

Facilitation Guide



Proud Lady

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Proud Lady – Step Inside: Perceive, Know About, Care About

Learning Targets:

I can step inside a work of art to understand and describe a character's point of view.

I can use visual and textual evidence to explain what being Navajo means to Ned's family.

Why the Arts:

Students will be able to identify what an artist highlights in their work and make connections between the image and the chapter that describes the main character's mother. This experience is practice for supporting the EOM task, because students will be asked to synthesize the information learned by identifying answers to the focus question in to the essay question.

Focus Question One is: **What does being Navajo mean to the protagonist of Code Talker?**

By closely studying the artwork and the chapter, students will begin to build an understanding of Ned's roots and his mother as his first teacher of his culture and personal identity.

Assessment:

Formative: I can make connections between a piece of artwork by RC Gorman and Chapter 1 of Code Talker by Joseph Bruchac.

By looking closely at "Proud Lady" by RC Gorman and analyzing chapter 1, "Sent Away", students will BEGIN to identify culture and its role in the lives of the Navajo people. This supports the knowledge that students need for the EOM assessment, which is to write an essay that answers the question: How was Ned impacted by WWII?

EXIT TICKET: Mothers are often our first teachers. What does being Navajo mean to Ned's mom and his family? Use your brainstorming, conversation, and evidence from the text to support your answer.

Standards Alignment:

ELA:

RL.7.1 - Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Text in this case refers directly to the anchor text and reading a photograph.

Arts:

Anchor Standard 7 - Perceive and analyze artistic work.

I:6-8:2 - Reason effectively to Interpret and communicate the meaning of the impact of visual art.

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Lesson Connections: Grade 7, Module 2

Lesson 4 – Layer it into this lesson to dig more deeply into what is happening on pages 5–11.

Recommended Student Materials:

[Student Organizer](#)

Student Prerequisites:

Read chapter 1 closely / chapter 1 quote discussion / close reading.

Have some understanding of [art terms](#).

Connection to Module Goals/EOM Task:

How was Ned impacted by WWII?

Students need to understand the 3 phases of Ned's character development.

Who was he in the beginning of the book: Boarding School up to joining the Marines at 16. (Proud Lady)

Who was Ned in the middle of the book: During his USMC service. (Photograph)

Who was Ned at the end of the book: Returning to the US and telling his story to his grandchildren.

Once students understand WHO Ned was at each stage of his life, they can then make a conclusion for their EOM.

Wit & Wisdom Instructional Routines:

[Stop and Jot / Graphic Organizer](#) – After reading Chapter one and viewing the painting, Students to have a place to record their thinking, share their ideas with a partner or the class, and then use their reflections and conversation to answer an exit ticket to determine if students were able to make connections between the image and the text.

Teacher Background:

Think through these EQs for yourself personally prior to the lesson beginning:

- **How do life experiences influence the way you relate to art?**
- **How does learning about art impact how we perceive the world?**
- **What can we learn from our responses to art? What is an image?**
- **Where and how do we encounter images in our world?**
- **How do images influence our views of the world?**

Make sure you are familiar with the [Wit & Wisdom Art Terms](#) and [Vocabulary](#) for discussing visual art and photography. And that you have thought about how to incorporate this language into your discussion about the artwork.

Accessibility Notes:

If possible, have a special educator show the students this image **PRIOR** to the lesson, so that they have some time thinking about it prior to having to write about it.

Differentiate the graphic organizer.

After reading chapter 1, discuss one quote as a class and create a response to the question, Why is this quote important?

Then have students go off and have discussions with each other. You can limit the number of quotes you use to do this with pairs or give all students a different quote!

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Brain Targeted Teaching Considerations:

BT1 – Emotional Climate:

Give students time to think on their own before being asked to share.

Have students add to their ideas if they hear something from their peers that they connect to.

Frame the discussion with the idea that we all interpret art differently. What we need to be able to do is explain why we say something.

You may want to begin with some of the EQs mentioned above in **TEACHER BACKGROUND**.

BT2 – Physical Environment:

Having the artwork projected in large format and having a smaller version to share at a table will be helpful. This will allow students the opportunity to look at all the details within the work.

Other Considerations:

BT4 – This protocol will provide an experience of thinking about the idea of Mother and applying it to Ned's development as a character.

BT6 – Assessment – The Exit ticket provides an opportunity for students to demonstrate the connections between the text and the artwork, specifically linking the written description and the artwork as students consider the development of culture and the development of the child, Ned.

Protocol Background

This protocol encourages students to take on the point of view of a person or object in an image, text, or historical event. Through the lenses of *perceive*, *know about*, and *care about*, students explore a character's internal world and cultural context. This routine is powerful for fostering empathy, deep analysis, and perspective-taking, essential skills in both literature and life.

Use this protocol when students are:

- Exploring character development or identity
- Interpreting images, symbolism, or cultural representation
- Preparing for an EOM writing task
- Building background knowledge about a culture or setting

Launch Tips

1. Project the image (*Proud Lady* by RC Gorman) in large format. Give time for quiet observation.
2. Ask: "Who or what could we step inside?" (e.g., Ned's mom, Ned, the blanket, the jewelry)
3. Students select a perspective and complete sentence stems:
 - *I perceive...*
 - *I know about...*
 - *I care about...*
4. Students may share aloud, in writing, or through partner interviews. Classmates may guess the perspective.
5. Provide sentence starters, vocabulary support, and think time.

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Steps for Implementation:

Preparation:

We suggest thinking through the protocol and answering yourself. This offers you the opportunity to know what you want students to identify to get the most out of the protocol.

- Some important quotes that we want you to highlight from chapter 1 are listed below. Some ways to do this is to have the quotes posted on the PowerPoint OR printed versions of the quotes so that students can read, discuss, and switch quotes. Asking the question – Why is this quote important?
- You may also want to create a routine graphic organizer that has been differentiated for students based on need. Add a word bank, sentence starters etc.

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Purpose: *What kind of thinking does this routine encourage?*

This routine helps students to explore different perspectives and viewpoints as they try to imagine things, events, problems, or issues differently. In some cases, this can lead to a more creative understanding of what is being studied. For instance, imagining oneself as the numerator in a fraction. In other settings, exploring different viewpoints can open up possibilities for further creative exploration. For example, following this activity, a student might write a poem from the perspective of a soldier's sword left on the battlefield.

Application: *When and where can I use it?*

This routine asks students to step inside the role of a character or object—from a picture they are looking at, a story they have read, an element in a work of art, a historical event being discussed, and so on—and to imagine themselves inside that point of view. Students are asked to then speak or write from that chosen point of view. This routine works well when you want students to open up their thinking and look at things differently. It can be used as an initial kind of problem-solving brainstorm that opens up a topic, issue, or item. It can also be used to help make abstract concepts, pictures, or events come more to life for students.

Launch: *What are some tips for starting and using this routine?*

In getting started with the routine, the teacher might invite students to look at an image and ask them to generate a list of the various perspectives or points of view embodied in that picture. Students then choose a particular point of view to embody or talk from, saying what they perceive, know about, and care about. Sometimes students might state their perspective before talking. Other times, they may not and then the class could guess from which perspective they are speaking. In their speaking and writing, students may well go beyond these starter questions. Encourage them to take on the character of the thing they have chosen and talk about what they are experiencing. Students can improvise a brief spoken or written monologue, taking on this point of view, or students can work in pairs with each student asking questions that help their partner stay in character and draw out his or her point of view.

This routine is adapted from Art Works for Schools: A Curriculum for Teaching Thinking In and Through the Arts (2002) DeCordova Museum and Sculpture Park, the President and Fellows of Harvard College and the Underground Railway Theater.

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Steps for Implementation:

Important Quotes from Chapter 1:

"Instead, my mother's voice, not much louder than a whisper, broke the silence." – Page 5

"But I did not do so, for I had always obeyed my mother—whose love for me was a certain as the firmness of the sacred earth beneath my moccasins." – Page 5

"There stood my tall, beautiful mother. Her thick black hair was tied up into a bun. She was dressed in her finest clothing—a new, silky blue blouse and a blue pleated skirt decorated with bands of gold ribbons. On her feet were soft calf-length moccasins, and she wore all her silver and turquoise jewelry. Her squashblossom necklace, her bracelets, her concha belt, her earrings—I knew she had adorned herself with all of these things for me. She wanted me to have this image of her to keep in my mind, to be with me when I was far from home." – Page 5–6

"However, the thing I saw most clearly was what she held in her arms." – Page 6

"When I went outside, my mother bent down and embraced me much harder than my grandfather had hugged me." – Page 6

"Travel safely, my son," Mother said. Her voice was so sad." – Page 7

"I kept waving even after we went around the sagebrush-covered hill and I could no longer see them waving back at me, my father with his back straight and his hand held high, my mother with one hand pressed to her lips while the other floated as gracefully as a butter fly, I did not know it, but it would be quite some time before I saw my home again." – Page 7

"I was frightened by the thought of being away from home for the first time in my life, but I was also trying to find courage." – Page 8

"Sister's first son, listen to me. You are not going to school for yourself. You are doing this for your family. To learn the ways of the bilagaanaa, the white people, is a good thing. Our Navajo language is sacred and beautiful. Yet all the laws of the United States, those laws that we now have to live by, they are in English." – Page 8

"My parents and their parents before them had not gone to school to be taught by strangers. They had learned all they knew from their own relatives and from wise elders who knew many things, people who lived with us. People just like us." – Page 8

"Yes, Uncle," I said. "I will try hard to learn for our people and our land." – Page 11