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Artists and Photographers

Lia Chang, New York, New York. pp. 11.
Preface

Project Archaeology is a national heritage education program for educators and their students. Project Archaeology uses archaeological inquiry to foster understanding of past and present cultures; improve social studies, science, and literacy education; and enhance citizenship education to help preserve our archaeological legacy. We envision a world in which all people understand and appreciate their own culture and history and the culture and history of others.

Project Archaeology was developed in 1990 in Utah in response to widespread vandalism and looting of the state’s archaeological treasures. Agency officials from the Bureau of Land Management (BLM), the U.S. Forest Service, the National Park Service, and the State of Utah, agreed that education was the best way to protect archaeological resources over the long term. These agencies partnered to develop and maintain a statewide education program known as the Intrigue of the Past Archaeology Education Program. In 1992 when the national Bureau of Land Management launched a comprehensive nationwide heritage education program, Intrigue of the Past was adopted as the classroom component and renamed Project Archaeology. In 2001, Project Archaeology transferred operations to Montana State University in Bozeman, Montana, to maintain and expand the program nationally.

Project Archaeology currently operates in twenty-three states and the District of Columbia and is developing in twenty additional states. Since its inception, more than 10,000 educators have participated in Project Archaeology workshops. These educators have used Project Archaeology materials to instruct an estimated 210,000 students of all ages annually.

A comprehensive archaeology and heritage education program, Project Archaeology is for anyone interested in learning and teaching about our nation’s rich cultural legacy and protecting it for future generations to learn from and enjoy. Designed to appeal to a wide variety of interested groups and individuals, Project Archaeology may be successfully used, for example, by:

- upper elementary through secondary teachers and their students;
- museum docents, youth group leaders, heritage site interpreters; and
- parents and other citizens.

Project Archaeology includes publications, professional development for educators, networking opportunities, and continuing support for participants. Using an innovative hands-on approach to history education, Project Archaeology teaches scientific inquiry, citizenship, personal ethics and character, and cultural understanding.

The National Council for Social Studies (NCSS) endorsed this curriculum guide, Project Archaeology: Investigating Shelter, in December 2008. Ms. Susan Griffin, Executive Director of NCSS, wrote, “NCSS is pleased to support a program that seeks to educate students on the cultures of the past and how they have endured to the present.” We hope that this curriculum will help educators integrate social studies, science, and literacy through the fascinating topic of archaeology.
Understanding Monumentality Through Art

Students will investigate monuments, consider their place in the public sphere, and learn the history of public art. Through the lens of artistic analysis, students will work to gain an understanding of how visual media reflects cultural values. Working as a class, students will analyze a piece of artwork to uncover larger meanings and then independently analyze a monument of their choice.

Materials
For Each Group
- Investigating Shadow on the Land (page 10)
- Performance Standards (page 8-9)
- Meet Mr. Nicholas Galanin (page 11)
- Shadow on the Land (page 12)
- Guiding Question (page 13-16)
- NAMPLS (page 17)

Preparing to Teach
1. Post the Word Bank words.
2. Set up a projector with a photo of Shadow on the Land (page 12) shown on the screen.
3. Take time before class to look at the artwork yourself to become familiar with the themes and imagery present so you can point out the details you saw with your students.
4. Make enough copies of “Investigating Shadow on the Land,” “Performance Standards,” “Shadow on the Land,” “Guiding Question,” and “NAMPLS” to distribute one to each student and one copy of each “Guiding Question” for the four groups.
5. If possible, provide computer access for each team for research.

Word Bank
archaeology: the scientific study of past human cultures through artifacts and sites
colonizer: a country that sends settlers to a place and establishes political control over us
excavation: a scientific, systematic, archaeological dig that aims to uncover data about a site, people, or culture
monument: commemorates an event, person, place, or thing for others and future generations to think about and remember
performance standards: basis for measuring your work
Tlingit: (pronounced tl-een-get) a group of people local to the northwest Pacific coast in modern-day Canada and Alaska
Unangax: (pronounced oo-nun-gahx) a group of people local to the Aleutian Islands and the Alaskan coast

SUBJECTS: social studies, language arts, art
CCSS: RL.3, RL.4, RI.6, RI.7, SL.1, WHST.1
NGSS: OECI and AQDP
SKILLS:
- Bloom’s Taxonomy: evaluation and analysis
- Facets of Understanding: interpretation, application, empathy
DURATION: 90 minutes
CLASS SIZE: any

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Background

Expressing ideas with art has always been a significant component of human life. Thousands of years ago, humans began to paint on rock walls and carve images using materials available in their environments including teeth, bone, shell, or wood. Though archaeologists will never know the real meanings behind these ancient images, they are thought to be expressions of community, culture, and religion. Many hunter-gatherer groups slowly transitioned from following animals to making their homes in one place, creating more time for non-essential pursuits which led to more time for artistic expression. This artistry is visible on everyday objects past peoples created, such as designs on ceramic pots, intricate jewelry formations and elaborate architecture.

Analyzing art is one of the ways archaeologists better understand the past. Interpreting a complex piece of artwork and breaking it down into understandable parts is an important skill for students to learn, especially today, when there are conversations concerning monuments and their place in society. A monument is artwork that commemorates an event, person, place, or thing for future generations to think about and remember. In 2020, there were many discussions concerning monuments in public spaces. Certain public monuments were criticized because they depicted historical figures known to have enslaved people, harassed, assaulted, or even murdered people, or performed other acts that most modern societies have since criminalized. When people demanded that the artwork be removed, many debates started about what a monument is, what they do, and their place in public spaces.

Arguments for removing these monuments include:

- what was represented is no longer aligned with the values or ideals of modern society
- the monuments are offensive, or
- they provoke people.

Arguments for leaving the monuments in place include:

- they represent important historical events that should not be forgotten,
- modern standards should not judge history and its figures,
- and history should not be erased.

These arguments for or against have inspired other questions. Where should monuments be relocated to if they are removed? Who pays for this removal? Should a new monument be created to replace it? If the monument was defaced, should it remain as a statement, or should it be cleaned and restored to its original state?

One example of controversial monuments are those of Christopher Columbus. Columbus brought the existence of North America to the attention of Europe in 1492. Columbus enslaved people, allowed men under his command to commit violent atrocities, and contributed to the beginning of a centuries-long repression and genocide of peoples indigenous to North and South America. His cruelty and crimes against humanity were well-known and established during his lifetime, resulting in his arrest, trial in Spain, and his titles being stripped away. In 2020, monuments of Columbus gained national attention sparked a nationwide conversation about the placement of such figures in public spaces because of the values and history they represent.
The United States is not the only country with controversial historical figures or monuments. A quote from American general, Robert E Lee, provides an interesting historical take: “I think it wiser…not to keep open the sores of war but to follow the examples of those nations who endeavored to obliterate the marks of civil strife, to commit to oblivion the feelings engendered.” Other countries have dealt with commemorating, understanding, and reckoning with their history. Following World War II, Germany did not create monuments to Hitler, Goebbels, Goeth, or Mengele. Instead, Germany tore down and destroyed any symbolism associated with the Nazi Party and the Third Reich. By 1949, the use of these symbols was made illegal. Since, there has been a significant emphasis on education and recognition, accentuating every facet of WWII’s history without leaving out the uncomfortable details. This process took many years and a great deal of effort, but it has been recognized for its widespread success at combatting extremism.

Mr. Nicholas Galanin

Nicholas Galanin’s (Tlingit/Unangax) work offers perspective rooted in connection to land and broad engagement with contemporary culture. For over a decade, Galanin has been embedding incisive observation into his work, investigating and expanding intersections of culture and concept in form, image, and sound.

His works embody critical thought. They are vessels of knowledge, culture and technology – inherently political, generous, unflinching, and poetic. He engages past, present and future – through two and three dimensional works and time-based media – exposing obscured collective memory and barriers to the acquisition of knowledge.

He splinters tourist industry replica carvings into pieces, destroying commodification of culture and evidencing the damage. His carving practice includes cultural customary objects, petroglyphs in sidewalks and coastal rock, masks cut from anthropological texts, and engraving handcuffs used to remove Indigenous children from their families.

Beyond the walls of his studio, Galanin designs and fabricates ceramic riot gear, arrows in flight, and curio masks covered in delftware patterns, employing materials and processes to expand and forward dialogue on what artistic production is and how it can be used to envision possibility. His concepts determine his materials and processes. His practice is expansive and includes numerous collaborations with visual and recording artists. Galanin apprenticed with master carvers and jewellers, earned his BFA at London Guildhall University in Jewellery Design and his MFA in Indigenous Visual Arts at Massey University in New Zealand. He lives and works with his family in Sitka, Alaska.

Shadow on the Land, an excavation and bush burial, written by Mr. Galanin

The work is an excavation of the shadow cast by the Captain Cook statue in Sydney’s Hyde Park. Following tracing and transfer of the shadow to the site, careful excavation retains the shadow’s shape and reveals what the land holds beneath the surface. The Cook monument’s shadow is an embodiment of the shadow of greed, pollution and destruction cast on the land by corporate-capitalist colonization and settlement.

By creating a hole large enough to bury the statue, the work’s excavation (along with its title) suggests the burial of the Cook monument itself, along with the burial of destructive governance and treatment of Indigenous land, Indigenous people and Indigenous knowledge.

Throughout the dig small flags are placed marking evidence of Indigenous presence preceding Cook’s arrival. The excavation of the colonial shadow by an Indigenous artist, using the scientific practice of archaeology as an art medium, turns a practice that originates with colonizers belief in white supremacy, to
delivering a layered critique and call for change. The resulting earthwork presents an opportunity to prepare for the burial (on land designated as a prison by colonizers) of the Cook monument itself, along with the burial of governance and legislation casting shadows of erasure, pollution and violence against Indigenous lives and knowledge. By Nicholas Galanin.

Analyzing Art in the Classroom

Analyzing art within the classroom requires time for thoughtful observation, interpretation, and guided discussion about the artwork. Art is something that students will have reactions to as they try to understand what they see—these reactions should be encouraged in order to have an honest and open discussion. Discussions should always be made safe, which is why we have included a “Safe Discussions in the Classroom” on page 7 of the guide. Start the class by giving students enough time to look and write down initial observations and reactions. Remind students they should be making observations that offer an interpretation of the work of art, not describe it. After students have finished formulating their initial ideas, provide them with the opportunity to share them in a class discussion. This discussion will allow students to expand on each other’s thoughts and hear new ideas. The next step is using a more complex, guiding question for students to work on in groups. Afterwards the group will present their conclusions to the class. Summarize the groups’ interpretations and analyses using the NAMPS (Name, Artist, Medium, Place, Location, Significance) acronym to solidify understanding. This lesson will use Shadow on the Land to help students understand how to interpret and analyze art as well as to think about larger bigger questions about monuments in public spaces.

Understanding Monumentality Through Art

Uncovering Prior Knowledge

1. Ask students: can anyone give an example of a monument? If they need help, remind them that things like the Eiffel Tower, the Pyramids of Egypt, the St. Louis Arch, or the Lincoln Memorial are all examples of monuments.
2. Work together as a class to define the word, “monument.” Write down the definition you create together on the board and encourage students to give more examples on local, national, and international levels.
3. Ask students if they remember the recent conversations that have revolved around monuments.
4. Use the Background Information to inform students about the conversations that took place and the questions inspired by those conversations.
5. Use additional time to go over the “Safe Discussions in the Classroom” box with students to ensure that the class discussions are safe and productive.
6. Have students use a Christopher Columbus statue to practice asking and answering some of the questions provided in the background information. Find a photo of a Columbus statue online to project for the class and provide a brief summary of information about Christopher Columbus using the Background Information for the class so they have context.
7. Write down or read aloud the Robert E Lee quote included in the background information. Ask students to think about what the quotation means. Next, tell students that next, they will see a new monument that they will analyze and interpret together as a class.
Discovering New Knowledge

Reacting Alone
1. Use a projector to display Shadow on the Land so the entire class can see.
2. Tell students: We are going to work together to analyze this.
3. Distribute “Investigating Shadow on the Land” to the students.
4. Tell students: Take a minute to look at the projected image. As you look at the image, think about, what it means, and what it depicts. Remind students that they should not just be writing descriptions of what they see but offer possible interpretations that lead to analysis and deeper understanding.
5. Remembering the Safe Discussions in the Classroom rules, begin the discussion by asking: What is your reaction to this image? Listen to a few students’ responses and maybe make a list on the board summarizing their reactions. Explain to students that their reactions are how they understand artwork; having feelings about the image is having a reaction—an important step in analyzing any piece of art.

Considering Context
6. Distribute “Meet Mr. Nicholas Galanin” to all students and have them read his short biography.
7. Distribute “Shadow on the Land” to all students and give them time to read the information.
8. Split the class up into four different groups and distribute the “Guiding Question.” Each group should have a different guiding question.
9. Give the groups time to formulate thoughts amongst themselves and answer the question. Walk around to help the groups, to make sure productive discussion is happening, and to help any groups that need extra guidance.
10. Bring the class together and have each group explain the guiding question they were given and their answers. Have each group write down the big ideas and findings they had on the board. Students should also take notes on the other groups’ ideas and conclusions using the second page of “Guiding Questions.”
11. Ask students: How has analyzing this piece of art changed how you think of public art, either generally or this piece specifically? Did the context about the artist and Captain Cook change your reaction to the image? Why or why not?
12. Ask students: What point do you think the artist was trying to make? Why?
13. Ask students: Can you think of other examples of artwork like this one in the United States or your own town/state?

Analyzing Together
14. Write down the NAMPLS acronym and words on the board. NAMPLS stands for: name, artist, medium, period, location, and significance.
15. Distribute “NAMPLS.”
16. Go through each word to gain a deeper understanding as a class. Encourage students to draw on their first reactions and use the guiding questions to help fill out each word. In order to achieve a deep understanding and perform an analysis of Shadow on the Land, questions have been included in Steps 18 through 28.
17. Tell students: We are going to use the acronym NAMPLS to gain an understanding of the artwork. The “N” stands for name.
18. Ask students: Who can remind me of the name of this art? What does this name mean now that you have learned more about the artwork and its context? Does anyone have any ideas why Shadow on the Land was picked for the name? What does this name express?


20. Ask students: Who is the artist? What were his motivations and his reason for creating this? Do you think he was making a point? What was it?

21. Tell students: The next letter, “M,” stands for Medium. Medium means the material that makes up the artwork.

22. Ask students: What materials were used to create this? Why is that important? How can a medium help emphasize and offer meaning?

23. Tell students: The next letter, “P,” stands for Period, or the time period in which this was created.

24. Ask students: How does knowing the historical context of the national conversation held in 2020 impact your understanding of this art? How does knowing the historical context of Captain Cook and his actions influence the way you react to this artwork?


26. Ask students: Where is this art located? Does it matter that this art is public? Should it be public or not?

27. Tell students: The last letter, “S,” stands for Significance. Take a few moments to think about the significance of this art.

28. Ask students: What is the geographical significance of this art for you? What is the historical significance of this art for you? What is the archaeological significance of this art for you? Help students define the word bank word, archaeology. What is the significance of this art being created and installed in the summer of 2020?

29. Allow the class to take a minute to finish up the discussion by contributing their last thoughts. Summarize the discussion by telling students that they will be applying the same acronym (NAMPLS) from the discussion to their own final projects.

The Project

30. Choose between two different options for the final project though you may also allow students to pick their own. The first is artistic, and you will make your own statement artwork for your final project. Guiding you through it will be NAMPLS, and the four questions the students worked together to answer in class. The second option is to find a public monument and analyze and interpret it on your own using NAMPLS.

31. Tell students that for the first type of project, they can use any kind of art medium, including paint, illustration, wood-work, photography, or digital graphic design. If they choose the second option, they can create a report on any kind of public monument.

32. Inform students that they will be presenting their project to the class. Their presentation should include their own NAMPS, whether it is for the artwork they created or an explanation their analysis and interpretation of the artwork that they selected.

33. Distribute the blank “NAMPS” and “Guiding Questions” to the students so they can use them for their projects. This is what they will use to present the art to their peers.

34. Distribute the “Performance Standards” and go through it with the class by reading aloud each standard and answering any questions.
35. Tell students: The point of this project is to think about your own history and others. This project will allow you to express that knowledge in a new way.

Reflect on New Knowledge

After the class presentations, ask students: How do you feel about monuments in our public spaces? Did this lesson change your mind? How do you view public monuments differently? Do you think you will practice analyzing and interpreting art and monuments on your own in the future? Why would or would you not?

Safe Discussions in the Classroom

1. **Establish ground rules.** Work as a class to create a list of rules. These rules can be used to create a safe and productive discussion and could include: no interruptions when other students are speaking, practice being respectful of classmates’ opinions, and that there is no name calling or no stereotyping allowed.

2. **Active Listening.** Listen to what your classmates have to say. This will help to better understand different perspectives. It will also set you up to ask productive questions to better understand something of which you are unsure.

3. **Stay on Topic.** Stick to the topic of the discussion.

4. **Disagreement.** It is ok to disagree with someone else’s opinions during a discussion. However, it is unacceptable to be rude or disrespectful with someone you disagree with or because of an outcome you do not like.

5. **Arguments have different sides.** There are many different perspectives and arguments. Though different, they are legitimate, valid, and should be treated as such.

6. **Tension.** Sometimes tensions can rise in a classroom. If this happens, allow students to take a quick break and then return to the discussion.

7. **Practice Accountable Talking.** Work together as a class to brainstorm specific phrases or sentence structures that ensure civility. Discover more here: [http://www.nea.org/tools/16256.htm](http://www.nea.org/tools/16256.htm)

8. **Take the Teaching Tolerance Civility Pledge:** I pledge to debate with civility, to treat people whose opinions differ from mine with respect, and to focus on ideas, policies, and values. I will encourage others to do the same. I will speak up when I hear name-calling, stereotypes, and slurs. I will do this because it is important to model good citizenship; no matter my age.
Performance Standards for Final Project Option 1: Create your own artwork

❖ Name
- Choose a name for your artistic project that is clear and meaningful.

❖ Artist
- Include your name and the story you are trying to tell with your artwork.
- You can choose what to express with your art. This means that you could create an artistic project about your own life and movement or that of a family member, guardian, friend, neighbor, or other loved one. You can also choose to illustrate a story from history.

❖ Material
- Use one or multiple materials or mediums to complete your artistic project.
- Explain why you used the materials you did for the project and any meanings they may have for you.

❖ Period
- Choose the historical period of your project. For example this may be modern-day if you create a project that reflects the current time, but since you can choose any period from history.
- Explain the historical context of the time period.

❖ Location
- Make sure to explain where your artwork would be ideal to physically display—on public land? On the wall in an art gallery somewhere? Embedded in the floor? Make sure to show this in your artistic project.
- Explain why you decided to install your artwork where you did and that location’s significance.

❖ Significance
- Your artwork should be significant to you and the story you are trying to tell.
- Explain this significance.

In this project, you are creating a piece of artwork—either physically or a plan of what it would be in real life. This can be a story from your personal history, your family’s history, your town/state/country’s history, or from history in general. In addition to creating your artwork, you need to write a short, one-page report that answers the questions above as well as an artist’s statement like Galanin’s that concisely explains your project. Use any medium available to you. If your artwork is on a more monumental scale, such as an entire building or large sculpture, do not feel as if you need to build such a massive project. Instead, create plans, mock-ups, or drawings that are more do-able with the time, resources, and space you have at your disposal.
Performance Standards for Final Project Option Two: The Report

❖ Name
   - Include the name for the artistic project. Make sure that it is clear and explain the meaning.

❖ Artist
   - Include the name of the artist, their life story, and what they are expressing with their artwork.

❖ Material
   - Describe the materials that the artist chose for their project and any meanings that they have for the artist.

❖ Period
   - Explain the historical context of the time period: including when the artwork was installed or displayed as well as what time period it expresses.

❖ Location
   - Explain why the artist may have decided to install it when and where they did and that location’s significance.

❖ Significance
   - Explain the significance of the artwork to the artist.

In this project, you analyzing a monument you have found somewhere in the world. This monument should be in a public place. Work on analyzing and interpreting your monument that same way you did in class. Take the time to react to it, and write down your reactions. Then go through each of the guided questions from class to clarify your thoughts and what you know. Finally, use NAMPLS to analyze the monument. Write a report that includes your first reactions, how you answered each guiding question, and the answer to NAMPLS. Be prepared to walk your classmates through your NAMPLS with a photo of your monument in your presentation.
Investigating *Shadow on the Land*

You are now observing *Shadow on the Land*.

Please take the next few minutes to respond to what is on the screen, and write down your reactions, thoughts, feeling, and observations in the space below:
Meet Mr. Nicholas Galanin

Adapted from a statement provided to Project Archaeology by Mr. Nicholas Galanin

Nicholas Galanin’s (Tlingit/Unangax) work provides understanding about the connection between land and extensive engagement with modern culture. For over ten years, Mr. Galanin has been including insightful observations into his work. These observations help him investigate and expand the connections between culture and concept in form, image, and sound.

His works represent critical thought. They are vessels of knowledge, culture, and technology. As such his work is political, generous, unflinching, and poetic. He engages the past, present and future. Through 2D and 3D works as well as time-based media, he uncovers both hidden collective memory and barriers. This helps the gaining of knowledge.

He breaks up tourist industry replica carvings into pieces, which destroys the process of treating culture like a commodity and shows the damage the tourist industry can do. His carving practice includes different materials like cultural objects. He carves petroglyphs in sidewalks and coastal rock. He cuts masks from texts about anthropology. He also engraves handcuffs that were used to take Indigenous children away from their families.

Outside his workshop, Galanin designs and creates ceramic riot gear, arrows in flight, and curio masks covered in delftware patterns. He uses materials and artistic processes to expand and move conversations forward on what artistic production is and how it can be used to see new possibilities. His ideas determine his materials and processes. His practice includes many collaborations with visual and recording artists. Galanin apprenticed with master carvers and jewellers, earned his BFA at London Guildhall University in Jewellery Design and his MFA in Indigenous Visual Arts at Massey University in New Zealand. He lives and works with his family in Sitka, Alaska.
**Shadow on the Land**

Adapted from a statement provided to Project Archaeology by Mr. Nicholas Galanin

This artwork is an excavation of the outline of the shadow created by the Captain Cook statue in Sydney, Australia. Mr. Galanin traced the outline of the statue’s shadow and conducted an excavation within it, to keep the shadows shape. The dig shows what the land holds under the surface. The artist intends for the Cook monument’s shadow to display the shadow of greed, pollution, and destruction cast onto the land by corporate-capitalist colonization and settlement.

By creating a hole large enough to bury the statue, the work’s clear lines and title suggests the burial of the Cook monument. This is also the burial of the destructive governance and treatment of Indigenous land, Indigenous people, and Indigenous knowledge.

In the excavated area, there are small flags. These flags mark evidence of Indigenous life before Cook arrived in Australia. The excavation of its colonial shadow by an Indigenous artist uses the scientific practice of archaeology as a type of art. Archaeology is a practice that originated with colonizers’ belief in people with European ancestry were better than other people. This excavation turns the practice of archaeology into artwork that delivers a layered critique and call for change. This excavated area presents a chance to prepare for the burial (on land once used as a prison by colonizers) of the Cook monument itself, along with the burial of governance and legislation casting shadows of erasure, pollution and violence against Indigenous lives and knowledge.
Guiding Question #1

Theme: Geography

Question: What role does geography have in this artwork and what is its significance? Mr. Galanin mentioned having a connection to the land, how do you think this connection impacted his creation?

Use the empty space below to write down thoughts and answers while working together with the rest of your group. Be prepared to speak to your classmates about the question you were given and your answer. Be sure to include any difficulties or things that were confusing. If you need more space, please use the back of this paper.

Use this space to take notes on what your classmates concluded about their own guiding questions. If you run out of space, use the back of this paper.

Guiding Question #2:

Guiding Question #3:

Guiding Question #4:
Guiding Question #2

Theme: History

**Question:** What role does history and historical context have in this artwork? What is its significance? How has historical information changed the way you think, react, and understand this artwork?

Use the empty space below to write down thoughts and answers while working together with the rest of your group. Be prepared to speak to your classmates about the question your group was given and your answer. Be sure to include any difficulties or things that were confusing. If you need more space, please use the back of this paper.

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Use this space to take notes on what your classmates concluded about their own guiding questions. If you run out of space, use the back of this paper.

**Guiding Question #1:**

**Guiding Question #3:**

**Guiding Question #4:**
Guiding Question #3

Theme: Archaeology

**Question:** What role does archaeology have in this artwork? Why do you think Mr. Galanin used the model of an archaeological excavation for his artwork instead of just digging a hole? How do you think the historic legacy of archaeology is incorporated, if at all, in this artwork?

Use the empty space below to write down thoughts and answers while working together with the rest of your group. Be prepared to speak to your classmates about the question your group was given and your answer. Be sure to include any difficulties or things that were confusing. If you need more space, please use the back of this paper.

Use this space to take notes on what your classmates concluded about their own guiding questions. If you run out of space, use the back of this paper.

Guiding Question #1:

Guiding Question #2:

Guiding Question #4:
Guiding Question #4

Theme: Today

Question: Art, especially in public spaces, can be reactionary—do you think this artwork was created in response to something happening in the world at that time? How do you think this artwork would have been viewed in the past instead of “Today”? What about if this was done in the future instead of “today”? What makes “today” special in the case of this artwork?

Use the empty space below to write down thoughts and answers while working together with the rest of your group. Be prepared to speak to your classmates about the question your group was given and your answer. Be sure to include any difficulties or things that were confusing. If you need more space, please use the back of this paper.

Guiding Question #1:

Guiding Question #2:

Guiding Question #3

Use this space to take notes on what your classmates concluded about their own guiding questions. If you run out of space, use the back of this paper.

Guiding Question #1:
Standards met: 8-12

**CCSS Standards for 8-12 Grade Students**

<table>
<thead>
<tr>
<th>Standard</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of how a story or drama</td>
<td>✓</td>
<td>✓</td>
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<td>✓</td>
<td>✓</td>
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<tr>
<td>RL.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>RI.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beautify of the text.</td>
<td>✓</td>
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<tr>
<td>RI.7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g. visually, quantitatively) as well as in words in order to address a question or solve a problem.</td>
<td>✓</td>
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<td>SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
<td>✓</td>
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<tr>
<td>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
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<tr>
<td>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</td>
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<tr>
<td>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</td>
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<tr>
<td>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</td>
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<tr>
<td>WHST.1: Write arguments focused on discipline-specific content.</td>
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<tr>
<td>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, an create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</td>
<td>✓</td>
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<tr>
<td>b. Develop claim(s) and counterclaims fairly and thoroughly supplying the most relevant data and evidence for each while pointing our the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.</td>
<td>✓</td>
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<td>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between</td>
<td>✓</td>
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</tbody>
</table>
claim(s) and reasons, between reasons and evidence and between claim(s) and counterclaims.

d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

e. Provide a concluding statement or section that follows from or supports the argument presented.

References


