

# MODULE 6 FINAL TASK

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## My Vision

I believe that all students should have access to a holistic and joyful learning environment for optimal growth. Students require daily opportunities to form connections, wonder, think and play.

The belief that “learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place),” (First Nations Education Steering Committee) forms the basis of my classroom vision and is reflected in the words below:

### Holistic

Learning involves the whole student mind, body, and spirit. As an educator I cannot only focus on one aspect as this would limit student growth and hinder their potential. Seeing students holistically allows for their unique skills and talents to be shared, nurtured, and celebrated. By utilizing multiple philosophies and conceptions of curriculum I am able to provide learning opportunities that develop the whole person. This means expanding beyond using Bloom’s taxonomy for planning to utilizing Fink’s Taxonomy to ensure that the whole person is being developed. By using a combination of subject centered and student-centered approaches to curriculum I am able to create a rich, holistic learning environment for all students.

### Connection

Learning is centered around relationships. As an educator I aim to foster meaningful connections between myself and my students, students, and their peers along with building connections to our broader communities locally and globally. Connections are also developed to the Big Ideas, Competencies and Content that we are teaching. By utilizing multiple approaches to curriculum, I can help my learners build a variety of connections.

### Wonder

Rich learning comes from a place of wonder. I aim to give my students opportunities to engage in wonder on a regular basis on a variety of topics both from the prescribed curriculum and following their own inquiries related to the presented topics. Ideally, I would like to provide the opportunity for students to follow their own open inquiries and wonders.

## Thinking

Both critical and creative thinking are essential skills that students need for life beyond the classroom. Students require opportunities to practice their thinking skills in relation to a variety of topics, questions, and challenges. My role as an educator is to help learners understand their own thinking and help them extend their ideas. Thinking also includes reflection on our learning and our progress, this can take the form of self reflection and self assessment.

## Play

In my classroom play is an essential part of learning leading to opportunities to think, wonder and connect. Play provides an opportunity for students to explore their ideas and build vital communication skills for living and working in communities. Play also nourishes self-regulation and social skills.

## Joy

Learning should be joyful! Classrooms should be a positive, safe and caring environment where students want to learn. Students should have the opportunity to pursue the things that bring them joy and make them feel successful. Students should see themselves reflected and represented in their learning. Students also have the opportunity to do meaningful learning that makes them proud of themselves.

## Growth

As people we are never finished growing. Growth is a lifelong journey and the people we meet along the way help to shape us and lead us. As an educator I am part of a learner's journey for a short

time, during our year together it is my goal to walk alongside them to help them reach their next destination.

Assessment plays a large part in our journey towards growth, with out regular assessment it is not possible to see where we have been and plan for where we are going next. I believe that in an elementary classroom most assessment is formative and on going. Assessment allows me to both celebrate growth that has occurred and work with learners and their families to plan for further growth. Daily conversations with students, observations of student work and larger assessment pieces showcase student growth and allow me the opportunity to assess student understanding. By utilizing performance scales and consistent rubrics throughout the year for core subjects and competencies it is possible to track student growth overtime and determine where my instruction has been successful and where I have created gaps. Students also need opportunities to engage in self assessment and self reflection to monitor their own growth and to be active participants in planning for their own growth. Assessment is a tool to monitor and plan for student growth.

# Part A Design

## Design Template

### Sample

<b>Stage 1 Desired Results</b>		
ESTABLISHED GOALS <type here>	<b>Transfer</b>	
	<i>Students will be able to independently use their learning to...</i> <type here>	
	<b>Meaning</b>	
	UNDERSTANDINGS <i>Students will understand that...</i> <type here>	ESSENTIAL QUESTIONS <type here>
	<b>Acquisition</b>	
<i>Students will know...</i> <type here>	<i>Students will be skilled at...</i> <type here>	
<b>Stage 2 - Evidence</b>		
<b>Evaluative Criteria</b>	<b>Assessment Evidence</b>	
<type here>	PERFORMANCE TASK(S): <type here>	
<type here>	OTHER EVIDENCE: <type here>	
<b>Stage 3 – Learning Plan</b>		
<i>Summary of Key Learning Events and Instruction</i> <type here>		

(McTighe, UBD Template Version 2.0)

## My version

### Desired results

#### Curricular

Core Competencies	
Big Ideas	
Curricular competencies	
Curricular content	
Essential understandings	
Essential questions	

Students Will Be Able To			
Level	Students Will Be Able To Statement	Task level presented to students	
Access	I need to	Double green circle	
All	I must	Green circle	
Most	I can	Blue square	
Few	I could	Black diamond	
Challenge	I can try to	Double black diamond	

#### Beyond the curriculum

My vision	
holistic	
connection	
Wonder	
Thinking	
Play	
Growth	
Joy	

#### Evidence

Evidence	Description	criteria
Performance task 1		
Performance task 2		
Student reflection		
other evidence		

#### Unit Plan

Lesson	Curricular competencies	I can ...	Activity	Assessment	Materials


*Lesson plan*

Goals			
Core competency			
Big ideas			
Curricular competency			
Curricular content			
Essential questions			
Essential understandings			
Access	Double green circle	I need to ...	
All	Green circle	I must ...	
Most	Blue square	I can ...	
Few	Black diamond	I could ...	
Challenge	Double black diamond	I can try to...	

Assessment		
Performance task	Criteria	
Other evidence		

Learning activities	
Materials	
Introduction	
Whole class activity 1	
Small group work	
Whole class activity 2	
Independent work	
Whole class activity 3	
Ending	



## Step 1 – Learning Task - Roy Henry Vickers Author Study

### Desired results

#### Curricular

<p>Core Competencies (British Columbia Ministry of Education, 2015)</p>	<ul style="list-style-type: none"> <li>• Communication – focusing on intent and purpose</li> <li>• Critical thinking – analyzing and critiquing</li> <li>• Creative thinking – evaluating and developing</li> <li>• Positive personal and cultural identity – understanding relationships and cultural contexts</li> <li>• Social awareness and responsibility – valuing diversity</li> </ul>
<p>Big Ideas</p>	<ul style="list-style-type: none"> <li>• English Language Arts (British Columbia Ministry of Education, 2015)             <ul style="list-style-type: none"> <li>○ Exploring <a href="#">stories</a> and other <a href="#">texts</a> helps us understand ourselves and make connections to others and to the world.</li> <li>○ Language and <a href="#">text</a> can be a source of creativity and joy.</li> </ul> </li> <li>• Social Studies (British Columbia Ministry of Education, 2015)             <ul style="list-style-type: none"> <li>○ Interactions between First Peoples and Europeans lead to conflict and cooperation, which continues to shape Canada’s identity. (British Columbia Ministry of Education, 2015)</li> </ul> </li> <li>• Arts Education (British Columbia Ministry of Education, 2015)             <ul style="list-style-type: none"> <li>○ Creative expression is a means to explore and share one’s identity within a community.</li> <li>○ Exploring works of art exposes us to diverse values, knowledge, and perspectives.</li> </ul> </li> </ul>
<p>Curricular competencies</p>	<ul style="list-style-type: none"> <li>• English Language Arts (British Columbia Ministry of Education, 2015)             <ul style="list-style-type: none"> <li>○ Apply a variety of thinking skills to gain meaning from texts</li> <li>○ Identify how differences in context, perspectives, and voice influence meaning in texts</li> <li>○ Recognize the role of language in personal, social, and cultural identity</li> <li>○ Use personal experience and knowledge to connect to text and deepen understanding of self, community, and world</li> <li>○ Respond to text in personal and creative ways</li> <li>○ Recognize how literary elements, techniques, and devices enhance meaning in texts</li> <li>○ Demonstrate awareness of the oral tradition in First Peoples cultures and the purposes of First Peoples texts</li> <li>○ Identify how story in First Peoples cultures connects people to land</li> <li>○ Exchange ideas and perspectives to build shared understanding</li> <li>○ Use writing and design processes to plan, develop, and create texts for a variety of purposes and audiences</li> <li>○ Use language in creative and playful ways to develop style</li> <li>○ Communicate in sentences and paragraphs, applying conventions of Canadian spelling, grammar, and punctuation</li> <li>○ Transform ideas and information to create original texts</li> </ul> </li> <li>• Social Studies (British Columbia Ministry of Education, 2015)             <ul style="list-style-type: none"> <li>○ Construct arguments defending the significance of individuals/groups, places, events, or developments (significance)</li> <li>○ Ask questions, corroborate inferences, and draw conclusions about the content and origins of different sources (evidence)</li> <li>○ Construct narratives that capture the attitudes, values, and worldviews commonly held by people at different times or places (perspective)</li> </ul> </li> <li>• Arts Education (British Columbia Ministry of Education, 2015)             <ul style="list-style-type: none"> <li>○ Exploring and creating                 <ul style="list-style-type: none"> <li>▪ Explore identity, place, culture, and belonging through arts experiences</li> <li>▪ Explore relationships among cultures, societies, and the arts</li> </ul> </li> <li>○ Reasoning and reflecting                 <ul style="list-style-type: none"> <li>▪ Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</li> <li>▪ Reflect on creative processes and make connections to other experiences</li> </ul> </li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>▪ Connect knowledge and skills from other areas of learning in planning, creating, interpreting, and analyzing works for art</li> <li>○ Communicating and documenting <ul style="list-style-type: none"> <li>▪ Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences</li> <li>▪ Interpret and communicate ideas using symbolism to express meaning through the arts</li> <li>▪ Express, feelings, ideas, and experiences in creative ways</li> <li>▪ Describe and respond to works of art and explore artists' intent</li> <li>▪ Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul> </li> </ul>
<p>Curricular content</p>	<ul style="list-style-type: none"> <li>• English Language Arts (British Columbia Ministry of Education, 2015) <ul style="list-style-type: none"> <li>○ Story/text <ul style="list-style-type: none"> <li>▪ forms, functions, and genres of text</li> <li>▪ literary elements</li> <li>▪ literary devices</li> </ul> </li> <li>○ Strategies and processes <ul style="list-style-type: none"> <li>▪ reading strategies</li> <li>▪ metacognitive strategies</li> <li>▪ writing processes</li> </ul> </li> <li>○ Language features, structures, and conventions <ul style="list-style-type: none"> <li>▪ paragraph structure</li> <li>▪ sentence structure and grammar</li> <li>▪ conventions</li> </ul> </li> </ul> </li> <li>• Social Studies (British Columbia Ministry of Education, 2015) <ul style="list-style-type: none"> <li>○ the history of the local community and of local First Peoples communities</li> </ul> </li> <li>• Arts Education (British Columbia Ministry of Education, 2015) <ul style="list-style-type: none"> <li>○ elements and principles that together create meaning in the arts, including but not limited to: <ul style="list-style-type: none"> <li>▪ visual arts: elements of design: line, shape, space, texture, colour, form (visual arts); principles of design: pattern, repetition, balance, contrast, emphasis, rhythm (visual arts), variety</li> </ul> </li> <li>○ image development strategies</li> <li>○ symbolism and metaphor create and represent meaning</li> <li>○ traditional and contemporary Aboriginal arts and arts-making processes</li> </ul> </li> </ul>
<p>Essential Understandings</p>	<ul style="list-style-type: none"> <li>• the role of story in indigenous cultures</li> <li>• symbolism in indigenous art</li> <li>• line forms and shapes in BC Coastal Indigenous Art</li> <li>• story structure (beginning, story problem, rising events, climax, end)</li> <li>• the role of language/ word choice in telling stories</li> </ul>
<p>Essential questions</p>	<ul style="list-style-type: none"> <li>• What makes the work of an author or artist unique?</li> <li>• Where do authors and artists get inspiration from?</li> <li>• How do indigenous traditions impact contemporary artists and authors?</li> <li>• How do authors depict important places in their writing?</li> <li>• How do artists depict important places in their work?</li> <li>• What do stories teach us about places?</li> <li>• Why do authors choose the language tools they do?</li> <li>• How do indigenous traditions influence contemporary storytelling?</li> <li>• How do authors structure stories?</li> <li>• What makes stories engaging?</li> </ul>

Students will be able to

Level	Students Will Be Able To Statement		
Access (emerging)	I need to	Double green circle (emerging)	<ul style="list-style-type: none"> <li>- Identify what I see in Roy Henry Vickers art</li> <li>- Listen to or read stories Roy Henry Vickers and share one idea from them</li> <li>- Be respectful of indigenous cultures</li> <li>- Draw animals in the style of Roy Henry Vickers</li> <li>- Draw places that are special to me in the style of Roy Henry Vickers</li> <li>- Describe what I like about Roy Henry Vickers work</li> <li>- Write a story with a beginning, middle and end</li> </ul>
All (developing)	I must	Green circle (developing)	<ul style="list-style-type: none"> <li>- Describe the colors used in Roy Henry Vickers art</li> <li>- Understand the main idea in Roy Henry Vickers stories</li> <li>- Make connections to stories written by Roy Henry Vickers</li> <li>- Use the same color scheme as Roy Henry Vickers in my art</li> <li>- Write a story with a beginning, two middle events and an ending</li> </ul>
Most (proficient)	I can	Blue square (proficient)	<ul style="list-style-type: none"> <li>- Ask questions about stories written by Roy Henry Vickers</li> <li>- Describe the shapes used in Roy Henry Vickers art</li> <li>- Understand how the author creates stories by looking carefully at the words and images</li> <li>- Explain how the works by Roy Henry Vickers are connected</li> <li>- Describe what Roy Henry Vickers teaches us about the natural world</li> <li>- Describe what Roy Henry Vickers work teaches us about people</li> <li>- Compare Roy Henry Vickers work to the work of other authors we know</li> <li>- Connect Roy Henry Vickers work to personal experiences and emotions</li> <li>- Write a story with a beginning, three middle events, a climax and an ending</li> <li>- Write a clear story problem</li> </ul>
Few (proficient)	I could	Black diamond (proficient)	<ul style="list-style-type: none"> <li>- Make inferences about stories written by Roy Henry Vickers</li> <li>- Share connections to indigenous cultures we have learned about in class</li> <li>- Create my own art using similar techniques, colors and shapes</li> <li>- Describe the importance of the natural world in Roy Henry Vickers work</li> <li>- Write a story with an exciting climax</li> <li>- Write an interesting story problem</li> </ul>
Challenge (extending)	I can try to	Double black diamond (extending)	<ul style="list-style-type: none"> <li>- Identify and describe images or symbols that appear in multiple pieces of Roy Henry Vickers work</li> <li>- Share new understandings about indigenous cultures after reading or listening to stories by Roy Henry Vickers</li> <li>- Identify and describe how Roy Henry Vickers choice of words impacts the story</li> <li>- Write a story with exciting details</li> </ul>

For each level of understanding include the stated goals from the levels above, students working on I can goals should also be able to accomplish the I need to and I must outcomes.

Beyond the curriculum

My vision	
Holistic	<ul style="list-style-type: none"> <li>- Cross curricular</li> <li>- Engages mind and spirit</li> <li>- Opportunities to share places of personal significance</li> </ul>
Connection	<ul style="list-style-type: none"> <li>- Connection to place</li> <li>- First peoples principals of learning</li> <li>- Language and visual arts</li> <li>- Connected to the Salish Sea / Great Bear Rainforest science / social studies unit</li> </ul>
Wonder	<ul style="list-style-type: none"> <li>- Use of books, art cards, and realia as provocations</li> <li>- Opportunities to sit with the stories and art cards to explore at students own pace</li> </ul>
Thinking	<ul style="list-style-type: none"> <li>- Relating a special place of our own with the ones in the story</li> <li>- Representing our own special places</li> <li>- Reflecting on places that are important to us and our connection to them</li> </ul>
Play	<ul style="list-style-type: none"> <li>- Story tables / loose parts with items from the area (BC Coast kit)</li> <li>- Readers theater versions of stories or related stories</li> </ul>
Growth	<ul style="list-style-type: none"> <li>- Writing process</li> </ul>

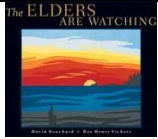
	<ul style="list-style-type: none"> <li>- Working with the single point rubric to self-assess strengths (glow) and weaknesses (grow)</li> <li>- Use of BC performance scale for grade 4 personal writing – draft and good copy see the growth</li> </ul>
Joy	<ul style="list-style-type: none"> <li>- Sense of accomplishment when completing the tasks</li> <li>- Story table activities and prompts</li> </ul>


*Evidence*


Evidence	Description	criteria
Performance task	Story with illustrations	<ul style="list-style-type: none"> <li>- Follows story spine</li> <li>-</li> </ul>
Student reflection	Students complete reflections on a regular basis through out the unit using a provided exit ticket reflection sheet	<ul style="list-style-type: none"> <li>- Completed reflection</li> </ul>
Other evidence	Teacher observations of students behavior and engagement Writing conferences	

*Unit Plan*

Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
1		Recognize the unique features in Roy Henry Vickers work Ask questions about the works I am viewing	Read and look at a variety of books and art cards by the author / illustrator to get a sense of his style	Formative – collect group observation sheets and exit tickets	Books Art cards Projectable images


Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
2	 <p>The Elders are Watching (Vickers &amp; Bouchard, The Elders are Watching, 2003)</p>	<p>Identify and describe the main ideas in the poem</p> <p>Make connections to the poem</p>	<p>Review making connections</p> <p>Read story aloud</p> <p>Connections activity (text to self, text to text, text to world)</p> <p>Students meet in visibly random trios to share connections write new ideas in a different color</p> <p>Scramble the trios and share ideas again recording new thoughts in a third color</p> <p>When finished explore materials on the story table or in story boxes</p>	<p>Formative – collect expanding connections sheet</p>	<p>Book of the day</p> <p>Expanding your connections #2 Reading Power page 59 (Gear, Reading Power Revised and Expanded, 2015)</p>

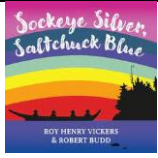
Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
3	 <p data-bbox="321 457 475 663">Hello Humpback (Vickers &amp; Budd, Hello Humpback, 2017)</p>	Describe the shapes used in Roy Henry Vickers art	<p data-bbox="670 270 857 390">Introduce the form line shapes in BC Coastal art</p> <p data-bbox="670 432 857 489">Read the story aloud</p> <p data-bbox="670 531 857 747">Split students into visibly random trios give each trio a copy of one page from the book</p> <p data-bbox="670 789 857 947">Groups identify the form line shapes they find in the images</p> <p data-bbox="670 989 857 1146">Project page by page each group points out the shapes they see</p> <p data-bbox="670 1188 857 1335">Draw our own image (favorite animal) using traditional form line elements</p> <p data-bbox="670 1377 857 1543">When finished explore materials on the story table or in story boxes</p>	Student explanation of drawing	<p data-bbox="1068 270 1412 369">Form line booklets from Aboriginal Department (borrow from ASW)</p> <p data-bbox="1068 411 1412 468">Art cards and copies of images from the book</p>

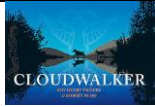
Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
4	 <p>Raven Brings the Light (Vickers &amp; Budd, Raven Brings the Light, 2013)</p>	Retell a story using the story spine	<p>Read the story aloud</p> <p>Identify key events in the story as a class</p> <p>Place each event on the story spine</p> <p>Use other stories we have seen from BC authors to place story events on the story spine in groups</p> <p>When finished explore materials on the story table or in story boxes</p>	Completed group story spines	<p>Story spine poster board</p> <p>Story event strips</p>


Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
5	 <p data-bbox="321 422 461 663">One Eagle Soaring (Vickers &amp; Budd, One Eagle Soaring, 2018)</p>	<p data-bbox="500 264 626 489">Identify possible sources of inspiration for an author or artist</p>	<p data-bbox="670 264 797 327">Read story aloud</p> <p data-bbox="670 363 854 585">Discuss this story and ones that have been read previously, what is common to these stories</p> <p data-bbox="670 621 841 844">In groups of three brainstorm possible ideas for where inspiration came from</p> <p data-bbox="670 879 834 1005">Watch the interview with Roy Henry Vickers</p> <p data-bbox="670 1041 837 1394">In new trios discuss the ideas and inspirations shared in the interview – teacher to project possible questions and ideas</p> <p data-bbox="670 1430 841 1625">When finished explore materials on the story table or in story boxes</p>		<p data-bbox="1065 264 1338 296">White boards (on walls)</p> <p data-bbox="1065 300 1271 331">White board pens</p> <p data-bbox="1065 336 1175 367">Projector</p> <p data-bbox="1065 371 1154 403">Lap top</p> <p data-bbox="1065 407 1149 438">Video -</p> <p data-bbox="1065 443 1419 453"><a href="https://www.youtube.com/watch?v=SYKeuKQMyPg">https://www.youtube.com/watch?v=SYKeuKQMyPg</a></p>

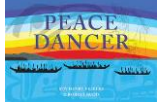



Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
6	 <p>Orca Chief (Vickers &amp; Budd, Orca Chief, 2015)</p>	Plan the characters and setting of a story using the story spine	<p>Read the story aloud</p> <p>Discuss the characters and what makes each character interesting</p> <p>Identify the setting and discuss what makes it unique and captivating</p> <p>Use the story spine booklet to plan the characters and setting of a story</p> <p>When finished explore materials on the story table or in story boxes</p>	Writers conference	Story spine booklets at each level for differentiation


Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
7	 <p data-bbox="321 420 477 772">Sockeye Silver, Saltchuck Blue (Vickers &amp; Budd, Sockeye Silver, Saltchuck Blue, 2019)</p>	<p data-bbox="500 264 647 359">Explore the use of color in art</p> <p data-bbox="500 401 647 516">Describe how color plays a role in art</p>	<p data-bbox="670 264 852 296">Read the story</p> <p data-bbox="670 331 837 447">Give each group an art card or image from the book</p> <p data-bbox="670 489 852 625">Groups identify the different colors they see in their image</p> <p data-bbox="670 657 852 972">Groups discuss the mood, meaning and possible story behind each image and how color plays a role in conveying meaning</p> <p data-bbox="670 1014 852 1108">Search for warm and cool colors</p> <p data-bbox="670 1140 852 1203">Silhouettes and hidden images</p> <p data-bbox="670 1245 852 1423">When finished explore materials on the story table or in story boxes</p>		<p data-bbox="1065 264 1421 327">Art cards and images from the books</p>

Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
8	 <p>Cloud Walker (Vickers &amp; Budd, Cloud Walker, 2014)</p>	<p>Plan the beginning of the story</p> <p>Analyze the way Roy Henry Vickers starts the story</p>	<p>Read the story aloud</p> <p>Project the beginning (text only)</p> <p>In trios look for ways the author makes the beginning interesting and uses the story spine</p> <p>As a class discuss the structure of the beginning with the story spine</p> <p>Plan own story beginning using the story spine</p> <p>When finished explore materials on the story table or in story boxes</p>	<p>Observations of group work</p> <p>Writing conferences on what is planned for the beginning</p>	<p>Book</p> <p>Text only slides</p> <p>Story spine booklets</p>

<p>9</p>	 <p>A is for Anemone (Vickers &amp; Budd, A is for Anemone, 2021)</p>	<p>Describe common features of Roy Henry Vickers art</p>	<p>Read the book aloud</p> <p>View the images in the book and art cards</p> <p>Discuss in trios:          What images and patterns come up in many images?          What animals are common?          How are places / landscapes represented?          What are common shadow / hidden images in Roy Henry Vickers art?          Why are the hidden images used?          How do the hidden images impact you as a viewer?          How do the hidden images help tell a story?          What do you feel (heart feelings) when you look at Roy Henry Vickers art?</p> <p>Share ideas from group work with the whole class</p> <p>Art reflection - make 3 observations, ask 2 questions, share one</p>	<p>Art reflection</p>	<p>Books and art cards          Question sheets          Discourse moves cards for each group          3,2,1 reflection sheet</p>
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Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
			<p>connection or heart feeling</p> <p>When finished explore materials on the story table or in story boxes</p>		
10	 <p>Peace Dancer (Vickers &amp; Budd, Peace Dancer, 2016)</p>	Plan the problem and first 2 events	<p>Read the story aloud</p> <p>In trios look for ways the author makes the story problem interesting and uses the story spine to work towards solving the problem</p> <p>As a class discuss the structure of the story problem and events with the story spine</p> <p>Plan own story problem and events using the story spine</p> <p>When finished explore materials on the story table or in story boxes</p>	<p>Observations of group work</p> <p>Writing conferences on what is planned for the beginning</p>	<p>Book</p> <p>Story spine posters</p> <p>Text only copy of story</p>

<p>11</p>	 <p>Raven Squawk, Orca Squeak (Vickers &amp; Budd, Raven Squawk, Orca Squeak, 2020)</p>	<p>Connect Roy Henry Vickers art to other BC indigenous art</p> <p>Compare and Contrast Roy Henry Vickers art to the work of other BC artists</p>	<p>Share works from other BC artists – post art cards around the room for students to go look at</p> <p>Use works from:        Bill Ried        Emily Carr        Robert Bateman        Robert Davidson        Sheena Lott</p> <p>Meet in trios to discuss the similarities and differences between two art cards, one from Roy Henry Vickers and another from a second artist</p> <p>Share observations as a class</p> <p>Independently use a Venn diagram to compare two different works than were used for in your trio. One from Roy Henry Vickers the other from another artist.</p> <p>3-2-1 bridge on the back using the outline from Project Zero        3 ideas / observations        2 questions        1 simile or comparison</p>	<p>Art Venn diagram</p> <p>Discussion about what we notice and wonder</p> <p>3-2-1 Bridge</p>	<p>Art cards</p> <p>Venn diagram sheet</p> <p>3-2-1 Bridge  <a href="https://pz.harvard.edu/sites/default/files/3-2-1%20Bridge_2.pdf">https://pz.harvard.edu/sites/default/files/3-2-1%20Bridge_2.pdf</a></p>
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Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
			<p>(Project Zero)</p> <p>When finished explore materials on the story table or in story boxes</p>		
12	 <p>Ben the Sea Lion (Vickers, Ben the Sea Lion, 2022)</p>	Plan the climax of the story and conclusion	<p>Read the story aloud</p> <p>In trios look for ways the author makes the climax interesting and the ending memorable</p> <p>As a class discuss the structure of the climax and ending with the story spine</p> <p>Plan own climax and ending using the story spine</p> <p>When finished explore materials on the story table or in story boxes</p>	<p>Observations of group work</p> <p>Writing conferences on what is planned for the beginning</p>	<p>Story</p> <p>Text only copies of the climax and ending</p> <p>Story spine booklets</p>
13		Draft my story	Students work from the story spine booklet to write a draft of their story	Peer and teacher writing conferences.	<p>Story spine booklets</p> <p>Writers notebooks</p> <p>Devices for good copies</p>

Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
14		Edit and improve my story	<p>Students use the TAG process with a partner to improve the ideas and flow of their story</p> <p>Students use the Rainbow editing technique to focus on conventions and word choice in their work</p>	<p>Use rubric at each conference and record Glow and Grows for the segment we are focusing on. Work through one section of the rubric at a time.</p> <p>Students bring rubric back to the table each time and new thoughts are recorded in a different color to track growth</p>	
15		Write a good copy of my story	Students use a computer or iPad to type their story into a power point with each event or scene on it's own slide		
16		Illustrate my story	Students work through their story scene by scene to illustrate in the style of Roy Henry Vickers paying attention to shape, color and image composition.		



Lesson	Book of the Day	I can ...	Activity	Assessment	Materials
17		Share my story	Students meet in groups to share completed stories Read completed stories to younger buddy class	Summative assessment using single point rubric  Student and teacher complete own rubrics separately then have a final conference  If time prior to Student Inclusive conferences teacher sends home a blank copy of the rubric for an adult at home to complete  Copies of the student, teacher and home adult rubric are uploaded to the student's digital portfolio along with the completed story	

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### *Visibly Random Trios*

Visibly random trios are based on the work of Peter Liljedahl in his book Building Thinking

Classrooms in Mathematics. His work found that groups of three was the optimal grouping for encouraging collaboration when working in groups, “from grad 3 up, the optimal group size was three. Groups of two struggled more than groups of three, and groups of four almost always

devolved into a group of three plus one, or two groups of two.” (Liljedahl, 2021) Groups of three provide opportunities for diverse perspectives while maintaining group cohesion. Having the groups be visibly random contributes to the success of the activity by removing the possibility of working with friends or preferred peers and taking out teacher influence in forming groups. While Liljedahl suggests using decks of cards to create groups I prefer a group randomizer tool on my computer and projecting the groups as they are created. I do not always allow the groups to go as they were generated by the computer for example when I have two students that for multiple reasons cannot work together even for short periods or if the whole group is comprised of students who need extra support, in those situations I tell my students the groups don’t work for me and rerun the randomizer. Working in randomized trios is a classroom norm in my classroom, students know we work in our groups for a maximum of half an hour at a time and that I am not asking them to be best friends and hang out on the weekend, I am expecting that they work together respectfully so everyone in the group is heard and can learn. In the fall we do a lot of practice getting into groups and working together respectfully.

*Story spine*



(Adams)

The story spine booklet is a tool created by my grade group team lead to help students organize ideas for story writing. The story spine organizer is based off Pixar's story telling tool. All stories can be organized using the story spine, by using this universal tool for the stories we share students are able to see how stories unfold across genres and make connections between the stories they read. This also supports reading comprehension by providing a familiar scaffold to students.

### *Discourse Moves*

Our discourse moves come from the work of Brenda Blanke in *Mathematical Discourse Let The Kids Talk* while these moves were originally developed for math class the principals behind them work for discussion across the curriculum. As well using common language for classroom discussions in all subjects helps students build their comfort level when sharing their ideas. the discourse moves in the book provide sentence stems that allow students to have a starting point to grow from, this allows all students to have access to the language needed to share their ideas as well as agree and disagree with classmates and ask questions to help increase everyone's understanding. In developing our skills for discussion I have also drawn on the work of Chris Luzniak in *Up For Debate* another book written about creating opportunities for discussion in math class that has discussion tools and principals that are applicable across the entire curriculum and supports critical thinking and guiding students to clearly communicate their thoughts.

### Sample Discourse Moves Sentence Starters

From *Mathematical Discourse Let The Kids Talk* (Blanke, 2018)

- Do you agree with \_\_\_\_'s thinking? Why or why not?
- Do you have a different idea? If so what is it?
- Can you answer one of \_\_\_\_'s questions?
- Can you restate \_\_\_\_'s thinking in your own words?
- What do we know for sure?
- What are we wondering about?
- Can you tell me more about \_\_\_\_\_?

- Can you show me the evidence for \_\_\_\_\_?
- Adding on to what \_\_\_\_\_ said \_\_\_\_\_
- I agree / disagree with \_\_\_\_\_ because.

### *The Story Table*



The story table after a group had finished creating their own imaginary world and telling a story.

Our story table is inspired by loose parts play and invites people of all ages to play and explore. The story table presents a mix of found natural objects such as rocks, branches and shells along with plastic animals and 3D printed pieces. “Materials (such as clay, paint, drama, or blocks) can play an integral role in language development and strongly support children to see themselves as storytellers and authors,” (The Opal School) at the story table and when story boxes are out students are eager to share their ideas and stories and connect with each other. Students become story tellers acting out their stories using the available figures first, then refining the stories by sharing them with their classmates. By creating space and time with simple open ended activities I create opportunities for first imaginative play, then collective story telling before progressing to being authors. Often our time connecting with each other as story tellers utilizes an ever rotating array of items and story cards utilizing unpredictability to spark creative thinking. By varying the materials in the story trays, using our magic bags of mystery objects and the story prompt cards I create opportunities for unpredictability and an element of randomness using a random input technique (Shirey). While it is not truly mathematically random there is an element of chance and variability from story session to story session. Even if a student has seen one of the objects or cards before they will be in a new combination with other things. In past years I have noticed student’s

creativity is best nurtured by me getting out of the way and giving them time and space to explore, and that sitting with them on the floor and having them tell me their stories and asking questions is the best thing for their creativity. I have also observed that students build stronger connections to the stories we have been reading when at the story table as they retell the stories as well as creating their own stories that incorporate information, they have learned through our in-class activities. We also have story boxes which are story table materials in drawer organizers that small groups of 2-4 students can take anywhere in the room to play with and create stories.

*Lesson plan*

Introduction to the Roy Henry Vickers Author and Artist Study Unit

Goals	
Big ideas	<ul style="list-style-type: none"> <li>● English Language Arts (British Columbia Ministry of Education, 2015)               <ul style="list-style-type: none"> <li>○ Exploring <a href="#">stories</a> and other <a href="#">texts</a> helps us understand ourselves and make connections to others and to the world.</li> </ul> </li> <li>● Arts Education (British Columbia Ministry of Education, 2015)               <ul style="list-style-type: none"> <li>○ Creative expression is a means to explore and share one’s identity within a community.</li> <li>○ Exploring works of art exposes us to diverse values, knowledge, and perspectives.</li> </ul> </li> </ul>
Curricular competency	<ul style="list-style-type: none"> <li>● English Language Arts (British Columbia Ministry of Education, 2015)               <ul style="list-style-type: none"> <li>○ Apply a variety of thinking skills to gain meaning from texts</li> <li>○ Recognize the role of language in personal, social, and cultural identity</li> <li>○ Use personal experience and knowledge to connect to text and deepen understanding of self, community, and world</li> <li>○ Demonstrate awareness of the oral tradition in First Peoples cultures and the purposes of First Peoples texts</li> <li>○ Identify how story in First Peoples cultures connects people to land</li> <li>○ Exchange ideas and perspectives to build shared understanding</li> </ul> </li> <li>● Social Studies (British Columbia Ministry of Education, 2015)               <ul style="list-style-type: none"> <li>○ Construct arguments defending the significance of individuals/groups, places, events, or developments (significance)</li> </ul> </li> <li>● Arts Education (British Columbia Ministry of Education, 2015)               <ul style="list-style-type: none"> <li>○ Exploring and creating                   <ul style="list-style-type: none"> <li>▪ Explore identity, place, culture, and belonging through arts experiences</li> <li>▪ Explore relationships among cultures, societies, and the arts</li> </ul> </li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Reasoning and reflecting <ul style="list-style-type: none"> <li>▪ Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</li> </ul> </li> <li>○ Communicating and documenting <ul style="list-style-type: none"> <li>▪ Describe and respond to works of art and explore artists' intent</li> <li>▪ Demonstrate increasingly sophisticated application and/or engagement of curricular content</li> </ul> </li> </ul>		
Curricular content	<ul style="list-style-type: none"> <li>● English Language Arts (British Columbia Ministry of Education, 2015) <ul style="list-style-type: none"> <li>○ Story/text <ul style="list-style-type: none"> <li>▪ forms, functions, and genres of text</li> </ul> </li> <li>○ Strategies and processes <ul style="list-style-type: none"> <li>▪ reading strategies</li> <li>▪ metacognitive strategies</li> </ul> </li> </ul> </li> <li>● Social Studies (British Columbia Ministry of Education, 2015) <ul style="list-style-type: none"> <li>○ the history of the local community and of local First Peoples communities</li> </ul> </li> <li>● Arts Education (British Columbia Ministry of Education, 2015) <ul style="list-style-type: none"> <li>○ elements and principles that together create meaning in the arts, including but not limited to: <ul style="list-style-type: none"> <li>▪ visual arts: elements of design: line, shape, space, texture, color, form (visual arts); principles of design: pattern, repetition, balance, contrast, emphasis, rhythm (visual arts), variety</li> </ul> </li> <li>○ symbolism and metaphor create and represent meaning</li> <li>○ traditional and contemporary Aboriginal arts and arts-making processes</li> </ul> </li> </ul>		
Essential questions	<ul style="list-style-type: none"> <li>- What stands out about the books and images you're viewing?</li> <li>- What is the author trying to convey?</li> <li>- What is the artist trying to convey?</li> </ul>		
Essential understandings	<ul style="list-style-type: none"> <li>- Artists and authors have unique styles</li> <li>- Authors and artists share what is important to them</li> </ul>		
Access	I need to ...	Double green circle (emerging)	<ul style="list-style-type: none"> <li>- Look at the books and images</li> <li>- Describe what I see in the pictures</li> </ul>
All	I must ...	Green circle (developing)	<ul style="list-style-type: none"> <li>- Make connections between the works and my own experiences</li> <li>- Describe what I notice first about the works</li> <li>- Share a question I have about the works</li> </ul>
Most	I can ...	Blue square (proficient)	<ul style="list-style-type: none"> <li>- Make observations about books and art cards</li> <li>- Describe what I notice about the works I am viewing</li> </ul>

			<ul style="list-style-type: none"> <li>- Share my wonders about the works I am viewing</li> <li>- Make connections between the works I am viewing and my own experiences or other texts I have read</li> <li>- Make connections between the art and the message in the stories</li> </ul>
Few	I could ...	Black diamond (proficient)	<ul style="list-style-type: none"> <li>- Make connections between the works and the wider world</li> <li>- Describe and explain how the works connect to other indigenous works we have seen</li> </ul>
Challenge	I can try to...	Double black diamond (extending)	<ul style="list-style-type: none"> <li>- Describe what the author or artist's deeper meaning is</li> </ul>

Assessment			
Performance task	- Exit ticket	Criteria	<ul style="list-style-type: none"> <li>- Completed exit ticket</li> <li>- Connections have been made</li> <li>- Questions are deep thinking questions</li> </ul>
Other evidence	<ul style="list-style-type: none"> <li>- Participation in group discussions</li> <li>- Conversations with groups and individuals</li> </ul>		

Learning activities	
Materials	<p>Roy Henry Vickers Books Board Books</p> <ul style="list-style-type: none"> <li>- Hello Humpback! (2017)</li> <li>- One Eagle Soaring (2018)</li> <li>- Sockeye Silver, Saltchuck Blue (2019)</li> <li>- Raven Squawk, Orca Squeak (2020)</li> <li>- A is for Anemone: A First West Coast Alphabet (2021)</li> <li>- A Flock of Gulls, A Chorus of Frogs (2024)</li> </ul> <p>Picture Books</p> <ul style="list-style-type: none"> <li>- The Elders are Watching (2003)</li> <li>- Raven Brings the Light (2013)</li> <li>- Cloud Walker (2014)</li> <li>- Orca Chief (2015)</li> <li>- Peace Dancer (2016)</li> <li>- If You Want to Visit a Sea Garden (2020)</li> <li>- Ben the Sea Lion (2022)</li> <li>- Sea Wolves (2024)</li> </ul>
Introduction- Whole class activity 1	<p>Gather students in a common location Display the books and art cards</p>

	<p>Ask students what they notice about the books and art cards displayed – record on paper or the computer (will revisit in final lesson)</p> <p>Ask students for wonders about the books – record on paper or the computer (will revisit in final lesson)</p>
Small group work	<p>Split students into groups of 3 ( use visibly random groupings)</p> <p>Give each group a book or set of art cards</p> <p>Each group reads the book or looks at the art cards</p> <p>Record what appears to be unique about the book or art cards</p>
Whole class activity 2	<p>Groups come back to meeting space</p> <p>Share their book or art cards</p> <ul style="list-style-type: none"> <li>- Summary of the story</li> <li>- What they noticed about the illustrations</li> </ul>
Independent work	<p>Choose another book or set of art cards to view</p> <ul style="list-style-type: none"> <li>- May use video read aloud or copies on SORA and EPIC books to supplement hard copies from the classroom, school and public libraries.</li> <li>- Fill in observation chart for book you viewed</li> </ul>
Whole class activity 3	<p>Gather back at meeting space</p> <p>Share observations from independent book and art card exploration</p>
Ending	<p>Exit ticket:</p> <p>three things you noticed about the books and art</p> <p>two connections you made</p> <p>one question you have</p>



## Step 2 – Assessment

After reading books and examining artwork by Roy Henry Vickers it is your turn to write your own story. You are going to write a story following the story spine in the style of Roy Henry Vickers. Pay attention to the way Vickers uses language to tell his stories. In your own writing choose a place that is important to you as your setting.

### Project Parts

1. Brainstorming
2. Complete the story spine organizer booklet
  - a. Have a TAG conference with 3 classmates
  - b. Teacher conference
  - c. Make any updates or changes to your plans after your conferences
3. Write a draft
  - a. Have a TAG conference with 3 classmates
  - b. Teacher conference
  - c. Make any updates or changes to your draft after your conferences
4. Edit and improve your writing
  - a. Change things that are out of order
  - b. Clarify parts that are confusing
  - c. Add details
  - d. Rainbow editing
  - e. Have a TAG conference with 3 classmates
  - f. Teacher conference
  - g. Make any updates or changes to your draft after your conferences

5. Type your good copy
  - a. Use spell check to make sure your spelling is correct
  - b. Split your scenes so each is on it's own page
6. Illustrate your story
  - a. Complete an illustration for each scene
  - b. Do your illustrations in the style of Roy Henry Vickers
  - c. Include a title page
7. Make a front cover for your book
  - a. Include the title of your story
  - b. Include your name as author and illustrator
  - c. Create the front cover illustration in the style of Roy Henry Vickers
8. Publish your story
  - a. Put all of your pages in order
  - b. Ask your teacher to help you bind them

### Single point rubric

I have selected a single point rubric showing only the success criteria for a proficient ( I can / blue square) achievement level to focus student attention on the success criteria. Areas where students have been successful for each focus area are celebrated in the glow column of the rubric by filling in notes together during a writing conference. Likewise areas that need improvement are noted in the grow column with specific feedback and suggestions to guide students as they move forward. While this takes longer than a traditional four point rubric to complete with students as a conference it creates opportunity for connection and discussion of the work as well as directly talking about the growth a student is showing in their writing and giving students opportunity to explain their thinking to me.

Grow	Criteria	Glow
	<p><i>Characters</i></p> <ul style="list-style-type: none"> <li>- My characters all have unique names</li> <li>- My characters have personalities</li> <li>- My reader knows what my characters look like</li> </ul>	
	<p><i>Setting</i></p> <ul style="list-style-type: none"> <li>- I use clear descriptive words to tell where the story took place</li> <li>- My setting is clear</li> </ul>	
	<p><i>Story Structure</i></p> <ul style="list-style-type: none"> <li>- I have a clear beginning</li> <li>- I have a clear story problem</li> <li>- I have clear events leading to the climax (big exciting moment)</li> <li>- I have an exciting climax</li> <li>- I have an ending that makes sense</li> </ul>	
	<p><i>Organization</i></p> <ul style="list-style-type: none"> <li>- My story events are connected</li> <li>- My story events are in a logical order</li> <li>- I use clear transitions between scenes</li> </ul>	
	<p><i>Meaning</i></p> <ul style="list-style-type: none"> <li>- My ideas are my own</li> <li>- I have interesting supporting details</li> <li>- I consider my readers reactions</li> </ul>	
	<p><i>Language Use And Sentence Structure</i></p> <ul style="list-style-type: none"> <li>- I use interesting words that get my readers attention</li> <li>- I use a variety of different words</li> <li>- I use varied transition words between events</li> <li>- I write in complete sentences</li> <li>- My sentences all start differently</li> <li>- I use a mix of simple, compound and complex sentences</li> </ul>	
	<p><i>Conventions</i></p> <ul style="list-style-type: none"> <li>- My spelling on my good copy is correct</li> <li>- My sentences all start with capital letters</li> <li>- My sentences all have ending punctuation</li> <li>- I have capital letters for the names of people, places, days and months</li> <li>- I have a capital letter for the word I</li> <li>- I use commas in lists</li> <li>- I use quotation marks around words characters say</li> </ul>	
	<p><i>Images – Use Of Roy Henry Vickers Style</i></p> <ul style="list-style-type: none"> <li>- I use similar colors to Roy Henry Vickers</li> <li>- I use silhouettes to add dimension to my images</li> <li>- I use form line shapes in my work</li> <li>- I have hidden characters or symbols in some of my images</li> </ul>	

	<p><i>Images – Connection To The Story</i></p> <ul style="list-style-type: none"> <li>- My images all connect to my story</li> <li>- My images help tell my story</li> <li>- My characters look the same each time they are shown</li> <li>- My setting is clear in my images</li> </ul>	
	<p><i>Planning</i></p> <ul style="list-style-type: none"> <li>- I completed the story spine planning booklet</li> <li>- I applied peer feedback to my planning</li> <li>- I applied teacher feedback to my planning</li> </ul>	
	<p><i>Draft</i></p> <ul style="list-style-type: none"> <li>- I completed my draft</li> <li>- All of the ideas I planned are in my draft</li> </ul>	
	<p><i>Making it better</i></p> <ul style="list-style-type: none"> <li>- I made sure what I wrote makes sense</li> <li>- I made sure I had all of the details I wanted to include</li> <li>- I added any missing information</li> <li>- I made sure I used interesting words</li> <li>- I made sure I used a variety of sentence types</li> <li>- I checked my work for conventions</li> <li>- I used the rubric to check my own writing</li> <li>- I applied peer and teacher feedback to my work</li> </ul>	
	<p><i>Conferencing</i></p> <ul style="list-style-type: none"> <li>- I gave my peers clear, specific feedback on their work</li> <li>- I applied feedback from my peers to my work</li> <li>- I was an active participant in writing conferences</li> <li>- I discussed my writing with my teacher</li> <li>- I applied teacher feedback to my writing</li> </ul>	
	<p><i>Presentation</i></p> <ul style="list-style-type: none"> <li>- My final copy looks neat</li> <li>- I have a cover page that includes the title and my name</li> <li>- I am proud of my final product</li> </ul>	
	<p><i>Sharing My Story</i></p> <ul style="list-style-type: none"> <li>- I shared my finished book with at least two classmates</li> <li>- I shared my finished story with my little buddy</li> <li>- I shared and discussed my story with an adult at home</li> <li>- I posted my finished story to Spaces and recorded myself reading it</li> <li>- I posted the rubric to Spaces to show how much I've grown with this project</li> </ul>	

## Part B

### Challenges

While I have used Backwards Design for a while, I have found that how I use it is always evolving. One of the things that I needed to make work in the template was the expectations for Universal Designs for Learning that is required by my school and district. To incorporate UDL I choose to utilize elements of a lesson planning template from Shelley Moore. I find having the differentiated goals in my plans from the beginning ensures that I am intentional about how I adapt for my students and ensures that every student has a meaningful experience. This was a departure from the traditional framework by having multi-layered success criteria. However, this fulfills both the holistic and growth portions of my vision by creating opportunities for every student to succeed and grow as an individual. In this I also made the decision to stick with my grade groups naming scheme we use for student project packets when creating differentiated project documents, while it was not essential to the backwards design process, I wanted to keep up with how I present things to my students and continue with consistency between our grade 4 and 5 teams. As many of our staff are avid skiers and boarders along with many of our students, we adapted the ski run difficulty scale on assignments. Our students who need the most support, those accessing the curriculum work on “double green circle” assignments, these are often our students who have limited English language skills or have significant learning needs such as intellectual disabilities. Many of our students with IEPs work on the green circle tasks as well as many English Language Learners as the green circle tasks cover the most important outcomes with a lower expectation for the amount of work produced and the detail in the finished product. I generally lean to a challenge by choice strategy for choosing which version of an assignment a student completes and am clear with them on what

the possible outcomes of choosing each variation may be. Generally students choose well and very few require my direction to choose their challenge level wisely.

In completing the framework, I was challenged by the essential questions and essential understandings and knowing how to frame what was most important about our author study. The possibilities are so broad that it was essential to narrow it down. I began with a list of about 40 questions in each category and slowly narrowed it down. As the author study is designed to be a complement to a social studies and science unit on the BC Coast looking at biomes, ecology, natural resources, and indigenous peoples that spans an entire term I was comfortable having many competencies in the English Language Arts category. By having the author study unit complement our existing study of the Salish Sea and Great Bear Rainforest I add to the holistic and connected elements of my vision for learning.

My greatest challenge when completing the unit and lesson design activity was my topic. I am most comfortable with math and science. My passion in the classroom is numeracy and number sense, I enjoy demystifying math and making a commonly disliked and often feared subject playful and joyful. Author studies are not something I would typically teach and am totally new to planning. I decided for my first one to pick an author whose work brings me joy and who's entire collection I currently have at home. This also challenges how we approach teaching the English Language Arts curriculum as a grade group, my teammates lean towards traditional novel studies and book clubs with unrelated writing tasks. I have tried to connect our writing tasks with the readings in this unit by having students write their own story in Roy Henry Vickers style. Part of the holistic and connection elements of my vision involves teaching cross-curricular topics and skills. Examining the English

Language Arts and Social Studies curriculums if found several curricular competencies in English Language Arts that directly linked with curricular content in Social Studies, looking at local indigenous groups and the way story is used to share knowledge in indigenous cultures. This topic was a stretch for me personally and required not only taking a deep dive into the books and the author but examining more closely my approach to teaching Language Arts. In this case I found my Reading and Writing Power books fell short of meeting my vision for education as well as helping me plan to truly meet the goals in the essential understandings and questions. I found many flaws in my process of planning for truly meaningful literacy activities and realized through this that I have not met my vision in this area and have not fully met my students needs in my previous approach. My biggest understanding and take away from this course is the importance of student centered curriculum and keeping learners at the center in order to see optimal growth and create opportunities for joy and a sense of accomplishment. I had previously leaned too hard on subject centered designs when planning for Language Arts due to my own discomfort with the subject matter, trying to bring this unit in alignment with both backwards design principals and my vision challenged the way I viewed planning for literacy activities. I also found a disconnect between my reading and writing activities in Language Arts in my previous unit plans and using the principals discussed in this course have attempted to bring the two into alignment in the unit plan above. One of the things I realized is that I could use some of the same strategies I use in math and science lessons with a few adaptations to fit the needs of this unit. I can use Liljedahl's Thinking Classrooms and Blanke and Luzniak's strategies for discussion to support rich meaningful learning across the curriculum. The strategies that make my math program fit my vision could be adjusted to Language Arts. The discussion skills talked about by both Luzniak and Blanke can be used in Language Arts as much as they can in math, good discussion skills are cross curricular and directly develop skills in the communication core competency. Not only are discussion skills important in

an academic setting they are life skills that students will need in all areas of their lives as they navigate the world beyond our classroom.

Being on maternity leave I also found the lack of access to my teaching resources challenging. 90% of my resources including my copy of Understanding By Design are in storage. I was limited to the learning materials I have at home or could access online for both myself and my students. My collection of Roy Henry Vickers books are ones I like to share with the children in my personal life, the sea lion in one even sharing a name with my son.

## Change

In planning the unit above I was intentional about aligning it as much as possible with my vision.

While I have opportunities for play, joy, growth, and connection built in I won't know how well those work until I try it with a group of students. To be able to fully fit my vision I need to make changes at the personal level as well as hope for systematic and institutional changes.

At the personal level I need to make several changes in my own classroom. Part of my vision is wonder, and this unit plan does not create as many opportunities for wonder as it could. I think that by utilizing a more inquiry-based approach and give my students opportunity to ask and follow their own questions related to the author study or about authors and artists in general would create opportunities for wonder. One possibility is to do this unit as a whole class structured inquiry then encourage students to explore another author or artist on their own in a guided inquiry, creating opportunities for students to both think and wonder while building the skills needed for an independent inquiry. Another area for growth is looking at the play aspect, throughout the unit I have opportunities for students to play with the story tables and story boxes but there could be



more especially if I took the time to weave in dramatic play through theater games or readers theater with the stories we are studying or stories from other BC indigenous groups. My unit also has gaps in the holistic element of my vision I address the intellectual part of my student's development and to some degree the spiritual and emotional pieces as we explore the stories and artwork presented together, my unit does not address students' physical development. At this time, I cannot see how to work students' physical development into this specific unit and will need to ensure I am addressing it in other areas to create balance throughout the day.

Intuitively there are many changes I would like to make at the school level when working with my grade group team and our staff. My grade group team is very conservative and traditional suggesting an author study that is not on our traditional list of authors or artists is going to be met with push back. This links back to changes I need to make personally outside of my practice as a teacher and being more assertive and confident when sharing my ideas and speaking my mind. Our grade 4s traditionally learn about Emily Carr which is limiting as there are so many other incredible BC artists and authors. I think a compromise is for each of our grade 4 classes to explore a different BC artist then teach each other about the artist their class studied. Our traditional artist studies ignore large portions of our Social Studies curriculum and the First Peoples Principles of Learning and focus only on the art and the techniques used to create the art, I would like to expand this to also including the story and the message behind the pieces. At the school level I would like to create an environment that values teachers as individuals and accepts that we are each unique and have our own values and perspectives. I would like the creative control to fully enact my vision that is highly responsive to my students and their needs and learning goals, this will require admin support as well as me becoming more confident in my own voice. As a school we need to change our culture to encourage more individual expression from both staff and students while maintaining our high standards in literacy and numeracy.

To fully enact my vision requires systemic change and a simplification of the curricular expectations in elementary school. While the specific curricular content is needed in literacy and numeracy working in a systematic progression there needs to be more opportunity to follow student's lead in other subject areas. The change I am proposing is removing the curricular content from science and social studies in elementary and having fewer big ideas at each grade level. There is simply too much to cover using a learner centered approach to curriculum with the way BC has structured the current curriculum. I would like to be able to focus on two big ideas for the year and be able to dive deep into them using a range of curricular approaches. Right now I am limited to the subject based and systematic / scientific approaches because of the amount of content I need to cover. I see the need for change and moving more to student centered curriculum with room for wonder and exploration allowing student voice in their learning which can only happen when we create time to do so. I see a simplification of curriculum in science and social studies as allowing us opportunities to make connections across the curriculum and create opportunities for significant learning.

“What is the point of teaching a curriculum crammed with the wonders of human discoveries and inventions when we see most students come out of our schooling system recalling little of this knowledge and with virtually no sense of its wonder,” (Egan, 2011) I am proposing utilizing some of the ideas proposed by Egan in learning in depth in allowing students the time and opportunity to become experts in something. Slowing down to our students pace and moving with their growth and development instead of rushing childhood to the pace of curriculum. Childhood is short, we have a limited window in which to inspire children to enjoy learning and become passionately curious and pursue what interests them, our current system rushes children to do too much in a single year. I am proposing pulling back focusing on strong reading, writing and numeracy skills as a foundation that allows students to grow in confidence and experience both the joy and stretching

that comes with the learning process while folding in connections to other subject areas. I think that slowing down will allow us to create more opportunities for significant learning as well as allowing students to settle into the learning and build their background knowledge as well as to begin to take ownership of their work.

## Part C -Living the Lesson

[Roy Henry Vickers powerpoint](#)

Use the link above to access a power point with a collection of artworks by Roy Henry Vickers with potential discussion questions for the images. In class I would go through the images one by one over a couple of days or a week as well as posting the art cards of them around the room for students to examine on a gallery walk or on their own time.

## Part D – Final Thoughts

Working through this assignment and this course has had me critically reflecting on what I do day to day in my classroom and the changes I intend to make when I return to work. Through reading the various course readings and working through the assignments leading up to both my vision and final assignment my perspective on curriculum has shifted. To align learning with my vision and with the curriculum will be an ongoing growth exercise and activity in reflection and change.

Looking at our views of curriculum I believe that a combination of learner based, subject based and systematic designs work best for the age of students I typically work with. I believe that working on systematic and subject based designs to build foundational skills will allow me to incorporate further learner centered designs to allow students to have a more meaningful voice in their own learning. One of the other considerations comes from society as a source for curriculum and understanding what parents' goals for their children are and how they view education, this one will be trickier to balance with 30 families each year, but I am hoping for enough common goals to pull from. Ultimately no single philosophy, conception or source of curriculum is going to cover everything and create opportunities for holistic learning, every different perspective and approach has strengths and weaknesses. In order to create an environment that is conducive to holistic learning where all students have a chance to thrive and be celebrated for their unique gifts I will need to use multiple perspectives, approaches, philosophies and conceptions and continually be open to adapting, changing and growing with my students and community. One of the key parts of my vision is growth, in order to have my students grow I must also be open to continually growing and changing, I need to model growth and celebrating my own growth. One of my major growth points is finding my voice and using it. I also need to continue connecting and having meaningful conversations with teachers outside of my school and grade group to continue expanding my own

views and understandings. I have greatly appreciated being able to take the time to unpack not only the ideas I was trained with but also the ones I had little to no exposure to, I think that by being able to examine as many approaches, conceptions, sources and philosophies as we have in this course as made me question what is truly most important to me as not only an educator but as a person and this will only serve to benefit my students and community as well as my self.

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