Volume II - Guide to Designing Curriculum

Honoring Tribal Legacies: An Epic Journey of Healing

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Front Cover art: Nez Perce Village at Ahsahka (where the North Fork of the Clearwater meets the Clearwater) circa 1805. Image courtesy of the National Park Service, Nez Perce National Historical Park. Nakia Williamson-Cloud, artist.

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HONORING TRIBAL LEGACIES

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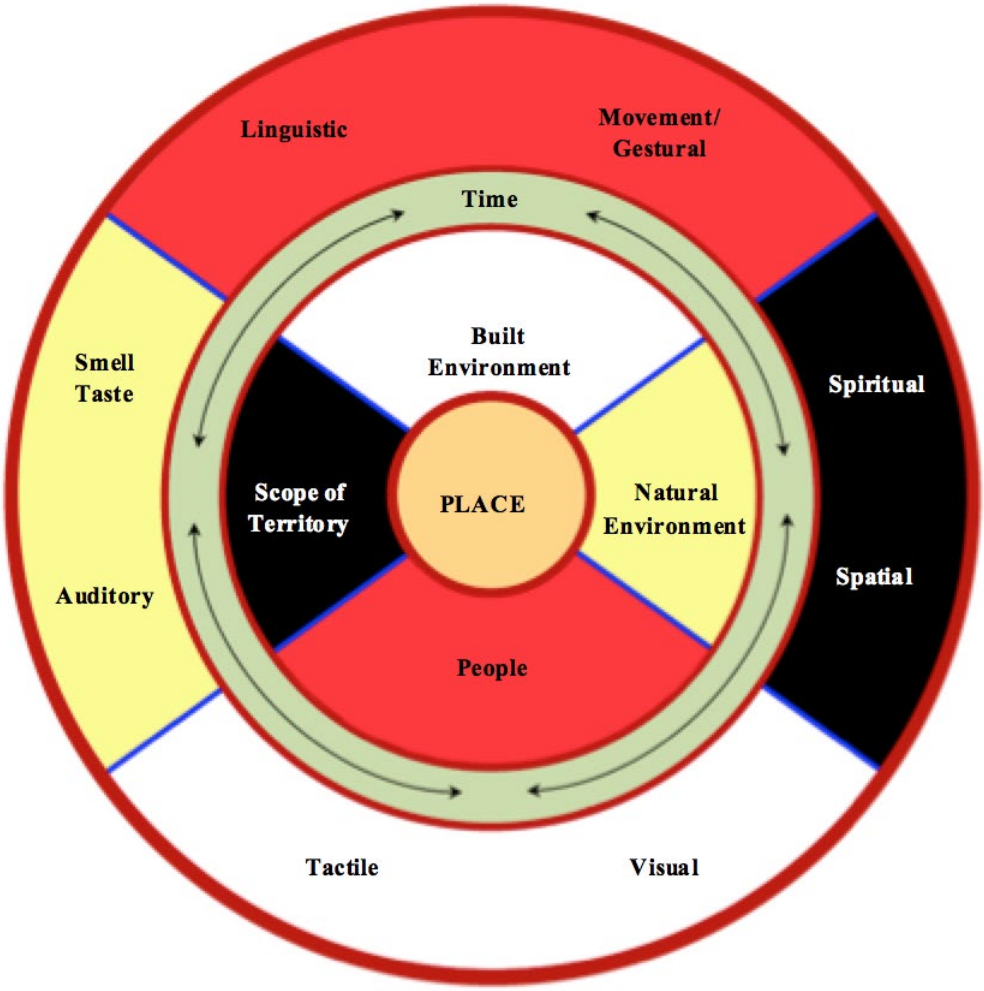
Place-Based Multiliteracies Framework



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Everything the Power of the World does is done in a circle. The sky is round, and I have heard that the Earth is round like a ball, and so are all the stars. The wind in its greatest powers whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and so it is in everything where power moves.

Black Elk, Oglala Lakota (1932)

The place-based multiliteracies (PBM) figure on the cover is circular in nature. The PBM circle allows us to orient ourselves to the complexity of a particular place in a variety of ways—literally, metaphorically, philosophically, intellectually, emotionally, and physically. The circle can literally represent entities, such as the sun and the moon, or it can metaphorically represent the stages of life, the seasons, and the cycles of giving and receiving. It can communicate a free-flowing, organic, and dynamic philosophy of our world. The circle can illustrate the interconnectedness of all things. It can serve as the Sacred Hoop of health and healing and be used to embody the Four Directions. Within the circle we integrate four sacred colors which carry different meanings for various Tribes. One interpretation of the colors might be—*yellow* to represent energy from the sun and new beginnings, *red* to represent warmth, generosity, and youth, *black* to represent the purity of water, growth following rain, and adulthood, and *white* to represent wisdom and Honoring of elders in the winter of life. Envision the outer circle as spinning to align the various multiliteracies with any element of a place. The colors of the quadrants might match or combine in different ways. Underlying all of this is a sense of mystery. Western worldviews imply that we have to have things literally spelled out. The circle and its colors allow us to go beyond the literal. Honoring Tribal Legacies is about mystery. We strive for teachers and students to be comfortable with the mystery of the unknown, as they realize there is something to be discovered in the array of perspectives embodied by a circle.

At the core of the PBM figure, lies the circle of place. We integrate diagonal lines to represent the paths we each take on our sacred journey of life. In Honoring Tribal Legacies, we

journey through the elements of a place—the natural and built environments, peoples, and scope of territory. We experience time multi-directionally as a circle that rotates to portray the connections between past, present, and future. We use the multiliteracies identified in the outer circle to arrive at an understanding of the many facets of a place. We could literally say, "Do this, learn this," but, instead, Honoring Tribal Legacies is about exploring connections, while grasping and appreciating what we don't know. As we explore the relationships among various aspects of the PBM circle, we embrace new ways of thinking. We want students to arrive at epiphanies, as they experience meaningful, authentic learning. We want to see them grow intellectually, emotionally, physically, and spiritually as they explore elements of the PBM circles. That is what Honoring Tribal Legacies is about – experiencing a place holistically in all of its complexity. The PBM circle illustrates our attempt to establish a reference point as students and teachers together continue the journey of Tribal Legacies.

Sources:

Black Elk Speaks, John G. Neihardt, William Morrow & Co., 1932

Four Directions Teachings www.fourdirectionsteachings.com

Lakota Medicine Wheel – Atka Lakota Museum & Cultural Center

http://aktalakota.stjo.org/site/News2?page=NewsArticle&id=8592

Rainbow along Sweetwater Road.

A SHIFT OF MIND

From viewing learning as a process that primarily occurs in a classroom

To viewing learning as a process that connects to a particular place

From viewing teachers and textbooks as the authorities

To viewing both teachers and students as bringing valuable knowledge and skills to the learning and teaching processes

From viewing books and print media as the primary vehicle of education

To viewing an array of design modalities (auditory, linguistic, movement/gestural, smell/taste, spatial, spiritual, tactile, visual) as contributing to the educational process and its products

From viewing learning as an individual enterprise

To viewing learning as a collaborative process that brings together teachers, students, community members, elders, and other stakeholders

From viewing learning as divided into genres or subject areas

To viewing learning as a holistic endeavor that integrates knowledge from an array of areas

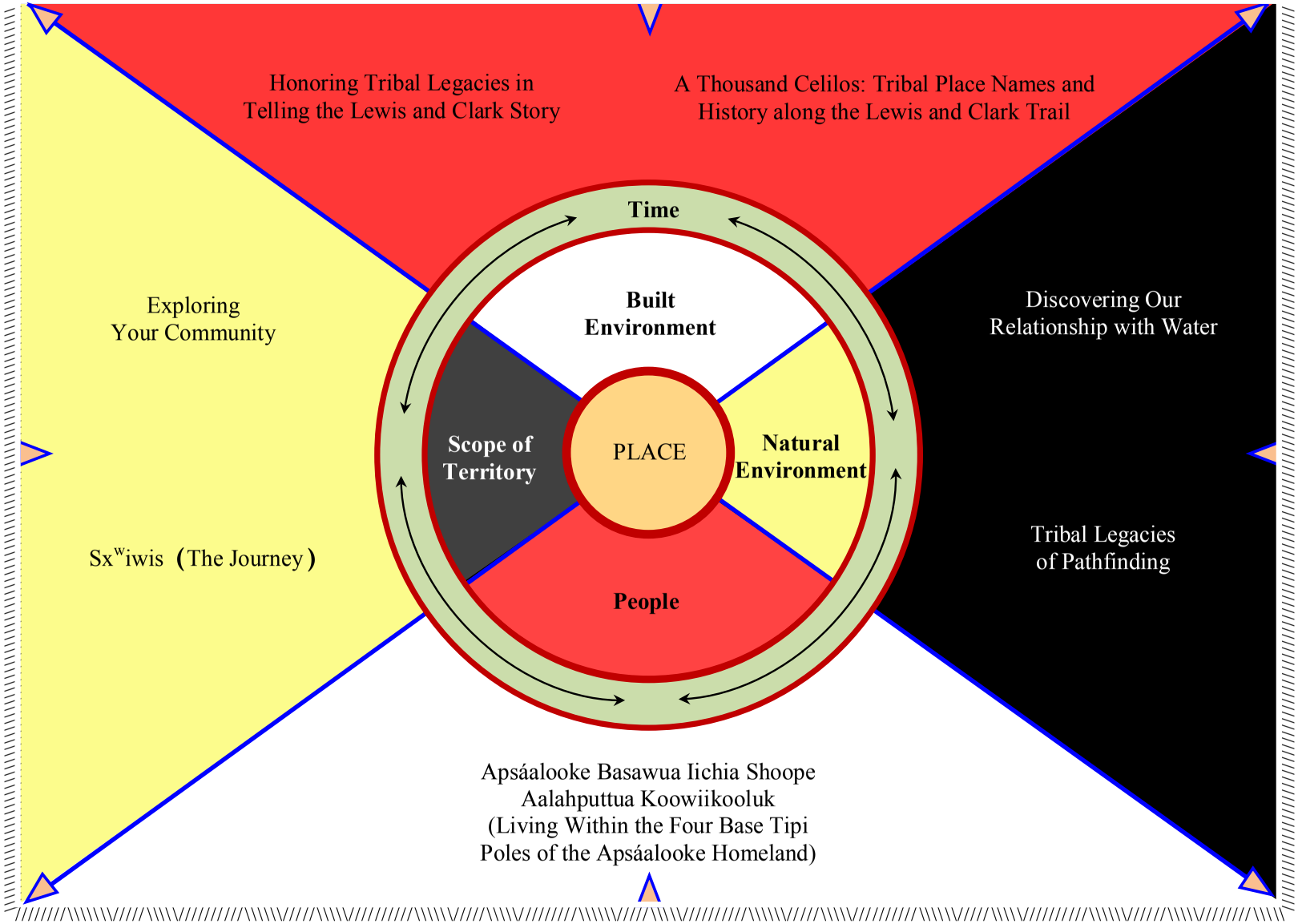
Based on Healy (2008)

Introduction

A place-based framework connects students with their natural, historic, and cultural surroundings, in addition to promoting civic engagement and a sense of responsibility for sustaining the resources of our world (Gruenewald & Smith, 2008; Singleton, 2012). Through place-based learning, students participate in hands-on, real-world learning that contributes to the health and wellbeing of specific communities or "places" (Knapp, 2005; Sobel, 2005). At the same time, a multiliteracies framework has been growing out of a need to address two trends: (a) a student population that is increasing in its cultural and linguistic diversity and (b) rapid changes in technology that are dramatically altering the way communication occurs locally and globally (Healy, 2008; Kalantzis & Cope, 2012; New London Group, 1996; Westby, 2010). Together, these two frameworks provide a means for designing curriculum Honoring Tribal Legacies.

A place-based multiliteracies framework conveys learning holistically and in a manner that is centered on the elements of a particular place. Using the framework, teachers design a learning environment that values multiple perspectives and diverse forms of literacy. Learners take on roles as designers of their own knowledge systems or, in other words, their own ways of knowing, ways of being, and ways of doing (Martin, 2008). As members of learning communities, teachers and learners actively work together in using, combining, and transforming various design modes to construct meaning related to the past, present, and future. Through this process, students build knowledge, skills, and mindsets that serve as a foundation for designing creative responses to challenges faced in real world contexts. As such, the place-based multiliteracies framework promotes a deep and balanced understanding of a place, such as the Lewis and Clark National Historic Trail (hereafter referred to as the Trail). The seven teachings (curriculum units) implementing the place-based multiliteracies framework included in Honoring Tribal Legacies: An Epic Journey of Healing are represented in Figure 1.

Figure 1. HONORING TRIBAL LEGACIES: Place-Based Teachings (Curriculum Units



PLACE-BASED TEACHINGS BLANKET DESIGN

The Place-Based Teachings design draws from the Four Directions of the Earth. As the cycle of time surrounds us like a blanket, our character is constructed from past experiences, community involvement, and the natural environment in preparation for the journey that awaits us. Participation in revitalizing rich heritages, that have never left us, continually needs to be shared so that they grow and flourish among the diverse cultures that inhabit this home we call Earth.

Hope is a powerful force; it encourages us and helps us look forward in good faith toward tomorrow. From my youth I learned an acronym for hope as being Helping Other People Excel. Working to build a community brings change and, with change, hope is woven into the blanket. Hope gives us the courage and strength to depend on each other to make tomorrow great, or even just a little bit better than today. Nobody can do everything, but all of us can do something to continue the circle of hope as we discover what the next day brings.

Doug Stephens, Designer of the Place-Based Teachings Blanket

What might the classroom look like when a place-based multiliteracies framework is being used to Honor Tribal Legacies? The Big Idea, Enduring Understandings, and Essential Questions aligned with Trail/Tribe Themes, as described in the *Curricular Schema and Curriculum Expressions* chapter, would articulate educational intentions. Learning activities would align with the Trail Foundation Document that emphasizes the importance of partnering with Tribes to protect and restore the unique cultural resources along the Trail. The chapter, *With Utmost Good Faith: Cultivating Sustainable Relationships between Tribes and other Stakeholders*, would serve as a guide in building these partnerships. Learning would bring balance to the way the story of Lewis and Clark is portrayed, as advocated in the chapter, *Honoring Native Memory: Potent and Vital in the Past, Present, and Future,* recognizing that "some call it an epic event leading to prosperous growth of a young nation while others characterize it as having huge disruptive impacts on the viable and rich Indigenous cultures" (Trail Foundation Document, 2012, p. 11). Learning would involve "listening to each other with respect" to promote unity "through an understanding of multiple perspectives of the collective history of the United States" (p. 11).

WE WILL ALWAYS BE HERE

We are proud peoples. We are proud of our traditions, languages, arts and histories. We are proud of our achievements and contributions to American society-at-large, including those to the Lewis & Clark Expedition. We are part of this great American landscape. We come from these lands and we will always be here.

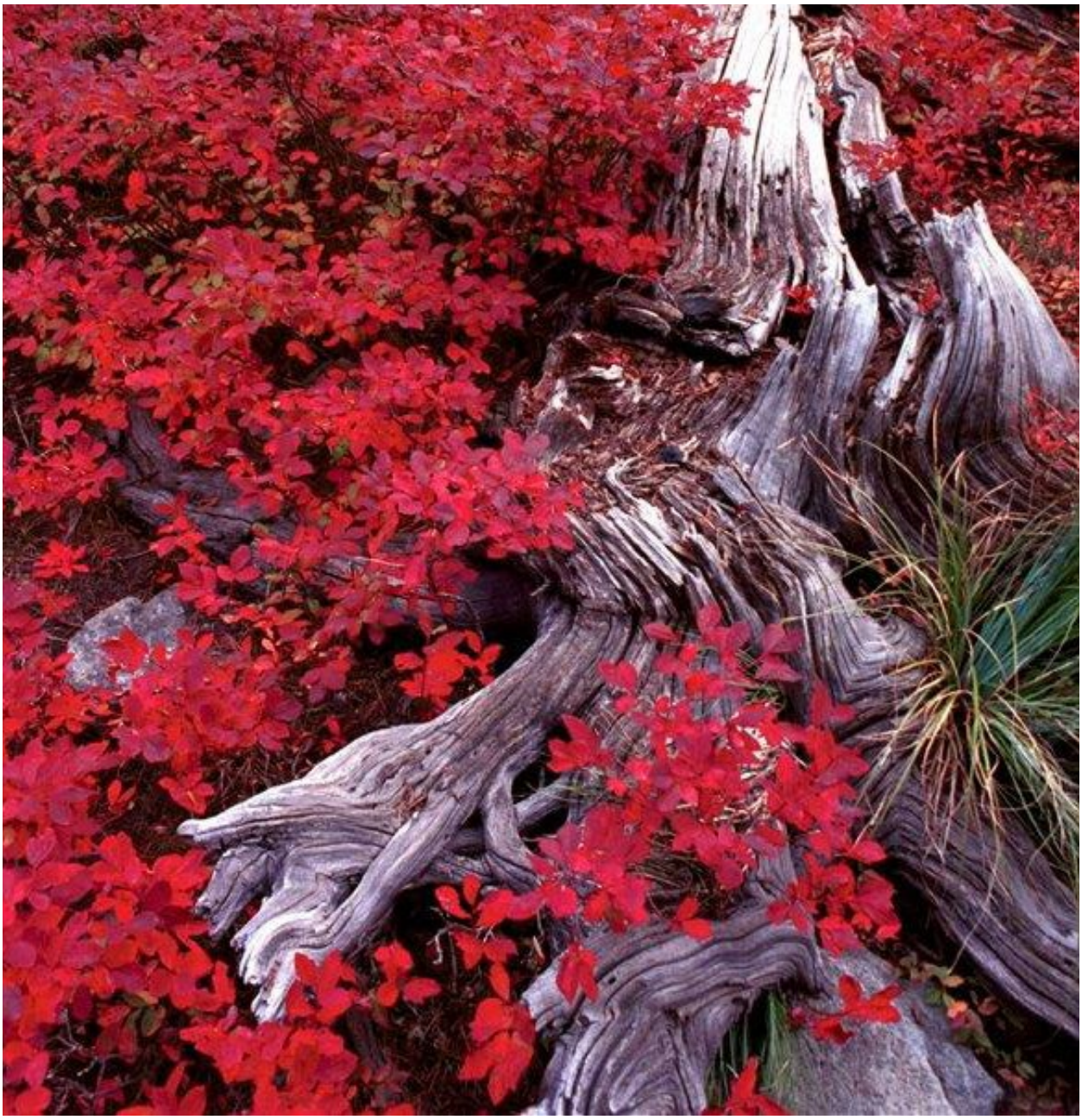
Circle of Tribal Advisors, Lewis & Clark Bicentennial (2005)

An observer would see a classroom busy with activity as students worked in small groups around tables interacting to learn about and address concerns of importance to their local community. Through the curriculum unit, *Discovering Our Relationship with Water*, young students may be conducting experiments with water as they learn about its significance to a healthy planet. They would be coming to understand that water is sacred and a living entity so as to develop strategies to ensure that clean water is available to peoples for the next seven generations. As part of the *Tribal Legacies of Pathfinding* curriculum unit, students may be exploring records of plant life before, during, and after the Lewis and Clark expedition. They would be learning how traditional plant knowledge contributed to the survival of the expedition members and might be exploring its implications for promoting health and wellbeing today.

TAKING CARE OF THE GIFTS: LAND AND WATER

Native lives and cultures are inextricably connected to the land, water and sky, and our ancestral union with them. The Creator bestowed these gifts upon us and we have the responsibility to ensure that they are protected. We come from these lands. Our children and seven generations to come will inherit healthy ecosystems and abundant natural resources if we make intelligent decisions today.

Circle of Tribal Advisors, Lewis & Clark Bicentennial (2005)



Students would be equipped with a range of resources that allowed them to engage with multiple perspectives, learning modalities, and text types, such as place names, oral records, illustrations, websites, videos, maps, photographs, audiotapes, online learning tools, books, art project supplies, music, or writing and data-recording journals. Through the curriculum unit, *Exploring Your Community*, students might be unearthing a rich array of historical records while investigating the unique attributes of the place in which they live. In association with the curriculum unit, *A*

Thousand Celilos: Tribal Place Names and History along the Lewis and Clark Trail, they would be using local Tribal literature, experience, and oral histories that have been elevated to the status of mentor texts. Learning activities would be aligned with the Common Core State Standards that provide guidance in promoting college and career readiness through language arts and literacy in history/social studies, science, and technical subjects as described in the chapter, *The Art of Learning: Cradle to College and Beyond.* All students would be participating through modalities that matched their varying ability levels, strengths, and gifts, as discussed in the *Differentiated Instruction* chapter, while the teacher moved around to interact with each student learning team.

LANGUAGE OF THE EARTH

Our Native languages directly reflect the intimate knowledge of the ecosystems that have sustained us for millennia. But throughout the 19th and early 20th centuries, the United States government implemented aggressive policies to eradicate our languages and cultural practices in efforts to "civilize" and assimilate Tribal people. In the few generations since, Tribes nationwide have struggled to keep ancient languages alive. Today, Tribal languages—and the Indigenous ecosystems from which they came—are severely endangered and we are working to save them. Many Tribes have language instruction and preservation programs. These revitalization efforts are urgent races against time.

Circle of Tribal Advisors, Lewis & Clark Bicentennial (2005)

On another day, an observer would see students Honoring multiple perspectives by listening to presentations given by community members, as they sought out viewpoints related to the real-life concerns they were investigating. Students might be learning from videotaped presentations given by Tribal elders through the curriculum unit, *Sx^{w}iwis (The Journey).* Tribal and individual narratives would communicate affection and attachment to place and reflect the loving care that has gone into preserving place names and the stories associated with particular places. In conjunction with the curriculum unit, *Apsáalooke Basawua Iichia Shoope Aalahputtua Koowiikooluk (Living Within the Four Base Tipi Poles of the Apsáalooke Homeland)*, students would access Tribal oral histories to retrace the movement of the Apsáalooke people over time.

RHYTHMS OF THE EARTH

Our elders knew the curves of the hillsides and the lines of the trails as intimately as they knew the curves and lines of their mother's faces. Today, our grandparents lament that children born on the reservations are like buffalo born behind a fence. Along with our many rights and privileges we bear responsibilities for teaching our children about their birthright.

Germaine White, Salish, in Circle of Tribal Advisors (2009)

On a day later in the month, an observer might see an empty classroom as students were out learning from the place where they live. Students and teachers might travel to a particular site, as part of the curriculum unit, *Sx^{w}iwis (The Journey).* In the selected site, students would have the opportunity to reflect on their knowledge, thoughts, and feelings toward that particular place. As part of the *Honoring Tribal Legacies in Telling the Lewis and Clark Story* curriculum unit, students might visit a Tribal museum, center, or park located in their vicinity. Through this trip insights would be gained that could be integrated into the design of a new road sign symbol for the Trail that is inclusive of both Tribal and non-Tribal perspectives. While the classroom is empty on this day, students are present, actively engaged, and are learning about how they might take action to promote cross-cultural understanding in their communities.

OUR PLACE IN THE UNIVERSE

We understand our place in the universe. Visitors to our lands, including the Corps of Discovery, have had difficulty understanding the protocols and systems we honor. Our natural laws reflected our relationship to the Creator. Commonly held values prescribed how we lived with the earth and each other. All deeds revolved upon these considerations. Decisions and actions affected each member of our village and neighboring ones. Though social order varied from Tribe to Tribe—family, clan, village, band, society—in each structure it was necessary to act together to advance the welfare of the entire group. Observation of this natural order permeated every aspect of our lives—in our ceremonies, commerce, decision making, art, and in the important but differing role of elders, men and women, and children. These natural laws and considerations continue.

Circle of Tribal Advisors, Lewis & Clark Bicentennial (2009)

To further explain the place-based multiliteracies framework, the following sections of this chapter begin with a discussion of the concept of design and then go on to describe various components of design, including design resources and the processes of designing and redesigning. This is followed by a description and illustration of the process associated with a place-based multiliteracies learning spiral, its connections to the Common Core State Standards, and a demonstration of its application using materials from *Lewis and Clark: The National Bicentennial Exhibition*. This application focuses on the intent of the *Exhibition* to present "More Than One Narrative" in association with the Lewis and Clark expedition and describes a process for applying the four multiliteracies phases of situated practice, overt instruction, critical framing, and transformed practice. The final section describes an example of relationship-building between curriculum designers and members of a specific Tribe in designing a place-based multiliteracies text set.

Designs in Nature.

The Concept of Design

A concept central to the place-based multiliteracies framework is design. While the process of development is often associated with curriculum, design was selected for use in this context as it represents a more complex and multi-faceted entity that will be elaborated here. The *Merriam-Webster Online Dictionary* (2013) provides one means to explore how "design" has been defined. Definitions and examples of related words provided by this dictionary are as follows:

Verb: (1) to create, fashion, execute, or construct according to plan; (2a) to conceive and plan out in the mind, (2b) to have as a purpose, (2c) to devise for a specific function or end; (3) archaic: to indicate with a distinctive mark, sign, or name; (4a) to make a drawing, pattern, or sketch of, (4b) to draw the plans for.

Examples of related words include: accomplish, achieve, aim, aspire, contemplate, dream, hope, effort, endeavor, meditate, perform, plan, ponder, propose, purpose, strive, struggle, and try.

Noun: (1a) a particular purpose held in view by an individual or group, (1b) deliberate purposive planning; (2) a mental project or scheme in which means to an end are laid down; (3) a deliberate undercover project or scheme; (4) a preliminary sketch or outline showing the main features of something to be executed; (5a) an underlying scheme that governs functioning, developing, or unfolding, (5b) a plan or protocol for carrying out or accomplishing something (as a scientific experiment); (6) the arrangement of elements or details in a product or work of art; (7) a decorative pattern; (8) the creative art of executing aesthetic or functional design.

Examples of related words include: arrangement, conception, idea, layout, maneuver, map, means, method, pattern, platform, policy, program, project, recipe, setup, strategy, and system.

It can be seen that "design," as described by the *Merriam-Webster Online Dictionary* (2013), provides a rich terrain of concepts and viewpoints that can be woven together in the learning process. For example, design can simultaneously describe an action (verb) and a product (noun). It reflects both art and the scientific process. It involves a plan to align with an underlying purpose and pattern. Design is related to a process of contemplation, to hopes and dreams, aims and aspirations, and striving and struggling. Design carries implications for mapping and conceptualizing, methods and strategies, as well as the development of programs and policies. Design provides a dynamic entity with potential for illuminating a diverse array of worldviews, literacies, and interconnections across elements of a place, such as the Trail.

WE ARE STILL HERE

We are the physical manifestations of the dreams and prayers of our ancestors. This connection is alive and strong and it is the foundation of our existence today and for the future. Not every Tribe is the same and there is no such thing as a "typical" Tribe. We have different languages, traditions, stories, and songs. We even have different governments and histories. The Circle of Tribal Advisors consists of 40 contemporary Tribes who represent most of the 100+ Indian nations whose homelands were traversed by Lewis & Clark. Today, after all that has happened in American history, we are still here.

Circle of Tribal Advisors, Lewis & Clark Bicentennial (2005)

Components of Design

Designs are all around us. They permeate every aspect of our lives—ranging from the patterns of the natural world to the designs that are developed by humans. As we form relationships with the world around us, we create designs that determine who we are as people and that guide how interactions occur across elements of the natural and built environments. We design means to pass on knowledge through time using a myriad of textual forms, such as stories told through artwork, through the oral tradition, through tools of survival and daily life, and through written symbols. More recent technological advances have spawned a proliferation of media types for sharing knowledge that range from social networking tools to Geographic Information Systems (GIS) and

Google Earth. In its original conceptualization of multiliteracies, the New London Group (1996) identified three components of learning through design: (a) design resources, (b) designing, and (c) redesigning. These components are seen as interacting in a cyclical and interconnected manner. In the place-based multiliteracies framework, these original designations have been expanded to include elements of "place." Detailed descriptions follow.

Patterns of Nature (geese flying).

Design Resources

Well, this is our teaching. We were taught that the two-leggeds came last. Everything else was here first. Everything: the mountains, the trees, the hills, the rivers—everything—and all those animals, all the birds, all the reptiles. And so, if it was here first, don't you think it might be a good idea to watch and see how they survived? Do you think that'd be wise? It's a pretty smart idea. And everything that Indian people did—we can go into everything from the canoes to the teepee, everything is a mimic of nature.

Diane Mallickan, Nez Perce, Tent of Many Voices, 2005

The process of learning by design begins with identification of resources or structures available to teachers and students as they make meaning of the world around them (Cope & Kalantzis, 2009; New London Group, 1996). Since the place-based multiliteracies framework is grounded in a "sense of place," elements of place serve as resources central to its implementation. Vine Deloria, Jr. (2001) conceptualizes place as a holistic and dynamic entity that involves the interactions and relationships among many elements. Place can be viewed as composed of five basic elements: (a) the natural environment, (b) peoples, (c) the built environment, (d) time, and (e) scope of territory. Each of these five elements is associated with structures that students and teachers can use as resources in the learning process. For example, exploration of the natural environment might involve structures, such as the physical and biological features of the earth, air, water, sky, plants, animals, and humans, as part of an inter-connected ecosystem. Scope of territory of a "place" might range from considering structures of a specific site or local community to those of a broader scope, such as the entire Trail. More detailed information regarding each of the elements and associated structures of "place" are presented in Table 1.

Table 1 – Sense of Place Elements

Element	Structures
Natural Environment	Physical and Biological Features: earth, air, water, fire, sky, landscape, terrain, climate, soil, geologic features, ecosystems, plants, animals, humans, medicine, sacred sites, energy.
People (can be plant, animal, and/or human)	Senses: visual, auditory, tactile, spatial, smell/taste, gestural/movement, linguistic, spiritual. Deep Culture: identity, beliefs, values, meanings, stories, homelands, families, Tribes, communities, elders, intergenerational learning, leaders, heroes, weather forecasting, outdoor survival, observation, navigation, and exploration skills, etiquette and protocol. Surface Culture: clothing, foods, subsistence, weapons, games. Communication: languages, symbols, images, analogies/metaphors, stories, oral traditions, drama, poetry, speeches, art, music, dance, photographs, videos, historical, scientific, technological, and economic documents, essays, maps, context, demonstration of hospitality.

Element	Structures
Built Environment (can be plant, animal, and/or human … structures listed are primarily human)	Ancestral and Current Sites of Tribes: sacred sites, homelands, networks of trails, inter-Tribal trade systems. Structures: dams, buildings, industrial, manufacturing, and resource extraction sites, educational institutions, health care centers, communication and energy-related constructions. Tools/Technology: fishing, hunting, trapping, gathering, farming. Transportation: trails (foot, horse), boats (canoes, barges, ships), roads/ highways, bridges, railroads, cars, trucks. History: museums, interpretative centers, parks, sites, statues, artifacts, signage, displays.
Time	Concepts: seasons, cycles, since time immemorial. Interconnectedness of past, present, and future. Lewis and Clark: before, during, and after contact, commemoration, future.
Scope of Territory	Tribal: sovereignty, historic lands, treaty rights, reservations, contemporary, self-determination, inter-Tribal relations, federally-recognized & non-recognized Tribes. Lewis and Clark National Historic Trail Regional: Columbia, Intermountain & Upper Missouri, Dakotas, Lower Missouri. Local, State, or National: laws, policies, standards, agencies, organizations, boundaries, borders.

Based on Vine Deloria, Jr.'s (2001) conceptualization of place as a holistic and dynamic entity that involves the interactions and relationships among many elements.

Understanding the many elements of a "place" requires a multilayered framework, such as that presented by multiliteracies. A multiliteracies framework Honors Tribal Legacies through exploration of place using a range of modalities or "design modes."The New London Group (1996) originally identified five design modes, including linguistic, visual, audio, gestural, and spatial. Merging multiliteracies with a place-based approach requires additional design modes. Thus, the design modes have been expanded to include those of a tactile, smell/taste, and spiritual nature. In addition, the gestural mode was extended to include movement. Further information regarding the design modes and associated structures (text types) along with examples of learning activities are presented in Table 2.

Table 2 – Design Modes Associated with the Multiliteracies Framework

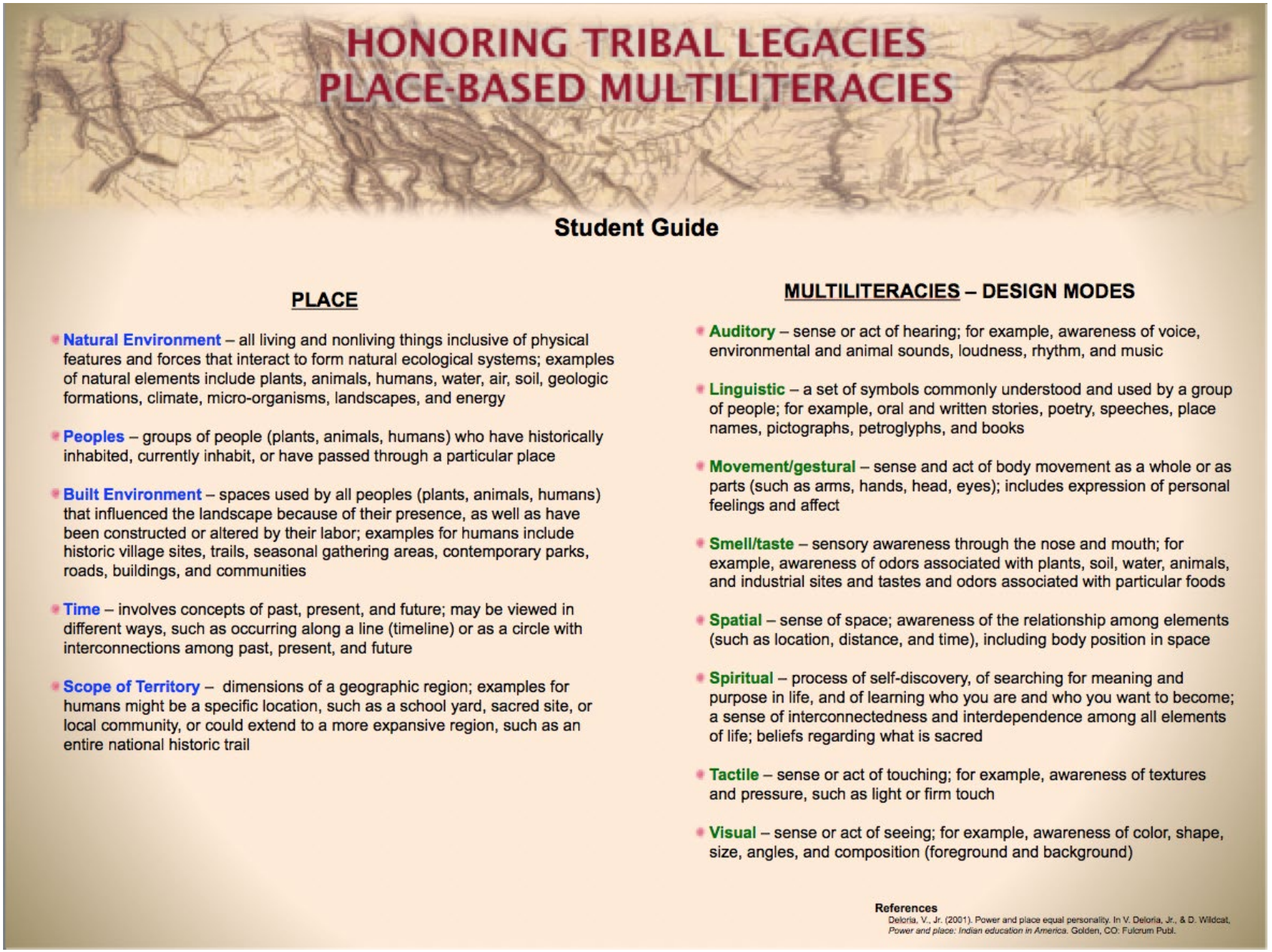
Design Mode	Structures/Text Types	Examples of Learning Activities
Visual	Color, shape, size, texture, angles, still & moving images, composition (foreground & background), scope (zooming in & out), relationship among elements, viewscape.	Shoot, analyze, & edit photographs & videotapes, draw, sculpt, weave, paint, & carve, create a Power Point presentation or website, construct interpretive signs.
Auditory	Environmental & animal sounds, human voice, loudness, rhythm, music.	Audio-record voice & environmental sounds (wind, water), play a musical instrument.
Tactile	Touch, textures, pressure.	Describe how the earth feels under your feet, handle natural elements (e.g., plants, rocks, soil), construct objects composed of various textures.
Spatial	Ecosystems (habitats, landscapes, waterways, & features of the natural environment), Tribal homelands, historic trails, built environments, interpersonal distance.	Take field notes regarding a place, create, use, & analyze maps, explore sites through Google Earth & Geographic Information Systems (GIS), track animals.
Smell/Taste	Odors associated with plants, land/ soil, water, animals, humans, food, and industrial or manufacturing sites, taste of foods.	Take field notes regarding smells associated with a place, cook & eat traditional foods.
Movement/Gestural	Body placement & control, gait, arm/ hand movements, facial expression, emotional expression, clothing, rhythm.	Act out a story, dance, use sign language, participate in games & sports, represent feelings, interact with animals.

Design Mode	Structures/Text Types	Examples of Learning Activities
Linguistic	Oral tradition, heritage languages, stories, poetry, metaphors/analogies, symbols, place names, written text.	Learn through traditional stories, interview Tribal members, explore place names & symbols (petroglyphs, pictographs), analyze written documents.
Spiritual	Holistic worldview, creation stories, sacred sites, ceremonies, covenants with the Creator.	Learn from elders & from patterns of the natural environment, understand the concept of Mother Earth.
Multimodal	Integration of various design modes.	Create multi-media productions.

Adapted From: Cope & Kalantzis (2009); Inglebret, CHiXapkaid, & Pavel (2011); Kress (2003); New London Group (1996); Westby & Inglebret (2012)

Honoring Tribal Legacies through a place-based multiliteracies framework involves teachers and students in an educational process addressing real life situations that are likely to be complex. Rather than relying on a single design mode, it is likely that a multimodal approach will be necessary to address this higher level of complexity. For example, a digital multimedia production might involve integration of information using visual, auditory, linguistic, gestural/movement, and spatial modalities. In addition, the need to develop new tools may arise as students and teachers think creatively about the audience they want to reach and the goals they want to achieve. Thus, the design modes and associated structures (text types) are viewed as dynamic tools that evolve and potentially interact, overlap, and build upon each other. Figure 2 presents a description of each of the elements of place and of the multiliteracies design modes. This figure can be used as a student guide to Honoring Tribal Legacies through Place-Based Multiliteracies.

Figure 2. Student Guide to Honoring Tribal Legacies Place-Based Multiliteracies



Designing

Taken together, the elements and structures of "place" and the multiliteracies design modes become part of a toolkit that teachers and students use in the work of ***designing***, or in other words, in making meaning of their worlds (Cope & Kalantzis, 2009; Kalantzis & Cope, 2012; New London Group, 1996). Designing involves the processes of comprehending, explaining, and interpreting information, as well as seeing relationships among concepts and experiences that students bring from their homes and communities to the concepts and experiences associated with school (Martin, 2008; Westby & Inglebret, 2012). Comprehension might occur through acts, such as listening, thinking, watching, or reading. Explanation and interpretation might occur through acts, such as speaking, drawing, writing, or creating a work of art. Both teachers and students are involved in reflection as they strive to understand and express relationships between the "known or familiar" and the "unknown or unfamiliar" (Martin, 2008). To be able to participate in the work of designing, students must gain awareness of the system of designs that underlie the designing process so they can consciously control what they are learning (Westby, 2010). This is facilitated by learning a "meta-language" which the New London Group (1996) has defined as "a language for talking about language, images, texts, and meaning-making interactions" (p. 77). The elements and structures of place and multiliteracies design modes serve as the "meta-language" to guide the process of designing.

THE CONCEPT OF DESIGN

It can be seen that "design," as described by the *Merriam-Webster Online Dictionary* (2013), provides a rich terrain of concepts and viewpoints that can be woven together in the learning process. For example, design can simultaneously describe an action (verb) and a product (noun). It reflects both art and the scientific process. It involves a plan to align with an underlying purpose and pattern. Design is related to a process of contemplation, to hopes and dreams, aims and aspirations, and striving and struggling. Design carries implications for mapping and conceptualizing, methods and strategies, as well as the development of programs and policies. Design provides a dynamic entity with potential for illuminating a diverse array of worldviews, literacies, and interconnections across elements of a place, such as the Trail.

We refer back to the "The Concept of Design" as an example. Learning begins with reading and thinking about the definition of "design" provided in the *Merriam-Webster Online Dictionary* (2013). This is followed by drawing on known or familiar experiences in the process of "designing" a new paragraph to portray the concept of "design." The linguistic design mode is used as the words are reorganized within sentences to emphasize particular meanings and selected grammatical structures are identified (i.e., noun, verb). A linguistic metaphor linked to "place" comes into play as the term, "terrain," is used to connect "concepts and viewpoints." This metaphor also potentially involves the visual, tactile, and spatial design modes, as "terrain" activates an image of how a terrain might look and feel, as well as a sense of space. The visual design mode is further represented in word usage, such as "It can be seen that . . . " and "illuminating." The auditory design mode is tapped into as words are grouped and punctuation is used to denote pauses and particular rhythmic patterns. The spiritual design mode might underlie communication of concepts, such as "a process of contemplation," "hopes and dreams" and "interconnections across elements of a place." Through use of the design modes as tools for viewing this paragraph, its multimodal character and level of complexity rise to the surface.

Eagle.

Place – A Poem

By A. Noelle Miller

Through prairie dust and flowers
Oak and lodgepole and crackling scrub brush, dry basalt
Rivulets of rain and thick snow
and drought
Large and small and laughing and determined and desperate
Paths traced
We leave a story
Everywhere we touch feels toes, breath, bones, purpose
And if the memories are dim they are not forgotten
Sink knuckle deep into sphagnum moss and stop
smell
life, its feathers bright with dew and greening
Quick! Salmon slip so fast, themselves silver water
a pause, a struggle, a sockeye
still in two hands
ten fingers
a net
Such a quick drumbeat, this life
May I suggest a poem:
Travel gently and consider those before
And those near you
And those coming

What will they know?
The past has a way of whispering in the future.

To provide another example, we use the "meta-language" of place-based multiliteracies to elucidate the design of "Place – A Poem". We see use of the linguistic mode as words are organized to emphasize particular attributes of the natural environment along the Lewis and Clark National Historic Trail. In the first section, students might close their eyes and imagine the experience of walking on "prairie dust" and how their footsteps might kick up dust so that it flies against their skin and into their nostrils (tactile mode). They might envision the "flowers, oak, and lodgepole" (visual mode) and imagine hearing the "crackling scrub brush" (auditory mode) as they walked along the Trail, while wondering why the scrub brush would be "crackling." They might contrast the temperatures and sensations (tactile mode) represented by "dry basalt, rivulets of rain and thick snow and drought." They might imagine who or what was described with the words "large and small and laughing and determined and desperate" using multiple modes, such as visual, auditory, movement/gestural, and spatial. Do these words refer to the animal people, the human people, or maybe even the plant people? We don't know for sure but can explore possibilities and value the mystery underlying these words. "Paths traced" would encompass a structure of the built environment and might lead to discussion of who made the paths and why. After imagining the meaning underlying the words of the subsequent sections of "Place – A Poem", students might go on to contemplate the meaning of the last sentence, "The past has a way of whispering in the future," as a representation of the interconnectedness of time across the past, present, and future. What does this mean for the Trail? And what does this mean for their personal lives? This example illustrates one type of design exploration that is represented in the Honoring Tribal Legacies curriculum unit models.

IMAGINATION

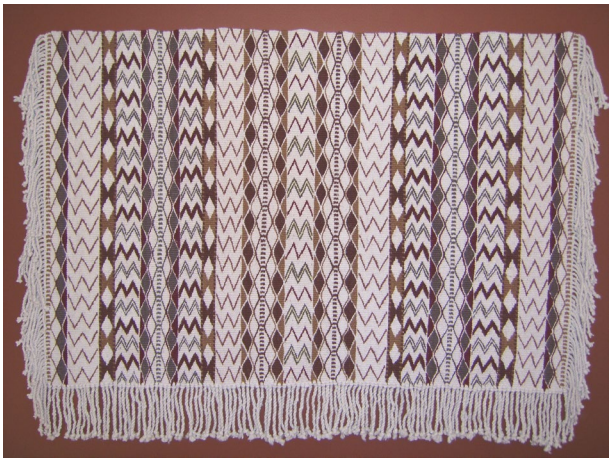
Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.

Albert Einstein

It is important to emphasize that the role of the teacher undergoes a shift in the process of designing—from acting as an authority figure to being one member of a learning community (Healy, 2008). This shift necessitates ongoing reflection by each teacher about the cultural values and historical background that he/she brings to being an educator which, in turn, shapes the way relationships are formed with students (Doyle, 2012; Martin, 2008). The teacher plays a key role in creating a safe space in which students feel comfortable sharing their knowledge and taking risks as they think creatively about designing responses to real world dilemmas (Cleary & Peacock, 1998; Lomawaima & McCarty, 2006). It is expected that a teacher's increased self-awareness contributes to deep understanding of nuances of the "meta-language" that then serve as a foundation for learning from and validating the life experiences, literacies, and knowledge of design modes that students bring to the classroom.

Redesigning

As students and teachers gain familiarity with design resources, the "meta-language" of design, and the designing process associated with a place-based multiliteracies framework, they move into the realm of transformational learning (Singleton, 2010) or ***redesigning***. In redesigning, students use design resources appropriately and in new ways to address a real purpose and a real audience (Healy, 2008; Kalantzis & Cope, 2012; Westby, 2010). The extent of creativity demonstrated will depend on the design resources they can access. Thus, it is important to expose students to a wide breadth of possibilities representing diverse perspectives and based on patterns of meaning that encompass the past, present, and future. The story of du'kWXaXa'?t3w3l provides an example of the designing and redesigning processes as they interconnect with multiple elements of "place" and integrate multiple modalities.



du'kWXaXa'?t3w3l

(Sacred Change for Each Other)

du'kWXaXa'?t3w3l came forth to this world to bring a message of hope and inspiration to Native and non-Native people alike. It is a message to respect the sacred change that has been occurring and will continue to occur in our life time. That sacred change is the resurrection and revitalization of Salish traditional culture that has come about so that the aboriginal inhabitants of this land can once again experience the pleasure of living in honor of the Creator's teachings.

Basic are these teachings, as basic as the designs you see bringing life to du'kWXaXa'?t3w3l. The vertical wavy lines coupled with the horizontal zigzag lines represent the energy that emanates from all that exists; the life force of everything. Love everything. The repeating yet differing design elements represent the seasons of life, whether these seasons be environmental or biological. Enjoy every experience. The four dash elements in between sets of wavy lines represent the spine or backbone and remind us to be strong against challenges we face in life. Be resilient. The colors are beautiful colors of nature for we are all beautiful children of the elemental air, earth, fire, and water giving life to that natural world. Recognize your beauty. The fringe is spun and ends tied to tell us again and again to not live our lives in a way that things were left undone and unfulfilled. Do something great. These brief design explanations pale in comparison to the life force speaking to your inner soul. Pray to each other for each other. Help one another to become something more than any of you would be alone or within your own little community. Look at your diversity in society as something to embrace and create a society that embodies the ideal that your life, our lives are intertwined and woven together to experience sacred change for each other. Close your eyes and let du'kWXaXa'?t3w3l touch your future.
A blanket woven by sa' hLa mitSa (Dr. Susan Pavel), du'kWXaXa'?t3w3l, is the first of its kind to be woven in more than a century. It is on permanent display at the Seattle Art Museum.

Place-Based Multiliteracies Learning Spiral

The place-based multiliteracies learning spiral is based on the premise that we are designers of our lives. As such, it represents a journey of self-discovery, of searching for meaning and purpose in life, and of answering questions, such as "Who am I?" and "What do I want to become?" It is centered on the elements of a particular place. As was previously mentioned, place is viewed as a holistic and dynamic entity that involves interactions and relationships among many elements (Deloria, 2001), including the natural environment, peoples, and the built environment, as viewed through time. The character of the spiral ensures that participants view and experience a particular place over and over again from a diverse array of vantage points. The multiliteracies framework builds capacity to comprehend, explain, interpret, and use diverse forms of literacy from these various perspectives. When students and teachers position themselves as part of a place, following the spiral path leads to a deeper sense of interconnectedness, belonging, and responsibility to that place.

Amy as Sacagawea II.

Figure 3. Honoring Tribal Legacies Place-Based Multiliteracies Learning Spiral

As is depicted in Figure 3 and further explained in Table 3, the learning process represented by the place-based multiliteracies spiral is implemented through four phases:

1. situated practice,
2. overt instruction,
3. critical framing, and
4. transformed practice.

Situated practice highlights the knowledge and skills, sense of self, and sense of place that students bring to learning. These then provide the foundation for new learning. Overt instruction involves explicit teaching of elements and structures of place and design modes associated with multiliteracies which then become the "meta-language" students use to construct meanings associated with a place. In critical framing, students and teachers examine various stakeholder perspectives regarding a place. Diverse worldviews and underlying assumptions are brought to the surface. In transformed practice, selected design modes are used to address real life concerns for a real purpose and a real audience.

Table 3. Exploring Sense of Place through Multiliteracies

Situated Practice	Overt Instruction	Critical Framing	Transformed Practice
Prior knowledge used as a foundation for new knowledge.	Explicit teaching of various design modes & how they might be used in addressing particular situations.	Identify stakeholders associated with the place & explore issues from various stakeholder perspectives.	Address real life concerns.
Defining Place: Describe your feelings about this place & how this place affects your relationships to other people & other places.	Defining Place: Explore various design modes that might be used for data collection about this place & discuss reasons for selecting each (e.g., written journal entries, photographs, video-recordings, audio-recordings, interviews, stories, maps, documents, art work, field work).	Defining Place: Examine perspectives of various stakeholders associated with this place (e.g., Tribes, scientists, Lewis & Clark expedition members, local community members, tourists, natural resource managers, local industry, government, agriculture).	Defining Place: Conduct field studies (e.g., observe plants, animals, geologic formations, built environment, such as roads & structures) to determine the current status of this place.

Situated Practice	Overt Instruction	Critical Framing	Transformed Practice
Changes Over Time: Describe changes you and/or your family members have observed.	Changes Over Time: Identify design modes that might be used to learn about the status of this place since time immemorial, through traditional Tribal cultures, before, during, & after the Lewis & Clark expedition, as well as in the future.	Changes Over Time: Examine perspectives of stakeholders associated with this place at various time periods, including members of area Tribes, of the Lewis & Clark expedition, and other community members.	Changes Over Time: Identify and implement one or more strategies that might be implemented to protect & sustain this place into the future (e.g., create an educational website, develop a presentation that might be given to a local community group).

Adapted From: Cope & Kalantzis (2009); Inglebret, CHiXapkaid, & Pavel (2011); Kress (2003); New London Group (1996); Westby & Inglebret (2012)

Place-Based Multiliteracies and the Common Core State Standards

Further insight into the place-based multiliteracies (PBM) learning spiral can be gained by identifying intersections with the *Common Core State Standards (CCSS) for English Language Arts & Literacy in History/Social Studies, Sciences, and Technical Subjects*. Overall, both provide holistic learning experiences that simultaneously integrate reading, writing, speaking, and listening in association with a myriad of text forms, including both literature and informational texts. Teachers prepare for implementation of the CCSS by compiling high-quality, increasingly-complex text sets that are consistent with the knowledge, motivation, and experiences of individual students. (See Appendix A of the CCSS). This is consistent with the PBM phase of situated practice that begins by considering students' prior knowledge and interests as the teacher designs learning experiences. The CCSS emphasize the importance of teaching the craft and structure of language used in specific texts. This parallels the PBM phase of overt instruction with its focus on direct teaching

of a "meta-language" that can be used to explore existing texts and in designing new text forms. Through the CCSS, students consider differing points of view and gain experience with diverse media and formats used to communicate information for divergent purposes. This aligns with the PBM phase of critical framing, where texts are viewed from multiple perspectives and underlying contextual influences and assumptions are considered. And finally, the CCSS are structured to facilitate integration of knowledge and ideas, as students apply what they have learned within both short and sustained projects designed to answer specific questions. This corresponds to the PBM phase of transformed practice, where students integrate existing knowledge and experience with new learning, as they design authentic responses to real world concerns.

As can be seen, the process of implementing the PBM framework holds potential for intersecting with the CCSS through each of the four phases. However, one primary difference can be found in how the concept of text is viewed. The CCSS focuses on texts involving the linguistic mode. Texts are categorized into two broad types—literature and informational text. Literature encompasses stories, dramas, and poetry, while informational texts include literary nonfiction and historical, scientific, and technical texts presented in both print and digital formats. In contrast, PBM conceptualizes text as any verbal, recorded, constructed, or observed item that represents a meaning (Healy, 2008). Examples of texts include patterns of nature, stories told through artwork, music, the oral tradition, tools of survival and daily life, written symbols, and various forms of digital media. As can be seen, the PBM conceptualization goes beyond that of the CCSS. Further difference exists in the manner in which texts are categorized. While the CCSS distinguish literature from informational texts, in PBM we find texts that incorporate dimensions of both of these categories. Therefore, we have added a category of "synthetic text", where a traditional story, or a form of literature, simultaneously provides information about the natural world and its peoples, as described in the curriculum unit, *A Thousand Celilos: Tribal Place Names and History along the Lewis and Clark Trail.*

Through PBM we advocate a broad view of the concept of text, as we strive to validate the worldviews, sense of self, and sense of place that students bring to learning. At the same

time, we can demonstrate the linkages among various design modes, such as we have done with du'kWXaXa'?t3w3l. Through interaction with du'kWXaXa'?t3w3l, students can experience the visual, tactile, spatial, gestural (emotional), smell, and spiritual modes. These can be connected to the linguistic mode through an accompanying narrative, such as the written description expressing the designer's perspectives of du'kWXaXa'?t3w3l. Thus, differences in the conceptualization of text do not preclude alignment with the CCSS. We can acknowledge and show respect for both a wide range of text types and a need for connecting to the linguistic mode, in response to expectations of today's world. To further elucidate connections between the PBM and the CCSS, Table 4 presents selected College and Career Readiness (CCR) Anchor Standards that are targeted by the CCSS throughout K-12 education and their alignment with the phases of the PBM learning spiral. Following this, we will demonstrate how the place-based multiliteracies learning spiral can be applied to guide the process of designing curriculum Honoring Tribal Legacies.

Table 4. Connections between the Phases of the Place-Based Multiliteracies Learning Spiral and College & Career Readiness Anchor Standards

Place-Based Multiliteracies	College & Career Readiness (CCR) Anchor Standards: Examples of Associated Activities and Standards
Situated Practice	Make high-quality, increasingly complex text sets available to students; consider individual student's knowledge, motivation, and experiences.
Overt Instruction	<u>Reading</u> ❂ Interpret words & phrases as they are used in a text and analyze how specific word choices shape meaning or tone. (CCR-R4) ❂ Analyze the structure of texts, including how specific sentences, paragraphs, & larger portions of the text relate to each other & the whole. (CCR-R5) <u>Speaking & Listening</u> ❂ Integrate & evaluate information presented in diverse media and formats. (CCR-SL2) <u>Language</u> ❂ Demonstrate understanding of figurative language, word relationships, & nuances in word meanings. (CCR-L5)

Place-Based Multiliteracies	College & Career Readiness (CCR) Anchor Standards: Examples of Associated Activities and Standards
Critical Framing	Reading ✪ Assess how point of view or purpose shapes the content and style of a text. (CCR-R6) Writing ✪ Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism. (CCR-W8) Speaking and Listening ✪ Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric. (CCR-SL3) Language ✪ Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (CCR-L3)
Transformed Practice	Reading ✪ Integrate & evaluate content presented in diverse media & formats. (CCR-R7) Writing ✪ Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation. (CCR-W7) Speaking & Listening ✪ Make strategic use of digital media & visual displays of data to express information and enhance understanding of presentations. (CCR-SL5)

Place-Based Multiliteracies: Demonstrating Its Application

Here we briefly demonstrate how the place-based multiliteracies framework can be applied using design resources available through *Lewis and Clark: The National Bicentennial Exhibition* as a starting point. This exhibition is currently available online at

✪ http://www.lewisandclarkexhibit.org/4_0_0/index.html

For this demonstration, an introduction to the *Bicentennial Exhibition* and its focus on providing more than one narrative pertaining to the Lewis and Clark journey will first be provided. This will be followed by a description of how the designing processes of situated practice, overt instruction, critical framing, and transformed practice can be implemented.

MISSION

It is the mission of the Circle of Tribal Advisors to commemorate and acclaim the contributions and goodwill of our ancestors and to plan for the wellbeing of future generations.

Circle of Tribal Advisors, Lewis & Clark Bicentennial (2009)

Red Pin Logo, Richard Basch.

Lewis and Clark: The National Bicentennial Exhibition

Lewis and Clark: The National Bicentennial Exhibition, curated by Carolyn Gilman of the Missouri Historical Society, was designed in close consultation with advisors from several Tribal communities (Circle of Tribal Advisors, 2009). The exhibition was on display in St. Louis, Philadelphia, Denver, Portland, and Washington, D.C. between January 2004 and September 2006. The exhibition is described as exploring the "cultural landscape encountered by Lewis and Clark," while asking questions, such as

- What did they see?
- Who did they meet?
- What didn't they see?
- What was the view from the riverbank?
- What did the expedition look like to Indian eyes?

The exhibition begins with a multimedia introduction and then provides options to explore the site: (a) as a Journey (following Lewis and Clark's route using an interactive, multimedia map), (b) through a Gallery of selected artifacts and images, or (c) by Themes. Themes include: the imaginary west, discovering diplomacy, a world of women, the measure of the country, animals: species and spirits, discovering language, dressed in courage, trade and property, curing and plants, and discovering each other. A book, *Lewis and Clark: Across the Divide* (Gilman, 2003), was published to accompany the exhibition.

HEALING
The Circle of Tribal Advisors supports reconciliation that results in sustained healing and meaningful dialogue with Sovereign Nations, creates commemorative infrastructure and establishes lasting Tribal Legacies to continue after the years of the bicentennial.
Circle of Tribal Advisors, Lewis & Clark Bicentennial (2009)

The *Bicentennial Exhibition* depicts a journey that begins in Washington, D.C. as expedition preparations are made. The story moves westward to connect with what is today's Lewis and Clark National Historic Trail. The interactive, multimedia map presents content for 29 sites on the westward journey and 10 sites on the journey back to St. Louis. Videotaped interviews with Tribal participants along the route represent the Dakota region (Lakota, Dakota-Sioux, Hidatsa, Mandan-Hidatsa), Intermountain and Upper Missouri region (A'aninin Gros Ventre, Blackfeet, Shoshone-Bannock), and the Columbia region (Chinook, Cayuse-Nez Perce, Nez Perce, Yakama). Under the theme, politics and diplomacy, descriptions of encounters between the Lewis and Clark expedition and Indian Tribes (Teton Sioux, Mandan/Hidatsa, Shoshone, and Clatsop/Chinook) are examined. Most other themes focus on the expedition's interactions with a specific Tribe but diverse Tribal perspectives are represented throughout the exhibition.

STORIES

It is a story, or rather a series of stories, told by many actors and narrators. Human beings are storytellers. We explain our lives to ourselves and to others in story form. We do that as individuals, in families and communities, and as a nation.

James P. Ronda (2007)

More Than One Narrative

Consistent with the intention of the National Council of the Lewis and Clark Bicentennial and the National Park Service (see *Enough Good People* at http://cms.lc-triballegacy.org/book), the *Bicentennial Exhibition* was designed to present more than one narrative describing the Lewis and Clark expedition. The online introduction sets the tone of differing perspectives through the use of various design modes. Appearing first is the image of a human form carved by the Wishram people (near the Columbia River) followed by the Wishram prophecy: "One old man . . . dreamt: he saw strange people, they spoke to him, and showed him everything. He said, "Soon all sorts of strange things will come. No longer [will things be] as before. White people with mustaches on their faces will come from the east. Do you people be careful." This is accompanied by the ominous sounds

of a thunderstorm and what appears to be an empty dark background space. The bust of Thomas Jefferson then appears followed by an excerpt from his first inaugural address: "Possessing a chosen country, with room enough for our descendants to the hundredth and thousandth generation . . . what is more necessary to make us a happy and prosperous people?" In stark contrast to the initial thunderstorm and darkness, Jefferson's words are accompanied by music followed by a sunny, colorful landscape. An array of design modes (i.e., visual, spatial, linguistic, auditory, movement/gestural, and spiritual) are used to emphasize differing viewpoints on what is to come.

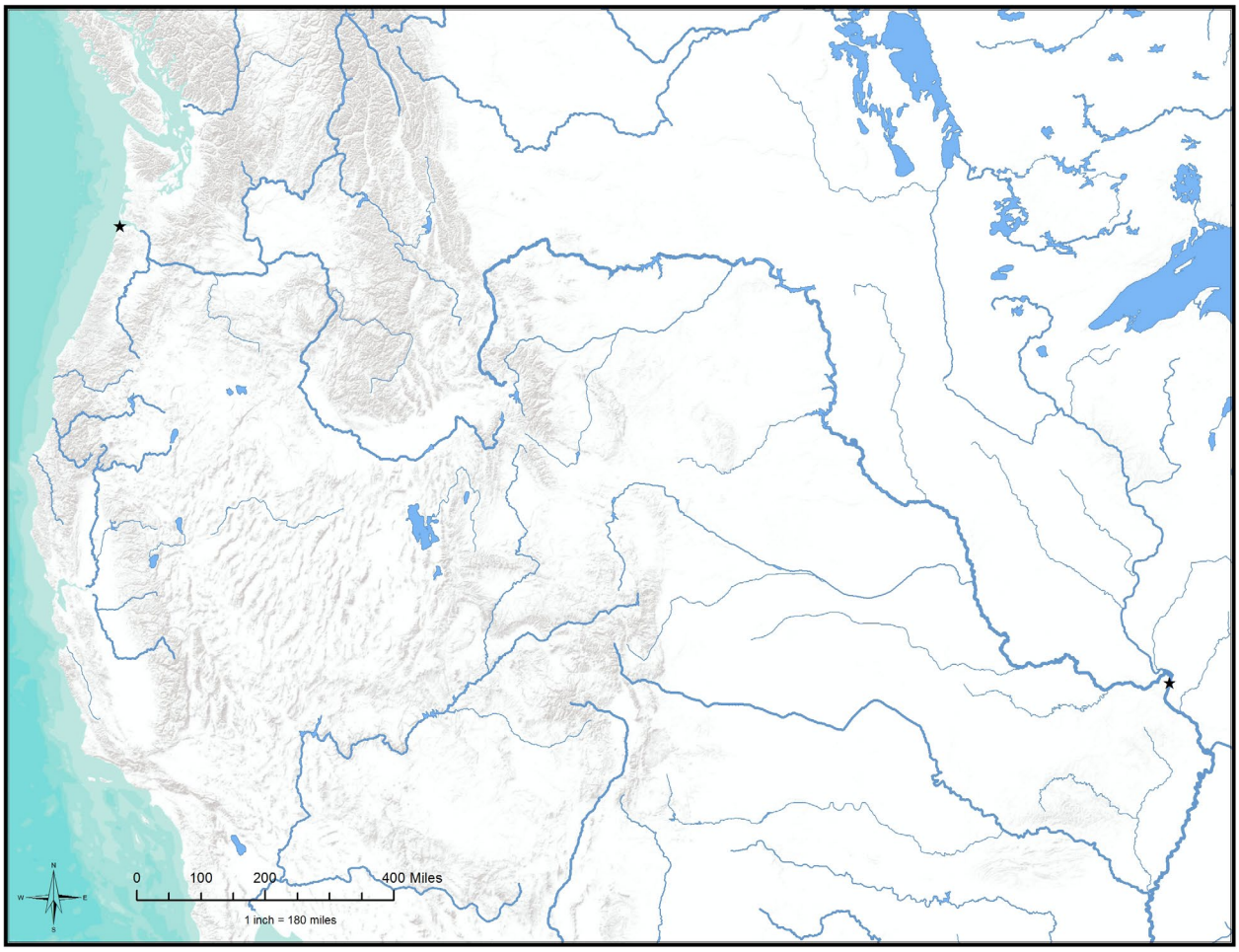
The exhibition goes on to compare Euro-American and Native narratives on diplomacy, women, mapping, animals, language, dress, trade and property, and plants. This example of application of the place-based multiliteracies framework focuses on the theme, "the measure of the country," which highlights differences in worldviews on what represents a "place." In mapping, Clark used measurement instruments, such as a sextant, to collect information that was then analyzed and transferred to a chart of grid lines denoting longitude and latitude. For American Indians, mapping was part of a narrative tradition that reflected relationships among human, animal, and plant peoples, the land, and significant events and memories associated with "places." A series of maps created by Indian leaders is provided as part of the exhibition. One map created by Mandan chief, Shehek-Shote, is described as "a journey chart—a graph created to illustrate a story." Clark is described as having made the mistake of "thinking that the visual components stood alone" and not recording the verbal narrative that went with the "map." Other maps illustrate variations in information recorded, such as time and size dimensions, spatial orientations, and place names. Viewers can listen to audio-recordings of stories associated with places on a map created by Sitting Rabbit (Mandan) and a video-recording of George Horse Capture (A'aninin Gros Ventre) who discusses the orientation that "the world around us was our book." In addition, a parallel is drawn between a current day mass transit map for Washington, D.C. and American Indian mapping traditions. Contemporary mapping practices, such as Geographic Information Systems (GIS), are presented through a section, "connections to today". Thus, this theme-based section provides a rich design resource for exploring diverse perspectives on mapping of a place.

NATURE
What I see in Nature is a magnificent structure that we can comprehend only very imperfectly, and that must fill a thinking person with a feeling of humility.

Albert Einstein

Situated Practice

The situated practice phase begins with the knowledge, skills, and sense of self that students bring to the learning experience. Students and teachers are positioned as part of a place and each identifies his/her perceptions and experiences of a particular place. Thus, entry questions, such as "Where am I?" and "How do I know where I am?" can stimulate prior knowledge through a process of verbal brainstorming. A copy of the "map of rivers" (with no written words or boundary lines) can provide each student with a visual means to respond to these questions. As students and teachers set out to Honor Tribal Legacies, they might answer additional questions, such as "Where is our nearest neighboring Tribe?" and "Where is our nearest neighboring Tribe that had encounters with the Lewis and Clark expedition?" The geographic territory covered might be expanded by determining the location of other Tribes that had encounters with the expedition. The design resources available through the online *Bicentennial Exhibition* provide a starting point for validating "the view from the riverbank", as well as the view "from the river." As indicated previously, the exhibition provides opportunities for students to interact with maps created by Tribal leaders and to hear Tribal members tell stories associated with these maps. The rich array of text types represented in the exhibition is consistent with the intent of the CCSS to expose students to diverse media and formats.



Map of Rivers, Noel Sanyal.

Overt Instruction

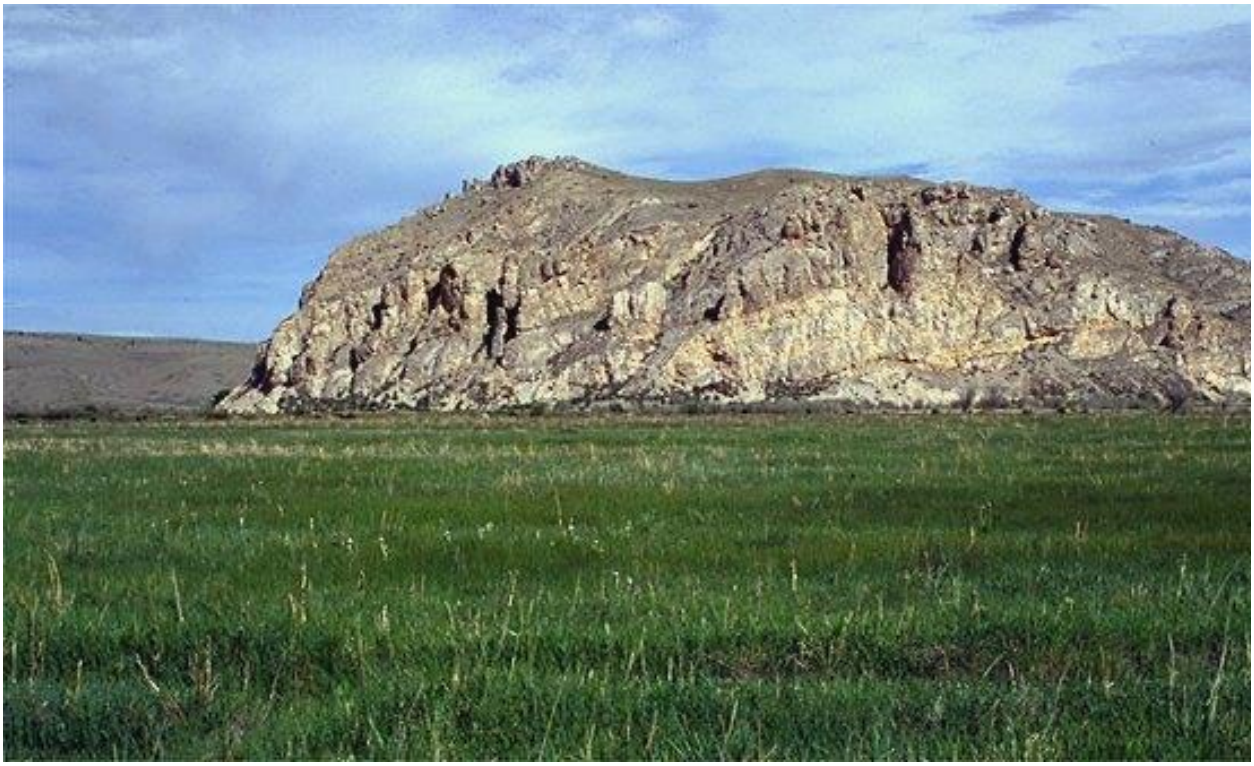
In the overt instruction phase, students are explicitly taught the meta-language of multiliteracies design modes and factors associated with their use. The design resources available for the *Bicentennial Exhibition* theme, "the measure of the country," can be analyzed to heighten awareness of the structures that represent particular design modes. To do so, each student would be provided a copy of the Student Guide to Honoring Tribal Legacies: Place-Based Multiliteracies, which provides a description and examples of each of the design modes. In addition, they would be provided a copy of a design matrix to complete (see example below). Based on "the measurement of the country" multimedia design resources, an analysis might look like this:

Design Mode	Examples of Structures Observed
Visual	Straight and curved lines; angles; size relative to importance; size relative to unit of measure; diagrammatic; journey chart; grid markings for longitude and latitude; pictographs; color.
Spatial	Orientation from above; orientation from within the landscape; north is at the top; directions (north, south) may vary within a map to provide clarity; rivers and other natural features are marked; actual routes taken are marked; distance reflects travel time; distance reflects measured space (miles).
Linguistic	Place names; oral tradition; written words; stories, events, memories, and great men are associated with particular sites; accepted practices regarding who can tell stories associated with maps may limit what landmarks are named.
Spirituality	Sacred sites and geography.

A similar analysis of place-based elements might look like this:

Element of Place	Examples of Structures Observed
Natural Environment	Rivers, bays, ocean, land.
Peoples	Human settlements, stories, events, diverse worldviews, interconnections among human, animal, and plant peoples and the land.
Built Environment	Trails, ancestral sites of Tribes and homelands, mapping tools, modes of transportation.
Time	Before, during, and after Lewis and Clark; contemporary practices; looking to the future.

In addition, students might invite mapping experts to serve as guest speakers in class. These speakers might represent Tribal and state government perspectives. Guest presentations would provide an opportunity to gain knowledge about possible design modes to use in mapping and to examine different modes used by the speakers to communicate information about mapping. The presentations could be videotaped so that students can look for various ways in which design modes and structures are represented, such as visual (e.g., illustrations or photographs), audio (e.g., use of vocal loudness and intonation), gestural (e.g., body movements and emotional expressions), spatial (e.g., use of GIS or maps), spiritual (e.g. focus on interconnections between humans, animals, plants, and the land), and linguistic (e.g., word choice, literal and figurative language, relationship between parts of the narrative to the whole). In this way, students directly explore various modes for sharing information and the knowledge they bring from their communities is validated. In alignment with the College & Career Readiness Anchor Standards identified in Table 4 under Overt Instruction, students examine how word relationships and language shape the meaning or tone of the messages of the presentations and associated materials of the *Bicentennial Exhibition*.



Beaverhead Rock, Richard Basch.

Critical Framing

Design resources associated with the *Bicentennial Exhibition* theme of "the measure of the country" can serve as a catalyst to illuminate differing worldviews and bring critical framing into the learning and teaching processes. Additional resources available through the online *Bicentennial Exhibition*, such as the 39-site virtual journey, can be used to expand understanding of the Lewis and Clark expedition's orientation to place and the mapping process that they used. At selected sites students would hear videotaped interviews with Tribal members. These include: (a) "Encounter with the Teton" - LaDonna "Brave Bull" Allard (Lakota) and Jeanne Eder (Dakota-Sioux) at site 13; (b) "A Mandan Winter" - Calvin Grinnell (Hidatsa) and Amy Mossett (Mandan-Hidatsa) at site 15; (c) "Do Them No Hurt" - Allen Pinkham (Nez Perce) at site 25; (d) "To the Columbia" – Bobbie Conner (Cayuse-Nez Perce) at site 26; and (e) "Through the Gorge" – Tony A. Johnson (Chinook) at site 28.

These interviews and information presented all along the journey would provide further insight into variations in "sense of place" that served as a foundation for diverse mapping strategies. As was previously mentioned, guest speakers also can serve as a means to extend student learning as they consider factors associated with mapping practices from broader community and regional perspectives. In addition, students may directly experience "sense of place" through field trips to specific sites. During this phase, assumptions underlying various perspectives are explicitly analyzed. In alignment with the College & Career Readiness Anchor Standards, students explore content from varying points of view using diverse sources, while assessing the credibility and accuracy of each as indicated in Table 4 under Critical Framing.

Atx kem kaa papaayno nuunim weetespe
Our people come from this land. Our languages and cultures are reflections of its beauty. This land is a gift to all beings. It is the home we live in together. Always have respect. Join us in taking care of the land.

Circle of Tribal Advisors, Lewis & Clark Bicentennial (2009)

Transformed Practice

In the transformed practice phase, students and teachers work together in selecting design modes for use in addressing real life concerns for a real purpose and for a real audience. For example, students might build on their new knowledge and skills by further investigating contemporary mapping strategies using various forms of technology, such as Google Earth, and use it to mark and describe sites of importance to Tribes along an interactive map of the Lewis and Clark National Historic Trail. This could serve as a learning resource for other classrooms. Students might create a multimedia Power Point presentation that compares and contrasts portrayal of mapping practices used by Tribal members and those used by William Clark as presented through various websites, such as *Lewis and Clark: The National Bicentennial Exhibition* and other bicentennial exhibitions, such as *Rivers, Edens, and Empires: Lewis and Clark and the Revealing of America* available at

http://www.loc.gov/exhibits/lewisandclark/lewisandclark.html

or *Lewis and Clark and the Indian Country: 200 Years of American History* available at

http://publications.newberry.org/lewisandclark/

This Power Point could be presented for parents and community members.

Students might examine maps currently provided by the Trail and critique them based on design modes and underlying worldviews represented. They might then write a letter to the Trail administration summarizing their observations and making recommendations for changes that would further Honor Tribal Legacies. Older students, such as an 8th grade class, might create a presentation for younger students, such as a 4th grade class, on differing perspectives of place and associated mapping practices related to the Lewis and Clark expedition and Tribes along the route. These types of projects involve integration, evaluation, and strategic use of content gathered from diverse media and formats, which aligns with the College & Career Readiness Anchor Standards presented in Table 4 under Transformed Practice. Throughout the learning process, multiple ways of understanding a place and associated concerns are recognized, valued, and acted upon. In this way, learning makes meaningful connections to the lives of students and teachers, as well as a broader community.

NATIVE STORIES

Native people have important stories to tell, stories about the past, the present, and the future. Catching the public's ear with Lewis and Clark is a good way to begin to talk about other stories—stories about land and water, endangered languages and threatened sacred sites.

James P. Ronda (2007)

Corps of Discovery II: Lewis & Clark Bicentennial.

Designing a Text Set

Availability of high-quality, increasingly complex text sets representing an array of formats is central to both the place-based multiliteracies framework, as well as the *Common Core State Standards for English Language Arts and Literacy*. Using the *Lewis and Clark National Bicentennial Exhibition* as a focal point allows students to explore an online and primarily informational text set involving a variety of written narratives, videotaped interviews, audio-recordings, sound effects, music, maps, photographs, illustrations, a gallery of selected artifacts and images, and an interactive, multimedia map. In demonstrating application of the place-based multiliteracies learning spiral we suggested adding supplemental texts, such as oral presentations by guest speakers, the Lewis and

Clark National Historic Trail interactive map, additional on-line Lewis and Clark Bicentennial exhibitions, and field trips to places of interest. Honoring Tribal Legacies curriculum designers have compiled further examples of text sets that cover the scope of the Trail. These can be found in the following Teachings (curriculum units): (a) *Discovering Our Relationship with Water*, (b) *Honoring Tribal Legacies in Telling the Lewis & Clark Story*, and (c) *Tribal Legacies of Pathfinding*.

WORK TOGETHER

The Tribal Nations herein wish to work together with others to improve the future well being of our Earth so that 200 years from now, all people may experience the natural and cultural resources the expedition encountered and documented 200 years ago. Our Sovereign Nations seek collaboration with federal, state, and local governments, private companies and agencies, educators, and all stewards of our mutual landscape to:

- Ensure accuracy and completeness in the histories of these events;
- Educate the general public, relevant officials, and decision-makers about the meaning and importance of these events for Tribal people;
- Promote respect for and understanding of Tribal sovereignty;
- Promote respect for and understanding of Tribal traditional cultures and languages, and the urgent need to take action to ensure their survival;
- Promote protection and restoration of the natural environment within aboriginal territories, to ensure the future survival of all aspects of the rich natural heritage known by the Tribes and members of the expedition; and
- Facilitate the return of remains and cultural properties held in private and public collections.

Circle of Tribal Advisors, Lewis & Clark Bicentennial (2009)

Students and teachers may also focus their attention on learning about a specific place, such as the homelands of a particular Tribe along the Trail. In our research at both the state level (CHiXapkaid, Banks-Joseph, Inglebret, et al., 2008) and the national level (CHiXapkaid, Inglebret, & Krebill-Prather, 2011), Tribal members have repeatedly emphasized the importance of building relationships with Tribal peoples, as part of the curriculum design process and the associated building of text sets. As was previously stated, the Trail Foundation Document further emphasizes the necessity of partnering with Tribes to protect and restore unique cultural resources, such as various forms of text. We present an example of a text set in Table 5 that has grown out of a relationship with members of the Clatsop-Nehalem Confederated Tribes.

Table 5. Honoring Tribal Legacies Clatsop-Nehalem Text Set – Intermediate Grades

Text Type	Examples of Materials
Literary	Historical Fiction *Blue Beads*: *A Story of Friendship* (Christine Carpenter & Kathryn Aya)
Informational	Informational Books ❂ *Going Along with Lewis and Clark* (Barbara Fifer) Read Aloud Informational Books/Articles (Advanced) ❂ *The Journey of the Clatsop-Nehalem Canoe* (Roberta Basch) ❂ *Pride in Her People: Charlotte Basch '14 Helps Revitalize the Clatsop-Nehalem Tribe* (Wanda Laukkanen) www.pacificu.edu/magazine Spring 2012, or www.pacificu.edu/magazine/content/pride-her-people
Synthetic	Read Aloud Traditional Stories (Advanced) ❂ *Nehalem Tillamook Tales* (Clara Pearson)
Art, Music, & Media	Websites ❂ *Clatsop Nehalem Confederated Tribes* www.clatsop-nehalem.com ❂ *Lower Chinook & Clatsop-Nehalem* http://www.trailTribes.org/fortclatsop/home.htm ❂ *Lewis & Clark: From Expedition to Exposition, 1803-1905* www.ohs.org/education/oregonhistory/narratives/histories.cfm "An Inhabited Land" http://oregonhistoryproject.org/narratives/lewis-and-clark-from-expedition-to-exposition-1803-1905/exploring-a-foreign-place-the-lewis-and-clark-expedition-in-oregon-country/an-inhabited-land/#.VGPhAMlNcYk "Stealing a Canoe" http://oregonhistoryproject.org/narratives/lewis-and-clark-from-expedition-to-exposition-1803-1905/exploring-a-foreign-place-the-lewis-and-clark-expedition-in-oregon-country/stealing-a-canoe/#.VGPhWclNcYk ❂ *Lewis and Clark Trail: Tribal Legacy Project* www.lc-Triballegacy.org (Oral Presentations with Written Transcripts: Jeff Painter, Doug Deur, Richard Basch, Roberta Basch)

Text Type	Examples of Materials
Art, Music, & Media	Websites ❂ Lewis & Clark Today, Adventures Served Daily (September 1, 1805 to June 30, 1806) http://lewisandclarktoday.net/about.html (See November 1805 to March 1806) Photographs ❂ *Seaside, Oregon: Clatsop ancestry photos* (Seaside Historical Society Museum) http://www.seasidemuseum.org/clatsop_photos.cfm ❂ *The Columbia River: A Photographic Journey – Lewis & Clark's Columbia River: 200 Years Later* "Chief Comcomly & Chief Cobaway" http://columbiariverimages.com/Regions/Places/chief_comcomly.html "Seaside, Oregon and Clatsop Beach" www.columbiariverimages.com/Regions/Places/seaside.html Videos ❂ *A Clatsop Winter Story* (Camera One) www.archaeologychannel.org/video-guide/video-guide-menu/video-guide-summary/225-a-clatsop-winter-story Traveling Trunk ❂ *Clatsop Trunk* (Lewis and Clark National Historical Park) www.nps.gov/lewi/forteachers/clatsoptrunk.htm
Field Trips	❂ Lewis and Clark National Historical Park (Fort Stevens State Park, Fort-to-Sea-Trail, Clatsop Loop Trail) ❂ Ne-ah-coxie (Seaside Gateway)
Teacher & Student Reference Materials	Books/Chapters ❂ "The Ceremony at Ne-ah-coxie" (Roberta & Richard Basch), in *Lewis and Clark through Indian Eyes* (Alvin M. Josephy, Jr., Editor) ❂ "The Clatsop Winter" in *Lewis and Clark Among the Indians* (James P. Ronda) ❂ *Lewis and Clark Lexicon of Discovery* (Alan H. Hartley) ❂ *The Lewis and Clark Companion: An Encyclopedic Guide to the Voyage of Discovery* (Stephanie Ambrose Tubbs with Clay Strass Jenkinson) ❂ *Lewis and Clark for Dummies* (Sammye J. Meadows & Jana Sawyer Prewitt) Website ❂ *Journals of the Lewis and Clark Expedition* http://lewisandclarkjournals.unl.edu/

How did we go about building a relationship with the Clatsop-Nehalem peoples to design this text set? We sat together with Dick Basch, Vice President of the Clatsop-Nehalem Confederated Tribes and Tribal Liaison for the Lewis & Clark National Historic Trail, at several gatherings over a period of two years, as he told stories of his people and shared related materials. We visited the historically and spiritually significant traditional Clatsop fishing grounds at Ne-ah-coxie, now referred to as the Seaside Gateway (Basch & Basch, 2006). At this sacred place we sat along the shoreline surrounded by the sounds of nature—the water, the wind, the birds—while we heard more stories of the Clatsop-Nehalem peoples from Roberta and Charlotte Basch. Charlotte shared her shock at hearing, as a 12-year old, that her people were extinct. This statement, made as part of a National Park Service video, made no sense to her. She was still here. Her family and community were still here. Then, we heard how a 12-year old can make a difference. Her questions catalyzed the Lewis & Clark National Historic Park to produce a new video, *The Clatsop Winter Story* (Warriner, 2005). At the park we viewed the new video that portrayed the Clatsop people as vibrant at the time of Lewis & Clark and as alive today and actively engaged in revitalizing their culture. We were gifted with copies of the book, *The Journey of the Clatsop-Nehalem Canoe* (Basch, 2011) produced by the Clatsop-Nehalem Confederated Tribes. The book came alive as we traveled to a nearby body of water and took Dragonfly, the Clatsop-Nehalem canoe described in the story, out on the water. Tribal leaders were there on shore to greet and share the experience with us. Throughout this process we experienced the generosity and kindness of the Clatsop peoples over and over again just as they had treated members of the Lewis & Clark expedition with "extrodeanary friendship." We had shown respect and sincerity in our efforts as we formed a relationship on which to build a curriculum text set. Additional Tribe-specific text sets can be found in the Honoring Tribal Legacies teachings: *Sx^{w}iwis (The Journey)* and *Apsáalooke Basawua Iichia Shoope Aalahputtua Koowiikooluk (Living Within the Four Base Tipi Poles of the Apsáalooke Homeland)*. Two teachings allow students to explore a particular place along the Trail and hold potential for relationship-building with local Tribes, *Exploring Your Community* and *A Thousand Celilos: Tribal Place Names and History along the Lewis and Clark Trail.*

Eagle Feather Dance Club (New Town School, North Dakota), as visitors join them in a Round Dance, August 18, 2006.

Summary and Conclusions

Using the place-based multiliteracies framework, teachers and students work together to design a learning environment that values multiple ways of knowing and diverse forms of literacy. In Honoring Tribal Legacies, we see teachers and students journeying through the elements of a place—the natural and built environments, peoples, and scope of territory across time. Through a four-phase process (i.e., situated practice, overt instruction, critical framing, and transformed practice), students build their capacities to comprehend, explain, interpret, use, and evaluate various forms of literacy. Consistent with diverse ways of viewing the world, we have expressed place-based multiliteracies using an array of designs—as a circle, as a spiral pathway, through literal and metaphorical language, through matrices, through sensory experiences, and through a holistic philosophy that interconnects all aspects of life. Of course, there are many more possibilities, as we strive for teachers and students to be comfortable with the mystery of the unknown and the process of remembering who we are and where we came from, while seeing interconnections across the past, the present, and the possibilities for futures we design.

What can be learned in Honoring Tribal Legacies associated with the story of Lewis and Clark journey through the place-based multiliteracies framework? We can build cross-cultural understanding of how we got where we are. We can carry forward the "bridge building" among Tribal and non-Tribal peoples that occurred during the Bicentennial. We can see a more accurate, broad, and balanced picture of our history as a nation. As we take students through the journey of Lewis and Clark from the viewpoints of Tribal peoples, we enlarge their worldviews. To borrow the words of historian, James Ronda, "Journeys should change us. Whether we are Natives or newcomers, this journey—those voices—these stories should expand and enrich us. All of this should enlarge us, bring us face to face with wonder and strangeness" (Moody, 2003, p. 4). As we bring an enlarged range of perspectives together—both Tribal and non-Tribal—we have a greater pool of options available to find long-term solutions to challenges, such as protection and wise use of our natural resources, sustainable health care, and education that meets the needs of a diverse student population. Our current students will be the problem-solvers of the future—broadening their perspectives holds potential for their futures, as well as for the futures of the next seven generations.

Superintendent Gerard Baker (L) joins Tribal Chairman Tex Hall (Three Affiliated Tribes) during the Grand Entry of the PowWow honoring the Lewis and Clark "Home of Sakakawea" Signature Event, New Town, North Dakota, August, 2006.

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