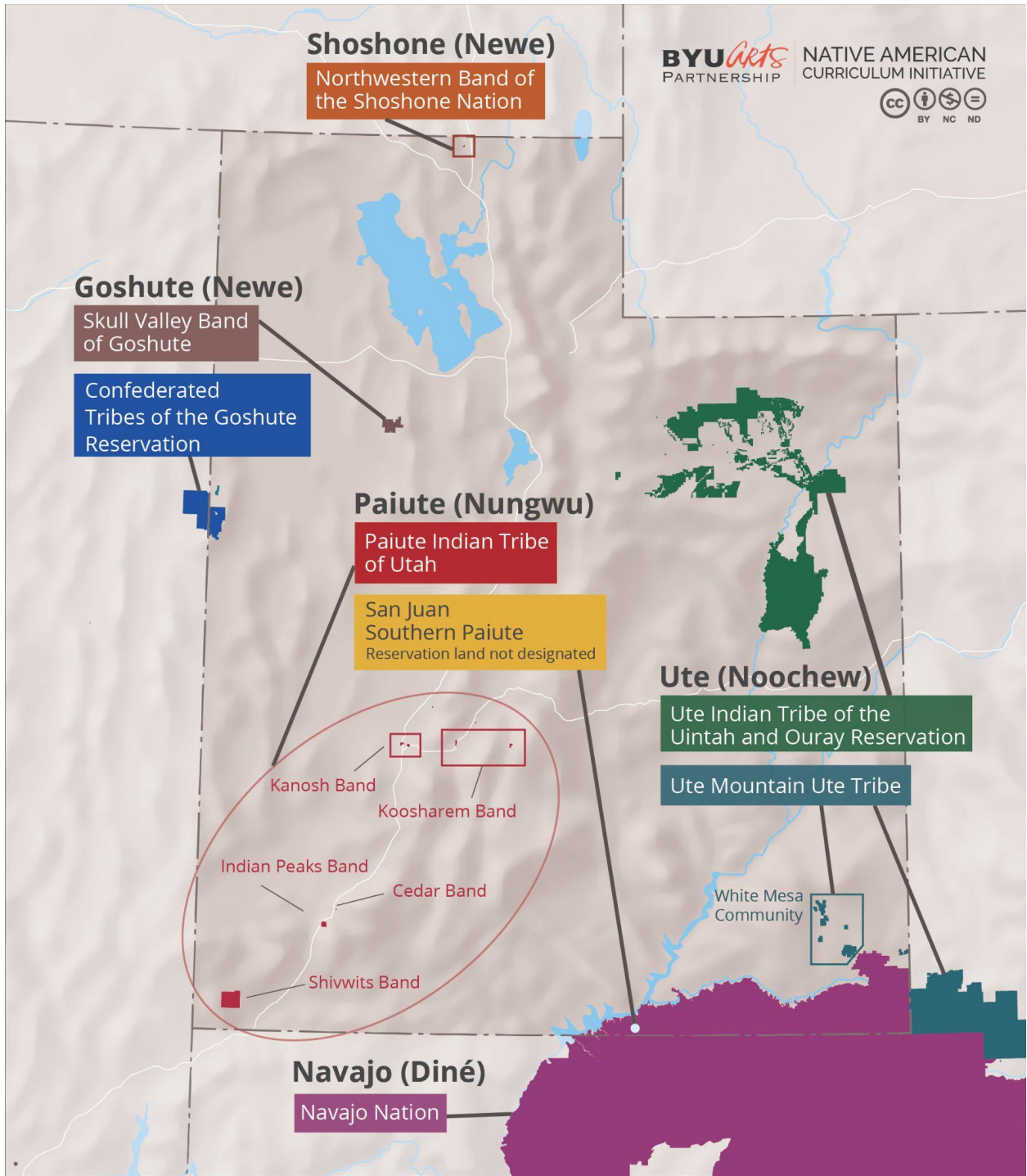
## Native American Ancestral Lands Map



[Return to Evaluation section in text](#)



# Native American Modern Lands Map



[Return to Evaluation section in text](#)

# Evaluating a lesson plan

8-Step Decision-based model developed  
by the BYU ARTS Partnership



# 1. What is the creator's **background**?

- Who is the creator?
- Author?
- Illustrator?
- Organization?
- What is their background and experience?

*[How do I decide? Click here.](#)*

## 2

## 2. What is the creator's **connection to the tribe?**

- Do they have a direct connection to Native Americans? (This would include being Native American themselves or having extended direct contact with Native Americans.)
- Do they describe how they did their research?

*[How can I decide? Click here.](#)*

### 3. What is the creator's **intent**?

- What is their **purpose** for creating the source?
- How do they describe their goals for those using the resource?

[How do I decide? Click here.](#)

## 4. Is the content **authentic and accurate**?

- Does the content come from primary sources (Native American individuals/groups or someone with direct connection to the groups)?
- Do the cited sources represent primary resources?
- Can the content be verified or cross-referenced with other information on the internet within a few minutes of searching?
- Is there continuity of tribal representation (tribal-specific dress, language, setting, etc.).

[How do I decide? Click here.](#)



## 5. Does the resource provide **tribe-specific representation**?

- Does the source homogenize Native Americans by clumping multiple tribes into one group without mention of their distinct differences?
- Is the resource specific enough to provide understanding?
- Are there vague or inaccurate references that cause confusion?

5

[How do I decide? Click here.](#)

## 6. Does the source **bring Native Americans into the present?**

- Does the source **ONLY** represent Native Americans as historical groups that existed in the past?

*[How do I decide? Click here.](#)*

## 8. Does the lesson plan address **traditional ceremonies or deity**?

- Are there symbols of sacred characters or artifacts?
- Are there descriptions or representations of rituals or ceremonies?
- Does the lesson plan reference spiritual traditions?

[How do I decide? Click here.](#)

## 7. Does the lesson plan encourage duplicating, replicating or copying without a purpose?

- In most cases, copying and duplication is inappropriate and should be avoided. Instead, focus on using the item as inspiration.
- To avoid copying, alter lesson plans to utilize a different art form than the one that most easily mimics the chosen example. (Ex: For visual arts example apply elements of the example using a music, dance or drama activity instead)
- Instead of focusing on the art form, focus on the underlying message that a chosen piece communicates and center your teaching on that.

7

[How do I decide? Click here.](#)

## 8. Will you use this lesson plan in your classroom?

- What is your final recommendation for this lesson plan?
- Would you adapt or revise any parts of the lesson plan?
- Could it be improved?

*How do I decide? [Click here.](#)*



## How to find the creator's background

- Look for the author's bio online or inside the cover of the book you are reviewing.
- Identify the illustrator and publisher in footers or websites and covers of books.
- Who is the sponsoring organization? Do they have an about page? Mission vision?
- Google the author, what information do you find?

## 2

## Finding the creator's connection to the tribe?

- Search for relational words that might suggest a connection to a tribal group of members.
- For example, family, friends, journey, traveled, adopted, observed, teacher, neighbors, consultants, help, reviewer, shared

## What is the creator's intent?

3

Search for the following terms that signify intent and purpose:

- My question
- Intent, Objective
- The purpose of this paper/letter/document is to...
- This describes/explains/reviews/etc. the...
- My reason for writing is to...
- This lesson will discuss the...

Who does the creator say the resource is for? Why?

## Determining authenticity and accuracy

- Go to original sources of inspiration by looking at citations for the images, text, and additional resources included
- Cross-reference other sources—are the sources referenced credible?
- Look for continuity of tribal representation (tribal-specific dress, language, setting, etc.).

## Recognizing Tribe-specific representation

5

- Look for references to specific tribal groups and descriptions for what makes those groups distinct
- See if the source uses indigenous language or terminology (ex: Diné for Navajo)
- Are there references to the history, clothing, food, geography & customs of this specific group? Are those references accurate?
- When you don't have sufficient knowledge yourself to recognize tribal specific representation, search for more information to fact-check the resource you are evaluating
- Look for references & activities that stereotype Native Americans (feathers, teepees, Thanksgiving, etc—without reference & research that connects them to specific tribes or nations)



## Bringing Native Americans into the present?

- Look for information that communicates BOTH historical and current circumstances AND tells the story of how their circumstances have changed over time including:
  - Historical & current laws
  - Personal stories (past & present)
  - Current challenges
  - How their connection to the land has changed
- Recognize specific areas where oversimplification has occurred (ex: Dances with Wolves syndrome where all Indians are bad and all white men are good or vice-versa. No individual or group is all bad or all good.)

## 7. Does the lesson plan respectfully and appropriately address traditional ceremonies or deity?

- These are not always evident based on Westernized views of deity (ex: deeply spiritual ties within the process of mask-making by tribes of the Pacific Northwest or certain dances included in religious ceremonies by the \_\_\_\_\_ tribes in Utah like the \_\_\_\_\_ dance)
- Does the resource make light of indigenous references to deity including references to nature?
- Does the lesson plan encourage creating sacred artifacts or performing sacred dances and songs?

## 8. Does the lesson plan encourage duplicating, replicating or copying without a purpose?

- Has an official representative of the Native American group indicated that duplication is inappropriate, either in the past or the present?
- Does the object you intend to replicate have religious or spiritual meaning?
- Would duplication diminish the value or the perception of the object or idea for those unfamiliar with the Native American group?

-

# Decision-Based Model for Evaluating Native American Resources

The decision: Do I want to use this resource in my classroom?

1. Does the creator's background lend credibility to the resource? (experience, training, purpose, connection to the tribe, quality of work ...)
  - What is the creator's background?
  - What is the creator's connection to the tribe?
  - What is the creator's intent?

[Click here to learn how to answer these questions.](#)

2. Is the content accurate and authentic?
  - Does the content come from primary sources?
  - Can content be verified/cross-referenced by other credible sources with a few minutes searching?
  - What is the bias/perspective of the resource?
  - When teaching about Native Americans does the content more heavily weigh Native sources and perspectives over outside perspectives?
  - Does the resource provide tribe-specific representation? (See next section.)

[Click here to learn how to answer these questions.](#)

3. Does the resource provide tribe-specific representation?
  - Does the source homogenize Native Americans?
  - Are there vague or inaccurate references that cause confusion?
  - Is the resource specific enough to enrich understanding?

[Click here to learn how to answer these questions.](#)

4. Does the resource bring Native Americans into the Present?
  - Does the resource address current and historical Native contexts?
  - Does the resource describe how Native circumstances have changed over time?

[Click here to learn how to answer these questions.](#)

5. Are any references to traditional ceremonies or deities respectful and appropriate?
  - Are there references to sacred traditions or artifacts?
  - Are references to sacred traditions or artifacts respectful and appropriate?

[Click here to learn how to answer these questions.](#)

6. Does the resource encourage copying or replicating Native American traditions, symbols or objects in inappropriate ways?
  - Is replication done despite the “no” from official Native voices?
  - Does replication cause others to take lightly what is considered sacred?
  - Does replication alter the meaning of an item or cause misrepresentation?
  - Is replication done for the purpose of personal gain?
  - Is it possible for a resource to encourage copying and replicating of Native American traditions, symbols or objects in a way that is appropriate?

[Click here to learn how to answer these questions.](#)

## The decision: Do I want to use this resource in my classroom?

What is your overall evaluation of this resource/lesson plan? Will you use this resource “as is”, reject it completely, or modify it? Why?



What is the creator's  
**background, connection to  
the tribe and intent?**

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# Who is the author? What is their background and experience?

Look for links to the author's bio online or, for books, look inside the cover of the book you are reviewing.

Click [HERE](#) to access my TPT account for additional lessons, rubrics and resources.

[Rainbow Crow: A Legend About Community and Sacrifice.](#)



See the content from this author's Teachers Pay Teachers (TPT) account and the Bio of the author of the children's book she uses in her lesson plan on the next slide.

## Colorful Moose Art inspired by the art of John Nieto

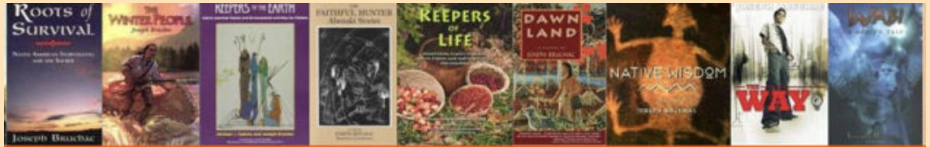
A Hunter's Promise, by Joseph Bruchac is the inspiration for this art lesson. In the Fall, hunting is a traditional activity to prepare for the winter. Many families in my area still hunt; meat is healthy and lean.

Title: [The Hunter's Promise](#) Technique: Drawing

<http://www.nativeamericanactivities.com/drawing.html>

Bio from the personal website of Joseph Bruchac, a children's book author.

[https://www.josephbruchac.com/bruchac\\_biography.html](https://www.josephbruchac.com/bruchac_biography.html)



## Joseph Bruchac Storyteller & Writer

Joseph Bruchac lives in the Adirondack mountain foothills town of Greenfield Center, New York, in the same house where his maternal grandparents raised him. Much of his writing draws on that land and his Native American ancestry. Although his northeastern American Indian heritage is only one part of an ethnic background that includes Slovak and English blood, those Native roots are the ones by which he has been most nourished.

He, his younger sister Margaret, and his two grown sons, James and Jesse, continue to work extensively in projects involving the preservation of Abenaki culture, language and traditional Native skills, including performing traditional and contemporary Abenaki music with the Dawnland Singers.



## Native American Activities

★ Follow Me (198)

United States - Wisconsin - Butler

★★★★★ 4.8

97 votes

My lessons are labors of love to honor by my Native American students! Most are inspired by Native American Books written by Native American authors. I hope you find a lesson that is meaningful and shines a light on indigenous people and cultures.

My Products (38)

Ratings & Reviews

Ask a Question

My Profile

### TEACHING EXPERIENCE

National Board Certified, K-8 Art, 27 years working with Native American children.

### MY TEACHING STYLE

My goal is to provide relevant teaching materials that teach about modern Native Americans in addition to historical lessons. I strive to create tribal specific lessons that bridge history with contemporary issues in my classroom. I focus on Native American artists, authors and leaders in all areas. I hope you find useful lessons to bring a modern perspective of Indigenous America to your students.

Teachers Pay Teachers (TPT) account.

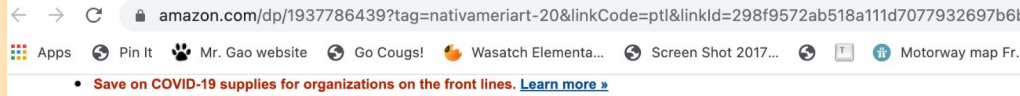
<https://www.teacherspayteachers.com/Store/Native-American-Activities>

# Who is the illustrator or artist? What is their background and experience?

Identify the illustrator and publisher:

- In website main text or footers
- On book covers or inside the book jacket
- In the byline of articles

Author & Illustrator Bios on Amazon.com



## Editorial Reviews

### From School Library Journal

Gr 2–5—A solid retelling of a traditional Wabanaki Confederacy story. As a young man heads to his winter hunting camp, he is thankful of the great hunter he has become. While walking along moose tracks he is wistfully aware of his loneliness. Soon after he comes home each day to meals prepared and tasks completed. Unaware of who is doing these things, he continues his hunts until one day a silent woman appears. As he leaves for spring she asks him to promise to remember her. Back in his own village he keeps his promise, and returned the next winter to find his wife and child, who grows each day in years. He know has a hunting companion. Again, as he leaves the promise is mentioned. However, upon his return the chief's daughter, who is used to getting her way, tricks him into forgetting so that she may be his wife. When he returns in the winter, his memory clears and he realizes the importance of the wife and children to him. Farnsworth's oil paintings add depth to this story. The feelings portrayed through the images allows readers to understand the emotions of the characters. Bruchac reinforces the importance of balance in the land, and integrity of the keeping one's word. VERDICT A great addition for traditional tale collections. Recommended.—Amy Zembroski, Indian Community School, Franklin, WI

### About the Author

**Joseph Bruchac** is a world-renowned Native author and storyteller who has written more than 120 books for both children and adults. His work is heavily influenced by his Abenaki ancestry, and he has worked extensively with other family members on projects involving the preservation of Abenaki culture and language. His poems, articles, and stories have appeared in over 500 publications, including *National Geographic* and *Smithsonian Magazine*. Bruchac's work has earned him numerous awards, including a Rockefeller Humanities Fellowship, a National Endowment for the Arts Writing Fellowship for Poetry, the Hope S. Dean Award for Notable Achievement in Children's Literature, and both the 1998 Writer of the Year Award and the 1998 Storyteller of the Year Award from the Wordcraft Circle of Native Writers and Storytellers. In 1999, he received the Lifetime Achievement Award from the Native Writers' Circle of the Americas. Bruchac's most famous works include *Keepers of the Earth: Native American Stories and Environmental Activities for Children* (with Michael Caduto), *Code Talker: A Book About the Navajo Marines*, and *Crazy Horse's Vision* (illustrated by S.D. Nelson). Joseph Bruchac lives in Greenfield Center, NY.

**Bill Farnsworth** is a nationally known illustrator, painter, and educator of art. He has illustrated over 50 books, including the beloved *Kaya* series for American Girl. Farnsworth's children's books have won accolades such as the Teachers Choice Award, the 2005 Patricia Gallagher Award, and the 2007 Volunteer State Book Award. In addition to his work on children's book, Farnsworth's paintings have won awards of excellence from the Oil Painters of America and the National Oil and Acrylic Painters Society. Bill Farnsworth currently lives with his wife in Venice, Florida.

[Amazon Website](#)



# Colorful Moose Art

## inspired by the art of John Nieto

A Hunter's Promise, by Joseph Bruchac is the inspiration for this art lesson. In the Fall, hunting is a tradition in the winter. Many families in my area still hunt; meat is healthy and lean.

Title: *The Hunter's Promise* Technique: Drawing

Tribe: Abenaki Cross-Curricular Connections: Language Arts, Social Studies, Science

Grades: 2-4 Elements/Principles: Color

### Materials:

Book: Bruchac's *A Hunter's Promise*

12 x 18 Black paper

Construction Paper Crayons

<https://www.nietofineart.com>

Read legend and discuss ending. What does a moose look like?

Examine art of [John Nieto](#) for inspiration: bold color, line work.  
How would Nieto paint a moose?

Guided drawing of moose; color using construction paper

When done use black or white to highlight/outline moose

<http://www.nativeamericanactivities.com/drawing.html>

Use links in the resources or Google their names for additional information.

[https://en.wikipedia.org/wiki/John\\_Nieto](https://en.wikipedia.org/wiki/John_Nieto)

## John Nieto

From Wikipedia, the free encyclopedia

**John Nieto** (1936–2018) was an American **contemporary artist** who concentrated on **Native American** themes including Native American tribal representatives as well as **indigenous** wildlife.<sup>[1]</sup> He was a longtime resident of **Santa Fe, New Mexico**.

**Contents** [hide]

ography

ork and recognition

1 Public collections

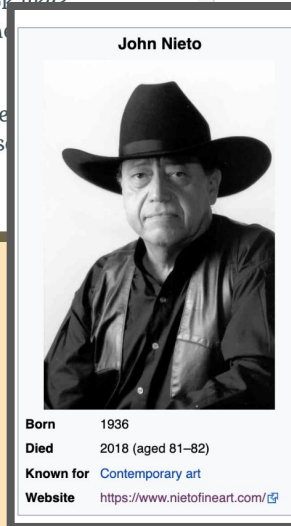
ferences

raphy [edit]

esley Nieto was the 3rd oldest of 14 children born to Natalia Venegas Nieto, who was of **Mescalero Apache** and **Spanish** descent in **Denver, Colorado**. His father Simon Nieto worked for the **U.S. Office of Censorship** during WW II, and became a **Methodist** minister.<sup>[2][3]</sup> Nieto's roots can be traced back over 300 years and his work reflects his **Spanish** and **American Indian** ancestry.<sup>[4][5]</sup> He earned a Bachelor of Fine Arts from **Southern Methodist University** in **Dallas, Texas**.

**ork and recognition** [edit]

represented his painting "Delegate to the White House" to **President Reagan** in the **Oval Office** of the White House. It was displayed in the White House during the President's term in office and later included in the **presidential library**.<sup>[6]</sup>



**Mescalero Apache**



# What is the organization or individual's purpose?

## Where to find the purpose

Look for links that will provide information on the individual's or their organization's purpose. Words for these links might include:

- Home
- About
- History
- Mission
- Purpose

This individual wants to provide culturally sensitive resources on Native American culture and Indigenous art. We found this information on her "homepage"

<http://www.nativeamericanactivities.com/>



### *Tribal Specific Art & Craft Ideas*

FREE Tribal Specific Native American art projects and lesson ideas for teachers, home schools, activity coordinators and anyone who wants to include *Native American culture and Indigenous Art* in their programs.

I share with you more than 27 years of classroom experience teaching art in Native American schools on the Plains and in Midwestern USA. You will find classroom-tested multicultural ideas and culturally sensitive art lesson plans. Most lessons are easy to modify for your age level and needs, and there are projects in a wide variety of media including traditional arts and modern technologies.

# What is the organization and their purpose?

## How to identify an individual or organization's purpose

Search for the following terms that signify intent and purpose:

- My question ...
- I hope, strive, focus ...
- Intent, Objective
- The purpose of this paper/letter/document is to...
- This describes, explains, reviews, the...
- My reason for writing is to...
- This lesson will discuss the...
- Our mission/vision ...

## NATIONAL MUSEUM of the AMERICAN INDIAN

### Vision & Mission

#### Vision

Equity and social justice for the Native peoples of the Western Hemisphere through education, inspiration, and empowerment.

#### Mission

In partnership with Native peoples and their allies, the National Museum of the American Indian fosters a richer shared human experience through a more informed understanding of Native peoples.

# Do the author, illustrator, artist or organization have a direct connection to Native Americans?

This would include being Native American themselves or having extended direct contact with Native Americans. Search for relational words that might suggest a connection to a tribal group or individual tribal members:

- Teacher
- Neighbors
- Consultants
- Help
- Reviewer
- Shared
- Family
- Friends
- Journey
- Traveled
- Adopted
- Observed

## *Tribal Specific Art & Craft Ideas*

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Click [HERE](#) to access my TPT account for additional lessons including rubrics, how to draw handouts and other resources, below are a few examples.

<http://www.nativeamericanactivities.com/>

Where do you want to go next?

- Continue to [Slide Group 2: Accuracy and Authenticity of Resources.](#)
- [Click here](#) to return to all six questions of the Decision-Based Model for Evaluating Native American Resources Outline

Does the resource provide  
tribe-specific  
representation?



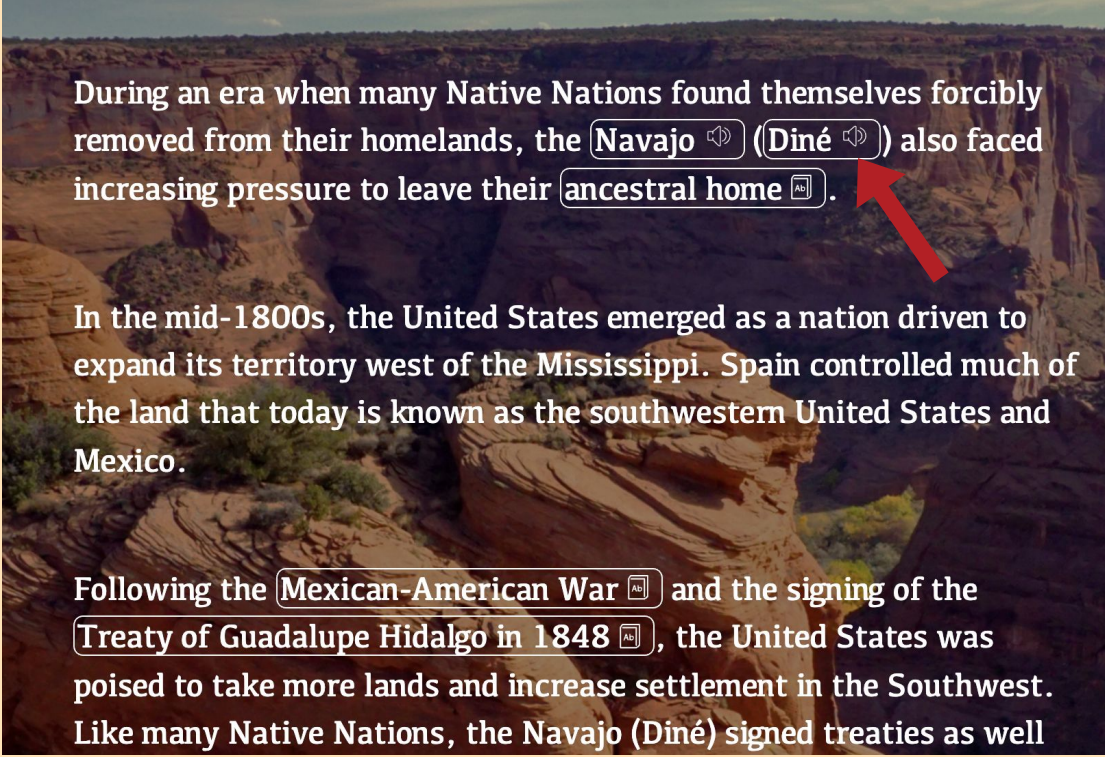
# Does the source homogenize Native Americans?

Any resource that superficially clumps Native Americans into a single group or ascribes distinct cultural characteristics to all groups (ex: “all Indians live in teepees”) results in homogenization.

To find resources that don't homogenize Native Americans:

- Look for references to specific tribal groups and descriptions for what makes those groups distinct.
- See if the source uses indigenous language or terminology (ex: Diné for Navajo).

On the following slides are multiple examples of homogenizing Native Americans as well as examples showing tribe-specific representation.



During an era when many Native Nations found themselves forcibly removed from their homelands, the **Navajo** (**Diné**) also faced increasing pressure to leave their **ancestral home**.

In the mid-1800s, the United States emerged as a nation driven to expand its territory west of the Mississippi. Spain controlled much of the land that today is known as the southwestern United States and Mexico.

Following the **Mexican-American War** and the signing of the **Treaty of Guadalupe Hidalgo in 1848**, the United States was poised to take more lands and increase settlement in the Southwest. Like many Native Nations, the Navajo (**Diné**) signed treaties as well

<https://americanindian.si.edu/nk360/navajo/long-walk/long-walk.cshtml>

# About The Southern Paiute

Cedar Breaks National Monument, Colorado National Monument, C  
Timpanogos Cave National Monument, [more »](#)



Southern Paiute boy by **kahn** shelter. <https://collections.lib.utah.edu/>  
Digital Image © 2008 Utah State Historical Society. All Rights Reserved.

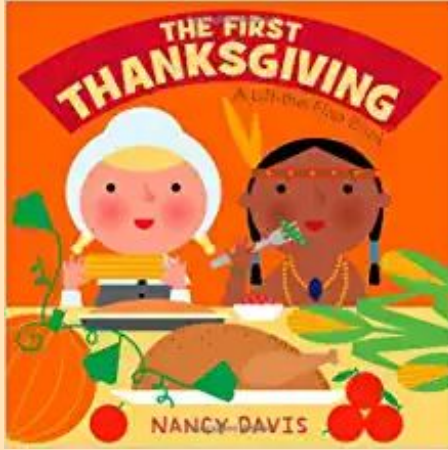
## Look for specificity

When evaluating a resource look for references to the history, clothing, food, geography & customs of each specific group and choose resources that include distinct cultural references and avoid those that clump Native Americans into one group.

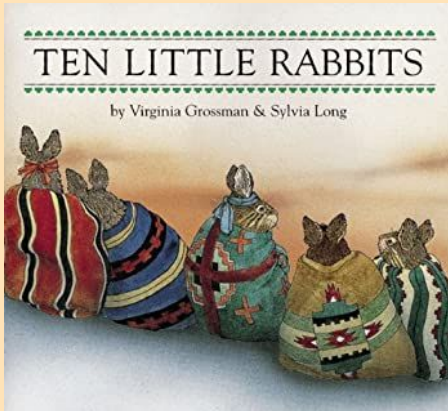
Although the Northern and Southern tribes share the same historical Paiute name and are from the same Numic speaking group, it is hard for the Northern and Southern tribes to understand the other's language even though some words are similar. It is important to recognize they are not the same group of people. Resources that avoid homogenization clearly differentiate amongst tribes and bands and utilize terminology preferred by the tribal group.

In this example, the resource specifically refers to the "Southern" Paiute and uses the term "kahn" which is the Southern Paiute word for a wickiup.

# Examples of homogenization in books



Both of these books are examples of stories that homogenize Native Americans. The first book, *The First Thanksgiving*, lacks specificity and accuracy regarding the Wampanoag Indians and the real events that occurred when the English arrived on the American continent. As explained in this [Smithsonian Magazine article](#), many retellings of the “Thanksgiving” story are largely based on myths and contain historical inaccuracies. The telling and retelling of these untruths perpetuates the harm done to the Wampanoag Indians whose lives were forever and deeply damaged after the arrival of the Pilgrims.



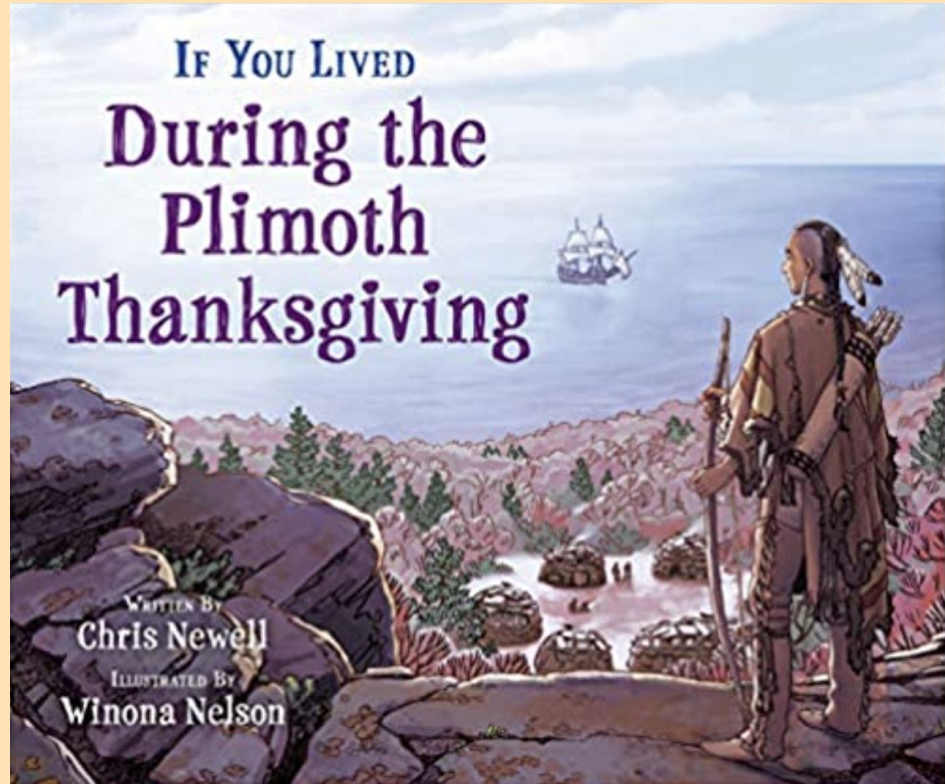
The second book, *Ten Little Rabbits*, causes homogenization because it lacks specificity regarding Native groups. While it focuses on Native traditions, the words and illustrations cause readers to believe that all Native peoples share the same cultural beliefs and practices.



# Example of specificity in a book

In the book, “If You Lived During the Plimoth Thanksgiving,” students get a more accurate understanding of the Wampanoag Indians and their interactions with the Pilgrims.

Both the author and illustrator are Native American (Chris Newell is a citizen of the Passamaquoddy Tribe at Indian Township and Winona Nelson is a member of the Leech Lake Band of Minnesota Chippewa.)



[Book on Amazon Website](#)

# Comparison of “Thanksgiving” Activities

For years schools celebrated and taught about Thanksgiving by making paper bag vests and feather headbands. Although the intent was to connect students with historical events and to honor Native groups, the opposite occurred. The lack of accuracy and specificity perpetuated false information and stereotypes of Native groups.

The National Museum of the American Indian at the Smithsonian provides an example of an activity that is accurate and homogenization can be avoided by tying into more specific information. “By highlighting the cultivation of corn and other agricultural contributions made by Native peoples, the activity can extend or culminate a classroom lesson and connect to social studies, science, math, or art.”

Find this lesson plan here:

[https://www.si.edu/object/yt\\_XWQGQJW7FVE](https://www.si.edu/object/yt_XWQGQJW7FVE)

Typical “paper bag vest” craft



<https://www.pinterest.com/pin/97671885652292060/>

Thanksgiving Activity for the Classroom | Actividad de Acción de Gracias para el aula

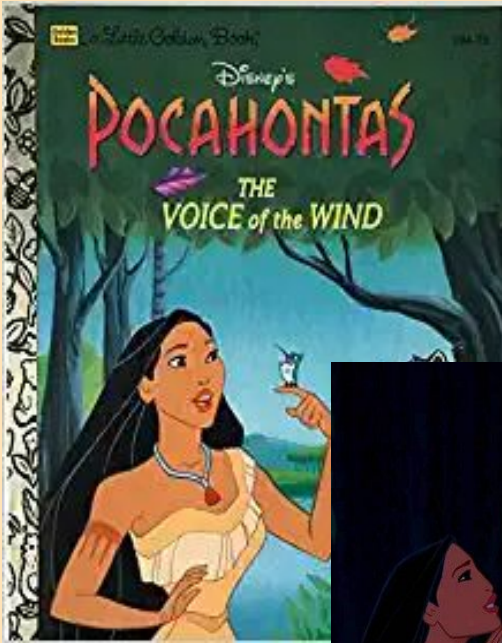
*National Museum of the American Indian*



Accurate and authentic lesson  
 provided by the National Museum of  
 the American Indian at the  
 Smithsonian



# Example of homogenization in media



Disney inaccurately illustrates Pocahontas based on the “romanticized image most Americans have of early white and Indian relations” as explained in [this article](#).

For example, Grandmother Willow shows a “violation of indigenous knowledge and wisdom as well as the undermining of indigenous cultural custom” when she tells Pocahontas to pursue the “dashing Englishman” rather than the man her father has chosen for her.

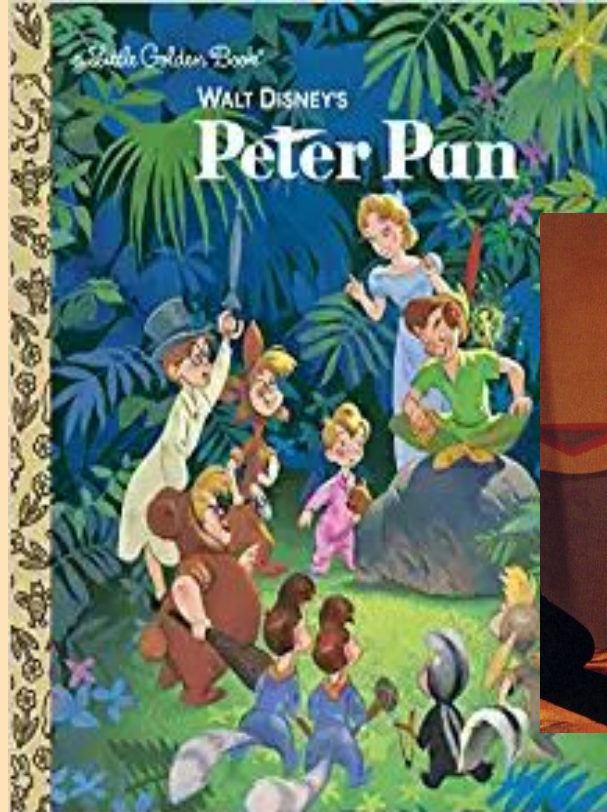
Very little is known about the religious practices of the Powhatan tribe, which makes the creation of a European-favoring spirit willow tree all the more demeaning.”

[Article: Disney’s Racist History of Native American Caricatures](#)

# Example of homogenization in media

Another example shared in [this article](#) is the animated film Peter Pan. “Taking stereotypes to the level of racist description, the chief and the older women are ugly, fat, and some have missing teeth. The chief wears a headdress and is so abstracted that he hardly resembles a human. The natives speak in broken English and even use sign language as means of communication. They are also depicted participating in a variety of stereotypical behaviors such as drumming, chanting, living in Tee Pees, saying “how” to greet each other, and lastly using the “Indian call.””

[Article: Disney’s Racist History of Native American Caricatures](#)

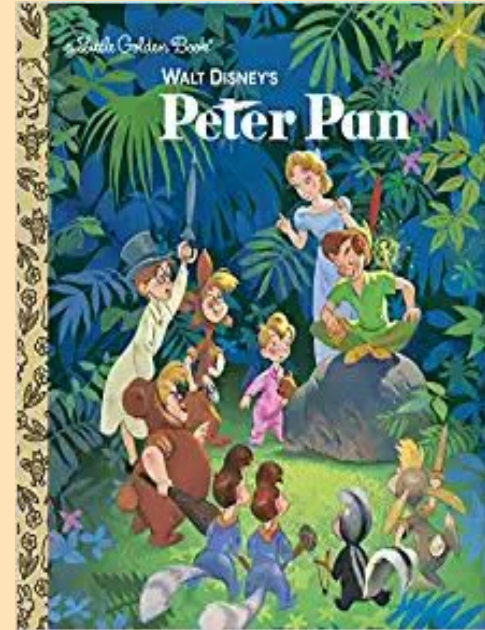


# Learning from mistakes

If you have previously used resources that homogenize or stereotype Native individuals or groups, be willing to let go of those resources or use them only in ways that promote greater dialogue on Native issues.

The BYU ARTS Partnership previously had a lesson plan based on Peter Pan. When it was recognized that using the Peter Pan resource harmfully perpetuated stereotypes and homogenized Native groups, the lesson plan was removed.

The BYU ARTS Partnership is committed to amplifying Native voices through the use of accurate and authentic resources and we share our mistakes to create space where improvement can occur.



# Disney's response to homogenizing and stereotyping Native Americans in the past.

Disney now includes this disclaimer about racist stereotypes before they present many of their older films.

This program includes negative depictions and/or mistreatment of people or cultures. These stereotypes were wrong then and are wrong now. Rather than remove this content, we want to acknowledge its harmful impact, learn from it and spark conversation to create a more inclusive future together. Disney is committed to creating stories with inspirational and aspirational themes that reflect the rich diversity of the human experience around the globe. To learn more about how stories have impacted society visit:

[www.Disney.com/StoriesMatter](http://www.Disney.com/StoriesMatter)

YOUR VIDEO WILL START IN 7



# Are there vague or inaccurate references that cause confusion?

When you don't have sufficient knowledge yourself to recognize tribal specific representation, search for more information to fact-check the resource you are evaluating.

Recognize references & activities that **stereotype** Native Americans (feathers, teepees, Thanksgiving, etc). One clue is that they **lack references & specific background research**. Expressions of Native culture like feathers, teepees, Thanksgiving, and more, should be **used only when they have a direct connection to a specific tribe or nation** (see image showing how stereotypes may cause confusion). Not only do vague and inaccurate materials cause confusion but they also contribute to the devaluation of Native knowledge and arts.

On the following three pages, you will see THREE EXAMPLES of how vague and inaccurate references devalue Native knowledge and arts.

## **Native American Stereotypes and Representations in Disney Films**



**Pocahontas**  
Disney's Pocahontas  
(1995)

*Attire is sexualized and unrealistic for the Powhatan tribes.*

One-shoulder dress would have been worn only for special occasions. Typically, Pocahontas would not wear clothes.

Pocahontas was the daughter of the paramount chief of the Powhatan chiefdom. She had very high status and could afford clothes.

**"Indian Chief"**  
Disney's Peter Pan (1953)

Although he has a speaking and singing part, he is nameless.

The tribe of the Native Americans in "Peter Pan" is never determined.

*Arm is raised in the greeting he gives Peter Pan - "How."*

*Attire is nondescript and stereotypical of Plains Indians.*



**Tonto**  
Disney's Lone Ranger  
(2013)

A fictional character who is a part of the Potawatomi nation.

The Potawatomi tribes lived in the Great Lakes region.

Tonto's attire resemble that of a Great Plains tribe, not a Great Lakes tribe.

*Headdress is a dead crow which is not historical or accurate.*

*War paint has a villainizing affect*

*Bare chested, tattooed, and sexualized*





# Example 1: Vague and inaccurate use of Native terms and images in sports devalues Native identity



<https://www.flickr.com/photos/50410153@N05/6033492864>

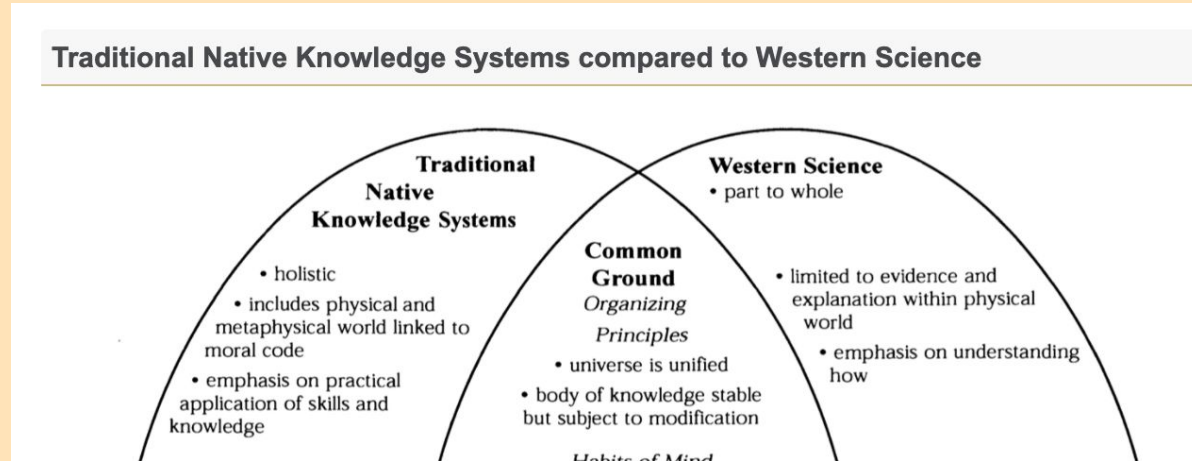
Athletic groups have long appropriated Native American references, using them for their own financial benefit without regard for the Native groups they reference. Without specificity and connection to distinct groups, these terms perpetuate stereotypes and cause many to clump Native Americans into a single group that is ridiculed and parodied.

Thankfully, many teams are seeking to correct the harm they have caused by connecting with local Native groups asking for direction and working together to educate the public on indigenous topics.

# Example 2: Inaccurate representations of Native culture devalues Native knowledge systems

Because traditional Native knowledge systems do not always align with westernized views, they are often presented as “lesser” knowledge. This is usually due to a lack of understanding of the context surrounding Native culture. Incomplete and inaccurate references to Native culture perpetuate the prioritization of Western knowledge over Native knowledge.

Click the image link to the right to read more about Indigenous knowledge systems.



Click here to read the rest of this diagram:  
<https://libguides.colorado.edu/c.php?g=1052968&p=7645909>

## Example 2 (Continued)

### Confederated Tribes of the Goshute Reservation and their fight for their water rights:

The use of inaccurate references that devalue Native culture and knowledge has great impact for Native groups even now, as can be seen in the fight to protect the water rights of the Confederated Tribes of the Goshute Reservation. Below, an excerpt from a [Las Vegas Review-Journal article](#) that describes how Native culture and spiritual beliefs were trivialized in a state hearing:

“Much of Thursday’s testimony was technical, jargon-filled and, well, dry — lawyers arguing about water law. But there were a few surprises, including an unexpected apology from Taggart, the water authority attorney.

The unusual moment came after testimony from Paul Tsosie, a lawyer for the Ely and Duckwater Shoshone tribes who spent much of his time talking about the cultural and spiritual value of Spring Valley. He said such concerns seemed to be ignored, even ridiculed by the authority during the 2011 hearing before the state engineer.

That prompted Taggart to turn to the tribal members in the courtroom audience and apologize for what he called an “insensitive” question, posed during that hearing by another outside attorney for the water authority, comparing tribal beliefs to believing in the “boogeyman.””

## Example 3: Inaccuracies in the presentation of Native artwork devalues Native arts

When evaluating arts-related lesson plans and resources, avoid those that reduce Native arts to handicrafts. The creation of Native arts requires great skill that is passed on from generation to generation. The teaching of these skills is often accompanied by oral storytelling that connects current generations with their ancestors. They are also centered around Native lifestyles and their connection to their homelands.

Look for resources that provide specificity and ground Native arts in their cultural context. Often, these arts are not taught to non-Native individuals and replication is discouraged for many reasons. Questions surrounding replication and copying are answered in [Slide Group 6: Inappropriately Copying and Replicating](#).

<https://classymommy.com/easy-homemade-indian-and-pilgrim-crafts-for-kids/>



As you can see from this image, many Native arts activities for children are presented as “crafts” and lack specific information that would provide depth to the art being presented.

# Is the resource specific enough to enrich understanding?



To identify resources that are specific enough to enrich understanding look for the following qualities:

- Engender empathy
- Instill curiosity and a desire to learn more
- Correct misconceptions
- Inspire connections to personal lived experience
- Avoid complacency with a shallow understanding (tied to homogenization)

[Click to watch the video](#)

The story of the Bear River Massacre and the perseverance of the Northwestern Band of the Shoshone Nation is one example that demonstrate this principle very well. The messages shared at the updating of the Daughters of the Utah Pioneers memorial are powerful as they engender empathy and correct misconceptions.



Where do you want to go next?

- Continue to [Slide Group 4: Bringing Native Americans into the Present](#)
- [Click here](#) to return to all six questions of the Decision-Based Model for Evaluating Native American Resources Outline

Does the resource bring  
Native Americans into the  
present?

**BYU** *Arts*  
PARTNERSHIP

NATIVE AMERICAN  
CURRICULUM INITIATIVE



# Does the resource bring Native Americans into the present?

## Colorful Moose Art inspired by the art of John Nieto

A Hunter's Promise, by Joseph Bruchac is the inspiration for this art lesson. In the Fall, hunting is a traditional activity to prepare for the winter. Many families in my area still hunt; meat is healthy and lean.

Title: The Hunter's Promise Technique: Drawing

Tribe: Abenaki Cross-Curricular Connections: Language Arts, Social Studies, Science

Grades: 2-4 Elements/Principles: Color

Materials:

Book: Bruchac's A Hunter's Promise

12 x 18 Black paper

Construction Paper Crayons

<https://www.nietofineart.com>

Read legend and discuss ending. What does a moose look like?

Examine art of [John Nieto](#) for inspiration: bold color, line.

How would Nieto paint a moose?

Guided drawing of moose; color using construction paper crayons. Emphasize color mixing, blending and multiple layers.

When done use black or white to highlight/outline moose if needed. Bubble cut, leaving a bit of black paper and glue on colored paper.

Look for information that communicates BOTH historical and current circumstances AND tells the story of how their circumstances have changed over time including:

- Historical & current laws
- Personal stories (past & present)
- Current challenges
- How their connection to the land has changed

<http://www.nativeamericanactivities.com/drawing.html>

In this example, a **historical example (indigenous tale)** and a **modern-day example (modern artist)** are used, which brings awareness of Native Americans in the past and the present. However, the examples used are from **different tribal groups and different geographic locations** so it is **difficult to draw connections between the past and the present** for each Native group without additional research. It might also cause homogenization without more explanation than the lesson plan provides.

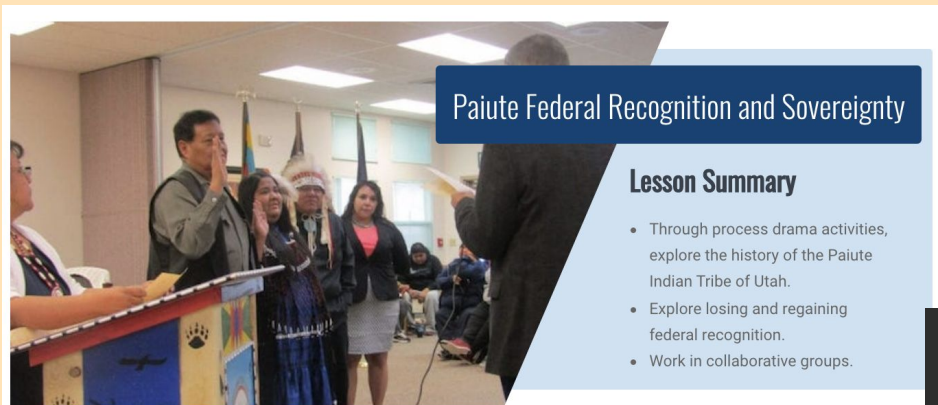
# The resource addresses current and historical Native contexts

This video on Yevingkarere (Ponderosa Pine Sitting) Camp, the Southern Paiute Youth Camp, is a great example of a resource that brings Native Americans into the present. It explains how Southern Paiutes are providing opportunities for Paiute youth to connect with their ancestral homelands and their culture.



[Link to video](#)

# The resource describes how Native circumstances have changed over time



## Paiute Federal Recognition and Sovereignty

### Lesson Summary

- Through process drama activities, explore the history of the Paiute Indian Tribe of Utah.
- Explore losing and regaining federal recognition.
- Work in collaborative groups.

The Paiute Federal Recognition and Sovereignty lesson plan communicates very well the ways that the lifestyle of the Southern Paiute has changed over time and some of the significant events that affected those changes.

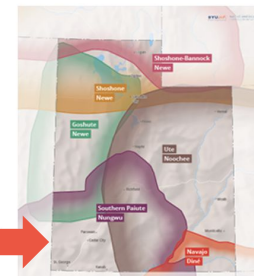
<https://education.byu.edu/arts/lessons/paiute-federal-recognition-and-sovereignty>

### Introduction

Show the class this image and point out the Southern Paiute tribal region.

Teacher: *Here is the Southern Paiute region, located in the southwest corner of Utah. Picture what it would be like to live there. Use your imagination, or if you have visited this region before, tell us what the climate and geography is like. (It is a dry, desert climate.)*

Teacher: *The Southern Paiute traditionally call themselves "Ute" meaning "the people." Today, the Paiute Indian Tribe of Utah is made up of five bands. What do you think is the difference between a tribe and a band? A band is a much smaller group of people, mostly related. In comparison, a tribe is a larger group, sometimes comprised of smaller bands, which share a language along with*



### Ancestral Lands map

### Modern Day Reservation Map

Following towns/counties highlighted (see Equipment and Materials for corresponding towns as you watch Karma Grayman share part of a legend (18:20-20:30))

Teacher: *In the video, Karma Grayman, a Paiute elder, taught Paiute children about the five bands of the Paiute tribe. Raise your hand if you have been to any of these locations before:*

- Indian Peaks Band in Cedar City, Iron County
- Cedar Band in Cedar City, Iron County
- Koosharem Band in Richfield, Sevier County
- Kanosh Band in Kanosh, Millard County
- Shivwits Band in Washington County

Note: There is a phonetic pronunciation guide for these Paiute band names at the end of the choral reading.

Teacher: *We will now do a choral reading of information to learn about the history of the Paiute Indian Tribe of Utah. Choral reading is an interpretive reading of text by a group of voices. Students may read individual lines or stanzas alone, in groups or in unison as a whole class. Since the Paiute tribe contains five bands, we are going*





Where do you want to go next?

- Continue to [Slide Group 5: Traditional Ceremonies and Deity](#)
- [Click here](#) to return to all six questions of the Decision-Based Model for Evaluating Native American Resources Outline

Are any references to traditional ceremonies or deity respectful and appropriate?

# Are there references to sacred traditions or artifacts?

Recognizing sacred traditions and religious or spiritual artifacts may require additional research.

To those unfamiliar with a specific group, these traditions or artifacts may at first appear to be a simple craft (mask making) or a social cultural dance (bear dance); however, after digging deeper, they prove to have significantly more meaning, and should only be shared when and how that specific Native American group(s) allows.

To recognize references to sacred traditions and artifacts, look for words like:

- Religious
- Spirit
- Creator
- Winds
- Important
- Special
- Sacred
- Symbol
- Respect
- Ceremony
- Meaning
- Special
- Holy
- Regalia

## Significance of the Eagle



<https://www.stjo.org/native-american-culture/important-animals/eagle-wanbli/>

In this explanation of the significance of the eagle for the Lakota tribe, notice the many words that indicate the value of the eagle feather for the Lakota tribe.

The **wanbli** — eagle — is an important winged symbol for the Native American people.

The eagle is the strongest and bravest of all birds. For this reason, Native Americans have chosen the eagle and its feathers as a **symbol** of what is highest, bravest, strongest and holiest.

In the Native American culture, eagle feathers are given to another in honor, and the feathers are worn with dignity and pride. They are treated with great **respect**.

When an eagle feather is dropped during a Native American dance, a special **ceremony** is performed to pick it up again, and the owner is careful to never drop it again.

An eagle feather is also used to adorn the **sacred** pipe because it is a **symbol of the Great Spirit** who is above all and from whom all strength and power flows.

Since the eagle holds **high meaning** in the Native American culture, eagle feathers and wings are used in **special ways**. For instance, when they are held over someone's head, it means the person is brave or is wished bravery and happiness. To wave it over everyone present means everyone is wished peace, prosperity and happiness.

*Story adapted from Ron Zeilinger's Lakota Life*

Return to [Important Animals main page](#).

# Are references to sacred traditions **respectful** and **appropriate**?

To identify **respectful and appropriate** inclusion of sacred traditions or items, watch for references that indicate the value of these things for a specific group like:

- Depth of information about the item or tradition
- The permission or refusal of official Native voices
- Indicating when it is appropriate to use or teach something

In this excerpt from a lesson on the Bear Dance and the Ute Community, you can see the **depth of information** shared about this sacred social dance. At the link below, you can find even more information.

## **AT A GLANCE:** **THE BEAR DANCE AND UTE COMMUNITY**

The Bear Dance is an important social occasion in the Ute year, but all Ute dances and songs hold deep cultural meanings. Dancing represents the connection of the dancer to nature and the forces of life. It is a spiritual experience, and some dances are vital to the celebration of certain spiritual observances. For the Utes, to dance is to place oneself in harmony with the universal forces.

<https://www.uen.org/lessonplan/view/27629>





## Coyote Steals Fire: Creative Movement

### Lesson Summary

- Explore movement in connection to an origin tale.
- Learn how Native American cultures preserve their traditions.

### Lesson Plan and Procedure

This lesson is written in partnership with and approved by the Northwestern Shoshone cultural specialist Patty Timbimboo-Madsen. Before teaching this lesson,

please explain to your students that there are many native tribes in the United States and that this lesson specifically focuses on the northwestern band of the Shoshone Nation and does not represent other Native American groups. We hope that other native tribes will respect the northwestern band of the Shoshone Nation's choice to share this aspect of their culture.

<https://education.byu.edu/arts/lessons/coyote-steals-fire:-creative-movement>

In the lesson plan Coyote Steals Fire: Creative Movement, two actions indicate the appropriate inclusion of the traditional story “Coyote Steals Fire”:

- The **partnership** and **approval** of the Northwestern Band of the Shoshone Nation
- The **direction** for when it is appropriate to be shared



### Introduction

(2 minutes)

Introduce the story Coyote Steals Fire by explaining that it is a Native American origin tale, a story that explains how things came to be. This story is shared among different tribes, and today's variation comes from the Northwestern Band of the Shoshone Nation, located in modern day Utah. In this variation of the tale, we learn about how fire came to be shared in the four directions. Explain that in the oral tradition, it is customary for the Northwestern Shoshone to tell stories during the winter. In keeping with this tradition, if possible, teach this lesson in the winter (first snow to first thunder). Instruct students to pay attention to the characters and lessons from this story.

# Sources to avoid

Does the source include references to deity or sacred songs or dances in a **casual way**? This may include recommendations to perform sacred songs or dances or to make artifacts used in sacred ceremonies without indicating they have received approval from the tribe. When references to deity lack specific background information and provide no guidance for how non-Natives should interact with the information or item, it should cause you concern.

Entire library > Activities > Third Grade > Social studies > Kachina Doll

## Activity

### Kachina Doll



Native American history is a big part of elementary social studies. In some Southwestern tribes, the kachina, or spirit force, has played a big role in their culture for centuries. Your child can get a little closer to Native American history and culture by creating her own kachina doll.

- No background information (doesn't reference the Hopi)
- No guidance on whether it is appropriate to recreate a Kachina doll.

<https://www.education.com/activity/article/kachina-doll/>

Where do you want to go next?

- Continue to [Slide Group 6: Inappropriate Copying and Replicating](#)
- [Click here](#) to return to all six questions of the Decision-Based Model for Evaluating Native American Resources Outline

Does the resource encourage copying or replicating Native American traditions, symbols or objects in inappropriate ways?

# Does the resource encourage copying or replicating Native American traditions, symbols or objects in inappropriate ways?

Avoid using resources that encourage copying and replicating. In most situations, copying or replicating Indigenous artifacts & practices is inappropriate and should be avoided. Examples of cultural appropriation, including the acts of inappropriately copying and replicating of Indigenous arts, include when replication:

- Is done despite the “no” from official Native voices.
- Causes others to take lightly what is considered sacred
- Alters the meaning of an item or causes misrepresentation
- Is done for the purpose of personal gain

Each of these topics are addressed on the following slides.



# When replication is done despite the “no” from official Native voices

In the example below an artist received a “no” from an Indigenous artist. She could have sought out a more official voice by contacting the tribal council but she did not. Instead, she proceeded to copy Native art without regard for the wishes of different tribal groups or other Native artists.

"I didn't understand Native artwork at all, and when I was at a show beside a Native carver and asked if I could learn he said no, because I wouldn't understand," Coleman said.

"I guess the British sense of indignity in me said, 'Well, of course I can't if no one will teach me,' so I got the idea to become a translator," said the artist, who lives in Cowichan Bay on Vancouver Island.

# When replication causes others to take lightly what is considered sacred

## Example: False Face Mask Society

The copying of the False Face Society masks is an example of how the copying of something sacred can cause people to take lightly something that is revered by Native people. The creation and use of false face masks is a very spiritual and sacred healing practice. It is culturally insensitive for teachers to ask their students to create false face masks themselves. The appropriation of the sacred mask-making practice of the False Face Society has done so much harm that, in 1995, the Haudenosaunee asked that even images of False Face Society masks not be distributed. For this reason, we have chosen not to include an image of a False Face Society mask on this slide. Their message can be found on the following slide.

Should you wish to understand this example more, you can listen to Chris Roberts and Brenda Beyal talk about this topic in the Native American Curriculum Initiative podcast titled ["Supporting Teachers with Cultural Sensitivity"](#). In the podcast, Brenda and Chris share examples of growing and learning from their own mistakes. Chris explains some of the background surrounding the False Face Mask society, a healing society from the Haudenosaunee (Iroquois people).

**We are purposely  
not including an  
image of a False  
Face Society Mask**

**<<< Read Why**

## HAUDENOSAUNEE CONFEDERACY ANNOUNCES POLICY ON FALSE FACE MASKS

*From the Spring (Vol. 1) 1995 issue of the Akwesasne Notes.*

The public exhibition of all medicine masks is forbidden. Medicine masks are not intended for everyone to see and such exhibition does not recognize the sacred duties and special functions of the masks.

The exhibition of masks by museums does not serve to enlighten the public regarding the culture of the Haudenosaunee as such an exhibition violates the intended purpose of the mask and contributes to the desecration of the sacred image. In addition, information regarding medicine societies is not meant for general distribution. The non-Indian public does not have the right to examine, interpret, or present the beliefs, functions, and duties of the secret medicine societies of the Haudenosaunee. The sovereign responsibility of the Haudenosaunee over their spiritual duties must be respected by the removal of all medicine masks from exhibition and from access to non-Indians.

Reproductions, castings, photographs, or illustrations of medicine masks should not be used in exhibitions, as the image of the medicine masks should not be used in these fashions. To subject the image of the medicine masks to ridicule or misrepresentation is a violation of the sacred functions of the masks.

The Council of Chiefs find that there is no proper way to explain, interpret, or present the significance of the medicine masks and therefore, ask that no attempt be made by museums to do so other than to explain the wishes of the Haudenosaunee in this matter.

# When replication causes others to take lightly what is considered sacred:

## Example: Kachina dolls example

Kachina Dolls are another example of something very sacred that has been relegated to the level of arts and crafts. In a quick search on Pinterest, there are multiple examples of how Kachina dolls can be replicated despite their deep spiritual significance for the Hopi community.



<https://www.pinterest.com/pin/252060910368018634/>



<https://www.pinterest.com/pin/3096293467244492/>



<https://www.pinterest.com/pin/98164466852624909/>

# When replication alters the meaning of an item or causes misrepresentation

But Indigenous artists and activists worry that artists like Coleman are missing the mark.

"There is a sophisticated symbolism — our history, our culture and even our laws — are codified in our art, so if you don't understand it, you can do a lot of damage," said Shain Jackson, a Coast Salish artist, business owner and the founder of the Authentic Indigenous Branding program.

Jackson says cultural appropriation and knock-offs of Indigenous artwork are at a "crisis," with traditional art being turned into medals, comforter sets and even a totem pole used to represent [a beer company](#).

Coleman makes clear that her art is not copying anyone's specific work, but said she adapts and blends a number of Indigenous styles from B.C. to create her own original style.

Still, Jackson said that leaves less room for the work of Indigenous artists.

In this example, this artist has explained that she is not copying any specific group's work because she "adapts and blends a number of Indigenous styles from B.C. [British Columbia] to create her own original style." However, her blending of multiple indigenous styles is likely to misrepresent the art that she replicates in ways that will cause confusion about the history, culture and even laws of the group to whom that art is tied.



# Seeking for personal gain: When replication becomes cultural appropriation

**'I knew it had something of a marketable value'**

[CBC News](#)

This is probably the most telling of all the statements made by this artist about her replication of Indigenous arts. A clear indication of cultural appropriation is when one seeks to personally benefit from another culture without regard for their wishes especially when the focus is on items that have deep significance and are tied to sacred or religious aspects of Indigenous culture.

Colonizers took Native lands then tried to erase Indigenous culture by forcing Indigenous groups to “assimilate.” Now, there are those who seek to personally profit off of the unique and often sacred elements of Indigenous culture that Native Americans have worked for so long to preserve.

Although it is unlikely that replication of Native artifacts for personal benefit will occur in schools, this is an important aspect of cultural appropriation (inappropriate copying) of which teachers should be aware and may need to explain to their students.

# Is it possible for a resource to encourage copying and replicating of Native American traditions, symbols or objects in a way that is appropriate?

It is very difficult, if not impossible, for a resource to respectfully and appropriately encourage replicating Native American art. However, resources that avoid copying and replication by instead focusing on being “inspired by” Native American traditions and objects are more likely to find a balance that honors Native history and culture while not appropriating it.

To avoid inappropriately copying Native arts:

- Focus on being “inspired by” the art rather than copying it by:
  - Focusing on the underlying principle or message
  - Changing the artform
- Learn directly from Native master artists
  - Learn a “technique” used (and often developed) by a master artist
  - Focus on the artform rather than the culture
  - \*This is only appropriate when the art can be taught while respecting official voices that request an art NOT be taught to non-Natives

On the following slides are examples of Native master artists and lesson plans that are focused on being “inspired by” Native art rather than copying it.

# Example of being “Inspired by” rather than copying Native art

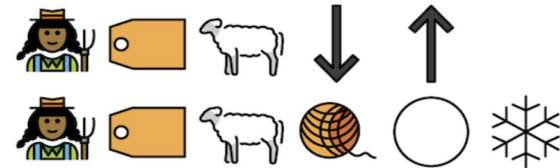
## Paiute Storied Rocks

Paiute Storied Rocks  
Lesson Plan

<https://education.byu.edu/arts/lessons/paiute-storied-rocks>

Historical Petroglyphs

Modern-day Emojis

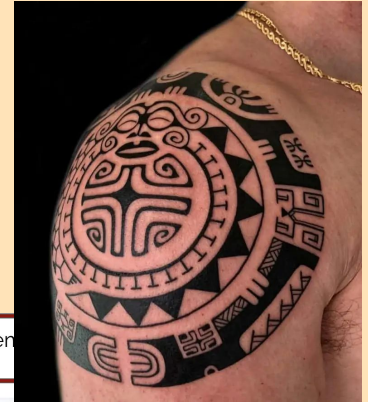


The Paiute Storied Rocks lesson plan is a good example of being “inspired by” Native arts rather than copying them. Rather than attempting to recreate Southern Paiute petroglyphs, the teacher uses a modern “pictograph” (emojis) to teach students about the meanings that can be communicated through picture symbols.

# Focus on the underlying principle or message being communicated through the tradition or object

There are many aspects of Native American culture that you can focus on as an underlying theme or principle. Native cultural arts are frequently reduced to a few artifacts but there is so much depth and meaning communicated by contemporary artists and historical cultural traditions that are accessible to all people. Open your eyes to possibilities rather than keeping yourself in a narrow space.

Cindy Clark, an arts educator and mentor for the Beverly Taylor Sorenson arts learning program at BYU, created a lesson plan called “We Are Water Protectors,” focusing on the theme of “protection” which includes information on tattoos and face paint. It also includes examples from multiple Indigenous cultures including Native Americans, Maori and other indigenous groups. Rather than copying the artistic pieces used she focuses on the underlying message communicated in their artwork, which is the principle of protection.



SOURCE: [Link](#)

# Focus on the underlying principle or message being communicated through the tradition or object

To be “inspired by” Native art, consider the underlying principle or message being communicated.

For Native Americans, the eagle feather is about honoring significant life accomplishments as well as acknowledging and appreciating others as they reach their goals along their life’s path. You don’t have to make a copy of an eagle feather or a war bonnet to teach that principle. By **focusing on the underlying principle or message**, students can gain an even greater understanding than if they were to copy this item.

If the underlying message is recognition of important milestones, then a teacher could share something from their own family that approximates this message like the making and giving of a quilt when someone marries or the passing on of family heirlooms at the birth of a child.

It’s important when making comparisons like this that the depth of respect for these items is communicated as well. The giving of an eagle feather is more than just a reward or small recognition. Eagle feathers hold such value for Native communities that a federal “Eagle Feather Law” was passed to allow Native groups to gather eagle feathers even though it is against the law for all other people in the United States. The receiving of an eagle feather is a significant event in the lives of Native American men and women.



<https://pixabay.com/photos/eagle-head-birds-of-prey-eagle-head-6194438/>



<https://pixabay.com/photos/quilt-cozy-home-charming-peaceful-716838/>



# “Changing the art form” as an alternative to “copying”

One of the easiest ways to avoid replication is to **use a different art form from the one depicted** in whatever you are teaching. By changing the art form, the focus is drawn away from duplicating an item to understanding the underlying concepts that lead to its creation. Rather than copying or replicating, an artist is led to being “inspired by” another artist’s work by using elements, themes, and motifs of the original work to create their own unique work of art.

The lesson plan “Storytelling Through Hoop Dance” is a good example of how **changing the art form leads to deeper understanding and prevents copying**. In this lesson plan, the storytelling aspect of hoop dancing is used to inspire students to tell their own stories through words and music.



Storytelling Through Hoop Dance

Lesson Summary

- Learn about the storytelling aspect

**Creating Individual Soundscapes**

Teacher: *Now that you have your story written down, you need to decide how you are going to represent each part of the story through sound. How are the characters going to be represented? The setting? The conflict?*

<https://education.byu.edu/arts/lessons/storytelling-through-hoop-dance>

Have students use sounds available in the classroom to create their own soundscapes.

Once completed, students should perform their soundscapes by first reading their three sentences and then playing their soundscape.

Optional extensions:

- Have students spend the day paying attention to all of the sounds around them that they might be able to include in their soundscape.
- Make this a take home assignment where students can explore different sounds found around their home.
- Give students time to experiment with objects in the classroom to discover what sounds they make.
- Explore additional music written by Louis W. Ballard and other Native American composers.



# Master Studies: when a Native American artist shares a technique

One of the few times when replicating and copying is encouraged in Native American arts is during a “master study.” A master study is based on the idea that the way we learn is to emulate others. However, a master’s study is **not focused on the cultural art but on the fine art** and, specifically the **unique techniques developed by the “master” being studied.**

In most situations, a master study is not going to take place in the classroom because it is usually taught by the “master” themselves. There are some limited situations where students learn from the works of a master artist but great care should be taken when the works are cultural in nature to not copy cultural arts that a Native group has chosen not to teach to non-Native individuals or would prefer them to be taught in a specific way. Because Native arts draw so much from their personal history and culture, it would be more appropriate for the learner to learn the technique and then blend in their own personal culture rather than mimic the Native culture of the master artist they are learning from.

On the following two slides are TWO EXAMPLES of Native artists whose techniques have been taught in master class settings.

# Master Artist Example #1: Elmer Yazzie



Yazzie's painting from Karitos 2019 during the Master Class

Yazzie put great emphasis on the fact that God gave His artwork for us to care for. Yazzie emphasized the importance of taking care of the earth and the gifts God gives you as his **eighth** characteristic. Yazzie tells the story of giving one of his paintings to a little girl at an art show. The girl wanted to purchase his painting, but only had 25 cents. After hearing the girl had earned the 25 cents he felt moved to sell the painting to her for that amount. Yazzie says it is important to use your gifts to give to other people. Giving is his **ninth** characteristic of God that he sees revealed in Genesis.

Elmer Yazzie is a Navajo artist whose unique creation and use of watercolor brushes made from the yucca plant has brought him world-renown.

Listen to the interview:

<https://www.karitosnation.org/positions/elmer-yazzie-visual-artist-art-educator-and-karitos-speaker-interviewed-at-karitos-2019>

# Master Artist Example #2: Keya Trujillo-Clairmont & the Colorado Ballet

The collaboration and artistic exchange that occurred between Keya Trujillo-Clairmont, a Lakota dancer, and the Colorado Ballet is a unique example of a collaborative study. If you watch the video, you will notice that the ballet dancers do not copy Native dance but connect to the music and blend together elements of Native dance with ballet in a way that enhances and elevates both arts.



Watch the video <https://www.youtube.com/watch?v=pPvpBL49aiQ>

If you have evaluated your resource(s) using these six groups of slides and questions, you should be prepared to make a decision:

Do I want to use this resource in my classroom?

- What is your overall evaluation of this resource/lesson plan?
- Will you use this resource “as is”, reject it completely, or modify it?
- Why? (Include specific examples from the resource/lesson plan)

[Click here](#) to return to the Decision-Based Model for Evaluating Native American Resources Outline



## Default Question Block

Please write your name.

Move the slider along the scale to respond to each statement. (0 = not confident, 5 = very confident)

0 1 2 3 4 5

How confident are you that you can distinguish between authentic indigenous voices, official indigenous voices, and the voices of Native culture bearers and knowledge keepers?

How confident are you that you understand the challenges facing Indigenous groups in the present?

0

1

2

3

4

5

How confident are you in your ability to consider your students' cultural background when assessing their work?

How confident are you in describing the differences between the five tribes of Utah and eight sovereign nations?

How confident are you in your ability to apply a culturally responsive pedagogy in your classroom related to Native American groups?

How confident are you in your ability to distinguish between cultural appropriation and the respectful use of a cultural object?

How confident are you in your ability to determine whether a reference to ritual or deity is respectful?

How confident are you in your ability to identify when an object that is important to an Indigenous culture is being used inappropriately?

0 1 2 3 4 5

How confident are you that you understand the challenges facing Indigenous groups historically?

How confident are you that you could describe the formation of reservations within the United States?

How confident are you that you could identify the perspective and bias of the author of a cultural educational resource?

How confident are you that your classroom is inviting to students from all cultures?

How confident are you in describing the way historical events related to US Tribal relations affected tribes in Utah?

How confident are you in your ability to use Indigenous objects to help Indigenous students uphold their cultural identity?

Move the slider along the scale to respond to each statement. (0 = not likely, 5 = very likely)

0	1	2	3	4	5
0	1	2	3	4	5

How likely are you to have students work with cultural materials that improve their understanding of another culture?

How likely are you to invite an Indigenous person into your classroom to teach students about an Indigenous culture?

How likely are you to address in your classroom an instance when your students witnessed a race or cultural identity being disrespected?

How likely are you to feel joy when you observe a Native American cultural celebration like a powwow?

How likely are you to intervene when a student in your classroom speaks disrespectfully of another person's culture?

How likely are you to feel upset when you see a Native American sports mascot that reinforces stereotypes?

0 1 2 3 4 5

How likely would you be to have your feelings hurt if you heard someone belittle an Indigenous culture?

How likely are you to respect a Native group's request to NOT teach certain songs and dances in your classroom?

How likely are you to think about the displacement of Native Americans when you hear a speaker give a land attribution?

How likely are you to make certain that Indigenous voices are included when gathering resources for a class activity?

How likely would you be to write to a government official to voice your support for a program that was designed to preserve an Indigenous language?

How likely are you to offer a land acknowledgement for the purpose of amplifying indigenous perspectives?



0 1 2 3 4 5

How likely are you to seek Native American terminology when creating lesson plans on Native topics or when teaching Native groups?

How likely are you to intervene when an adult behaves disrespectfully toward another's religious or sacred beliefs or practices?

How likely are you to think about the feelings of Native Americans when you hear stories of their deaths and displacement as a result of colonization?

How would you describe your empathy (thoughts, feelings, and actions) toward Native Americans?

Contrast an example of cultural appropriation with an appropriate activity that enhances understanding of culture in a teaching situation.

How do you apply principles of empathy and cultural awareness to enhance your teaching practice?

Name the 8 sovereign nations in Utah (without looking it up).

Powered by Qualtrics

## Creating a family crest

Your assignment is to create a "modern" family crest that represents the ideas that you explored in the "honor knowledge", "sliver beads" and "points and barbs" portions of Alan's presentation.

Please do not copy your traditional European family crest.

You also need a legend to describe the meaning of each element of your crest and why you included it.

Upload your family crest and legend as a photo, word document, or other weblink.

<b>Family Crest Rubric (30 points)</b>				
		5-6 points	3-4 points	0-2 points
<b>Completion</b>	___/ 6	Assignment includes a detailed visual family crest and legend with robust and specific written descriptions.	Assignment includes a visual family crest and legend with basic written descriptions.	Assignment may be missing descriptions in the legend of the legend all together. Or the visual family crest is obviously incomplete due to its simplicity and lack of detail.
<b>Connection to Alan's Presentation</b>	___/ 6	The assignment is clearly connected to idea's from Alan's presentation.	The assignment is partially connected to idea's from Alan's presentation.	The assignment is not really connected to idea's from Alan's presentation.
<b>Connection to personal culture</b>	___/ 6	It is evident that the family crest and symbols clearly relate to the creator's personal experience and value system.	It is somewhat evidence that the family crest and symbols relate to the creator's personal experience and value system.	It is unclear whether the family crest and symbols relate to the creator's personal experience and value system.
<b>Symbolic Representation</b>	___/ 6	The symbols or representation of culture in the family crest is clearly explained and identified.	The symbols or representation of culture in the family crest are partially explained and identified.	The symbols or representation of culture in the family crest are not clearly explained and identified.
<b>Professionalism</b>	___/ 6	The work is well polished and refined, clearly communicates ideas	The work is somewhat polished, could be more refined, communication is partially clear	The work needs more polishing and refinement, ideas are not clear

## US Tribal History Assessment Questions

1. Colonizers identified land as “terra nullius” in order to
  - a. **assume ownership of the land of non-Christian groups.**
  - b. make land claims based on their desire to farm the land.
  - c. force indigenous people to come as slaves to their (the explorers) homelands.
  - d. claim sovereignty of foreign lands inhabited by Christians.
  
2. When he first became president of the United States, George Washington’s recommended US Indian Policy was to
  - a. treat indigenous groups as domestic dependent nations.
  - b. **treat indigenous groups as foreign entities.**
  - c. relocate all Indians to land west of the Appalachian Mountains.
  - d. follow a new approach different than the previous British Indian policy.
  
3. How many US Indian treaties have been abrogated (modified by Congress with or without approval of the respective tribe)?
  - a. 60%
  - b. 75%
  - c. 90%
  - d. **100%**
  
4. Listed below are the names of specific eras of US Tribal policy. Organize them in chronological order beginning with the first that occurred in the 1880s and ending with the modern-day.
  - Allotment and Assimilation (1880s)
  - Indian Reorganization (Early 1900s)
  - Termination (Late 1900s)
  - Indian Self-Determination (Modern Day)
  
5. What era did President Richard Nixon **support** when he stated:

“We must assure the Indian that he can assume control of his own life without being separated involuntary from the tribal group. And we must make it clear that Indians can become independent of Federal control without being cut off from Federal concern and Federal support.”

  - a. Allotment and Assimilation
  - b. Indian Reorganization
  - c. Termination
  - d. **Indian Self-Determination**



6. Which statement best describes the conditions that accompanied the era of allotment?
- a. **As a result of allotment, Native nations lost a large amount of tribal land through tax sales.**
  - b. The allotment era ended because of the need for resources that followed World War II.
  - c. During the allotment era, individuals lobbied on behalf of tribes, resulting in the passage of a large number of tribal-related legislation.
  - d. As a result of allotment and assimilation, Native Americans grew wealthier as they became individual land owners.

## Reflection: Native American History in the United States

Write a short reflection (300-500 words) answering the questions below. (12 points)

- How is this presentation on Native American history in the United States similar or different to the information you have been given in the past?
- What are the similarities or differences you discovered between your personal perspective and Native American perspectives of US Tribal history as presented in the *Invasion of America* film and the *History of US Tribal Relations* audio file?
- For some individuals, this framing of US Indian relations may be quite different from what they were taught in school. When presented with perspectives that contradict deeply held beliefs, the first reaction of many is to reject those perspectives without consideration. If you had this initial reaction, how did you work through it so that you could productively and critically engage with the material? How do you think you could help your students who might react in this way?

<b>Reflection: Native American History in the United States Rubric (12 points)</b>				
		12 points	8 points	4 points
<b>Number of Prompt Questions Answered</b>	___ / 12	Three prompt questions answered	Two prompt questions answered	One prompt question answered

## Discussion: Land Acknowledgements

### Bringing Native Americans into the Present

In this module, you have had the opportunity to witness a broad picture of the historical journey of Native Americans in the United States and to explore the unique timelines of the federally recognized Native Nations in Utah. When NACI asked the Native Nations in Utah what they would like the children in Utah to know about them, a common answer they gave is that they would like people to know that “we are still here.”

Land acknowledgements are one way that individuals and groups are trying to bring Native groups “into the present.” In this discussion, share your thoughts on land acknowledgements (approx. 200 words). In your post, consider the following questions (below).

You may also find these two different perspectives on land acknowledgements helpful in formulating your response ([‘Land Acknowledgements’ are Just Moral Exhibitionism](#), [Utah Division of Multicultural Affairs Land Acknowledgements Resource Page](#)).

- Do you think land acknowledgements have value? Why or why not?
- If you have previously shared a land acknowledgement or want to do so in the future, what is your purpose in giving a land acknowledgement?
- How could you use the arts to share land acknowledgements in your classroom?

Discussion: Land Acknowledgements (18 points)				
		18 points	12 points	6 points
<b>Number of Discussion Prompt Questions Answered</b>	___ / 18	Three prompt questions answered	Two prompt questions answered	One prompt question answered

# Discussion: Making Connections

## Bringing Native Americans into the Present

In Module 3, you learned about the history of US Tribal relations. In Module 4, you explored the unique timelines of the Native nations here in Utah. For this discussion post, compare and contrast the information in these two modules.

- Identify **at least 2 examples** from the timelines in Module 4 that demonstrate how US Indian policy (Module 3) directly or indirectly affected the Native groups in Utah.

Discussion: Making Connections (18 points)				
		18 points	12 points	6 points
<b>Number of Examples from the Timelines Included in Discussion Post</b>	___ / 18	Two examples included	One example included	No examples included

## Discussion: Ojibwe Animal Paintings Lesson Plan

This assignment is completed in two parts.

### Part 1: Decide if you would use the lesson plan below in your classroom.

Use our "[Decision-Based Model for Evaluating Native American Resources](#)" to help you decide if you would use the lesson plan "[Ojibwe Animal Paintings](#)" in your classroom.

#### What is a decision-based model?

"Decision-Based Learning is a pedagogy that organizes instruction around the decisions an expert makes to solve problems in a given domain of learning. With Decision-Based Learning the instructional focus is, first and foremost, on the interrelated decisions experts make to frame problems. These decisions fan out like a decision tree, with general, high-level decisions at the beginning and then increasingly detailed decisions toward the end. As students take problems through the decision tree or model they are provided with just-in-time / just enough instruction so as to learn the concepts and/or procedures necessary to make each decision. In this way, concepts and procedures are taught when they are needed as students try to make sense of each problem from multiple angles. Over time, the decision model is slowly removed or fades so as to help students internalize it and use it flexibly to deal with problems they have not seen before" (Plummer et al., 2017).

#### How did we decide to evaluate *Ojibwe Animal Paintings*?

We simulated what teachers do everyday on the internet and did a Google search for a Native American-themed art lesson plan. We found something that looked like a resource teachers would be interested in and voila! Here we are.

Additional resources to help you make this decision include the videos you just watched and the "[Evaluating Accurate and Authentic Resources Handout](#)."

### Part 2: Justify your decision.

State your decision in the discussion board below. Will you use this lesson plan or not? In whole, in part, or with revisions? Describe how you came to your decision and how you would modify the lesson to make it more authentic if you chose not to use it as it currently is planned. Comment on one or two other participants' responses. See the rubric below for grading criteria.

K. Plummer, R. Swan, N. Lush (2017) INTRODUCTION TO DECISION BASED LEARNING, *INTED2017 Proceedings*, pp. 2629-2638.



<b>Discussion: Ojibwe Animal Paintings Lesson Plan (24 points)</b>		
	3 points	0 points
<p><b>The discussion post indicates whether they would</b></p> <p>1) <b>Use this lesson plan</b>            2) <b>NOT use this lesson plan or</b>            3) <b>MODIFY the lesson plan</b></p>	YES	NO
<p><b>The discussion post addresses the creator's background</b></p> <p>Answers the following question: Does the creator's background lend credibility to the resource?</p> <p>Subquestions to consider:            What is the creator's background?            What is the creator's connection to the tribe?            What is the creator's intent?</p>	YES	NO
<p><b>The discussion post addresses accuracy and authenticity</b></p> <p>Answers the following question: Is the content accurate and authentic?</p> <p>Subquestions to consider:            Does the content come from primary sources?            Can content be verified/cross-reference by other credible sources with a few minutes searching?            What is the bias/perspective of the resource?            When teaching about Native Americans, does the content more heavily weigh Native sources and perspectives over outside perspectives?</p>	YES	NO
<p><b>The discussion post discusses the tribe specificity of the lesson plan</b></p> <p>Answers the following question: Does the resource provide tribe-specific representation?</p> <p>Subquestions to consider:            Does the source homogenize Native Americans?            Are there vague or inaccurate references that cause confusion?            Is the resource specific enough to enrich understanding?</p>	YES	NO
<p><b>The discussion post addresses "bringing Native Americans into the present"</b></p> <p>Answers the following question: Does the resource bring Native Americans into the present?</p> <p>Subquestions to consider:            Does the resource address current and historical Native contexts?            Does the resource describe how Native circumstances have changed over time?</p>	YES	NO
<p><b>The discussion post addresses respect of sacred topics</b></p> <p>Answers the following question: Are any references to traditional ceremonies or deity respectful and appropriate?</p> <p>Subquestions to consider:            Are there references to sacred traditions or artifacts?            Are references to sacred traditions or artifacts respectful and appropriate?</p>	YES	NO
<p><b>The discussion post addresses copying &amp; replication of Native arts</b></p> <p>Answers the following question: Does the resource encourage copying or replicating Native American traditions, symbols, or objects in inappropriate ways?</p> <p>Subquestions to consider:            Is replication done despite the "no" from official Native voices?            Does replication cause others to take lightly what is considered sacred?            Does replication alter the meaning of an item or cause misrepresentation?            Is replication done for the purpose of personal gain?            Is it possible or a resource to encourage copying and replicating of Native American traditions, symbols, or objects in a way that is appropriate?</p>	YES	NO
<p><b>The discussion post includes details on how to modify the lesson plan</b></p> <p>If the discussion post indicates they would NOT USE or would MODIFY the lesson plan, do they include details for how to improve the lesson plan?</p>	YES	NO

## Video Reflection: Talking Story—Applying the NACI Way

Create a 3-5 minute video telling a story in response to one of the two prompts listed below. It can be your story or a story from another person that was given to you. You decide what story you want to tell and how you want to tell it. You will record your video on your computer, phone, or tablet and upload it for this assignment. If you'd like to share your story with others in the course, feel free to [post it on this Padlet](#). See rubric below for guidelines.

### Prompts:

- 1) Tell your story, or the story of other teachers you know, who have **struggled navigating cultural topics in the classroom**. Identify which of the seven NACI Way guiding principles you feel are most useful for those challenges.
- 2) Share a personal example or the example of another teacher whom you feel has **navigated cultural topics in the classroom well**. Identify the culturally responsive actions or attitudes that allowed you or this other teacher to positively address culture in the classroom.

<b>Video Reflection: Talking Story—Applying the NACI Way (28 points)</b>				
		6-7 points	3-5 points	0-2 points
<b>Video Description &amp; Analysis</b>	__/7	<b>Complete</b> Recording includes a detailed description of the story and an analysis of that story.	<b>Partially Complete</b> Recording includes a detailed story but no analysis of lessons learned from the story.	<b>Incomplete</b> Recording doesn't include a detailed story or analysis of lessons learned.
<b>Connection to Culturally Responsive Principles and Attitudes</b>	__/7	<b>Connected</b> The recording is clearly connected to culturally responsive principles and attitudes	<b>Partially Connected</b> The recording is partially connected to culturally responsive principles and attitudes.	<b>Not Connected</b> The recording is not really connected to culturally responsive principles and attitudes.
<b>Connection to the Prompt</b>	__/7	<b>Connected</b> The recording is clearly connected to one of the two prompts	<b>Partially Connected</b> The recording is partially connected to one of the two prompts.	<b>Not Connected</b> The recording is not really connected to either of the assignment prompts.
<b>Professionalism</b>	__/7	<b>Exceeds Standards</b> Recording includes a detailed description of the story and an analysis of that story.	<b>Professional</b> Recording includes a detailed story but no analysis of lessons learned from the story.	<b>Unprofessional</b> Recording doesn't include a detailed story or analysis of lessons learned.

# Final Project:

## Applying culturally responsive principles to professional practice

For your final project you will do two things.

- 1) You will create or revise a lesson plan, and
- 2) You will write a three page reflection on that experience.

Please combine both parts (the lesson plan and the reflection) in a single Word or Google document and upload one file.

### **Part 1: Create or revise a lesson plan**

To demonstrate a synthesis of your learning in the course create a lesson plan that exhibits principles of cultural responsiveness, or select an existing lesson plan—one you've created or borrowed – and revise it with culturally responsive additions or adjustments.

To facilitate you in your process of creating or revising a lesson plan that reflects culturally responsive practices, we have provided links to the "NACI Guiding Principles" and the handout on "Evaluating Accurate and Authentic Resources in the Classroom" (see links below). We hope that these principles will help you and that you will continue to identify more principles as you proceed on your personal path to culturally-responsive practice.

["NACI Mission, Vision and Guiding Principles"](#)

["Evaluating Accurate and Authentic Resources in the Classroom"](#)

You might find this [list of resources](#) useful. The first page is a list of all of the NACI resources & links from within the PD course. The second page includes additional resources.

You can also access the [Native American lesson plans](#) created through our initiative to serve as models as you create your own lesson plan.

### **Part 2: Written Reflection**

Reflect on your experience creating or revising your lesson plan in Part 1 of the project. Write a three-page paper (double spaced, 12 pt font) that reflects on your process of revising/creating the lesson plan and on how this experience will affect your practice going forward. Clearly identify in your reflection the most important principles of cultural responsiveness for your personal professional practice.

Include this reflection on the final three pages following your lesson plan. Spend about 1.5 pages on your process of revising/creating and approximately 1.5 pages on how you anticipate this experience will impact your work in the future.

## Lesson Plan Rubric (36 points)

		7-8 points	5-6 points	3-4 points	0-2 points
<b>Background &amp; Intent of Resources Used</b>	___/8	All resources are primary resources. Resources come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.	The majority of resources are primary resources. Resources come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.	Few of the resources are primary resources. Few resources come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.	No resources are primary resources. Resources do not come from indigenous individuals/groups or individuals/groups with strong ties to or extensive experience with indigenous groups.
<b>Authenticity &amp; Accuracy</b>	___/8	All of the resources included citations and/or cross-referencing sufficient to demonstrate unquestionable authenticity and accuracy.	Most of the resources included citations and/or cross-referencing sufficient to demonstrate authenticity and accuracy.	Some of the resources included citations and/or cross-referencing but insufficient to demonstrate authenticity and accuracy.	No citations or cross-referencing were included. Authenticity and accuracy of resources is questionable.
<b>Breadth &amp; Depth</b>	___/8	The lesson plan includes both broad tribal identification (tribal groups) and specificity sufficient to differentiate between tribes/bands to a level that provides a very deep understanding.	The lesson plan includes specificity sufficient to differentiate between tribes/bands to a level that provides some deeper understanding.	The lesson plan includes specificity sufficient to differentiate between tribes/bands but not sufficient to provide deeper understanding.	The lesson plan includes only broad tribal identification (tribal groups) and only provides a superficial understanding.
<b>Past &amp; Present</b>	___/8	The lesson plan brings Native Americans into the present and honors their past by making connections between the past and present experiences.	The lesson plan represents Native Americans in the present as well as the past but lacks cohesive connections between the past and present experiences.	Predominantly represents Native Americans as historical groups, but includes some references to indigenous people living today.	Represents Native Americans as ONLY historical groups and lacks acknowledgement of native peoples in the present.
<b>Tribe-Specific Representation</b>	___/8	The lesson plan includes a large amount of tribal-specific representations (language, terminology, artifacts, clothing, music, etc.) and there are no stereotypes or homogenization of tribes.	The lesson plan includes some tribal-specific representations (language, terminology, artifacts, clothing, music, etc.) and there are no stereotypes or homogenization of tribes.	The lesson plan includes very little tribal-specific representations, and some stereotypes and/or homogenization of tribes.	The lesson plan promotes stereotypes and homogenizes indigenous tribes.

Reflection Rubric continued on the next page

### Reflection Rubric (36 points)

		7-8 points	5-6 points	3-4 points	0-2 points
<b>Format Guidelines &amp; Writing Mechanics</b>	___/8	Three pages in length. Shows professional level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). Mistakes in grammar were few or absent	Three pages in length. Shows an average level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). There are some mistakes in grammar but they did not detract from the message of the writing.	Two pages in length. Shows a below average level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). Mistakes in grammar detracted from the message of the writing.	One page in length. Shows a poor level of writing mechanics and conventions (grammar, spelling, punctuation, etc.). Mistakes in grammar detracted significantly from the message of the writing
<b>Organization</b>	___/8	Writing is clearly organized without any redundancy and excellent flow.	Writing is mostly organized.	Writing is somewhat disorganized and includes redundant statements.	Writing is very disorganized and difficult to follow.
<b>Connection to Culturally Responsive Principles</b>	___/8	Reflection includes evidence of personal reflection on at least <b>4-5 principles</b> or guidelines of culturally responsive teaching. These may include principles from the NACI Way Guiding Principles, the Guidelines for Choosing & Using Resources or your own personally identified principles for culturally responsive teaching.	Reflection includes evidence of personal reflection on at least <b>2-3 principles</b> of culturally responsive teaching. These may include principles from the NACI Way Guiding Principles, the Guidelines for Choosing & Using Resources or your own personally identified principles for culturally responsive teaching.	Reflection includes evidence of personal reflection on at least <b>1 principle</b> of culturally responsive teaching. These may include principles from the NACI Way Guiding Principles, the Guidelines for Choosing & Using Resources or your own personally identified principles for culturally responsive teaching.	Reflection <b>does not include</b> evidence of personal reflection on principles of culturally responsive teaching.
<b>Connection to Future Practice</b>	___/8	Several clear connections are made between course content and future practice. Reflection includes <b>3-4 specific examples</b> of how the learner will act on the information they received in the course.	Some connections are made between course content and future practice. Reflection includes <b>2 examples</b> of how the learner will act on the information they received in the course.	Limited connection is made between course content and future practice. Reflection includes only <b>1 example</b> of how the learner will act on the information they received in the course.	No connections are made between course content and future practice. Reflection <b>does not include any examples</b> of how the learner will act on the information they received in the course.
<b>Total Points</b>	___/72	Exceeds Expectations (56-72) points)	Meets Expectations (35-55) points)	Below Expectations (17-34) points)	Revise & Resubmit (0-16) points)



# NACI PD Course Feedback Form

Thank you for completing the online course "Amplify Native Voices in the Classroom". We would love to hear more about your experience and receive any suggestions you have for improvement of the course. Thank you for sharing your thoughts. Stay in touch!

 loswest2000@gmail.com (not shared) [Switch account](#)



Name

Your answer

On a scale from 1-4, how effective was this course for your learning? (1 - not effective, 4 - very effective)

Not effective      1      2      3      4      Really effective

On a scale from 1-4, how likely are you to recommend this course to a peer? (1 - not effective, 4 - very effective)

Not Likely      1      2      3      4      Likely

Describe the strongest parts of this course and why.

Your answer

Describe the weak or confusing parts of this course and why.

Your answer

On a scale from 1-4, how likely are you to recommend this course to a peer? (1 - not effective, 4 - very effective)

	1	2	3	4	
Not Likely	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Likely

Describe the strongest parts of this course and why.

Your answer

---

Describe the weak or confusing parts of this course and why.

Your answer

---

Any suggestions for organization, design, or flow? If so, please describe.

Your answer

---

Anything else we should know about your experience or consider as we revise and improve the course?

Your answer

---

Submit

Clear form

# Usability test script - Web sites

Reprinted from *Rocket Surgery Made Easy*  
© 2010 Steve Krug

## THE INSTRUCTIONS

- Web browser should be open to Google or some other “neutral” page**

Hi, \_\_\_\_\_. My name is \_\_\_\_\_, and I’m going to be walking you through this session today.

Before we begin, I have some information for you, and I’m going to read it to make sure that I cover everything.

You probably already have a good idea of why we asked you here, but let me go over it again briefly. We’re asking people to try using a Web site that we’re working on so we can see whether it works as intended. The session should take about an hour.

The first thing I want to make clear right away is that we’re testing the *site*, not you. You can’t do anything wrong here. In fact, this is probably the one place today where you don’t have to worry about making mistakes.

As you use the site, I’m going to ask you as much as possible to try to think out loud: to say what you’re looking at, what you’re trying to do, and what you’re thinking. This will be a big help to us.

Also, please don’t worry that you’re going to hurt our feelings. We’re doing this to improve the site, so we need to hear your honest reactions.

If you have any questions as we go along, just ask them. I may not be able to answer them right away, since we're interested in how people do when they don't have someone sitting next to them to help. But if you still have any questions when we're done I'll try to answer them then. And if you need to take a break at any point, just let me know.

You may have noticed the microphone. With your permission, we're going to record what happens on the screen and our conversation. The recording will only be used to help us figure out how to improve the site, and it won't be seen by anyone except the people working on this project. And it helps me, because I don't have to take as many notes.

Also, there are a few people from the Web design team observing this session in another room. (They can't see us, just the screen.)

If you would, I'm going to ask you to sign a simple permission form for us. It just says that we have your permission to record you, and that the recording will only be seen by the people working on the project.

- Give them a recording permission form and a pen**
- While they sign it, START the SCREEN RECORDER**

Do you have any questions so far?

## THE QUESTIONS

OK. Before we look at the site, I'd like to ask you just a few quick questions.

First, what's your occupation? What do you do all day?

Roughly how many hours a week altogether—just a rough estimate— would you say you spend using the Internet, including Web browsing and email, at work and at home?

What kinds of sites (work and personal) are you looking at when you browse the Web?

Do you have any favorite Web sites?

## THE HOME PAGE TOUR

OK, great. We're done with the questions, and we can start looking at things.

**Click on the bookmark for the site's Home page.**

First, I'm going to ask you to look at this page and tell me what you make of it: what strikes you about it, whose site you think it is, what you can do here, and what it's for. Just look around and do a little narrative.

You can scroll if you want to, but don't click on anything yet.

**Allow this to continue for three or four minutes, at most.**



## THE TASKS

Thanks. Now I'm going to ask you to try doing some specific tasks. I'm going to read each one out loud and give you a printed copy.

I'm also going to ask you to do these tasks without using Search. We'll learn a lot more about how well the site works that way.

And again, as much as possible, it will help us if you can try to think out loud as you go along.

- Hand the participant the first scenario, and read it aloud.**
- Allow the user to proceed until you don't feel like it's producing any value or the user becomes very frustrated.**
- Repeat for each task or until time runs out.**

## PROBING

Thanks, that was very helpful.

If you'll excuse me for a minute, I'm just going to see if the people on the team have any follow-up questions they'd like me to ask you.

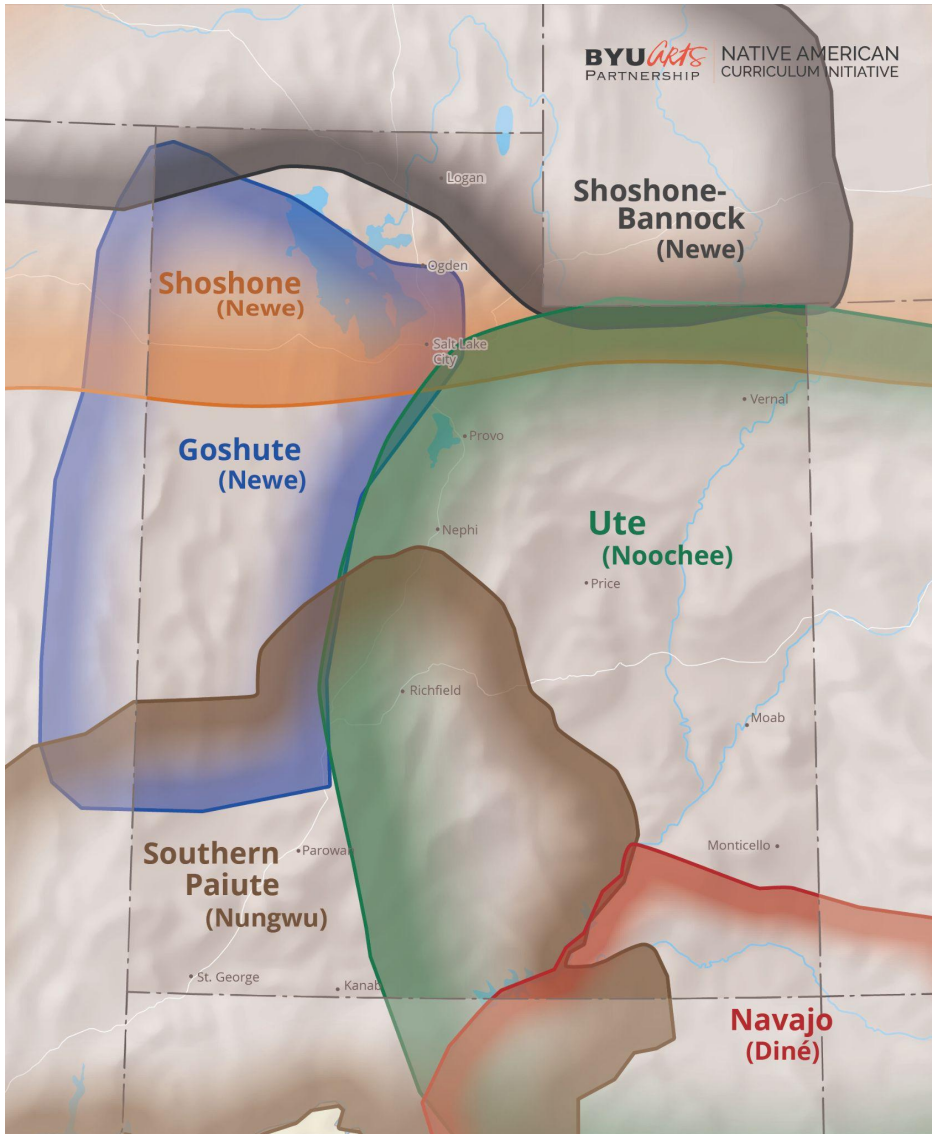
- Call the observation room to see if the observers have any questions.**
- Ask the observers' questions, then probe anything you want to follow up on.**

## WRAPPING UP

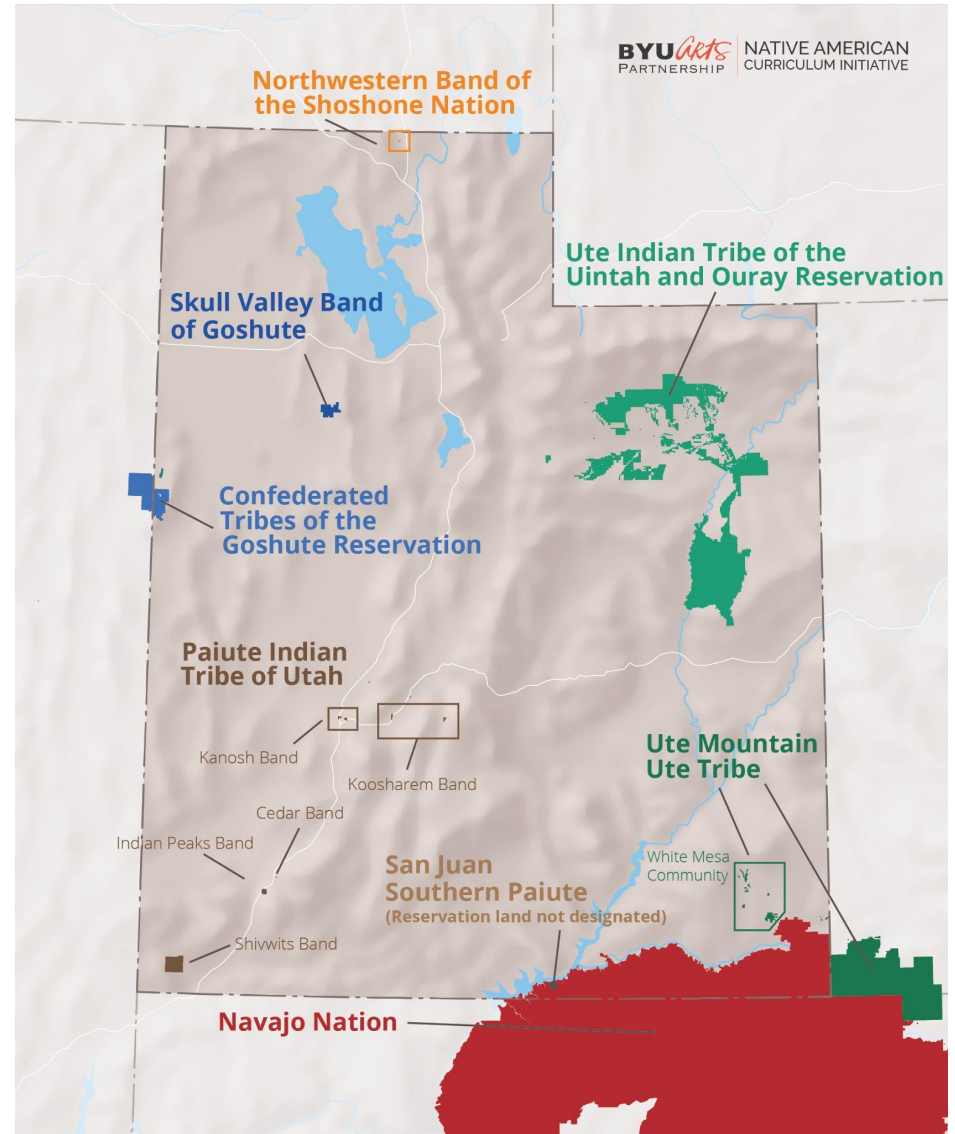
Do you have any questions for me, now that we're done?

- Give them their incentive, or remind them it will be sent to them.**
- Stop the screen recorder and save the file.**
- Thank them and escort them out.**

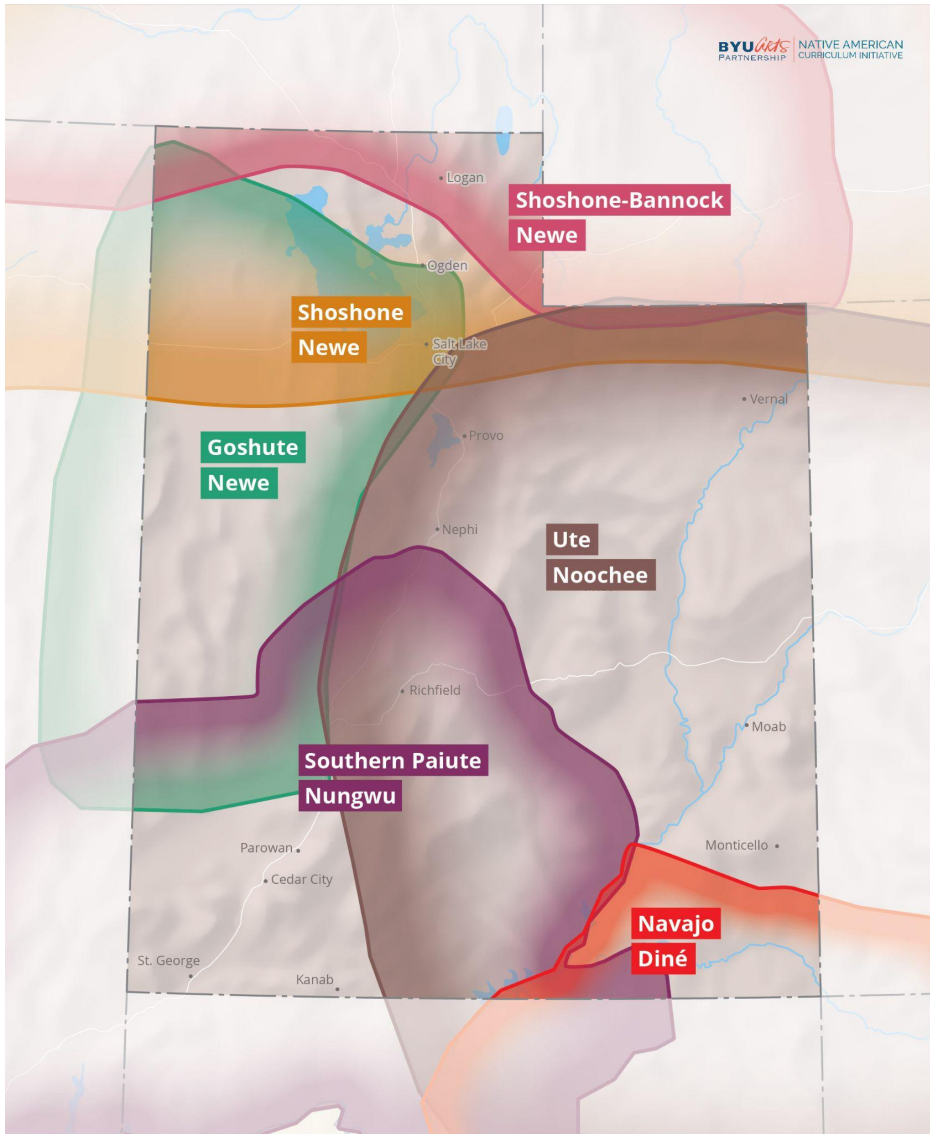
1 No color blocking



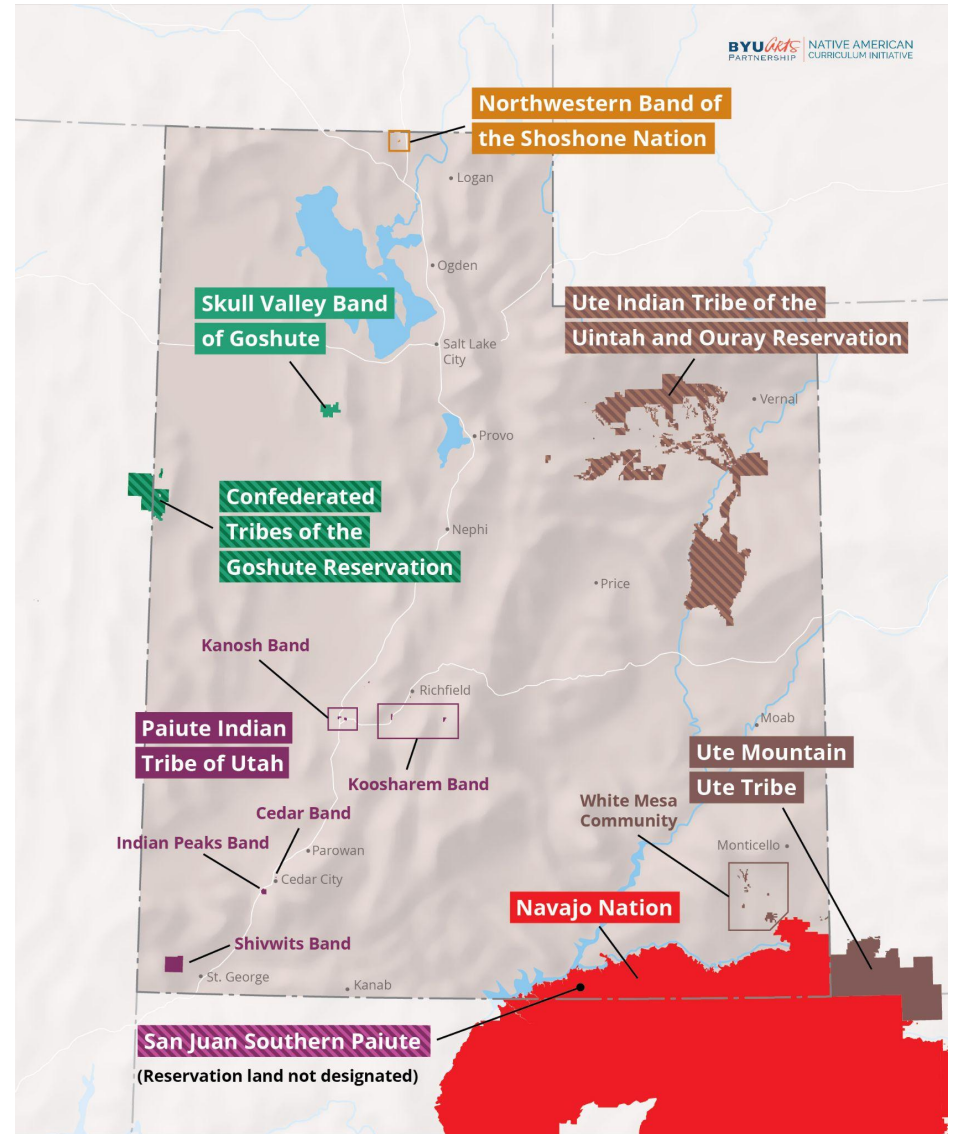
2 No color blocking



### 3 Color blocking highlights for names

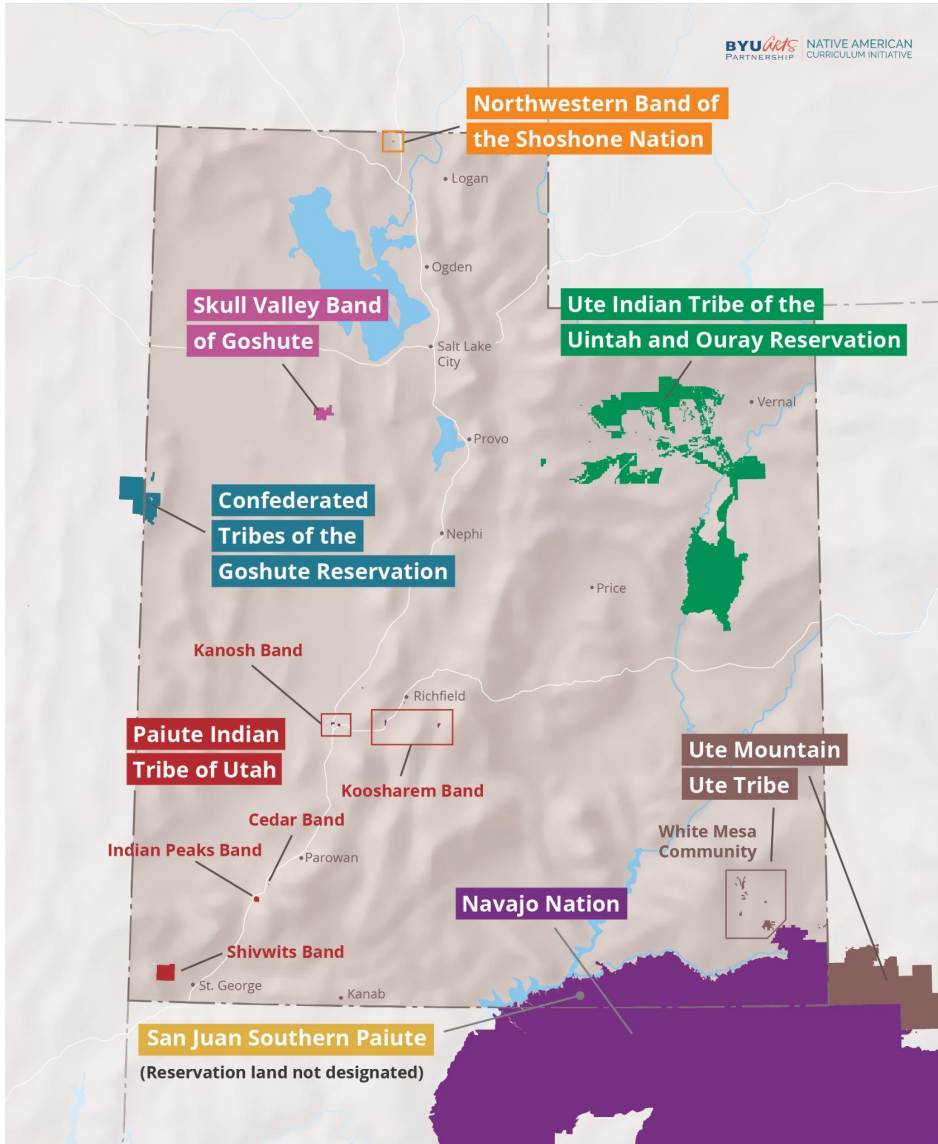


### 4 Five colors with patterns in color blocking

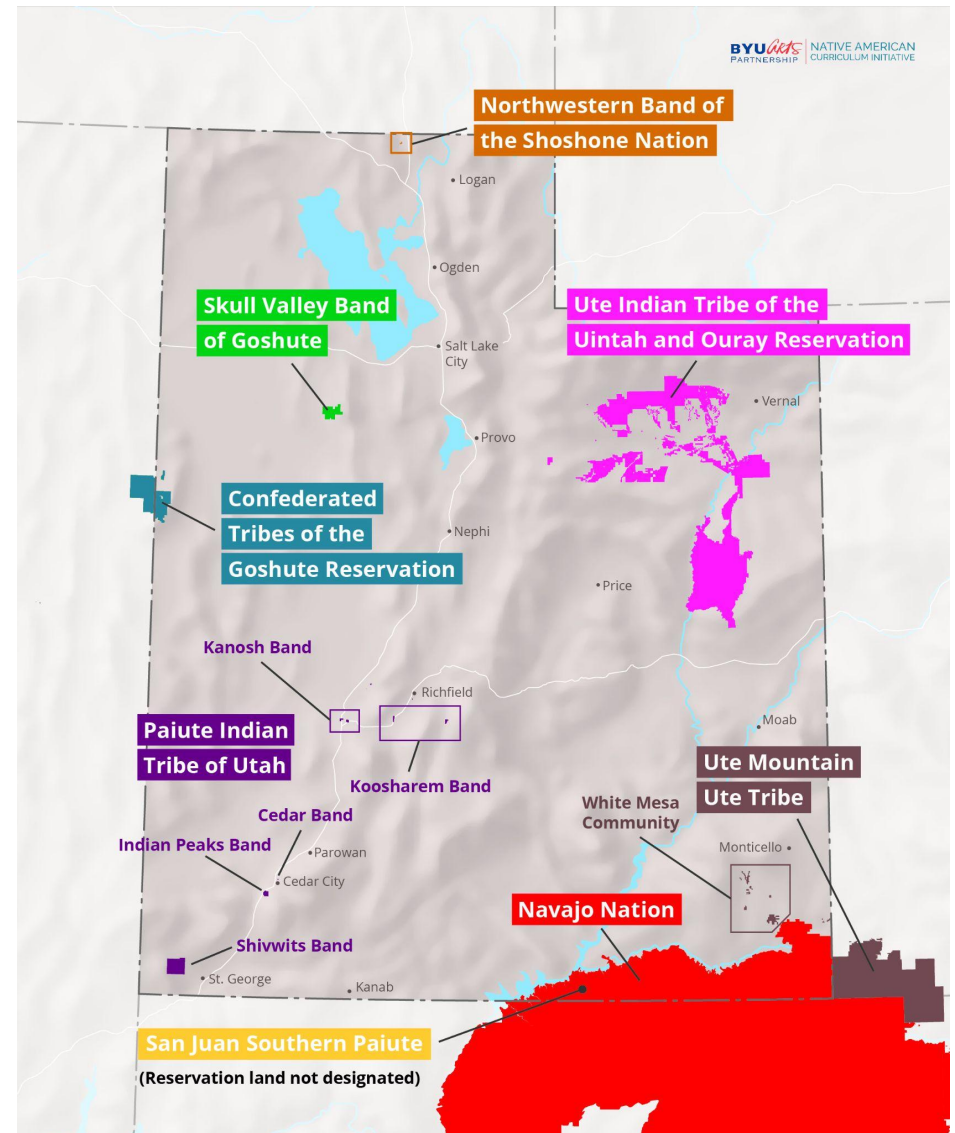




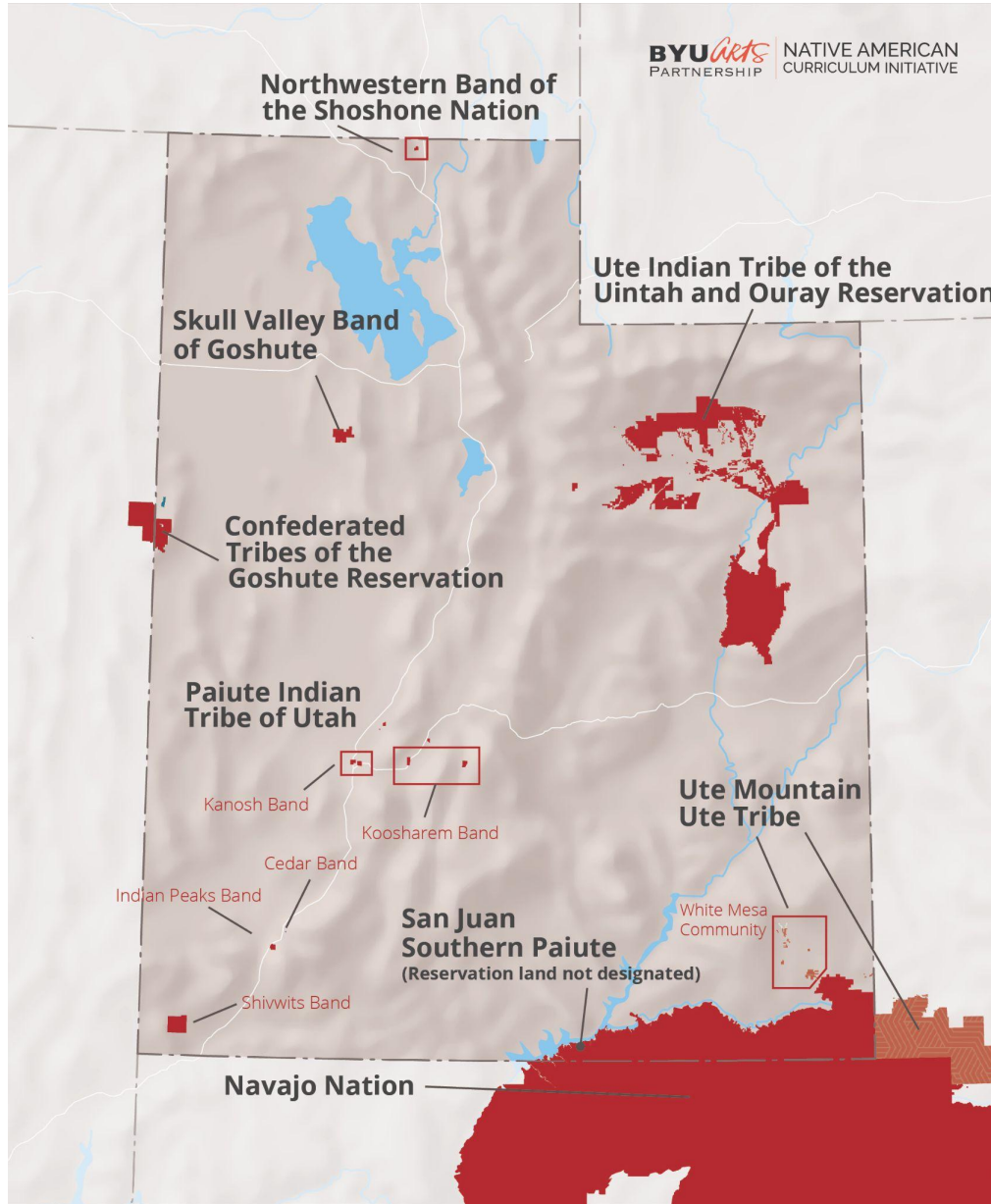
5 Eight colors, purple Navajo Nation



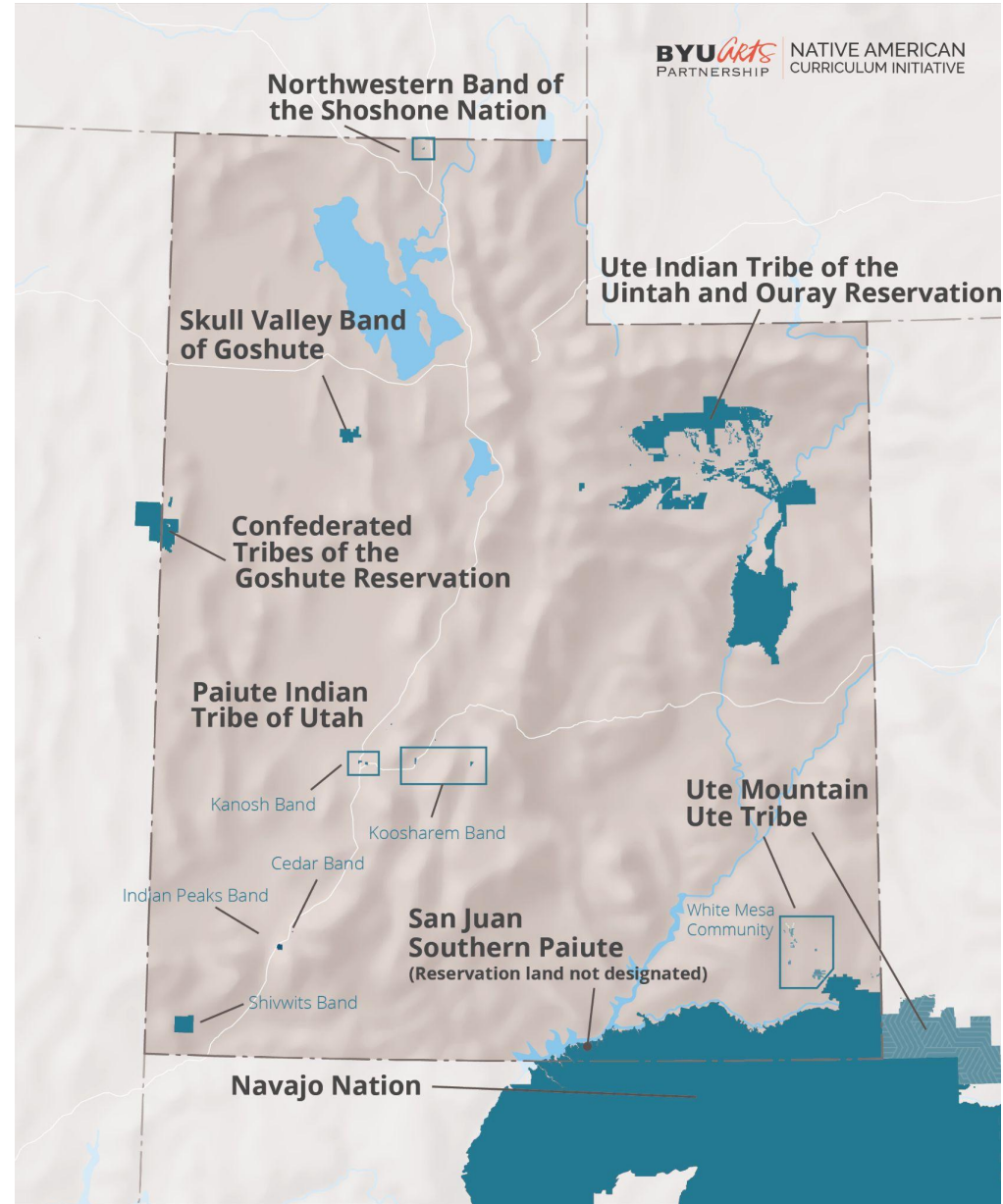
6 Eight colors, red Navajo Nation



7 Monochromatic, black text, NACI red reservations

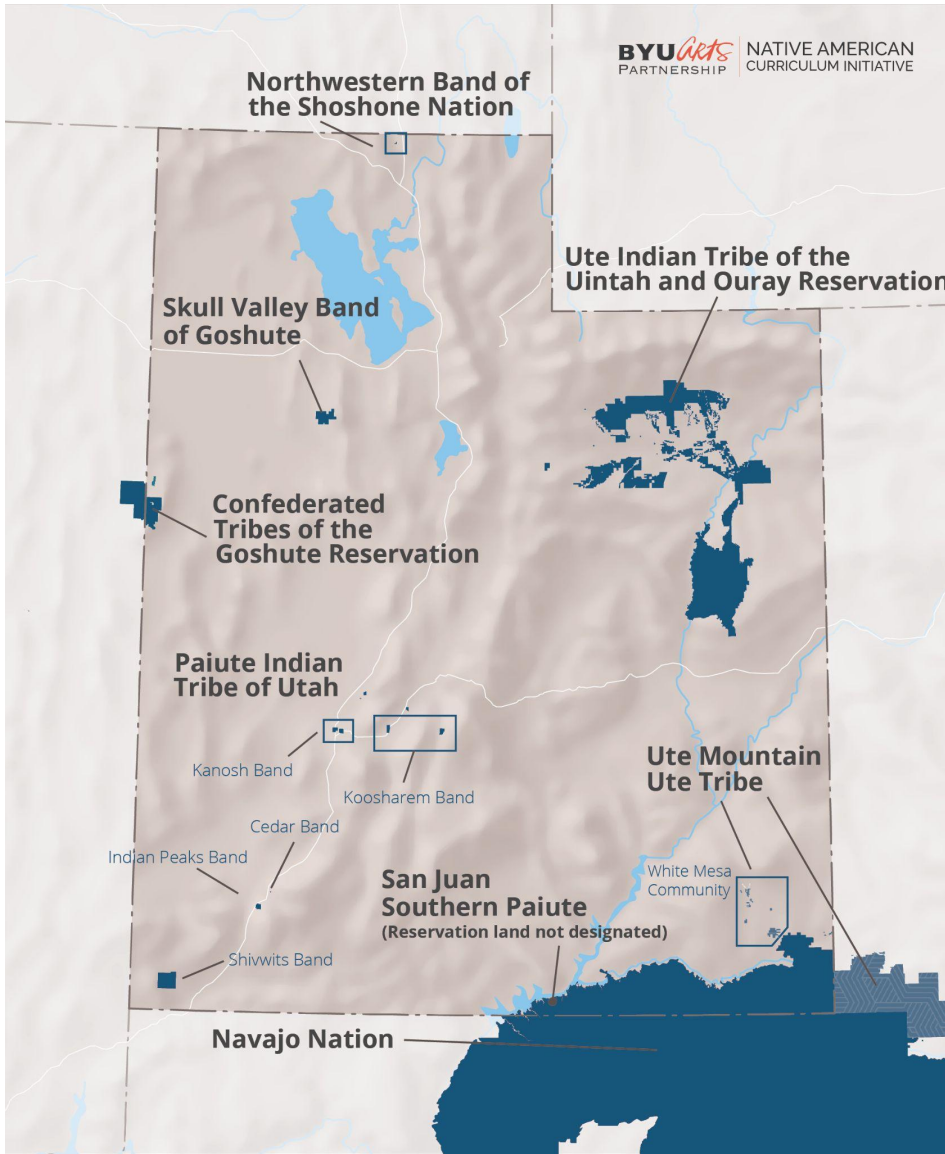


8 Monochromatic, black text, BAP blue reservations

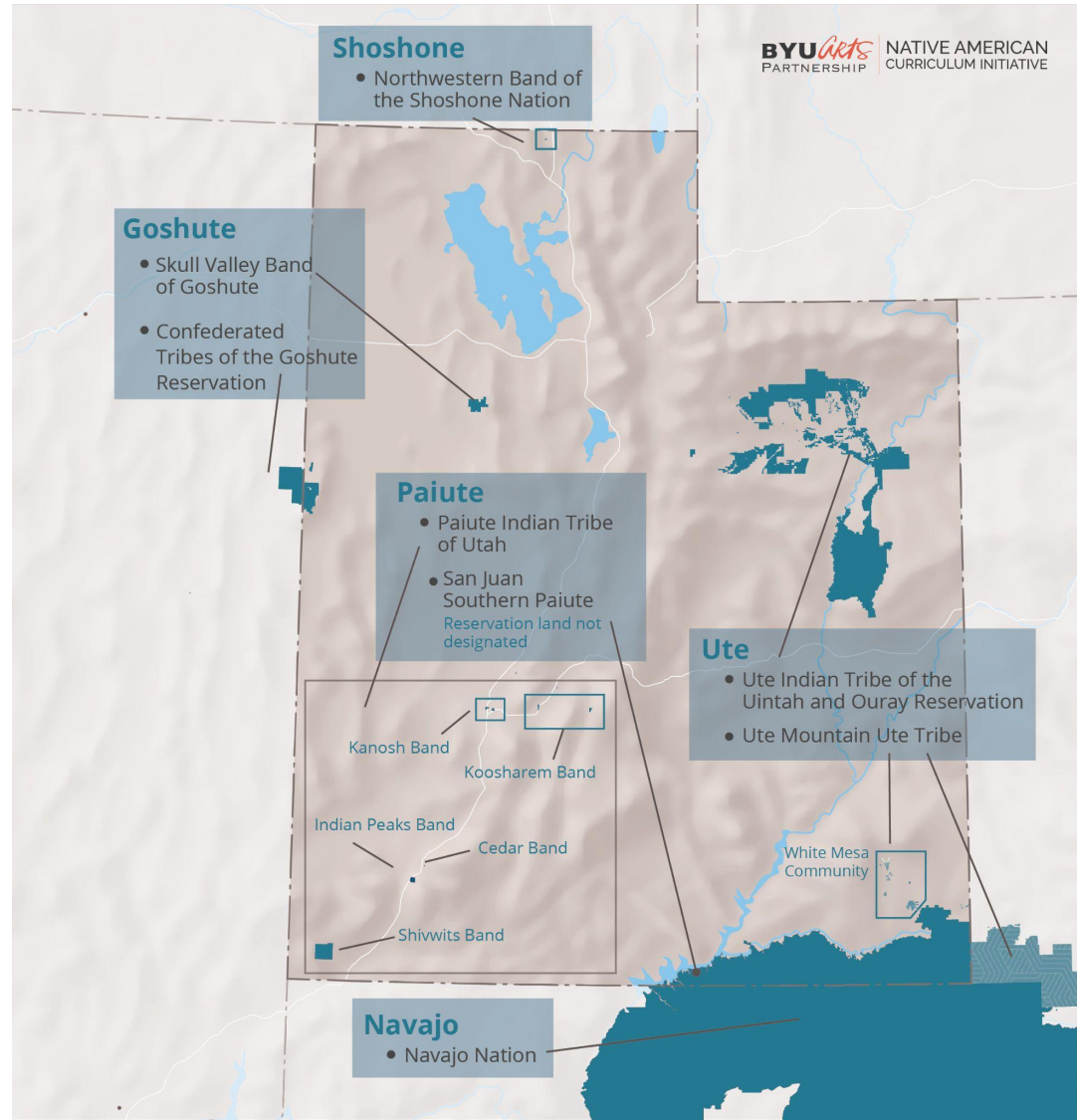




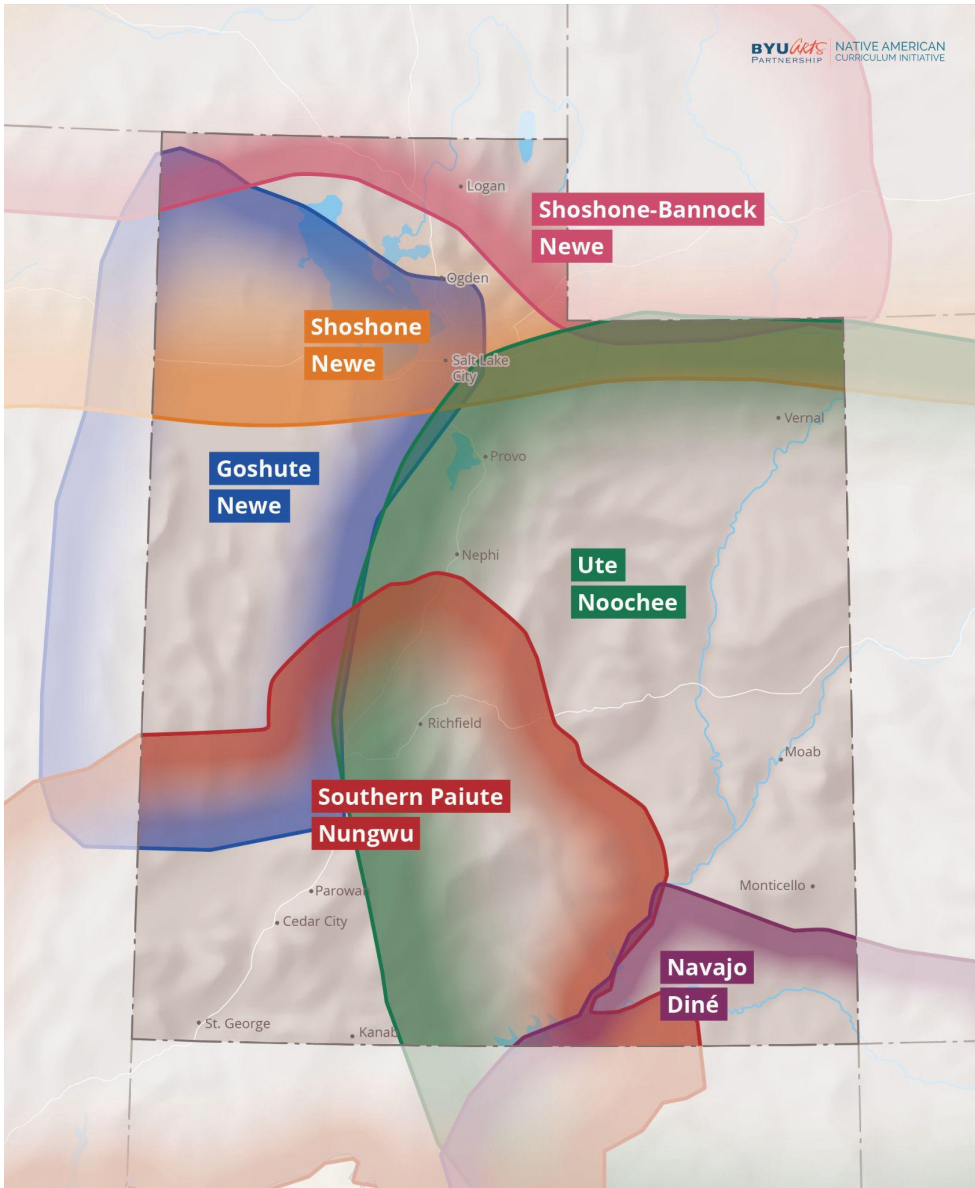
9 Monochromatic, black text, NACI blue reservations



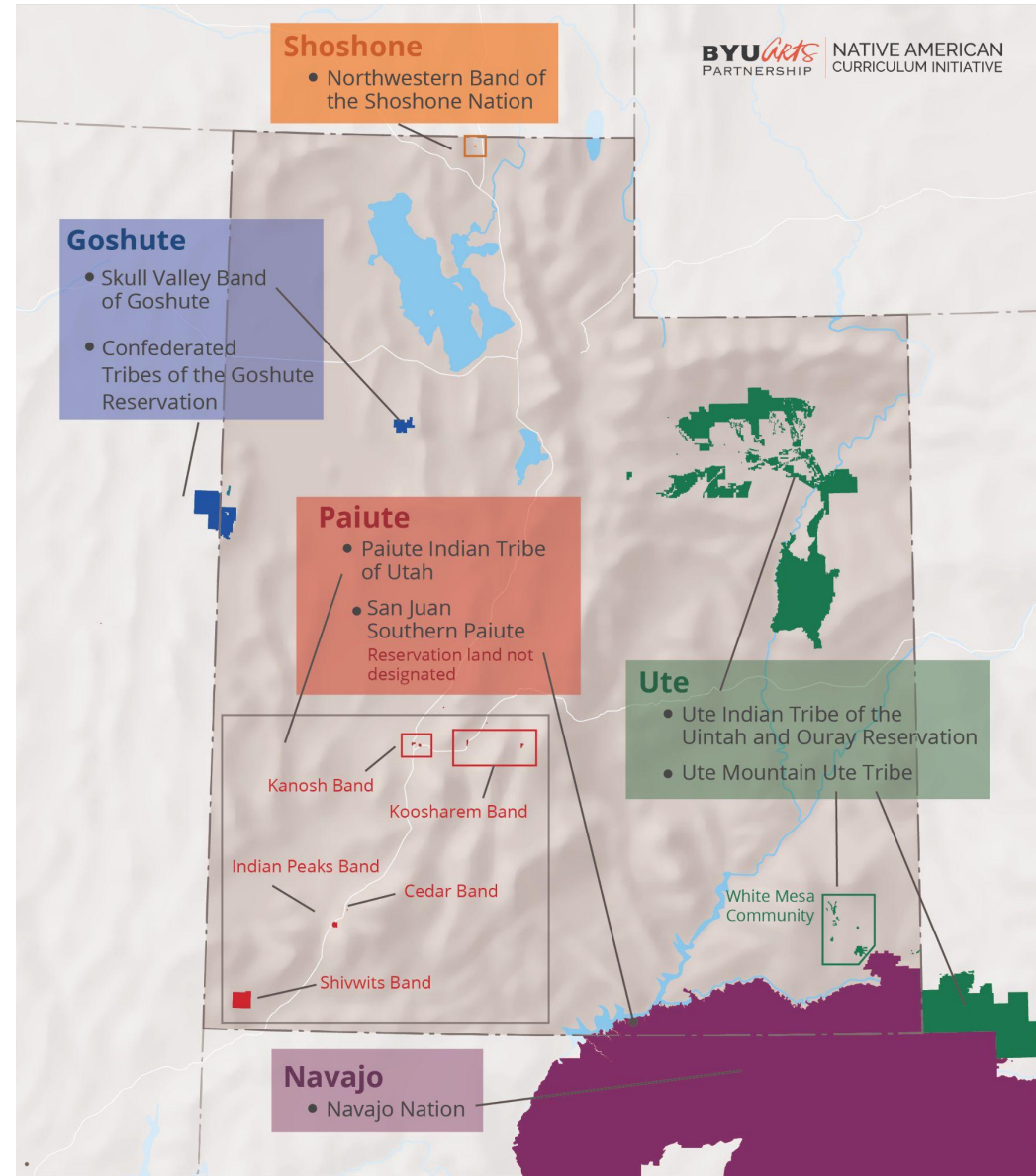
10 Monochromatic, color block transparent, blue



11 NACI colors, no brown, purple Navajo Nation

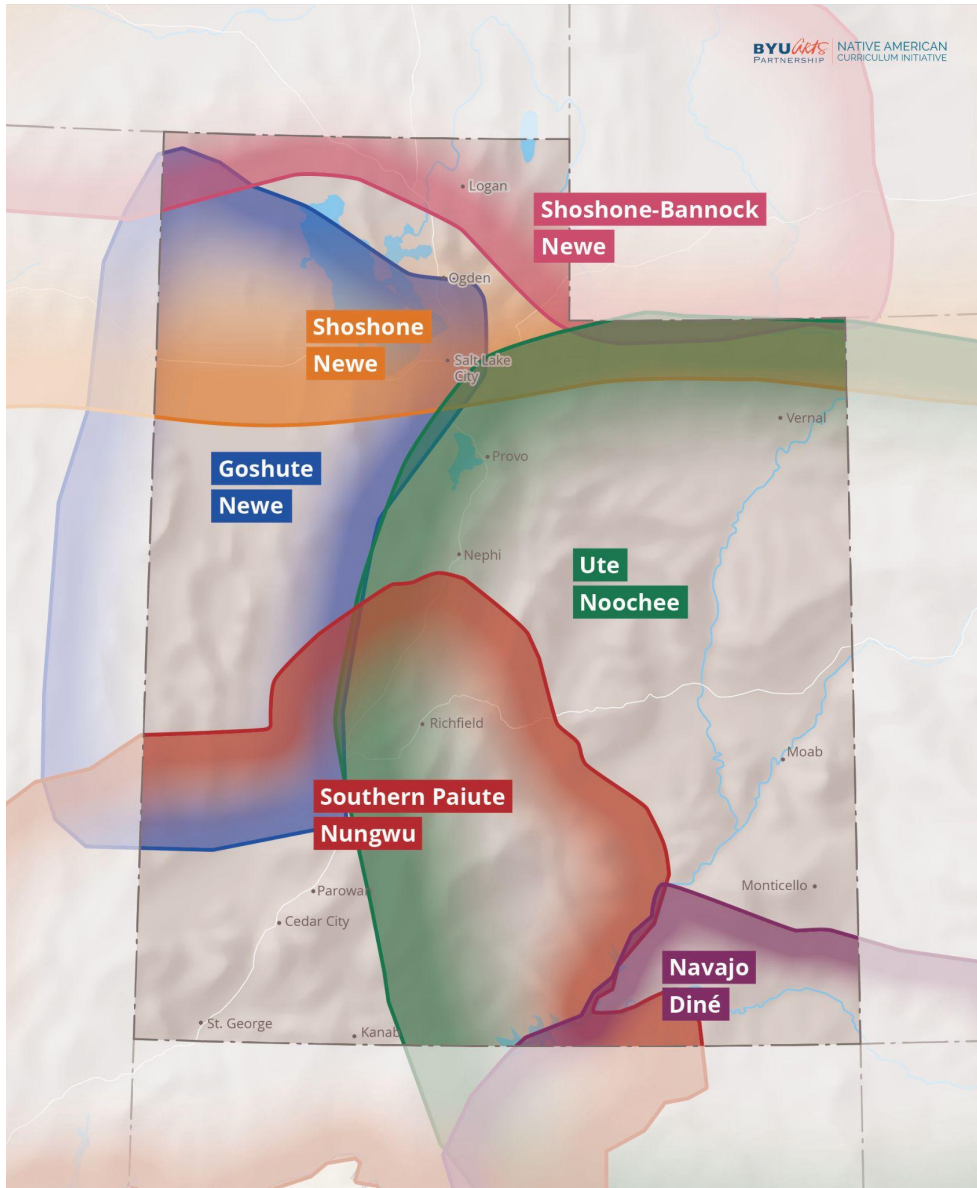


12 Color blocking organized by tribal group, single block transparent

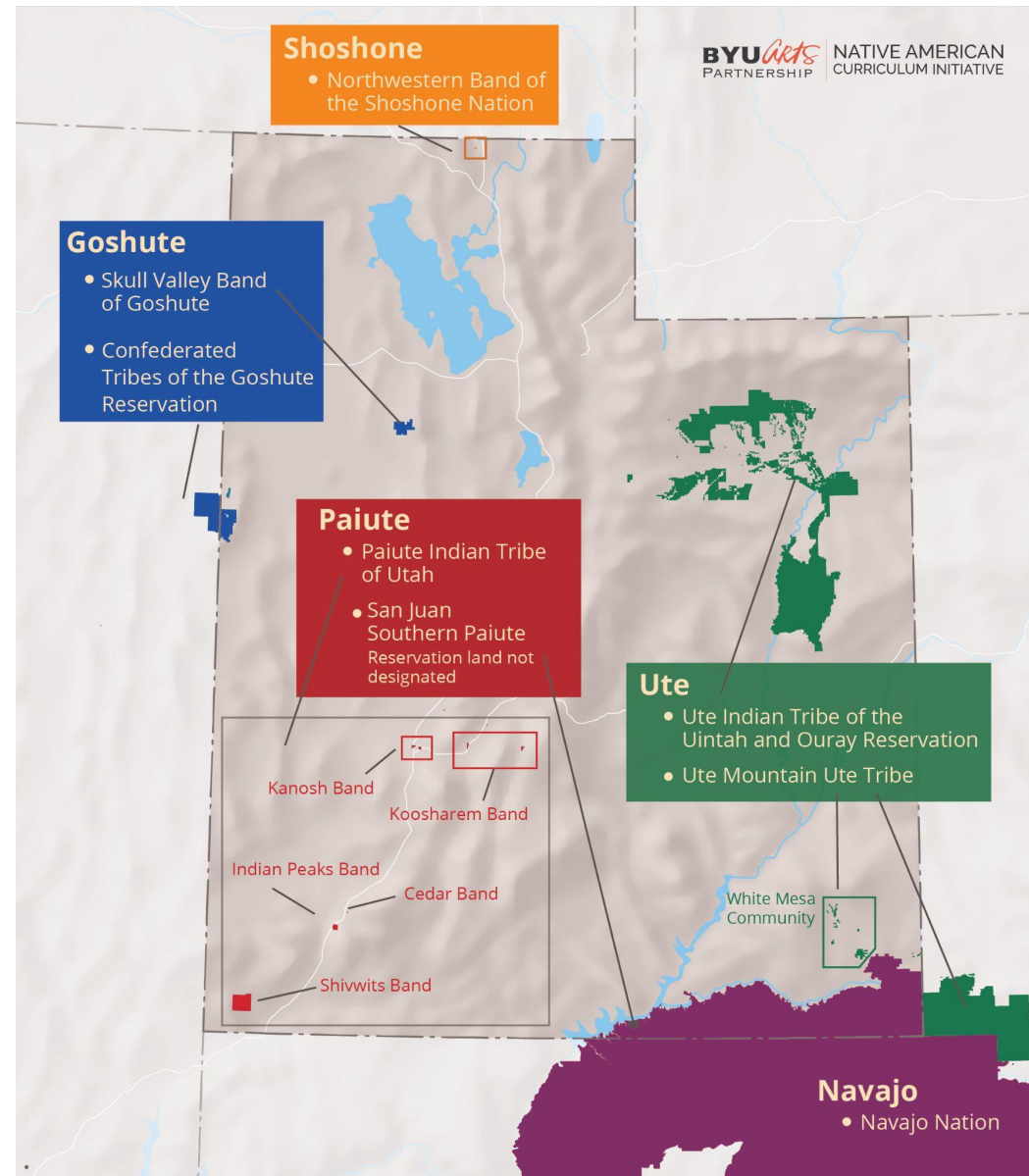




13 NACI colors, no brown, purple Navajo Nation

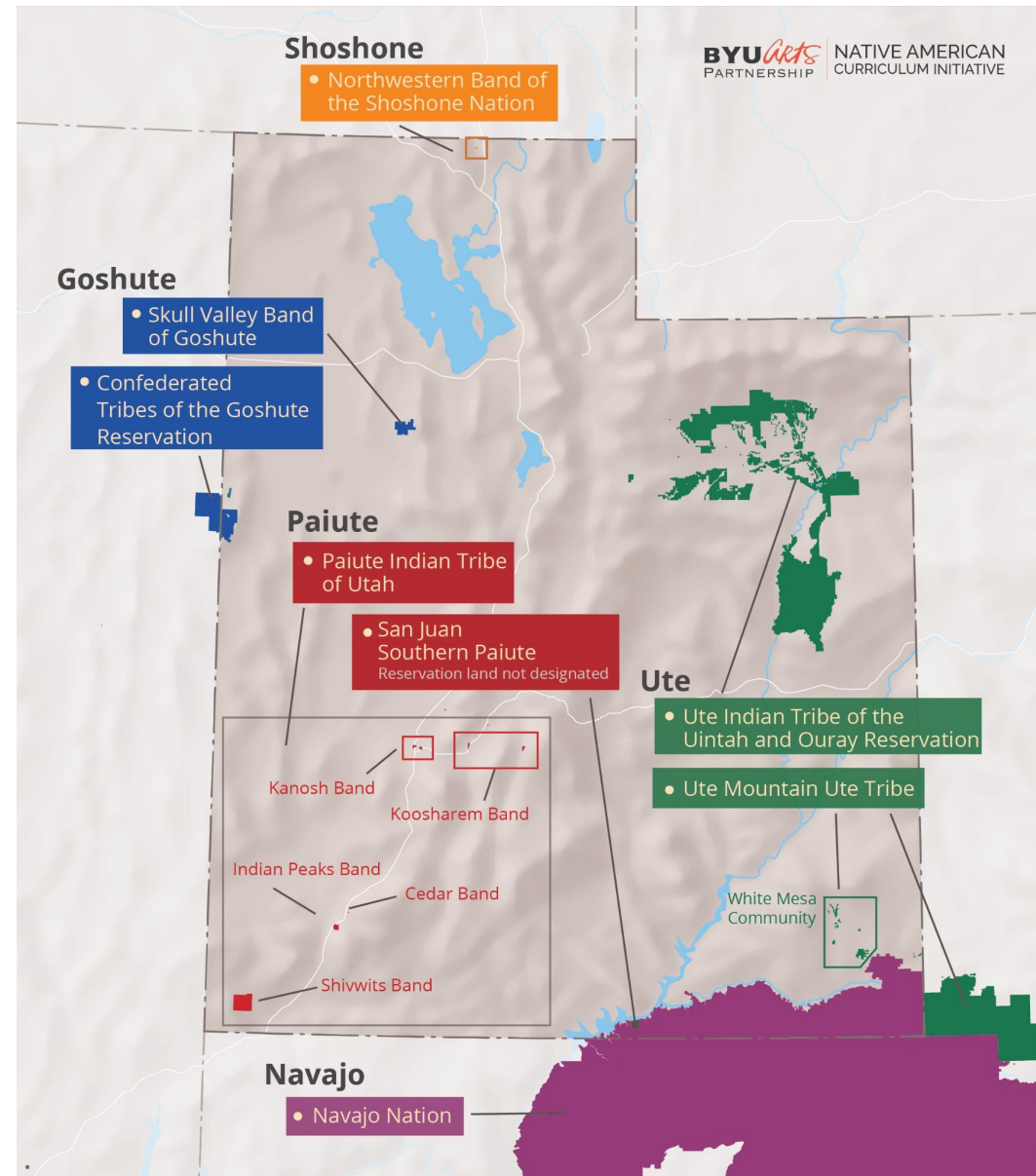
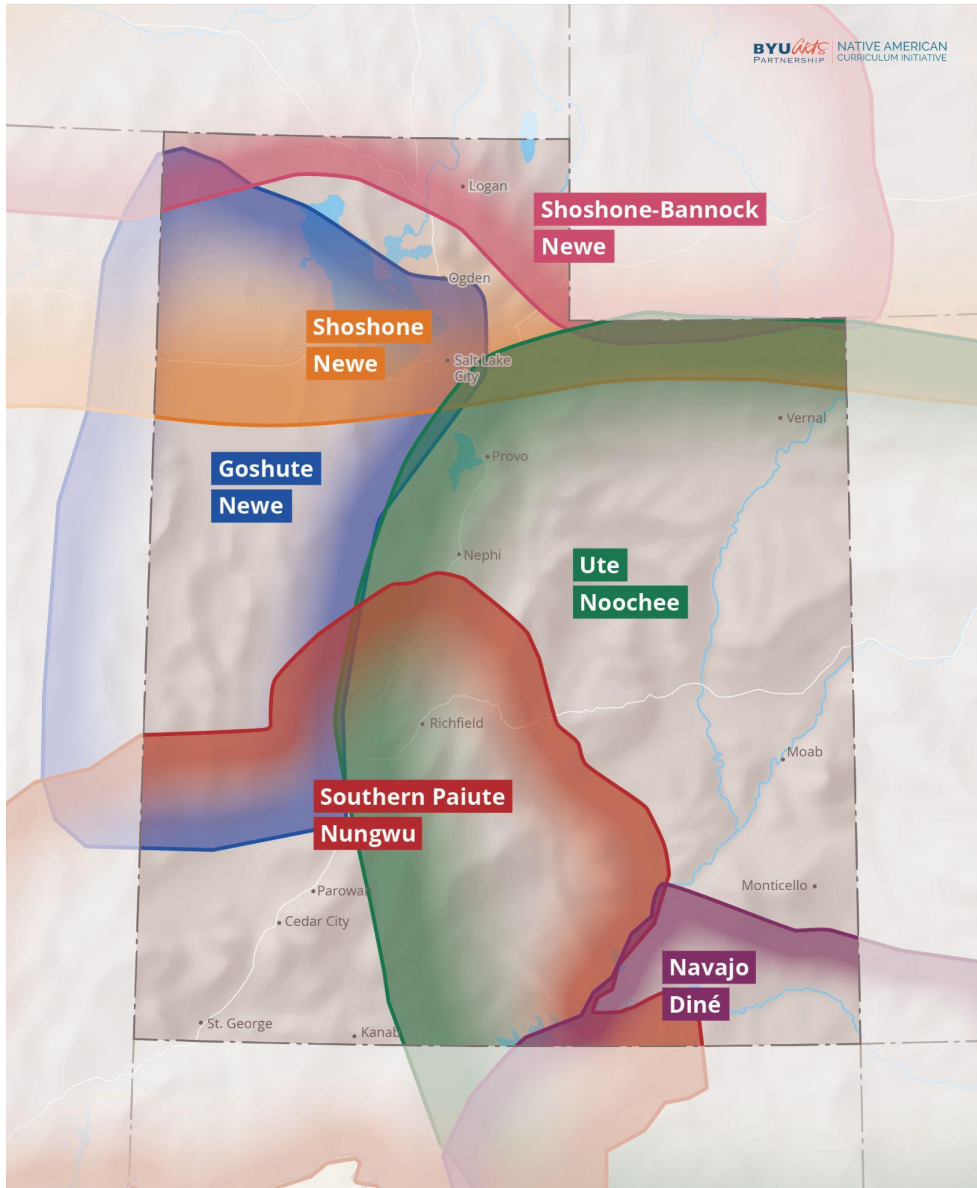


14 Color blocking organized by tribal group, single block



15 NACI colors, no brown, purple Navajo Nation

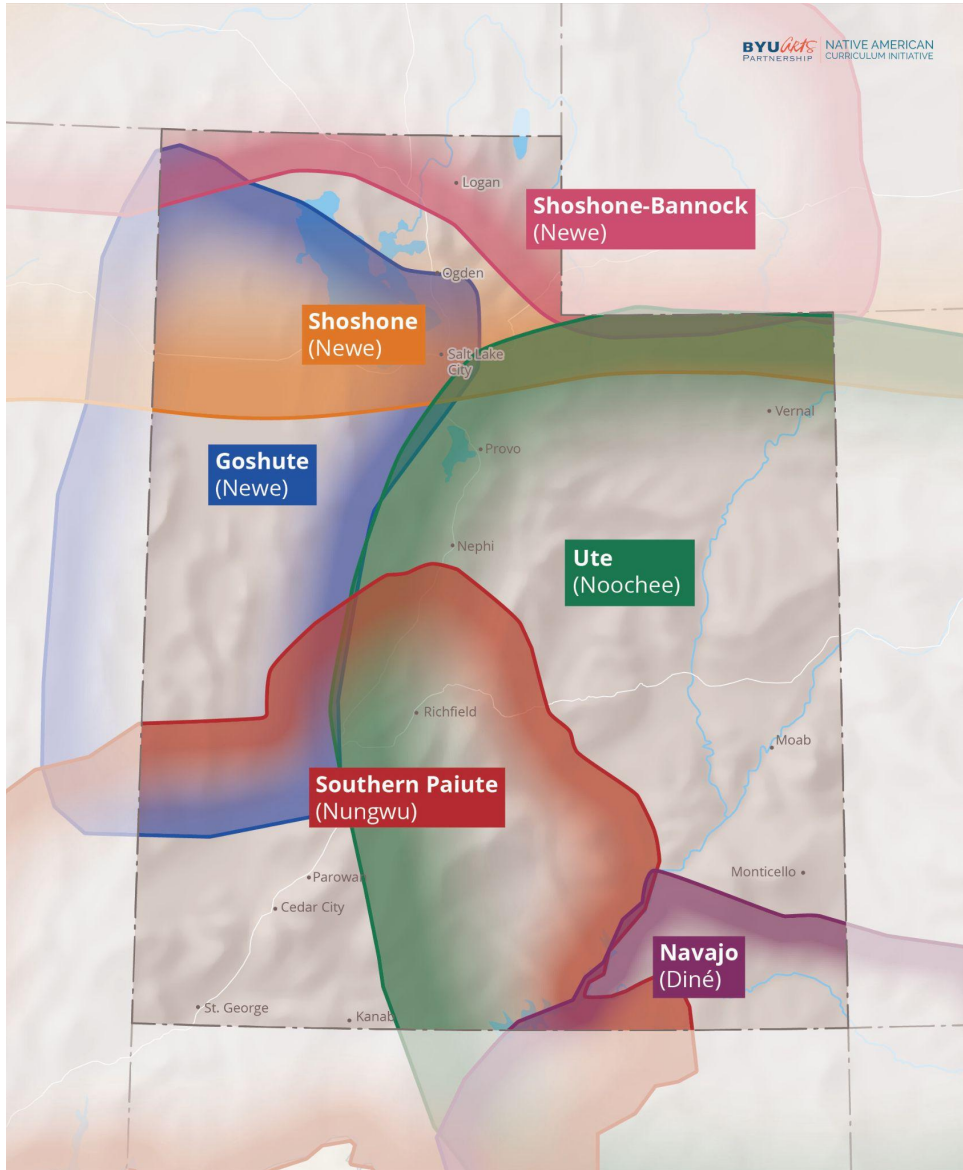
16 Color blocking by reservation



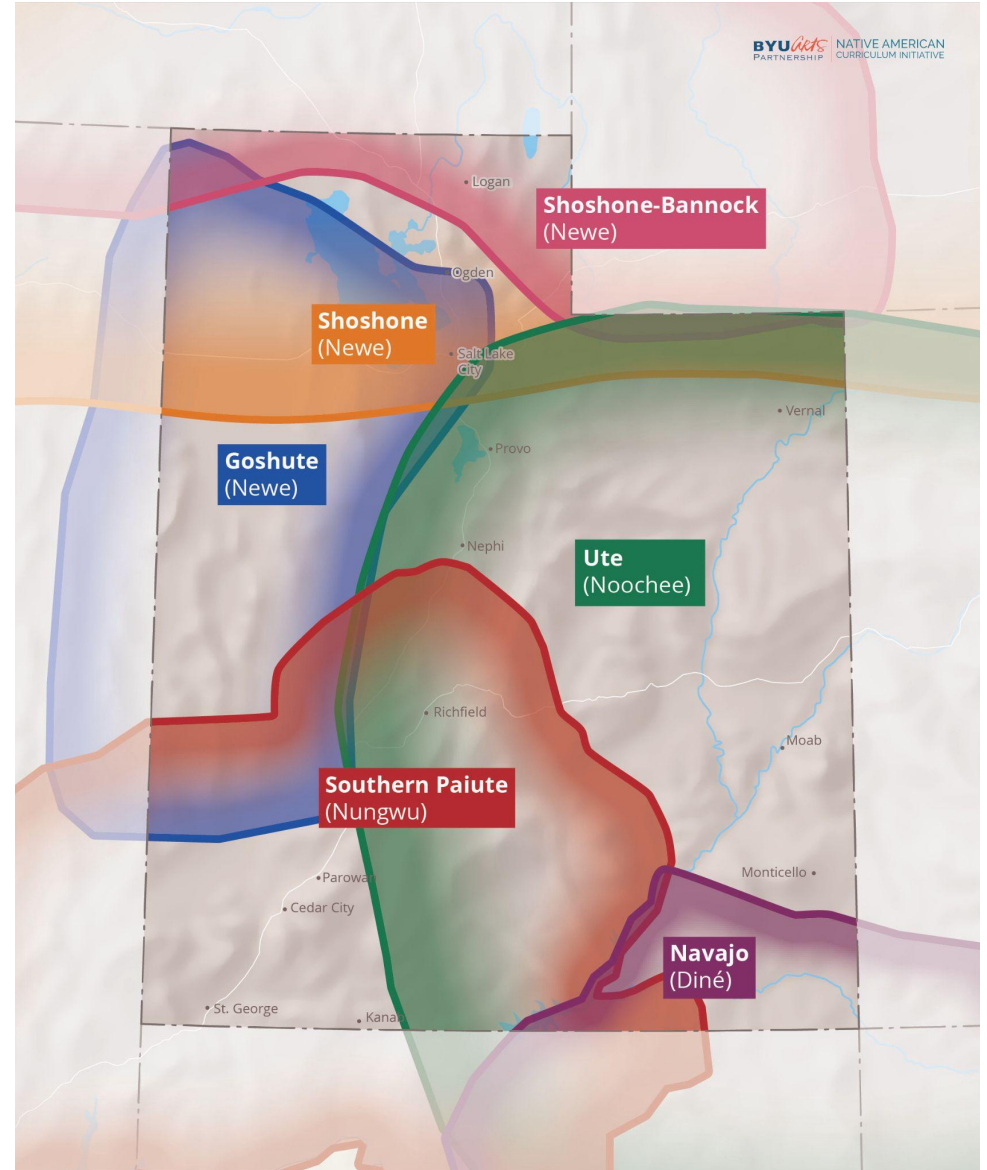
End feedback Round 2



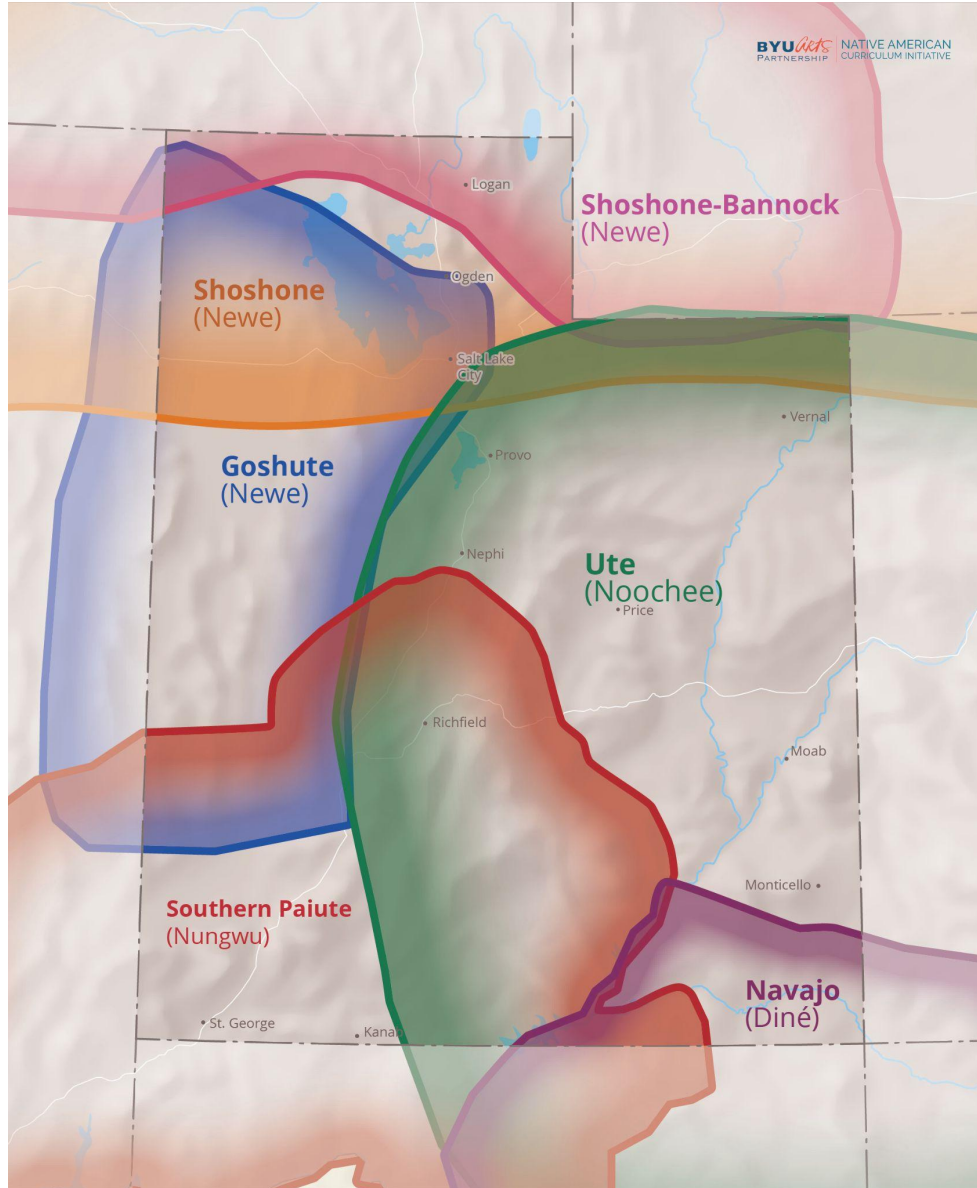
17 Color block, single box



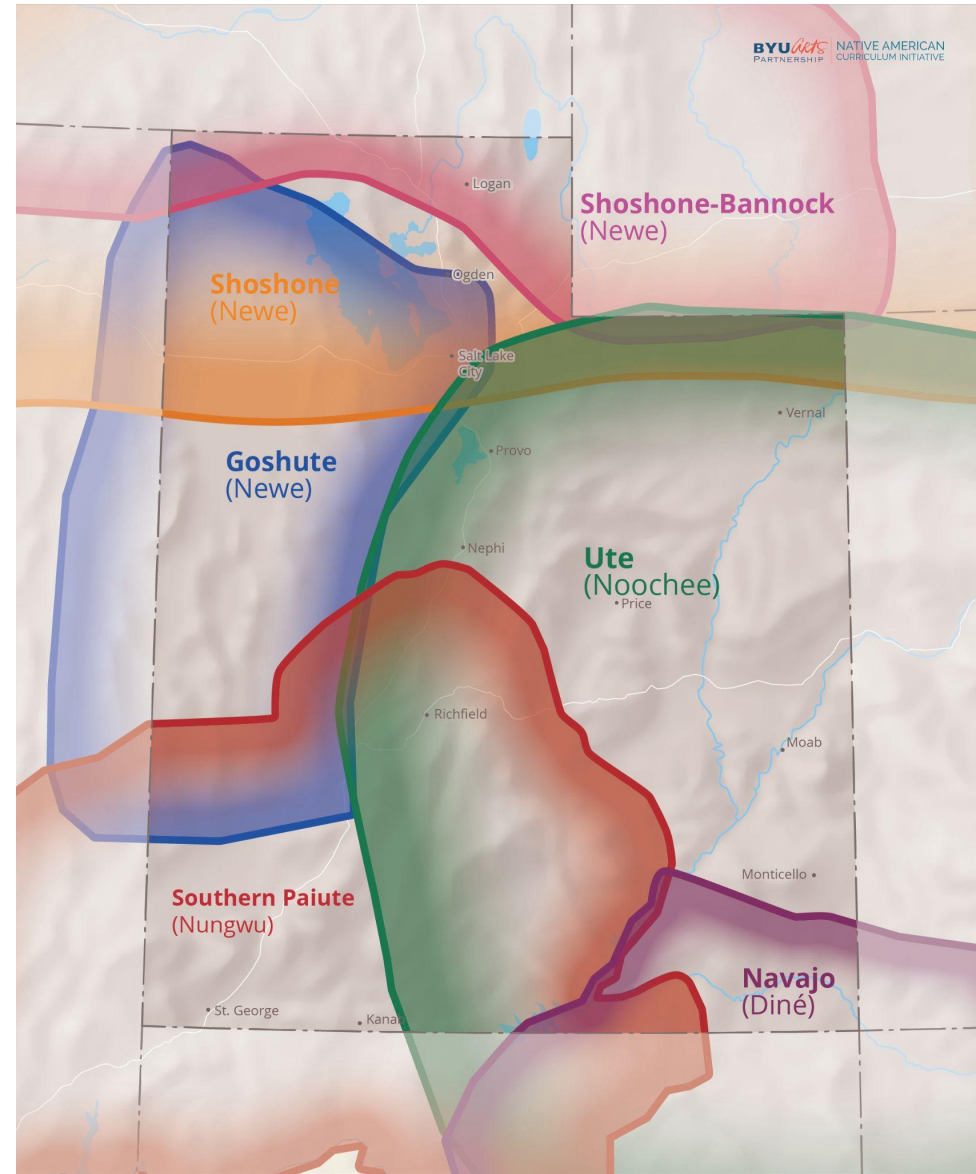
18 Color block, single box, wider border



19 No color blocking, larger border line, 50% opacity mask on non-Utah states (shows through more)

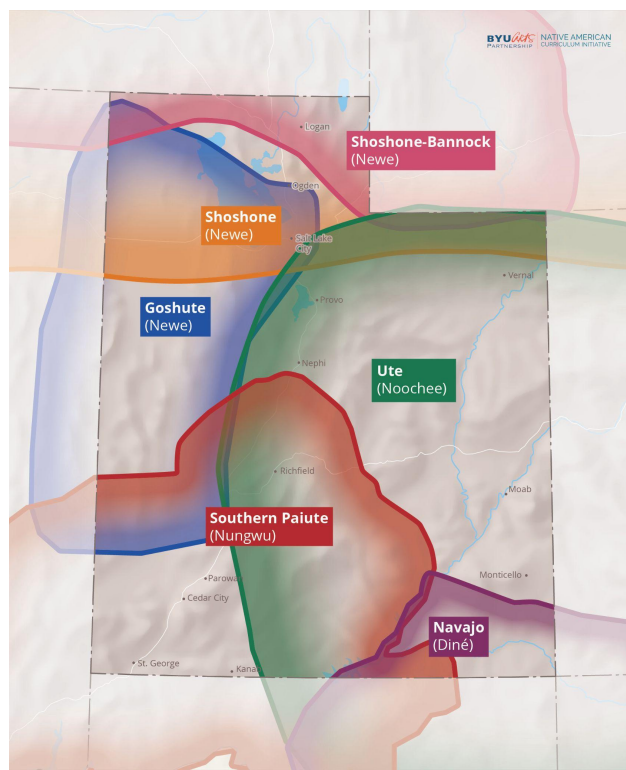


20 No color blocking, larger border line + bright orange, 50% opacity mask on non-Utah states (shows through more)

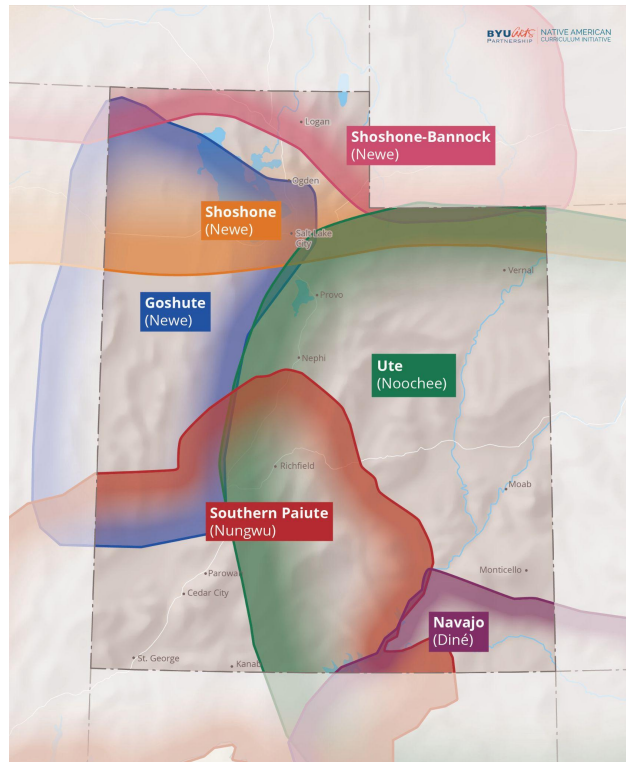




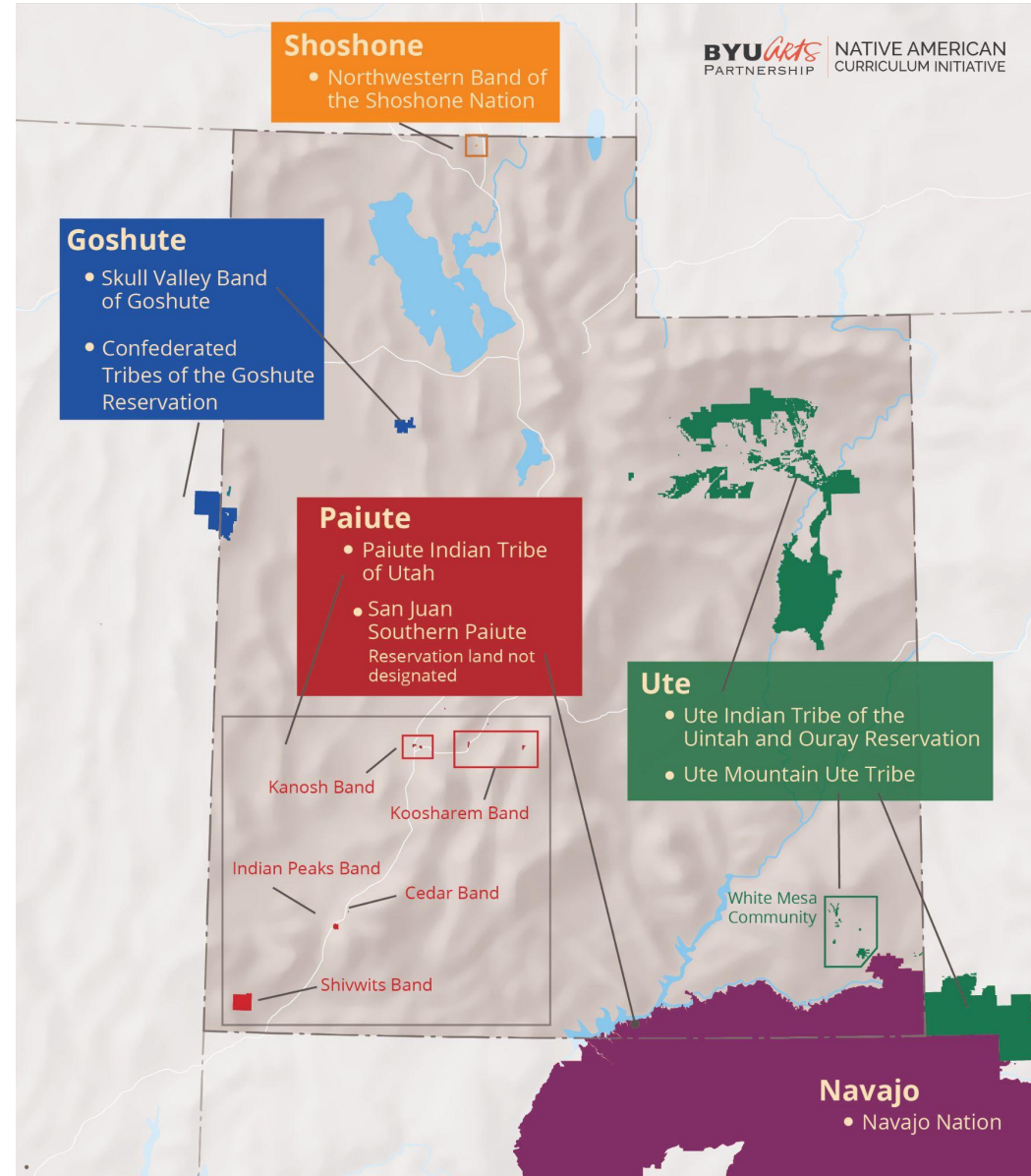
18  
Thick border  
(better visibility  
for visually impaired)



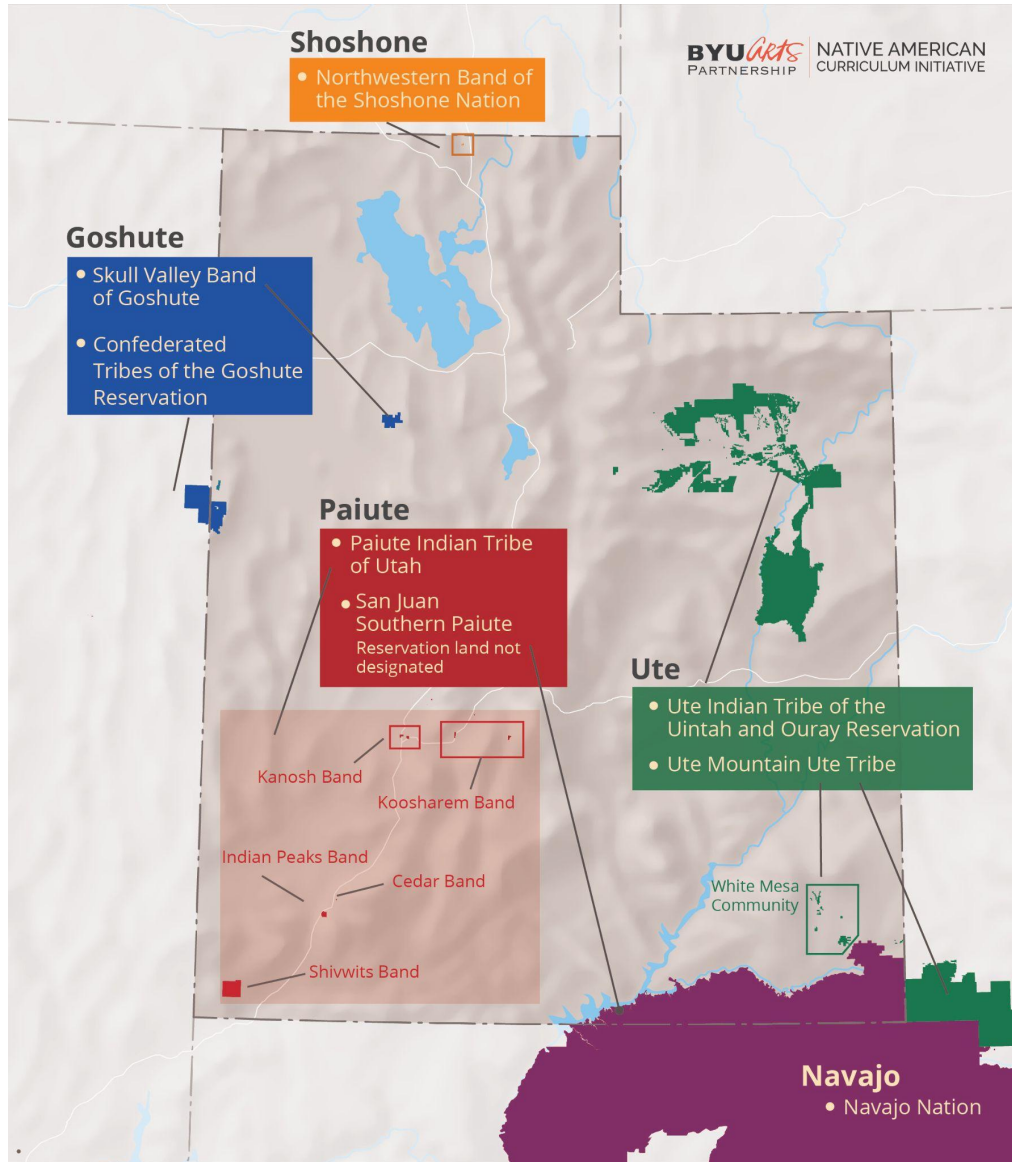
17  
Thin border



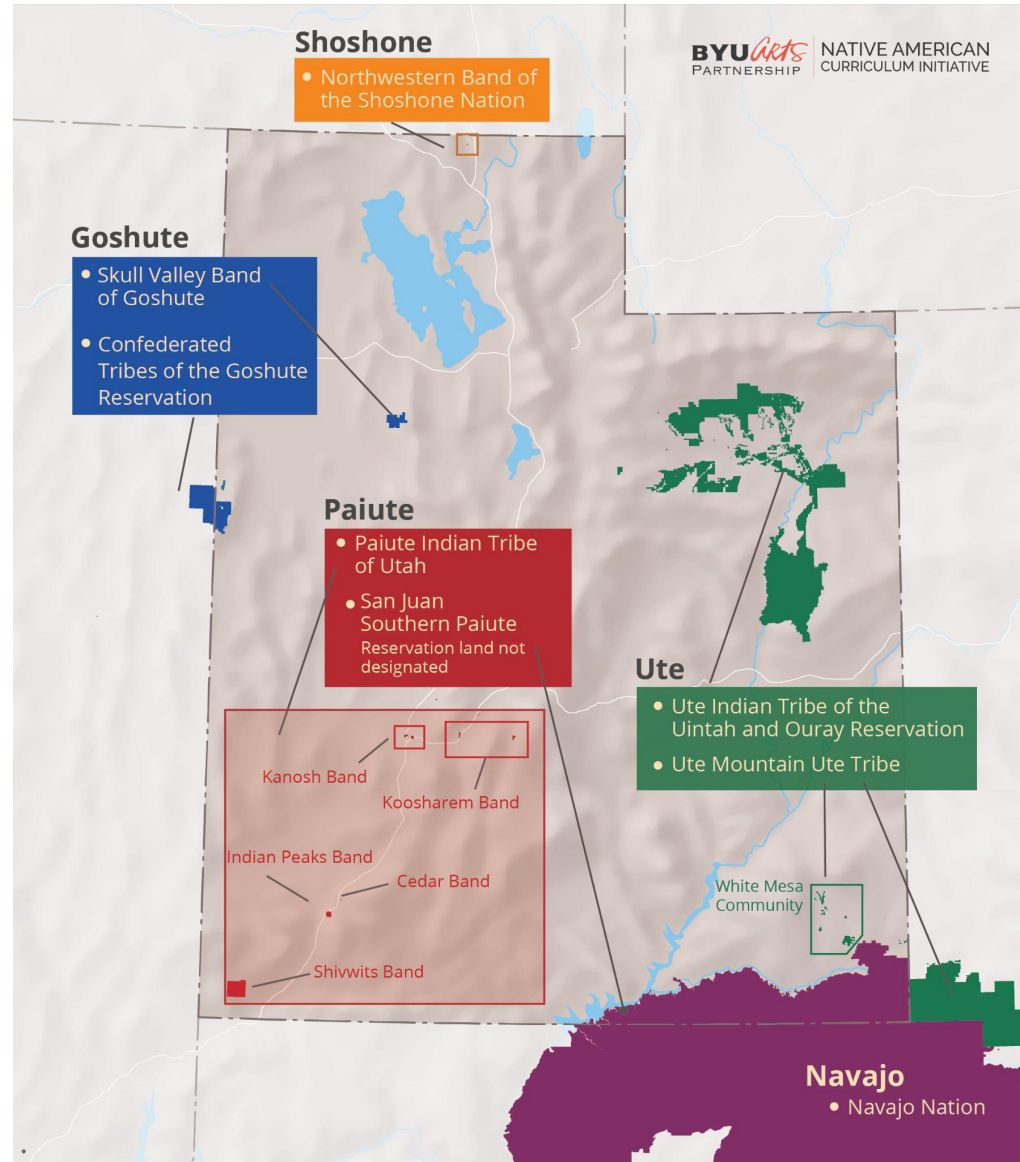
14



21 Map #14 w/ PITU red highlighting on land

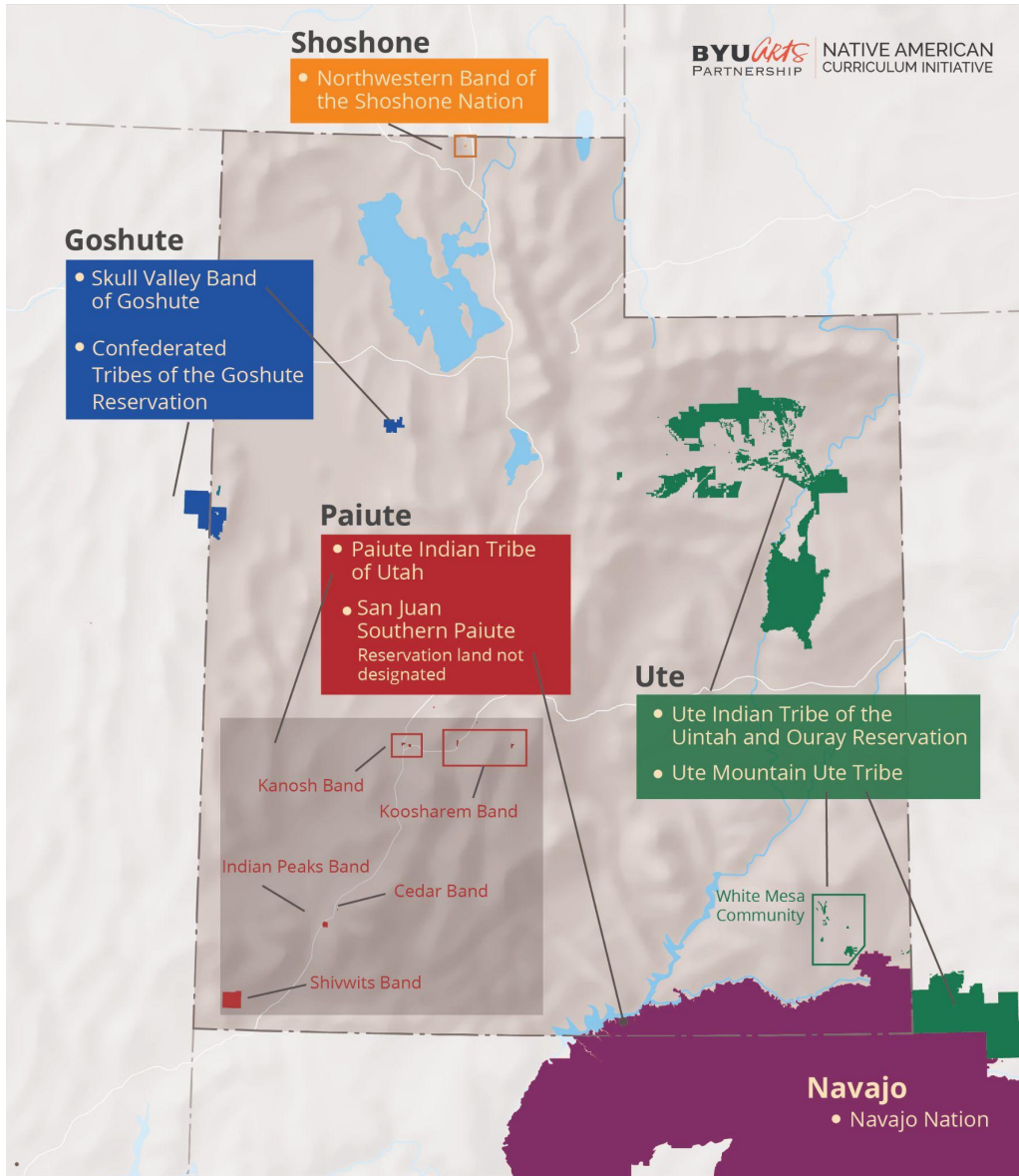


22 Map #14 w/ PITU red highlighting on land with red border

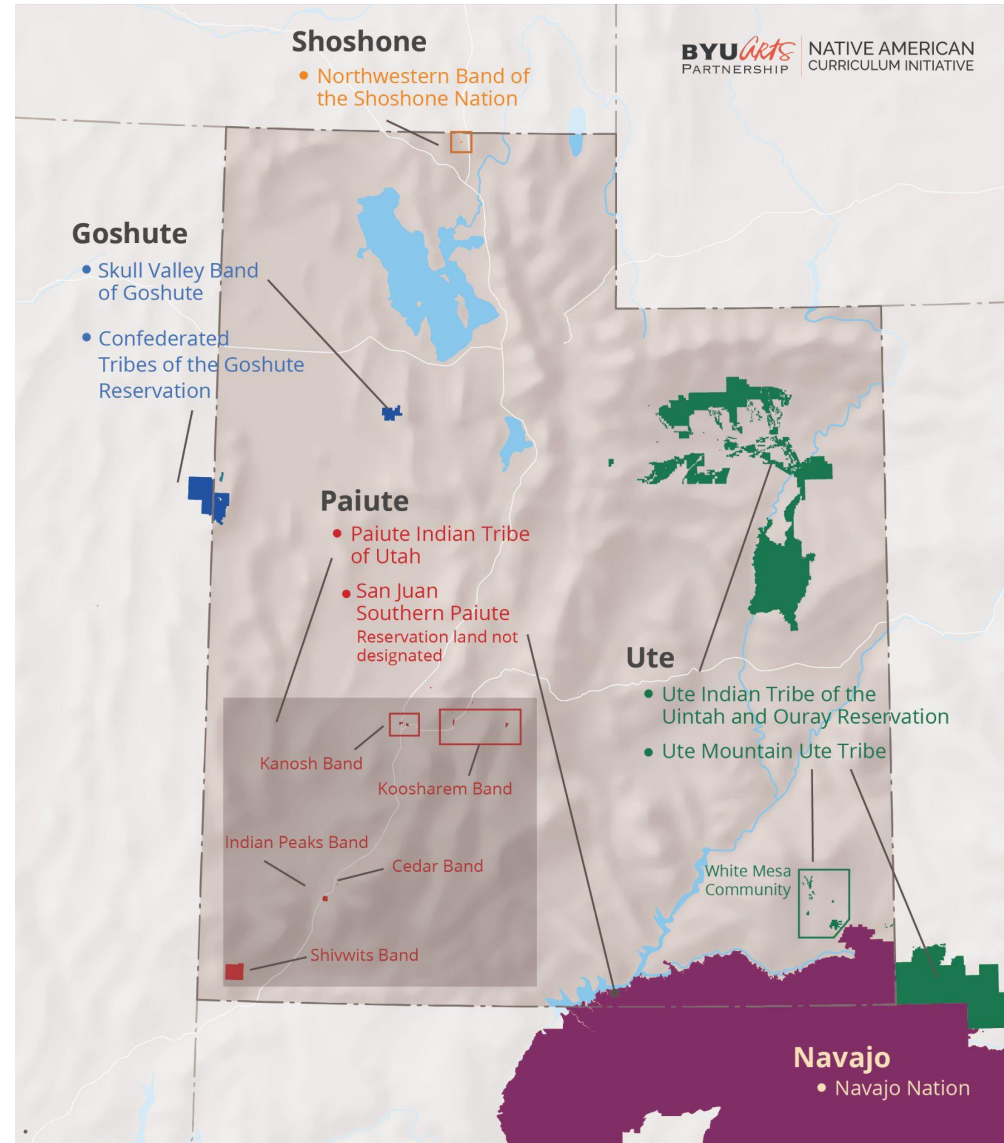




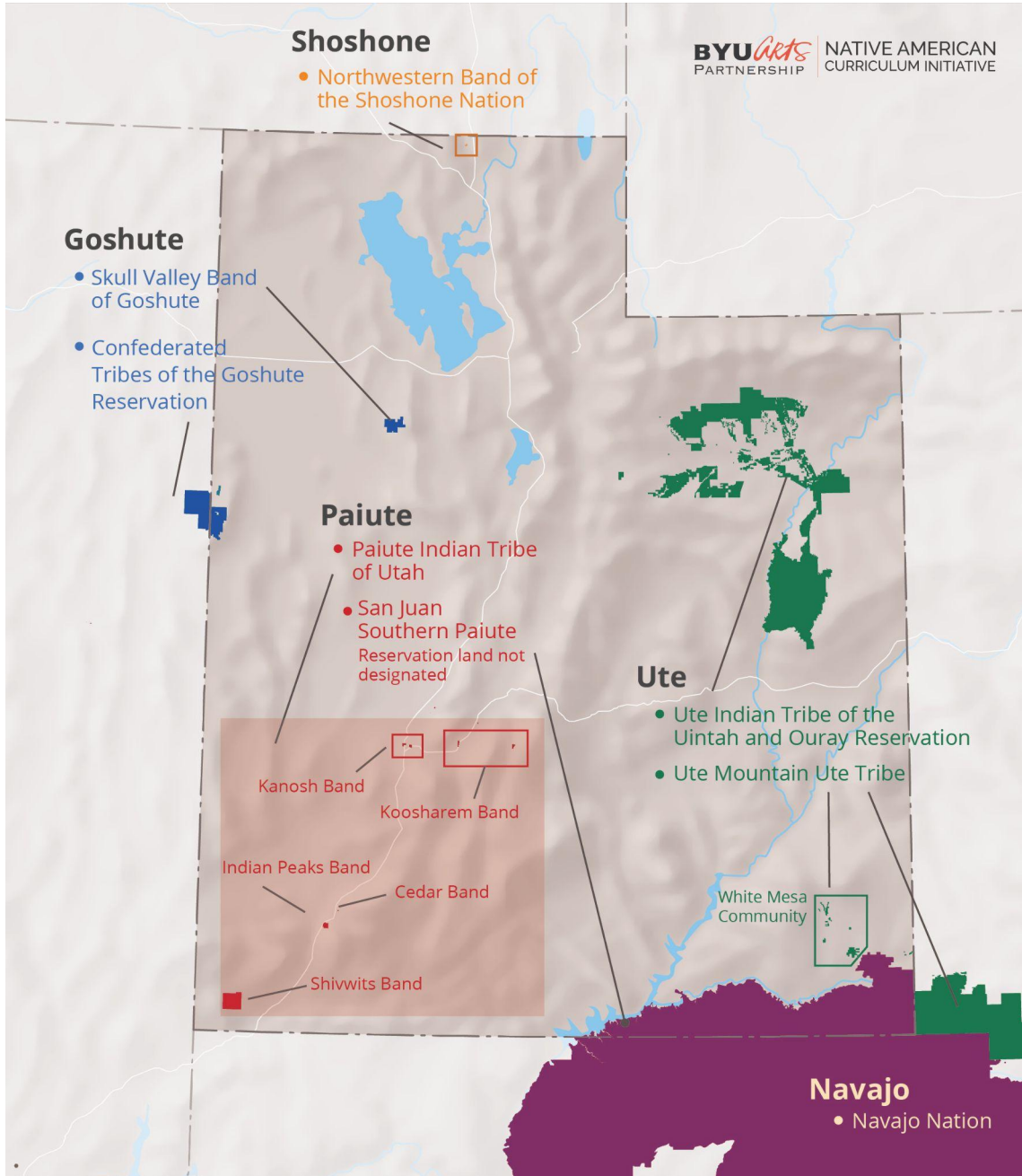
23 Map #14 w/ PITU black highlighting on land



24 Map #14 w/ no color blocks, just color text



25 Map #14 w/ no color blocks, just color text, red shaded background





# Colors



**#B22025**  
Fire Brick



**#F5871F**  
Utah Orange



**#FFCC4C**  
Desert Gold



**#FFE3B8**  
Sand Dune



**#D9F0F9**  
Cloud



**#50A8DD**  
Blue Sky



**#2452A4**  
Royal Blue



**#2D2D2D**  
Charcoal



**#E95947**  
BAP Orange



**#CFD1D2**  
BAP Gray



**#257790**  
BAP Teal



**#0F4F77**  
BAP Blue 1



**#193C69**  
BAP Blue 2



**#1C2C5B**  
BYU Blue





Link to [Maps](#)

1st round feedback

2nd round feedback

NACI Team feedback

Design Class feedback

### **Ancestral Lands Map**

Pros:

Highlighting of lands - like the lighter color values (where they are of more equal value of colors)

Cons:

Highlighting of lands - dislike the brown black because they feel heavy or a different value than the other colors used.

Likes the light shading on the states outside of the state of Utah. Can still see the ancestral lands as they extend outside the state but emphasis is brought to the state of Utah.

### **Modern Map**

Pros:

Like color blocking (Easier to read words & to associate colors w/ locations)

Like the bold coloring of the bands in the PITU titles (that is used with the color blocking)

Cons:

Dislike color blocking (Draws your eyes to words rather than the shapes/land/reservations)

Yellow color for Uintah & Ouray Reservation isn't visible enough

Dashed background on color blocking is too difficult to read (my eyes are getting worse and just can't handle it)

Red & green together might be hard for someone with color blindness (they might not be able to see the difference between those two colors)

Red color for Navajo Nation is too big & bright/dark. Looks like a big red splotch.

Purple is also too bold - try a cooler color like blue instead for Navajo Nation & take the brightness down

Stephanie's observation: the print version of map #6 looks considerably better than the digital version (same map). Digitally the pink & green are very neon. In print it looked much more muted.

Purple Navajo Nation is better than the red Navajo Nation (eyes go to red first and having it in the center feels more balanced)

Monocolor maps are "cleaner" (less visual clutter to get in the way of reading) but don't sufficiently communicate information

- #16 Color blocks broken into two is too broken up, too many elements
- #12 Color blocks are too light, harder to read
- Orange background with light words might be too difficult to read (check with contrast checker online)
- Border around PITU bands looks like a “zoom” out
- One person likes the non-color blocked words better than the color blocks - it takes up less space on the map

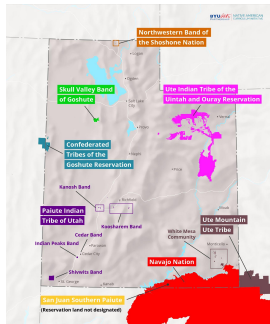
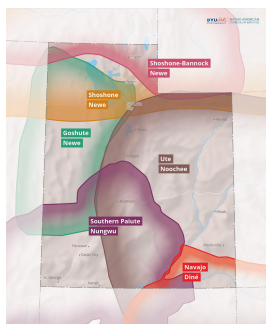
Single blocks behind text take up too much space. Likes the two individual boxes better.

**Suggestions:**

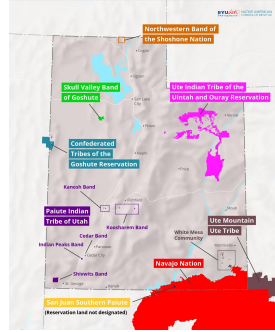
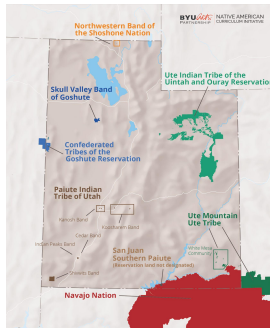
- For color blindness (use hashes & dots to differentiate)
- Move the names to the margins (color blocking won't bother as much if it's on the outside)
- Make outside lighter in color (Modern map) to increase contrast to words
- Avoid brown if background is brown/beige unless it is for larger areas like Navajo Nation
- Whatever Reservation map is used, the blocking of the names should match the blocking of the Ancestral lands map (single block, highlighting, no color blocks) so they are cohesive
- One suggestion, many are beginning to put the traditional name of the tribal group next to the English name such as Dine', Navajo. We may want to consider doing this. (Have it on the historical and not in the modern)
- Look at the seals to see if they include that

**Personal preference:**

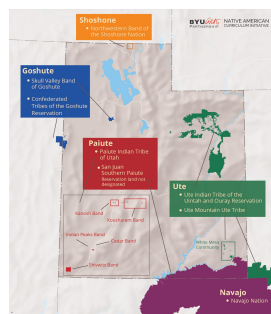
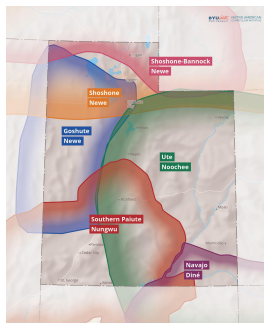
Favorites #3 & #6



Favorites #2 (aesthetically looks better) & #6 (stands out)



Favorites (Round 2) #13 & #14: (fairly clean, contrast is good - better than 12, solves problem of thinking reservations of same color are different locations of same reservation)



Print maps:

Digital Maps:

1. Ancestral
2. Modern Day (used with Ancestral)
  - a. Move titles outside of map & include headers
3. Modern Day (used alone)
  - a. Distinct colors of 8 federally recognized nations
  - b.

Heather:

1. How do we get the highlighted version to look "good" like the printed version
2. Is there a way to get the NACI colors to look like the "good" version?

Suggestions:

Take Map #6

Change

1. Change the bright purple to more of a jewel tone seen on print
2. Navajo nation as well (if it can be NACI red as well, great)
3. NWBSN (NACI orange that would be great)
4. Skull Valley band (try to make more of a jewel tone)

- 5. SJsouthern Paiute (NACI yellow)
- 6. Switch red & purple
- 7. Avoid brown

Two Versions:

- 1. With color-blocked titles outside of state map
- 2. With color-blocked titles as-is but with color changes listed above to bring them more in-line with NACI media kit

Feedback on Ancestral Lands map Storyline page:

- 1. Want black & orange fuzzy shapes to go off the page
- 2. Orange should go to the top of the page
- 3. Take the land acknowledgement off
- 4. Have black & orange

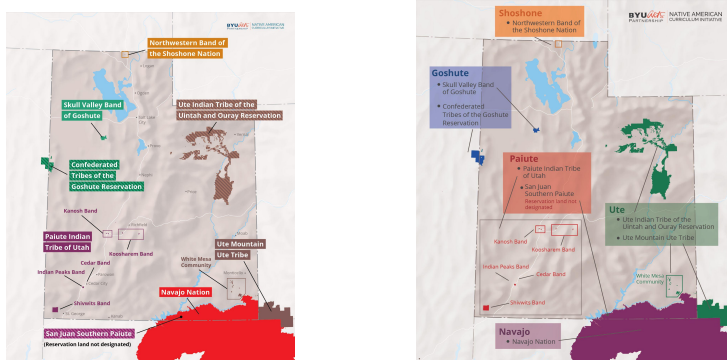
Ancestral lands versions (Storyline)

- 1. Nothing on the outside
- 2. List on the right side (no color)

**NACI Feedback (favorite choices):**

Alyssa: #4 and #12 - They coordinate well with the 5 tribal maps and are clear/easy to understand.

#4 & #12



Heather: #16 for modern day reservations, the highlighted text that separate each tribe but has the same color really helps me see 5 and 8 together. The lines help too because I wouldn't see the five bands of Paiute immediately as a group (so the box helps with that too) and the San Juan Southern Paiute would be invisible but with this color blocking they are on the same level

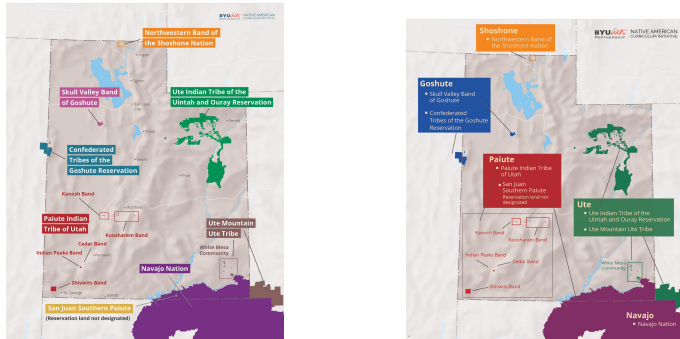
regardless of reservation size. #14 is good too. With the box (PITU bands), could it be a circle? There are so many boxes and this isn't santa's sleigh. Lol jjk but seriously, can we try a circle?

#16 & #14



#5 and #4 - I feel like when we clump them together (like in map 14) it is drawing too much attention to the tribal groups, and the tribal nations themselves want to be known as separate and distinct nations. If you want the exact same colors, then 16 is a better option than 14. If you want to have the same colors, (16) could we take the words outside the map. With this map the focus is on the words rather than on the map. Maps 4/6 the words don't seem to stand out so much.

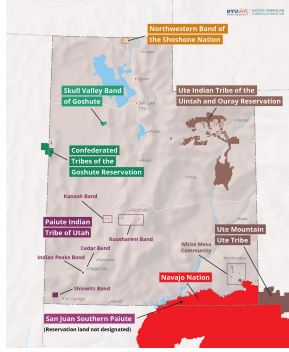
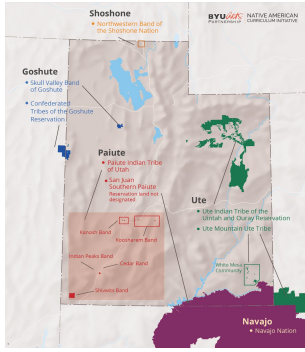
#5 & #14



Rachel Marie: Choice 1: #25 , Choice 2: #4 because my eye is drawn to see the lands without the name blocks competing so hard for attention. I feel that the names of the sovereign nations are easy enough to read on #25 that I don't need the color blocking. The color choices on both also speak to me more than the others.

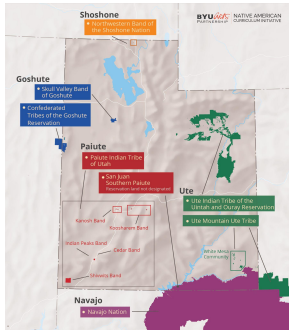
#25 & #4





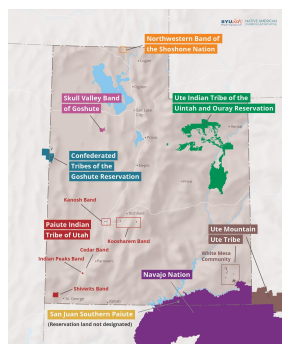
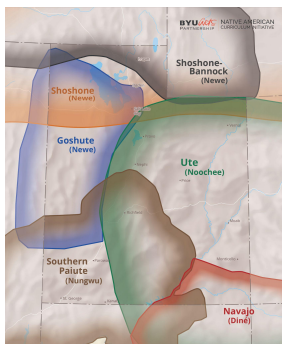
#16 I like the separation of the tribes into their own blocking. I also like the how the five band names are in red to correlate to the tribe color. I also like that the Navajo Nation is now purple. I'm wondering how we can show the San Juan Southern Paiute in a more distinct manner?

#16

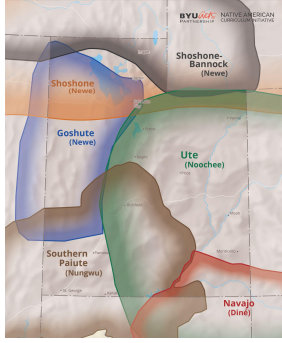


Naloni: #1 and #5 were the most aesthetically pleasing and easy to understand for me.

#1 & #5



#1 - I really like the aesthetics of this one



WCAG 2.0 level AA requires a contrast ratio of at least 4.5:1 for normal text and 3:1 for large text. WCAG 2.1 requires a contrast ratio of at least 3:1 for graphics and user interface components (such as form input borders). WCAG Level AAA requires a contrast ratio of at least 7:1 for normal text and 4.5:1 for large text.

Large text is defined as 14 point (typically 18.66px) and bold or larger, or 18 point (typically 24px) or larger.

	Fire Brick #B22025	Utah Orange #F5871F	Desert Gold #FFCC4C	Sand Dune #FFE3B8	Cloud #D9F0F9	Blue Sky #50A8DD	Royal Blue #2452A4	Charcoal #2D2D2D	BAP Orange #E95947	BAP Gray #CFD1D2	BAP Teal #257790	BAP Blue 1 #0F4F77	BAP Blue 2 #193C69	BYU Blue #1C2C5B
Fire Brick #B22025		2.67:1	4.47:1	5:41:1	5.68:1	2.55:1	1.1:1	2.05:1	1.91:1	4.38:1	1.31:1	1.29:1	1.65:1	2:1
Utah Orange #F5871F	2.67:1		1.67:1	2:02:1	2.12:1	1.04:1	2.96:1	5.48:1	1.39:1	1.63:1	2.03:1	3.47:1	4.42:1	5.36:1
Desert Gold #FFCC4C	4.47:1	1.67:1		1.2:1	1.27:1	1.75:1	4.96:1	9.17:1	2.33:1	1.02:1	3.39:1	5.81:1	7.39:1	8.96:1
Sand Dune #FFE3B8	5:41:1	2:02:1	1.2:1		1:05:1	2:12:1	6:1	11.1:1	2.82:1	1.23:1	4.1:1	7.03:1	8.95:1	10.84:1
Cloud #D9F0F9	5.68:1	2.12:1	1.27:1	1:05:1		2.22:1	6.31:1	11.66:1	2.97:1	1.29:1	4.31:1	7.39:1	9.4:1	11.39:1
Blue Sky #50A8DD	2.55:1	1.04:1	1.75:1	2:12:1	2.22:1		2.83:1	5.23:1	1.33:1	1.71:1	1.93:1	3.32:1	4.22:1	5.11:1
Royal Blue #2452A4	1.1:1	2.96:1	4.96:1	6:1	6.31:1	2.83:1		1.84:1	2.12:1	4.86:1	1.46:1	1.17:1	1.48:1	1.8:1
Charcoal #2D2D2D	2.05:1	5.48:1	9.17:1	11.1:1	11.66:1	5.23:1	1.84:1		3.92:1	8.98:1	2.7:1	1.57:1	1.24:1	1.02:1
BAP Orange #E95947	1.91:1	1.39:1	2.33:1	2.82:1	2.97:1	1.33:1	2.12:1	3.92:1		2.28:1	1.45:1	2.48:1	3.16:1	3.83:1
BAP Gray #CFD1D2	4.38:1	1.63:1	1.02:1	1.23:1	1.29:1	1.71:1	4.86:1	8.98:1	2.28:1		3.32:1	5.69:1	7.24:1	8.78:1
BAP Teal #257790	1.31:1	2.03:1	3.39:1	4.1:1	4.31:1	1.93:1	1.46:1	2.7:1	1.45:1	3.32:1		1.71:1	2.17:1	2.63:1
BAP Blue 1 #0F4F77	1.29:1	3.47:1	5.81:1	7.03:1	7.39:1	3.32:1	1.17:1	1.57:1	2.48:1	5.69:1	1.71:1		1:27:1	1:54:1

	Fire Brick #B22025	Utah Orange #F5871F	Desert Gold #FFCC4C	Sand Dune #FFE3B8	Cloud #D9F0F9	Blue Sky #50A8DD	Royal Blue #2452A4	Charcoal #2D2D2D	BAP Orange #E95947	BAP Gray #CFD1D2	BAP Teal #257790	BAP Blue 1 #0F4F77	BAP Blue 2 #193C69	BYU Blue #1C2C5B
BAP Blue 2 #193C69	1.65:1	4.42:1	7.39:1	8.95:1	9.4:1	4.22:1	1.48:1	1.24:1	3.16:1	7.24:1	2.17:1	1.27:1		1.21:1
BYU Blue #1C2C5B	2:1	5.36:1	8.96:1	10.84:1	11.39:1	5.11:1	1.8:1	1.02:1	3.83:1	8.78:1	2.63:1	1.54:1	1.21:1	
White #FFFFFF	6.71:1	2.5:1	1.5:1	1.24:1	1.18:1	2.62:1	7.45:1	13.77:1	3.5:1	1.53:1	5.09:1	8.73:1	11.1:1	13.45:1
BAP Teal (darker) #0D5078	1.28:1	3.43:1	5.74:1	6.95:1	7.3:1	3.27:1	1.15:1	1.59:1	2.45:1	5.62:1	1.69:1	1.01:1	1.28:1	1.56:1
NACI Desert Gold (darker) #E5B240	3.44:1	1.28:1	1.29:1	1.57:1	1.65:1	1.34:1	3.82:1	7.06:1	1.8:1	1.27:1	2.61:1	4.47:1	5.69:1	6.9:1
NACI Red (darker) #8D191C	1.36:1	3.65:1	6.11:1	7.39:1	7.77:1	3.48:1	1.23:1	1.5:1	2.61:1	5.98:1	1.81:1	1.05:1	1.2:1	1.46:1
NACI Orange (darker) #B55A08	1.41:1	1.88:1	2.77:1	3.15:1	4.01:1	1.8:1	1.57:1	2.9:1	1.35:1	3.09:1	1.07:1	1.84:1	2.34:1	2.83:1
Dark Green #025E37	1.17:1	3.14:1	5.26:1	6.36:1	6.68:1	3:1	1.05:1	1.74:1	2.25:1	5.15:1	1.54:1	1.1:1	1.4:1	1.7:1
Plum #832E66	1.22:1	3.28:1	5.49:1	6.64:1	6.97:1	3.13:1	1.1:1	1.67:1	2.34:1	5.37:1	1.61:1	1.05:1	1.34:1	1.63:1
Brown #815B57	1.14:1	2.34:1	3.92:1	4.74:1	4.98:1	2.23:1	1.26:1	2.33:1	1.67:1	3.84:1	1.15:1	1.48:1	1.88:1	2.28:1

	White #FFFFFF	BAP Teal (darker) #0D5078	NACI Desert Gold (darker) #E5B240	NACI Red (darker) #8D191C	NACI Orange (darker) #B55A08	Dark Green #025E37	Plum #832E66	Brown #815B57						
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