

Facilitation Guide



Photograph

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Photograph - Step Inside: Perceive, Know About, Care About

Learning Targets:

I can analyze a photograph and step into the perspective of a Navajo Code Talker to better understand Ned's identity and development.

I can describe how visual elements in a photograph (expression, pose, detail) convey emotion and identity.

Why the Arts:

Students will be able to identify what an artist highlights in their work and make connections between the image and the book that describes the experience of a Navajo Marine. This experience is practice for supporting the EOM task because students will be asked to synthesize the knowledge they learned from the focus question into the EOM essay question.

Focus Question Two is: **How does Ned's Navajo identity provide strength during times of challenge?**

By closely studying the photographs and the corresponding chapters – up to 20, students will begin to build an understanding of Ned's intersectionality and how the USMC has changed or informed his identity.

Analyzing visual art, especially documentary photography, helps students slow down, infer meaning, and make emotional connections. By stepping into the shoes of a character within a photograph, students practice perspective-taking, an essential skill for both literary analysis and empathy-building. This protocol also strengthens their ability to describe and interpret evidence visually and textually, skills required in the EOM task.

Assessment:

Formative Checks:

- Observe student contributions during "Step Inside" discussion.
- Use a checklist to track use of evidence from the photo/text and perspective-taking language.
- Monitor written brainstorming notes or graphic organizer completion.

Summative Assessment (Exit Ticket):

EXIT TICKET: What does being Navajo mean to the Navajo Soldier(s) in this photograph? Use your brainstorming, conversation, and evidence from the text to support your answer.

Students will apply what they have learned about the training, culture, etc. of the Marines and the intersectionality that Ned was experiencing.

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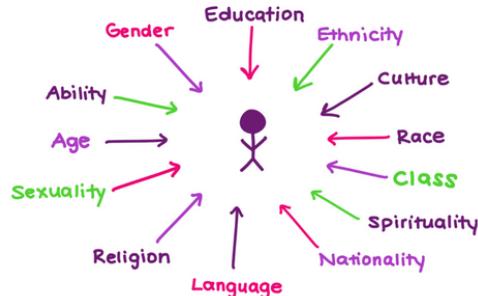
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Success Criteria:

- Uses at least one visual detail from the photograph.
- Connects detail(s) to Ned's identity or development.
- Includes evidence or a quote from the novel.
- Demonstrates understanding of perspective-taking.



Lesson Connections: Grade 7, Module 2

Lesson 15 - Chapters 18-20

What does a deeper exploration of plot, character, and setting in chapters 18-20 reveal?

Recommended Student Materials:

[Student Organizer](#)

Student Prerequisites:

Read up to chapter 20 / 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 Ch. 1-20 and viewing the photograph, students will 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.

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Accessibility Notes:

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

Graphic Organizer: T-chart or 3-column organizer: *I perceive / I know about / I care about*

Quote Bank: Add as an appendix or printout

Sentence Stems: For example: "From this perspective, I see..." "One thing I know is..." "This matters to me because..."

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.

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 photograph 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 USMC 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 photograph.

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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.

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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.