

Online curriculum development, review and resource contribution in partnership with the Hibulb
Cultural Center and Natural History Preserve

by

Alana Kupersmith

B.A., State University at Albany, 2010

M.S., The City College of New York, 2012

M.S., Touro College, 2014

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF EDUCATION

Department of Education

Curriculum and Instruction

KANSAS STATE UNIVERSITY

Manhattan, Kansas

2024

Abstract

The paper describes the intent, process, and findings in implementing an online Indigenous People's Social Studies curriculum that incorporates what local cultural institutions have to offer. Constructivism is the main theory embedded with Community of Inquiry, New Museum Theory, and Indigenous New Museum Theory. Subsequent pages describe planning as it relates to museum education programming and remote instruction as a partnership for schools and institutions. The content is specific to the institution but can be for all populations of students in the United States. I had the support of the Hibulb Cultural Center and Natural History Preserve to conduct research, create content, and volunteer virtually over an extended period.

Keywords: *Indigenous Peoples, Indigenous New Museum Theory, New Museum Theory, Constructivism, Community of Inquiry, Museum Education Programming, Remote Instruction, Teaching Presence (TP), Cognitive Presence (CP), Social Presence (SP), Learning Management Systems (LMS)*

Online curriculum development, review and resource contribution in partnership with the Hibulb
Cultural Center and Natural History Preserve

by

Alana Kupersmith

B.A., State University at Albany, 2010

M.S., The City College of New York, 2012

M.S., Touro College, 2014

A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF EDUCATION

Department of Education

Curriculum and Instruction

KANSAS STATE UNIVERSITY

Manhattan, Kansas

2024

Approved by:
Major Professor
Dr. J. Spencer Clark

Copyright

©AlanaKupersmith2024.

Abstract

The paper describes the intent, process, and findings in implementing an online Indigenous People's Social Studies curriculum that incorporates what local cultural institutions have to offer. Constructivism is the main theory embedded with Community of Inquiry, New Museum Theory, and Indigenous New Museum Theory. Subsequent pages describe planning as it relates to museum education programming and remote instruction as a partnership for schools and institutions. The content is specific to the institution but can be for all populations of students in the United States. I had the support of the Hibulb Cultural Center and Natural History Preserve to conduct research, create content, and volunteer virtually over an extended period.

Keywords: *Indigenous Peoples, Indigenous New Museum Theory, New Museum Theory, Constructivism, Community of Inquiry, Museum Education Programming, Remote Instruction, Teaching Presence (TP), Cognitive Presence (CP), Social Presence (SP), Learning Management Systems (LMS)*

Table of Contents

Acknowledgements.....	vii
Chapter 1 – Topic Explanation and Discussion.....	1
Chapter 2 – Literature Review, Theory, and Criticisms.....	20
Chapter 3 – Terminology and Methodology.....	33
Chapter 4 – Quantitative and Qualitative Analysis.....	38
Chapter 5 – Data Analysis and Discussion.....	49
Bibliography	65

Acknowledgements

This project is possible because of the support of the Hibulb Cultural Center and Natural History Preserve, its staff, and the larger community. The primary sources that the staff graciously made available to me enabled me to do the work documented below. The Hibulb Cultural Center and Natural History Preserve is one of the many vital sites that educate others about the Indigenous Peoples' cultures of the Pacific Northwest.

Chapter 1 – Topic Explanation and Discussion

Introduction

After the events of COVID-19 caused education to become remote, the need for interactive online educational resources became preeminent. Working online, I saw that many students had challenges accessing required programs during remote learning. These ranged from limited internet access to minimal assistance for logins that pertained to Learning Management Systems (LMS), such as Google Classroom or Canvas. Moreover, within an LMS, there are other login-only programs pertaining to reading, math, and writing that align with other subjects sanctioned by the school districts with licenses purchased yearly depending on budgets. This was the case for districts across the United States. Anderson et al., found that 27% of Americans overall lack broadband internet access (Anderson, 2019; Anderson and Kumar, 2019; National Academies of Science, Engineering, and Medicine, 2018; Tawfik et al., 2021, 926). Others have alluded to the claim that “online learning bears much resemblance with learning in the face-to-face setting; but also has unique opportunities and challenges (Huang, 2019, 1882). These studies confirmed that technology found in the traditional classroom is challenging for educators and students because of the constant state of change in the field.

Moreover, the traditional classroom model that was more prevalent before COVID-19 was founded on the illusion of stability within contexts (Sharples et al., 2016, 7). This model is described as one teacher with a school-sanctioned curriculum utilized across classes or the district. The pandemic created “temporary islands” of methodology and resources (Sharples et al., 2016, 7). This was a concern for me as an educator as most students did not have printers and/or scanners at home. These technologies were needed for printing worksheets, submitting homework, and determining proof of participation in the remote education model.

These limited opportunities presented themselves as unforeseen challenges that prohibited effective teaching and learning for all involved. By working under these circumstances, I was aware of two major factors. One was that remote instruction was needed to allow students to work autonomously. It is suggested that even if technological resources were provided “students are unlikely to engage in instruction if they do not find the instruction available to them meaningful or stimulating” (Fredericks, Blumenfeld, and Paris 2004; Domina Renzulli et al., 2021, 3). Therefore, they also needed to have direct methods of instruction for academic tasks. This could not be accomplished without teachers learning the skill before administering instruction (Schrum and Levin, 2015, 8).

Before the pandemic, direct methods of instruction were present outside the classroom in the form of field trips to engage in standards-based content for all subjects including history and culture. However, as of 2020, 90% of museums were closed to the public and relied on remote instruction. This continued into 2021, when 43% of museums remained closed. Consequently, many institutions increased or developed their online learning opportunities within the categories of family, school, and professional programming (Ennes et al., 2021, 467). It was determined, by this experience and knowledge about museums, that students and teachers would benefit from a resource linked to an outside cultural opportunity supported by district web browsers with an emphasis on safe exploration for students. At this point, I began to problematize my topic and recognized that history can be made to be fun, informative, and interactive without logins or overly complicated programs with increased accessibility.

Positionality/Subjectivity Statement

I approach the concepts of history and culture of Indigenous Peoples, as well as educational methodology, from the view that I am of a white, primarily Eastern-European

background. My positionality is in teaching about misconstrued topics in history. This research has been conducted from the perspective that educational landscape and methods change. Therefore, teachers need options when formulating plans for history/social studies. This is the role of the curriculum site. The mission is to create a resource for educators that can be used in conjunction with the video created by the Hibulb Cultural Center and Natural History Preserve and various educational websites. Discussion will be on methodology, findings, and content derived from these sources. The curriculum is created to align with the specific exhibitions at the Hibulb Cultural Center and Natural History Preserve but is also supported by the existing curriculum at the state level.

Washington state has an Indigenous Peoples curriculum with an abundance of resources, which are evident in the Washington Office of Superintendent of Public Instruction (OSPI), with sites listed here:

- [Since Time Immemorial: Tribal Sovereignty in Washington State](#)
- [Native Education Curriculum Materials](#)

(OSPI, Native Education, 2022)

These links demonstrate the level of involvement that school districts have with Indigenous Peoples and tribal affairs. As of 2015,

...the Legislature passed Senate Bill 5433 modifying the original 2005 legislation, now requiring the *Since Time Immemorial: Tribal Sovereignty in Washington State* or other tribally-developed curriculum be taught in all schools. The use of the *Since Time Immemorial* curriculum has been endorsed by all 29 federally-recognized tribes.

(OSPI, *Since Time Immemorial: Tribal Sovereignty in Washington State*, 2022).

Therefore, my position is to support and reference these resources that are already in existence for all K-12 schools. The desired outcome is a partnership with one of the 29 federally

recognized tribes in Washington State, as found on the site [Washington State Tribal Museums](#) (OSPI, Partnering with Tribes, 2022).

Table 1.1, Governor's Office of Indian Affairs, Tulalip Tribes Hibulb Cultural Center

<p>Tulalip Tribes Hibulb Cultural Center</p> <p>6410 - 23rd Avenue NE Tulalip, WA 98271</p> <p>See map: Google Maps</p> <p>info @HibulbCulturalCenter.org</p> <p>Phone: 360/716-2600</p> <p>Fax: 360/716-0027</p> <p>http://www.hibulbculturalcenter.org/</p>	<p>The Hibulb Cultural Center is approximately 23,000 square feet with a 50-acre natural history preserve. The interactive cultural center features a main exhibit, a temporary exhibit, two classrooms, a longhouse, a research library, and gift shop. The Hibulb Cultural Center also features a fully certified collection and archaeological repository. It is the only tribal facility certified by the State of Washington. (GOIA, Washington State Tribal Museums, 2022)</p>
--	--

(GOIA, Washington State Tribal Museums, 2022; Tulalip Tribes, 2022)

They are the “only facility certified by the State of Washington” (Washington State Tribal Museums, 2022) and have interactive instructional and research opportunities. I communicated a plan to create an extension of their education materials into online activities with games, worksheets, and links to videos. My role is that of an educator with an interest in creating and connecting video resources, interactive online games, and editable worksheets based on Hibulb Cultural Center and Natural History Preserve exhibitions.

Acknowledging my role as an outside researcher, there are derogatory terms referenced in some sources. Thus, the decision to use the term “Indigenous Peoples” was made when other sources were not directly quoted. This term was initially referenced in the text *Elements of Indigenous Style, A Guide for Writing by and About Indigenous Peoples*. As a collaborator, the role is best described as someone who,

...collaborate[s] with the Indigenous Peoples at the centre of a work. Collaboration ensures that works do not speak *for* Indigenous Peoples. It ensures that works *are* Indigenous Peoples *speaking*. Only Indigenous Peoples speak with the authority of who they are, connected to Traditional Knowledge, their Oral Traditions, their cultural Protocols, and their contemporary identities. Collaboration is crucial in achieving authentic content, and in demonstrating respect for the complexity and individual nature of Indigenous Peoples...

(Younging, 2018, 31).

I refer to the Hibulb Cultural Center and Natural History Preserve for all contexts from which the content is derived. As compared to non-native, dominant-society institutions, Native American Institutions have achieved “successful cultural interpretation -- the knowledge and perspectives of the Native American people who are interpreted in museum exhibitions” (Hoerig, 2010, 62).

With the above in mind, any content personally created by me was used in reference to the collaborating institution. The videos, lessons, worksheets, etc., rely on what was already present through exhibitions and academic standards for analysis. In writing lessons, I welcomed the Hibulb Cultural Center and Natural History Preserve staff to view any work and have made edits or corrections if I erred in language, concept, image, or source. This aligns with the idea that, as someone who is non-Indigenous, I am seeking the approval of both Indigenous Peoples and the Hibulb Cultural Center and Natural History Preserve with respect to content (Younging, 2018, 75).

Cultural Considerations

When exploring a culture as an educator/project creator from an outsiders’ perspective, it is crucial that certain views, topics, and ideas are carefully thought through. This is because of the sensitive nature of a group's history. No matter what culture is being considered, there are certain assumptions that cannot be applied without paying respect to other important concerns.

The first are the laws that have been passed to protect cultural heritage related to museum acquisition.

In the past, there were limited laws that allowed cultural items to be appropriated for display purposes and almost no laws protecting the rights of Indigenous Peoples, including cultural items appropriated for display from the item's provenance. However, there have been improvements in honoring the culture and its traditions as defined by the Native American Graves Protection and Repatriation Act (NAGPRA), passed by Congress in 1990 (Marstine, 2006, 20). NAGPRA protects Native American burial sites and requires museums to inventory Native American remains and ceremonial artifacts, as well as provide a list of archived objects to federally recognized tribes. "NAGPRA states that tribes have a legal right to request the return of these objects" (Marstine, 2006, 20). This contains aspects of property law and civil rights legislation that necessitates increased contact between the Indigenous nations, archaeologists, and museums (Wheeler et al, 2022, 9; Nash and Colwell, 2020). Through enforcing the legislation, maintenance of such collections has provided empowerment for these communities. The initiation of NAGPRA has led to the founding and/or expansion of museums and cultural centers on ancestral lands (Marstine,2006, 20). Despite these efforts, items that belong to Indigenous Peoples from various Nations and tribes are still in museum collections (Wheeler et al, 2022, 9; Nash and Colwell, 2020).

This law is exemplified by the Point Elliott Treaty of 1855 exhibition at the Hibulb Cultural Center and Natural History Preserve. This treaty was a defining feature in the history of the Tulalip, as well as the other Indigenous Peoples of the greater Puget Sound region. It is considered one of the most important documents to Indigenous Peoples in that area of Washington State. Changes in land occurred because colonialism made Native American lands

available for homesteaders, railroads, mining companies, and Eastern and Eastern European investors in the development of the American West (Biolsi and Zimmerman 1997, 12; Baudino, 2013, 59).

Consequently, Indigenous Peoples inhabiting these areas lost their lands and identities to colonialism, as well as items of cultural importance (Baudino, 2013, 59). An example of this is recorded in a personal memoir that described the shift in how Indigenous Peoples had to drastically alter their lives because of these initiatives set forth by the United States government. The community was supposed to be relocated to reservations under federal law within a year of the treaty's signing. The circumstances after the treaty signing came to fruition a year later in 1856. The conditions were dismal, with the land allocated to the Tulalip proving to be unproductive and to have little water or natural resources. Furthermore, the treaty specified an agent who would act as a go-between for communication between the Tulalip and the White settlers. In the beginning, there was no "Indian" agent or presence of White people in that area (Dover, 2013, 27). This resulted in an Indigenous population who dutifully followed the treaty requirements by leaving the reservation site within the span of a month. It was also not communicated to the tribal members that the treaty had yet to be ratified by Congress; hence the delay in establishing the proposed reservation (Dover, 2013, 27). The Hibulb Cultural Center and Natural History Preserve celebrated the repatriation of the historic document to the affected tribes in Washington State by displaying the treaty on the land where it was originally signed.

Project Rationale and Description

There are several considerations in determining the best location to conduct this research and promote this project, the primary one being that the partnering institution had to be open to allow access to resources and guidance. The Hibulb Cultural Center and Natural History

Preserve is a prime example of an institution that is “a theoretical thoroughfare for understanding broad, social processes of representation, of identity formation, and the establishment reproduction, and disruption of social inequalities” (Erickson,1999; Trofanenko and Segall, 2014). This is exemplified by many representational items that signify the long history of the Indigenous Peoples in the area. It is a cultural center that highlights the most important information about one group of Indigenous Peoples for all ages.

The project is a curriculum product that highlights items and information of cultural importance. There is a wealth of information that has been recorded and collected, as well as customs that have been implemented for decades within other areas of the community with the cultural center as their current home base. As a researcher, I have a personal stake in social studies and educational methodology with respect to the institution policies. An example is including the Tulalip Mission and Values on the homepage of the curriculum website as advised by the Hibulb Cultural Center and Natural History Preserve. Therefore, I err on the side of caution and make all efforts to show respect to the Indigenous Peoples’ community.

The outcome is an interactive website with lesson plans, games, and links to relevant resources divided by grade level and topic. The grade levels are represented with state standards and content that encourages interactivity and discovery. However, the main audience for this research is the educator population as they can determine the path of the lessons and material use as needed. In that regard, straightforward information is provided to them, which can be taught to them with or without guidance and supervision. Therefore, the goal of creating a curriculum website in which educators respond to pre-established exhibitions is to modernize previously utilized museum education programming (Hein, 2012, 183, 184-185).

This goal is reflected in the belief that “museum websites, in particular, provide new ways to interact with the museum” (Marstine, 2005, 30). In the current educational climate, this is needed and even expected because of the interactive nature of teaching that has developed over recent decades. This is supported by the belief that, within the terms of museum education, there are several points that allow for the construction of knowledge (Hein, 1998: 35; Black, 2005, 148). Hence, this partnership explores how teachers can create content and lessons for an institution outside of the classroom. The lessons can be used as “ready-to-use multimedia lessons” (Chong and Smith, 2017, 174), employing visual and audio methods to engage the learner. The technology in this project is not meant to replace the teacher (Sharples et al, 2016, 6).

This is established through digital learning opportunities that “engage the learner by allowing a certain degree of choice and control over the flow of information by mouse-clicking or screen-tapping” (Chong and Smith, 2017, 169). The contents of the curriculum fall into a hierarchy of cognitive levels. The linked readings and videos employ the passive reception of information (Saiki, 2010, 53), whereas language components are more interactive (Saiki, 2010, 53). The challenge in the design of interactive games is adhering to state standards and the level of quality. In referencing the previous discussion of methodology and accountability, (Rice and Ortiz, 2021, 978) there is the view that digital materials for remote instruction may have a range of quality ranking within the standards. Rice and Ortiz (2021) suggest that:

Some digital instructional materials might have been created to support non-content goals, such as social/emotional development. Other materials might operate from a position that content standards represent a baseline of knowledge only, and students should be given the opportunity to go beyond the standards...

(Noddings, 2013; Rice and Ortiz, 2021, 986).

The curriculum's goals are multiple entry points and serve as a variety of learning modes with different points of view to engage and inform learners. The content is open to interpretation as it correlates to a specific exhibition on view. However, in the museology world, “educational resources can be referred to as learning units as long as each unit is adequate as a stand-alone piece” (Chong and Smith, 2017, 170). Within the parameters of an online curriculum, this level of flexibility is especially attractive to promote the museums’ digital presence (Chong and Smith, 2017, 174). The difficulty, although, lies in the development of a hands-on approach connecting the materials (Hein,1998: 35; Black, 2005, 148). The answer to this challenge is to allow the participant to “have fun” with the content (Black, 2005, 149). Ideally, the information on the site provides data collection opportunities and extends activities available to students through visual/audio and text (Sharples et al, 2016, 6).

Research Questions

The questions below are intended to guide the intentions of the research and data collection. They support the ideals of the content area, theories, and goals of the study.

Table 1.2, Research Questions

<p>To what extent can online curriculums be used to teach accurate and critical topics in social studies?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Which aspects of Washington State Indigenous Peoples’ education curriculums are found in select cultural centers? (Hibulb Cultural Center and Natural History Preserve, respectively). <input type="checkbox"/> How does the creation of an online curriculum promote interest and participation in the content? <input type="checkbox"/> Which activities were the most successful and how can that success be replicated? <input type="checkbox"/> How can online curriculum teach about cultural customs, traditions, and history? <input type="checkbox"/> Which methods are most successful for educational programming? (Surveys were available on the site through Forms. The determination of a successful study was measured with data from the forms and reflection about the site from participants and a member of the museum education team at the Hibulb Cultural Center and Natural History Preserve)
--

These questions were intended to support the one in bold. The first question was addressed through planning and research efforts. The second question approaches the initial idea of an interactive site. Since the site is intended as a living document the content can easily change with exhibitions. Questions three to five were meant to analyze the main educational motives and findings of the interactive site as a response to data collection, interviews, and findings.

The educational climate today is hyper focused on technology as a conduit for instruction but lacks extensive supporting resources to teach to all student levels in the classroom. This is also a challenge as topics such as a study of Indigenous Peoples has been addressed by some states through cultural centers in response to acts enforced by the United States government through NAGPRA (Marstine, 2006, 20). By developing more inclusive relationships with state-based Indigenous Peoples, nations and tribes' educators or districts can provide hands-on and interactive opportunities for teachers to access information for complete lessons.

However, this can be achieved by embracing technology and history within one resource. Washington State and the inclusion of an Indigenous Peoples' curriculum is the inspiration, as are the exhibitions and source materials found at the Hibulb Cultural Center and Natural History Preserve. In collaboration, the required content area and opportunities to access tangible and visual materials at different educational levels are imperative for a class discussion. Thus, the purpose of this curriculum site is to gain the interest of educators who may struggle with teaching this unit of social studies without enough suitable online resources.

Historical Background

As discussed, Washington State has 29 federally recognized tribes (OSPI, Tribes Within Washington State, 2022). Other forms of representation are tribal museums (Washington State

Tribal Museums, 2022). The 29 federally recognized [Nations and Tribes of Washington State](#) are supported in a curriculum entitled “Since Time Immemorial: Tribal Sovereignty in Washington State” (OSPI, *Since Time Immemorial: Tribal Sovereignty in Washington State*, 2022) that is mandated as a part of state standards for elementary to high school. Historically, representation of Indigenous Peoples has not received this much support. In 2015, Senate Bill 5433 was modified from the original 2005 legislation, citing that the OSPI curated curriculum, or “other tribally developed curriculum be taught in all schools” (OSPI, *Since Time Immemorial: Tribal Sovereignty in Washington State*, 2022).

Philosophy and Theory

The inspiration for the interactive online curriculum concept connects to the pioneering work in educational philosophy of John Dewey. Students learn through hands-on content, interactive videos, and eventually music, art, and movement as applicable. According to Colin Beard, a Dewey scholar, “for an experience to be considered ‘educative,’ it also had to lead the learner on to new experiences, that is, to adhere to what Dewey called the principle of continuity” (Dewey, 1938, p.28; Beard, 2018, 28). Therefore, learning occurs when there is an intriguing and motivating aspect that will engage and enlighten us based on experience. This claim is supported by Dewey through his book *Experience and Education* (1938), in which constructivism is discussed as a central philosophy. In constructivism, Beard (2018) described how learning occurs according to scholarly research that

...through meaningful and interesting experiences that involve individual, social, and environmental interactions. Dewey’s notion of *interaction* is acknowledged as central to contemporary thinking about curriculum perspectives relating to transmission, and transformative orientations.

(Miller and Seller, 1985; Beard, 2018, 28).

Experiential learning in any capacity can allow students and teachers to express their interest in the topic within a formal school-structured setting or an informal experiential, cultural/educational institution or online educational setting. The individual has a “direct encounter with the phenomenon being studied rather than merely thinking about the encounter or only considering the possibility of doing something with it” (Kolb, 2014, 2. Keeton and Tate, 1978). Based on this approach, learning occurs by doing. Teachers model how to perform a task or show interactive/audiovisual examples first. Then they guide students in independent practice of the task. In remote instruction, this occurs in separate ways depending on technology or application. The most common methods found are screen sharing and direct access to age- and content-appropriate links, which are easily transferable to modeling for a game or online worksheet.

The concept of Dewey and experiential learning is also reflected in a return to museums and the creation of pre- and post-materials to support standards or lesson-based student learning and is a cornerstone of education before teacher training. In lieu of consistent involvement, museum experiences can guide students and teachers in experiential learning practices either in person or online. They allow viewers to learn to think critically by connecting to an object, image, or task of interest with the who, what, and why correlating to the exhibit (Lindauer, 2005, 204-205). Thus, museums and similarly minded institutions allow for critical thinking skills to develop and grow in a public or virtual environment.

State Standards

The history of the United States is rife with events that have been written from only one viewpoint for generations. Within this research's scope, it is recognized that social studies are taught mainly from the White European perspective, also known as Eurocentrism. When

discussing state standards in a general sense, data has shown that “state standards tell a traditional, Euro-American narrative of immigration in the United States that largely ignores historical and current acts of xenophobia and discrimination across the country” (Shear et al, 2015, 69; Journell, 2009). By this logic, ethnocentrism also played a role in the development of social studies curriculums across the United States. Research supports the idea that social studies curriculums do not have a history of providing a particularly copious amount of detailed information about Indigenous Peoples. In support of this, research states that

Native Americans in social studies curriculum largely have been decorative inclusions, not included towards any means of purposeful integration. Maintaining the status quo of traditional history in the curriculum standards allows the narrative to remain largely unchanged, reifying the dynamics of knowledge as a means of maintaining dominant culture.

(Vasquez, Heilig, Brown, and Brown; Fulya, Damla, and Kentli, 2009; Krueger, 2019, 297)

However, there is hope for change with states and districts becoming more cognizant of where history and culture meet. Washington State has accessible, required, and progressive standards that reach beyond the 1900s, focusing on current issues and past events (Shear et al, 2015, 70). There is a range of content and topics found in the Washington State curriculum that discuss expected topics such as Columbus and the origins of Thanksgiving. There are also topics such as boarding schools for Indigenous children and genocide taught in higher grades and other content taught in reference to food, clothing, and items of cultural importance (OSPI).

Educational Propositions and Solutions

The National Council for Social Studies (NCSS) published a report in 2018 addressing the need for appropriate representation of Indigenous Peoples’ cultural traditions. Their statement below is a description of what is expected of educational institutions for Indigenous Peoples studies. It says that schools should:

...promote the accurate instruction of Native American history and culture to all school staffs and create initiatives for parents and tribal leaders to engage with students. States and districts should analyze resources, strategies, and professional development opportunities to ensure that tribal histories are included accurately.

(NCSS, 2018).

The report provides recommendations that should be at the core of any social studies program. They include accurate and responsible representations and current teaching topics in Indigenous Peoples' history as opposed to content-limited periods leading up to the early twentieth-century history, which skews the view of Indigenous Peoples as relics, versus members of vibrant living communities (Shear et al., 2015, 74; Chandler, 2010). The exposure of tribal and nations' affairs is recommended for the comprehension of politics as a part of civics and allows for long-neglected cultures to be at the center versus having a Eurocentric point of view. Civics is especially pertinent as Indigenous Peoples did not have United States citizenship until 1924 and the right to vote until the 1960s (Shear et al., 2015, 74). The concept of Indigenous knowledge and the ability to advocate within the sphere of curriculum reform in their own self-interest is also key.

A study conducted in 2015 that delved into the inclusion of pre-1900 and post-1900 topics across social studies curriculums in the United States produced varied data. It was found that "Indigenous People disappear from the curriculum across most state standards after 1900" (Shear et al., 2015, 82). The rationale discussed is that certain conflicts, such as the Indian Wars at Wounded Knee, marked the beginning of the period when the government took complete control of the land and people (Shear et al., 2015, 82, Dippie, 1982).

In reference to social studies curriculum in Washington, one of the available resources post-1900 specify that assimilation was forced by removing Indigenous children from their

families into boarding schools. The mission of the schools was to “bring the Indian to civilization and keep them there” (Marr, n.d., *Between Two Worlds, Experiences at the Tulalip Indian Boarding School 1905-1932*). Currently, these attitudes are not in accordance with modern thought. These efforts from the NCSS can also be applied to the creation of more accessible content and strategies that enable students to learn in a more constructivist manner. Educators and students can delve into complex historical topics more independently through online data and interaction-rich resources that are supported by more than one institution or organization.

There are gaps in knowledge about Indigenous Peoples’ history and culture. In the past, these areas may have been glossed over in lieu of preferred curriculums. Indigenous Peoples’ representation in curriculums were often portrayed as invisible beyond the 1900s, whitewashed within the dominant culture, and only discussed in isolation of the interactions with White Americans (Krueger, 2019, 298-299). Currently, these topics are now newsworthy items in education across the United States and Canada. For clarification, the [Washington Office of Superintendent Public Instruction-Native Education](#) is one of the outstanding offices in America that requires a curriculum teaching about the Indigenous Peoples that inhabited the state before they were relocated to reservations at various points in history. This has been a consistent goal within the organization. For example, in 2008 fifth grade students were tasked to “examine different accounts of the colonization era, including colonists' perspective of settlement and indigenous people’s perspective of genocide” (Shear et al, 2015, 87-88; Washington Department of Education, 2008, p.48). Grades beyond elementary school examined content within the standards about boarding schools used to assimilate Indigenous Peoples (Shear et al, 2015, 87-88; Washington Department of Education, 2008, p.48).

Then, in 2016, it was mandated by Washington State law that all K-12 schools adopt an Indigenous Peoples' curriculum. The expected areas of instruction "examine the historical impact of physical geography, such as the need to be near salmon, a centerpiece of early tribal life. Students learn about the hardships of reservation life and problems created when people are moved from their established homeland" (Bandici, 2016). These topics are taught in addition to genocide, the atrocities of boarding schools, and spiritual/cultural traditions. These lessons from the beginning of their development to the current year provide information that supports the Hibulb Cultural Center and Natural History Preserve aim to further knowledge of Indigenous Peoples' history, present and future, through content supported by state-wide initiatives.

Setting, Participants

The curriculum is published online with the Hibulb Cultural Center and Natural History Preserve as the hosting site. Through this method, visitors to the site can view the exhibitions, as well as center events firsthand. The Hibulb Cultural Center and Natural History Preserve highlights the past, present, and current events of the community. The Center is in Washington State, but the land is the property of the reservation, which is a part of a larger relationship between the United States government and the Indigenous Peoples that lived in the surrounding areas before White settlers. The center is in a building steeped in history. The website is accompanied by other sources of supporting information.

Once provided with the link, educators evaluated the site and completed an anonymous Google Forms survey or participated in pre-planned ZOOM focus groups. Teachers and school districts within Washington State benefit most, as the location of the Hibulb Cultural Center and Natural History Preserve is in the same state. Teachers and students outside of Washington State can use the concept of the curriculum site and apply it to their own units on Indigenous

Peoples, nations, and tribes. In addition, educators can see how to forge a connection between technology and a supporting institution for the mutual benefit of that cultural center or museum and a local school district. They have a greater stake in the concept of this specific curriculum because it is set aside for use in the state and local districts. Students are also considered, but through teacher-directed tasks as outlined in lesson plans. The site can also benefit educators in other states by providing a comparison to their own Indigenous Peoples teaching units.

Data Collection Methods

Data collection was composed of several steps that followed a specific order. The first and broadest method was the Google Forms survey at the bottom of the curriculum site that teachers were encouraged to complete. Google was chosen because it was the most familiar and comprehensive for website design and editing, as well as cost; regardless of other scholars’ comments about limitations (Rensick, 2015, 135). Focus groups had participants view the site and provide input in further data collection opportunities.

The second method of data collection was interviews with teachers and in focus groups through forms, questions, and a select Hibulb Cultural Center and Natural History Preserve staff member. The questions that were asked are indicated below:

Interview Questions: *These questions were inspired by the reference Anthropologists and Museums: An Interview with Joseph Weiss by Virginia R. Dominguez and Alaka Wali. They are representative of questions that could be asked of the museum education staff at the Hibulb Cultural Center and Natural History Preserve.*

Table 1.3, Interview Questions {Museum Staff and Educators}

Museum Education Staff
1. What is the configuration of teaching, research, and curation amongst museum education? How much of a community effort is included?

2. What do you think museum visitors expect to see or experience when they enter the Hibulb Cultural Center and Natural History Preserve? (Dominiguez and Wali, 2018, 807-808)
3. “What has been your favorite (or most successful) exhibit (or museum activity)?” (Dominiguez and Wali, 2018, 807-808).
4. How have the efforts of the Hibulb Cultural Center and Natural History Preserve contributed to school districts?
5. What are the principal areas of research that educators are pursuing for programs? (Dominiguez and Wali, 2018, 807-808).

Educators:
1. What is the importance of teaching about local Indigenous Peoples of Washington State in your classroom/district?
2. Where are you finding to be the most applicable resources for teaching this content?
3. What role has technology played in teaching this topic? How can there be a larger role for it?
4. How have you used museum education resources in your teaching for your content areas(s)? If they have not been considered, why or why not?
5. After viewing the website, what do you think can aid students in understanding the content? If there were more questions than answers, why?

Throughout the educator interview, stakeholders were teachers, staff, and administration who spoke to the ambitions and challenges of teaching. Data collection was capped at 40 to have educators from various backgrounds participate in the study. A focus group tests the website within the following parameters:

They may be given specific tasks (or no particular task) and could then provide feedback during the hands-on part as well as overall feedback during conversations with their peers.

(Henning and Roberts, 2016, 179).

Focus groups allowed participants to express their opinion in real time and ask questions as needed after the event. This is key, as the exploration of the site was the main task. This also has potential for virtual participation to be encouraged and viewers could remain anonymous or choose to show their screens based on written consent.

Chapter 2 – Literature Review, Theory, and Criticisms

Literature Review

When first entering the cultural center, there is a definite sense that the items on view are displayed with an educational or specific purpose. In this regard, the Hibulb Cultural Center and Natural History Preserve is a “social service,” meaning that the museum’s focus is education as opposed to a collection of other social causes (Hein, 2012, 179). Therefore, this project aims to bring resources together that provide diverse learning opportunities to educators, with the implication that students will be guided by their teachers for instructional use. The content presented in the lessons is a distillation of multiple existing sources and original materials that support the proposed theoretical implications.

These theories are derived from three concepts as they relate to the interactive curriculum website. There is some discussion about the effectiveness of the theoretical implications in instructional outcomes. Museums have utilized constructivism and learner-centered approaches for decades as it behooved the institutions to create highly customizable experiences for visitors that were relevant to their exhibitions. This philosophy, as will be discussed, is transferred to remote instructional opportunities through sites that require museum educators to be more open to different modes of learning, separate from traditional classroom models (Crow and Din, 2010, 162). However, as the burgeoning medium of remote instruction is central to the intended task, some concessions may have to be made. This is primarily a discussion surrounding

Constructivism and the interconnected idea of Community of Inquiry (COI) in theoretical instruction.

The third concept is the consideration of New Museum Theory (NMT) which has elements of Constructivism and includes the additional concept of “Indigenous New Museum Theory” (INMT) (Baudino, 2013, 62) inspired by Marstine (2006). INMT is the idea that museum workers make changes in the narrative to challenge or reverse the status of the content or practice as it pertains to Indigenous Peoples (Marstine, 2006; Baudino, 2013, 62). Other aspects of the project are technology-focused to support the overall goals of the curriculum site. These views differ from the previous definition of museums which places cultural “institutions responsible for conserving and classifying historical objects” (Løvlie and Waern, 2022, 41; Greenhill, 1992).

Theoretical Implications

To begin the discussion of Constructivism and COI as a part of theory outside of the typical educational environment, such as NMT and more specifically, INMT, New Museum Theory is defined as:

...things are more than just things; museum narratives construct national identity and legitimize groups. When we look at a museum object, we might think that we see something pure and “authentic” -- untouched since its creation. We have a tendency to see museum objects as unmediated anchors to the past.

(Marstine, 2006, 6).

By contrast, INMT focuses on:

...an Indigenous specific set of guiding techniques or rules a museum or exhibit uses to engage new voices, interpretations, and dialogues, attempting to combat colonial narratives or harmful representations of indigenous peoples and cultures within the museum.

(Baudino, 2013, 62).

These are defining outlooks for teachers and students when they go to a museum or visit a website on a virtual field trip, especially when they are confronted with a complex topic in social studies. The Hibulb Cultural Center and Natural History Preserve is unique in that there is a multitude of authentic items on display that provide a concrete explanation of the culture that leads the viewer to see the past, present, and future of the specific community (Marstine, 2005, 17). They are in the unique position to empower the community in that the Tulalip Indigenous Peoples possess intellectual and physical control of the items that are on display (Pohawpatchoko et. al, 2017, 53). Ideally, the theories of NMT and INMT extend to historical and current knowledge of tradition, language, social issues, and education (Baudino, 2013, 62). These theories are, hopefully, the new path for museums embracing accurate and best practices regarding portrayals of non-Eurocentric communities and cultures.

In addition to INMT and NMT, at the crux of the project are the theories of Constructivism and COI. Educational theory philosophers such as Dewey, Piaget, Vygotsky, etc., all held different views of how learning and development occur. The central idea behind Constructivism is “that human learning is constructed, that learners build new knowledge upon the foundation of previous learning” (Bada and Olusegun, 2015, 62). Learners come to learning situations with knowledge gained from previous experience, and that prior knowledge influences what new or modified knowledge they will develop from new learning experiences (Phillips, 1995; Bada and Olusegun, 2015, 62). Further explanations of Constructivism in educational environments are outlined from Tam (2000), as cited by Bada and Olusegun, 2015 as;

1. Knowledge will be shared between teachers and students.
2. Teachers and students will share authority.

3. The teacher's role is one of a facilitator or guide.
4. Learning groups will consist of small numbers of heterogeneous students.

(Bada and Olusegun, 2015, 68).

These descriptions support the general concepts behind Constructivism. However, in response to the project's technological aspects, some facets of the theory may not apply. This is contingent upon the teacher or student population and how they are using the curriculum resource. By contrast, Community of Inquiry (COI) is an offshoot of Constructivism and

...is a collaborative-constructivist process model that describes the essential elements of a successful online higher education learning experience rooted in Dewey's educational philosophy and social constructivism...

(Garrison, 2017; Castellanos-Reyes, 2020).

It has multiple definitions, depending on the educational philosopher, and has been further defined as "students are in control of their own learning" (Milbrandt, 2004, p.20; Howlett, 2008, 2) and as students serving as active participants to construct knowledge (Howlett, 2008, 2). This is supported by educational philosophies that reference prior knowledge as espoused by Dewey (1938), Vygotsky (1934), and Piaget (1970). The outlook of John Dewey best reflects the ideals of museum education and remote educational opportunities. Support for this view is stated in the following:

An experience has pattern and structure, because it is not just doing and undergoing in alternation, but consists of them in relationship ... The action and its consequence must be joined in perception. This relationship is what gives meaning; to grasp it is the objective of all intelligence. The scope and content of the relations measure the significant content of an experience. A child's experience may be intense, but, because of lack of background from past experience, relations between undergoing and doing are slightly grasped, and the experience does not have great depth or breadth.

(Dewey 1934, 50– 51; Hein, 2012, 32).

Dewey describes the delicate continuity between how learning can occur within experiences designed for specific purposes. Schools and institutions can achieve this through collaborations of blended in-person and remote instruction opportunities. Research conducted in 2021 on the impact of online programming for museums after the events of COVID cited several recommendations that support the potential for change. It was stated that “museums need to invest in partnerships and professional development for their educators in order to create sustainable museum-based online programming” (Ennes et al, 2021, 468). Thus, within a cultural institution, the creators of the site, lessons, and exhibitions are responsible for planning and research that aligns with preexisting onsite programming, or state and national standards (Ennes et al, 2021, 468). The students and teachers may not be able to internalize all the knowledge that is presented, either at the museum or on the website, but they will be able to construct new knowledge from their experience.

This determines how “meanings are absorbed, recognized, understood, accepted, confirmed, and connected as well as challenged, distorted, taken further, or dismissed” (Simon, 1992, p. 59; Trofanenko, 2014, p.60). In a formal classroom, this is addressed by “an online environment to facilitate collaborative learning” (Ennes et al, 2021, 477). Museum educators have more to consider depending on the specific group’s age, ability, socio-economic background, and potential level of interest. This can be developed through “game-based learning, inquiry-based learning, and personalized learning” (Ennes et al, 2021, 477). Through the presentation of materials and content, there will be some understanding from the participants, or none can be expressed at all.

COI falls between two different schools of thought that are part of Constructivist theory. In one, teachers provide access to pre-determined answers within the content, whereas the other

path is to have students follow new knowledge and come to their own conclusions regarding the materials presented (Golding, 2009, 474). However, integrated within these two ends of the Constructivist spectrum is COI, defined as “a discussion about ‘topics of interest’ in the service of constructing knowledge and common understanding, and internalizing the discourse of the inquiring community” (Pardales and Girod, 2006, p. 306; Golding, 2009, p.474- 475). This implies that the materials and information presented will facilitate discussion based on interest level. Teachers have a role, but it is the student who participates in autonomous learning through discovery of new or prior knowledge about the content. In Constructivism, there is also the idea that “subject matter is about concepts rather than facts” (Black, 2005, 140), meaning that there are layers in students’ comprehension of the content.

The goal of brick-and-mortar museums is to engage, interest, and motivate. There is also the consideration of providing an appropriate level of prior knowledge, thus allowing students to create new meanings and address the necessary skills to actively develop knowledge from the proposed content (Black, 2005, 141). However, museums and institutions today are cognizant that technology is a key factor in maintaining and attracting interest in exhibitions and providing educational opportunities that were not available before such advances (Chong and Smith, 2017, 174). The most common technological forms museums embrace is through digital collections.

Digitization allows for more of the collection to be on view in an alternate space and opens new avenues of knowledge for patrons farther away (Løvlie and Waern, 2022, 33).

Thus, museum educators, alongside teachers, can include technology that utilizes formal and informal elements of learning as this technology takes a primary role in education with digital and interactive aspects as a springboard (Chong and Smith, 2017, 174). Constructivism and COI

support several types of learners and allow for content to be repurposed. Some researchers hold the view that

...online exhibitions by museums and other cultural institutions were designed to only complement visits to the physical institution. This idea supports research that suggests museums should use online media to support activities rather than replace them.

(Liew, 2006; Saiki and Robins, 2008, Saiki, 2010, 53).

As determined by the above, it is beneficial to have resources available to the public that correlate to a specific online learning experience (Chong Smith, 2017, 174). This is, in sum, the intention of the project in correlation to the theory of Constructivism and COI. The ideal outcome of these theories is that the participants, students, or teachers can access information that will be of interest for abstract or increasingly complex topics while using technology as an educational tool.

Criticisms

While the theories of Constructivism and the related concept of COI lend themselves quite easily to the creation of an online curriculum, there is some backlash within scholarly research regarding its effectiveness. These views are explained under the guise of minimally guided instruction that has many names such as discovery learning (Anthony, 1973; Bruner, 1961), problem-based learning (PBL; Barrows and Tamblyn, 1980; Schmidt, 1983), inquiry learning (Papert,1980; Rutherford,1964), experiential learning (Boud, Keogh Walker,1985; Kolb and Fry, 1975), and constructivist learning (Jonassen,1991; Steffe and Gale,1995; Kirshner, Sweller and Clark, 2006). COI in recent research has an explicit description of three presences: cognitive presence (CP), social presence (SP), and teaching presence (TP).

Cognitive presence refers to the level of discourse and reflection. Students who are working online may need more guidance in this goal. Social presence is defined as “the ability

of learners to feel affectively connected with peers and perceive their full personality through computer-mediated communication” (Garrison et al. 2000; Swan and Ice 2010, Castellanos-Reyes, 2020, 557). SP contrasts the criticisms of CP through students’ ability to connect via technology. Teaching presence is described as “the design, facilitation, and direction of cognitive and social processes” (Anderson et al. 2001, p.5) and includes peer-to-peer learning, which facilitates (Swan and Ice 2010, Castellano-Reyes, 2020, 557) a path for learning to occur. Each presence in isolation, however, does not have much impact on learning, especially within the online environment. This was not a factor in the development of theory and practice, but there were changes over the decades (Garrison et al. 2000; Castellanos-Reyes, 2020, 557). According to COI theory the three presences of Teaching Presence (TP), Cognitive Presence (CP), and Social Presence (SP) in the educational environment overlap and are interdependent (Huang et al, 2019, 1884). COI scholars have determined that TP is fundamental for both SP and CP (Huang et al, 2019, 1884).

Despite the frequent changes in terminology of the COI framework in the field of education as we know it today, there are outstanding topics of debate. One is the ability of the learner to aptly apply working memory for the purposes of the intended instruction (Kirshner, Sweller and Clark, 2006,76). Other risks are the potential to take focus away from physical exhibits when students have already had visual access through an online platform (Løvlie and Waern, 2022, 35; His, 2003). There needs to be an effort to maintain a balance between independence and enabling (Golding, 2009, 476). This is especially difficult as students may have less focus due to extended time away from direct or in-person instruction. There are fewer opportunities for making meaning when interacting with the material because of a limited Social Presence (SP) (Løvlie and Waern, 2022; Mortimer and Scott, 2003).

The ability to participate in open discussions is facilitated based on a continuum as research suggests that a “COI framework provides guidance for both research in online teaching and the design of online learning experiences” (Castellanos-Reyes, 2020, 558). These discussions are supported by the idea that, to be successful at presenting potentially abstract information, there needs to be a consideration of visitor needs addressed in conjunction with learning theory (Black, 2005,141). Thus, at the root of the implied educational task, there must be direct instruction to provide prior knowledge if the students are not aware of the content being taught.

Solutions for hands-on learning were a concern in studies conducted in 2021. A viable option was the use of “hands-on components through activity prompts and materials kits” (33, urban children’s; Ennes et al., 2021, 475). Before COVID-19, materials that were loaned out to classes from the Hibulb Cultural Center Preserve served as these kits. There is a syllabus that focuses on cedar and salmon and the impact that those resources have on the past, present, and future of the Tulalip Indigenous Peoples. Inside the education box, there are examples of roots, baskets, and woven items, such as mats. There are miniature examples of cedar canoes that students can interact with to understand the concept hands on. Salmon are represented through laminated images and stuffed animals propped on sticks to symbolize the fish. However, the idea that the box was not available post- COVID-19 echoes the concerns of engagement, connection to the content, and the lack of opportunity for direct instruction for select periods of time. Although, during this time, the Hibulb Cultural Center and Natural History Preserve website was fully operational, and the contents created by museum educators were available online.

These criticisms lead to the need for an additional presence of an interactive online curriculum. While there is a concern that some teachers will “cherry-pick” the content that is most useful (Etheridge, 2017, 39), that is a risk worth taking. In all, there are more positive than negative implications to the incorporation of COI and Constructivism practices for museum education programming. Educators are reminded to remain flexible and seek out partnerships to build more effective models of engagement (Ennes et al, 2021, 474).

The theories of Constructivism, COI, New Museum Theory, and Indigenous New Museum Theory are central to the development of the curriculum site. With the support of exhibition content from the Hibulb Cultural Center and Natural History Preserve and state standards, accurate information can be presented to students by their teachers. It is argued that some students may need more hands-on materials or extensive audio/visuals presented in engaging ways. Potential solutions can be found through creating culmination of experiences for learners, curated by teachers, school districts, and the institutions that specialize in that content area for the state or city. By having more resources for educators from which to draw lessons or content, beyond a textbook or streaming video, students can engage in social studies with a vested interest.

From an educator’s perspective, Dewey was correct in his philosophy that educational experiences should provide meaning, inciting prior knowledge, or encouraging exploration and curiosity (Dewey 1934, 50– 51; Hein, 2012, 32). Learning is not defined as one method in the classroom or school-based environments, as expected in formal education. Instead, it is in informal, outside institutions and experiences in conjunction with traditional schools in which students are most successful and engaged. This philosophy has become more complex as technology has become central to educational outcomes and lessons. The inclusion of

technology makes planning both easier and more difficult as teachers need to parse out resources that are most effective for their population of students and teach to grade level expectations, standards, and school/district assigned curriculums.

Topic Description

The interactive curriculum website is a project that teaches about Indigenous Peoples with an emphasis on K-12 education, museum studies, and technology. The information provided allows access to an alternative approach to learn and interpret content in addition to the main site of the [Hibulb Cultural Center and Natural History Preserve](#). The interactive online curriculum is composed of original and cited online games, lesson plans, and interactive worksheets that students can edit without logins as found under the education/teaching resources section of the main website. There are also links to videos and other resources. For direct reference, the site materials of the interactive online curriculum can be found in the [bibliography](#).

There is a correlation to the concept of online learning in museums. Since the early 1990s, museums have offered a wide range of experiences for patrons. They have shifted to become more interactive with reference to the culture of the patrons and the level of participation that is offered (Crow and Din, 2010, 161). Other studies exploring this same concept have been discussed by Bailey, Baillarger, et al., within the term *eMuseum*. An eMuseum is defined as “an online space that provides multiple levels, perspectives, and dimensions of information about a museum and its collections.” (Bailey, Baillarger, et al, 2010, 5). Further descriptions are coined as “e-Learning” (Looseley and Rae, 2016, 9). This is generally associated with distance learning for schools, but, through the implementation of the site contents, the two are merged (Looseley and Rae, 2016, 9). Although the terminology may differ depending on the institution or study, there is a common overarching goal. This is best characterized as the intent to aid

teachers and interested patrons in educating youth about a pertinent topic in history that may be misconstrued, miscommunicated, neglected, or misrepresented in the classroom setting depending on the state.

The content on the website is supported by standards for reading, writing, and social studies determined by the Common Core Learning Standards for Literacy and Social Studies, and the Tulalip Tribes Mission and Values. The use of both references is key as the curriculum is intended to be utilized as a support source for content that already exists through downloadable PDFs, videos, language learning resources, lesson plans, etc. created by the Hibulb Cultural Center and Natural History Preserve and other resources from the Tulalip Indigenous Peoples. The mission values are found on the home page and are supported by the ideal expressed by Bailey, Baillarger, et al. (2010) that the

...vision conveys the desired image for the future of the Web site. The vision represents an ideal of what the eMuseum will become. A good way to begin developing the vision for the eMuseum is to look at the mission of the institution. The mission of the eMuseum should reflect the mission of the physical museum.

(Bailey, Baillarger et al., 2010, 25).

Based on this logic, there needs to be a strong connection between the site, activities, and the location. Online learning is inherently diverse and depends upon the institution, curriculum, standards, and goals. However, it is also important to consider that if the population is “niche” or highly specific (Looseley and Rae, 2016, 10), then the need to make it accessible for all populations (Looseley and Rae, 2016, 10) is paramount. This need for accessibility reinforces the importance of the content and goals of each lesson plan or activity created.

In reference to the website created for these purposes, the topics range from the arts and education to the history of the Indigenous Peoples located in Tulalip, WA. On the reservation,

as with many other areas in Washington State, there is a cultural center that assists in the preservation of traditions, history, and knowledge passed down by previous generations.

Therefore, the plan was to create more interest and involvement within an already vibrant community. I also considered all types of teaching styles. The lessons were developed with the mindset that some may prefer more

...detailed lesson plans and supporting resources so as to effectively provide a pre-planned lesson, while others require only static images of objects to apply in their own manner...

(Looseley and Rae, 2016, 10).

Through my collaboration, I aimed to approach all interactions with a profound respect for the culture and the individuals that created it. All lessons or game products are made to add to an extensive collection of resources and materials. Any original materials are made based on personal experiences in education and do not reflect the methods of the Hibulb Cultural Center and Natural History Preserve.

Chapter 3 – Terminology and Methodology

Terminology

In discussing terminology in all parts of the project, certain terms were referenced. Primary and Secondary Resource documents that have historically included the terms “savage,” “primitive,” or “noble Indian” are evidence of past attitudes from scholarly literature (Nelson et al., 2006, 129). Research shows that identifiers are inextricably linked to Columbus and the myth of his discovery of the Americas (Shear et al, 2015, 71). Often, this population is thought of as “past tense” (Younging, 2018, 97) with the assumption “that Indigenous Peoples no longer exist as distinct cultures that no longer practice their cultural traditions” (Younging, 2018, 97).

Therefore, in writing, it is important to recognize the accepted, appropriate identifiers to begin the process of showing the utmost respect. These terms are often dependent on the community and can range from Aboriginal, Indian, Native American, Amerindian, Indigenous, First Nations, or First Peoples (Shear et al., 2015, 71). The most accepted identifiers are Indigenous Peoples or First Nations (Shear et al., 2015, 71; Pewewardy, 2000). It is out of respect that *Indigenous Peoples* will be used throughout the discussion and in descriptions of this work, unless a term is specifically referenced in a resource.

Methodology

This project's mission is to bring awareness among an increasingly active online student community to an institution that supports knowledge about neglected abstract topics in social studies. During the pandemic, students did not have access to certain devices, such as printers or scanners, that would allow them to show their knowledge of the information in the lesson plan. This type of delivery through remote instruction focuses on engagement and inclusivity to foster interest in participation. The idea of the mission is supported by the belief that schools can also

easily update and save money by using online resources versus textbooks. Integral to the project are digitized libraries, or resources to make games or tasks with different programs (Schrum and Levin, 2015, 8). The interactive online curriculum was originally conceived with the goal of reaching a larger population for K-12 engagement with these considerations.

The methodology for a project of this scope involves a view of education that is in support of the online museum experience found at the Hibulb Cultural Center and Natural History Preserve. This distinction is imperative as they already have an online presence and educational resources that exhibit pertinent aspects of the community. When applied in conjunction with the existing Hibulb Cultural Center and Natural History Preserve resources/site, several areas of online learning are included in the lesson methodology. The Hibulb Cultural Center and Natural History Preserve site is the main vehicle of inspiration and knowledge with resources to support permanent exhibitions and learning opportunities, either to download as a PDF or to experience in person (Looseley and Rae, 2016, 5).

Affiliations with outside programs allow for elements of more extensive technology that pertain to online learning. This is also where the interactive curriculum provides more opportunities to learn the language, locate resources connected to the Hibulb Cultural Center and Natural History Preserve, and encourage teaching and learning through online-only mediums (Looseley and Rae, 2016, 5). Within the interactive curriculum, the goal is to have teachers access a resource from a reputable institution with ease and minimal to non-existent planning. The materials presented on the curriculum site are one fraction of the information and resources available for use in remote instruction. The lessons and materials were planned with the intent of supporting the Hibulb Cultural Center and Natural History Preserve and engage students. Two references allude to the intentions of the project's methodology. The first, Bailey

and Baillarger (2010), in a study of *eMuseums*, described a process that mirrors the methodology approach that was similarly employed in this project. The 4A Framework for Evaluating Digital Instructional Materials of Rice and Ortiz describes a means of “evaluating digital instructional materials” as well (Rice and Ortiz, 2021, 978.) The outline for planning and research is described below:

Table 2.1, 4A Framework for Evaluating Digital Instruction

Primary Phase	Secondary Phase
Determination of Need	Identifying Audience and Development of Partnerships
Design Vision	Content Layout and Technology Decisions
Data Collection to Support Further Development	Continuation of the Project

(Bailey, Baillarger et al., 2010, 3).

Planning for the focus groups occurred in the Secondary Phase. Zoom was the proposed format considering scheduling and the prevalence of online meetings since the beginning of the pandemic. The recommended course for focus group data collection was that it be held synchronously because “participants are essentially confined (but perhaps not as much as with face-to-face groups) to the full length of the focus group” (Abrams, 2017, 439). Employing asynchronous online focus groups by comparison “allows participants and the moderator ‘time to think about answers, to be reflective and introspective, and for views and reactions to mature’” (Poytner, 2010:133; Abrams, 2017, 439). Both synchronous and asynchronous focus groups have specific guidelines. Prior to the focus group, participants were informed of the method, either through Zoom, Microsoft Teams, etc., the length of time, and mode of communication with appropriate supports for the chosen platform (Murukutla and Puri, 2020, 7). Consent forms were available through the Instructional Review Board (IRB) process. The

procedure of the focus group evaluated how the design allows teachers to locate content and materials. Data collection was the most complex aspect of the project, but with the incorporation of website surveys, interviews, and focus groups, there were ample opportunities for data collection in support of project development.

Thus, a comparable process of curriculum development is shown in the 4A Framework for Evaluating Digital Instructional Materials (Rice and Ortiz, 2021, 978). Figure 2 references the framework specifications:

Table 2.2, 4A Framework for Evaluating Digital Instructional Materials {Framework Specifications}

<p>Accessibility: Digital instructional materials are accessible when they adhere to applicable legal standards and users can open, view, and interact with the digital materials.</p>	<p>Active Engagement: Digital instructional materials attend to multiple dimensions and active engagement (i.e., behavioral, cognitive, emotional) when they invite students to invest effort and energy into learning concepts.</p>
<p>Advocacy for Inclusion: Digital instructional materials promote advocacy when they represent diverse peoples with contextual nuance, compassion, and respect.</p>	<p>Accountability: Digital instructional materials demonstrate accountability when they are transparent about their origins and purposes, based on standards or principles, and are open about personal information and user data collection sharing processes.</p>

(Rice and Ortiz, 2021, 978).

This chart indicates the curriculum site's intents with some exclusions and modifications. In terms of accessibility, the lessons were created with the belief that the content and materials are user-friendly. The games incorporated reflect the active engagement philosophy of the curriculum site by allowing students to view, interact with, and think critically about concepts centered on teacher-led lessons. Through game-based learning opportunities, evidence suggests that “games can contribute to a number of benefits to education, in particular, modeling principles of effective teaching and learning” (Burn, 2016, 4). The data differs based on the type

of game, but the intent is to apply as many real-life and/or multisensory learning tasks to the site as possible over an extended period.

The partnership with the Hibulb Cultural Center and Natural History Preserve correlates to the advocacy for inclusion with Indigenous Peoples that is central to the intentions of the project. In terms of accountability, the lessons and content were created to support the Hibulb Cultural Center and Natural History Preserve, but information from survey data and focus groups remained anonymous. These are two methods explicitly connected to the original idea for a curriculum site. They are representations of the interconnected nature of educational methodology. The project is an existing open resource to learn about the sensitive nature of Indigenous Peoples' history with guidance as needed for comprehension from their teacher. The methodology is based on ideas from multiple sources and previous planning. As this is an ongoing project, there should be further aspects of methodology that apply; they can be explored later for the benefit of the work.

Data Analysis

The data from surveys, interviews, and focus groups were analyzed through a mixed-methods approach. Quantitatively, the surveys were analyzed and detailed through Google Forms, which charted responses and tracked choices made by participants in the survey. This was applied to the survey on the site. Focus group responses were more detailed and had a separate Google Form.

Qualitatively, an interview from Museum Assistant Courtnie Reyes and ZOOM focus group participants had their responses organized by question or transcribed for clarity depending on the discussion method. This contributed to the overall academic and cultural

effectiveness of the site by providing clear responses from interview participants about methods and how the project was perceived.

Chapter 4 – Quantitative and Qualitative Analysis

Findings

Participants: Courtnie Reyes, museum assistant at the Hibulb Cultural Center and Natural History Preserve, described the role of the institution in a ZOOM interview with information transcribed per questions cited as Appendix A.

In the interview she revealed that instruction aligned with the standards to support the curriculums for Indigenous communities throughout Washington state for grades K-12. There are different materials with worksheets created by Lena Jones, education curator. The lessons she created reflect community members' understanding of events as found in PDF- and video-linked lessons on the [Teaching Resources](#) page. In the lessons, there is extensive inclusion of the Lushootseed language. This signifies that there is careful attention to the specific language versus a general reference to an Indigenous Peoples' community (Burke Museum, 2022, *Tips for Teaching about Native Peoples*).

Educators and students can forge connections with the content from the exhibitions and lesson materials. This is especially pertinent if they are forming a connection to their own culture. An exhibition that was particularly impactful for Courtnie Reyes was the replica longhouse. This was described as an immersive space that allows the visitors to gain exposure to the traditions in an engaging way. According to Courtnie Reyes, the Hibulb Cultural Center and Natural History Preserve had elders consulted on the design of the building to provide a true meaning of what is to be Tulalip. The inclusion of the surrounding Indigenous Peoples'

[Tulalip] community in the construction of the Hibel Cultural Center and Natural History Preserve is supported by Reanna Merasty in a discussion of Indigenous Peoples' spaces and how identity has an integral role in the environment. Merasty states that,

...land is engrained in us as Indigenous peoples, as it runs through our veins and fills our spirit. Our bodies are indeed children of the land. Moreover, it is my belief that we are connected to Mother Earth and all that she has to offer us. It is by that connection that we find our identity as Indigenous peoples. Mother Earth serves to influence many aspects of our life: teachings, ceremony, medicine, languages, construction, craft, and art.

(Merasty,2022, 145)

Acknowledging this, the Tulalip as a community is supporting their past, present, and future by ensuring that there is a central location where anyone can gather and learn about or be a part of the culture. Therefore, there is the development of a “respectful relationship” (Merasty, 2022, 147). Further contributions discussed in the interview were how school districts were supported. As referenced in the criticisms section, school groups can access an education box that allows students to interact with hands-on items representing the culture. These were not as available during the pandemic but have been re-established as a main feature of the school group experience. The use of education boxes as a tool for educators is supported by the social progressive movement. Historically, advocates have developed the mission to forge a school-museum partnership “to lend to teachers, just as the library lends books and pictures” (Shaffer, 2018, 43; Peniston, 1999, 163). Lending these items, or using them during a field trip visit, provides an opportunity for exploration. The utilization of the worksheets created by Lena Jones, education curator, in combination with materials from the education boxes provides the opportunity for the strategy of in-depth exploration and

... seeks to engage the learner actively in a process of gathering information through the senses of sight, sound, taste, touch, and smell. This approach is particularly salient for the young child as a sensory learner. Information gleaned from interaction with an object can be documented in many ways, aligning strategies through written narrative or poetry, discreetly describing observations and assumptions, while the pre-literate child can share ideas through drawing, photo documentation, and role play or dictate personal thoughts and interpretative ideas to a companion.

(Shaffer, 2018, 46)

Further information about the school trip options can be found on the Hibulb Cultural Center and Natural History Preserve [field trip](#) page. There is also no limit to where school groups may come from; however, although there are generally more local Washington State districts such as Arlington or Marysville, students also arrived from Seattle and Woodinville. In the final question posed in the interview, it was revealed that Washington State history was a main area of research and interest. It was expressed that,

...we are very lucky that we get to provide a place like that for children to continue to learn about their surrounding tribes. Even Tulalip tribes, we're very lucky to have a space like that.

(Reyes, C. 2022, Personal Communication)

Historically, the Hibulb Cultural Center and Natural History Preserve was opened on August 19, 2011, on land that was a village in a

...fortified upper-class enclave made up of several large longhouses and a major potlatch house surrounded by a cedar palisade to protect the inhabitants from marauders.

(Riddle, 2012, [The Tulalip Tribes open Hibulb Cultural Center and Natural History Preserve on August 19, 2011](#))

The existence of the Hibulb Cultural Center and Natural History Preserve forges a connection between the past and present through artifacts and artworks that represent the Tulalip Indigenous Peoples that have occupied the land. To further support the responses from Courtnie Reyes, education assistant, it is noted that the Hibulb Cultural Center and Natural History Preserve serves as a repository to care for items of importance from various generations. Many donations are from the family of Chief William Shelton, a notable artist, author, and leader. The contribution was a collection of four-story poles that were installed in the cedar longhouse (Riddle, 2012, [The Tulalip Tribes open Hibulb Cultural Center and Natural History Preserve on August 19, 2011](#)). The artifacts and symbolic art pieces are central to the educational concepts taught to school groups. It is also supported by NAGPRA and the initiative for the repatriation of Native American objects to the rightful Indigenous Peoples (Marstine, 2006, 20).

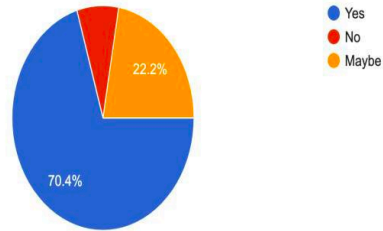
As mentioned in the Positionality/Subjectivity section, the Hibulb Cultural Center and Natural History Preserve is the only tribal facility certified in Washington State. This implies that while in total there are 29 federally recognized tribes in Washington State, the Tulalip Tribes' effort to create a space for education and cultural exposure is particularly impactful and unique.

Survey Data, Quantitative:

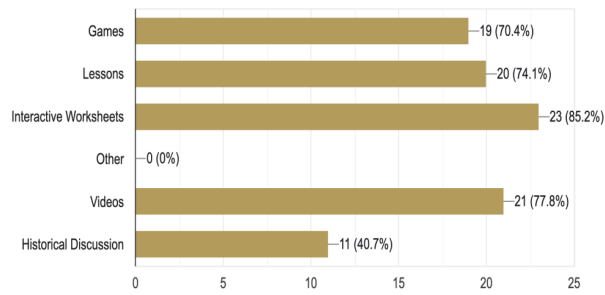
The information presented in these charts is derived from the anonymous survey data from the website link. Teachers and school-based educational professionals were invited to view the site at their leisure and respond to the questions. The charts indicate the responses.

Figure 4.1, Quantitative Data from Google Survey Questions

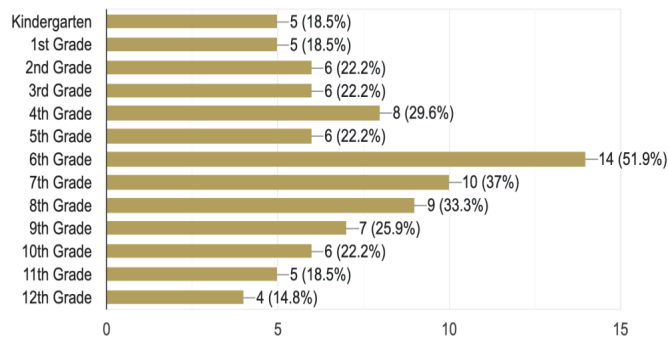
Do you feel prepared to use this content in a lesson?
27 responses



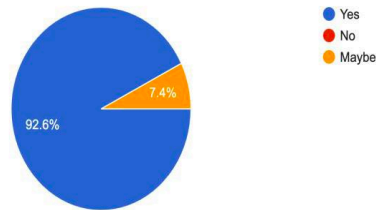
Which aspects of the curriculum were most useful?(There can be multiple responses)
27 responses



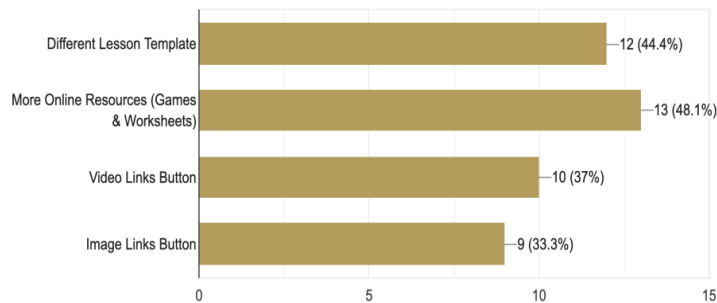
Grade Level (Check all that apply)
27 responses



Would you recommend this site?
27 responses



How can the curriculum be presented more effectively?
27 responses



Survey Data, Qualitative

Over the span of four months, there were two ZOOM focus groups conducted. The agenda of the focus group was to introduce the guidelines derived from research. They were as follows:

- Intentions of the focus group.
- A set amount of time to view the site.
- Group discussion or questions.
- Focus group survey completion for more detailed responses.

For anonymity, participant names were not published and given pseudonyms. Consent was given prior to the focus group. The only identifying information is shown below to facilitate discussion of their specific responses to the Google Forms survey.

The demographics were as follows and their responses varied as they were from two separate states, grade levels, and areas of certification. This was a small focus group that allowed for

detailed responses and revealed definite areas of improvement on future iterations of the website.

Table 5.1, Educator Focus Group Data

Catherine: Location: Issaquah School District State: Washington State Grade Level: Middle School Content Area(s): ESL/MLL	Josephine: Location: Issaquah School District State: Washington State Grade Level: Elementary Content Area(s): Special Education
Sara: Location: New York City Public Schools State: New York State Grade Level: High School Content Area: Art	Michelle: Location: New York City Public Schools State: New York State Grade Level: High School Content Area(s): Music and Japanese
Miriam Location: Issaquah School District State: Washington State Grade Level: High School Content Area: Special Education	
ZOOM Focus Group Questions: Catherine	
<p>1. What is the importance of teaching about local Indigenous Peoples of Washington State in your classroom/district?</p> <p>We occupy their land and acknowledging the people through exploring the museums, cultural centers, events lend us that insight and discovery. The Tulalip history and culture is rich to explore and learn in the form of “The tree, fish, seasonal lifeways” etc. as depicted in the lesson plans on the website.</p>	
<p>2. Where are you finding the most applicable resources for teaching this content? The website caters to all types of learners -- be it visual, auditory, kinesthetic, or writing/reading learning styles. I find the “Educational Interactive games” inspired by the “Lushootseed Language resource” can engage students with the content in many ways and teach important skills like creativity, teamwork, and focus. I loved the “Totem Pole Maker.” In addition, the “live worksheets” can be easily integrated into an ELA/ SS classroom with the variety of</p>	

skills, comprehension, article summary, etc.

3. What role has technology played in teaching this topic? How can there be a larger role?

Technology has brought the past cultures ALIVE for the students to be engaged in it and at the same time learning from it.

4. How have you used museum education resources in your teaching for teaching your content area(s)? If they have not been considered, why or why not?

WA OSPI website has a resource section called "Since time immemorial: Tribal Sovereignty in Washington State." It has a section devoted to all the tribal museums.

5. After viewing the website, what do you think can aid students in understanding the content? If there were more questions than answers, why?

I believe the website is a window to implement a plethora of activities in one's curriculum while getting acquainted with the Hibulb Cultural Center and forming a connection with the Tulalip People and outside party.

ZOOM Focus Group Questions: Josephine

1. What is the importance of teaching about local Indigenous Peoples of Washington State in your classroom/district?

So we can recognize that we are all tribal land and we need to honor this culture. To be culturally relevant educators we need to embrace this important heritage.

2. Where are you finding the most applicable resources for teaching this content?

I have found local books and videos the Duwamish log house is a wonderful resource as well

3. What role has technology played in teaching this topic? How can there be a larger role?

Technology has let us have access to more research and provided opportunities for many indigenous people to speak their truth which is often been told in history.

4. How have you used museum education resources in your teaching for teaching your content area(s)? If they have not been considered, why or why not?

I have used resources from local tribes as well from the Seattle School District center for indigenous studies. I would like to use more museum resources.

5. After viewing the website, what do you think can aid students in understanding the content? If there were more questions than answers, why?

I think the hands-on examples will really help students understand the content. I feel that this topic does have more questions than answers due to many misconceptions. This website has really helped provide clarity.

ZOOM Focus Group Questions: Sara

1. What is the importance of teaching about local Indigenous Peoples of Washington State in your classroom/district?

The artistic aspects of the culture can be a leading topic to understand other people and the traditions within a community. Teaching in New York City the local Indigenous Peoples of Washington State would not have a direct connection but a more global one as it could lead to students to find information about the local Indigenous Peoples within their area.

2. Where are you finding the most applicable resources for teaching this content?

The most applicable resources for teaching this content is under the lesson plans which contain information that is easily accessible though the links provided

3. What role has technology played in teaching this topic? How can there be a larger role?

Technology has a played a large part as it was the gateway to finding information on the Indigenous Peoples of Washington State. A larger role could be having access to a picture file resources for adapting lessons for other academic areas such as visual arts and/or music.

4. How have you used museum education resources in your teaching for teaching your content area(s)? If they have not been considered, why or why not?

Yes, the use of museum education resources was used in conjunction with the social studies teacher to expand the learning of history through visual arts creating an illuminated manuscript. Also, the museum education resources from art museums have been useful to develop lesson plans as well as visual references when teaching the content area.

5. After viewing the website, what do you think can aid students in understanding the content? If there were more questions than answers, why?

The Educational Game link would need to have a general statement that the answers/responses

are found within the information presented in the Lesson links. This would need to be preference unless using the game link could intrigue the students when the teacher is introducing the topic. The Lesson Plans are quite informative and are structured to provide sequential learning as well as a stand-alone lesson. The teacher presentation of the content can aid the students' understanding through the provided worksheets and videos which are a good length to pique interest and have the students ask questions.

ZOOM Focus Group Questions: Michelle

1. What is the importance of teaching about local Indigenous Peoples of Washington State in your classroom/district?

N/A

2. Where are you finding the most applicable resources for teaching this content?

N/A

3. What role has technology played in teaching this topic? How can there be a larger role?

Videos, interactive games, etc.

4. How have you used museum education resources in your teaching for teaching your content area(s)? If they have not been considered, why or why not?

I have never used museum education resources in my content area other than borrowing some materials sporadically from museums and other institutions. This is because I always need to design my own teaching materials to meet the particular needs of my classes and exam preparations.

5. After viewing the website, what do you think can aid students in understanding the content? If there were more questions than answers, why?

The website was good and informative overall. However, I felt that learners needed more "human" interaction, such as a narrator who presents storytelling in a more engaging way. I assume this website will be used while a teacher is teaching/talking to the learners. However, I felt something that pulls the audience towards the material might be missing. The audience today is used to seeing stimulating, easy-to-understand, and fast pacing videos. If you could design the website to meet the contemporary trend a little, it will be more attractive, I think.

ZOOM Focus Group Questions: Miriam

1. What is the importance of teaching about local Indigenous Peoples of Washington State in your classroom/district?

First Peoples lived in what is now Washington State for thousands of years and in harmony with the land. We have much to learn from them. And they should be respected as our predecessors in this land.

2. Where are you finding the most applicable resources for teaching this content?

I'm not actively engaged in teaching this content at this time.

3. What role has technology played in teaching this topic? How can there be a larger role?

I teach high school. My students are on their cell phones most of the time. They do use their computers but rarely their textbooks. I have started trying to distribute educational resources that my students can access right there on their cell phones. They find this approach more engaging than even using computers. I think it is a methodology we learned in teacher training-go to where the student is and bring him/her into your instructional content from that place.

4. How have you used museum education resources in your teaching for teaching your content area(s)? If they have not been considered, why or why not?

I haven't used museum education resources before. It never occurred to me to do so. But I'm glad to see that someone thought to do this - I'm inspired to give it a try!

5. After viewing the website, what do you think can aid students in understanding the content? If there were more questions than answers, why?

As we discussed, I'd just ensure that the instructions for making use of each page/section is made clear. Once a learner understands what is expected on any one of the sections, from there the content is both interesting and engaging. I think this approach to teaching Indigenous Peoples studies is fresh and will be very successful.

Chapter 5 – Data Analysis and Discussion

Summary and Website Survey Analysis:

Out of 27 responses, 51.9% of the K-12 anonymous respondents taught 6th grade. The second survey question revealed that the interactive worksheets were viewed as the most useful feature. This was followed by lessons, games, and historical discussion opportunities. Overall, 70.4% rated it as a positive experience and would use it in their classes. Surveys also reflected that 48.1% of respondents believed that the site could be improved upon with more worksheets and games. In total, 92.6% of respondents said that they would recommend the website to other educators.

ZOOM Focus Group Summary and Analysis

Question 1: What is the importance of teaching about local Indigenous Peoples of Washington State in your classroom/district?

Question 2: Where are you finding the most applicable resources for teaching this content?

***Questions 1 and 2 are discussed as a single response below.**

Catherine, Josephine, and Sara taught courses or groups of students that could directly benefit from the content on the website. Miriam was not teaching this content in her classroom but was aware of the curriculum required by Washington State and cited the phrasing from known policies. Whereas Michelle, a music and Japanese language teacher requested guidance on how to answer the first and second questions from the forms survey. The response as facilitator was to use the standard Not Applicable (N/A) based on my understanding of their roles in the classroom.

As assumed, the Washington State educators were aware of, and cited components of, the “Since Time Immemorial: Tribal Sovereignty in Washington State” (OSPI, *Since Time Immemorial: Tribal Sovereignty in Washington State*, 2022) curriculum and the benefits of the content on the site published by OSPI. By contrast, the New York State educators appreciated the inclusion of local books and videos that could be used for some concepts they teach.

Question 3: What role has technology played in teaching this topic? How can there be a larger role?

In reference to technology and the larger role it can play, the responses were more personal in one and less so in the others. Sara suggested that the lessons incorporate adaptations for more arts and music into the site. Michelle stated that they use videos and interactive games to support instruction, whereas Catherine and Josephine described the benefits as a general concept. Miriam had a view that was also expected, stating that her students are highly engaged by using their cell phones and computer programs versus textbooks. This response implies that teaching social studies through an interactive website can lead to more engagement, especially for high school students (Miriam, ZOOM Focus Group, Personal Communication, July 23rd, 2023). These comments speak to the idea that it is essential to have different opportunities to explore content through technology.

Question 4: How have you used museum education resources in your teaching for teaching your content area(s)? If they have not been considered, why or why not?

The fourth question was especially enlightening as all participants had varied responses. Catherine cited the *Since Time Immemorial: Tribal Sovereignty in Washington State* curriculum. Josephine stated that they had used resources from local Washington State Tribal Centers in the past. Sara used museum resources with art curriculums. Miriam stated in her response that she was inspired to give museum resources a try (Miriam, ZOOM focus group, Personal

Communication, July 23rd, 2023). Finally, Michelle had used resources “sporadically from museums and other institutions” (Michelle, ZOOM Focus Group, April 29, 2023, 2023). This was followed by the explanation that she often needs to design materials specific to her students' needs and subject areas.

Question 5: After viewing the website, what do you think can aid students in understanding the content? If there were more questions than answers, why?

The fifth question was especially revealing in its responses. Catherine saw the intended connection between the Hibulb Cultural Center and Natural History Preserve. Josephine expressed the view that hands-on examples are generally more helpful. However, it was recognized that the topic has more questions than answers. Sara suggested a general statement in correlation to the link stating that “answers/responses are found within the information on the Lesson/Links” (Sara, ZOOM Focus Group, April 29, 2023). Overall, Sara thought the lesson plans were informative and the role of the teacher and their presentation using the site can pique student interest. Michelle encouraged more “human interaction” (Michelle, ZOOM Focus Group, April 29, 2023) and fast-paced materials. Finally, Miriam expressed the view that the directions section be edited for more clarity (Miriam, ZOOM Focus Group, Personal Communication, July 23, 2023) Bearing these responses in mind, considerations for improvements will be discussed in subsequent sections.

Literature Review Connections

This data is consistent with the central idea of Constructivism and Community of Inquiry (COI) as discussed in the literature review. The educators who reviewed the site through the anonymous survey and ZOOM focus group showed positive responses to the expected areas of worksheets, games, and the overall opportunity to explore the curriculum site. Inquiry about this

site and the resources can be classified as an educational experience that references the explanation espoused by Bada and Olusegun, 2015:

1. Knowledge will be shared between teachers and students.
2. Teachers and students will share authority.
3. The teacher's role is one of a facilitator or guide.
4. Learning groups will consist of small numbers of heterogenous students.

(Bada and Olusegun, 2015, 68)

The positive responses imply that the intentions of the curriculum and its resources are clear and allow for adaptations and choice from the facilitator standpoint. The 92.6% that would recommend the site to others demonstrates that it can be a connection between museum education and classroom practice, either on the computer or in person. Thus, the anonymous surveys supported the Constructivist idea that “subject matter is about concepts rather than fact” (Black, 2005, 140). It is assumed that students will need more than a worksheet, game, or video to understand a topic that is unfamiliar or more complex than they are used to. Data shows that the intentions of the curriculum and its resources are clear and allow for adaptations and choice from the facilitator standpoint. This view is further supported by the fact that 70.4% of respondents said that the games were useful for instruction, thereby supporting the argument that museum-based online learning can be appreciated by educators as potential resources (Ennes et al, 2021, 477).

The ZOOM focus group was especially informative as there was explicit information about how the site can be improved through more active participants, three of whom were from Washington State. Therefore, they were aware of the expectations, standards, and the institution in partnership with the site. It was these views that formed a correlation between the mission and COI as it was intended. Their views acknowledged the lengths they go to for collaboration with outside institutions for educational purposes. Thus, this supports the determining

philosophy of John Dewey and the benefits of experience-based education as discussed in the historical background. The support for a “hands-on components through activity prompts and materials kits” (33, urban children’s; Ennes et al, 2021, 475) is provided by the Hibulb Cultural Center and Natural History Preserve. Those able to visit can explore the institution and utilize the supporting materials either through the curriculum website or items made by Museum Educator Lena Jones (Reyes, C., 2022, Personal Communication).

After conducting data collection through these means, there are also inconsistencies with the theoretical implications that were evident. Michelle recognized that there were limited opportunities to have the learner fully engage with more dynamic games and resources (Michelle, ZOOM Focus Group, April 29, 2023). In today’s educational climate, this is acknowledged as imperative. However, it was also discussed as an expected limitation within the site in its current iteration. The concept of three presences – CP: Cognitive Presence, SP: Social Presence, and TP: Teaching Presences – applies. The site is inconsistent with peer-to-peer learning (Swan and Ice 2010, Castellanos-Reyes, 2020, 557). Survey data implies that there were limited opportunities for multiple modes of historical discussion. This conclusion is demonstrated from the question *Which aspects of the curriculum were most useful?* Survey respondents overwhelmingly chose the interactive worksheets {85.2%}, lessons {74.1%}, games {70.4%}, and videos {77.8%} over historical discussion {40.7%}. This returns the discussion to the need to establish prior knowledge and use the materials to lead discussion to implement CP, SP, and TP with more complex topics.

These findings from the anonymous surveys and ZOOM focus group data indicate that while being effective in some capacities, there is room for improvement. This was not

unexpected, and edits and adaptations can continue to be made to support exhibitions, content, and educational technology.

Data Collection and Methodology in Correspondence to Research Questions

Data collection methods were purposely limited to online-only methods to support the intentions of an interactive curriculum with the overarching inquiry of *To what extent can online curriculums be used to teach accurate and critical topics in social studies?* Prior to beginning this project, it was acknowledged that the Hibulb Cultural Center and Natural History Preserve already had an online presence that was well known within Indigenous Peoples' communities in Washington State. The exhibitions were discussed by publications such as the *Tulalip News* in the article *Vibrant Things Found at Tulalip Hibulb Cultural Center Latest Exhibit* (Valdillez, [Tulalip News](#), 2016). Valdillez described an event for an exhibition on display in 2016 where students explored color and the Lushootseed language through art and project-based learning. The assignment and content were particularly enticing for the kindergarten to third graders, as Valdillez stated the following:

learning colors in Lushootseed is enticing on its own, pair that with the remaining 11 interactive activities such as a touch screen computer that not only allows you to learn about the color wheel but also shares traditional Tulalip stories, and you have yourself a culturally rich museum exhibit.

(Valdillez, [Tulalip News](#), 2016).

The first question when exploring this topic was *Which aspects of Washington State Indigenous Peoples' education curriculums are found in select cultural centers?* (Hibulb Cultural Center and Natural History Preserve, respectively). It is implied on the website that all lesson topics are aligned to the current Hibulb Cultural Center and Natural History Preserve exhibitions. In the

current exhibitions at the Hibulb Cultural Center and Natural History Preserve the following is on view:

- [Canoe Hall](#)
- [Traditional Languages of the Coast Salish People \(TABTABØB\)](#)
- [Longhouse](#)
- [Main Gallery](#) - Topics include the salmon life cycle, boarding school, religion, treaties, cultural artifacts and traditions, literature (both contemporary and stories that are passed down), education over time, and other permanent exhibitions found in the main gallery.
- [Power of Words](#)
- [Warriors We Remember](#)

There are also past exhibitions listed, such as the [Vibrant Beauty: Colors of Our Collection](#), that refer to the inclusion of all aspects of the culture throughout the years. In beginning to explore the primary inquiry of *To what extent can online curriculums be used to teach accurate and critical topics in social studies?* it is important to ask what curriculums are found or supported by the institution. Washington State has content listed by elementary, middle and high school that is further supported by other resources and ideas for educators. All information is found at the OSPI [Since Time Immemorial: Tribal Sovereignty in Washington State](#) website. An example of cultural centers and OSPI working cooperatively on curriculum topics is evident in the high school boarding school lesson created by Shana Brown in a series of lessons titled [Boarding Schools](#) (Brown, OSPI, [Native Education Curriculum Materials](#), 2023). At the elementary level and K-2, there are multiple resources about salmon, canoes, and map-based activities. The middle school level continues with familiar topics of salmon and moves toward the political concerns that effected the Indigenous Peoples of the area. [Since Time Immemorial: Tribal Sovereignty in Washington State](#) is independent of the project website, but also has an intrinsic connection to the Hibulb Cultural Center and Natural History

Preserve through the intentions of OSPI and the [Since Time Immemorial: Tribal Sovereignty in Washington State](#) guidelines as demonstrated in the corresponding information.

Then there are the questions inquiring about the efficacy of an online curriculum when there is already support at the local (institution-level) and the state (OSPI) level. The questions referenced below are documented by survey data and ZOOM focus group responses that allow for more development in the website. In response to the question *How does the creation of an online curriculum promote interest and participation in the content?* one participant, Miriam, stated that she would be open to using the content in her class (Miriam, ZOOM Focus Group, Personal Communication, July 23rd, 2023). This is further supported by Catherine in her response to the focus group discussion question,

I believe the website is a window to implement a plethora of activities in one's curriculum while getting acquainted with the Hibulb Cultural Center and forming a connection with the Tulalip People and outside party.

(Catherine, ZOOM Focus Group, April 29, 2023).

Other participants could approach the website as determined by their classroom positions. Anonymous survey data indicated positive results with 92.6% of the respondents willing to recommend the site and the remaining 7.4% choosing “maybe” as an answer.

Then, as discussed in the findings, certain activities were preferred by respondents in answer to the question of *Which activities were the most successful and how can that success be replicated?* Throughout the anonymous survey, the worksheets, games, and video links were most successful or preferred with the percentages of

- Games: 70.4%
- Interactive Worksheets: 85.2%
- Videos: 77.8%

The lessons rated at 74.1% were also successful. However, 44.4% of respondents also chose that as an area that needed improvement. ZOOM focus group participants also had comments about this part of the site with Michelle stating that the

website was good and informative overall. However, I felt that learners needed more “human” interaction, such as a narrator who presents storytelling in a more engaging way. I assume this website will be used while a teacher is teaching/talking to the learners. However, I felt something that pulls the audience towards the material might be missing. The audience today is used to seeing stimulating, easy-to-understand, and fast pacing videos. If you could design the website to meet the contemporary trend a little, it will be more attractive, I think.

(Michelle, ZOOM Focus Group, April 29, 2023, 2023). Another participant, Sara, stating the

Educational Game link would need to have a general statement that the answers/responses are found within the information presented in the Lesson links. This would need to be preference unless using the game link could intrigue the students when the teacher is introducing the topic. The Lesson Plans are quite informative and structured to provide sequential learning as well as a stand-alone lesson. The teacher presentation of the content can aid the students’ understanding through the provided worksheets and videos which are a good length to pique interest and have the students ask questions.

(Sara, ZOOM Focus Group, April 29, 2023, 2023).

These comments provide guidance for future versions of games, lesson templates, interactive worksheets, videos and links. Following this data, the question of *Which methods are most successful for educational programming?* revealed the same percentages of

- Games: 70.4%
- Interactive Worksheets: 85.2%
- Videos: 77.8%

This was not a surprising outcome as the curriculum site's mission was to add to information already available. The difference is that teachers do not have to download any content, use programs such as Adobe, or log into Learning Management Systems to use the materials. The concern with the method is the potential for links to become disabled over time as they are created through outside websites. If some links on the curriculum site cannot be accessed, a

PDF version can be added as an alternate route to utilize the materials. The intention is to maintain the curriculum site and improve upon the available resources; creating downloadable PDFs are logical next steps.

Then, the final question guiding this project is *How can online curriculum teach about cultural customs, traditions, and history?* This is embedded in the content of the site as it relates to the exhibitions at the Hibulb Cultural Center and Natural History Preserve and the OSPI Since Time Immemorial Sovereignty in Washington State curriculum requirement. Survey data has shown that 68% of respondents feel prepared to teach this material using the curriculum site.

Only 7.4% were not prepared and 22.2% saw potential choosing the “maybe” option. This is further supported by one participant, Sara, who said that

Technology has let us have access to more research and provided opportunities for many indigenous people to speak their truth which is often been told in history.
(Sara, ZOOM Focus Group, April 29, 2023, 2023).

This is the curriculum site's main goal, to have educators use multiple sources for a complex subject. The fact that access to this content can grow in a digital sphere means that the history of these Indigenous Peoples will have a lasting impact on educational content.

Implications

The creation of the interactive curriculum in collaboration with the Hibulb Cultural Center and Natural History Preserve is a tool to lead educators to content in more convenient ways. This partnership is intended to allow for a firmer connection between museum education and online learning, either in the classroom or through remote instruction models. The website's contents support topics in social studies that can be difficult to find for some ages or cognitive

levels. Support for a connection between cultural institutions or museums and education outside of the classroom is evident in looking back to Dewey (1938) and the text *Experience and Education*. Depending on the teacher and learner, within a Constructivist mindset the method of delivery for this content is new. The learner, teacher, or student can be exposed to the content at different levels through the connection to the Hibulb Cultural Center and Natural History Preserve, and any familiar materials from the OSPI, such as *Since Time Immemorial: Tribal Sovereignty in Washington State*, and the accompanying interactive curriculum.

This creates a form of ‘continuity’ for that individual or group (Dewey, 1938, p.28; Beard, 2018, 28). As described in the discussion of cognitive presence (CP), social presence (SP), and teaching presence (TP), students working online may need more guidance than their peers with certain topics. They may not have the exact levels of comprehension or motivation required to completely and independently analyze topics without explicit hands-on instruction (Garrison et al. 2000; Swan and Ice 2010, Castellanos-Reyes, 2020, 557). Within the process of COI, cognitive presence (CP), social presence (SP), and teaching presence (TP) are also varied depending on differences in the student and their level of comprehension and ability, which would be modified for efficacy as a part of a complete learning experience (Huang et al, 2019, 1884). Consequently, educators should be sensitive to learner differences and consider cognitive presence (CP), social presence (SP), and teaching presence (TP) when curating an online learning environment or opportunity (Huang et al, 2019, 1885).

Findings did not differ from the expectation that the more interactive the source, the more engaged the viewer/user would be, as expressed by data collection and more detailed participant responses. Before beginning this project, I assumed that the more familiar methods would be the most popular. These included videos, worksheets and games. The intention of moving forward

with the site for data, qualitatively in small groups and quantitatively in anonymous survey responses was to compose a sample of information to determine the success of the future iterations of similar projects. This concept is certainly not the first of its kind; there are similar projects such as one created by Desmond Wong, Outreach Librarian at the Ontario Institute for Studies [OISE (Ontario Institute for Studies)] in Education based at the University of Toronto. Wong created a site with links, videos, programs to log into, language learning materials, and other pertinent information for Canada-based educators (Wong, *Infusing Indigenous Perspectives in K-12 Teaching*, 2023). The program that he created is titled [Infusing Indigenous Perspectives in K-12 Teaching](#) and allows Canadian educators and Indigenous Peoples to access information, materials, and resources that may have been challenging to locate prior to his project.

Further compilations of resources can be found in [The Alberta Teachers' Association: Foundational Knowledge for Indigenous Education](#). Within this site, there is much information that allows educators to access details about different Indigenous Peoples of Canada. Under the games tab, there are some more interactive choices that have the potential to engage and delight students who are very technology- and computer-focused. Some examples are [Growing Up Ojibwe: The Game](#) and a point and click game called [When Rivers were Trails](#)

There are also Minecraft games created by outside parties:

- [Indigenous Rights in Canada](#)
- [Traditional Indigenous Home](#)

In creating games, there is also the risk that there will be more focus on rewards versus content.

As a result, online and game-based tasks

must be carefully designed, maintaining focus on what designers want players to *do* and *experience*, rather than on the reward system or for what players should be rewarded

(Løvlie and Waern, 2022, 46; Deterding, 2011).

Design and intention in academic content can support gamification and has connections to COI and meaning making for learning online (Castellanos and Reyes, 2020, 557; Garrison et al, 2000).

The games located in the links are examples of what can be accomplished if there is a professional collaboration between designers and educators. This was not possible in the creation of the interactive curriculum, as will be discussed in the *Limitations* section. Games formed through the [Minecraft Education](#) software program are an alternative if game creators are not a part of the process. Today students have more opportunities to explore complex topics through gamification than they did twenty years ago.

This is a benefit for the students and allows them to be more aware of misconstrued content; i.e., Indigenous Peoples' past, present, and future. Educators who have not learned certain technologies must develop said skills to engage students who have a firm grasp on technology and gaming.

Limitations

In creating this curriculum site and planning for data collection, there were limitations within the sphere of three outlooks. I approached this project from several points of view that began as an educator who worked with students through school closures during the COVID-19 pandemic. I conceived of this project because I had school servers block access to websites that were not sanctioned but that had appropriate content. The second view I held was of a museum educator. This was a pertinent role to consider as I did not want to diminish the role of museums and the impact they have when viewed in person. However, I was cognizant that access to materials needed to be diversified for a new generation of students and teachers. My final view

was that of an individual who was not especially technologically savvy. In combination, these views were limited to varying degrees, but they allowed me to admit faults and see errors that I could effectively address.

The primary limitation I had experienced was through the development of tasks centered around technology. The curriculum site is a continuing project to this day. I am still learning how to create a website that is equally engaging, accurate, and informative. I used familiar resources from my own teaching experience. I researched data or tasks that would be easily transferrable to a website under construction and comprehensible for a wide population of students and educators. I was also aware that I had no control over creating new video sources without the concern of cultural appropriation or impropriety. I acknowledge that I am not a member of any Indigenous Peoples but am an educator interested in how social studies can be taught in more engaging ways. Moreover, I entered work on this project with the understanding that I was at a deficit due to my limited background in website creation. I had no knowledge of building an extensive list of curriculum materials from scratch or how to maintain them once created. This project presented a learning curve from the beginning of its inception.

The secondary limitation was access to participants for data collection. In comparison to website creation and research, data collection was a formidable challenge. Once I established the connection to the Hibulb Cultural Center and Natural History Preserve and created the curriculum website I was not able to obtain surveys or focus group participants with the numbers that I had previously planned in initial Instructional Review Board documents. Consequently, the number of participants and data collection completion dates changed multiple times over a year. Efforts were made through the Hibulb Cultural Center and Natural History Preserve, two separate Washington State school districts, Kansas State University, and social media invitations

through platforms such as Facebook. Ultimately, I fell short of my data collection goal, but I am confident in the quality of the information that I have received throughout this process. The anonymous surveys were positive and allowed me to understand what educators needed from the source materials. The focus group participants, though small in quantity, were positive about the impact of the interactive curriculum and its intentions depending on the content that they taught. Other participants were more vocal about website design and the availability of images, music, better-developed games, and more student-friendly videos.

The process of creating this curriculum site has shown me that as an educator and museum enthusiast, there is always a way to forge a connection between an institution and a school environment. Creating a website comprised of an interactive curriculum is complex and not all content is appropriate for every student or educator. The main concerns are educator access and institution approval to establish links to multiple sources of information. I believe that hands-on learning in any form is imperative as we continue to rely on technology for museum education and classroom/remote teaching. There is, unfortunately, no path backwards, and as educators it is our responsibility to embrace changes as we move forward with changes as they occur.

Conclusions

Education is complex, especially as students, school districts, and teachers have begun to embrace technology. Student-centered approaches have shifted to ideologies espoused by educators and school districts. Consequently, New Museum Theory, Indigenous Museum Theory, Constructivism, and Community of Inquiry all support diversity in methodology as well as respect for the value of the objects and content or culture that students are exposed to through instruction. There is a need for interactive methods in education due to this shift.

The climate in which students now learn revolves around competing attention for traditional forms of learning. That is where schools can lean on institutions that embrace technology for the enhancement of abstract concepts that are taught through video, games, interconnected discussion, and demonstration of understanding through digital means. These forms of teaching would not be possible without New Museum Theory, COI, and Constructivism and imply that students benefit from exploration of content with guidance from a facilitator or teacher with multiple visuals and hands-on tasks. While none of these theories is ideal, the ability to tailor it to students' needs or interests versus following a scripted lesson is possible. In turn, this project is merely a suggestion of what can be done from the myriad of resources available. The goal was to create a guide in partnership with an institution and interested educators to discover information, whether previously unknown or not, about a topic while also enjoying the learning process.

The Hibulb Cultural Center and Natural History Preserve was the inspiration for the content that drove the website. Their site is also the webhost, and they contributed by allowing use of audio/visual materials, topics from exhibitions, and guidance on respectful terms and presentation. By partnering with the Hibulb Cultural Center and Natural History Preserve, I was able to narrow down content to what could be supported by a field trip. This was pertinent as students can engage in the information and lessons, as well as supplementary materials or games on the website, with their teacher and then see the items or learn more about the artifacts in person versus online. Through these experiences, both through the interactive curriculum site and potential visits to the Hibulb Cultural Center and Natural History Preserve, students can gain a more well-rounded understanding of content that is complex or misunderstood.

Bibliography

Abrams, K. (2017). Online Focus Groups. In *The SAGE Handbook of Online Research Methods* (pp.435-450). SAGE Publications, Ltd.

Bada, S. O., and Olusegun, S. (2015). Constructivism Learning Theory: A Paradigm for Teaching and Learning. *Journal of Research & Method in Education*, 5(6), 66-70.

Bailey G., Baillarger T., Barragree C.D., Elliott, A.L., Doswell, R. (2010). *Handbook on Developing Online Curriculum Materials for Teachers: Lessons from Museum Education Partnerships*. Information Age Publications.

Baudino. (2013). A Place of Memory and Possibility: Creating Sites of Power and Meaning with Indigenous Collections. *Museums & Social Issues*, 8(1-2), 59–73.

Beard, Colin. (2018). Dewey in the World of Experiential Education. *New Directions for Adult and Continuing Education*, 2018(158), 27-37.

Bendici, R. (2016). Washington State Required Native American Curriculum. *District Administration*, 52(4), 31.

Black, G. (2005). *The Engaging Museum: Developing Museums for Visitor Involvement*. Routledge: Taylor & Francis Group

Brown, S. (2023). OSPI. [Native American Curriculum Materials](#).

Burke Museum. (2022). [Tips for Teaching about Native Peoples](#).

Burn, A. (2016). Liber Ludens: Games, Play and Learning. In C. Haythornthwaite, R. Andrews, and J. Fransman (Eds.). *The SAGE Handbook of E-learning Research* (pp. 127-151). SAGE Publications, Ltd.

Castellanos-Reyes, D. (2020). 20 Years of the Community of Inquiry Framework. *TechTrends*, 64(4), 557–560.

Chong, C., and Smith, D. (2017). Interactive Learning Units on Museum Websites. *Journal of Museum Education*, 42(2), 169–178.

Crow, and Din, H. (2010). The Educational and Economic Value of Online Learning for Museums. *Journal of Museum Education*, 35(2), 161–172.

Dewey, J. (1938). *Experience and Education*. Touchstone.

Domina, Renzulli, L., Murray, B., Garza, A. N., and Perez, L. (2021). Remote or Removed: Predicting Successful Engagement with Online Learning during COVID-19. *Socius: Sociological Research for a Dynamic World*, 7.

Dover, H.S. (2013). *Tulalip: From My Heart*. University of Washington Press.

Ennes, Wagner-Pelkey, A., and McVey, M. (2021). Museum-Based Online Learning One Year After Covid-19 Museum Closures. *Journal of Museum Education*, 46(4), 467–480.

Etheridge, J. (2017). The School Teacher and the Art Museum: A Multi-Case Study of Online Canadian Art Museum Teacher Resources. *Canadian Review of Art Education, Research, and Issues*, 44(1), 36.

GOIA. (2022). Washington State Tribal Museums.

Golding, Clinton. (2011). The Many Faces of Constructivist Discussion. *Educational Philosophy and Theory*, 43(5), 467-483.

Haythornthwaite R. Andrews, and J. Fransman. *The SAGE Handbook of E-learning Research* (pp. 63-81). SAGE Publications, Ltd.

Hein, George E. (2012). *Progressive Museum Practice: John Dewey and Democracy*.

Routledge: Taylor & Francis Group.

Henning, G., Roberts, D., and Ludvik, M. B. (2016). *Student Affairs Assessment: Theory to Practice*. Stylus Publishing, LLC.

Hoerig, K. A. (2010). From Third Person to First: A Call for Reciprocity Among Non-Native and Native Museums. *Museum Anthropology*, 33(1), 62–74.

Howlett. (2008). Remote Access Museum Education: Next Steps in Moving toward Constructivist and Inquiry-Based Learning Online. *The International Journal of the Inclusive Museum*, 1(4), 1– 14.

Huang, Law, V., and Lee, S. J. (2019). The Role of Learners' Epistemic Beliefs in an Online Community of Inquiry. *British Journal of Educational Technology*, 50(4), 1882–1895.

Jordan Schnitzer Museum of Art (n.d.). Cultural Trust. *University of Oregon*.
<https://jsma.uoregon.edu/sites/jsma2.uoregon.edu/files/Sample%20Visitor%20Survey.pdf>

Kolb, D. (2014). *Experiential Learning: Experience as the Source of Learning and Development, Second Edition*. Pearson Education, Inc.

Krueger, J. (2019). To Challenge the Settler Colonial Narrative of Native Americans in Social Studies Curriculum: A New Way Forward for Teachers. *The History Teacher (Long Beach, Calif.)*, 52(2), 291–318.

Lindauer, M. (2005). The Critical Museum Viewer. In Marstine, J. Malden (Eds.) *New Museum Theory and Practice: An Introduction*. Blackwell.

Looseley, R., and Rae, J. (2016). E-learning in Museums. In C. Haythornthwaite, R. Andrews, and J. Fransman (Eds.) *The SAGE Handbook of E-learning Research* (pp. 496-514). SAGE Publications, Ltd.

Løvlie, A. S., Waern, A., Eklund, L., Spence, J., Rajkowska, P., & Benford, S. (2022). Hybrid Museum Experiences. In A. S. Løvlie and A. Waern (Eds.), *Hybrid Museum Experiences: Theory and Design* (pp. 31–56). Amsterdam University Press.

Marr, C. J. (n.d.). *Between Two Worlds, Experiences at the Tulalip Indian Boarding School 1905-1932*. Hilibulb Cultural Center and Natural History Preserve.

Murukutla, N., Puri, P. (2020). A Guide to Conducting Online Focus Groups. *Global Food Research Program / University of North Carolina at Chapel Hill*. Vital Strategies.

Nelson J.L, Pang V. O. (2006). Racism, Prejudice, and the Social Studies Curriculum. In E. Wayne Ross (Ed.) *The Social Studies Curriculum* (115-135). State University of New York Press.

Marstine, J. (2005). *New Museum Theory and Practice: An Introduction*. John Wiley and Sons, Inc.

Marstine, J. (2006). *New Museum Theory and Practice: An Introduction*. Blackwell.

Merasty, R. (2022). Resurgence: Engaging with Indigenous Narratives and Cultural Expressions in and Beyond the Classroom. *Indigenizing Spaces: Identity in the Built Environment*. (pp.145-158) Portage and Main Press.

Microsoft Corporation. (2023). [Minecraft Education](#).

Pardales, Michael J, Girod, Mark. (2006). Community of Inquiry: Its Past and Present Future. *Educational Philosophy and Theory*, 38(3), 299-309.

Reyes, C. (2022, November 17). Courtnie Reyes on Hilibulb Cultural Center and Natural History Preserve Educational Programming. Personal Communication.

Pohawpatchoko, Colwell, C., Powell, J., and Lassos, J. (2017). Developing a Native Digital Voice: Technology and Inclusivity in Museums. *Museum Anthropology*, 40(1), 52–64.

Ransick, Kelsey J. S. (2015). *Free and Easy Website Design for Museums and Historic Sites*, (pp. 135-155). Rowman & Littlefield Publishers, Inc.

Rice, M. F. and Ortiz, K. R. (2021). Evaluating Digital Instructional Materials for K-12 Online and Blended Learning. *TechTrends*, 65(6), 977–992.

Riddle, M. (2012). [The Tulalip Tribes open Hibulb Cultural Center and Natural History Preserve on August 19, 2011.](http://www.historylink.org) www.historylink.org

Saiki. (2010). Interacting Online: A content Analysis of Museum Education Websites. *Journal of Learning Design*, 4(1), 52–62.

Santhosh, L., Rojas, J.C., Lyons, P.G. (2021). Zooming into Focus Groups: Strategies for Qualitative Research in the Era of Social Distancing. *ATS Scholar*, Issue. 2, pp 176-184.

Schrum, L., and Levin, B. (2015). *Leading 21st Century Schools* (pp. 137-166). Corwin.

Shaffer, S. (2018). *Object Lessons and Early Learning*. Routledge: Taylor & Francis Group

Sharples, M., Taylor, J., and Vavoula, G. (2016). A Theory of Learning for the Mobile Age. In C. Haythornthwaite and R. Andrews (Eds.) *The Sage Handbook of E-learning Research*. SAGE Publications, Ltd.

Shear, Knowles, R. T., Soden, G. J., and Castro, A. J. (2015). Manifesting Destiny: Re/presentations of Indigenous Peoples in K-12 U.S. History Standards. *Theory and Research in Social Education*, 43(1), 68–101.

Tam, M. (2000). Constructivism, Instructional Design, and Technology: Implications for Transforming Distance Learning. *Educational Technology and Society*, 3(2).

Toward Responsibility: Social Studies Education that Respects and Affirms Indigenous Peoples and Nations. *National Council for Social Studies (NCSS)*.

https://www.socialstudies.org/system/files/publications/articles/se_8203167_0.pdf.

Trofanenko, B. and Segall, A. (2014). *Beyond Pedagogy Reconsidering the Public Purpose of Museums*. Sense Publications.

Valdillez, K. (2016). Vibrant Things Found at Tulalip Hibulb Cultural Center: Latest Exhibit.

Washington Office of Superintendent of Public Instruction (OSPI) (n.d.). Native Education Curriculum Support Materials.

Washington Office of Public Instruction (OSPI) (n.d.). [Since Time Immemorial: Tribal Sovereignty in Washington State](#).

Weiss, J., Wali, A., and Dominguez, V. R. (2018). Anthropologists and Museums: An Interview with Joseph Weiss. *American Anthropologist*, 120 (4), 808–812.

Wheeler, Arsenault, J., and Taylor, M. (2022). Beyond NAGPRA/Not NAGPRA. *Collections (Walnut Creek, Calif.)*, 18(1), 8–17.

Wong, Desmond. (2023). Infusing Indigenous Perspectives in K-12 Teaching. *University of Toronto, OISE, Ontario Institute for Studies in Education*.

Younging, G. (2018). *Elements of Indigenous Style: A Guide for Writing by and About Indigenous Peoples*. Birchbark Books.

Appendix A: Museum Educator Interview

Museum Educator Interview: In an interview conducted over ZOOM with Courtnie Reyes, museum assistant at the Hibulb Cultural Center and Natural History Preserve, the discussion was guided by the questions referenced in Chapter 2, *Data Collection Methods*. The responses recorded below align with specific questions. *The following responses are from a transcribed ZOOM interview for clarity in response due to formatting needs.*

Museum Education Staff Interview Responses: Courtnie Reyes, Museum Assistant

1. What is the configuration of teaching, research, and curation amongst museum education? How much of a community effort is included?

A lot of the time everybody is hands-on with it. My position is specific to the kind of teaching material that I'm given. So here at the Hibulb we have an education curator. Her job is to put a curriculum together, and I think you have been in contact with her, Lena Jones. Lena does a lot of work with kind of curation of every type of curriculum. We have some for elementary school, middle school, and high school. And that is all, Again, there are different types of material, so she does different worksheets that are appropriate for the age.

2. What do you think museum visitors expect to see or experience when they enter the Hibulb Cultural Center and Natural History Preserve? (Dominiguez and Wali, 2018, 807-808)

A lot of the time we have a whole bunch of community members coming in and out just to learn about their local tribe. A lot of the time, especially with children's groups, they come in here super excited to learn because they are kind of at school. They're learning some of the things that they'll be able to see here in the museum. I think that the most rewarding part about working in this type of facility is being able to see how young children come in here, and they try to put the pieces together. They all, you know, kind of come to an aha moment of okay that's where I came from. Or, Oh! we learned about this in school, but with kind of older people. I think they're coming here to kind of learn more about their local tribe, or maybe even where they came from.

3. "What has been your favorite (or most successful) exhibit (or museum activity)?" (Dominiguez & Wali, 2018, 807-808).

I have not been here for too long to kind of truly feel every single exhibit that has gone here. But I can say, as a group tour specialist, I love my job. I love being able to educate those who come here, whether it's adults, college students, or even just younger children. I think that I love that we here at the Hibulb have a place where we're able to share our knowledge as well as provide a space to come and educate students. Adults have a lot of questions, too. I do my whole presentation in the longhouse. I love to see that, and I think that it's very rewarding because the mission at the Hibulb is to restore and protect our traditional way of life. Having people come here and learn and be educated about the local tribes or again, where they come, from is rewarding.

4. How have the efforts of the Hibulb Cultural Center and Natural History Preserve contributed to school districts?

I think as time has gone on, a lot of true history has been taught and here at the Hibulb we make sure that we stay true to that history. I was once told by my supervisor that once before we had even opened to the public, and before I believe they even had a true blueprint of the exhibits, they had Elders come in here and kind of explain the things that make, give, the true meaning of what it means to be Tulalip.

We do a lot of teaching whether that's even just from the education box, or just by doing an introduction in the longhouse, because school districts, when they do come here, have that option of just doing an introduction or having an education box. Nine times out of ten, they will choose the education box because it kind of let's children absorb what they'll see throughout the exhibits and our entire mission is to have children learn a little bit more, and grow their brains about certain topics.

Follow-up: Is the population largely the surrounding area of school districts? Or, do you have students from farther in Washington State coming to visit?

Nine times out of ten it's normally the surrounding area. We do have a lot of groups from the south, Seattle, stuff like that. So, it is a little bit farther than the local area. But we do have a lot of school groups in and out so it's hard to keep track sometimes. A lot of the time it's like Arlington or Marysville, but also Seattle and Woodinville.

5. What are the principal areas of research that educators are pursuing for programs?

It's more because in Washington State they have to teach true Washington State history. So, nine times out of ten they'll come here to expand the children's knowledge on that and give them a place to put pieces together of what they teach in the classrooms, and what they'll see through the exhibit. So, we are very lucky that we get to provide a place like that for children to continue to learn about their surrounding tribes. Even Tulalip tribes, we're very lucky to have a space like that.

Appendix B: Google Forms, Teacher Survey

Teacher Survey

Before you leave the website today, please answer the following questions to help in the improvement of the curriculum and the website resources.

* Indicates required question

*1. Grade Level (Check all that apply)

Check all that apply.

- Kindergarten
- 1st Grade
- 2nd Grade
- 3rd Grade
- 4th Grade
- 5th Grade
- 6th Grade
- 7th Grade
- 8th Grade
- 9th Grade
- 10th Grade
- 11th Grade
- 12th Grade

2. Which aspects of the curriculum were most useful? (There can be multiple responses)

Check all that apply.

- Games
- Lessons
- Interactive Worksheets
- Other
- Videos
- Historical Discussion

*3. Do you feel prepared to use this content in a lesson?

Mark only one oval.

- Yes
- No
- Maybe

*4. How can the curriculum be presented more effectively?

Check all that apply.

- Different Lesson Template
- More Online Resources (Games & Worksheets)
- Video Links Button

Image Links Button

*5. Would you recommend this site?

Mark only one oval.

- Yes
- No
- Maybe

This content is neither created nor endorsed by Google.