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ACCEPTANCE

This dissertation, ARTS-INTEGRATED SOCIAL STUDIES LESSONS: A SELF STUDY, by KATHLEEN WALSH ZACKERY, was prepared under the direction of the candidate's Dissertation Advisory Committee. It is accepted by the committee members in partial fulfillment of the requirements for the degree, Doctor of Philosophy, in the College of Education & Human Development, Georgia State University.

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KATHLEEN WALSH ZACKERY

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ARTS-INTEGRATED SOCIAL STUDIES LESSONS: A SELF STUDY

by

KATHLEEN WALSH ZACKERY

Under the Direction of Dr. Gertrude Tinker Sachs

ABSTRACT

Research on arts-integrated social studies lessons for elementary students is not prevalent in the literature, and even less common are teacher research studies of arts-integrated social studies lessons for gifted students (Wilson, 2018). This teacher research study (Cochran-Smith & Lytle, 1998, 1999a) investigated arts-integrated social studies lessons with a group of fifth-grade gifted students through self-study. Nine gifted students engaged in six social studies lessons on the civil rights era (1950s to 1960s). The questions that guided the self-study were (a) when studying the design and implementation of critical arts integration in social studies lessons, what does a teacher self-study reveal about the nature and challenges of integration for the teacher and the children?; (b) what routines, multimodalities, and discourses are used by the teacher researcher to facilitate the engagement of students in critical arts-integrated social studies lessons?; (c) what teacher knowledge, experiences, and judgements are drawn upon to navigate, explore, and extend children's critical conversations, artistic expressions, and understandings during the lessons?; and (d) what does the self-study of critical arts-integrated lessons reveal about teacher-researcher learning? The theoretical frameworks included Dewey's (1933) theory of reflective thinking, social constructivism (Dewey, 1938; Vygotsky, 1978), and multi-modal theory (Jewitt

& Kress, 2003/2008). By employing Dewey's theory of reflective thinking and 30 years of teacher-researcher insights, observations from this self-study were compiled from teacher reflective journals on the lessons; conversations with children on their thinking, doing, and learning; and the children's artistic artifacts. The study revealed teacher vulnerability through self-study and children's critical thinking capacities in their conversations and artistic expressions. The Civil Rights lessons and artwork demonstrated how children exhibit their capacities to address difficult topics and what teachers can do through self-study to use arts-integrated social studies lessons to create rich learning opportunities for themselves and their learners.

Keywords: arts integration, Multimodality Theory, Dewey's theory of reflective thinking, reflection, reflexivity, self-study, teacher research

ARTS-INTEGRATED SOCIAL STUDIES LESSONS: A SELF STUDY

by

KATHLEEN WALSH ZACKERY

A Dissertation

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Degree of

Doctor of Philosophy

in

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in

Middle and Secondary Education

in

the College of Education & Human Development

Georgia State University

Atlanta, GA 2023

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DEDICATION

I dedicate this dissertation, primarily, to my husband, Anthony Lynn Zackery.

Throughout my work on this dissertation and my Ph.D. journey, my husband, Anthony, was with me every step of the way. He took on so many responsibilities in other areas of our lives, so I could dedicate my time to the work that was necessary for this huge endeavor. I know this dissertation would not have been possible without Anthony. Thank you, Anthony, for your overwhelming support of me. I love you so much!

I would also like to dedicate my dissertation to my loving daughter, Heather Marie Kennedy. Heather spent endless Saturdays with me reading my work and giving me ideas to make it better. She selflessly gave up her mom for an extended period, so I could commit to the writing required to bring this dissertation to life. Thank you so much, sweet Heather, for your support of me and encouraging me along the way. I love you bigger than life.

I would like to dedicate my dissertation to my son, William Bradford Kennedy. My goal for this work was to improve my practice in arts integration while studying about social justice so I could bring more effective instruction to my students. As your mom, Bradford, I hope you are proud of the work I have attempted to accomplish. I love you.

I would like to also dedicate this dissertation to my late parents, Robert and Patricia Walsh. I hope my work on this dissertation would have made you proud. I love and miss you.

And finally, I would like to dedicate this dissertation to my gifted students who participated in this self-study of arts-integrated social studies lessons. Without them, this work would not have been possible. Through them, I learned so much about arts integration, empathy, and the way forward toward a more just way of life. Your words in your interviews will forever resonate in my mind. Thank you so much, children, for your contributions to this study.

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As I report on this study, I am at the end of my doctoral studies. I am finding myself reliving the experiences I have had on this journey. I would like to acknowledge significant people who have influenced my learning and path during the years of my studies.

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CHAPTER 1

INTRODUCTION

Background to the Study

In this study, I attempted to understand and create experiences in teaching and learning for equity and social justice through arts-integrated social studies lessons. I conducted my investigation through a self-study (Cochran-Smith, 2000; Dinkelman, 2003; Knowles, 2014; LaBoskey & Richert, 2015; Loughran, 2007; Pithouse et al., 2010; Samaras, 2002). In this self-study, I studied arts-integrated social studies lessons with the topic of the Civil Rights Movement as the content. This was and is a topic of great interest to me, and it is also a topic of study that needs more research (Brewer & Brown, 2009; Burnstein & Knotts, 2010). This research project questioned the integration of arts in social studies while also examining teacher activities, providing valuable information on myself as the teacher researcher: what I did, how I enacted the lessons for my students through my oral and body language, the inflections I used in my voice, and how I facilitated the learning for my students as we co-constructed our understandings through their artmaking.

Within the last decade, self-study in teacher education has moved from a point of less visibility to one of more prevalence. At one time, self-studies in the academy were not allowed in teacher educators' portfolios, and now self-studies by teacher educators are being published in renowned journals such as *Harvard Educational Review*, *Teachers College Record*, *Journal of Curriculum Studies*, and *Curriculum Inquiry* (Loughran, 2007). Employing a self-study methodology assumes the perplexities of studying the self while also studying student participants through rigorous investigations, which happen in universities and P-12 classrooms.

For this investigation, the self-study took place in a fifth-grade classroom as I explored my teaching and my students' learnings in my gifted resource classroom.

As novice teachers become more educated in theory and practice and develop as professionals, they find themselves in spaces where they desire to grow as educators, learning new pedagogies for teaching. However, as they learn more, they may realize just how much more they must grapple with in consideration of their beliefs and pedagogies. Through teacher research, teachers who spend their time in classrooms with children can begin to understand how the construction of knowledge happens through research they instigate through their own inquiries. "Teacher research is a powerful way for teachers to understand how they and their students construct and reconstruct the curriculum. By conducting inquiry on their own practices, teachers identify discrepancies between their theories of practice and their practices..." (Lytle & Cochran-Smith, 1992, p. 458). Those discrepancies become powerful tools for teachers because they have discovered them through their own questioning of why they do what they do in their practices. And telling what has been learned such as in self-study research helps us as teachers and teacher researchers to understand our teaching practices better (Samaras, 1995). That knowledge can then inform other teacher researchers of the possibilities of research in their own practice.

As medical staff were our frontline workers in our battle to fight the COVID-19 virus, teachers are the frontline workers in the laboratories of explorations in teaching and learning where their epistemologies are embedded in their classroom practices. As frontline workers, teachers are the closest to the place where the generation of knowledge happens—in classrooms. Additionally, being on the front line, teachers need to acknowledge how they develop and promote knowledge and write about it, so they and others can learn from what they discover.

While teacher voice has not always been considered important in schooling, and it has not been privileged like the voices of researchers working in universities who conduct studies, when teacher voices are heard, the messages can be powerful (Cochran-Smith & Lytle, 1999a; Zeichner & Noffke, 2001). Teachers know their students and the goals they are trying to accomplish to improve practice. The knowledge they are trying to ascertain about self and students is important to recognize and celebrate to improve teaching and learning.

Challenging my own knowledge and epistemologies as a White woman through the design of this study made me vulnerable (Diangelo, 2018; Knowles, 2014), and I anticipated more discomfort as I continued experiencing more vulnerability—vulnerability that I embraced—in this self-study of arts-integrated social studies lessons. I approached this study with all humility as I learned about myself and my students.

My Journey in the Arts

Sharing my firsthand experiences and understanding of arts integration was important as I began this study; however, I was aware that there would be a danger in romanticizing or justifying my existing practices. In self-study, researchers look beyond personal theories to see what can be understood within their own experiences (Dinkelman, 2003; LaBoskey, 2004; Loughran & Northfield, 1998). Personal accounts are important in self-study because the approach demands a thorough investigation of self and how those examinations may add to knowledge. “Scholarship might then be clear in how the researcher demonstrates a concern for rigorous data gathering and analysis, transparency in methods, and an ability to develop knowledge that extends beyond the individual and into the teacher education community more generally” (Loughran, 2007, p. 13). These measures not only support trustworthiness in self-study, but also present a sense of how a study of self reaches beyond the classroom. Teacher

researchers learn about their own practices in P-12 classrooms, and those practices can then be shared with fellow teachers. After thinking about and acknowledging what a self-study in arts integration would entail, I then considered what has been done in arts integration.

Although there have been efforts toward integrating the arts in the curriculum (Dewey, 1934, 1938; Eisner, 2000; Zoss et al., 2010; Zoss & White, 2011), my firsthand experiences of learning through arts-integrated lessons were nominal in my years as a child in public school. Additionally, arts-integrated lessons in my work as a public schoolteacher in elementary education before this study had me giving my best effort with the knowledge I had at the time.

The art instruction I received as an elementary student was marginal, and the art I attempted to integrate in my instruction as a teacher over the years was very little. The arts integration that I have observed in classrooms has also been minimal in elementary schools—or misunderstood (LaJevic, 2013). Addressing the insignificance of art in my own schooling as a young student, discussing my own feeble attempts at arts integration in my own classrooms, and deliberating on my observations of teachers who have attempted to integrate the arts were important for me to explain as I communicate my understanding of how the arts have been positioned in curricula—historically and currently—where obstacles still obscure arts-integrated practices.

From my time as an elementary school student in a neighborhood public school in the Midwest of the United States, I recall quite vividly an art teacher rolling a cart with art supplies on it into my second-grade classroom. The year, 1964, is important as I provide a context for the art opportunities during this time in public schooling. Through one art lesson, I remember learning about the color wheel and how mixing primary colors red, blue, and yellow would produce secondary colors purple, orange, and green. I do remember experimenting with the paint colors, and as quickly as the lesson began, it ended. Then the teacher rolled her cart out of the

classroom, and the lesson was over. There was another time she came to our classroom, and we were able to work with clay, and I found working with the clay engaging and exciting. These were the only two times I can remember having art instruction in second grade.

Then third grade came, and I had a teacher who was ahead of her time as far as incorporating the arts into our classroom. We had a piano in our classroom, and she knew how to play it. How exciting this was for me. We would work on our written work and participate in our reading groups, but throughout the day we would take short breaks, gather around the piano, and sing songs from *The Sound of Music* (Rogers & Hammerstein, 1959). Oh, how I loved to sing, so this exposure to the arts through singing delighted my soul. It was in this grade that I learned to play a recorder, but I really wanted to stop taking lessons because my best friend was not taking the class. My teacher encouraged me to continue my lessons, and so I did. After learning how to play the recorder, I wanted to learn how to play the violin, but I never took lessons. While my elementary school did not have a music program, if I had insisted on lessons, I am sure my parents would have bought me a violin and signed me up for out-of-school lessons. As wonderful as the music was in my third-grade classroom, the lessons were not integrated.

The lack of an arts-integrated curriculum in my elementary schooling experience was not specific to just my schooling in the Midwest of the United States. As circumstances dictated, I relocated with my family to the southeastern part of the United States for my final year in elementary school. I received limited exposure to the arts through 45-minute music classes twice a month in my sixth-grade year. I remember singing out of music books but do not recall musical instruments being available. The visual arts instruction that was part of my elementary schooling was either one- or two-time events or exposure to the arts that was not integrated with other curricula or subjects. In sixth grade, I was learning the curriculum of notation of music and what

the notes meant in relation to what my voice was supposed to do, but there was no integration of the music with other subject areas.

As previously mentioned, my art experiences throughout my elementary schooling were marginal, and because of this I hoped for a more consistent integration of the arts in my own practice as a teacher. As I began my undergraduate studies in education at a college in the Southeast, I recall that the approach to teaching and learning at the college where I received my first training as a teacher to be very interactive as a cross-disciplinary approach underpinned the philosophy of education at the time. The year was 1975, and research was being conducted into the benefit of student learning through an integrated approach to teaching all subjects based on a unit of study or theme as called for by the research community (Dewey, 1938, 2001; Hopkins, 1935; Schmidt et al., 1985). I recall my practice teaching where cross-curricular connections were valued, such as integrating math with science lessons, but integrated content with the arts was not apparent in the classrooms where I did my practice work.

As I began my own teaching, I tried to integrate the arts into my lessons, but it only amounted to singing a song here and there that would support the unit of study I was teaching or planning for an art project through the visual arts that also served as an add-on to my teaching. When I thought I was making progress with arts integration, I was not. Even though I had my students engage in playwriting connected to their learning, it was not arts-integrated. My intention was that they would act out what they learned on the subject matter per the script they wrote, but there was no teaching and learning about the art form of drama, where drama would have had the same value and been given the same attention as the literature content. This in my mind was arts integration, but it was not until many years later during my doctoral studies that I would understand my attempts at arts integration as simple add-ons to my instruction.

Then I found myself in a place where I was challenged to understand arts integration practices with the visual arts of drawing and painting and social studies content, where both disciplines would receive equal instructional time. I realized marginalization of the arts occurs for many reasons in classrooms, and sometimes it is due to a misunderstanding of arts integration (LaJevic, 2013). In the past, I had misunderstandings on the topic in my quest to integrate the arts. Due to those misunderstandings, I felt compelled to investigate how to truly integrate the arts into my teaching for my teacher knowledge and development and for my students' experiences and making meaning.

I wanted to know what true integration might be—what it is, what it looks like when implemented, and why it matters from a critical literacy standpoint (Wolk, 2003). I also realized that social studies content is on the periphery of curriculum that is deemed important (Fitchett et al., 2014), and it is not viewed as being as significant as science and math, just as the arts are peripheral to the curriculum (Eisner, 2000). Additionally, within the social studies topic I chose to study, I realized that the subject would have to be problematized since the students would be examining the topic of race. The White student participants would be immersed in the study while making connections from the Civil Rights Act of 1964 content to current events. I had to prepare myself for the connections and questions the student participants may have. Then I had to try to make sense of what the children were saying and think about how their voices could potentially contribute to improved race relations. There was so much to think about.

A self-study on this topic helped me to interrogate my understandings from my own reflections and reflexively respond to those reflections, student participants, and how I worked through the lessons. It also helped me examine my processes as I attempted to integrate the arts in social studies.

Self-study in research provides an opportunity for teacher researchers not only to learn about student learning, but it also provides a way for teacher researchers to examine their intentions with the actions employed in instruction (Loughran, 2007). This methodology provides teachers with an opportunity to examine practice and improve it. Teachers who take on a self-study must be open, willing to collaborate with students, and able to look at alternative perspectives and reframe ideas based on different viewpoints (Schön, 1983). Self-study is an opportunity to not only examine practice closely but become reflexive to it. “Reflexivity involves critical thinking that evaluates multiple perspectives and leads to action in the classroom” (Feucht et al., 2017, p. 238). It provides teachers an opportunity to study areas in their practice where they want to improve their instruction. I wanted to improve my ability to implement arts-integrated social studies lessons, and for this reason a self-study was the most logical methodology to use as I delved deeply into my own instructional practices while attempting to help students learn important content in both disciplines—historical content in social studies and content in art.

Statement of the Problem

A large body of literature focuses on arts integration (Albers & Murphy, 2000; Dewey, 1934; Efland, 2002; Eisner, 2002; Hetland et al., 2007; Smagorinsky, 2010; Stevenson & Deasy, 2005; Zoss et al., 2010; Zoss & White, 2011), but a smaller body of literature includes arts-integrated social studies lessons in the elementary school (Burnstein & Knotts, 2010), which is my area of interest. More specifically, there is a gap in the literature of studies in arts integration in the social studies curriculum with gifted students.

Since artmaking is a large component in teaching gifted students (Georgia Department of Education, 2022), I designed this study to investigate experiences gifted students gained through

arts-integrated social studies lessons. As curriculum is a picture of what is important to learn, then limited access to the arts through arts integration conveys the idea that art education is less important than other subjects. According to policy makers, the integration of the arts in curriculum is not as important as integrating math and science into other curricular areas (Arnheim, 1969, 1980; Dewey, 1934; Efland, 2002; Eisner, 2002). It is evident that the arts are not valued as much as other subject areas based on how curriculum is written and how budget decisions are arrived at and implemented (Arnheim, 1969/1997; Eisner, 2002; Steinbach, 2013). To further elaborate, Eisner (2000) explained:

Even describing some subjects as solids—by which is usually meant courses such as English, mathematics, the sciences, history, and the social sciences—implies that other courses, such as the arts, are not solid—gases or liquids perhaps, but not solids. (p. 5)

Implying that the arts are not solid disciplines results in questioning what they are if they are not solid or substantial. Art can facilitate many experiences for learning in spite of the fact that the arts are not revered as important as other disciplines.

Arts integration can add to student experiences and learning as indicated throughout the scholarship (Bogard & Donovan, 2013; Dewey, 1934, 1938; Donahue & Stuart, 2010; Efland, 2002; Eisner, 2002; Goldberg, 2012; Marshall, 2005; McDonald, 2010; McDonald & Fisher, 2006; Zoss, 2009, 2010; Zoss et al., 2010). Eisner (2002) called for more dissertations, whether they are large-scale projects or smaller-scale investigations in arts integration, to offer specific understanding of how arts integration works and what we can learn from more studies on the topic. I wanted to experience this for myself, so a self-study on this topic provided those learning opportunities, and I could see how my learnings may add value to teacher research on self-study arts integrated social studies lessons.

Experiences were important in this study, which aligned with what Dewey (1938) explained—experiences need to add value to education, expanding students’ present learning—and education needs to spread to expansive opportunities for meaning-making. In his work, *Art as Experience*, Dewey (1934) addressed the value in art and explained it as it relates to life experiences: “Experience in this sense is defined by those situations and episodes that we spontaneously refer to as being ‘real experiences’; those things of which we say in recalling them, ‘that was an experience’” (p. 37). We have all had those pivotal learning experiences, and it is our responsibility as educators to provide experiential learning to the students we teach. This is what I did in this study on arts-integrated social studies lessons.

As I prepared to engage in this self-study, I wanted to know if arts integration would have an influence on other experiences in another discipline, such as social studies. For me to learn and grow as a teacher researcher in this area of teaching and learning, I wanted to engage in a self-study in my own classroom with the students with whom I worked. I thought it could be transformative for me as a teacher researcher and could provide other teachers information about strategies for facilitating learning through arts integration.

It was transformative for me in how I viewed myself as a teacher of arts integration. The study helped establish my self-confidence as I progressed through the work, as I considered other disciplines in which I could integrate the arts in the future such as in language arts with book studies, but I also considered how I could approach other topics of study in social studies with arts integration. It also taught me that my growth was contingent on how truthful I was going to be able to be with myself in areas where I felt vulnerable to the work, such as how I would be able to facilitate smooth transitions for my students as I served in the dual roles of teacher and teacher researcher. That was an area that was quite transformative for me because while I wanted

my instructional transitions to go perfectly, sometimes they did not, but it was okay that they did not. Those were opportunities for me to grow and to try new strategies in the next lessons I taught.

In consideration of arts integration, each subject is equally important (Eisner, 2002; Silverstein & Layne, 2010). Within this definition for arts integration, the visual arts receive equal attention in instruction as the other disciplines in the curriculum since they are equally yoked in teaching. Applebee et al. (2000) explained integrated curriculum as curriculum where each academic discipline is valued equally. Integrated curriculum is not multidisciplinary curriculum where one discipline serves in a subordinate position to only support the primary subject; both disciplines are of equal value.

After studying the topic, I wanted to see what learning through arts integration could provide gifted students to inform their future inquiries, critical thinking, and problem solving on the topic of study—the Civil Rights Movement—through arts-integrated social studies lessons. To provide students with experiences in their learning through arts integration in an elementary gifted classroom, I developed four guiding questions that directed the study:

1. When studying the design and implementation of critical arts integration in social studies lessons, what does a teacher self-study reveal about the nature and challenges of integration for the teacher and the children?
2. What routines, multimodalities, and discourses are used by the teacher researcher to facilitate the engagement of students in critical arts-integrated social studies lessons?

3. What teacher knowledge, experiences, and judgements are drawn upon to navigate, explore, and extend children's critical conversations, artistic expressions, and understandings during the lessons?
4. What does the self-study of critical arts-integrated lessons reveal about teacher researcher learning?

Purpose Statement

The purpose of this qualitative self-study was to note experiences that a teacher researcher and nine student participants had through arts-integrated social studies lessons on the Civil Rights Movement in an elementary gifted resource classroom in the southeastern part of the United States. The data collection methods and materials utilized were teacher observation, teacher reflection journals, interviews with the student participants, and student artifacts.

I proceeded with this study because I wanted to add to my own understanding of how to teach arts-integrated social studies lessons, and I wanted to understand student experiences in my classroom through the integrated lessons. Additionally, I hoped that my research would be helpful for other teacher researchers, thereby promulgating future investigations of arts integration for the research community as we learn from each other.

Significance of the Study

Arts integration is minimized in elementary schools where there is a predominant focus on teaching that prepares students to be successful on what is evaluated on standardized tests. These tests rate schools as failing or passing. "As teachers face the requirements of Adequate Yearly Progress reports via student performance on standardized tests, there may be less room for the visual arts in literacy classrooms" (Zoss, 2007, p. 166). However, teachers still need to be strategic in how they respond to the needs of their learners (Huberman, 1993) while navigating

the terrain of high stakes testing (Zoss, 2007). Additionally, teachers express how it takes much time to provide good arts integration (Lynch, 2007). Zoss and Macro (2019) stated, “This moment is the one in which the arts can no longer be on the sidelines or pushed away in favor of more drill and practice in preparation for high stakes tests...” (p. xvi). In attempts to educate students, teachers remain concerned about students performing well on tests while also feeling time constraints to plan arts-integrated lessons (Steinbach, 2013). There are teachers who desire to integrate the arts but need experience on how to do it and do it well.

When arts integration is present, the focus of integration is on the arts, math, and sciences with little consideration for study on arts integration in social studies (Brewer & Brown, 2009). Arts integration in social studies is necessary for students to develop an awareness of how the two content areas are connected (Brewer & Brown, 2009; Burnstein & Knotts, 2010). Also, arts integration helps students in making meaning in other disciplines when their learning becomes visible (Burnaford, 2007; Burnstein & Knotts, 2010; Ludwig & Goff, 2013; Luftig, 2000; Ruppert, 2006). While integration is not perfect (Zoss, 2007), the attempt at arts integration is worth the imperfections because of the benefits. Integrating the arts provides students with an avenue to explore, imagine, and think critically while learning important content.

My focus in this study was on teaching each child an extended curriculum that integrated the arts with social studies where one subject was not privileged over the other subject and each discipline had equal time for instruction. In my teaching, I was also interested in my students understanding the connections between the disciplines. In this self-study project, I anticipated that through a better understanding of how arts integration might influence student cognition and meta-cognition, I would learn how to create more opportunities for arts-integrated lessons.

Definitions of Terms

The following terms appear throughout my study, enabling me to situate arts integration as I understand it and to assist readers in understanding the definitions of these terms. While many definitions have been given to the terms, I am providing definitions that will most closely describe how the terms were used in this study. The terms, listed in alphabetical order, include scholars who have used the terms extensively in their work:

Arts Integration. Arts integration occurs when the arts are used to teach concepts in content areas such as in social studies and science while also teaching about art elements and principles through the art. In its most effective state, arts integration does not prioritize the teaching of the arts or the teaching of the specific content area over the other as more important. Each construct is equally important (Eisner, 2002; Silverstein & Layne, 2010). The visual arts receive equal attention in instruction as the other discipline(s) in the curriculum as they are equally yoked. Arts integration is where students engage in the arts, which helps them understand and retain content. Arts integration through the visual arts has been explained in the literature as providing students “cognitive placeholders” (McGill-Franzen & Love Zeig, 2008, p. 410) for recall of information for later. Artmaking through the visual arts provides tools for recall, which may enhance students’ abilities to establish information for higher levels of future reasoning as students analyze and synthesize prior learning experiences.

Gifted Student. A gifted student is a student who has been identified as gifted and talented after meeting criteria on several different assessment instruments. A gifted student requires enrichment and acceleration. The U.S. Department of Education (1993) defined a gifted student as a student who outperforms or shows the potential for outperformance of peers due to outstanding talent or performance when compared with students of the same age according to

Ford et al. (2016) in three out of four areas—mental ability, achievement, motivation, and creativity.

Multimodality Theory. Multimodality refers to modes used for communication in which all modes are treated equally. “Rather than taking talk and writing as the starting point, a multimodal approach to learning starts from a theoretical position that treats all modes as equally significant for meaning and communication, potentially so at least” (Jewitt & Kress, 2008, p. 2). This theory underpinned this study as students used many modalities for making meaning.

Reflection. Deep thinking can best characterize researchers who engage in reflection or become reflective about their work or study (Schön, 1983). Reflection results in some action if an action is necessary. The process of reflecting within the teaching profession is an established practice (Dewey, 1938; Halton & Smith, 1995; Munby & Russell, 1993). Teacher researchers can benefit from reflection (Dinkelman, 2003; Schön, 1983) to develop deeper considerations about their practices (Cochran-Smith, 2003; Loughran & Berry, 2005; Zeichner, 2005). I used self-study methodologies to report my reflections (Tinker Sachs et al., 2011) throughout this study.

Reflexivity. Reflexivity is the action taken after deep reflection has occurred with phenomena such as an activity in a classroom, a response from an interview question, or a realization that a task is not working out as hoped, and adjustments are made where needed. In reflexivity, we question our own attitudes, thoughts, values, actions, assumptions, and prejudices or biases we bring to our work to take action to refine our work. It is confronting deeply held beliefs, values, or pedagogies and examining our own mindfulness amid those things (Schön, 1983). “Reflexivity involves critical thinking that evaluates multiple perspectives and leads to action in the classroom” (Feucht et al., 2017, p. 238). This reflexivity can happen immediately,

or it can happen after thoughtful consideration of what may be happening in teaching and learning.

Self-study. , researchers use to specifically improve their practices (Hamilton & Pinnegar, 1998). While self-study is a research methodology, characterizing it as simple should be done with caution. In self-study, “intentional and systematic inquiry into one’s own practice” (Dinkelman, 2003, p. 8) takes place. Self-Study of Teacher Education Practices (S-STEP) was labeled a novel research methodology (Loughran, 2004). Today, more researchers are using the methodology for their research. Teachers seeking to align their teaching intents with their teaching practices may find this methodology suitable for their work (Loughran, 2007). It became a formalized research methodology in 1993 when it was established as the S-STEP Special Interest Group (SIG) of the American Educational Research Association (AERA).

Social Constructivism. Social constructivism is how meaning is socially constructed and situated (Dewey, 1938; Vygotsky, 1978) as people work within their physical and social environments.

Teacher Research. Teacher research is a systematic and intentional approach to investigating an inquiry, and it is conducted by teachers. It can include work in preservice teacher education, social inquiry in communities, practical inquiry, research at and beyond the local level, research of critical inquiry, and research for university instruction (Cochran-Smith & Lytle, 1999a). The goal of the teacher researcher is to gain insight into teaching and learning. This research enables teachers to become more reflective in their practice in the hopes of improving teaching instruction and practices (Cochran-Smith & Lytle, 1998).

Theory of Reflective Thinking. Dewey (1933) explained that reflective thinking is associated with intentional thinking and leads to inquiry. Ideas are thought about deeply, and

“successive portions of a reflective thought grow out of one another and support one another” (Dewey, 1933, p. 4). These are not passing thoughts, but instead thoughts that lead somewhere and aim for a conclusion. Reflective thinking is required when one is thinking about a topic being studied and where a researcher is trying to find answers to inquiries connected to a subject being studied. As Dewey continued, thinking involves “successions of imaginative incidents and episodes that have a certain coherence, hang together on a continuous thread, and thus lie between kaleidoscopic flights of fancy and considerations deliberately employed to establish a conclusion” (p. 5).

Visual Arts. The use of materials for drawing and painting while engaging in arts-integrated social studies lessons. Visual arts can include many art forms such as painting and drawing like students did in this study, but the visual arts that informed their doing, thinking, and learning came in art forms such as video, photography, sculpture, collage on oil, oil on linen, linocut, installations, drawings, paintings, and prints.

Assumptions and Limitations

The integration of self is a crucial component in any self-study (Loughran, 2007), but examining self does not begin when the study commences. Before I could begin implementing this study, it became apparent to me that I needed to examine myself and where my place would be in this study, ensuring that every detail in this study had been fleshed out and given its significance.

In the beginning stages of trying to write lesson plans for this study, I realized that my study and lessons were steeped in White privilege. That statement is difficult for me to write. Being a doctoral student who has studied race relations and a person who is married to a Black man with an extended Black family, it was difficult for me to come to grips with the fact that I

had included only privileged White artists initially in my study. This fact became personal to me. I did not do so intentionally, but the forethought that was necessary in every area of my study to ensure I was presenting lessons of equity and social justice was off the mark.

When designing my study, I was at a loss about which artists to incorporate in my study and fell to the ones that I had knowledge of—those who are well-known and have experienced privilege in the art world. This is where my knowledge existed. It resided with White, European artists I had learned about in my undergraduate education. So, my knowledge and skills about artists and their works had to be disrupted and expanded to allow me to design a study about Civil Rights where the people involved in the struggle for equal rights were represented mostly by artists within the Black community—famous Black American artists such as Augusta Savage, Amy Sherald, Faith Ringgold, Kara Walker, Elizabeth Catlett, and Kehinde Wiley. To not study Black artists and their works in this research project would have been negligent and would have indicated a lack of respect for and acknowledgement of their accomplishments.

Another area I had to examine as I drafted this study was raising children and teaching students from within a White epistemology that is influenced through past learning experiences, curriculum, and policy. As I thought about how the nature of my classroom would change as I engaged in this self-study, I realized the subject of social injustice and oppression would likely be discussed as these themes are evident throughout the content of the Civil Rights Movement. I was anxious to learn how students would respond to the struggle of the Civil Rights Era through their words and pieces of art.

The classroom participants in my gifted resource classroom were all White, and that was another area of tension I needed to address as I thought about designing my lessons. Because of the careful consideration that needs to be extended to students when they are learning difficult

subjects, I needed to make sure I approached the study from an inquiry stance. I was not trying to impose my ideologies on my students but was trying to get the students to think critically about the arts-integrated social studies lessons on the Civil Rights Movement.

Still another consideration I had to think about since I was working with all gifted students was how I wanted to present the narrative for the study. I did not want to portray it as a study only conducive for gifted students since all students can benefit from arts-integrated teaching and learning.

Since there exists disparity on who is gifted identified in the United States and who is not (Barlow & Dunbar, 2010; Grissom & Redding, 2016), how I presented my work was important for me to consider. While the disparity on who is identified and who is not has been studied extensively, it was important for me to point out this detail since the student participants in this study were White students. Due to the demographics of the school where I taught at the time of the study, which was attended primarily by White students, the gifted population in grade five consisted of all White students. I questioned myself on how I would reconcile the student participants and their race on the topic of Civil Rights in the United States. All children need to learn about the history of race and race relations. I was extremely interested to learn how the student participants would respond to history they may have known very little about and if they would make any connections to current race relations as they processed the content in the arts-integrated social studies lessons. It is important for all students to wrestle with such challenging societal topics, so they can discover their place within them.

This study was limited in the time I had to conduct it. Conducting a study in six weeks is a rather short amount of time. Additionally, I only had nine fifth graders in my class who participated in the study, which is a rather low number for student enrollment and participation in

a study. Given my class was a resource class, other considerations would have to be examined if I were to conduct a similar study in the future. I am now a homeroom teacher again with a much larger number of students in my class. The enrollment for a homeroom classroom can vary from approximately 18 to 25 students, and if I would have had that many participants in my study, I would have needed much more time to conduct the study. I may have also had to limit my interviewing time and time for class discussions as well. Many modifications would have been required for a larger group of students, but that does not mean that a study with a larger group of students is not feasible.

Chapter Summary

A self-study in arts integration in the visual arts in a gifted elementary classroom could provide me with valuable insights into how students experience learning in the visual arts, such as artmaking through drawing and painting, and how this integration may have an influence on their other experiences in another discipline such as social studies. For me to learn and grow as a teacher researcher in this area of teaching and research, I believed engaging in teacher research in my own classroom with the students with whom I worked could prove beneficial to my teaching practices and the learning that takes place in my classroom.

Being able to acquire information on what students experience and what making meaning in the arts looked like was important to investigate, so I could see if arts-integrated teaching provided my students with transformative ways of looking at content in the art and social studies topic, but also so I could determine if this teaching pedagogy would be transformative for me in my teaching. The answers to my questions in my study are reported and have been discussed through a constructivist paradigm where I built my findings on the work of Dewey (1934), Efland (2002), and Eisner (2002). These researchers have argued for more studies in the arts in

which students' experiences in the arts are studied to gain an understanding of what students think when engaged in the arts and how those experiences manifest in students' perceptions of working in the arts.

In my study, I wanted to learn how my arts-integrated instruction in the visual arts of drawing and painting would reveal how students perceived their work through arts-integrated social studies lessons. According to Eisner (2002), studies to address thinking are needed that are "empirically grounded examples of artistic thinking related to the nature of tasks students engage in, the materials with which they work, the context's norms, and the cues the teacher provides to advance their students' thinking" (p. 271). Further, Eisner (2002) explained that art teachers engage students in artmaking, but diligence in examining the experiences of students and what arts integration looks like in an elementary classroom may provide information on how different art forms could be integrated in the curriculum. Through self-study, I learned how integrating drawing and painting in social studies lessons informed my students' experiences and learning.

As a teacher researcher, conducting a study on arts integration and student experiences was of paramount importance to me because it is through the arts that some experiences may manifest when students are given the opportunity to experiment and gain experience in the arts (Dewey, 1934). Experiences that engage students through the process and final product in drawing and painting may have profound influences on their learning. I was interested in learning about the processes of making meaning through the art, and I also wanted to learn about student thinking through the products the students will make.

What learning looked like in arts-integrated social studies lessons provided information on how students can manage tasks independently while conversing with their classmates.

Integration of the arts in social studies revealed meaningful content acquisition while stretching my students' imaginations and comfort levels.

Arts integration is such a broad category for research, and while my inquiries were bounded by time, space, and my participants, this research provided me with the knowledge I need to continue growing as a teacher and researcher in arts integration. There was still more to learn about what arts-integrated lessons look like. Therefore, through this self-study, I hoped to capture data that would contribute to the ongoing conversation of arts integration and what teachers and students do in constructing knowledge in arts-integrated social studies lessons.

CHAPTER 2

REVIEW OF THE LITERATURE

In chapter 1, I emphasized the classroom where teaching and learning are situated with arts integration at the helm—instruction that values and integrates the arts and other subjects equally (Eisner, 2002; Silverstein & Layne, 2010)—as a space that needed more study.

According to Grossman et al. (2000), students often do not understand the attempts at arts integration by their teachers. “We don’t even have a good idea of how children across different grade levels make sense of teachers’ attempts to merge different subjects and curriculum” (Grossman et al., 2000, p. 9). Students may engage in many projects or learn by engaging with art materials, but the integration of the arts with another discipline may not make sense to the students because a clear objective for the immersion of the subjects may not have been fully explained. Equally important is the idea that teachers may not have communicated the path forward because they do not have a clear idea of how to integrate the arts, so the content taught may appear disconnected. And, then there is the rhetoric on what curriculum should receive the greater emphasis and how to accomplish the delivery of those disciplines due to high stakes testing (Berliner, 2011; McMurrer, 2008).

While the topic of interdisciplinary curriculum and separate discipline teaching should not be a point for contention, it does become contentious for educators steeped in what they value as important domain specificity for teaching and learning (Stevens et al., 2005). An especially important point with interdisciplinary curriculum is that “solid interdisciplinary work does not seek a flight from the disciplines but rather uses them as resources upon which to create opportunities for children’s learning” (Grossman et al., 2000, p. 13). So, as a teacher approaches interdisciplinary teaching, discipline integration is at the core of all decisions for teaching and

learning. “Similarly, interdisciplinary curriculum is automatically equated with a student-centered classroom” (Grossman et al., 2000, p. 9). There is no evidence of how students across different grade levels process their teachers’ attempts when they merge different disciplines, when a topic on interdisciplinary curriculum is discussed and personal issues can arise instead of recognizing “systemic, epistemological difference” (Grossman et al., 2000, p. 12) between disciplines. This being the case, contentious rhetoric on interdisciplinary curriculum could dissipate as an understanding of how integration works is more fully developed. More work is needed to understand how children perceive arts-integrated lessons and how their teachers understand how to present and implement arts-integrated lessons to add to our overall understanding of arts integration as an interdisciplinary curriculum (Wineburg & Grossman, 2000). While certain subjects may appear to be equally yoked in instruction, the marriage of two disciplines many times becomes skewed where one subject is given more time and deliberation over the other. Through a self-study of arts-integrated social studies lessons, I have reflected and responded to reflections and through reflexivity I was able to improve my teaching practices.

What we currently know is that through integration of the arts with other subjects in curriculum, depth and breadth of learning may occur (Arnheim, 1969/1997; Dewey, 1934; Eisner, 2002; McGill-Franzen & Love Zeig, 2008; Smagorinsky, 2010; Zoss, 2009). Arnheim (1969/1997) discussed how visual thinking through the visual arts uses the same thinking processes as work in the sciences, but art is not given the same time and space in society or curriculum as reading, writing, math, and science.

As the ruling disciplines stress more rigorously the study of words and numbers, their kinship with the arts is increasingly obscured . . . fewer hours . . . can be spared from the

study of the subjects that, in everybody's opinion, truly matter. (Arnheim, 1969/1997, p. 3)

Arnheim (1969/1997) went on to explain that the arts are based on perception, and educational practitioners “cannot justify giving the arts an important position in the curriculum unless they understand that the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor” (p. 3). Perception is important for children because it is through their own perceptions that they learn to explore, experience their environments, and make meaning of those environments. Arts integration is an ideal way of providing experiences through teaching where students use their perceptions as they learn content in subjects that matter. The arts help strengthen productive thinking, and without that thinking, all content in subjects has the potential to be more difficult to reason and grasp.

Other researchers weigh in on the importance of teaching art content and the experiences that result from engaging lessons. Dewey (1934) contended that children learn by doing and experience while Eisner (2002) explained that learning in the visual arts is not just learning to paint and draw, but student learning is situated in a community with other learners where collaboration takes place as children learn together. McGill-Franzen and Love Zeig (2008) explained that students call on stored information readily when the arts are embedded in their instruction. Smagorinsky (2010) explained how the arts assist teachers in learning more deeply about students—not just academically, but emotionally as well. Zoss (2009) argued that the visual arts integrated with content in other subject areas results in literacy development, but taking the visual arts away makes learning an unnatural process.

All these scholars added to the inquiry that I carried around in my head and desired to study and learn more about in my own practice in my classroom. According to Cochran-Smith and Lytle (1993), “Teachers’ conceptual work uses vivid, concrete experiences to build an argument about teaching and learning. This is possible because of teachers’ long-term, intimate knowledge of teaching and the rich perspectives they bring to observing and understanding students’ learning” (p. 40). Through my teacher research project—a self-study of teaching and learning in my classroom—my intention was to engage not only in the research about teaching and learning in arts-integrated social studies education to benefit my own practice, but also to add to the ongoing conversation on the topic of arts integration.

How integration of the arts influence teachers’ experiences and understandings of this interdisciplinary approach and how students experience and understand arts integration were and still are compelling topics of interest to me. As a classroom teacher, I attempted to integrate the arts into my instruction in the past, but I had not engaged in a “teacher as researcher” study where I observed how my students would experience the content in the arts and the content in another subject area simultaneously through arts integration. Also, I had not studied my experiences and teaching extensively through the process of integrating the arts in lessons for my students where I could determine if I was providing my students the most effective instruction. Self-study gave me that opportunity to examine my practice, learn from it, and transform my instruction as I progressed through the project.

I have engaged my students in playwriting and performance over the years, and I observed how student efficacy improved, but I neither documented those improvements nor engaged in an in-depth study of the changes in the students through the integration of this art form. However, from those experiences, my interest in the topic was peaked, and I wanted to

learn more about how students experience arts integration and how those experiences may contribute to how they learn through the arts and other disciplines of study—especially critical curricular areas of study in social studies—while also examining my own instruction through arts integration as a teacher and researcher.

Within this review of the literature, I offer literature from fields that informed my research—arts integration (high school, middle school, and elementary school studies), the visual arts, critical topics of study in the social studies curriculum, children’s experiences and thinking when engaged in an art form, and experiences as a teacher who attempted to integrate the arts into other disciplines of study as I looked ahead to designing my own study about arts integration.

Arts Integration

A general understanding of arts integration begins with the definition that I have come to understand through my readings. Arts integration (Silverstein & Layne, 2010) considers one or more art forms and another discipline where equal attention, time, and deliberation are given for the art and other subject areas. This is the definition I have come to understand and which was applicable to the study I undertook. Learning in both an art form and discipline can provide students with a richer, liberal arts-oriented education since lessons that are integrated with the arts require higher order thinking and problem-solving skills (Brouillette, 2019; Burnaford et al., 2009; Grant, 2013). In order to understand what is meant further by arts integration, I offer the definition of Burnaford et al. (2009), who stated,

Arts integration is teaching and learning, in which the arts play a key role in the development of learners’ capacities to negotiate between multiple spheres—between the self and the world . . . between realms of experience . . . (between processes . . . [.]

products . . . [,] academic skills . . . [,] life skills . . . [,] content . . . [,] [and] concepts).
(pp. 9-10)

When the arts have been integrated, learners recognize the difference between direct instruction and learning that occurs through their own inquiries. They understand the difference between lecture and learning that takes place when they are constructing knowledge and when collective communities of learners arrive at a consensus for knowledge building. They learn how they are developing aesthetically through arts integration as they negotiate their learning between their world and the adult world while also being able to determine their learnings in school and in out-of-school spaces. They learn to decipher between the learning processes that help them acquire knowledge compared to products resulting from their learning (Burnaford et al., 2009). Both process and product are understood as important.

Research in arts integration spans many forms of art, and it was prudent to discuss some studies on the topic so that an understanding of the integration was at the forefront of our minds as I proceeded to propose a case for another study in arts integration. I chose to begin by discussing studies that focus on middle school learners and extend my discussion into high school to lay the groundwork for a discussion in the elementary school classroom—the level of schooling where I conducted my research. I believed much could be learned from studies throughout all levels of schooling in which scholars used many different art forms for integration. Some of the studies are not aligned exactly to how I understand arts integration, but I find merit in the studies I have discussed, and something can be learned in each of the studies.

Middle and High School Studies

Studies in which the arts have been integrated for student experience and learning extend across many grade levels. Arts integration studies have been conducted in middle and high

school classrooms where teachers have learned about their students and themselves through their studies (Albers & Murphy, 2000; Goering & Matthews, 2019; Hartman et al., 2019; Smagorinsky, 2010; Zoss, 2019; Zoss & White, 2011). For instance, Albers and Murphy (2000) explained how students in a sixth-grade class learned much about themselves while working together in the arts. In this study, the researchers explained how a participatory studio approach to teaching art as literacy gave students a more democratic classroom where the participants become answerable to each other. Through their meaning making and perspective building while making art, they evolved into a community of learners. Likewise, through this type of teaching and learning, teachers released their control as time went on, and students became more responsible for their learning while teachers served as facilitators to student learning. This type of approach would present a learning curve for teachers who are used to being the dispensers of knowledge; however, through the art, this type of instruction could incite exploration and discovery while providing a segue into other subject areas.

Goering and Matthews (2019) described a songwriting unit where students were given an opportunity to write protest songs. The authors found that this vehicle of songwriting served the students in meaningful ways as they expressed their emotions while they processed the experience and their learning through the unit of study. Hartman et al. (2019) described their learning in arts integration as they shared their work on student response to text and how evocative those responses can become when arts integration is employed.

As we continue thinking about arts integration in middle and high school, I would like to discuss a study on the high school level that resonated with me in my teaching and attempts at integrating the arts in my own instruction. Smagorinsky (2010) conducted research at the high school level, and he studied three cases where the participants engaged in arts integration using

many different types of art materials. He had students express themselves through mask representations, poetry, and graphic design. Each case provided the researcher with insights into the students' lives and helped accentuate an ethic of care (Holbrook et al., 2010) as he developed strong relationships with his students. It is not reasonable to assume that without the art forms, he may not have gleaned such deep understandings about his students, inhibiting him from developing solid connections with his students. As Eisner (2002) contended, some learning can only be accomplished through the arts. I wondered what realizations would be elicited by my study. Once I conducted my study, I realized that many experiences added to my students' understandings on the Civil Rights Movement as I taught arts-integrated social studies lessons.

Some trepidation can result on the part of a teacher when bringing topics so immersed in hate, oppression, and sadness such as the Civil Rights Movement to the classroom. Students can have a tough time articulating their feelings when studying content unfamiliar to them or content where they do not have prior knowledge (Dyson, 1995). Dyson continued, stating that in writing, young students use many symbols to mediate meaning such as “spoken words as well as written ones, dramatic movement and expressive gestures, and, potentially, illustrative drawings and decorative book designs” (Dyson, 1995, p. 2). The same is true for experiencing content in other areas of the curriculum. Illustrations through drawing and painting can be powerful for students as they process content and demonstrate their feelings, opinions, and experiences.

The way material is taught to students is crucial. Using literature, discussion, and questioning along with the visual arts can present challenging material in a non-threatening manner. Foster et al. (2015) stated, “When the stories found in quality children’s literature are combined with discussion and opportunities to interpret ideas through creative activities, positive

dispositions related to justice, equality and unity are nurtured” (p. 46). Literature is always a great place to start when introducing difficult topics.

Studies on arts integration may not only help students to reason, experience, and develop their ideas, but teachers may also develop as well in their instruction and sometimes in their teacher identity. “Participation in teacher research requires considerable effort by innovative and dedicated teachers to remain in their classrooms while carving out opportunities to inquire and reflect on their own practice” (Cochran-Smith & Lytle, 1993, p. 8). Zoss and White (2011) conducted such a study in which the classroom teacher realized *her kind of teaching* through integrating the performing arts into her language arts classroom. Zoss and White (2011) explicated how realizing a specific style of teaching can influence teacher retention while at the same time it taught this teacher the significance of integrating the arts into her teaching for student learning. The teacher was not pleased with her instruction the first semester in her language arts classroom, but in the second semester, she brought the performing arts to her teaching, and it made all the difference to her teaching and her students’ experiences and learning. Through this case study, the teacher created literacy moments by implementing teaching through semiotics (Suhor, 1984, 1992). “She taught students to generate multiple answers, work cooperatively instead of competitively, and express learning in multiple sign systems” (Zoss & White, 2011, p. 166) as Dyson (1995) did with younger students in her work. Throughout the study, the teacher learned a lot about herself and came to an understanding of how she wanted to approach future teaching for her classes. This example not only inspired me to engage in a study in the arts with my students for their experience, but it also excited me about what I could learn about myself as a teacher researcher just as this teacher learned about herself through her study.

In a research project conducted by Kakas (2010), the researcher examined how integrating the arts in the social studies curriculum may influence student thinking with arts integration. The researcher and principal investigator of this project was a visiting professor who worked with sixth grade students in a school in the Midwestern part of the United States to understand how drawing tasks accentuated students' historical understandings. On a map, the students had to label certain geographical regions of Greece, and they also had to draw symbols to represent elements of Greek culture such as the architecture and the sculpture of the period in Greece they were studying. Students also created symbols for the Greek theatre and engaged in artmaking through ceramics.

The examination of the conflicts between city-states in Greek history within this research project satisfied the teaching and learning of the curriculum standard while also providing a segue into considering how conflicts from the past may be similar or dissimilar to conflicts in the 20th and 21st centuries. The groundwork for this entire project was based on Dewey's (1938) holistic approach to teaching that was prevalent in schools, the curriculum, and the literature in the early 20th century. Also, the Waldorf School of thinking was a pivotal part of the reasoning behind integrating art tasks into the social studies curriculum. "Waldorf education is a holistic approach to education. Arts are an essential part of the curriculum, and it strives to develop the child's full range of capacities" (Oberman, 2008, p. 13). In the Waldorf School of Learning, an integration of the arts throughout the entire curriculum defined the ideology for learning. The use of hands for teaching and learning was considered paramount within the school. This approach to teaching and learning underpinned my research project.

Another art assignment within Kakas' (2010) project required the students to draw pictures of dictators they were learning about as they studied different forms of government.

Scale was discussed as a very important principle for drawing the picture. The head had to be drawn to a certain height so the rest of the body would be true to scale. The students embraced this project heartily as it afforded them opportunities to embellish clothing for the dictators. “Several boys favored dictators because they thought hip hop clothing was appropriate, and a number of girls drew queens in order to create fancy gowns to wear at a special event” (Kakas, 2010, p. 78).

Then a third and final lesson involved drawing the branches of government of the United States of America, addressing another social studies standard, the students were expected to add to their knowledge. Copies of a tree were given to the students, and they were instructed to label the branches with the executive, legislative, and judicial branches of the government. This was the student’s least favorite assignment since they felt it did not provide them opportunities to express their imaginations, and it seemed very academic. The assignment was prescriptive and created boundaries for the students that withheld their own perspective abilities of how to graphically represent the branches of government.

From this study, Kakas (2010) explained that maybe her visits to the classroom brought about a change in the students’ motivation and attitudes toward learning, maybe the visual learners were impacted by the visual arts learning, or possibly her intent of care and respectfulness for the students may have had an impact on the students. The student thinking through Kakas’ research project indicated student motivation and interest in the learning tasks. The further from the traditional textbook and worksheet teaching, the better the students embraced the tasks. When the students felt the tasks were not so scripted and specific, it allowed them flexibility in their thinking where they could embellish their processed thoughts. Further, Kakas determined implications for further studies of arts integration in the social studies

curriculum. She discovered that a more thematic approach to teaching the curriculum and integrating the arts may have a more significant potential for conceptual understanding of big themes in the curriculum such as artifacts of a culture and conflicts.

Through these studies, students became participatory (Albers & Murphy, 2000) and exploratory (Smagorinsky, 2010) as they learned and communicated valuable parts of themselves through their work and became excited about their learning as evidenced in changes in their motivations and attitudes (Kakas, 2010). Gallas (1991) explained that when students are involved in their learning, as is the case in all the studies, students create their own knowledge, which is quite powerful for students. It empowers them in their learning, and that empowerment may influence future learning opportunities and their efficacies. These studies resonated with me and the work that I wished to pursue in my teacher research self-study. The arts integration that I wished to offer my students through arts-integrated social studies lessons would involve participation on the part of the students. I foresaw the lessons providing the students exploration through the arts and social studies contents, and the research could also incite an energy in students that would be observable in their motivations toward their studies.

These studies offered me—the teacher researcher—ideas for planning my lessons, and they gave me thoughts on how I could approach the integration in my study with drawings, paintings, and photography from the era of the Civil Rights Movement. By examining other studies, I got a better idea as to how I wanted to organize my own study.

Elementary School Studies

What teachers have to say about arts integration at the elementary level of schooling depends highly on how they view the topic and the definition of arts integration they espouse. LaJevic (2013) explained that arts integration can become misconstrued by teachers. She

conducted a study that took place in a suburb in southwestern Pennsylvania with two kindergarten teachers, one first grade teacher, two second grade teachers, and an art teacher; five of the selected teachers were veteran teachers. These teachers were interviewed individually, and five teachers participated in two focus group sessions.

From this work, LaJevic (2013) concluded that the teachers used the arts for decorative pieces they could hang on the walls of their classrooms, as they “diluted the art” (p. 6). Art was viewed as “fun busy-time doings” (LaJevic, 2013, p. 10). The teachers presented a reductionist view of arts integration by the way they viewed the arts and how the artmaking products were presented in their classrooms. LaJevic explained that the teachers did not really know how to integrate the art where it did not end up being just an add-on to the lessons.

Harlin and Brown (2007) echoed the same kind of sentiments when a *subservient* approach (Bresler, 1995) is used in which the arts only serve to support learning in another subject. When equal teaching time of content is given to the arts and other subject areas, teachers realize changes in their teaching and changes in students as they develop strengths in many areas. “Active participation in arts learning allows for elaborate creative thinking and problem solving, verbal and nonverbal expressive abilities (as applied in different contexts), increased skills in collaboration, increased self-confidence, and higher motivation” (Harlin & Brown, 2007, p. 174). Students who are given opportunities for learning through arts integration receive a more complete education supported by the skills. These skills are skills that students will need as they progress through their schooling and as they enter the workforce.

Sutherland (2016) reported that a teacher in a kindergarten classroom used music through rhyme and rhythm to connect literacy teaching and learning. The students were taught how to read through singing. The music was used to supplement the reading text and was not taught as

equally valuable content. The music served a purpose, but the music was not given the same time or importance in the classroom. This approach to arts integration does not align with the definition of arts integration; nevertheless, the scholar referred to the use of music as arts integration since this teacher viewed her use of the music as a method to teach literacy and considered this a form of arts integration. I included this study as a reminder of how not to approach my study.

Arts integration in the elementary school is seen by some teachers as a necessity since “these teachers believe that children not only need the arts in their daily lives, but also can benefit from arts learning that is deeply immersed in other curricular areas” (Burnaford et al., 2009, p. 5). Curriculum integration with the arts encourages students to look for problems and ask questions while it also allows learners opportunities to negotiate meanings between groups and self with communities and the environment (Emerick-Brown, 2013; Burnaford et al., 2009; Gallas, 1991; Zoss et al., 2010).

These authors emphasize curriculum integration where art is part of the immersion of disciplines that takes place. “Integration deepens instruction by bringing skills, media, subjects, methods, means of expression, people, concepts, and means of representation to the service of learning” (Burnaford et al., 2009, p. 7) where arts integration begins with the art form and its strength therein (Burnaford et al., 2009). The art is not an extra add-on that happens to reinforce content acquisition in another subject, but it is just as important as the other disciplines. Consequently, the content of teaching in the art and discipline, such as in the social sciences and sciences with the art, are equally yoked in importance and presentation. Being equally yoked, the teaching of the art and the discipline tend to have a dramatic influence on each other. Furthermore, students can experience the connection in the disciplines.

Steele (2016) learned how non-cognitive factors are affected through an arts-integrated approach to learning in an elementary school in Hawaii where the arts were treated equally and recognized as a valuable subject in the curriculum. An art coordinator worked with the teachers, so when the visual or performing arts were integrated, it was a concerted effort between the coordinator, the art teacher, and the classroom teacher to ensure that the content of the art was integrated for learning in the art form. Steele explained:

The art teacher often begins her first, class session with a brief introduction of a specific concept through visual text, addressing both academic content and fine arts standards. She prompts them to discuss art exemplars, guiding students to recognize specific art elements and principles and make informed inferences about how and why an artist used these tools to communicate an idea or emotion. (p. 8)

The study showed that skills in academic mindsets, strategies that support learning such as thinking, remembering, and understanding concepts, in addition to interpersonal behaviors, were all influenced through the school-wide model. While this was a bounded study and only included 34 students with their families, we can still learn valuable information on how a school endeavor in arts integration influenced student skill development and perpetuated the arts. This study reminded me of mindsets that I teach my students in my gifted classroom. Examining this study led me to believe that an arts-integrated approach to teaching may encourage students in the development and acquisition of mindsets in a very natural way.

Through these studies, arts integration was not implemented in the same way. Some of the teachers did not integrate the arts in the way I understand arts integration as an equally yoked proposition. According to LaJevic (2013) and Sutherland (2016), the arts were an add-on to teaching and learning. In the Steele (2016) study, the arts were integrated when the students were

learning about the arts and other subject areas, respectively. Burnaford et al. (2009) offered a definition for arts integration that is aligned with the definition I espouse from Silverstein and Layne (2010), and which was discussed in Chapter 1. To reiterate, arts integration does not privilege the teaching of the arts or the teaching of a specific content area over the other as more or less important, but each subject is equally important and immersed in the other for teaching and learning.

Visual Arts

Arts integration at the elementary level, like every other level of schooling, can be presented in many ways. How art is viewed and how the other disciplines are viewed impacts the integration of the arts. In his seminal work, Arnheim (1969/1997), explained how an artist is like a scientist, as they both engage in making models of the world around them, but they use dissimilar materials. The use of images and the cognition it renders is distinct in visual arts classrooms, but images can also impact cognitive functions in literacy classrooms. For example, Arnheim explained that thinking is perception, referring to the perception students can gain through the arts. He further contended that perception influences cognition. By using all the senses, students learn how to engage in “active explorations, selection, grasping of essentials, simplification, abstraction, analysis and synthesis, completion, correction, comparison, problem solving, as well as combining, separating, putting in context” (Arnheim, 1969/1997, p. 13). Therefore, it can be argued that deep levels of experience can happen when the arts are integrated in the curriculum for student processing of information. The thinking processes prevalent in the arts are the same thinking processes that students use in other disciplines to make sense of what they are learning—they use critical thinking skills and problem-solving skills to understand what they are studying (Gallas, 1991; Zoss, 2019; Zoss et al., 2010). It is important to

emphasize that visual perception influences our learning. As Eisner explained (2002), multiple representations are created through our senses with visual perception being one of them.

Representations are included in visual, auditory, and tactile forms.

How the arts facilitate the manifestations of ideas and feelings is incomparable to learning that may take place in other content areas. Dewey (1934) explained that people have experiences in their learning that cannot be facilitated through any other modality but the arts. I suggest that emphasis of the arts should be evident in curriculum, where the visual arts are consistently integrated into daily instruction of content where it may accentuate student thinking processes. Thinking processes may not be otherwise heightened except through the arts, so a prevalent and ubiquitous integration of the arts is necessary for providing students every opportunity for reaching pivotal levels of cognition. According to Cowan (2001), “the content areas benefit dramatically by association with the visual arts” (p. 301). While Cowan purported this position of the importance of the visual arts in learning, it is not as prevalent in classrooms.

Consequently, I propose that visual literacy of artmaking is not given its proper importance in facilitating critical thinking and problem solving. Learning how arts integration influences teacher and student experiences is an area in the scholarship that needs more work. There has been research (Albers, 2009; Albers & Murphy, 2000; Alejandro, 1997; Burroughs & Smagorinsky, 2009; Cowan, 2001; McGill-Franzen & Love Zeig, 2008; Smagorinsky, 2010; Zoss, 2007, 2009, 2010, 2019) on how arts integration influences learning in reading and writing, but how arts integration may influence conceptual understandings in other curricular areas—such as social studies—is not as prevalent (Burnstein & Knotts, 2010). Emphasis of student performance and achievement is stressed in the literature in reading and math, which are high-stakes areas of the curriculum that are tested to determine the growth and progress of a student

academically. However, there is not as much emphasis placed on the social sciences. Areas that are measured to determine effective teaching and learning are always given priority in instruction and research. Zoss (2009) explained that students in primary grades are encouraged to create print texts along with visual texts simultaneously, but as the children progress into the upper grades in school, the visual texts become separated from the written texts. This results in going against what comes naturally to students. Studying how to integrate the arts for learning that flows and connects ideas seamlessly is logical, but educators do not embrace this idea readily for myriad reasons, such as a lack of training, stress from high stakes testing, and time constraints.

Visual representations date back to historical documents in which accounting and affairs of the law were documented and performances of drama occurred through traveling wagons, going from town to town to celebrate historical events. Visual art forms were pivotal in society and offered some kind of connectedness. Interpretation of “connection and completion . . . [,] the eye’s images come to us as useless until and unless we can go beyond the sensed evidence to look into the future with some awareness of prediction and possibility” (Heath & Wollach, 2008, p. 6). Communicative and visual art images illustrated visual literacy in the “spectacle, narrative, and religious and economic history” (Heath & Wollach, 2008, p. 4). It is perplexing to me that the pictorial was present in literacies historically, but today it is as if we are reintroducing the value visual literacies may have for learning and living.

Teachers who are convinced of the importance the visual arts may have on student experiences and who try to implement the arts into their instruction see the benefits. “Because I believe that most writing is visually dependent, I am convinced of the parallels between teaching children how to draw and teaching them how to read and write” (Alejandro, 1997, p. 795). Alejandro explained that she used visual texts such as magazines, newspapers, calendars, and

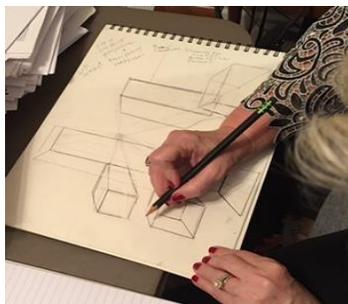
catalogues for story writing. The students learned important concepts and became literate through arts integration by way of visual texts.

I was interested in learning firsthand how students may experience arts-integrated social studies lessons while they learn content in drawing and painting, along with content in the social studies curriculum. Since the arts can provide students with connectivity for learning about and through specific art forms and content simultaneously (McGill-Franzen & Love Zeig, 2008), I conducted a study that could perhaps help fill this gap where a lack of rhetoric exists concerning how students experience the visual arts through drawing and painting in the social studies curriculum—especially when studying critical and sensitive topics such as the Civil Rights Movement.

I chose the visual arts of drawing and painting since those activities would provide a seamless segue into working with art materials with which my students were already familiar. My students worked with sketchbooks during every instructional session, so I thought using the sketchbooks would be natural for my student participants. I was also intrigued to learn about myself as a teacher researcher through my teaching, experiences, thinking, and reflections that took place as I attempted to integrate the arts into instruction for my students as shown in Figure 1.

Figure 1

Drawing in My Sketchpad 1-14-18



Elementary Children's Experiences and Thinking with Arts Integration

What children think of making art can be understood by (a) what they say as they engage in artmaking and (b) the behaviors that students display while artmaking. According to Connery (2010), "Facilitating action, art is the muse who awakens us from our affective slumber, inspiring individuals, groups, communities, and cultures to conquer the past and advance undeterred into the future" (p. 25). Entering the future, schooling has the potential to add so much value to students' experiential learning and their social lives even beyond the classroom. The tools we provide students through the arts awaken imagination (Dewey, 1934). "Encounters with the arts and activities in the domains of art can nurture the growth of persons who will reach out to one another as they seek clearing in their experience and try to be more ardently in the world" (Greene, 1995, p. 132). Students whose learning tasks are integrated with the arts not only learn the value of the art for art's sake (Eisner, 2002), but they also learn a lot about the world and how to be in the world through tasks that require their skills of intuitive perception. Works of art that my students produced through this research project were expressive based on their life experiences, which Greene referred to as a "lived world" (p. 32), and those experiences came through in the students' art projects along with their depictions of their understandings of specific art elements and designs that they had learned.

I anticipated my study to be fluid in student experiences, thinking, and what they had to say while processing what they were learning in their art integrated social studies lessons. Since I could learn so much about myself as a teacher researcher through my students' conversations, I wanted to include literature on what we can understand about children's conversations and their critical thinking when engaged in artmaking from scholars who have done similar work.

Conversations with Elementary Children

Children engage in art activities easily, and they are anxious to share their drawings when they think they have produced a high quality piece of art. In a study conducted by LaPorte (2016), an arts content approach to teaching fourth graders influenced the students in the following ways: (a) self-confidence, (b) risk taking and peer support, and (c) motivation to learn. Students shared ideas during the artmaking in how they verbalized their feelings. They communicated how their learning was fun, and they got to learn by doing. They were engaged in doing activities instead of written work. “You don’t [exclusively] do paperwork. You learn in a fun way. You do fun projects and get to learn more by doing activities” (LaPorte, 2016, p. 474). Another group of students reported on their impressions of arts integration for their learning in this study. “Students admitted that applying the arts to their learning ‘helps me understand,’” (LaPorte, 2016, p. 475). Throughout the study, the students shared their thoughts on artmaking through puppet shows, comic book creations, songs, drawing, painting, modelling, and working in sculpturing. “One said, ‘it would be boring with just words on everything,’ and ‘some [students] really don’t explain with words. They teach more with pictures’” (LaPorte, 2016, pp. 475-476). The researcher consistently received responses from the students on how the learning was fun, and they communicated how they enjoyed learning by using their hands. They also made specific mention of how teachers do not all teach using just words. That statement was profound as the students were differentiating between a lecture type of teaching and teaching that involved “doing.”

Cowan (2001) explained how a student she interviewed in her study shared what he thought about after he looked at a picture he had drawn or saw a visual. He explained that he could understand the plot of what he was creating as he stated that he “see[s] the plot...[and] it

just keeps going and going and going... as a ‘train reaction’ (S12.1.14.00)” (Cowan, 2001, p. 159). He shared what the drawing did for him when he had a moment to reflect on his drawing and how the plot evolved. Another student in Cowan’s study explained how he had a teacher in first grade who helped him with art and writing. He stated:

I had art lessons one summer, and my first-grade teacher taught art in our free periods. She would teach us exactly how to draw. She had one idea I liked. She would give us any weird, squiggly figure, and then we’d have to draw a picture out of it. A lot of my poems are from those figures. (FN.11.5.99). (Cowan, 2001, p. 179)

Children’s Thinking

Understanding student thinking processes when arts integration is embedded in the curriculum helps teachers learn how to “recognize these processes when they occur in student work, and to design integrative curriculum that catalyzes and nurtures these processes” (Marshall, 2005, p. 239). When teachers recognize behaviors resulting from arts integration, they can provide learning tasks in the arts that accentuate those behaviors. The arts integration could prove to be a connection that students may need for understanding the content in a subject that is difficult to understand while also learning art content. When both disciplines are valued and taught simultaneously, they can be understood as a “co-equal cognitive interaction approach” (Bresler, 1995, p. 31). An examination of student thinking processes and experiences, when artmaking takes place, can give us a better idea of how the art influences students’ experiences and sense making.

Children’s artwork requires order that includes many “cognitive operations known from theoretical thinking” (Arnheim, 1969/1997, p. 263). An understanding of space, spatial relationships, interactions, form, and order are all entailed in student drawings. Drawings from

very young students may not depict relationships and interactions, but as students' perceptions increase, those other elements become apparent. While thinking processes in art classes may seem abstract, they are important to understand and study for the impact they may have in learning in the arts and in other areas of the students' lives, as well.

Studying about thinking processes through artmaking may illuminate student learning through knowledge they are able to acquire, and it also might have a bearing on how students view and embrace the multiple ways of knowing. Drawing of pictures as a semiotic mediation for understanding texts, posited in transactional theory (Rosenblatt, 2004), enables students to have more than one modality for sense making. In addition to picture drawing, Whitin (1996) had students use visual responses to literature to transmediate their understandings in their sketchbooks. Students used sketch to stretch (Whitin, 2005), which influenced their metaphorical thinking (Harste et al., 1988). This helped build their critical thinking skills.

Giving students the ability to communicate using many different modalities adds depth to their educational experiences, according to Barton (2013), who stated, "Being able to express information through a variety of communicative forms is something that can empower students in the Arts" (p. 15). These ways of sense making may help content become substantial for students while engaging them in activities that may prove to be thought-provoking and lead to critical thinking. Arts integration provides the stirring of emotions that can lead to high levels of thinking, reasoning, and questioning. Eisner (2002) stated,

The sense of vitality . . . [and the] surge of emotion we feel when touched by one of the arts can also be secured in ideas we explore with students . . . [,] challenges we encounter in doing critical inquiry . . . [,] [and the] appetite for learning we stimulate. (p. 15)

Vicars and Senior (2013) found that students who were labelled as “reluctant readers . . . struggling with print literacy” (p. 59) experienced literacy success when they participated in a drawing club. Even though this drawing club was scrutinized by administrators, parents, and other staff, making meaning for the male student participants occurred as they were “drawn from figured worlds and frames of meaning” (Vicars & Senior, 2013, p. 67). These students reimagined landscapes for reading and writing in the arts instead of learning through a more conventional approach. The students showed interest in drawing cartoons and comics as it pertained to their cultural capital.

Dewey (1938) explained that experiences need to add value to education, expanding students’ present learnings, which will impact their future experiences as he stated,

But what has been said is organically connected with the requirement that experiences in order to be educative must lead out into an expanding world of subject-matter . . . [,] [an] educator . . . views every present experience as a moving force in influencing what future experiences will be. (p. 87)

The teacher Dewey was referring to in this study was diligent in providing learning in a space that was appropriate, effective, and the best choice for the students’ present and future learnings. “Experience in this sense is defined by those situations and episodes that we spontaneously refer to as being ‘real experiences’; those things of which we say in recalling them, ‘that was an experience’” (Dewey, 1934, p. 37). We have all had those pivotal learning experiences, and now it is our responsibility as educators to provide those experiences in learning to our students today.

In another study, arts integration through drawing resulted in long periods of engagement for and from the students. The classroom teacher in this study was delighted with the quality of

her students' drawings and their prolonged engagement with drawing tasks. The students in her class were aged eight to 10 years (Wright et al., 2017). The researchers examined the juxtaposition of teachers' experiences with artmaking and students' experience with artmaking, but they mostly reported on how the teachers viewed their attempts at artmaking and decided that the more confident the teachers were in their art skills, the better equipped they would be to provide arts integration for their students. This may appear to be a very logical assertion, but this affirmation has proven true in my own teaching. In preparation for my study, I took drawing classes, so I too could become more confident in my teaching of arts integration in the visual arts of drawing and painting for my students.

Arts integration research that studies the teachers' and students' experiences can add much value to the scholarship on arts-integrated lessons. In a study conducted by Moore and Caldwell (1993), students demonstrated significant improvements in their writing skills when strategies in drawing and drama were used in the primary grades. Learning how students think through the arts and what they think about the arts being integrated into their learning may help facilitate not only their knowledge acquisition, but also might provide information on how students solve problems, negotiate meaning, and prepare themselves for more complex, conceptual thinking processes. This could influence how they will use thinking processes through their learning and how these ways of thinking may impact how they will problem solve in the communities in which they will eventually live and work.

In arts integration, students use knowledge gained from subjects to establish a connectivity that influences their making sense of the world around them. Unsworth (1999) explained that an art-integrated curriculum helps students experience and think about the

connectedness of the disciplines. More than art facilitating content acquisition, the process of integration provides an awareness of how the different content areas overlap.

While attempting to integrate two disciplines, it is especially important to make sure that due time and energy are given to both content areas—the arts and the social sciences, in the case of my study. According to Alleman and Brophy (1993), curriculum can become masked through art or language arts integration, and the teacher loses time to fully develop social studies content and/or lessons. However, Eisner (2002) explained that the arts can be integrated into content areas with the intent of facilitating an understanding of a time or culture in history thus countering the testing metanarrative. All arts seek to convey “. . . creation of expressive form, but the means employed to achieve such a work are not identical” (Eisner, 2002, p. 40). Integrating the arts into curriculum can help students see how content in the arts and other disciplines are related, and it can be accomplished to satisfy learning in the artform and in the social studies curriculum.

While our experiences and approaches in instruction through arts integration are different, there must be a way to bring those experiences and our knowledge together, so we can provide our students opportunities to explore the arts on a consistent basis. The type of art that will be integrated into content areas or units of study and why that art form has been chosen is important for teachers to think about and explain to students. For example, in the social studies curriculum, the visual arts and the performing arts are two art forms that can be integrated easily, providing students additional ways of learning history in the social studies curriculum. Eisner (2002) stated, “Metamorphosis is a biological concept, but its manifestations can be located in a host of other domains and disciplines” (p. 40). Symmetry is a concept that can be found in multiple domains, such as in animal life, mathematics, and drawings and paintings. Conceptual

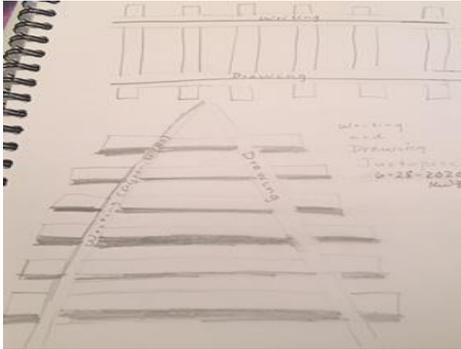
understandings in the arts are like concepts in other areas of the curriculum. Because symmetry can be found in the content of the arts and the content of other subjects, students should be able to see the connectedness of the various disciplines.

In addition to seeing the symmetry, students can see how the arts are immersed in culture and history. “Rather than simply studying facts as necessary to understanding ‘history,’ having students engage with the arts allows them to find relevance in that history by linking their knowledge to a present, tangible context” (Burnstein & Knotts, 2010, p. 23). For instance, a unit of study on immigration can provide students with knowledge of how a culture evolved by studying art artifacts such as drawings, paintings, or photographs thus giving the students a better understanding of the culture. Additionally, students replicating some of those artifacts through art projects can teach them about the art skills necessary to make them.

Children oftentimes do not see connections unless they are taught how the content areas are linked in arts-integrated lessons. While teachers have a huge job in helping students understand the immersion of contents, students learn from each other as well when experiencing arts-integrated lessons. The environments of classrooms are complex, and while students learn a lot from their teachers, they also learn from one another when a classroom is a space for dialogue and discovery. Dyson (1993) explained that children who learn in an environment that considers their sociocultural worlds will compose works that consider their own worlds and the worlds of their audiences. Those audiences can be parents, peers, or other teachers.

While the work I have read by Anne Dyson (1993) has considered student writing, the juxtaposition of writing and drawing is easy to understand as illustrated in Figure 2 . Drawing and writing are on the same continuum. In my mind, they are parallel concepts as illustrated on each rail of the train track, so Dyson’s work is very applicable to my study.

Figure 2

Drawing of Railroad Tracks Showing the Juxtaposition of Writing and Drawing

The work that Dyson (1993, 1995) has done with young students and what she has learned—how students construct their own social worlds within classroom communities—is important to point out as well. “Any narrative allows the speaker to communicate or illustrate information about the world. When socially enacted, though, narratives not only communicate, but they also allow their authors to manipulate or regulate their own identities and those of others” (Dyson, 1993, p. 58). I thought that the subject matter that would be core to the arts-integrated social studies lessons in my study would result in a lot of conversation as students would possibly bring prior knowledge or opinions to the lessons that they perhaps recently discussed with their parents.

Due to the 2020 killing that took place in Minnesota of George Floyd and the racism that was on display, I felt that some of those current events would be discussed in the classroom. While the Civil Rights Movement of 1954-1968 was a core component of our studies, current events also had a particularly prominent place in our work, as students discussed those current

events. I anticipated that students' perceptions and understandings of racism would come through in their art and writing.

Considering the type of art that would be integrated into content areas or units of study and why that art form is chosen is important for teachers to contemplate and share with students. In the social studies curriculum, integration of many art forms would benefit students as they found themselves interrogating history, especially critical history topics of study—topics that are sometimes hard to understand.

Arts integration involves providing students the opportunity to craft a design, paint a landscape, or draw a picture, using art materials they find useful, for the purpose of learning in an art form and learning in other content areas. Instruction through the arts provides students with opportunities for learning that not only piques their interest, but also sustains their interest, and this understanding has been consistently linked to arts integration and arts education (Fiske, 1999; Hetland et al., 2007; Stevenson & Deasy, 2005). Since the arts have a way of engaging and maintaining student interest for longer periods of time, it seems logical to integrate the arts into instruction in other disciplines within the curriculum. Richardson (2003) explained constructivist pedagogy as a way for students to engage in the curriculum as they make sense of their learning in consideration of their own background knowledge, dialogue with others, and learning that is facilitated by the teacher while they consider metacognitively what it is they are experiencing and learning. This pedagogy would be a great approach for arts integrated teaching, and this method was aligned closely to what I was envisioning for the arts integrated social studies lessons in this study. While teaching with arts integration has provided some researchers with valuable lessons they have learned in their studies, the emphasis on the arts in arts integration is not always given equal time as compared to the time allocated for instruction in other content

area. Gallas (1991) explained that as educators we need to allow students to make meaning the way they know how to do it. She stated that at the end of one of her school years, as a first-grade teacher, she and her students had learned valuable lessons about how they constructed knowledge. What the teacher and the students discovered was that learning was not just a retelling of facts, but when learning happens, a transformation occurs.

When students think about their thinking, they can analyze their learning and become aware of exactly what took place through the process. Teachers realize their part in the transformation as well. Accepting multimodality as being pivotal in the transformation, such as in arts integration requires the teacher to be flexible (Eisner, 2002; Huberman, 1993). Eisner (2002) explained this as “flexible purposing,” a term that originated in Dewey’s (1938) work when he explained the importance to “. . . shift direction, even to redefine one’s aims when better options emerge in the course of one’s work” (Eisner, 2002, p. 77). This is where reflexivity for the work, on the part of the teacher, is required to meet the students’ evolving engagements with the art materials and their processes of meaning-making.

The arts can offer students opportunities for this reflection and understanding about their processes of learning and knowledge building. Gallas (1991) stated, “As a pedagogical standard, the integration of the arts offers a rich resource for educators to infuse the learning experience at all levels with expansive and challenging perspectives” (p. 50). Those challenges can result in critical thinking and problem solving. Eisner (2002), an advocate for the arts in curricula, explained that the arts enable students to come to an understanding of the curriculum through critical inquiries and judgments. These inquiries lead to learning based on thinking beyond the surface when students question intensely and can arrive at conclusions based on deep inquiries as the curriculum is not simply covered but instead uncovered through the arts.

Consequently, examining various perspectives on how arts integration can become prevalent in instructional practices in classrooms is important. How educators perceive arts integration contributes to how arts integration is implemented. To make learning meaningful while also bringing clarity to concepts, art can provide rich teaching and learning experiences. The integration of the arts in curriculum, a segregated curriculum by design, is complex. Some educators have mixed feelings as to the value the arts can play in student cognition because they simply do not understand arts integration, while some teachers do not understand how to embrace an interdisciplinary curriculum (Wineburg & Grossman, 2000). Understanding my practice through a new lens (Loughran, 2005) provided me opportunities for deep reflection and decision making that resulted in my reflexivity. I worked—and will continue to work—to make modifications in my practice in my classroom while integrating the visual arts of drawing and painting into my instruction.

Through these studies, the arts integration looked different, yet each study enabled the students to work within an interdisciplinary curriculum (Moore & Caldwell, 1993; Vicars & Senior, 2013; Wright et al., 2017). The arts were not secondary to the writing in the Moore and Caldwell (1993) study or the Vicars and Senior (2013) study. In the Wright et al. study, the visual arts were the emphasis. Additionally, Arnheim (1969/1997) discussed the importance of learning in the visual realm in establishing higher levels of reasoning.

Arts integration is complex, yet when instruction is implemented thoughtfully by the teacher, taking into consideration content that can be taught about the art form simultaneously with content from other disciplines, the results can be profound. So many opportunities exist in the classroom for arts integration and areas of study where students could benefit from the integration, but there is one area that is in the forefront of my mind that entails critical topics of

study in the social studies curriculum where students would benefit greatly from an integrated approach to the instruction.

The Social Studies Curriculum

Within our communities and curriculum are essential topics of study where the arts could be easily integrated. Social consciousness results from curriculum integration when students start questioning their responsibilities for the environment and for being a responsible citizen (Burnaford et al., 2009). Within that citizenship and responsibility lie opportunities to learn from history—the history that informs our societies today—and from that history and current events come wranglings with the past and present. One specific example is the study of Civil Rights in the fifth-grade curriculum. This crucial topic offers students opportunities to learn about oppression and resistance through historical accounts and from that knowledge develop ideologies that will inform their futures. Studying these sensitive topics through an arts-integrated approach through multimodalities (Jewitt & Kress, 2003/2008) can provide students experiences for their learning expressed in drawings and paintings. Of course, other art forms can also facilitate the expression of events in these dark periods of history for student understanding, but for my study, drawing and painting best accommodated my students' work.

Arts integration in the social sciences seems logical, yet it is not embraced eagerly. The social studies curriculum does not receive much allocation of time in the curriculum on an average school day and it becomes peripheral to the curriculum (Au, 2007, 2009, 2013; Fitchett & Heafner, 2010; Fitchett et al., 2014; Pace, 2008, 2011; Wills, 2007). To reprioritize social studies, the allocation of time for teaching the discipline and establishing assessment accountability of teachers are reasonable steps to remedy the problem of marginalization (Fitchett et al., 2014; Pittman & Romberg, 2000; VanSledright, 2011; Wills, 2007). While social

studies is a tested subject on high stakes tests, the scores are not used to determine whether a school may lose accreditation; therefore, not as much value is placed on it as other subjects. The emphasis on science, technology, engineering, and mathematics (STEM) and the focus of standardized testing looms over the heads of teachers, which contributes to the marginalization of arts integrated social studies teaching and learning. Moore (2022) stated, “This is unfortunate and pedagogically inappropriate given the copious cognitive, reflective, and affective benefits of integrating the arts into social studies curriculum” (p. 185).

According to Brewer and Brown (2009), the arts are marginalized in social studies instruction because of the time it takes for integration and the time that integration takes away from test preparations. In spite of the marginalization of the arts in social studies curriculum, there are committed scholars working intentionally to change that narrative (O’Connor et al., 2007). Offering arts integration of the visual arts with social studies provides students with artifacts that add another dimension to their understanding of historical events. The images give them other sources to consider in addition to written documents. These experiences can contribute to students’ understandings of what happened in history and propel them into asking questions of their futures as citizens.

According to National Council for the Social Studies (NCSS), regenerating teaching of citizenship is of paramount importance if we want to prepare our students for futures where they will need to be able to think critically as they problem solve in the spaces in which they will find themselves working and living. The Task Force on Revitalizing Citizenship Education (NCSS, n.d.) states that the “core mission of social studies education is to help students develop the knowledge, skills, and values that will enable them to become effective citizens” (para. 6). An effective citizen is further clarified by this task force as someone who “seeks information from

varied sources and perspectives to develop informed opinions and creative solutions... asks meaningful questions and is able to analyze and evaluate information and ideas” (NCSS, para. 7). Arts integration can provide social studies learning that facilitates the development of critical thinking skills. According to Vitulli and Santoli (2013), “Relevant research supports the effectiveness of arts integration in promoting critical thinking across all grade levels” (p. 117).

The integration of art with social studies can seem daunting for teachers and teacher researchers who have never experienced arts integration in their teaching practices, but using the C3 Inquiry Arc Framework (College, Career, and Civic Life) can provide an approach to teaching social studies through inquiry that can provide teachers with direction that recognizes teacher knowledge and focuses on the main elements of the design. This design easily lends itself to arts-integrated social studies lessons. Inspiration for the C3 Framework was a result of marginalization of social studies in the curriculum, heightening of student motivation through an inquiry approach, and considerations of the future of our democracy. Enabling students to engage in historical thought by studying primary and secondary sources through an inquiry, students can develop critical thinking skills as they make sense of historical events, and, additionally, these processes enable students to problem solve in the future. Working within this framework can lessen reservations teachers may have about inquiry-based teaching because the framework is explained explicitly for easy understanding.

Social studies teachers use the C3 Framework as a scaffold to focus on the main elements of the inquiry design. The Inquiry Design Model (IDM) by Swan et al. (2017) was developed to scaffold the C3 Framework, and it “supports elementary teachers in designing and teaching inquiry-based social studies experiences as well as students in learning social studies through inquiry” (Earley & Sell, 2023, p. 15). The phases are the framing, filling, and finishing of an

inquiry (Earley & Sell, 2023). Framing of the inquiry is based on what is being studied and how students can come to an understanding of content by asking questions of history on the topic. A compelling question is established to define the inquiry, and working to answer the inquiry begins in phase two. “These three components—supporting questions, tasks, and sources—ensured students were active inquirers and the teacher a facilitator of learning” (Earley & Sell, 2023, p. 16). Within this phase, art can be shown and studied to gain deeper understandings of a topic while not relying solely on a textbook recount of an event. Other sources besides written texts can create inquiries as Barton (2005) stated, “Startling or unusual sources—whether physical artifacts, visual images, or written text—often provoke questions” (p. 751).

Integrating the arts can provide visual images that can give students more information on how people felt about historical events, what was happening, and overarching understandings connected to the events. This makes me think of Benny Andrews in *The Witness* (1956) and how he was creating his art to depict the times of the Civil Rights Movement. Through his art, he gave us insights into the lives of Black people during the times of segregation. Art and artifacts often represent the history and education of a people. I found that to be true in the art that we examined in this study of Benny Andrews and the other artists.

In relation to sources of information, Barton (2005) further emphasized the importance of original historical sources and what they can provide as he stated:

By carefully reading these sources and considering their meaning, we reach our own conclusions about how people in the past experienced their lives. In this way, original sources are used not just to establish the existence of historical trends and events but to provide insight into the meaning they held for people who lived through them. (p. 753)

This is what the art in the arts-integrated social studies lessons did for the students in this study. They were able to study the photographs, painting, installations, and other art that represented injustices along with glimmers of hope for Black people during the Civil Rights Movement and develop a deeper understanding of the history of this time. The social studies standard that was included in this study is as follows:

SS5H6 Describe the importance of key people, events, and developments between 1950-1975. a. Analyze the effects of Jim Crow laws and practices. b. Explain the key events and people of the Civil Rights movement: Brown v. Board of Education (1954), Montgomery Bus Boycott, the March on Washington, Civil Rights Act, Voting Rights Act, and civil rights activities of Thurgood Marshall, Lyndon B. Johnson, Cesar Chavez, Rosa Parks, and Martin Luther King, Jr. (Social Studies Georgia Standards of Excellence, p. 29)

Time did not allow us to study about Thurgood Marshall or Cesar Chavez, but all the other topics and people were studied. These standards are additionally included in each of the lessons in Appendices D-I.

My participation in this study required diligence and perseverance in the work. “Participation in teacher research requires considerable effort by innovative and dedicated teachers to remain in their classrooms while carving out opportunities to inquire and reflect on their own practice” (Cochran-Smith & Lytle, 1993, p. 8). Understanding more fully how arts integration is implemented and practiced by me and received by my students will enrich my future instruction in arts integration.

Chapter Summary

In consideration of the literature on arts integration presented in this chapter and the lack of arts integration in social studies, I was interested in studying arts-integrated social studies lessons through a self-study. What I could learn about my teaching in arts integration could prove to be valuable to me in my practice, and at the least, it could be another study to add to the conversation on the value for an arts-integrated curriculum.

It has been established that the arts are not given their due importance in curriculum (Arnheim, 1969/1997). The social studies curriculum does not receive much allocation of time in the curriculum on an average school day either (Fitchett et al., 2014), and it becomes peripheral to the curriculum. Additionally, content is easier to understand and grasp through arts integration (Donahue & Stuart, 2010; Emert et al., 2016; Goldberg, 2012; Zhou & Brown, 2018). According to scholars, content learning in the arts and another discipline are easier to grasp through arts integration.

Substantial work in arts integration has been done in literacy—in the middle schools, high schools, and elementary schools—but not as much research has occurred in the social sciences. These topics of study are a focus in my classroom that require special examination. Arts integration is hard to understand and is a complex topic. Since the topic has become confounded with many definitions, along with other obstacles that prevent integration of the arts in classrooms, it is a necessary topic to continue researching to determine how exactly it works—for the teacher and students—and what value may lie within those experiences.

As teachers, our experiences in arts integration vary, but there must be a way to bring those experiences and our knowledge together, so we can provide our students opportunities to explore the arts on a consistent basis. The type of art that will be integrated into content areas or

units of study and why that art form has been chosen are important for teachers to communicate to students. For example, in the social studies curriculum, the visual arts and the performing arts are two art forms that can be integrated easily, providing students an alternative way of learning history.

An additional study was appropriate and necessary to examine the perplexities of instruction on the part of the teacher and the experiences that students realized through arts-integrated social studies lessons, thereby giving both disciplines the attention and study essential for educating our youth in crucial areas of the curriculum. Additionally, teacher inquiry through a self-study of this subject may continue the conversation of arts integration in elementary classrooms, thus leading to more dialogue on the subject for teachers as researchers and for the scholarship. That could provide even more information for teachers who desire to bring arts integration to their teaching.

In the first chapter, I framed my study for arts-integrated social studies lessons in theories of social constructivism, multimodality, and historical responsive literacy. In the second chapter, I discussed the literature on arts integration that I have explored. In chapter three, I outline my methodology for this study with details of methods for data collection and data reporting.

CHAPTER 3

METHODOLOGY

In this self-study, I examined myself as a teacher researcher in arts-integrated social studies lessons to learn about myself as the teacher and researcher in my fifth-grade gifted resource classroom. I conducted this study with my students, and through this work, I examined my practices of integrating these two disciplines, studying the integration of the arts and social studies lessons. I looked at how my students experienced the social studies content of the Civil Rights Movement and content in the visual arts of drawing and painting. I examined how students discussed their experiences and produced products that reflected their understandings and experiences of the content in both disciplines. I used their conversations and experiences they shared to understand myself in this teaching space as a teacher researcher of arts integration.

Theoretical Perspective

Through the social constructivist theoretical perspective, I employed qualitative research methods for data collection, execution of the study, and data reporting (Patton, 2002; Wolcott, 1994). In consideration of this perspective, in this chapter I will discuss the qualitative methodology I used to address my research questions.

As I think of my research on arts integration, I think of flexibility and how it aligns with the theoretical perspective of social constructivism (Dewey, 1938; Vygotsky, 1978). Flexibility comes readily to my mind because learning through social constructivism is not controlled by the teacher but is knowledge and insights constructed by the students and can require flexibility on the part of the teacher to be ready for the unexpected. Since the teacher is not tied to a teaching script, the teacher cannot plan for all the responses that may be given. Individuals participate and learn within a context, which is a feature in social constructivism. At the center of social

constructivism is the collaboration of individuals as they work on constructing knowledge and making meaning. In the context of teaching and learning, teachers who are flexible invite collaboration as they engage students in the curriculum building and encourage participation in emergent learning where students share the responsibility of learning along with their teacher. In this way, flexibility is grounded in social constructivism (Dewey, 1938; Vygotsky, 1978) in which learners collaborate and construct meaning in given social contexts. Collectively, the voices of constructivist theorists are many (Dewey, 1938; Eisner, 1983, 1993; Gardner, 1990; Perkins, 1988; Vygotsky, 1986) as they espouse that learning involves interpretation, is recursive, and is dependent on actions by learners as they build and negotiate with their physical and social environments. The learners in my study were my students and myself as we co-constructed experiences together through arts-integrated social studies lessons within the context of the students' gifted resource classroom. The students were learning about arts integration through the lessons and their experimentation with making art, and I was learning about arts integration through the development of the lessons, my observations, and my conversations with the students.

I also framed my study with another theoretical perspective, multimodality theory (Jewitt & Kress, 2003/2008). Multimodality theory includes all modes of learning experiences. While writing is one mode for expressing learning, drawing and painting can be other modes to express the experiences that students encounter while making meaning. Arts integration thrives on the borderline between the arts and other content areas in the curriculum where many modes for communication can be used to express experiences and understandings; hence, communication is not relegated to just one mode but many. Modes such as gesturing, gazing, one's posture, and visual images have always existed but have not always been recognized in communication and

learning as legitimate means for communication. To understand learning that is shown through communication, all modes need to be considered (Kress, 2008).

For me to understand my student participants fully in this study, I needed to study verbal communications through the interviews I had with them and observe their posturing or gestures, in addition to studying the visual images they created through their art. I anticipated that my participants would use various modes to communicate what they were doing, thinking, feeling, and learning. Students used linguistic, gestural, and visual texts to communicate their work. Through the different modes, meaning making evolved. These modes were important when investigating a subject such as social studies as the arts can provide a way to gain conceptual understandings on that topic (Burnstein & Knotts, 2010; Jewitt & Kress, 2003/2008; Kress, 2008). A mode such as drawing can provide cognitive placeholders for later recall (McGill-Franzen & Love Zeig, 2008). What may result through artmaking experiences is an understanding of the principles and elements in drawing and painting, but students may acquire knowledge in another area of the curriculum, such as the social studies curriculum. Therefore, this theory was a necessary framework in my study to support those modes.

Social constructivist theory, multimodal theory, and the theory of reflective thinking underpinned my study as theoretical frameworks. Additionally, underpinnings of the methodology of self-study, in relation to the theoretical perspectives, characterized the work of this study. Self-study served as “a methodology for studying professional practice settings” (Pinnegar, 1998) that can be described as follows: the aim of the self-study was for improvement, the study was interactive, the study included multiple qualitative methods, and it was defined by trustworthiness for the validation process (Mishler, 1990). The theoretical frames and the methodology facilitated my sensemaking of the data I collected.

Student and Teacher Experiences

Student Experiences

Through the theory of multimodal methods (Jewitt & Kress, 2003/2008), the students were encouraged to think and process what they were doing using whatever modality was useful to them. Included in the student work were drawings, paintings, and conversations with me about their experiences. In addition to examining the student experiences, I examined my own experiences as a teacher researcher as they related to the student experiences.

I realized that integration and teaching interdisciplinary curriculum can become complex, so I relied on Wineburg and Grossman (2000) to provide me with a pathway to navigate this research that could become messy work.

In theory, interdisciplinary curricula allow students to see patterns in chaos, transcend surface details, and see ‘the big picture’ that so often eludes us as moderns. Discerning patterns across diverse bodies of content can be motivating for students as well as to the adults who teach them. (Wineburg & Grossman, 2000, p. 2)

What is distinct in arts integration are the interdisciplinary connections that exist in the disciplines. The content in both disciplines of the visual arts and social studies were diverse and complex. While this was not considered multidisciplinary since several disciplines would be involved and the disciplines operate within their own boundaries, in arts integration the disciplines are analyzed and synthesized, creating a close understanding of the disciplines integrated. Through this study I anticipated learning alongside my students as we investigated this topic and participated in this study together.

Teacher Experiences

Teachers as researchers identify a problem, establish research questions, implement their study by collecting data, interpret their findings, and take appropriate action to modify teaching practices. The research is intentional, and the teacher as researcher documents each stage of the process carefully (Cochran-Smith & Lytle, 1999b; Henderson et al., 2012). “Whether reflecting on experiences in the classroom or systematically studying an issue, teachers are often in the best position to ask and answer questions about children and learning” (Henderson et al., 2012, p. 2). Teacher researchers come to understand their teaching practices through reflections (Schön, 1983), and they also have access to the students they teach, whereas other researchers may not have the same accessibility. According to Tinker Sachs and Ho (2011), “Schoolrooms are microcosms of the world outside of them and as such make up the sum total of teaching and learning contexts coupled with students’ unique learning aptitudes, motivations, skills, and experiences” (p. 285). This is where teaching practices and learning can be studied through explorations and experiences of the teacher and students. I consider this type of research as research on the front line: the classroom where we are in the closest proximity to students and their experiences.

Current movements in teacher research include teachers becoming active in initiating and conducting research in schools or classrooms where they teach (Darling-Hammond, 1995; Little & McLaughlin, 1993; Manfra, 2019; Schiera, 2014; Storm, 2016; Ulla et al., 2017). According to Cochran-Smith and Lytle (1993), the emphasis in teacher research is to interrogate one’s own practices in the daily life of a classroom or within school contexts. There are different genres in teacher research (Borko et al., 2007), and the teacher doing the research will choose the type of teacher research that will help answer guiding questions for their research project. Through

teacher research, I hoped to bring about changes in my classroom regarding my instructional practices of arts integration. According to Richardson (1994, 1996), knowledge can be obtained through teacher research when practical inquiry is instituted with the goal of learning that may influence everyday practice.

Learning how students experience arts integration through the visual arts may open my mind to investigate arts integration for other subject areas as well. Teacher research has become important for professional development, which has the capacity to facilitate school reform.

There is little disagreement that teachers who engage in self-directed inquiry about their own work in classrooms find the process intellectually satisfying; they testify to the power of their own research to help them better understand... [and] transform their teaching practices. (Cochran-Smith & Lytle, 1990, p. 8)

Teachers who initiate and execute research in their own schools and classrooms have contributed to professionalizing teaching (Darling-Hammond, 1997; Little & McLaughlin, 1993). Increasing the professionalism of teaching is especially important to me, and I thought this study would add value to how we know what we know in arts integration and the means by which we gain new knowledge on the topic.

As previously mentioned, the teacher research I wanted to use in this work is self-study, a research methodology that studies the self. Self-study is a genre that is used as a methodology for self-improvement in practice. Within this research, “the contextual aspects of the work and the theoretical components remain in the foreground as the researchers come to focus on knowledge generation” (Hamilton, 2003, p. 402). The research is self-instigated, and the focus remains with the researcher as the work continues just as Hamilton (2003) did when she examined her teaching practices through art artifacts at an exhibit. She used the work of Winslow Homer to

help her in her reflections in her own study since she did not have a colleague who could serve as a critical friend. She interacted and interpreted theories and perspectives of the artist as she reflected on her own classroom study (Hamilton, 2003).

According to LaBoskey (2004), self-study comprises an initiation by a person who has decided to undertake self-examination through study where improvement of practice is the desired result. As research that demands interaction, the methodology requires deep reflection and reflexivity, moving toward improvement in instruction. Self-study is becoming more common as a methodology in qualitative research. However, of the literature I examined, there exists a gap of teacher researchers in elementary schools using self-study to examine their practices in arts integration.

One study that was worth examining was conducted by Samaras (2010), who as a university professor was teaching the methodology of self-study through an arts-based approach. She facilitated the learning of her doctoral students in a self-study methodology course she taught at the university to help her students understand the methodology better. This study is important to consider since Samaras (2010) explained that the study gave her the opportunity to evaluate her students' feedback in regard to an arts-based self-study project, and it also gave her an opportunity to evaluate her own experiences through her "weekly reflections, lesson plans, notes taken during class; emails to and from students; teaching videotape; blackboard posting, and colleague feedback" (p. 725). Samaras was also able to reflect on the end-of-course evaluations in a very deliberate way. In addition to the careful examination of her practice through self-study, the arts-based self-study gave her students the benefit of seeing themselves through the arts.

According to Weber and Mitchell (2004), “Arts-based methods of inquiry can help us access those elusive hard-to-put-into words aspects of our practitioner knowledge that might otherwise be hidden, even from ourselves” (p. 984). The students in the Samaras (2010) study were able to present their learning through an artifact, through visual proposals, and then through a self-portrait. Some of the students chose visual proposals such as a kaleidoscope, oil painting, a film, and/or a collage. Each student was able to express their experience through different visual representations.

Another self-study I examined was a work conducted by Allard and Gallant (2012) in which the authors discussed the methods used in their self-study on peer mentoring practices. They included video, dialogue, and written reflections as methods for the data collection. I saw that reflexive learning in my practices could be illuminated through these methods. Allard and Gallant were explicit in their detail of their data, analysis, and interpretations. Trustworthiness in self-study is very important, and transparency is critical (Loughran & Northfield, 1998). Being explicit in the explanation of data collection—how the analysis was conducted and interpreted—is imperative in a self-study to ensure the trustworthiness of the research.

Through the research I examined, I realized self-study provides teachers with learning about their practice and brings to light student learning. I cannot think of a more beneficial research methodology for my work than self-study since I was learning about my experiences in facilitating artmaking while learning about my students’ experiences in arts integration. Through my teacher reflection, I relied on different ways of thinking and expressing (John-Steiner, 1997) and meaning construction (Vygotsky, 1978; Wertsch, 1991). Arnheim’s (1969/1997) work on visual thinking and Smagorinsky’s (2001) work on mediations of meanings for understanding

helped me theorize my work through the research process. I used Feucht et al. (2017) as I moved from reflection to reflexivity.

Lastly, I applied inquiry as a stance, another theory in which the authors explain that practitioner inquiry is not so interested in test scores improving, but instead more interested in “generating deeper understandings of how students learn—from the perspective of those who do the work” (Cochran-Smith & Lytle, 2009, p. 58). With these distinctions, the theorists stated the grounding for inquiry as a stance is in “the problems and the contexts of practice in the first place...in ways practitioners collaboratively theorize, study, and act on those problems in the best interests of the learning and life chances of students and their communities” (Cochran-Smith & Lytle, 2009, p. 123). In this theory, teacher researchers are concerned with deeper understandings for their students where student work is not just accepting facts, but rather asking why something is factual. As I reflected on my work, I focused on inquiry as a stance in my observations, information from the interviews, and my own understandings in my pursuit of deeper insights as I progressed through the study.

While a self-study research project risks connotations such as being narcissistic since self is at the core (Lunenberg et al., 2010), the immersion of “self” in this type of work requires becoming vulnerable to the work. I was willing to become vulnerable because I could improve my practice for the sake of my growth as an educator. The vulnerability was necessary to ensure the rigor in the study and to propel myself, with all humility, into improving my teaching pedagogies, thus improving my teaching practices to benefit the students I teach.

Self-study is an effort to investigate teaching and learning with a new perspective for teachers, teacher educators, and teacher researchers; however, it is not without challenges. “The challenge of self-study is for teacher educators to look into their practice with new eyes so that

understandings of teaching and learning about teaching become more meaningful and applicable in their own practice” (Loughran, 2005, p.13). This is not always easy to do since it could involve recanting and absolving former research in teaching philosophies and principles that these same teacher educators may have promoted. For me, the reflecting would prove to be uncomplicated because I typically engage in reflective evaluation of my teaching practices daily, and I am reflective by nature. However, I realized that the reflection and reflexivity involved in self-study is complicated work. Learning more about my practice of teaching and learning in arts integration through a self-study not only enthused me, but it was also necessary work, so I could be assured I was guiding my students in the most effective ways in their learning through arts integration.

Another challenge with the methodology is the newness of the research approach to the literacy community. As a way of asserting ourselves and promoting the research methodology, Loughran (2004) encouraged researchers to speak confidently and with clarity in assertions we offer through our studies. As I learned through this self-study, speaking forthrightly about my findings was not difficult as I was so immersed in the reflection and reflexivity of the study.

Self-study was used as a methodology for self-improvement in my practice. It can be described as “a research methodology in which researchers and practitioners use whatever methods will provide the needed evidence and context for understanding their practice” (Hamilton & Pinnegar, 1998, p. 240). Studying the self and then reflecting on the practice and strategies is how this methodology works. Understanding my practice through a new lens (Loughran, 2005) provided me opportunities for deep reflection and decision making that resulted in my action (Schön, 1983). I studied how my actions, words, and materials I used for teaching facilitated my students’ experiences and learning.

While other studies have been conducted on arts integration, I have never investigated the topic with students I teach. I welcomed the opportunity to engage in this study. I have studied the topic of arts integration for three years and have come to an understanding of what it is. I identify with the definition of arts integration in which the integration occurs when the arts and another discipline are united to teach concepts in content areas such as in social studies while also teaching about art elements and principles (Silverstein & Layne, 2010). In its most effective state, arts integration does not position teaching of the arts or the teaching of a specific content area as more or less important. Each subject is equally important (Eisner, 2002; Silverstein & Layne, 2010). The visual arts receive equal attention in instruction as the other discipline(s) in the curriculum since they are equally yoked. Arts integration is such a broad category for research, and while my inquiries were bounded by time, space, and my participants, I believe this research provided me with the knowledge I need to continue researching arts integration in other areas of the curriculum.

I chose to study the visual arts since it would be a natural segue into activities my students already engage in within their resource classroom, therefore making the data collection seamless, part of my regular teaching, and consistent with the students' learnings. Students in my classroom used a sketchbook to stretch their ideas through sketches, accompanied by writing weekly (Whitin, 1996). Students drew elaborate sketches that communicated their experiences and understandings that written texts may not have captured without the drawings. I also included painting experiences in this study. Again, this was an activity that was part of our systematic routines for teaching and learning in my classroom. Standards commensurate with my instruction explained in the gifted resource section of the Georgia Department of Education (2019-2020) website support this type of teaching and learning for gifted students. According to

Standard P1, “The LEA provides a full continuum of options to meet the demonstrated needs of K-12 gifted learners in academic areas, the arts, and career technical education; services are comprehensive, structured, sequenced, and appropriately challenging” (Georgia Department of Education, 2019-2020, p. 2).

Another reason for investigating arts integration through the visual arts of drawing and painting was that other researchers have used drawing and painting through their arts integration projects and shared that these modes for experiences and making meaning were beneficial (Albers & Murphy, 2000; Cowan, 2001; McGill-Franzen & Love Zeig, 2008; Smagorinsky, 2010; Whitin, 1996; Zoss et al., 2010). Learning activities in the visual arts resulted in student artifacts in this study.

According to McGill-Franzen and Love Zeig (2008), drawing and painting provides students “cognitive placeholders” (p. 410) to facilitate conceptual understandings that may be used for recall of information later. Additionally, Zoss et al. (2010) stated, “visual and verbal thinking . . . produces both an image and an essay” (p. 154). Engaged in a seven-year longitudinal study, Zoss et al. offered researchers a glimpse into arts integration, emphasizing the connection between drawing and writing. Smagorinsky (2010) explained that creating graphic texts for studying literature is a perfect example of how the arts can elicit learning and self-realization for students. The self is very much involved in the social studies curriculum as students interrogate subjects that are sometimes hard to understand and that have happened in the past. Having the ability to communicate some of their understandings through graphic interpretations may add a layer of experience in the arts and social studies’ contents that may not be apparent through other modalities.

Despite obstacles teachers may feel they face in arts integration—no clear understanding of how to integrate the arts, prescribed curriculum that must be followed closely, and the pressures they experience due to state-mandated testing—it is still a valuable approach to instruction for teaching content and skills. In my study, the focus of instruction was on facilitating student experiences and learning that may have lasting impressions on my students' educations.

Teaching only information that will be evaluated at the end of a school year should never be our focus, but, sadly, teachers have been relegated to teaching content that will be specifically tested. I believed studying arts integration through an investigation in my own classroom could provide information for other educators who face similar obstacles and who may want to integrate the arts for student learning in their classrooms. After all, arts integration does promote learning that will still support test success, so embracing arts integration should not be something that should be feared by teachers when considering test scores as measures of student success.

Context

The School

The research site was a gifted resource classroom at a small public school located in a city in the southeastern part of the United States. The name of the school is Dreamcatcher Elementary [all names are pseudonyms] where I was a resource teacher for the gifted. The attendance at the time of the study was 389 students in the entire school. The demographics of the school were important to consider to better understand the gifted population. The students comprised approximately the following percentages: 4% were Asian, 8% were Black, 71% were White, and 6% were multi-racial. The Hispanic/Latino ethnicity was approximately 11%. As shown in Table 1 (see Appendix A), a comprehensive look at the demographics for

Dreamcatcher Elementary School is presented. The school had 25 English Language Learners (6.5%). Three of those students were English Language Monitored students—students who had exited the English as a Second and Other Language program. The total gifted population included 41 students who met the criteria for being identified as gifted. Of this population, 33 students were being served through the resource classroom model, which was the class I taught. Some of the students had chosen digital instruction, and their gifted services were delivered by their homeroom teachers through a cluster model in which the homeroom teacher extended the student learning and provided those extensions to the students virtually. Additionally, approximately 20% of the population of the school was from a lower socioeconomic class.

The Participants

In this study, I examined the manifestations of a phenomenon, arts-integrated social studies lessons, and the insights I was able to ascertain from the study were informed by the students' conversations and experiences. All fifth-grade students in my gifted resource classroom were invited to participate in the study, and all nine agreed. Of the nine students, all students were Caucasian; three students identified as male, and six students identified as female. When reporting on the data, I chose to report on three of the students for close analysis of their work. Criteria for choosing the three students were as follows: (a) student attendance during the study, (b) student attention to detail of the discussions and tasks (interviews and artifacts) that were performed in the study, (c) student seating assignments, and (d) the overall performance of students in the class.

Two students out of the nine were absent on two separate days, and it was difficult for them to catch up on the work we were doing in the study since I only met with my student participants one day a week. The absences created a pause in the absentees' learnings and

experiences in the arts integrated social studies lessons. I did reteach the lessons the best I could when they returned the next week, but I did not have the time to give them the same depth of teaching and opportunity for learning since we had to move into the next topic in the study. Additionally, their absences resulted in a missed opportunity with the other students when we were discussing the artists and their works. I did not think they had as full of an understanding of the lessons due to their absences. I chose to select from the seven remaining students.

From this point, I considered student participants' focus and attention to detail in the study. The students I chose were involved in the discussions in a very thoughtful way. They thought through ideas before sharing. In other words, they were not talking just be talking, and they stayed on topic when sharing their ideas. They were diligent in their work and engaged in the arts integrated social studies lessons eagerly. They engaged in the interviews well, and I was able to gain insights into their doing, thinking, and learning.

Since the students were collaborating so much on their work, the three I chose to represent the voices of the students were seated in three different spaces at the tables in the classroom in close proximity to the other students. Hermes was at the back of one long table on the right side of the classroom, Everest was at the front at that same table, and Jeffrey was at a table on the left side of the classroom where he faced all the students at that table. Where the students were sitting made it very conducive for collaboration to take place. The students engaged in conversations, acquired ideas from each other on how they would respond to the art in their own artwork, and collaborated throughout the study.

I also selected the students I reported on based on their overall performance in my class to have a broad representation of their different skillsets. My highest performers tended to be independent, and they extended expectations on every challenge put before them. The middle

performers required more support to be successful on project work, but they were still able to meet expectations, and the lower performing students required a lot more direction and guidance to be successful in the classroom.

The Curriculum

The curriculum in this study included curriculum in the social studies domain, the visual arts domain, and the gifted domain. The curriculum was bounded by a scope and sequence chart from the district and was inclusive of the state standards. While the fifth-grade teachers at this school integrated the curriculum to the best of their ability, they had a tremendous amount of curriculum to teach that is specific to fifth grade. Time constraints did not allow them to present an in-depth study of the content, but they attempted to extend the curriculum within the time they had allocated for each subject. The merging of concepts through an integrated curriculum can stretch the limited boundaries of the disciplines (Applebee et al., 2000). A focus on integrating curriculum can stretch student thinking while they sort through conceptual understandings in various disciplines through their work in integrated lessons. In my resource classroom, I had more time to research topics in depth; hence, I was not faced with the same constraints in integrating the curriculum as other teachers in the school. So, the lesson plans I proposed (see Appendices D-I) were practical for my students in the investigations of arts-integrated social studies within my position as gifted resource teacher.

Establishing Entry into the Field

The access I had to this school was the primary reason I selected Dreamcatcher Elementary School for my study. I had established a trusting rapport with my students, and I had taught most of the longest-enrolled students, my fifth-grade gifted students, for four-and-one-half years. Students did not all qualify for the program at the same time, so I had only been working

with some students for two years. I had taught for nine and one-half years at the school at the time of this study.

I interacted with my students once a week for an entire day of instruction in a pull-out model. Under this model, students came to me in a separate classroom from their homeroom classroom. I believed at the outset that having established relationships with the students would provide authenticity in the students' responses to questions I would ask them during our conversations about their drawings and paintings. They felt safe in their learning environment, and because of an ethic of care (Holbrook et al., 2010) that I situated in my classroom, I hoped they would approach the study with a strong degree of comfort and confidence. It was, however, their choice to participate in the study. I did not put any pressure on the students to sign the paperwork to participate. I explained to them that they would still be able to do the work in the unit of study, but I would not be collecting data from them for purposes of the study if they elected to not participate. I stressed to them that it would not affect their working relationship with me as their teacher if they did not elect to participate.

To gain access to the school for research purposes, I requested permission from the research department within the school district that governs this school site. I provided them with my research proposal, summarizing my prospectus along with permission letters to the parents for their children to participate in the study. My principal received notification from the district office of my study, and she was part of the Institutional Review Board (IRB) process. Once I was approved by the research department, which is housed at the district office, I submitted that letter along with the IRB protocol to Georgia State University.

Timeline for the Study

The timeline for my study extended from April 2021 through December 2023 as I waited on IRB approval in April 2021 as shown in Figure 3. In April, I began to conduct the first set of conversations with the participants, conduct participant observations, and collect field notes and sketches, photographs of the students at work, and artifacts of their completed drawings and paintings. Conversations with the students were audio recorded.

Figure 3

Timeline for the Study



Ethical Considerations and the Researcher

In this study, I communicated the research objectives to the parents of the participants verbally and in writing, so they fully understood the premise behind the study. I sought written permission from the parents of the participants for the right to proceed with the study once they understood all procedures, data collection instruments, and activities that would be used for the purposes of data collection for the study. I applied anonymity when referring to the students in the study, and consideration of the student participants' rights and interests was paramount in decision-making throughout the study. Transcripts and written analyses of the children's work in the study were made available to the students' parents. Other stakeholders connected to the study, such as the district, the university, and my dissertation committee, were provided the transcripts and analysis of the study upon their request.

Data Collection

The Data

The data provided rich, illuminating information, but it was not my goal to generalize my findings to the larger population. I proposed this study to help me grow deeply in my understanding of the phenomenon thus enabling me to provide my students with more integrated lessons in the future as I understood arts integration more clearly.

A crucial factor I worked with in the 2020-2021 school year while planning for my study was that flexibility may be required in how I delivered my instruction due to the COVID pandemic. I anticipated that my data collection would begin in April 2021, and it was possible that gifted students who were learning digitally could be enrolled again in my class. I anticipated the number of participants for this study could change. Alternatively, if face-to-face instruction were determined unsafe by district officials, and we moved to remote instruction, my study would have been conducted online. I planned then to interview my students online and have products from the study sent to me digitally. I prepared myself to be flexible in how I would conduct my study—either face-to-face or digitally. My school opened at the beginning of the school year in August 2020, and our district remained open for face-to-face teaching and learning throughout the school year.

The data collection methods I chose allowed me to collect data where I could respond to my research questions through the frameworks that provided a lens for the work—social constructivism (Vygotsky, 1978) and multimodality (Jewitt & Kress, 2003/2008). I collected data from multiple sources to ensure triangulation of the data in my study as I explored students' experiences and my experiences in arts-integrated social studies lessons as explained in Table 2 (see Appendix B). Data sources included conversations with children, field notes and memos,

photographs taken during observations, drawings and/or paintings that would become student artifacts, my reflective journal, and artifact data, including documents such as my lesson plans, student sketchbooks, and post-it notes. Table 2 (see Appendix B) explains why I chose the different methods for data collection and how each method would help me answer my research questions.

Conversations with Children

The conversations with the children in the study took place during the instructional time when the students were drawing and/or painting. As the teacher researcher, I planned to ask questions such as what they were doing, what they were thinking, and what they were learning while the students were creating their visual texts. These questions were designed to facilitate the students' reflections on what they were doing while they were processing the content they were taught prior to beginning work on their responses to the photographs and paintings used in the lesson. I used think-aloud protocol (Ericsson & Simon, 1980) as a procedure for attaining data from my students. These conversations were audio recorded.

It is also important for me to explain that the space in my classroom was conducive for conducting research and recording conversations. I had a space where I could work with each child individually while taping conversations and still monitor the rest of the class. The students had protocols in place in the classroom, so they would know what to do while I was recording. They took sticky notes and wrote important notes to me of things I needed to know about when they could not orally communicate with me while I was taping. They put these sticky notes on the dry-erase board. After I finished with a taped conversation, I would check all the sticky notes that the students had written and address each need the students had before starting the next taped conversation.

Videotaped Artmaking Sessions

While the students were creating their art, I would videotape those sessions. The students collaborated with each other, and I did not want to miss valuable data that I could retrieve from their conversations with one another.

Observations

Observational field notes were taken during the students' artmaking sessions. This allowed me to capture the ways in which the students interacted with the physical, social, and cultural objects (Blumer, 1969). It also gave me an opportunity to jot down any gestures that the participants made during the work sessions. I was a participant observer (Patton, 2002) and in this role, I worked with students in small groups and one-on-one through their visual arts lessons. During the data collection period, I used a field log (DeWalt & DeWalt, 2011; Mead, 1970) to chronicle how I spent my time during data collection and when I would be transcribing the conversations with the children; these notes continued through the analysis phase of my study. I kept the field log for organization of how I allocated my time. The field diary or journal was the record of my observations of the students and my own implementation of arts integration, feelings I had throughout the process, and perceptions that I gleaned from the work.

Visual Texts of Finished Products

The students worked to create visual texts through drawing and painting. The data I received from these products was recorded through the conversations I had with the students. I photographed the students' art pieces for reference in the study and embedded selected visual texts to help in my analysis to convey points of discussion.

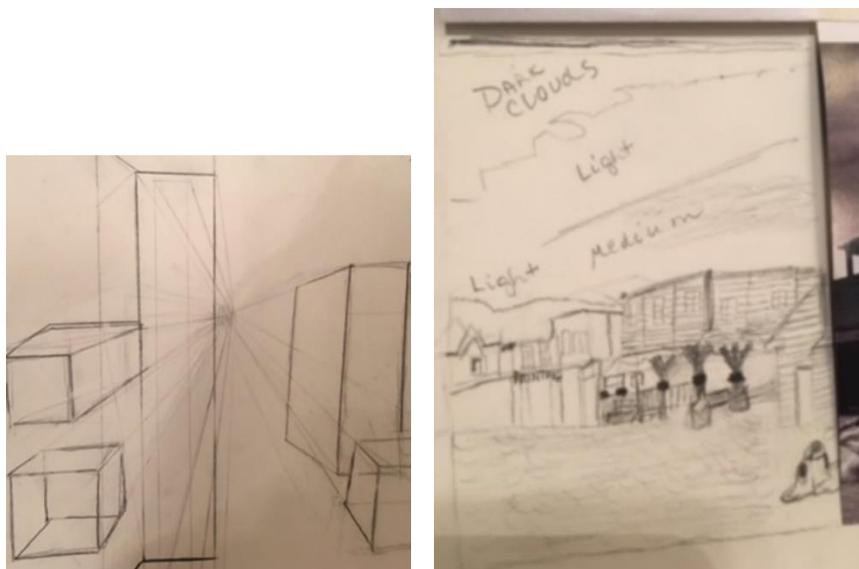
Journal Entries

I used my own personal, written journal to record my interpretations of the arts-integrated social studies lessons and how I implemented them. I wrote about the process, my feelings, and the perceptions that I gained from the work. The entries in my journal were designed to be a place to record memories of artmaking for data collection purposes; however, I anticipated the journal might evolve into a reflective tool for the study where thoughts and emotions from the study elucidated deeper reflections of the process. For instance, I had begun a journal for the art classes I took under the tutelage of a local artist. I first wrote how I did not think I was a particularly good artist in one of my entries, and then as my classes continued, I developed more confidence in my drawing. It is an example like this that I thought might come through my reflections of my own abilities as a teacher integrating curriculum.

Photographs

I took photographs of the students' table and dry-erase board, I took screenshots the Promethean board where images of the Black artists' works of art were projected, and I photographed other parts of the classroom (Zoss, 2007). I took photographs of my own drawings and my students' drawings. Some of these pictures were works in progress while other photographs were finished products. The photographs in Figure 4 show some of my own drawings from my art class. Photographs coupled with the other data collection tools provided the "rest of the story" of how the students and the teacher experienced artmaking.

Figure 4

Photographs of Some of My Drawings in Art Class

Note. I drew the drawing on the left on January 14, 2018, as I was studying about one-point perspective. I drew the drawing on the right on February 18, 2018, as I was learning values of shading that can add depth to my drawings, and I was learning about the shapes of objects. Both drawings were in progress and were not finished products.

With my art works, I added notes for myself on the pages of the artwork. It was likely that students would do the same on their visual texts. Since this was a study about investigating how students experience arts integration along with their teacher, it was likely they would implement strategies for tracking their work. Any other written text beyond the post-it notes from the student participants were saved for my reflections and analysis. As the teacher researcher, I did not suggest how the students should keep up with their thoughts as they experienced their artwork, but I knew it was going to be remarkably interesting to observe how they dealt with the whole investigative process.

The Process

I wanted to organize the lessons in the unit around leadership—leadership that we see demonstrated by Black people in the Civil Rights Movement. Subtopics within the lessons centered on community, justice, freedom, and democracy. I used the Social Studies Georgia Standards of Excellence (2016) as the standards for the social studies lessons along with visual arts standards that are expected to be taught to fifth-grade students. Additionally, leadership was the topic of study for our second semester in my gifted resource classroom. Therefore, combining the standards and focusing on our historical Black leaders was appropriate for this study.

The students used their sketchbooks for notetaking and sketching as they learned valuable information about historical events of the Civil Rights Movement such as the Jim Crow Laws; Ruby Bridges' first day of school at William Frantz Elementary School in New Orleans, Louisiana; the differences in schooling facilities for Black students and White students; and Martin Luther King's March on Washington, for example. They used the sketchbooks for any notes they wanted to take during the study, and some participants elected to use the sketchbooks for sketching before drawing or painting their art pieces. The students also used other materials, including watercolor and acrylic paints, canvases, drawing pencils, and drawing paper for their artmaking. I collected these work samples for reflection and analysis.

My study was designed for my self-examination and for my students, but it was my hope that my study would be situated so that other teachers may find it useful. Black artists who were to be studied in this research project through the arts-integrated social studies lessons included Savage and Hammons (see Appendix D), Catlett (see Appendix E), Ringgold and Andrews (see Appendix F), Wiley (see Appendix G), Walker (see Appendix H), and Sherald (see Appendix I).

These artists used varied materials in their artmaking. As the teacher, I explained how various materials can add depth, character, and dimension to painting and drawing.

I also wanted to use the work of photographers, including Gordon Parks (1956) and Francis Miller (1957, 1963) (see Appendix G), who captured the events of the Civil Rights Movement as they were unfolding in a harrowing way. Their works take us into the explicit events that led to the Civil Rights Act of 1964. Additionally, I wanted to include two paintings by Norman Rockwell—*The Problem We All Live With*, 1964, and *New Kids in the Neighborhood* (Negro in the Suburbs), 1967. While each work presents different content, I was curious to find out if my students thought that the oppression for Black people really improved that much from 1964 to 1967. I thought it would be interesting to use these works and see how the students experience the art and what assumptions they form. All works have been compiled in Table 3 (see Appendix C).

While using the works of these artists to teach the elements and principles of art, I focused on the art standards that are taught to students in their fifth-grade year of schooling. At this grade level, response to artwork specifies that students will use a variety of approaches to critique their own art and the work of others. This process enhances student literacy in the arts. To accomplish the critiques, students participated in discussions while communicating their perspectives of the mood, theme, and intentions of the artist in the artwork. They discussed how different elements and principles of design in the artwork were used to portray meaning through the work. The students engaged in verbal critiques by using different strategies to reflect on their own work. The students also discussed their ideas with one another.

Finally, I provided lesson plans that I implemented in this study to demonstrate the content that was to be taught in both disciplines—the visual arts and social studies curriculum—

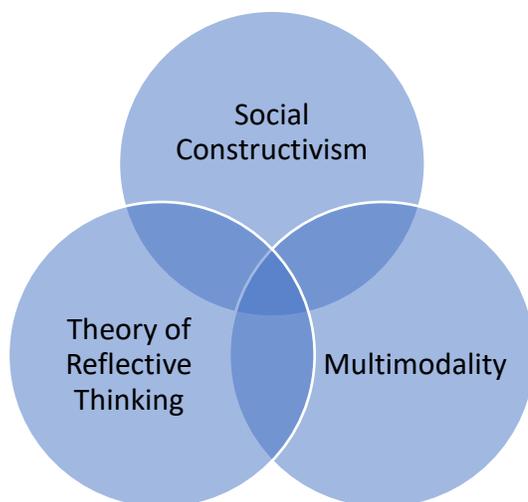
and my approach to uncovering the experiences the students might have through studying such a serious time in U.S. history. The lesson plans can be found in Appendices D-I. Embedded in the lessons is the inquiry arc (Grant, 2013), and while this approach to social studies teaching underpins the creation of curriculum, I used its precepts for my lesson implementation. In this approach, questioning, communication, resources, writing, and trust all matter.

Bruner (1960) claimed that any student could be taught intelligently at any developmental stage. That theme is threaded through the inquiry arc. Four dimensions of the inquiry arc include question development, the application of concepts and tools specific to a discipline, the evaluation of sources, and the communication of ideas that lead to some sort of informed action. While I prepared lessons to instruct my students, I used the inquiry arc for question generation from my students and implemented the other dimensions from the inquiry arc, as well. The lessons I prepared served as a blueprint for getting started on this study of arts-integrated social studies lessons but varied as the teaching and learning developed. This was a fluid, not static, engagement with my students; however, the six lessons each took three hours of instruction to be completed in each session. Therefore, six lessons with three hours of instruction totaled 18 hours of instruction over a period of six weeks as I only saw my students one day per week. I adhered strictly to this timeline.

Theoretical Frames

The specific lenses through which I analyzed the data reside in the theories of social constructivism, multimodality, and the theory of reflective thinking. I used my understanding of these theories to make meaning from the data. I analyzed some of the data with one theory or a combination of theories as displayed in Figure 5. My 30 years of teaching experience supported my insights and were critical to the study of my data also.

Figure 5

Theoretical Frames for Analysis

For this study, each theory was appropriate for the work I did. I will specifically discuss each theory and how I anticipated each lens to help me in my data analysis. Following the discussion, I have provided some examples of how I analyzed some conversations from my participants. I also used participatory drawing as a research method to help me analyze the students' pieces of art (Mitchell, 2006; Wetton & McWhirter, 1998). Through this method, I engaged in conversation with the students about their work as they were creating. I also engaged in more conversation after the students were finished with their drawings and/or painting but talking to them while they were creating in real time gave me the most insight into their thinking while they were creating.

Social Constructivism

Through social context, meaning is created (Vygotsky, 1986). "Thought development is determined by language, i.e., by the linguistic tools of thought and by the sociocultural experience of the child" (Vygotsky, 1986, p. 94). Interacting with adults and with other children

helps children make sense of the world within their social contexts. This includes meaning that is created while students are collaborating in group and independent projects. Conversations do not cease because an assignment is classified as an individual task; students will still converse as they work, and these conversations were either audio-recorded or video-recorded. What can be learned through their conversations contributes to meaning being constructed for it is through student thinking processes that they organize, think, rethink, and work through the tensions of making meaning.

A social constructivist perspective is further explained as a lens through which discourse is the primary symbolic, mediational tool for cognitive development. Bakhtin (1981) states, “As a living, socio-ideological thing, language for the individual consciousness lies on the borderline between oneself and the other” (p. 293). In this study, language through the students’ conversations with each other about their doing, thinking, and learning in the arts integrated social studies lessons helped me understand the data more clearly. The language was oral, written, or communicated through other means, such as semiotic mediational tools (Suhor, 1984), that led to students’ experiences utilizing multimodal forms of expression.

Multimodality

Speech and writing remain at the core of meaning making as a central position for communication. “Even in mainstream linguistics the nonverbal, the extralinguistic or paralinguistic are acknowledged, even if in passing. Yet, speech and writing remain at the center of cultural attention as far as public, communicable, rational forms of meaning (making) are concerned” (Kress, 2008, p. 91). The value of semiotics in communication remains underestimated. As it is explained in the field of communication, with multimodality, all modes are given consideration. For instance, writing and drawing may provide deeper understanding of

a concept learned than just one or the other. Where one mode may be insufficient to provide an elaborate description of learning, the other mode may be instituted to complete an idea or provide a more in-depth explanation. “In principle, a multimodal approach privileges neither speech nor writing above other modes used; here it gives equal attention to the drawing and to the written elements in each text” (Kress, 2008, p. 93). Through social semiotics, student agency and authority can be revealed, which is a powerful advancement in literacy research. Literacy is not just about learning to communicate through written text and through speech but instead encompasses many modalities.

Knowing how to read the different modes is important, so contradictions are not missed. According to Kress (2008),

In a written text, the elements are in a certain order . . . [and] text is read that way. The order of reading . . . in an image tends to be much more open, it is much more under the reader’s control. (p. 95)

But when considering modes besides reading and speech, the modalities can become more challenging to understand without an understanding of social semiotics. Within social semiotics, students may engage in transformation or transduction. In transformation, change occurs in an orderly fashion in the same mode, but in transduction, there is the “drawing across of content material from one mode to another” (Kress, 2008, p. 95). While Kress calls this transduction, Suhor (1984) calls this transmediation. When conducting research of multimodal work, the researcher understands that determining equivalency in descriptive/analytical categories is work done in vain. They are different and must be treated differently.

A multimodal semiotic approach requires many descriptive, analytical, and theoretical tasks to be undertaken . . . to establish a new sense of writing as just one resource among

others, with its specific potentials for representing but also with its limitations. (Kress, 2008, p. 99)

Defining meaning making through multimodality becomes messy. It is not linear, and it considers many modes for learning. Semiotic modes can include visual, auditory, written, gestural, or linguistic ways for learning. Multimodal includes a variety of modes, and analyzing those modes is complex. Albers (2009) explained in her work on understanding visual texts that the position of visual texts can mean different things. For example, Albers stated, “Knowing the significance of object placement in the basic areas of the canvas, and concepts often associated with this placement, enables educators to ask different and more complex questions” (p. 12). I relied on semiotic modes to help me analyze the visual texts of the students’ drawings and paintings.

For example, Everest’s painting in Figure 13 shows two painted boats, and she also added signs and bubbles over the boats; she painted signs labelling the boats with these words: “Blacks only” where she added an exclamation mark, and then “Whites only” on the other sign. Then she painted bubbles above the boats with some of the names of the art she studied: *Mother and Child* by Catlett (1954), *The Harp* by Savage (1939), and *The Door* (1969) by Hammons. The placement of the bubbles with the written text above the separate ships was quite an interesting way for Everest to position these objects. In doing so she was showing the content of where some of her learning came from. She also explained this to me when I was interviewing her.

Everest relied on the modes of the visual, written, and linguistic as a way to demonstrate content she had learned on the Civil Rights Movement and the art from which some of that learning was achieved. Within the painting were objects painted and words painted. She used her painting, written words, and her oral discourse to explain about her painting. The boats were on

opposite sides of the canvas, but the bubbles were positioned above the boats. Multimodality was important in this work in understanding how the students worked and was a vital framework to this study as were the other frameworks.

Theory of Reflective Thinking

Dewey (1933) is responsible for the theory of reflective thinking, and this theory was a valuable framework in this study. With this theory, thoughts I had when I was reflecting on my work were given deliberate time in an effort to recognize consecutive occurrences of happenings during the study and through the data. Reflective thinking was intentional and involved conscious effort. This theory became an obvious frame I needed to assist me in my work.

My reflective thinking included observations I made, suggestions that I thought the data showed me, connections made through keywords and phrases, and ideas that I thought the data showed me. Dewey (1933) talked about experiences and how experiences give us opportunities for reflective thinking as he stated:

Experience is not a rigid and closed thing; it is vital and, hence growing. When dominated by the past, by custom and routine, it is often opposed to the reasonable, the thoughtful. But experience also includes the reflections that sets us free from the limiting influences of sense, appetite, and tradition. (p. 202)

Reflective thinking can open our minds to what may be possible instead of just relying on what may have always been understood traditionally as the answer to any inquiry. My reflections were central to understanding my study through my careful reflective thinking as I made sense of my experiences and learning along with my students.

The frameworks that underpinned this study assisted me in analysis of the data, but also data from different entry points provided triangulation in my study where the trustworthiness of

the study would be secured. I expected reflexivity in my practice from my reflections of my teaching and the students' experiences in artmaking as we progressed in the data collection. The journey to making meaning existed from the data sets as an ongoing process where I would step back from my firsthand experiences and view the data as a researcher through the progression of the study.

Data Reporting

I used an inductive model of data analysis (Patton, 2002; Wolcott, 1994) that utilized four modes in this study: observing, interviewing, studying products prepared by the participants, and reflecting on what I was learning as a teacher researcher. After I completed the interviews with the children, it was my plan to transcribe, code, and look for patterns in the data. After I gathered the data from the interviews, I wrote in my journal. This occurred after each session of data collection. It was important for me to keep up with what was happening in the study so I could be reflexive to what needed to happen next. What I learned from my journal entries helped me to deliver arts-integrated lessons more efficiently, and I was able to align my teaching more precisely with Silverstein and Layne's (2010) definition of arts integration that I espoused.

In order to understand the data collected, the interviews, my journals, and the artifacts were examined multiple times. The interviews were transcribed, read, re-read, and coded. I used index cards to write the keywords I read from the transcriptions. The codes that came through the interviews were connected to the doing, thinking, and learning of the student experiences after they viewed the art, listened to stories read about the topics of the Civil Rights Movement, and discussions they had with one another. For example, some of the codes I saw in the data were in words such as *discrimination*, *unfair*, *not equal*, *sad*, *sadness*, *scared*, *separated*, and *protests*. I listened to the voice recordings over extended periods of time to hear the students' words. I

highlighted keywords in my journals, examined the student artifacts for themes, and jotted down notes and narratives about what I was hearing, seeing, and learning from the data sets. I continued to read, examine, and listen to understand and make sense of the data. The term heuristic means to discover, and I kept working to see what more I could learn from the data.

The labeling in the coding was important, but it was in the linking of the codes across data sets that I moved from there to form the categories or major themes that gave me a bigger picture of what I was seeing. I saw categories of *oppressed people*, *inequality of resources*, *troubled times*, and *deliberations toward justice*. The repeated themes from the dominant categories then became the findings (Corbin & Strauss, 2008; Patton, 2002). The themes that emerged indicated how challenging the work of arts-integrated social studies lessons were on the Civil Rights Movement for the students. Along with the themes, I began to understand how important the routines were in the study to encourage engagement from the children. These engagements with the lessons helped to facilitate our experiences and learnings. Other themes included *vulnerability* that I experienced as the teacher researcher; routines and engagements, where the students were learning through many literacies; teacher knowledge through interactions and observations of the students; teacher research that is challenging work; and “empathy” that came from the children in regard to the events of the Civil Rights Movement. After the themes were identified, the findings were then written in narrative form with thick descriptions (Geertz, 2017).

To review, the data from my study included content from the conversations with the children, the children’s experiences in learning about the art and social studies contents, connections to learning, and the participants’ analyses of their thinking—their metacognition. Other findings were connected to my understanding of teaching arts-integrated social studies

lessons and researching about the topic concurrently. While I did not know for certain at the outset what would be findings, I thought about what I might learn from the data in anticipation of what the actual themes would be for my study. What I realized was that there was much more depth to what I learned from the children and myself than I had anticipated. I learned that the students were eager to share their doing, thinking, and learning with me. I also learned that I was able to manage the roles of teacher and researcher simultaneously, and this resulted in building my confidence in the work.

Trustworthiness

To ensure the trustworthiness of the study, I relied on four criteria—credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). Data were collected through multiple sources, hence creating triangulation of the data. Member checking took place with the student participants and the teacher researcher. Trust was established before I began the study. I had an ongoing conversation with my students to ensure that my interpretations of what the students communicated to me, through their conversations, was what they intended for me to understand. I repeatedly engaged in observations of the artmaking throughout the duration of the three-month study, providing me adequate time in the research context. This allowed me to become confident in the credibility of the study as I analyzed the data while the study progressed. I offered clarification of any researcher bias in my dissertation when I described my researcher role.

Lincoln and Guba (1985) explained that transferability is another factor required for a qualitative study to be trustworthy, yet they do mention that applicability is more likely, especially with a self-study that is so specific to the time and space of study. Hopefully, researchers will find the information I put forth useful. I did include timeframes and thick

descriptions in the processes I employed, further enabling other teacher researchers to extrapolate ideas.

Dependability was necessary to ensure trustworthiness in my study, so I had peer debriefings with the chair of my dissertation committee through the transcribing of the interviews. To protect the confidentiality of the students I interviewed, I utilized my chair to serve in this capacity. My chair also observed me conducting my study, which served as more peer review.

The confirmability in the study was established through my efforts to remain neutral to the work while I was studying the students. In my interviews, I monitored my biases and my positionalities. However, when I was studying myself in my own moments of reflexivity, I grappled with my thinking about what was happening in the study. Through my reflections about myself as the teacher researcher, I realized that my students needed more instruction on the ways in which they could express themselves in organized and peaceful protests. This was after discussions when they brought up the protests in the summer of 2020 when George Floyd met with death from a law enforcement officer. In this instance, I felt that the students needed more information about sit-ins, so I showed a video on a famous sit-in in Greensboro, North Carolina (Schlosser, 1997), even though I was not quite sure how they would receive it.

During another time, I felt that the students did not understand what I meant by “respond to the art” so I drew a picture of me responding to a photograph of an important event in my life, which happened to be when I graduated with my first college degree. There was another time I reflected on how a student was struggling to draw her hand as she was trying to draw Martin Luther King’s hand from a photograph of the monument of him in Washington, D.C. In that moment, I talked to the student about how drawing is just connecting lines. I talked to her about

drawing in that moment in an effort to encourage the student. The reflexivity in my work happened after deep reflections. It sometimes took place in the next lesson or happened in moments I was teaching and the students were learning. I was constantly thinking through the study and was reflecting while I decided if my reflections required any further action.

Limitations

While limited, my experiences in artmaking began in elementary school. My schooling and teaching experiences span significant decades of educational practices, reforms of those practices, getting back to the basics, and more educational reform. As educational practices have evolved and changed, what has remained consistent throughout my career as a student, teacher, and researcher is the lack of arts integration in elementary school classrooms to which I have been privy and the diminishing presence of art classes in schools. If art is present, students are taught content in the various disciplines separately compared to a unified approach to teaching the curriculum (Zoss, 2010). In consideration of this dilemma, I was enthusiastic about studying arts integration through this study in my own classroom.

As the study was bounded by space and time, it did not bring forth any groundbreaking revelations in the field of research in arts integration, but I was able to understand what makes solid arts-integrated social studies lessons. This study provided students an opportunity, through an arts-integrated approach, to experience and learn crucial, historical content from the Civil Rights period while also learning content about art, as well. The students demonstrated their critical thinking through their responses to interview questions such as how they thought having had this experience of arts integrated social studies lessons on the Civil Rights Movement could possibly inform their futures.

In terms of rigor in self-study research, there were limitations in this study due to the time I had to conduct the study, the schedule of my gifted classes, the amount of interviews to transcribe, my efforts in fulfilling so many roles, and the sensitivity of the topic of race. I wish I had had more time to conduct the study. Six weeks was a short amount of time to conduct such a complex study, but within that time, I was able to gather a great deal of data. I just wonder what I may have been able to learn additionally if the students had had more time to process all the content on even more events and lessons, and I also question if they would have experienced more opportunities for learning. The schedule of the sessions with my students was also a limitation since I only met with my students one day a week in their gifted resource class. I think if we would have had a schedule where I could have conducted the study more than one day a week, I might have been able to discover more about arts integrated teaching and learning.

Another limitation I experienced was the weight of transcribing the interviews while also teaching my classes. I conducted this study while also teaching all my other classes, so it was a lot of work for me. I kept up with what was happening in the study through my journaling and the reflections I was writing down, and I immersed myself in listening to the audio recordings. It was not until the summer of 2022 when I completed all the transcribing.

And finally, the topic of the Civil Rights Movement was a huge undertaking. While I was excited to learn what my students would experience through the arts integrated social studies lessons about the Civil Rights Movement, I experienced some angst especially when conversations at school board meetings in our district were focused on Critical Race Theory (Delgado & Stefancic, 1946). I knew that the critical thinking that was happening in my study from my students could have been possibly misinterpreted by anyone in the school who did not really understand the study, so I was actually happy to conclude the study when I did. The school

board meetings happened about a week before I finished my study, so it worked out well that I was at the end of my work.

In spite of these limitations, I learned so much from my students and about myself as a teacher researcher. There is so much more to learn about arts integration, and while limitations to this study were experienced through the work, I am determined to continue following this trajectory as I strive to answer further questions that will become apparent in my work in arts integration. I am confident that my work in this study will lead me to future studies in arts integration.

Chapter Summary

This study of arts-integrated social studies lessons was based on the premise that not much work has been reported in arts-integrated social studies in the literature I have examined; lessons have not been apparent, especially with challenging content for gifted learners where understanding of the social studies concepts may only be able to be achieved through the visual arts (Dewey, 1934). Some lessons must be seen through visual representations to be felt. It was my desire that my students experience the content and not just commit it to their memory of stored facts.

I conducted this study with nine fifth-grade students in my gifted resource classroom. Triangulation was accomplished from many data sources: children's conversations, observations, student art products, and my own personal journals. My experiences were evidenced through my study of the audio recordings of the data collected along with my own reflective writings of my teaching, examination of the data, and my observations. The study took three hours per teaching session over a period of six weeks as I only see my students one day a week. I adhered to the

timeline yet remained reflexive in my response to the experiencing and learning that took place through the lessons.

I hoped that I would learn much about my own teaching practices through an interdisciplinary integrative approach (Wineburg & Grossman, 2000) of teaching arts-integrated social studies lessons. I also desired for other teacher researchers to read my work in the event they are interested in learning more about arts integration. It is my hope that this study will add to the scholarship as we continue to push forward in our research of arts integration.

CHAPTER 4

DATA REPORT

As mentioned in chapter three, an inductive model of data analysis (Patton, 2002; Wolcott, 1994) that utilized four modes in this study—observing, interviewing, studying products prepared by the participants, and reflecting on what I was learning as a teacher researcher—was used in this study. Wolcott (1994) explained that the lines between modes are blurry and cannot be divided exactly as he stated, “Nor are lines clearly drawn where description ends and analysis begins, or where analysis becomes interpretation” (p. 11). This is what I found in my work as the lines did blur between the modes. Despite the blurring, I have attempted to provide a picture of what took place in the study, so it can be easily understood and hopefully benefit other teacher researchers who may wish to engage in arts-integrated teaching.

This work included observations of my participants as they created their artwork, my experiences with the interviewing, and reflections of myself as the teacher researcher in the study. I wrote about what the students were doing and how I was engaged as the teacher and researcher. I documented how I was feeling as the study progressed and where I felt I needed to make minor adjustments either in the flow of the lessons I was teaching or if the students needed more background information before we should proceed. I observed the interviewing I was doing—the pace of my interviewing, the questions I was asking, the follow-up questions I posed to my participants, my responses to the students during the interviews, and how the students were experiencing the lessons. I did this in my mind between interviews, so I could be better prepared to adjust as I went from participant to participant. This is part of the reflexivity I brought to the study. I observed the students in their artmaking and listened to the conversations they had among themselves. After all the interviewing was complete for the session, I was able

to write notes about my observations. I wrote my observations in my reflection journal at the end of the day after the students were dismissed. After our study in each session, I had to continue teaching my students in other areas of the curriculum.

The interview process was studied to provide assurance that what was being said by the participants was recorded and interpreted accurately, and I also looked at my techniques as I studied myself as the interviewer. I wanted to make sure I was asking the questions that were outlined in my study while also asking follow-up questions that were appropriate and that I did not ask leading questions. While I did not do this perfectly, I was cognizant of recording times where I fell short. I did probe more deeply with some participants because they were more willing to share what they were experiencing than others. It took some time for some of the students to feel comfortable with the interviewing, but as the study progressed, all participants became more at ease with the recording devices I was using (audio and video recorders), and they were answering questions asked of them. Above all, the students were anxious to share what they were doing, thinking, and learning in the study.

During the data collection period, I collected a minimum of 90-135 minutes of recorded conversations with each of the nine student participants (10-15 minutes with each child each week) during their weekly three-hour artmaking sessions. Each week I collected approximately 180 minutes of data through the interviews. The lessons took six weeks to teach, and I had the opportunity to collect 1,142 minutes of conversation. After each recording session, I listened to the experiences the students shared with me about their artmaking, so I was able to reflect upon their thinking and learning and be reflexive in my teaching for future lessons.

I considered the artwork of the participants in my reflections through the lens of what they attempted to communicate through their art and how the art was discussed in the interviews.

Additionally, I considered how I taught the arts-integrated social studies lessons, including the scaffolding I provided the students in their assignments. At the beginning of the study, some of the students were not quite sure what I meant when I told them I wanted them to respond to what they had experienced or learned from the lesson through a drawing or a painting of their own. The students were creating their own artwork from the arts-integrated social studies content, and as they did this, they were able to include how they were experiencing the lessons.

Many pieces of art were included in every arts-integrated social studies lesson, so the students chose what art piece spoke to them at the core of the art they attempted to create. Some of the students chose more than one piece of art from the lessons to incorporate into their own work. When I examined their artwork, the experiences they shared through integrated lessons along with the art products gave me a sense of what they were thinking and learning from my teaching.

The reflections in the study included my observations of my teaching and my participants' learning during the study, feelings I was having about my interviewing, impressions I had about the art products, and any other reflections I had regarding moving the study forward at the next session. The reflexive notes documented experiences I was having through each lesson. This was a crucial part of the study because as a teacher researcher, I was reflecting on my roles in (a) my teaching, (b) participants' learning, (c) my researching (interviews), (d) children's art products, and (e) next lessons. As the teacher in the classroom for all the students and not just the one(s) I was interviewing at a specific time, I was constantly reflecting on my role as the researcher. Early in the study, I realized the complexity of serving in both roles as teacher and researcher—these presented simultaneous challenges and rewards throughout the study.

I thought it was so important to reflect on my feelings as the project progressed, so I could realize how I was feeling as a teacher who was providing this type of teaching and learning for my students. Was it going to be too taxing preparing, implementing, and reflecting on each integrated lesson, or did the reward of the work outweigh the challenges? How were the students receiving the lessons? Were the lessons providing the students a richer learning experience? These were questions I was asking myself throughout the study, and they were important since the reflection of my feelings on what was happening in the study could ultimately determine if arts integrated teaching would be instruction I would want to continue to pursue in my teaching and learning. I was also aware of the frameworks of this study—social constructivism (Dewey, 1938; Vygotsky, 1978), multimodality theory (Kress, 2008), and historical response theory (Muhammad, 2020) and I wanted to make sure I wrote reflective notes of how these theories were informing my work as I moved throughout the study.

The data reporting was ongoing throughout the study and became more apparent in my reflection notes that I wrote at the conclusion of each day's lesson. I wrote about the interviewing experiences I had with my participants to look for themes that may have been observed from the data early in the study. I looked for codes that would lead to possible categories, patterns, and themes. Responses to the interview questions were put on a color-coded chart that considered the questions, the participants' responses, and the emerging themes.

Due to the volume of data I collected, I took special care when selecting which lessons I would report on, which participants I would include in my report and why, information on the data that I observed through the student voices about the history of the Civil Rights Movement, the art the participants were creating, and which reflections were important to share based on the defining moments they created during the study. In the next section of this report, I explain the

selection of the lessons along with a synopsis of those lessons, report on the participants for this report, share the voices of the children and their artwork, and share my reflections. Each transcription is presented separately with the voices of each selected participant and their art, and then my cumulative teacher reflections are presented at the end of each lesson.

Selection and Synopsis of Lessons

I chose a lesson from the beginning, the middle, and the end of the study to report on, so I could show the progression of the engagement of the students as the study went along. The first lesson I chose for my reporting was the second lesson I taught in the study—Brown versus Board of Education. The second lesson I chose to report on was Montgomery Bus Boycott, Rosa Parks, and an introduction to the signing of the Civil Rights Act of 1964, and the third lesson at the end of the study that I selected to report on was the Signing of Civil Rights Act and President Lyndon B. Johnson. For full details on all the lessons, please see Appendices E, F, and H.

First Reported Lesson—Brown versus Board of Education

I chose the second lesson (Appendix E) to report on because of how meaningful the lesson was to the students since they were school-aged children, and the lesson really resonated with them. I also thought we could learn valuable information from the participants on how they experienced learning about these arts-integrated lessons on the landmark ruling that still governs our schools and land today. It was a good choice as the students were immediately able to share their experiences about the differences they were seeing in the Black and White classrooms through the art I provided in the lesson. Additionally, I selected this lesson as the students had had practice in lesson one with the methods being utilized, so they were familiar with them.

The topic of Brown versus Board of Education, the landmark United States Supreme Court decision that outlawed segregation in schools on May 17, 1954, was an historical event

during the Civil Rights Movement. The court ruled that laws that enforced racial discrimination in public schools were unconstitutional. But, segregation did not dissipate easily, and I created experiences for my students in this lesson, through my lesson plan, that would give them opportunities to learn about artists during the Civil Rights Movement, so they could see how artists contributed to the movement, and so they also could understand and experience the segregation before integration took place. The students were familiar with the ruling to some extent from their prior work in their social studies homeroom classroom, but they did not have the experience of learning about the movement from an arts-integrated approach.

A book about Ruby Bridges was read to the students, and they learned about Ruby Bridges' walk into William Frantz Elementary School in New Orleans, Louisiana, and why that was such a pivotal step forward for Black people in the United States regarding equal access to education. I facilitated a discussion on whether the students thought learning about this topic could help inform them about themselves and their role in race relations. Students participated in a chalk talk activity where they offered graphic text of content knowledge they gained from viewing the photographs in the lesson and from viewing *Mother and Child* (sculpture) by Elizabeth Catlett (1956). That was a collaborative part of the lesson. Then, the students focused on their own drawings as they responded to the arts-integrated social studies lesson as they kept in mind the art elements of space, proportion, and content for their drawings. Please refer to Appendix E for the full lesson.

Second Reported Lesson—Montgomery Bus Boycott, Rosa Parks, and an Introduction to the Civil Rights Act of 1964

The students created masks for their response to the arts-integrated social studies lesson in this part of the study, and the masks displayed how they were experiencing the lesson in a

unique way by using art materials they had never used before and painting on a three-dimensional surface compared to a flat surface. The art that was painted on the masks represented significant feelings the students were experiencing in this part of the study.

In this lesson, the students listened to a read aloud—*Tar Beach* by Faith Ringgold (1991). I asked the students what “flight” in the book meant. While this lesson was primarily about the Montgomery Bus Boycott and Rosa Parks and people amid the struggle for civil rights, I began the lesson with a book that was written slightly beyond the 1960s that represented a period of resilience; this signified a time of spirit and hope, and the reading was appropriate for the lesson. I asked the students what stood out to them whenever they thought about the lessons from the book. I asked if or how they engaged their thinking about power, equity, oppression, and anti-oppression from the text, which were common themes that were alluded to in the text. Then, the students were shown a photograph of Rosa Parks and the *Department Store* photograph by Gordon Parks (1956). I asked the students the following guiding questions:

- From your prior studies and knowledge of Rosa Parks, do you think this photograph is significant in the study of the Civil Rights Movement? Why?
- Why do you think we may be looking at the *Department Store* photograph by Gordon Parks?
- Do you see any common themes with these two photographs?

I instructed the students to compare the photographs using a Venn diagram to see if they could see any common themes with the photographs. Then the students were shown other artwork by Benny Andrews, *Witness: Art and Civil Rights in the Sixties* (1968), and The American People’s Series #8 *The In Crowd* by Faith Ringgold (1964). Finally, the students were shown a photograph of the signing of the Civil Rights Act of 1964 (Stoughton, 1964) by

President Lyndon B. Johnson as an introduction to the historical event. See Appendix F for the full lesson.

Third Reported Lesson—The Signing of the Civil Rights Act of 1964 and President Lyndon B. Johnson

I chose this lesson to report on because of its monumental importance to the Civil Rights Movement and because of the variety of artwork that my students were given the opportunity to view and study whereby they could respond to the content of the arts-integrated social studies lesson with a repertoire of art works. Also, at this point in the study, the children had had a lot of practice in doing the lessons.

I began this lesson with a discussion on how good leaders are created and asked the students to give me some characteristics of good leaders. I asked the students if they had seen anyone they would consider good leader in any of the photographs that they had viewed so far. The students viewed a photograph of a Black man drinking water from a “colored water fountain” and also watched a video of a lunch counter encounter in Greensboro, North Carolina (Schlosser, 1997), which occurred in 1960 during the Civil Rights Movement. I instructed the students to engage in a discussion about the movement and the signing of the Civil Rights Act by answering the following guiding questions:

- What do you see in the water fountain photograph that looks like some of the other artwork we have studied?
- Why is the lunch counter video significant to the Civil Rights Movement?
- Why was the signing of the Civil Rights Act necessary?
- How was the Civil Rights Act of 1964 possible?
- What was needed to bring the politicians to the table to sign the Civil Rights Act?

- How do you think our country would be for African Americans if the Civil Rights Act was never signed?
- Do you think civil rights for African Americans has changed? Please support your answer with knowledge you have or current events you know about.
- Does the Norman Rockwell painting show that the Jim Crow Laws were a thing of the past? What do you see in the painting?

I divided the eight questions into two groups of four questions each, so the students could work in groups to brainstorm their ideas. I took field notes of their discussion. The students then shared what they had discussed in their groups.

I then showed the paintings *Dark Shadows of History* (2005) and *An Unpeopled Land in Uncharted Waters: no world, 2010* by Kara Walker. I explained to the students how Kara Walker created her art through silhouettes, and I asked the students what they thought of her art. Then, the students responded to their experiences from this arts-integrated social studies lesson by painting a picture of how they were processing the different themes coming from the photographs and other pieces of art. See Appendix H for the full lesson.

Participants Selected for the Report

In this study, I had all nine students who were in my gifted resource class participate in the study as mentioned in chapter three. All their parents agreed to their participation. I interviewed all the participants on each of the six lessons I taught. I transcribed 42 of the 63 interviews and stopped transcribing because I had ample representation of the student responses. I used speech-to-text transcription software, Otter.AI, which generated transcriptions, and then I went back through every recording to make sure the typed transcriptions from the software matched the recordings on my tape recorder devices. With this particular software, keywords

were provided from the text that helped me confirm that these were the same keywords I recognized as important from my journal notes of my observations and words that resonated with me when I went back to listen to the audiotapes of the interviews. Those same keywords were captured through the videotaping that was done during the interviews as well.

At the conclusion of data gathering, I selected three students to report on who represented one third of the students I interviewed, and they embodied a good representation of data I had collected from the other students not included in this report. Of the three students I reported on, two identify as male and one identifies as female. I based my decision making on the four criteria that were explained in chapter three—student attendance, attention to detail, the seating assignments, and overall performance in the classroom.

Once I chose the participants to report on in this study, I took exceptional care to examine the transcripts to see what I could learn from their interviews. I looked at what the students said through the interviewing process by examining their words in the transcripts about the history of the Civil Rights Movement that they were learning about and art content they wanted to explain in the creation of their art. The participants' artifacts were in progress through the arts-integrated social studies lessons. I examined how I responded in my interviewing, so I could see what I did well and what could have been improved. Then I examined my reflections from the study for each lesson I reported on. As part of my report, I have included excerpts noting special dialogue between my students and me. In the excerpts, "R" stands for researcher and "H", "E", and "J" stand for the participants' first initial of their names (pseudonyms).

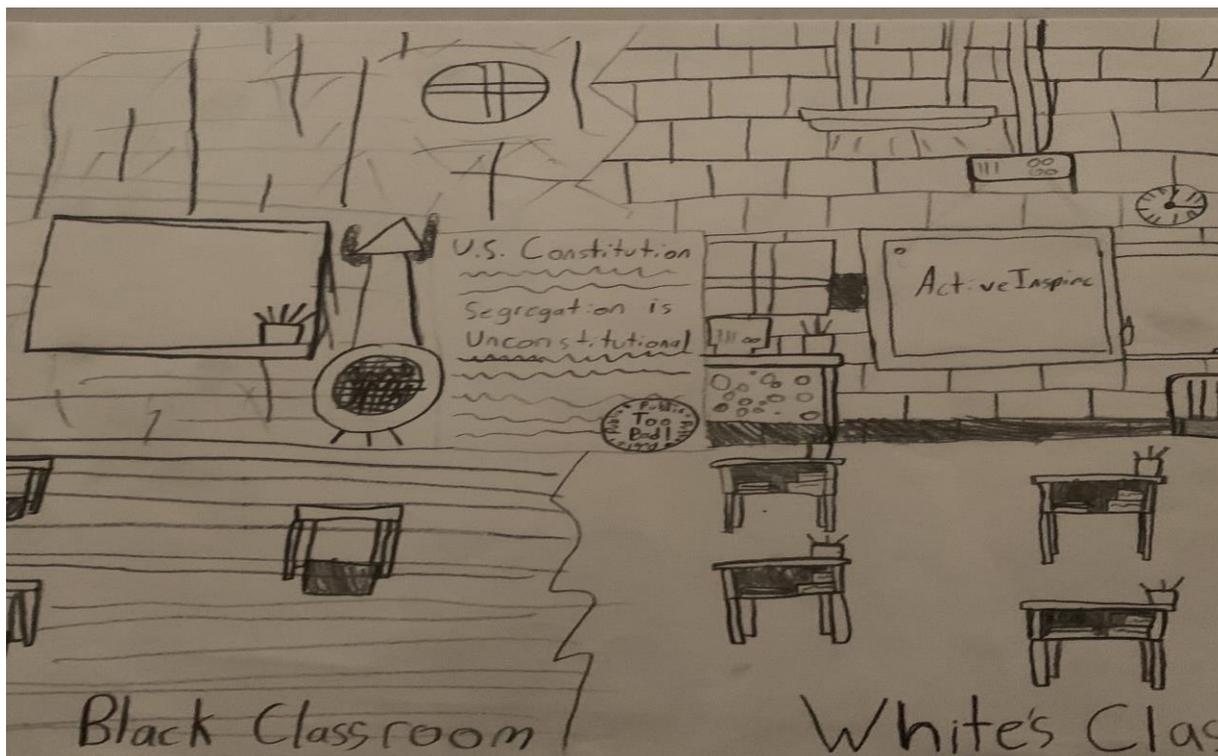
Student Voices—What the Children Had To Say--Lesson at the Beginning of the Study

Participant Hermes

Hermes was the first participant I report on from lesson two—Brown versus Board of Education. Hermes explained the disparity of educational opportunity for Black students compared to White students during the Civil Rights Movement through his responses to the questions I asked during the interview. While Hermes was focused on making comparisons based predominantly on the two photographs that were shared with him during this lesson, other works of art were shared in this lesson as well. But he based his responses to the lesson through his drawing and interview on the two photographs he mentioned— *Black Classroom* by Gordon Parks (1956a) and a Getty Images Photograph (Lambert, 1959), *Teacher with Students in her Classroom* (see Appendix E for list of all resources in this lesson).

Figure 6

Hermes' Response to Arts-Integrated Social Studies Lesson #2



Observation. This figure is Hermes' first drawing in the study where he showed a comparison of a Black classroom and a White classroom during the Civil Rights Movement. According to the transcript, Hermes based his ideas for his drawing from the photographs that I shared with the participants while teaching the lesson on Brown versus Board of Education. The written text that Hermes included in his drawing about the U.S. Constitution deeming segregation unconstitutional is in the center of his drawing. He added a detail in a circle indicating how the public felt about the ruling. He writes "too bad," just as he stated in the transcript. While the government in Brown versus Board of Education of Topeka in 1954 ruled segregation unconstitutional, Hermes shared through his drawing and conversation during our interview that some of the public was hostile toward the ruling. In the figure, Hermes drew a jagged line down the center of his drawing as he attempted to separate the two classrooms he depicts in his drawing. He included the wood-burning stove from the photograph of the Black classroom that he viewed during the lesson, and he also added a Promethean board and projector that was an add-on from the photograph that he viewed of the White classroom.

According to Hermes, students in the White classroom had a better facility than students in the Black classroom as he expressed his ideas (excerpt 1).

Excerpt 1: "They got all the cool, new stuff"

Interview with Hermes, 04/20/2021

R How are you today?

H Good.

R Good, okay we are here to talk about your drawing from what Brown versus Board of Education lesson. Okay. And so, what were you doing when you were first looking at your um, at this um drawing when you first started drawing?

H Well, I was thinking about how I knew the Black classroom was like, all old nothing was really good. I knew for sure they had a furnace for an AC, which didn't work out. And they had chalkboard, and the desks were small, and your seats probably weren't that great. And just wasn't very nice. But then the White classroom was really nice. They got all the cool, new stuff. Kids all have a nice new pencil pouch and new books; we've got an actual AC. And is it the teacher's desk is actually really nice. And it's got a computer even. And they've got a whiteboard. And I don't think they actually had this book or Promethean board.

As the teacher researcher, I asked Hermes to specifically explain why he included the Promethean board in his drawing. Hermes stated, "Since everything else in the White classroom, just saying they get all the good stuff. Because the Blacks, all they have is just a, old chalkboard, and then the Whites have a Promethean board and a whiteboard [Transcript interview, Lines 28-30]. I then proceeded to ask Hermes what he was thinking when he was drawing, and he said that segregation was unconstitutional as he explained (excerpt 2).

Excerpt 2: "...the constitution already said that segregation was unconstitutional"

R Okay, so what were you thinking when you were drawing this?

H That, you know, the government deep down, um really, really wanted to segregate? It didn't think segregation was good. In fact, basically, in the constitution already said segregation was unconstitutional. But tons of people were constantly saying, **Well, too bad** (said with emphasis). We're still going to do it. And then this is

what this is what happens Black and White schools—segregated. And this my picture um shows a show in a time before um Brown versus the Board of Education, like right before.

Hermes proceeded to say, “Then it was all equal.” I wanted to know what Hermes thought about the timeline when the United States actually began integrating, and he said, “I don’t know really. I might look into that. But for all I know, Blacks were able to go to what were originally White schools but were now just integrated schools” [Interview transcript, Lines 51-52]. I probed even further, and Hermes stated, “I, I know, for a fact that it didn’t happen right away? It definitely took at least a few months” [Interview transcript, Lines 53-54]. With Hermes’ latter reply, he stated that he did not know how long the integration took during the Civil Rights Movement as he cleared up his previous answer of a three-month window of time for integration to take place.

As I progressed through the interview with Hermes, I asked him why he thought it took time for integration to take hold. He stated, “Um because a lot of people still didn’t agree. So, they were fighting against, but the government kept pushing because they had already ruled it unconstitutional” [Interview transcript, Lines 63-65]. I then asked him what he was learning, and Hermes replied, “Cause kids should be able to be able to learn the same things in the same environment or the same materials as it should all everyone should be able to be able to learn together in this same way” [Interview transcript, Lines 63-65]. I inquired about Hermes’ last statement and asked him to expound on his previous statement and his response is below (excerpt 3).

Excerpt 3: “And they didn’t get as good as an education...”

R Okay. Why are you saying that?

H Because the Blacks, they, since their school environment was so bad, it was much harder for them to learn Because all the materials weren't assuming they even have materials weren't that good. So, it's hard to use those. And they didn't get as good as an education, which means they couldn't have gotten a good as good of a job one when they grew up. Or grew up is the probable proper (pause) the word.

I asked Hermes about the drawing he was creating and asked him if he wanted to discuss any of the art in his piece, and he did. Excerpt 4 is his reply.

Excerpt 4: "It was just big difference"

R What else were you thinking when you were drawing this picture? Do you want to talk about any of the um artwork—the lines that you have put in the picture? Um, what you were trying to create with that?

H Well I know in the Black classroom, by looking at the photograph uh up on the wall (Participant is referencing *Black Classroom*, Shady Grove, Alabama, (37.006) (Parks,1956)) uh, t the classroom looks like it's just made a bunch of old a lot of is probably rotted or eaten through by termites or whatever. It was just that great. It probably had scratches everywhere. And then the White school um in the photograph, it seemed like a big brick building with nothing with clean, tiled floors and it was nicely painted, and it was just big difference. I didn't really take the time to draw the lines for because I feel like it'd be too many lines.

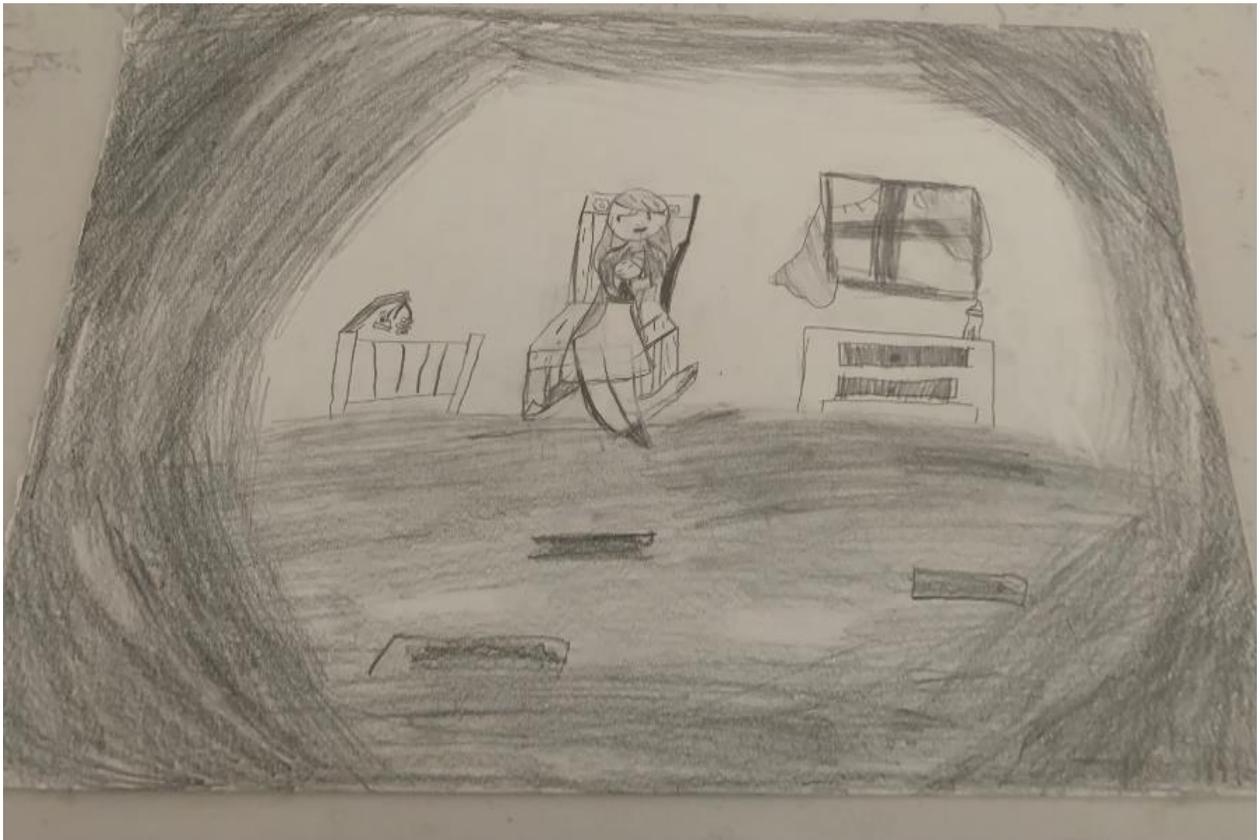
Participant Everest

Everest was my second participant whom I report on from Lesson 2. The participant responded to the interview questions based on the lesson she was taught on Brown versus Board

of Education. The sculpture I introduced my students to in this lesson was *Mother and Child* by Elizabeth Catlett (1954).

Figure 7

Everest's Response to Arts-Integrated Social Studies Lesson #2



Observation. This figure is a drawing that was based off of the *Mother and Child* sculpture by Elizabeth Catlett (1956) and how Everest processed the art in her mind. She drew a response to this particular piece of art. In her interview, she compared this piece of art with Norman Rockwell's (1964) *The Problem We All Live With* painting. Everest chose to write about how the mother is related to both girls in the artwork and how they had a challenging time dealing with the turmoil of the Civil Rights Movement.

Everest was drawing a picture as she explained, “So uh my approach when I was drawing was to draw a mother and child, but like in the room, like, kind of what the sculptor was going for, you know” [Interview transcript, Lines 15-16]. She explained that she forgot to color the mother and child’s skin, so she went back and shaded in their skin. She explained that the mother is caring for the child in the sculpture by stating, “So, um yeah and she’s like caring for and stuff. But, but of course it is like, tough, you know, darkness” [Interview transcript, Lines 20-21]. Everest continued, “So, it’s kind of like wh, you know how segregation was kind of creeping in (inaudible)” [Interview transcript, Lines 23-24]. She explained that the darkness in her drawing represented segregation. She stated, “Okay, so I connected it with segregation because it was kind of like a dark time for Black people, you know? And uh what, what better way to express that that with darkness so” [Interview transcript, Lines 34-35]. Everest proceeded to explain how the darkness had not really touched the child yet cause she “...is in the middle...” [Interview transcript, Line 42] cradled by her mother in the sculpture. Everest continued to explain that idea by stating, “Okay so she is in the middle not actually affected by it yet. Because she is like, she’s because they’re like kind of so happy, you know right now. And like the darkness is over here (pointed to the top right of her drawing) because it hasn’t touched them yet. You know?” [Interview transcript, Lines 42-44].

Excerpt 5: “It hasn’t touched them yet”

R Okay, and so you put all this darkness in your uh; Can you talk to me about where the darkness is in the um drawing and where the mother and the child is and try to talk a little bit more about that?

E Okay so she is in the middle not actually affected by it yet. Because she is like, she’s because they’re like kind of so happy, you know right now. And like the

darkness is over here (pointed to the top right of her drawing) because it hasn't touched them yet. You know?

As a follow-up question, I asked Everest if she thought the happy times would end. She stated not exactly. She explained that "...it was a really hard time for them" [Interview transcript, Line 57]. She continued to explain that "they weren't getting good stuff as other people who are just judging the whole on the skin, which is *completely wrong* (Everest's emphasis) like" [Interview script, Lines 58-59]. I asked if she thought the people got together for celebrations, and Everest asked me if I was asking her that question because it was her birthday. We had a laugh about it, and she said she thought celebrations probably still happened, but she pointed out that the people would not be able to go into the store and buy party supplies like streamers. She explained that the stores might have been White Only stores.

As the interview continued, I asked Everest about the lines she drew on the floorboards and if there was any significance to the lines, and she told me there was no significance. She explained that the space for her drawing was depicting a nursery and the sun outside, and it was a happy place. Everest said, "Um, like its sunny outside because like it's it hasn't affected them and like uh, yeah it's generally kind of a sweet place, you know?" [Interview script, Lines 92-93].

Then the participant began to talk about Ruby Bridges and stated, "I before it, I honestly didn't know that Ruby Bridges was like thrown vegetables at. Like, no" [Interview transcript, Lines 102-103]. Everest explained that she really liked the Norman Rockwell (1964) painting. I asked her why she liked it, and she stated, "It's really detailed and kind of really shows what Ruby Bridges was kind of going through." Then I asked her what more she was learning, and she referenced sit-ins. She stated, "Hey, can I get served? No" [Interview transcript, Lines 114-115].

The participant asked the question, and then she answered her own question based on what it would have been like for those that participated in sit-ins during the Civil Rights Movement. I asked Everest if she saw a connection between the *Mother and Child* (Catlett, 1956) sculpture and Brown versus Board of Education events. In Excerpt 6, Everest explains.

Excerpt 6: “Defending her children”

R Okay. All right. So um I wanted to ask you another question. So I used we, we looked at mother and child sculpture. Okay. And then we started talking about Brown versus Board of Education. Can you talk to me a little bit about the connection between those two?

E Okay. I feel the connection is um, give me a second to think. That she’s kind of her children from like, what maybe Ruby was going to do, you know? Cuz no one want to have trouble being pelted with um tomatoes, You know?

R Okay.

E Yeah, just walking to school.

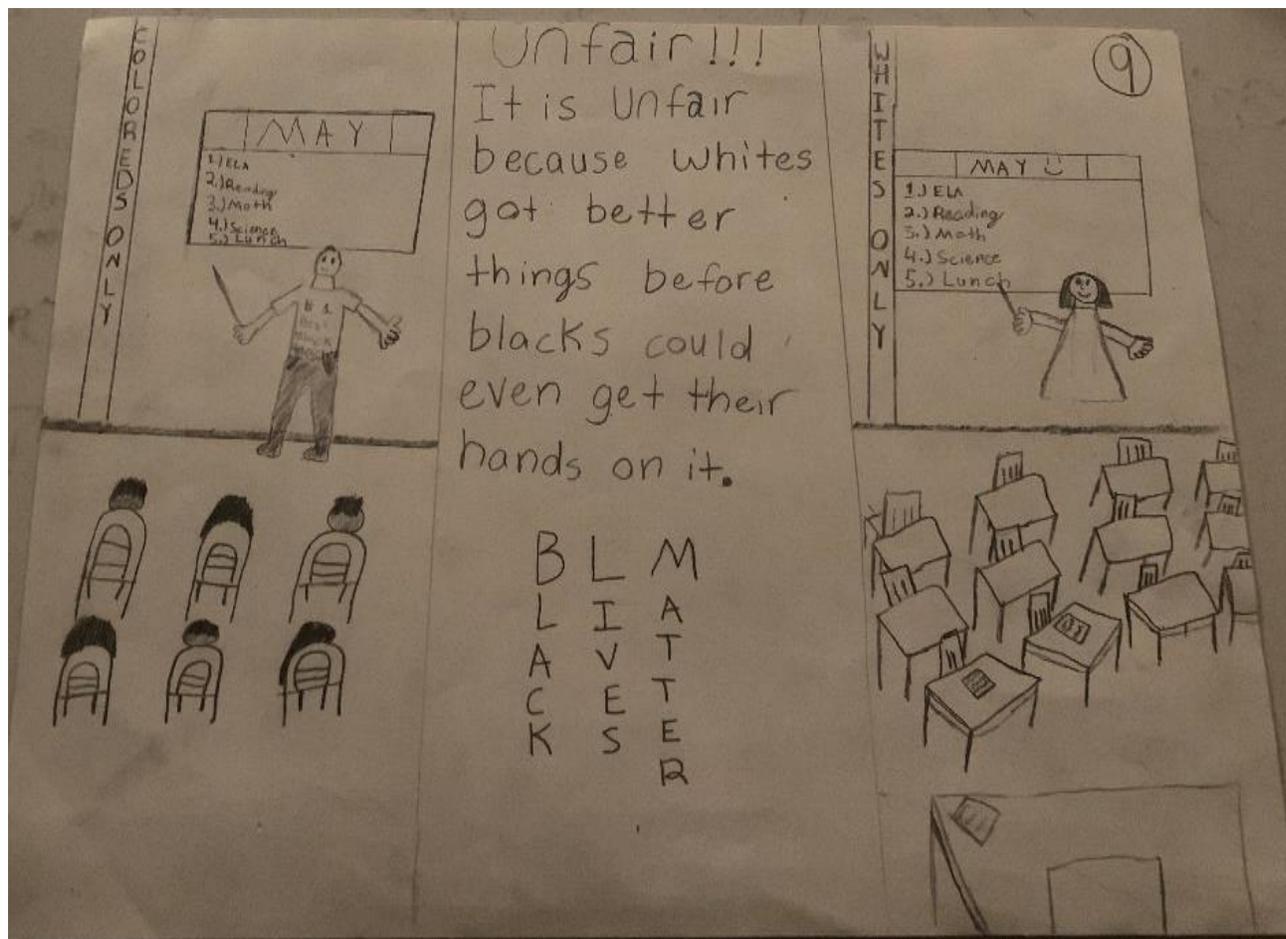
R Just walking to school, okay. Do, can you think of any other connection? What was the posture of the mother?

E I think it was kind of concerned. And (inaudible), and stuff. So maybe that’s what she’s concerned about.

Participant Jeffrey

As I began working with Jeffrey, I found my time with him very valuable in that he had a lot to say, but it was not always easy to understand what he was trying to communicate. Probing and patience were required on my part, both as his teacher and the teacher researcher in the study. Jeffrey’s art was quite interesting to look at and study.

Figure 8

Jeffrey's Response to Arts-Integrated Social Studies Lesson #2

Observation. This figure is a drawing Jeffrey created of a Black classroom and a White classroom. He shows lines of separation and segregation of Black people and White people during the Civil Rights Movement in his drawing. He showed the difference in the desks, and he attempted to show a contrast in the classrooms. The two sections on either side of the drawing show the Black students and White students respectively in each of their classrooms during this period of time, and the section in the middle of Jeffrey's drawing captures how Jeffrey was feeling about the history. He wrote script in the middle of his page that noted unfairness of the resources that were available to White people that were not as plentiful for Black people during

the Civil Rights Movement. He used exclamation marks after the word unfair and finally offered an acrostic poem stating how Black lives matter. He explained his thoughts on inequality further in his interview.

As I began my interview with Jeffrey, he started talking about his work without me asking him a question. He explained that he drew classrooms during the Civil Rights Movement in his drawing. He stated, “Classrooms into one a message. And then for the Black classroom, I put only chairs because some, some Black classrooms only had chairs. And then in the White classroom, I put really nice desks. And I put like, the teacher’s desk was really nice. And I just tried to make the White’s classroom better, because that’s what it was in the pictures that we looked at. And then in the middle, I wrote, I wrote something. I said, unfair. It is unfair because Whites got better things before Blacks could even get their hands on it” [Transcript interview, Lines 4-9]. Jeffrey was drawing a contrast between the Black classroom during this time in history in the United States and the White classroom from photographs shared in this lesson.

The photograph of *Black Classroom*, Shady Grove, Alabama, (37.006) (Parks, 1956a) showed desks in a very dreary classroom, and they were disheveled—not placed in the classroom in any sort of order. The White classroom (Lambert, 1959) was depicted as bright and colorful, and the facility looked new. I explained to the students that states do not always have the same amount of money or resources and that resources can vary from state to state. We know that Parks took the *Black Classroom* photograph in Alabama in 1956a, but we are not sure where the White classroom was photographed. Regardless of these facts, Jeffrey found a huge disparity in the images.

The interview continued as Jeffrey talked about his drawing while he was creating it. Jeffrey was speaking explicitly to the difference he saw in the classroom photographs.

Excerpt 7: “BLM at the um bottom of the page that Black Lives Matter”

R Okay.

J What I mean by that is like, desks for example, like Black, people may ha may not have gotten desks.

R Okay, okay.

J And then. So, and then I put BLM at the um bottom of the page that Black Lives Matter. And then I put my tea, the teacher that I had I put teachers and on my on my Black teacher, I put number one best Black teacher, or I tried to put that on this shirt.

R Okay.

Jeffrey was intent on describing all the social studies content he included in his drawing. He stated, “Okay so then next to the um chalkboards I put like a sign that said Coloreds Only and Whites Only” [Transcript interview, Lines 18-19]. As the teacher researcher, I was curious also about the art content in Jeffrey’s drawing, so I asked him to talk to me about the art elements. In excerpt 8, Jeffrey explained.

Excerpt 8: “I shaded their skin tone.”

R Okay, so what were you doing? When you first started drawing the picture? Do you want to talk to me? You talk to me about what you put into your picture, the content, but uh the subject matter? But could you talk to me about any of um the drawing elements that you had to think about?

J Yeah, for the boys on the Black side, I had just shade uh I shaded their skin tone. And I put on I just did, I just drew the girl's hair to cover their back of their hair head because that's mainly girls they cover the back of their heads. And then on the other hand boy's hair it is kind of shaved or cut. So I ... (Jeffrey stopped talking.)

Then Jeffrey talked about how he was trying to create a three-dimensional chalkboard on a wall and explained how to draw that in Excerpt 9.

Excerpt 9: "How you make it 3D"

R Okay. All right. So what were you thinking when you were first starting this project?

J I was thinking how else I can try and make. So the I tried to make a wall and then put the chalkboard on top of it or on the wall. So I was wondering how I how I can make that look 3D. So well I know how you can make it 3D. You um put like uh instead of a straight line, you put move it out a diagonal a little bit.

Jeffrey continued, "And then you shade stuff, you shade you shade going out a diagonal also" [Transcript interview, Line 39]. Jeffrey talked about how to draw lines differently to create a diagonal and how shading with his pencil helped him produce a dimensional object. Jeffrey went on to explain how he shaded in the crevices in his picture. I asked him why he did that, and he replied, "Um I just did that to make it look more like teacher was standing up instead of laying down or the chair standing up instead of laying down" [Transcript interview, Lines 46-47]. Jeffrey then began talking again about the social studies content of the Civil Rights Movement. I asked him what he was learning, and he shared his thoughts in Excerpt 10.

Excerpt 10: "Blacks would always get less stuff"

R Okay. Alright, so um what are you learning? And you can talk about the arts-integrated social studies lesson. You can address the art or the social studies.

J I was learning about um I was learning about how unfair it was for the Blacks because the Blacks would always get less stuff than the whites. Because we read an article about, or we read the article that said 44 or 49 dollars per Blacks put into schools and then 149 dollars put into Whites for schools. And I think that's just unfair. Um like, and honestly, I'd rather than be in the Black classroom because the White classroom looks overcrowded and... (Jeffrey ends his comments.)

Jeffrey pointed out the disparity in the finances that were available to Black students and White students during this time of schooling in the United States. I did point out to Jeffrey that there were no children in the photograph that depicted a Black classroom (Parks, 1956a), and there were children in the White classroom photo (Lambert, 1959), so we do not really know how many children were in the Black classroom. He agreed with that statement. Jeffrey continued talking about the Black classroom photograph, and this time he discussed the furniture, desks, and furnace in the class. He explained that he did not think it would be easy to learn in there as he continued his thoughts in Excerpt 11.

Excerpt 11: "Hard for them to learn in that"

R Okay. Okay. Well, um the photograph that I showed you, of the black classroom from Alabama, there were no children in there. But there were quite a few desks and so it's kind of hard to know how many were in there, right.

J Uh huh. And the desks on that painting they were all facing different directions. Not all of them were facing towards the chalkboard, like, the one in the back, like

the very bottom left is looking towards the furnace. And then the other two, in front of it is like, looking on the right side of the chalkboard. It's like they were moved. It like, it, it kind of made it look like it was very tough for them, or, and very hard for them just to learn in that. Learn in there.

As we were wrapping up the interview, Jeffrey talked about the Brown family and the law they were trying to get passed. He was talking about what he knew about the law and its origin. Please refer to excerpt 12.

Excerpt 12: "She had to walk about a mile just to get to a Black class."

R So we looked at Brown versus Board of Education. And do you want to talk about that case or?

J The Brown versus Board of Education was shown a little girl in the Brown family, and that's why they call it Brown versus Board of Education. She had to walk about a mile just to get to a Black class. And then there was a way closer school, but it was a White only so they went to court. They didn't get it passed the first time, but then after they tried, they got it passed.

Jeffrey concluded by telling me how hard it must have been to live back then. He repeated words as if he were struggling to find the words to express what he was thinking and feeling. In excerpt 13, Jeffrey explained further about the time.

Excerpt 13: "It'd probably be really hard to live back then."

R Okay, what else have you learned?

J I learned that it'd probably be really hard to live back then. Like, if you were um African American, because it just because like the environment that you're in, or the um hard, I don't know how to put this, hard, like, hard things you have to

surpass in order to get what you want. Like, say you wanted to vote. There's um the Jim Crow laws, which allowed you to vote but you had to take this impossible test. So, it would be really hard just to get what you really want.

Field Notes—Reflections

Throughout the interviewing process, I was engaged with the participants and worked to perpetuate the conversations we were having. My questions facilitated more responses from Hermes. Once he responded, I followed with another question. This helped me get more information from him. I asked basic questions like “What are you doing?”, “What are you thinking?”, and “What are you learning?” Then, I asked more follow-up questions as I attempted to get him to talk more about what he was thinking and learning regarding the arts-integrated social studies lesson. Hermes talked a lot about the social studies event we were studying—the Civil Rights Movement—and less about art principles and/or elements. I did not want to force the issue, but I was hoping he would talk a little about drawing techniques and the actual drawing itself. The main point that Hermes communicated through his interview on Brown versus Board of Education is that segregation is unconstitutional, and inequalities existed between education in Black schools and White schools. While integration did not happen immediately, students who learn about the history of the Civil Rights Era understand, as Hermes did, that integration was a process. What I realized through this interview was that Hermes showed a great interest in the topic as he diligently worked to create a contrast between the Black classroom and White classroom in his drawing.

Like my interview with Hermes, Everest was working on her drawing as I asked her the same questions—what are you doing, thinking, and learning? The participant referenced two different art pieces in the interview and then mentioned another piece of history during the

interview—the sit-ins. I attempted to keep the interview going by asking follow-up questions to discover what the participant experienced through her doing, thinking, and learning. I also attempted to see if the participant could make any connections between the artwork that had been shared with her and other events she knew about that were occurring during the Civil Rights Movement. She did say that the mother in the sculpture by Elizabeth Catlett (1956) was defending her child like the mother in the Ruby Bridges painting (Rockwell, 1964).

As I reflected on my work with Jeffrey during the first interview, I found it more challenging to get Jeffrey to describe details of his drawing. As the teacher researcher, I was responsible for asking questions, and where I saw opportunities, I probed deeper to understand the participant's thinking more completely. This is what I experienced with Jeffrey. He engaged in conversation with me when I asked probing questions and tried his best to answer the questions based on where he was in his thinking and creating. I was focused on asking content questions about the history of the movement and content questions on the art. This provided Jeffrey opportunities to discuss all the content he was learning. In his drawing, Jeffrey showed a comparison of a Black classroom to a White classroom during the Civil Rights Movement. He had written text on his visual to provide a clearer understanding of what he was trying to communicate in his drawing. He used different modes to express his thoughts, which is characteristic of what we know in multimodality literacy (Jewitt & Kress, 2003/2008). He used the word “unfair” to explain what he had learned through the Brown versus Board of Education lesson in the words in the middle of his drawing along with the visual text on each side of his page. The daunting differences in the physical facilities where Black and White students were educated during this time of history is compelling, disturbing, and difficult to understand—for

myself and my student participants. Yet, it is the history that occurred and Brown versus Board of Education resulted from this inequity.

At this point in the study, we were early in the project, and my interviewing improved as I went along. I realized that it is very hard work to not ask leading questions, and I also realized that the conversation that takes place in interviews can become complex. While a researcher wants to give participants every opportunity to share as much of their thinking as possible, sometimes when interviewing a participant while they are creating, the participant may say the first thing that comes to mind without allowing time to process their thoughts. Giving time to reflect on a question is important when interviewing because sometimes deeper thoughts may emerge from a participant if more time is given to think about what is being asked.

As I progressed in my examination of this study, I learned more about the challenges for the participants and myself as the teacher researcher. The challenges for the students continued as they worked on creating their art while also answering interview questions while they were working. Their responses were coordinated with what they were doing, thinking, and learning while they worked on their drawings. For myself, following through with the student participants on statements they mentioned was very important, and this was something I focused on while also trying to monitor all the activities in the classroom.

Lesson in the Middle of the Study

The lesson taught in this next set of data—Lesson 3—was based on the Montgomery Bus Boycott, Rosa Parks, and the signing of the Civil Rights Act of 1964 with President Lyndon B. Johnson. The teaching provided a breeding ground for many possibilities of questions, explanations, challenges, understandings, and growth.

The students used their own faces to create masks with the help of their parents. These masks were formed to their individual faces. I thought painting on these replicas of their faces would represent a personal experience for them as they responded to art from the lesson.

After the read-aloud of *Tar Beach* by Faith Ringgold (1964) as an activating strategy to pique the curiosity and interest of my participants in the book and later in the lesson, I asked the students what “flight” in the book meant. The students looked at a photograph of Rosa Parks on a bus in Montgomery, and the students also studied a photograph by Gordon Parks (1956b), *The Department Store*. The students engaged in a discussion of a comparison of the two photographs and how these photos were representative of the times during the Civil Rights Movement. Students were also shown the painting of Benny Andrews’ (1968) artwork—*Witness: Art and Civil Rights in the Sixties*—along with a picture of the oil painting by Faith Ringgold (1964) titled *The American People’s Series #8 The In Crowd*. They finally saw a photograph of the signing of the Civil Rights Act. See Appendix F for more details on the lesson.

I will continue to report as I did in the previous lesson by sharing insights from the students interviews and student artifacts (photos of student art pieces), and I will address what I am learning as the teacher researcher through my field notes and reflections.

Participant Hermes

As Hermes began his work on his mask, he mixed a lot of colors to depict the color of his face. He worked diligently as he attempted to portray his knowledge and feelings from the lesson that had just been taught on the Montgomery Bus Boycott and Rosa Parks.

Figure 9

Hermes' Response to Arts-Integrated Social Studies Lesson #3

Observation. In this figure, Hermes created a mask where he shows tears on his face mask, and he wrote with paint, “Make it stop. I don’t like it.” He explained through the interview how he would have felt during this time in history and that he would have just wanted the separation to stop. He said it would have made him sad not to have Black friends. He explained through the interview that the blue streaks on his mask represented tears.

As I began to interview Hermes, he talked about his pseudonym that he had selected. He said Hermes made him think of Greek gods, and he shared with me that he likes reading and thinking about Greek gods. He was already painting his mask from our lesson as we had the conversation about his pseudonym. I asked Hermes what he was doing, and he stated, “I am about to paint my face mask. I am, actually right now I am trying to figure out what I am going to use and then exactly what expression I am going to put on there” [Transcript interview, Lines

15-16]. Hermes continued, “I am thinking that like I am going to create blue streaks coming down from the eyes because during this time period I would feel very sad, scared kind of” [Transcript interview, Lines 18-19]. I mentioned the color blue to Hermes and asked him what that represented. He responded, “Tears an crying and being scared” [Transcript interview, Line 21].

I explained to Hermes further that I was going to sit by him while he worked and for him to continue creating expressions on his mask. He stated, “Right now I am working on the tears” [Interview transcript, Line 28]. Then, after I affirmed I heard what he said, he continued, “And then I am going to start adding other stuff like I am going to paint my lips and my skin color” [Transcript interview, Lines 30-31]. I asked him what he was trying to achieve through his representation in his painting of his mask and he replied, “I am trying to represent that it would be a scary time then, and I am really glad it is over. But I also think it would be sad because I would only be able to have White friends, and some of my friends are Black which means then I would not be able to have friends that were Black. And that would make me feel really bad” [Interview transcript, Lines 35-38].

Hermes personalized the situation of segregation as he painted his mask. I asked Hermes why he thought he would not have been able to have Black friends during the Civil Rights Movement. He stated, “Because my parents would probably try to tear me away from them if I tried to hang out with them because they would then feel that segregation was right. They just wouldn’t want to get arrested” [Interview transcript, Lines 42-44].

As Hermes continued his work on his mask, he shared with me that he needed lips, and I asked him what he wanted to show through the lips from the lesson he had participated in about the Montgomery Bus Boycott. He said, “Well, I actually do not know what I want to show

through my lips. I need lips” [Interview transcript, Line 49]. I acknowledged what he said, and then he continued, “It might could help show my expression” [Interview transcript, Line 51]. I asked him if he was thinking of any specific artwork that we studied in the lesson while planning for the painting of his lips, and he stated, “I am thinking specifically of *The Witness*” [Interview transcript, Line 54]. He further explained, “He looked sad and I would feel sad” [Interview transcript, Line 56]. I asked Hermes if he were trying to paint like Benny Andrews, the artist who painted *The Witness* (1956), and he said, “I am trying to express those same feelings the way the person in the painting would have felt” [Interview transcript, Lines 62-63].

Hermes then discussed the color of his skin for the mask he created. He said, “I also need to figure out colors for the skin color” [Interview transcript, Line 65]. I asked him why the paint color was so important, and he replied, “Because I need it to express me” [Interview transcript, Line 67]. He continued to explain, “And I think the best way is to show my skin color in that” [Interview transcript, Line 69]. I inquired as to why he was emphasizing his skin color, and he replied, “Um because welllll, my skin color shows, it shows it’s me. Because there could be a Black kid that looks a lot like me, but I need to show it is me” [Interview transcript, Lines 71-72].

As Hermes concentrated his efforts on his skin’s color, he explained how mixing colors would give him the skin color he was trying to achieve in Excerpt 14.

Excerpt 14 “Getting the right skin color”

R So what are you doing now?

H So now I am trying to make it, my mixture a little bit whiter. White gets the skin color I am looking for. I feel I am going to have a little bit of trouble doing this. Getting the right skin color.

I then asked Hermes if he thought the color of his face was the same all over his face, and he stated, “I can’t ever really tell, but I mostly feel it is all about the same” [Interview transcript, Lines 80-81]. Then Hermes continued to experiment, and I asked him what he was thinking, and he stated, “I am trying to see if I can mix white with a different color to get it my skin color” [Interview transcript, Line 84]. So, I asked him what color he was trying to mix, and he stated, “Eh, it is kind of like a peachous color” [Interview transcript, Line 86]. He experimented further and stated, “I think I am going to try to mix burnt cyana and titanium white and see how that works out” [Interview transcript, Lines 88-89]. After he mixed the colors, I asked him what he thought of the color, and he replied, “I think this color is actually going to work really well. I am definitely going to remember that for the next time I paint something” [Interview transcript, Lines 92-93].

Before I ended my interviewing with Hermes on this particular project, I asked him what he was learning and he stated, “I’m learning that it was a scary time. No one wanted to be in that. They were just stuck in it. The just wanted to fly away” [Interview transcript, Lines 96-97]. Hermes continued, “They wanted to go where they wanted to go” [Interview transcript, Line 99]. I asked Hermes where was that place they wanted to go, and he replied, “To freedom” [Interview transcript, Line 101]. I also asked Hermes to share with me what he had learned from the assignment he had been given for painting the mask, and he replied by saying, “I am learning that I can express my feelings in art in more than one way” [Interview transcript, Line 104]. I asked him to explain further, and he said, “I can express art in a physical object, a painting, a drawing. I can express it in many different ways” [Interview transcript, Lines 106-107].

Participant Everest

Everest created a painting on a mask in response to what she learned about the Montgomery Bus Boycott and Rosa Parks. While she was working, the art we had viewed came to her mind and she painted her mask to represent those thoughts.

Figure 10

Everest's Response to Arts-Integrated Social Studies Lesson #3



Observation. This figure demonstrated Everest's thoughts and feelings as she painted her mask to represent art about the Civil Rights Movement based off the artwork she viewed during our lesson. The black and brown spots she said represented the Black people during the Civil Rights Movement. She also included a peace sign in her painting. A peace sign was not in any of the artwork that I shared in the lesson, but she added it to her mask.

Everest was eager to answer my questions as I began interviewing her while she worked on painting her mask. The interview began with Everest explaining to me why she selected the pseudonym she chose for her name in this study. Everest stated, “Be I decided on Everest because it would it was a beautiful name and like the peak of my creativity. I’m never going to reach that” [Interview transcript, Lines 8-9]. I told her she could strive for it though, and she agreed. She quickly then began talking to me about painting her mask in excerpt 15.

Excerpt 15 “There’s going to be like a teardrop”

R Yeah. Awesome. Okay. So what are you doing this morning?

E I am painting my mask. (Pause). Um, I um like what I am doing is kind of going through the art we’ve done kind of responding to kind of putting down my initial response to that. Like the boy in the harp, the mother one, and like um puttin the response like there’s going to be like a teardrop because this had to be a hard and kind of a sad time that no one wanted to live through.

When Everest reviewed her transcript during our mentor agreement, she changed the teardrop to a tear stream. Everest continued, “And um there black spots, there’s brown spots representing the colored people who made this for the Civil Rights Movement” [Interview transcript, Lines 19-20]. I acknowledged Everest’s statement, and she continued the conversation about things she was painting on her mask in excerpt 16.

Excerpt 16 “A lot of artwork and maybe some peace signs and NAAPC signs”

R Okay.

E And there’s going to be, and once the paint dries, there is going to be more details on all the people, a lot of artwork and maybe some peace signs and NAAPC signs

and stuff and maybe protest signs and stuff to fill up the space and represent what was happening during this.

After that statement, I asked Everest what she was thinking and she replied, “I am thinking of all the people that made this possible. Like if they if they hadn’t just joined together this world we live in might not have been possible” [Interview transcript, Lines 26-27]. Since Everest made a statement about the world, I asked her if she wanted to talk to me about the world. She then talked about segregation and shared her thoughts about it in Excerpt 17.

Excerpt 17 “Kind of just outrageous”

R Okay. You want to talk to me about this world?

E Uh, I kin I love how it’s fair and we don’t have to go find a White fountain or a Colored one cause that is making more work for no purpose. And like unfair because we are all the same people. Kind of, it’s just the color and where you came from. Like you wouldn’t treat a White person from Ireland the same way you treat a Black person from Africa in those times so kind of just outrageous.

I then asked Everest why it was outrageous. Everest answered my question with her knowledge of what the Constitution had to say about the treatment of people. She explained her thoughts in excerpt 18.

Excerpt 18 “Goes against the whole Constitution”

R Why do you say it was outrageous?

E Because like this isn’t right. This ki goes against the whole Constitution that we all that we all know and love so if we are dissipating that for that like for that cause of the United States then we kind of going against the Constitution as a whole.

We then began to talk about what part of the Constitution she was referring to. She further explained, “I am talking about where like everyone was equal and how we were all supposed to be treated the same” [Interview transcript, Lines 39-40].

Then, I asked Everest what she was learning, and she stated, “I am learning about all this artwork during learning Civil Rights and going into great depth than I am in my regular classes” [Interview transcript, Lines 42-43]. Everest stated that what we did in our study was a more in-depth study than what she did in the regular social studies classroom. I then proceeded to question her further on what she learned, and she stated, “The Civil Rights Movements how Rosa Parks sat on the bus to stand up for civil rights, or how Ruby Bridges went to school to learn hhm, so yeah” [Interview transcript, Lines 46-47]. I then asked Everest if she was painting representations of the different artwork we studied and why. She responded by stating, “Because when you said responding to art, all the art came rushing through my head like a PowerPoint presentation, eh and like it’s so cool. Yeah” [Interview transcript, Lines 52-53]. Everest was responding to a lot of pieces of artwork from the arts-integrated social studies lesson and was drawing on that artwork for the painting she did on her mask.

Finally, I asked Everest how she envisioned the end result of her mask and she replied, “The end result of my mask? I see all the art like kind of painting of art we’ve been learning and then like the NCPA a whole mask of the Civil Rights” [Interview transcript, Lines 58-59]. I reminded Everest that the mask was a mold of her face and asked her how she could relate to what she was painting, and she said, “How I like saw what we were learning like pic like some people might of saw something different in in the paintings. So this is personally how I envisioned um” [Interview transcript, Lines 62-63].

Participant Jeffrey

As Jeffrey began painting his mask, he said he was concerned about the texture of the mask as it did not appear to be like his classmates'. However, he was able to explain what the bumps on his mask represented once I began interviewing him.

Figure 11

Jeffrey's Response to Arts-Integrated Social Studies Lesson #3

Observation. This figure displays a mask painted by Jeffrey as he illustrated segregation during the Civil Rights Movement. He painted the word Earth at the top of his mask. He painted the sides different colors to represent Black people and White people during the Civil Rights Movement.

I started my work with interviewing Jeffrey by asking him why he chose his pseudonym and he said, “I chose it because I’ve always liked the name, Jesse. I mean Jeffrey” [Interview transcript, Line 6]. He also explained he saw an actor on a show named Jeffrey as he stated, “And I saw, I was, I used to watch just like channel and the main star was like, his name was Jeffrey and I just liked the name of Jeffrey” [Interview transcript, Lines 8-9]. I began all the interviews for this set of data with inquiring about the pseudonyms the participants chose in case their reason for their chosen pseudonym may contribute to the project they were working on or some other reason that could add some information for me as the students took on the role of participants in the study. It also helped me as I committed to memory their name for the study by making connections through their reasons for their selected pseudonym.

I then began my interview with Jeffrey on his mask creation. He had already begun his work when I began my interview with him, and he shared how he was struggling with getting the paint to cover the white spots on his mask as he worked with white paint. “So right now I’m looking at it and trying to figure out what else I should do. Right now. It has like all a lot of unpainted uh white spots or there’s white spots which are unpainted, but I’ve tried I painted it uh four different times trying to get the white spots, but I guess they’re like too deep for my paintbrush. So I haven’t or haven’t been able to get there but I will try, I will try again” [Interview transcript, Lines 14-17].

Jeffrey then explained how he divided his mask to represent the White people and the Black people he was learning about in the Civil Rights Movement. Please see excerpt 19.

Excerpt 19 “One White side and one Black side”

R Okay.

J And da for my colors. So I made one White side and one Black side um for Civil Rights Movement. And um I put e I put 120 quality in blue. I put it in blue because blue is my favorite color.

Jeffrey also explained how he used the color blue because it was his favorite color. Color selection when painting results from many different reasons. Jeffrey explained that his reasoning was based on his preference for blue since it is his favorite color. Then Jeffrey shared why he had divided the mask down the middle and had a black side and a white side. He explained in excerpt 20.

Excerpt 20 “Whites had the best time of their lives”

R Okay

J And then I put I put the equility more on uh the black side. Um so that the cause there’s just the E Q on the white side and the rest is on the black side. I put it on the black side because most of the Blacks or mainly all the Blacks wanted equility. Not so much of the Whites because Whites had the best time of their lives.

I asked Jeffrey if he was referring to equality and he stated, “Uh. Equal- ity or” (participant was trying to pronounce it) [Interview transcript, Line 28]. I had a conversation with Jeffrey about the root word and how to pronounce the word “equality.” He said, “Ohhh see I always pronounced it equility.” [Interview transcript, Line 30]. After we discussed the pronunciation of equality, I told Jeffrey what the root word of equality is. He then continued to comment on the conversation about equality and talk about the colors he was choosing for his mask. He explained his understanding of equal and his color choices in excerpt 21.

Excerpt 21 “Looking like actual like skin tones”

R And the root word is equal.

J So, yeah, that's what I was going for. And then I um I basically kind of did um uh I tried uh to color the like, or to paint the mask um using or looking like actual like skin tones. So for the White side I used uh I used this paint. It's called um yellow orchard. And then I used a lot, I used, I used I used uh like, I used two squirts of white, and then I got a very pale-ish skin tone.

Jeffrey spent a lot of time explaining how he was mixing the colors for his mask. He then explained colors he mixed for the other side of his mask as he stated in excerpt 22.

Excerpt 22 “And for the Black skin tone, I wasn't too happy about the outcome”

R Okay.

J And for the black skin tone. I wasn't too happy about the outcome, but it's alright. I used I used (pause as participant is looking for the color name for the paint he referenced)—this color is called raw umber. And then I used a little bit of white and then I use a little bit of black.

Jeffrey then discussed the texture of his mask. His mother helped him make his mask since he needed help because it was molded from his own face. He explained that the texture is not exactly like he wished it were from his statement, “And now it's like very flimsy. And then it's very hard and rocky, like the texture the” [Interview transcript, Line 54]. He explained that part of the mask is bumpy and how it was harder for him to paint on it because of the bumps. In excerpt 23, Jeffrey addressed how he was experiencing the texture of his mask.

Excerpt 23 “Very hard and rocky”

R Well, did you want to add some or do you think it's because of the texture of the mask?

J I think it's because of the texture because my face or the? My mom put two layer on it.

R Uh huh.

J And now it's like very flimsy. And then it's very hard and rocky, like the texture the

R Uh huh.

J The texture's like bumpy.

R okay.

J And um when I was trying to paint on it, I just get the bumpy parts and not the like the deep down in there parts like the I wouldn't be able to get for example, probably that cause that's.

Jeffrey continued with the trajectory of the texture of his mask. He was thinking deeply about the bumpy parts. His mother made the mask for him, and he explained that it was her first time making a mask. Jeffrey continued his explanation of the bumpiness of his mask in excerpt 24.

Excerpt 24 "It's just very bumpy."

R Well, do you want to talk to me about the texture?

J Um, yeah. Sooo (participant elongated so) it just feels very bumpy. And I kind of wanted it to be smooth like everybody else's. But it's, I'm not blaming it on my mom. But it's it was her first time doing it. And uh she put two layers and everybody told me I should put like four because the four layers would make it smoother. And and um that's basically it for my texture. It's just very bumpy.

Then Jeffrey added another comment about his mask that was surprising since he told me previously he was finished talking about the texture. I was surprised that he offered an analogy from what he was thinking about the texture as he made his mask. He reasoned that the texture could serve to illustrate rockier versus smoother and then created an analogy about the texture of his mask. Please see excerpt 25.

Excerpt 25 “Maybe it was bumpier because of the lifetime”

R Uh huh.

J And feels like um small pebbles.

R Um hm.

J Like pebbles, and you rub your pebbles against the different um.

R Well is one side rock um bumpier or rockier than the other?

J The black side is bumpier.

R Hmmm.

J And I mean, maybe it was bumpier because of the lifetime. I just figured that out.

Like the BI Black side was probably harder. Relating to rocks. Rocks are hard.

And so, this side is more bumpier than and then the White side is more smoother.

I then continued the interview with Jeffrey and asked him what he had been thinking about as he was painting his mask. Jeffrey felt compelled to paint the mask completely with no space being left uncovered by paint. Jeffrey explained in excerpt 26.

Excerpt 26 “I feel like um I probably should put more of the black on”

R Okay, so um what have you been thinking as you’ve been creating your mask?

J I’ve been thinking, I’ve been like uh I’ve been wondering why I can’t get the white st or the white speckles because and then the white speckles, like really into

the deeper parts of the area. And how why they are white and then I feel like um I probably should put more of the black on and.

Jeffrey worked hard to cover the mask totally with paint, and he worked deliberately to take care of the white specks as he termed the white spots on the mask that he was trying to cover with paint. He thought he should try to cover the white spots with the color black, and I told him that would be his choice. He continued engaging in the interview as he talked about what he learned about during the Civil Rights Movement based on the photographs I shared in a prior lesson. He continued to talk about the Blacks schools he had learned about previously. Jeffrey discussed the differences in the Black schools and the White schools in excerpt 27.

Excerpt 27 “Whites had like, way cooler desks”

R Only if you want to (in response to Jeffrey’s question if he should paint the white specks black). So, what are you learning? What have you been learning?

J I’ve learned all about the Civil Rights like. So, first thing that I learned, learned (participant said learned twice), like, did not know was that um Blacks um had like really bad schools, I thought when I like Blacks had not as good of schools as Whites. And when I first thought of it, I thought, instead of that with just desks and you have to heat your own, or you have to light the clone or whatever it’s called, I forgot, and then having the very dusty chalkboard. And um then the Whites getting all all the AC and cool desks. I mean, we saw a picture, and um the Whites had like, way cooler desks, like the desks might be even like, like better than ours in our homeroom.

He then personalized the work we did on the Civil Rights Movement. He began talking about his friend who happens to be a Black student in his school and neighborhood. Please see excerpt 28.

Excerpt 28 “He’s everything”

R Okay.

J And uh another cool fact, I have a friend and he’s um African American, he he’s like, we always stick together. He comes or he comes to my house, or I go to his house, like every, every week or so. And he’s just uh, he’s just a wonder. I mean, he’s, like, really nice. He’s funny. He’s. He’s everything.

I asked Jeffrey why he wanted to share this information with me. He expressed an appreciation to the activists who worked for equal rights for Black people such as Martin Luther King and Rosa Parks. He then continued his thoughts about the Civil Rights Movement. Jeffrey continued to expound about his Black friend. See excerpt 29.

Excerpt 29 “A really good friend”

R Um kay. So, he’s um he sounds like a really good friend. Okay, and so why are you talking about him?

J Um mainly because um he is a different skin tone than me. And if Martin Luther King didn’t uh do the speech, and Ruby Bridges didn’t um start the bus boycott, and they didn’t do um the March on Washington and stuff like that, he would be in a different school and I would not be able to or not be able to know him.

Jeffrey then began talking about Ruby Bridges, who was connected with the Montgomery Bus Boycott, but then with the help of a classmate, he corrected his statement and began talking about Rosa Parks. “Or no. Not Ruby Bridges. What’s her name? (a classmate helped Jeffrey out

with his response by saying Rosa Parks). Rosa Parks,” said Jeffrey [Interview transcript, Lines 11-12]. I explained to Jeffrey that we learned many names of activists in the Civil Rights Movement in a short amount of time, so it would be easy to get some of the people confused.

Jeffrey added at the end of his interview that people like Martin Luther King were working to make things better for Black children. Please see excerpt 30.

Excerpt 30 “Sticking up for Blacks and fighting for equal rights”

R Were they trying to stick up for them, or what were they trying to do?

J And um they were also they were standing up for um, uh, like Black children cause cause um I’m pretty sure it said, but um Martin Luther King saw little kid, like, having trouble. I saw this in a article once. He saw a little kid and he um he wanted he that’s basically how he like started getting into like, sticking up for Blacks and fighting for equal rights. [Interview transcript, Lines 129-132]

Field Notes—Reflections

Today was a very good day. I am finding it difficult to capture all the themes of what the children are discussing when we are viewing the artwork and the discussions that follow, so I audio-recorded those discussions today. Everest made a connection between *Tar Beach* by Faith Ringgold (1991) and *The Harp* (Savage, 1939) and how both symbolized hope during the Civil Rights Movement. The dialogue was rich during our classroom discussions.

To provide more background information during the Civil Rights Movement, the students reviewed an article from the Khan Academy about the Montgomery Bus Boycott (Recchiuti, n. d.), so they could take the artwork, discussions, and content from the article to inform how they were going to paint their plaster masks. They were invited to paint their masks according to the

feelings they were having as they processed all the artwork and social studies content of the Civil Rights Movement.

I began interviewing the children as soon as they began their work. Thus, some children were just getting their thoughts together and were just beginning to paint their masks. I attempted to interview each child for 10 minutes.

After I finished interviewing, I became reflective in what had just transpired through the interviews. I was feeling like I wanted to hear from the children again, so I went around for a second round of interviews, so the students could talk about their finished products. I was glad I did because I saw a progression of the students' thoughts through the project by doing a second round of interviewing. The second interviews were not as long as the first round of interviews, but they were informative. The students wanted to be interviewed again, so they could finish telling me about their masks.

Participant Hermes had streams of tears coming down his mask to illustrate the sad time of the Civil Rights Movement. Participant Everest shared how she had a teardrop on her mask, but during a meeting to review Everest's transcript and while I was trying to check for member checking of the transcript, she changed the terminology of teardrop to a tear stream. I had previously typed up in her transcript teardrop according to what she said, but she later decided that teardrop was not sufficient to describe what was on her mask. She wanted the transcript to say tear stream. Jeffrey had his mask divided in half with a Black side and a White side where he was illustrating the divide between Blacks and Whites during the Civil Rights Movement.

Additionally in this lesson, I showed a photograph of the signing of *The Civil Rights Act of 1964* by Cecil Stroughton (1964) and asked the students if all the challenges for Black people

went away after the signing of the infamous document—the Civil Rights Act—and I received a resounding no from my students.

The children completed a ticket out the door of the a-ha moments they experienced through this lesson today (see Appendix J). On the way out of class today, I asked participant Everest if she enjoyed the arts-integrated social studies lesson, and she said, “Yes, it lets me express more than my written” [Field Notes, p. 23]. I also made notes to examine the lesson for next week thoroughly and through my reflexivity to determine if I needed to make any adjustments to my teaching of the content as this study evolved throughout my teaching and as the children experienced it.

This part of the study captured how the students processed information about the Montgomery Bus Boycott with materials they had not used before. They painted on plaster of Paris masks they made ahead of time at home. The students painted the masks to communicate what they were thinking and learning about the Civil Rights Act. They were free to decorate their masks any way they desired.

Areas focused on when doing my interviewing included the following: (a) I attempted to get as much information from my student participants as I could while also keeping the rest of my students on task with their work; (b) I worked hard to not ask any leading questions but tried to sustain the conversation I was having with the students; and (c) the exuberance of the students about the study inhibited some of the them to remain focused on their work, so as I became aware of all of the excitement, I was able to give gentle reminders about the importance of staying focused with the task.

The personalities of the students are shining through with their responses. I am finding that I am having to probe harder with some participants than with others. I want the students to

tell me everything they would like to tell me about what they are doing, thinking, and learning, but they are also creating, so it is more challenging for some of them to broaden their answers to my questions since they are so focused on creating their art.

Reflexivity was the key to this study. I had to be present and ready to change my approach to questioning and to make sure the students understood the expectations. At the first of the study, the students did not understand what it meant to respond to artwork with their own creating, so I had to further clarify what responding meant through artmaking, so they would be able to meet the expectations. By this point in the study, the students understood expectations much better than they did at the beginning of the study, but I remained aware that some participants may still need clarification on what to do as they responded to the art they were learning about. Each lesson had the students either drawing or painting, but the content in the arts-integrated social studies lessons was based on different subject matter while simultaneously building on previously taught lessons. I just wanted to be sure the student participants were clear on the directions for each lesson.

Lesson at the End of the Study

The last lesson I will report on of the six lessons I taught was the fifth lesson in the unit of study—I instructed the students about the Civil Rights Act and about President Lyndon B. Johnson, who was the president of the United States at the time of the signing of the act. Within these lesson plans, I challenged the students to think about what the signing of the Civil Rights Act of 1964 was going to mean for Black people in the United States, what it would mean for the Jim Crow Laws, and what it would mean for White people in the United States.

The students discussed topics such as the distribution of power, equity, and anti-oppression moving forward in the United States. Students were instructed to respond to what

they were learning through art—they were given big canvases and told to draw their responses or paint their responses to their learning. Some of the students wanted to sketch their pictures before painting their pictures. They were focused on the art elements of line, shape, form, and color, and their drawings represented their reactions to the social and political events of the Civil Rights Movement.

The students were shown the cut-paper silhouette, *Dark Shadows of History* by Kara Walker (2017). This artist weaved together imagery from slavery, the antebellum South, and racism. She emerged in the 1990s with works that were set in the past, but her work overlapped with current day trajectories of the effects of the subjugation of Blacks under White rule in America. Students also viewed *An Unpeopled Land in Uncharted Waters: No World, 2010*, also by Kara Walker (2010). Additionally, the participants were introduced to photographs of the Civil Rights Movement such as segregated water fountains, White only taxis, and the signing of the Civil Rights Act by President Lyndon B. Johnson. They also looked at the painting by Norman Rockwell (1967), *New kids in the neighborhood (Negros in the suburbs), 1967*. With all this art in mind, the participants responded to what they were learning about the Civil Rights Movement, and a display of what they learned came through in their own painting responses on their canvases.

Information shared in this section of my data reporting includes student interviews and artifacts along with what I learned as a teacher researcher which is shared through my field notes and reflections. To be consistent, this data set followed the same format as the other two data sets except with one alteration for the participants Hermes and Everest. I interviewed the students at two different times during this lesson. They were painting on big canvases and started their work on a Friday, so that was the first round of interviewing I did on this lesson as the students were

just getting started on their canvas paintings. The second round of interviewing on their painting took place early the next week. This explains why they have a part one and part two for the interviewing I did for this lesson. I was able to complete Jeffrey's entire interview on the first day. Each participant was given equal time to talk about their art, but Hermes' and Everest's interviews were on two different days and Jeffrey's interview happened on the first day of painting. I have provided this information so that readers will understand the change in the format of my report on the interviews.

Participant Hermes (Part One)

Figure 12

Hermes' Response to Arts-Integrated Social Studies Lesson #5



Observation. In this figure, Hermes painted a picture on canvas of his response to the lesson taught on the signing of the Civil Rights Act of 1964. Hermes' focus was still on the disparities

between Blacks and Whites and how the Civil Rights Act was going to take some time to implement and come to full actualization. The placement of the ships in his painting illustrated the separateness of the Black people from the White people during the Civil Rights Movement, and he even included that space in his painting following a lesson on the signing of the Civil Rights Act illustrating that change does not happen quickly. The details in his boats can be seen as he used patriotic colors for the Whites' boat and painted a flag on their boat. He did not give the Blacks a flag on their boat. He said the Whites were the only ones treated like Americans.

Hermes responded to the initial question in this interview when he stated that he liked sketching his painting first. He explained this reason for this process he uses before painting any picture in excerpt 31.

Excerpt 31 "Sketching out on the big canvas"

R Today is Friday, May 14th. Good morning, Hermes.

H Good morning, Mrs. Z.

R What are you doing?

H I'm no I'm, I'm sketching out on the big canvas because I personally feel that I usually always do the best the first time because sometimes I will make uh no such a great mistake the second time so like when I do it right on her. I don't have to worry about um having problems trying to do it again.

Hermes went on to explain the content of his painting as he stated, "So, but now I'm, I'm actually working on two boats. One is going to be carrying the Whites one way. The other is carrying the Blacks another way because this time they're just separated. Like they're going different ways" [Interview transcript, Lines 12-14]. He showed the separation of Blacks and

Whites during the Civil Rights Movement in this painting by explaining that they were going in opposite directions. Hermes was also making a distinction between the two ships—one vessel that was made very well and carried White people, and one vessel that was worn out that had Black people on it. This is explained in excerpt 32.

Excerpt 32 “Differences in boats”

R Okay

H And the Blacks, since they were treated unfairly, all they got was just a kind of sad, wooden boat. That barely floor had cracks everywhere and then the Whites get this almost like cruise liner with an anchor, and beacon and all that.

I reminded the participant that this lesson was on the signing of the Civil Rights Act that was supposed to bring Blacks and Whites together. I asked Hermes if the Black and Whites were still separated, and he responded by saying, “Yeah, because I guess like the Civil Rights Act didn’t take effect right away” [Interview transcript, Line 29]. The participant further explained the differences. Please see excerpt 33.

Excerpt 33 “Blacks had just all the hand-me-downs”

R Okay, so you told me what you were doing and thinking. What what are you learning?

H I’m learning how Blacks fought really hard to gain their rights and the Whites just kept pushing back but even though like everyone knew it was wrong. Like it it was even obvious. Cause like the Whites had all the good, brand-new stuff, and the Blacks had just all the hand-me-downs.

I then questioned if the hand-me-downs presented a problem and Hermes replied, “Well cause the hand me downs usually aren’t as great usually as the new stuff because unless someone

took really good care of it usually has a tear or if it's wood it usually has cracks or something” [Interview transcript, Lines 44-46].

I continued interviewing Hermes and asked him what he was learning regarding the signing of the Civil Rights Act of 1964. He responded with a statement about Lyndon B. Johnson in excerpt 34.

Excerpt 34 “Lyndon B. Johnson was White”

R Okay. What else are you learning?

H How. Um, uh I don't really know. I mean. I didn't I actually did kind of notice something though. That Lyndon B. Johnson was White, but yet he was still standing up for the Blacks. Which I think that's cool.

I then asked Hermes how what he learned could possibly affect his life in the future, and he said, “Because I'll be able to tell people like well hey I I know about this. Like it was a big deal but see it made our world what it is today” [Interview transcript, Lines 66-67]. I further probed and asked Hermes what did he think would result from having a conversation with other people about what he had learned, and he stated, “It might... it makes them learn. And then they can pass it on and tell someone else. And they can tell someone else. And it just keeps going. It keeps the story alive” [Interview transcript, Lines 70-71]. Hermes mentioned keeping the story alive, and I then asked him what keeping the story alive might do for society and he replied, “Um it might help us remember that no one should be superior. Like everyone suppose should be equal. That no one is the perfect race. Nobody's perfect. That's just facts. Nobody's perfect. You can get close but” [Interview transcript, Lines 74-76].

I told Hermes I wanted to talk to him about what he was painting, and he stated, “I mean the seas are pretty rough because it's a rough time for everybody. So, that was something that

uh” [Interview transcript, Lines 81-82]. Hermes further commented about the content of his painting in excerpt 35.

Excerpt 35 “When I think of a cloudy day”

R Okay

H And also, it’s a cloudy day because some stuff is clouded up and not very noticeable and usually when I think of a cloudy day, I think of it as kind of sad and kind of scary day. And so, and that’s it.

Participant Hermes (Part Two)

As Hermes progressed with his painting, I went back to him to interview him again on his largest art piece of the entire project. He stated, “So I was making since we were doing civil rights. I tried to show how like, even if, just like in my painting, the Civil Rights Act had just happened. But no, like they still nothing happened right away. Like they were still trying to still trying to go separate ways. And Whites for still quite a while the White still had the supposedly, in this case, bigger and nicer bow. The Blacks just had a beat up boat that wouldn’t float” [Interview transcript, Lines 12-16].

I asked him specifically what he was thinking when he started his painting, and he replied, “I was thinking about how deep down I’m pretty sure all the Whites and Blacks just wanted it to all end. But they were still just going with it the way it was” [Interview transcript, Lines 19-20]. I told Hermes that we needed to be careful when we use the term “all” because that term means all inclusive—it included everyone. I asked him if all the Blacks and Whites were hesitant with implementing change, and he said, “No, no. That’s why it took so long, because so many people were fighting against it” [Interview transcript, Line 24]. I then asked Hermes what he was learning, and he replied, “I’m learning how things especially like this. Are they take a

long time, and takes a lot of work to get it? Done?” [Interview transcript, Lines 26-27]. I then asked him if he wanted to talk more specifically about what he was trying to say. I asked him to give me details, and he stated, “I can’t really think like, in this they are. Even though the Civil Rights Act just happened, they’re still fighting against it” [Interview transcript, Lines 29-30].

Then I asked Hermes to think about what he was learning and if he could use that knowledge to contribute to society in the future. Please see excerpt 36.

Excerpt 36 “We fix stuff”

R Okay. What else are you learning?

H I don’t know.

R You don’t know? Well, let me ask you a different question. How will you use what you’re learning to contribute to society?

H Well, I can use it because like, I can tell people the story. We tell them how we learn from our mistakes, and we fix stuff. That’s why our world is the way it is now. Much better. And we need to practice doing that. Like we need to learn from our mistakes.

R Okay.

H And I could tell stories to someone about it, and then they’d tell that story to someone else and just keep going, like, if nobody tells anybody, then this went out and then we’re going to do it again. Okay, there was the 1960s again, right.

I then asked Hermes where he thought he might have an opportunity to tell the story, and he said, “Like, maybe I could tell it to my kids, if I end up having anyone to get older, okay. Or I could tell them to like, just some people they know or something” [Interview transcript, Lines 43-44]. Hermes continued, “Or if someone else has kids, I could talk to I can tell their kids. Or

maybe I could be a teacher and then them decades that way” [Interview transcript, Lines 46-47]. Following these questions, I asked Hermes if there was another way he could tell someone about what he had learned about the Civil Rights Movement and he replied in excerpt 37.

Excerpt 37 “If I see someone at the movie theater discriminating”

R All right. So, you’re you’re talking about how you could use your voice to tell. Okay is can you think of another way you could use your learning to contribute to society? I mean your learning on this topic?

H Maybe like I could explain physically? Like, how if I see someone at the movie theater, discriminating someone, like, I can say, Well, he’s, you should know, we’ve already learned we should have learned from our mistakes better than 1960s and stuff.

To follow-up with Hermes’ reply, I asked him what discriminating against someone may look like, and he said, “Like they could be? So hey, you’re not supposed to be in here because you’re Black or something? They are supposed to be in here” [Interview transcript, Lines 56-57].

I continued to ask Hermes what else he learned from the lesson. His reply encompassed an overall response to concepts that had been taught throughout the lesson. Please see excerpt 38.

Excerpt 38 “You can learn a lot from your past”

R Okay. Can you think of another situation where you feel like, you could use what you’re learning to contribute to society?

H No, not really.

R Not really? What else have you learned?

H You can, you can learn a lot from your past. History tells us so much stuff, and we got to remember that stuff. Otherwise, everything is going to go back to the way it was then. And most of that stuff was good. So.

I asked Hermes to clarify the word “stuff” for me. He stated, “Like wars and discrimination and stuff like that” [Interview transcript, Line 66]. Hermes then proceeded to use the phrase “bad stuff,” so I had him clarify what he meant by using those words. He said, “A lot of people are getting hurt a lot. A lot of people are mad or sad or something” [Interview transcript, Line 69].

I asked him then what he would like to say about his art, and he stated, “Well, I made it so the boats were going in different directions. Because that’s supposed to symbolize something” [Interview transcript, Lines 72-73]. Hermes further explained about the separation of Blacks and Whites in excerpt 39.

Excerpt 39 “Going in different directions... that’s the mental part”

R Okay. Alright. Would you like to talk to me about—how you went about creating this piece of art?

H Well, I made it, so the boats were going in different directions. Because that’s supposed to symbolize something.

R How?

H For the while, blocks noise, we’re basically going in different directions physically and mentally. Like when I say physically, like they had to go. Like Blacks can only go on this entrance, and Whites could only go on this entrance. So separate ways. And then also like, you’re trying to stay apart. Like that’s the mental part.

R Okay. Alright. What else would you like to talk to me about from your painting?

H The Whites have a big, strong, sturdy brand-new boat to show how like the Whites always had the better stuff. And then Blacks just had beat up who would bow this got cracks and dents and missing boards even.

Hermes also commented on why he only gave a flag to the White ship. He is specific in explaining that the American flag represents both Black and White people. Please see excerpt 40.

Excerpt 40 “Why our Blacks don’t have one”

R Okay. Anything else you would like to point out in your painting?

H No, not really.

R Did you position your people on the ships? Was there a specific reason why you positioned them the way you did?

H But I didn’t make the American flag to show how the Whites that they were the only real Americans are the way that’s the way I look at it. That they would have thought it that way. That’s why our Blacks don’t have one.

Then, I asked Hermes one more time how he would use what he is learning in his future. I wanted to know what he thought he had learned that he may use in his future as he grows up. Hermes explained how he will use information learned in excerpt 41.

Excerpt 41 “Any can be an American”

R Okay. Alright. Can we go back and readdress this question? How will you use what you’re learning to contribute to society?

H I could show that to people that like any can be an American, like, it’s not just the White is not just the Blacks or it’s not just whoever; it’s anyone can be an American—anyone can be whatever they need to be.

R Okay, so anyone can be an American. So, you said it's not just the Blacks, it's not just the Whites. So, who might you be referring to?

H Like Hispanic, Chinese, Japanese, Russian, like anyone can live can be an American,

Hermes explained further how he can use what he has learned in his future by stating, "Could use it to remember not to be mean to someone that just because they look different. That that nobody cares what you nobody should care what you look like" [Interview transcript, Lines 111-112]. He further explained, "Martin Luther King said in his speech—he wants there he wants his kids to be treated like not by the color of their skin, but by the 'content of their character'" [Interview transcript, Lines 114-115]. Hermes then expanded his thinking by stating, "I mean, just an example. Like someone could be, supposedly, the most ugly person in the world, but then they're also the nicest person in the world" [Interview transcript, Lines 119-120]. Hermes was drawn back in his thinking many times to observing the outward appearance of people and made statements about how someone looks should not matter.

To conclude the interview, I asked Hermes if there was anything else he wanted to talk about that he had learned so far in the unit of study and he replied, "I've also learned that creating stupid laws, bad idea, like the Jim Crow laws that that stupid laws that nobody should have even thought of" [Interview transcript, Lines 131-132]. I asked him why he called them "stupid laws," and he stated, "They're supposed to be a free country. So, if we're discriminating, then we're just not America. No one's gonna want to live here. And then next thing you know, it's just gonna be a big island with only Whites and mean people" [Interview transcript, Lines 136-138].

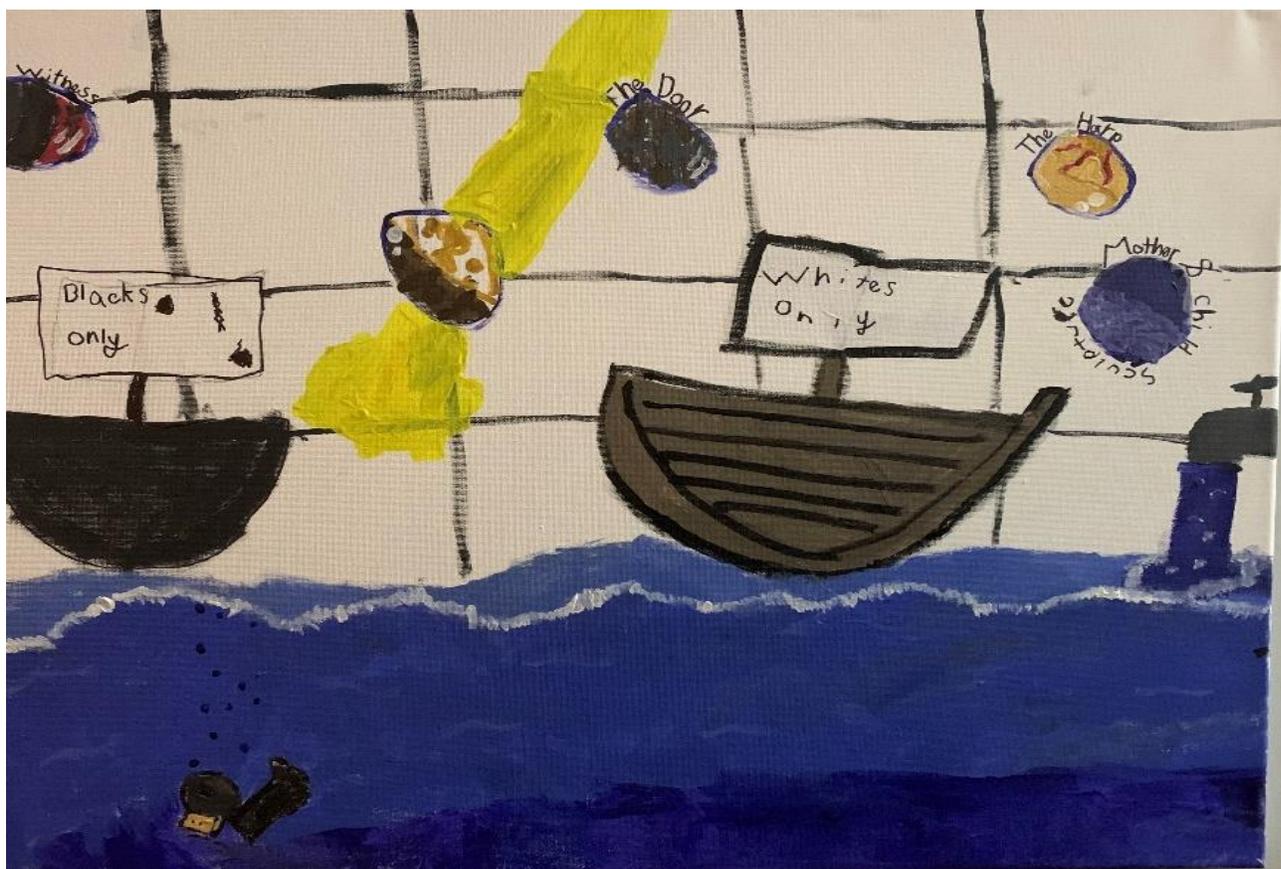
Once more, I asked Hermes to think of the future in consideration of what he learned and he replied, “I could maybe someday go into politics or something and hope make sure that nothing else like that ever happens again” [Interview transcript, Lines 143-144].

Participant Everest (Part One)

Everest was eager to get started on her painting. She used speech bubbles to represent the different pieces of art she had learned about that she was including in her painting.

Figure 13

Everest’s Response to Arts-Integrated Social Studies Lesson #5



Observation. This figure displays Everest’s painted boats on her canvas to depict a boat for the Blacks and a boat for the Whites. She also included some other paintings on the canvas of other

lessons she learned in the unit of study. It appeared that all her thoughts of the study—information she learned and art she was exposed to—were coming together in one painting.

I began my interview with Everest by asking her what she was doing, and she explained in excerpt 42.

Excerpt 42 “Differences in the White and Black boats”

R Okay, Everest. We’ve got it. What are you doing?

E I am I am sketching out how I want to do my painting.

R Okay.

E I so... so. What I’m going to do is I’m going to put two boats. One is like more of a darker shade like maybe black and one is like a light brown representing like Black people and the White people during segregation. And I... I thought about and like their it’s kind of like in a bathtub you know.

Everest explained her painting further as she presented an analogy of the Jim Crow Laws like a rubber ducky as she stated, “And I put Jim Crow Laws as a rubber ducky that’s floating away, you know? Segregation’s kind of ending, there kind of like going away” [Interview transcript, Lines 17-18]. She then talked about other features she added to her painting as she said, “And the bubbles and I put bubbles to like represent how I felt like when when I was responding. *The The Witness, The Witness* kind was kind of scary to me” [Interview transcript, Lines 20-21]. I asked Everest why that art by Benny Andrews (1968) was scary to her, and she replied, “You know cause it had this kind of twisted thing with the eyes. It was just it was just scary. It’s hard to explain.” I told her that it was possible that the artist’s choice of colors in his painting was possibly because of the troubles during the Civil Rights Movement. Everest further

explained, “Intense or like um hm how else could I describe it. Disturbing” [Interview transcript, Line 32]. She then continued to discuss the bubbles she was painting on her canvas in excerpt 43.

Excerpt 43 “Color selections”

R Disturbing. Okay. Okay.

E Like I’m using different colors for each one. Like, uh *The Witness*, will be and like this will be a hole for each with the colors and patterns that I will fill. Feel like *The Witness* would be red and black kind of bubbled, *The Harp* would be gold and white because I felt hope.

Everest explained how different art evoked different feelings and how she was trying to demonstrate those differences by the choice of paint colors she used in her painting. She then talked about how some artists use the colors red and black to evoke a certain emotion as she stated, “Like a lot of artists would. Like uh, I forget which artist that would. He... he would do a painting where he would add red and black and more like angry colors to it” [Interview transcript, Lines 40-41]. I asked Everest what she was thinking as she was painting and she said, “Um mainly how artists express their feelings in paint. Cause we paint in here and you said to show feelings, so my mind made the connection” [Interview transcript, Lines 45-46]. I then asked Everest what she was learning. Please see excerpt 44.

Excerpt 44 “How they felt in these paintings”

R However, you want to answer the question.

E Um what I’m learning currently is like about the the different like the Civil Rights Movement um like uh and how people would express how people would express what they saw and how they felt in these paintings during it. Like, um what’s a good example. Um, um

I asked her if she was thinking about the art that Kara Walker (2010, 2017) and Norman Rockwell (1964, 1967) did and she explained, “Yeah and like other people” [Interview transcript, Line 56]. When I mentioned the Norman Rockwell painting *New Kids in the Neighborhood*, Everest replied, “They are like coming together, you know” [Interview transcript, Line 58].

Then, I asked Everest what she was learning, and she stated, “Yeah and like um people are um doing a lot for this for this cause. Cause it’s taking so long. Just get it done!” [Interview transcript, Lines 60-61]. I explained to Everest that the people could not just get it done because there were many layers to the Civil Rights Movement; I asked her if she knew what the layers were and she answered, “Probably getting everyone to sign the act. Or like um” [Interview transcript, Line 70], and then Everest said, “Slavery” [Interview transcript, Line 72]. I asked Everest if she could think of any other layers that led to the of the Civil Rights Movement and she said, “Ummm, The Civil War, um um” [Interview transcript, Line 74]. Also, I asked Everest if she thought events in the Civil Rights Movement could be considered a layer, and she replied, “In the movement. The March on Washington, um the Montgomery Bus Boycott, uh the actually signing of the Civil Rights Act” [Interview transcript, Lines 76-77]. Everest concluded her remarks on this section of the interview by stating, “The sassination, sassination, assasination of JFK, becau he didn’t—like Lyndon B. Johnson he carried on that” [Interview transcript, Lines 79-80].

Participant Everest (Part Two)

When I began the continuation of the interview, I started with Everest on the signing of the Civil Rights Act of 1964. She began talking about an etching by Kara Walker (2010) as she stated, “We were studying the... the painting of I’m trying Unchar... Uncharted Waters um on

People Land something like that. It's a long name" [Interview transcript, Lines 8-9]. Everest then began to talk about her painting that was in response to what she had experienced by looking at the other art in excerpt 45.

Excerpt 45 "White people...Black people they had different things... artists contributed to the Civil Rights Movement"

R Yes, yes we were looking at some art by Kara Walker where she used silhouettes in her um in her artwork. Okay remember we were studying about the Civil Rights uh Movement and the signing of the act. Remember? You remember that? Okay so, what were you doing when you were working on this painting?

E So in this painting uh my... my mind was kind of stuck on ships. So, so I thought like how White people who and Black people they had different things. So, like uh they had the better boat, and they don't... and they don't um... and I made it a bubble bath. Um, so like uh... I uh you can barely see this little duck right here. It's like, I made it black to represent the Jim Crow Laws.

R Okay

E So it's the Jim Duck Laws. It's sinking but it's like it still there. You know, there is still some segregation, tension. And um I made bubbles for all uh... for all the other artists cause I feel they really contributed to the Civil Rights Movement for how people felt.

I asked Everest if the artists contributed to the Civil Rights Movement or our understanding of the movement, and she said, "Understanding" [Interview transcript, Line 25]. I proceeded to ask Everest what she was learning, and she continued to explain in excerpt 46.

Excerpt 46 "Most of the art... when it was done... really cool to learn about all this"

R Alright, well, what are you learning?

E I am learning even more about the Civil Rights Movement and like all the art. When well, most of the art when it was done cause I bet there's like hundreds of more artists who made these, but it is really cool to learn about all this.

I told Everest that I used art from Black artists for this study and asked her why she thought I did that, and she shared her thoughts in excerpt 47.

Excerpt 47 "Black artists for the study"

R Yes and there were so many artists. I only could choose certain ones for the study. All the artists are Black artists, though. Which um why do you think um using artwork by Black artists is important for this study?

E Because like uh, oh water problem (water spills at the table/clean up ensues). Because like I bet the Blacks really felt like differently towards this than Whites because like the Whites just got, they got better stuff, and you know. It's they get the same rights as they get today so it wouldn't be that much of a difference. The Blacks, however, had different rights so...so it's interesting to see how they were feeling during segregation.

Then I asked Everest what she was thinking while she was painting, and she stated, "Well, I was thinking of like all like what the artist might have been feeling. You know, um they... they might have been feeling angry about the movement, sad about it you know, trapped during it so" [Interview transcript, Lines 52-54]. I asked Everest to explain further about what she meant by trapped, and she said, "Like in something they don't want to be. Like you don't want to be segregated and you know have someone just because they were born with something they can't control" [Interview transcript, Lines 56-57]. I noticed some written text on Everest's

painting, so I asked her to explain to me what she was showing with the text. She explained in excerpt 48.

Excerpt 48 “Labeling the paintings she drew about”

R Yes, okay. And so, I um see you’ve got some other um written text up here. Can you talk to me about that?

E Oh I just I used those to like show what paintings I was expressing. My bubble on *The Witness* could have been like could have been like *The Harp*. And like I just I just wanted to clarify which art I was responding to.

I asked Everest to talk to me more about *The Witness* by Benny Andrews (1968) since she made comments about that art previously, and she expressed what she was thinking in excerpt 49.

Excerpt 49 “Colors mean something”

R Okay, can you tell me about *The Witness* up here?

E Um so I used black, black, gray, and red because like those cause *The Witness* kind of scared me. It was weird, you know. I used colors that like kind of de define something that would scary like.

I asked her why she thought the artist used those colors, and she replied, “Because like because like they kind of trigger something in your memory. Like in horror movies they use kind of like dark colors” [Interview transcript, Lines 68-69]. So, I followed up with this response by asking Everest if she thought the artist was thinking about a horror movie or if he was thinking about something else, and she answered, “Probably he was taking it more from real life” [Interview transcript, Line 73]. Then, I questioned Everest on what she thought the artist was thinking, and she said, “It was scary for him. I’m pre I... I that is how I would imagine this”

[Interview transcript, Line 75]. I inquired of Everest to explain the next bubble in her painting with the written text, and she replied, “Okay so um the next one, I wasn’t I wasn’t able to remember the title. But I remember it was one of it was one the painting by Faith Ringgold”

[Interview transcript, Lines 77-78]. Everest continued, “Okay so the next one with all of the business executives. The White being on top of the Black” [Interview transcript, Lines 80-81]. I explained to Everest that the painting she was referring to was *In the Crowd* by Faith Ringgold (1964).

Everest then explained what the color meant in the bubble representing this painting as she stated, “So, so it displays like gold and white showing like how the rights that were to the White people at the time and um bronze and brown is the other side representing how the Coloreds’ rights.” [Interview transcript, Lines 87-89]. I asked for clarification on which part of the painting represented the Blacks and the Whites, and Everest explained her color selections in excerpt 50.

Excerpt 50 “Color of paint for skin tones”

R So, so can you point to the one that was the Whites and what was the Bl...

E This one. The one with the White background is the Whites and the other one is \the Brown because like I used kind of like their skin tone except for the Whites because like they are literally called the Whites so.

I asked Everest if she had another bubble in her painting she wanted to discuss, and she told me she had three more as she stated, “Well, I have three more (Everest laughs)” [Interview transcript, Line 100]. She continued, “Like I have *The Door*. Like, uh as when we first looked at the painting. I I always uh” [Interview transcript, Line 102]. I reminded Everest that *The Door* by David Hammons (1969) is an installation and not a painting. She replied, “Installation not a

painting. I always felt like thought the guy on the other side of the office was trapped you know” [Interview transcript, Lines 104-105]. She continued, “Something you didn’t want to be in as I mentioned earlier. So that’s why I put bars. And it might not be clear. It is kind of sloppy. Sorry about that. But it’s kind of like brown on the other side you know” [Interview transcript, Lines 107-109].

I asked Everest why brown would be on the other side, and she stated, “Cause he’s trapped. Like in the in the installation uh we clearly see Black hands on the administration’s office so” [Interview transcript, Lines 11-112]. She talked about the Blacks during the Civil Rights Movement and how they were trapped as she continued, “And like that kind and that’s and Blacks were what Coloreds were called. So yeah” [Interview transcript, Line 114]. I asked Everest how Blacks were trapped, and she stated, “Well he couldn’t just like um say I want rights and then immediately get it. And that then like then a lot of violence could could have be avoided” [Interview transcript, Lines 116-117].

Then, Everest moved the conversation to her next bubble and explained, “And uh the next bubble is *The Harp*. Um, I made gold colors because the harp is gold and that kind of like gives me like hope, you know” [Interview transcript, Lines 119-120]. I asked her why gold represents hope to her, and she answered, “Because I always represent gold to the color of the sun and I always connect that gold to the sun and then gold to like our Savior so” [Interview transcript, Lines 122-123]. Everest continued, “And like the harp was gold too so (laughs). Yeah” [Interview transcript, Line 125].

Since Everest mentioned hope, I asked her if there was hope during the Civil Rights Movement. She replied, “Hm. Well, I think there was our leaders leading us so. I think there was hope. But th... they had to make their own kind of hope you know” [Interview transcript, Lines

127-128]. I then asked Everest how the people she referred to were making their own hope, and she said, “Encouraging themselves. Making leaders like the sit-ins um the protests, you know” [Interview transcript, Line 130]. She continued, “To hope that like the pre... president would notice them you know. Hey, these people aren’t getting enough rights” [Interview transcript, Lines 132-133].

The next bubble in her painting that Everest wanted to talk to me about was the *Mother and Child* sculpture by Elizabeth Catlett (1956). Everest said, “And like the other one’s *The Mother and Child* sculpture. I put purple light purples because those are common colors you know. In the *Mother and Child* one I kind of got reminded of my own mother you know” [Interview transcript, Lines 135-137]. I asked Everest if she wanted to talk further about this part of her painting with me and she replied, “Um (pauses) well that’s a lot of personal information so (laughs)” [Interview transcript, Line 139]. So, then I directed her to talk about the sculpture if she felt comfortable doing that, and she explained about the mother in the sculpture when she stated, “It looked like uh she was looking up at something but still like caring for the little baby in her lap you know at the same time” [Interview transcript, Lines 144-145]. I asked Everest if she thought the mother in the sculpture was sitting slumped over and she replied, “No she was, she was more like straight up, back up” [Interview transcript, Line 153]. Everest continued, “Maybe she was worried” [Interview transcript, Line 155]. I asked her what she may have been worried about and she replied, “Maybe about, I don’t know. Um like Ruby Bridges was like uh like uh she was uh, how do you put this? Uh, she wasn’t very accepted by a lot of people so” [Interview transcript, Lines 157-158]. Everest continued, “Maybe the mother was worried about that” [Interview transcript, Line 160]. Then, Everest began questioning her choice of colors for this bubble in her painting as she stated, “So now that I think about that, maybe I shouldn’t

haven't chosen that common of colors" [Interview transcript, Lines 162-163]. I asked her why she was saying that, and she replied, "Because she... she had a more worried expression now that I see it and purple is very common to me so" [Interview transcript, Lines 165-166]. I asked Everest what color did she think she should have chosen to convey how the mother was feeling in the sculpture and she said, "Maybe a darker blue or like uh maybe a slightly darker purple and a mix of that" [Interview transcript, Line 168].

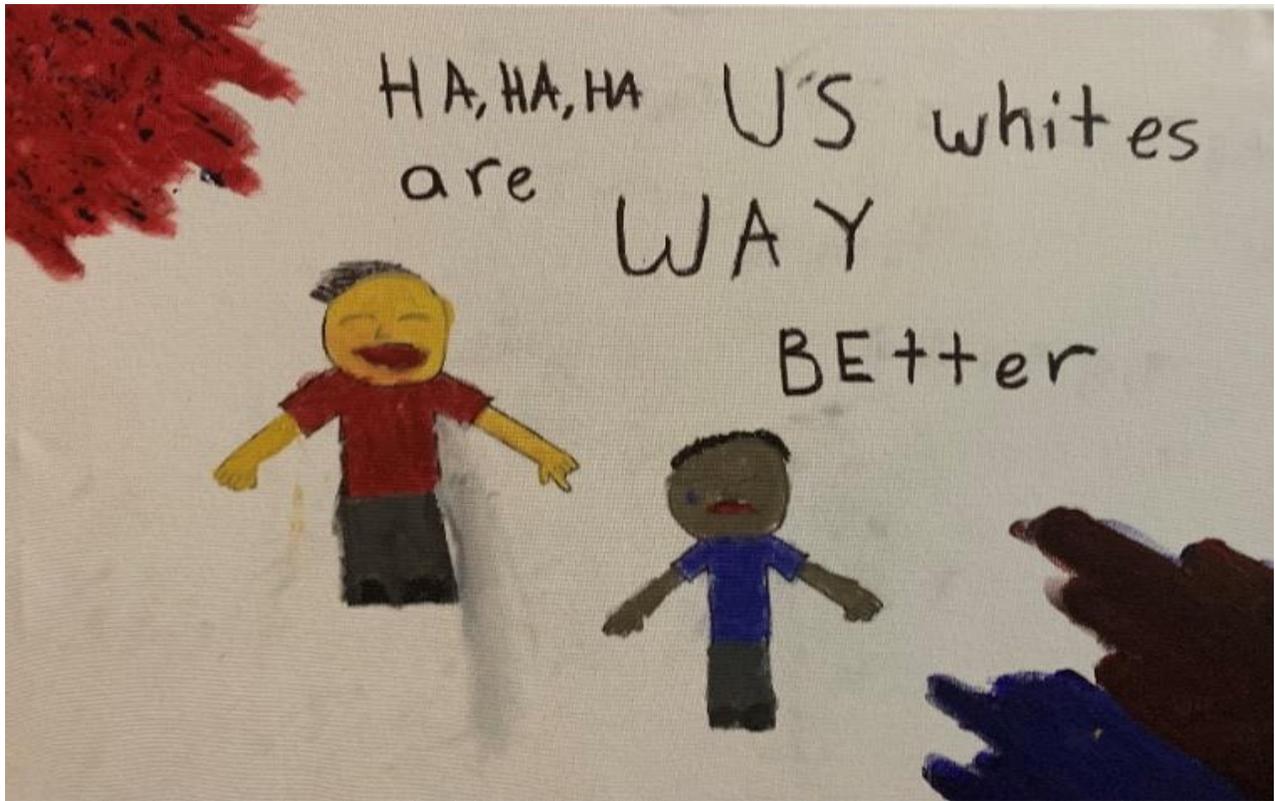
I had used the *Mother and Child* sculpture by Elizabeth Catlett (1956) when I was talking to the students about Ruby Bridges and we discussed the strength that Ruby Bridges had to exude when she went into William Frantz Elementary School on her first day of school there. I asked Everest why I would have used that sculpture when teaching about Ruby Bridges and she replied, "Ruby Bridges had to show... to show a lot strength to get through it" [Interview transcript, Line 176]. I continued the conversation with Everest by asking her if she thought Ruby Bridges woke up one day and decided to be strong and Everest explained, "No, I think she needed some encouragement. Like I remember once in a passage I read that Ruby Br... that her mother like said to hold her head up high you know" [Interview transcript, Lines 178-179]. Everest continued to discuss her painting as she stated, "Um... um maybe it's I want to add more to it, but I didn't know what exactly to add so. [Interview transcript, Line 186].

Participant Jeffrey

Jeffrey's last piece of art that he created was on a canvas just like Hermes' last artifact and Everest's last artifact. Jeffrey's painting is compelling and caused me to inquire deeply about what he was doing and thinking while creating his work. So, not to be misunderstood by his art, he went to great lengths in his interview to explain thoughts he had while he was painting.

Figure 14

Jeffrey's Response to Arts-Integrated Social Studies Lesson #5



Observation. Jeffrey explained through his comments in the interview about his painting. In consideration of the content of the painting, the participant is trying to show what could have been said during the Civil Rights Movement to Black people, but this does not espouse Jeffrey's own position on how he feels about Black people. His interview explained this.

I began the interview with Jeffrey by asking him what he was doing with the paint materials he was working with, and he asked me if he could divide the parts of his painting and talk about them in separate parts as he stated, "Um... so um... can I... am I allowed to like talk about, like the different portions?" [Interview transcript, Line 7]. I told Jeffrey he was allowed to discuss what he was doing with his painting any way he chose to discuss it. He proceeded to tell

me that he began his work with a splatter as he said, “Okay, so I did like a splatter on” [Interview transcript, Line 11]. I interrupted Jeffrey to ask him to speak louder so I could hear him better, and he continued to discuss the separation he showed in his painting with objects that represented Blacks and Whites. See excerpt 50 for that explanation.

Excerpt 50 “Separation”

R Talk loudly.

J On top left. I did a splatter on top left and a splatter on the, on the bottom right. So I did this, I did one side, red on the bottom right. And once I blue on the bottom right, to show separate, like to show the separates, like, the red was supposed to be like the Blacks.

R Uh huh.

J And then the blue is supposed to be the Whites oh no, no, no, it’s the opposite way. It’s, it’s blue supposed to be Blacks, because I’ll get to, well, my person that I made has uh, or my Black person that I made has a blue t-shirt.

Jeffrey further explained about the two sides of his painting as he stated, “And then the red side is the Whites. And my person that” [Interview transcript, Line 21]. We were busy positioning the canvas so the videorecorder would capture Jeffrey and his art while Jeffrey continued to explain, “The person that I made that is White” [Interview transcript, Line 24]. Jeffrey continued to specifically explain the separation he was trying to create in his painting as he stated, “He has a red t-shirt. Um, it’s supposed to show like separate, like separate because like, you know, there were they were separate. It was like, it was like, either, they couldn’t go to school together, which was separate” [Interview transcript, Lines 26-28]. Jeffrey further stated, “They couldn’t, they couldn’t go to the same restaurants” [Interview transcript, Line 33].

Jeffrey explained the separation of the Black and White people during the Civil Rights Movement by the separation that was expected in their schooling and restaurants they went to. Jeffrey explicated additionally, “And that was separate. And then up here. It’s like, we’re all it’s like how we are now. And then how they were back then. And how we were now we’re like all equal. See, the Blacks are like combined with the Whites” [Interview transcript, Lines 35-37].

Throughout the interview, Jeffrey did a lot of pointing to different parts of his painting as he explained each part and how it represented segregation and then integration. Jeffrey then discussed interactions between Black and White people. He stated, “And then I made two people—one White person and one uh Colored Person. And this was back then like... like..., like... I’m talking like 19 somethins like in... like when the Civil Rights Movement was an affair, like, I... I drew um a White laughing at a Black” [Interview transcript, Lines 41-43].

Jeffrey said, “Because that’s, that’s how it was back then” [Interview transcript, Lines 45]. He then explicated further the differences between Black people and White people during the Civil Rights Movement as he said, “Like say, Whites would always get the better things than Blacks. They would um an article we read earlier this study was that Whites get 100 like \$149” [Interview transcript, Lines 47-49]. Jeffrey continued, “Per year. And it’s just that like the this White person was pointing at them saying like, I... I wrote, like what you’d probably say, I said, I wrote hahaha, us Whites are way better” [Interview transcript, Lines 51-52]. Jeffrey explained his understanding of the unkind comments and attitudes that were presented to Black people during this time in history. He continued along this line of thinking as he stated, “Because that’s, that’s how it was back then. Whites always were like; are we’re always saying that they were on top” [Interview transcript, Lines 54-55].

As the interview progressed, Jeffrey then talked about how Blacks and Whites were treated differently when he stated, “Since they weren’t, they weren’t getting in trouble, like Blacks would. So, say Blacks would do a protest, they would probably get arrested” [Interview transcript, Lines 57-58]. Then, he continued, “If Whites did a protest during that they probably wouldn’t” [Interview transcript, Line 60]. Jeffrey concluded this part of the interview when he stated, “They would just get like, lit like they probably just get like, a fine or something like that. It wouldn’t be as bad as the Black” [Interview transcript, Lines 62-63].

Then Jeffrey continued to talk about the lives of Black people. He stated, “Person’s life. Um, for the Black person, I drew him crying because the White person was laughing at him. I drew him” [Interview transcript, Lines 65-66]. I asked Jeffrey why the Black person would be crying, and he stated, “Well, because it was an unfair life and they in like, they would always have to go through the worst of the times while the Whites got went through the best of the times” [Interview transcript, Lines 68-69].

Jeffrey then went back to talking about color selections he made for the t-shirts he painted on the White people. He said, “And um I, I drew their t-shirts like the color of the thing like if, as I was saying down in the bottom right corner, they were separated. Like I drew the White person with the red shirt, recording like or representing Whites” [Interview transcript, Lines 71-73].

Jeffrey then spoke about the color of the t-shirts for the Blacks as he explained, “And then Blacks with the wh blue t-shirt, representing the Blacks on the bottom right” [Interview transcript, Line 77]. Then he spoke about the proportion of the t-shirts while he explained, “And I drew the red a little bit bigger, like I drew this proportion bigger, because they would always get way more stuff than the wh Blacks [Interview transcript, Line 84].

I then asked Jeffrey if he remembered what it is called when you are missing out on something or lacking something since we had discussed this in our lesson, and he said, “Discrimination?” [Interview transcript, Line 159]. I asked him to think about it and asked him what was lacking, and he replied, “Equal rights, um” [Interview transcript, Line 182]. Then, Jeffrey added, “So also, like if Blacks worked like really hard, they still wouldn’t get as money as much money as Whites because Whites were? Want to say wanted more? But they were I don’t know how to put this, but they were like, better or no not. This is” [Interview transcript, Lines 184-187]. Jeffrey seemed frustrated as he was struggling to express himself.

As Jeffrey attempted to explain the differences in Blacks and Whites in the Civil Rights Movement and the struggles the Blacks experienced, he stated, “The no they weren’t it’s just that it was just that the, the governor or the person who ran the place just liked the Whites more or it was their same, like, skin color. So they, so he thought they deserved more” [Interview transcript, Lines 199-201].

I then asked Jeffrey what he was learning since he had spent a considerable amount of time telling me what he was thinking. He replied, “I’m learning that it’s not always, it’s not always fair. Because like say, you know, it’s flipped around, we would be getting the really bad stuff. And then Blacks would be getting the really good stuff. I would say that would be unfair, because like, they get the higher chance of like, succeeding in” [Interview transcript, Lines 208-211].

Then Jeffrey completed his thought as he stated, “Life” [Interview transcript, Line 213]. Jeffrey continued his thoughts on the unfairness during the Civil Rights Movement as he stated, “I’m learning that. I’m learning that, like back then that the Whites were kind of like, mean and

taking over or taking the advantage of having more stuff. And so, they were they were just not? Well, they were bragging” [Interview transcript, Lines 223-225].

Then Jeffrey began talking about what he had learned about school resources again, and he stated, “Because just because they’re the same color as the person who runs it and, like, the person who runs it thinks that everybody, this, that’s the same or looks the same as him is as good as him” [Interview transcript, Lines 233-235]. Then, since Jeffrey had spoken about things being better, I asked him what makes for a better life, and he stated, “I would say like, I don’t know like being nice to someone. Oh, no, like being nice to somebody, like, say somebody was going through rough times, you’d probably like you’d help them up or help them surpass their challenge” [Interview transcript, Lines 243-245].

Finally, I asked Jeffrey how he could use what he was experiencing in these lessons in his future, and he replied, “I have a lot of friends that are different colors or skin tone than me” [Interview transcript, Line 259]. He continued, “And like, if they were to be like discriminated, or anybody really, you you would want to, like, help them like, and say, to the person that is discriminating them, that’s not cool. That’s, that’s not right” [Interview transcript, Lines 261-263].

I asked Jeffrey what his big takeaways were from the lesson, and he replied by stating, “It will, it will also help me by... by, not being the one who is discriminating someone, just by their race or how they look” [Interview transcript, Lines 278-279]. He continued to state, “So my big takeaway would be like, if you were like, if you had that water and someone else had the better water, how would you feel?” [Interview transcript, Lines 317-318]. Another thought Jeffrey shared was judging people by the way they look as he stated, “What if they, my big takeaway is that you shouldn’t just judge people by their looks, you have to really get to know them first. Or

you should really just get to know them. You shouldn't like judge them" [Interview transcript, Lines 327-329]. Jeffrey continued, "There's a saying that you shouldn't judge a book by its cover" [Interview transcript, Line 331]. He then stated, "Say we had a really bad cover, but it was just the best book ever" [Interview transcript, Line 333]. He continued by explaining, "And you judged the book. And then someone else read the book and they said it was the best book ever, and you regret your decisions" [Interview transcript, Lines 335-336].

Field Notes—Reflections

The social studies content on this lesson was on the signing of the Civil Rights Act of 1964 and was our central theme for the day. The students responded to the art that was shown to them by painting on canvases their impressions of what they had learned from the arts-integrated social studies lesson. The students continued discussing the separation of Black and Whites, and they also shared their thoughts from art that had been taught in previous lessons. For example, Everest referenced *The Mother and Child* (sculpture) by Elizabeth Catlett (1956)—art that was used to teach the lesson on Brown versus Board of Education in lesson two. Reference to the different art and lessons taught are being discussed simultaneously as we are nearing the end of our unit of study. The students are drawing on their prior experiences in the study and their knowledge to continue the conversation of the Civil Rights Movement and the art and artists who contributed to the movement.

Our time was split for this lesson due to state testing, so my interviewing of the students on this topic spanned two different days. I realized that I was not giving equal time to the students in my interviewing, so I corrected that in my second day of interviewing and went backward and gave the students who had less time the first day more time to add to their comments on what they were doing, thinking, and learning. Each participant interviewed

differently—some I probed deeper to facilitate them in communicating their ideas, but I did attempt to interview each student the same amount of time. Some of the students needed a bit more time to express themselves.

During this lesson, the students used 16x20 canvases to paint their work. Due to the size of the canvases, the students took more time to work on their painting. At this point in the study, they also had more to communicate through their paintings. Some of the children drew their sketch of what they wanted to paint right on their canvas, so they could get the proportions and scale to more of what they had intended and imagined. Some students chose to use their sketchbooks first to plan out their pictures; then, they transferred their drawing to their canvases by sketching it onto the canvases while attempting to get the scale accurate—whatever accurate meant to them.

Since the canvases were bigger than other materials we had previously used for the students' artworks, we had a few spills of water. We cleaned up the spills as quickly as possible. We wanted the work to continue as smoothly as possible, so it would not interrupt the flow of ideas that the students were capturing from their minds as they transferred those ideas to the canvases.

My critical friend and dissertation chair, Dr. Tinker Sachs, was in the classroom on the first day of my interviews on this lesson. Dr. Tinker Sachs gave me great feedback on my interviewing and the work she felt I was doing with the students.

The day was full of conversation, collaboration, working with the art materials, interviewing, clean ups, and joy in my heart. I felt so full at the end of this lesson, from the information the students shared with me through the interviews to the viewing of their art at the different phases of development.

Chapter Summary

The data reporting included my recordings of the student participants' words as they worked through the arts-integrated social studies lessons. The students shared freely their thoughts on the Civil Rights Movement through their words, their knowledge of working with the art materials as they created art, and their collaboration as they worked beside their classmates interrogating the content with their questions and discussions. Ideas that surfaced through the students' words were communicated orally in the interviews. Words such as separation, unfair, not equal, discrimination, Black, White, sketching, colors, size, shading, and lines all contributed to the conversations. The students worked deliberately to express their thoughts through their drawings and paintings.

In chapter 5, I discuss the themes from the interviews and what we can learn about arts integration from the perspective of a teacher researcher. I offer insights about self-study in arts-integrated curriculum and the way forward from this study.

CHAPTER 5

DISCUSSION

FOR MY PEOPLE

*For my people everywhere singing their slave songs
repeatedly: their dirges and their ditties and their blues
and jubilees, praying their prayers nightly to an
unknown god, bending their knees humbly to an
unseen power;*

*For my people lending their strength to the years, to the
gone years and the now years and the maybe years,
washing ironing cooking scrubbing sewing mending
hoeing plowing digging planting pruning patching
dragging along never gaining never reaping never
knowing and never understanding...*

*For the boys and girls who grew in spite of these things to
be man and woman, to laugh and dance and sing and
play and drink their wine and religion and success, to
marry their playmates and bear children and then die
of consumption and anemia and lynching...*

*Let a new earth rise. Let another world be born. Let a
bloody peace be written in the sky. Let a second
generation full of courage issue forth; let a people
loving freedom come to growth.*

*Let a beauty full of
healing and a strength of final clenching be the pulsing
in our spirits and our blood. Let the martial songs
be written, let the dirges disappear. Let a race of men now
rise and take control.*

(Walker, 1989, para 1-2, 5, 10)

To include this poem as a reflection at the beginning of this chapter seems appropriate to me since it speaks to oppression; is a work of art, while in a different genre than the art that was integrated in this study, but regardless is art; and speaks about a journey. Integrating this poem into this chapter correlates with how the visual arts were integrated in this study in the arts-integrated social studies lessons on the Civil Rights Movement as my students and I sojourned through the study. The integration seems to have come full circle—at least in my mind it appears to have come full circle. How we understand life through the arts cannot and must not to be minimized (Eisner, 2002), and I experienced that truth firsthand through this study.

Particularly in Margaret Walker's (1989) "FOR MY PEOPLE," these words capture an essence of a shift, however gradual, of Black people in our society. From slavery to the struggles through the Civil Rights Movement, this portion of this poem left me with a feeling of hope—hope that a new reality will be experienced for Black people in our neighborhoods, schools, and communities as the work for justice and equality continues. I have also considered how the shift in this poem is likened to the shift I have experienced as a teacher and teacher researcher in this study and leaves me hopeful for many more lessons with students who I teach, where teaching and learning will espouse arts-integrated learning as powerful experiences in all social studies content, but especially in content that is difficult to deliberate and understand.

The shift I have spoken about occurred in my doing, thinking, and learning through this investigation of arts-integrated lessons. As I considered myself in both roles as teacher and researcher, many of my experiences were informed by the students' responses to their arts-integrated lessons. The historical account of the Civil Rights Movement and the artists who contributed to the struggle through their art was taught to the students in the lessons. How the students experienced the lessons contributed to my reflections on *self* in the study.

Like Walker, the participants in this study talked about the inequity of Black people during the Civil Rights Era. Collectively, the students discussed the lives of Black and White people during this historical time, how they processed the arts-integrated lessons through the teaching of the content, and how they displayed their doing, thinking, and learning through the art they created. Much of the history of the Civil Rights Movement was new information to the students, so their understandings and emotions were demonstrated through their choice of words and intonations in their voices in their interviews and the making of their art. How I conducted the study through the organization and planning of a self-study and the information that the students shared with me on how they were experiencing the lessons helped inform the shift that took place in me as a teacher and teacher researcher.

In this discussion, I revisit self-study as the methodology for the study, offer a discourse on what I observed and learned through the study as a teacher and researcher, offer discussion on the research questions, and end my thoughts with implications and recommendations resulting from my work on this research.

Self-Study Revisited

A self-study in teacher research can provide a researcher with information about their own practices in education in their classroom, school buildings, or at the district level. These studies can help teacher researchers at the university level as well. LaBoskey (2004) highlighted characteristics of self-study as follows: “It is self-initiated and focused; it is improvement-aimed; it is interactive; it includes multiple, mainly qualitative, methods; and it defines validity as a validation process based in trustworthiness” (p. 817). Like LaBoskey, Samaras and Freese (2009) emphasized that the purpose of self-study is to improve practice with the mindset to use experiences to make needed transformations. Unlike action research where the focus is on action

and research in changing one's practice or the institutions of practice, self-study focuses primarily on the emphasis of *self* in the study. The goal is to examine self and see what transformations may need to be made through the experiences.

The experiences become a resource of a self-study (Samaras & Freese, 2009) as the researcher begins to “problematize their selves in their practice situation” (Feldman et al., 2004, p. 971). “Action research is more about what the teacher does, and not so much about who the teacher is” (Samaras & Freese, 2009, p. 5). Problematizing self requires examining teacher practices and what fuels those practices through self-reflection. According to Dinkelman (2003), “In other words, education is a construct unified with the idea of reflection. This conceptualization of teaching, including teaching done by teacher educators, makes a definitional case for self-study” (p. 8).

I examined who I was as an educator and person throughout the study, and it was through my reflections that I learned the most about myself as a teacher researcher of arts-integrated social studies. “Articulating a knowledge of practice may take many forms, and no one form is more important than another for, depending on the study, what is documented and articulated will vary considerably” (Loughran, 2007, p. 17). My articulation of what I learned through this study was connected to how I saw myself in regard to the design, implementation, and reflections in the study. My 30 years of teaching experience informed how I was able to reflect and use my experience to understand the students through the interviews and my analysis of the data I collected.

Self-study helped me understand the complexities of conducting a study while teaching at the same time. The study made me aware of my vulnerabilities when teaching arts-integrated social studies lessons on the topic of the Civil Rights Movement, and it allowed me to experience

the transformation of my practice which is at the core of any self-study. To reiterate, the purpose of a self-study is to improve practice with the mindset to use the experiences to make needed transformations (Samaras & Freese, 2009), and this study did indeed change me personally and professionally. I did a lot of examination of self through the study and realized that I had become an arts integrated teacher. I found that this type of teaching made sense to me in my instruction in social studies. In the Zoss and White (2011) study where the classroom teacher realized *her kind of teaching* [emphasis added] through integrating the performing arts into her language arts classroom, I found *my style of teaching* by integrating the visual arts of drawing and painting into a social studies unit of study on the Civil Rights Movement. Through my work in this study, I found the type of teacher I had become—*I had become an arts-integrated teacher*.

Complexities of self-study arise when a teacher researcher serves in two roles—the teacher researcher is the teacher on one hand and the researcher on the other hand. This involves a lot of navigation of the two roles, and a willingness to become reflexive to the work is crucial. Teaching the content is not a simple task. Introducing the content is the easy part, but the teacher must be ready to become reflective to discussions that may ensue while also supporting students in their thought development. As the researcher, it is important to make sure the responses to the work through discussions, collaborations, and artmaking are the work of the students. So, maneuvering within this type of study can become precarious.

The vulnerabilities that are required in self-study can become problematic from an intellectual and emotional standpoint. Accepting the fact that one does not know something can be taxing for a teacher researcher, but once acceptance of not knowing transpires, it opens a space for incredible learning and transformation. I was learning about arts integration as I participated in the journey of the study. As previously discussed, I did not understand what arts

integration was until I began learning about it in my doctoral studies. I thought I understood what it meant, but I did not. Now I know.

Additionally, other vulnerabilities existed as I embarked upon the study. I was vulnerable to the topic of the Civil Rights Movement and the content of events within the movement since I was not knowledgeable of all the content until I studied and became more aware of events that shaped the movement that led to the signing of the Civil Rights Act of 1964. Since I experienced the vulnerability of learning all this new knowledge, I felt equipped to address vulnerabilities that my students might experience as they began learning the content in the arts-integrated social studies lessons. I also felt vulnerability because I needed to learn about Black artists of the time as well, but vulnerabilities did not stop there.

In preparation for this study, I had to learn more about drawing and painting, so I would be ready to facilitate my students in their artmaking. I had a lot of preparation to do to feel equipped to teach the subject matter. It is important for me to emphasize that all these vulnerabilities did not make me feel inadequate to the work, but rather excited about the work. I knew I had a lot of preparations to make to be ready to conduct the study, and the process made me feel very enthusiastic about the study through the groundwork that I engaged in to ready myself.

The goal of a self-study is to experience the research through a lens of transformation. What good can be learned from a self-study, and what experiences can facilitate effective change in teaching practices? This was what I was trying to learn through my study. I wanted to offer my students lessons that were integrated, and not just for the sake of integration. From this study, I learned firsthand how arts-integrated teaching provides richer, learning experiences for students, and I was delighted that my students had those experiences. The richer learning

experiences were informed by the arts integration of the contents in the visual arts of the selected art pieces along with the historical account of the Civil Rights Movement.

The nature of the teaching and learning through the arts-integrated lessons provided students with opportunities to see the connections between the disciplines. Students in this study were able to learn not only about the historical account of the Civil Rights Movement in the social studies curriculum, but they were also able to learn how Black artists during this time processed what was happening in their communities and the nation and shared their realities through their art. These artists used their talents with paints and brushes, pencils, and other materials to express their feelings which included their struggles for the fight of equality while also expressing their thoughts for a more hopeful future—the hopeful future was where Black people would have more opportunities and equitable access.

The experiences shared of the arts-integrated social studies lessons came through the artwork the students created along with conversations they had with me and each other. While the experiences the students had in the study were revealed through the transcriptions of the interviews I conducted with them, as noted in chapter four, what I learned through the study as a teacher and teacher researcher was not discussed. My learning was substantial through the experiences I had, and they will be considered in this chapter. My learning as the teacher and teacher researcher was contingent on the experiences I had in my classroom with my teaching and with my work with my students as I interviewed them. I will offer a discussion of my experiences as the teacher in my study, and then I will offer my learning and experiences as the teacher researcher.

What I Learned and the Observations I Made As the Teacher

My Vulnerabilities

Throughout the study my goal was to provide instruction that would facilitate experiences for my students in the arts-integrated social studies lesson on the Civil Rights Movement. To be frank and vulnerable, I did not have prior knowledge on the topic—I did not have the background knowledge myself, to be perfectly honest, on the Civil Rights Movement other than a general understanding of the movement and events that occurred. I felt that this put me at a disadvantage. Consequently, I did not feel equipped to teach the content to my students, so I needed to study to present the information concisely and to do it justice. My own study of the content had to happen before I could even begin writing the lesson plans. So, my learning of the content was a precursor to designing the lessons.

Equally, I had never been an art teacher before, so I took art classes prior to the study so that I would feel better equipped to facilitate the artmaking in my classroom. I studied the Black artists I would be introducing in the study and their art pieces. I reacquainted myself to art principles and art elements. The situation I found myself in with my lack of knowledge reminded me of times we are called on to teach a lesson, and we must refresh ourselves regarding the content, or with some teaching, we are obliged to learn new content altogether. This was core to my study—a reality I could not escape. I *did not know*; therefore, I had to study to become informed on the content, so I could teach it.

I was intentional in making sure I taught the content in such a way for the students so that they could experience the information and make sense of it collaboratively and independently, free of my own positionalities. That was in the forefront of my mind throughout the study, and I learned through the experience that it was not an easy task. It is incredibly challenging, and there

is a lot of thought and a lot of discipline that goes into being able to remain quiet about one's own ideas on lessons that are taught—especially when students ask questions. My response to those questions would be other questions I would ask the students. I was determined to help facilitate their learning and not put my understanding of the arts-integrated lessons into their minds.

Engagement in the Work

Student engagement in the work was substantial, and it was exciting to participate with my students. It was the most engaged my students had been with any topic of study we had done all year in fifth grade. When I refer to the engagement of my students, I base my statement on how little I had to redirect any off-task behavior, and the excitement I heard and saw from my students was encouraging. The students were delighted to work with the art materials, and they also were intrigued with the new experiences they were having by learning about the Civil Rights Movement and the Black artists they had never studied before.

The compassion my students expressed throughout the study with their words and the art they created was moving. As they learned the historical account of the Civil Rights Movement, they used words like “unfair,” “ridiculous,” and “sad” to describe how they felt about the treatment of Black people during this time. The students did not hold back any of their thoughts on how they felt about the inequality that existed or the challenges that Black people faced through the civil unrest. The empathy they displayed was the same kind of empathy that I felt for the treatment of Black people during the Civil Rights Movement although my engagement with the content of the Civil Right Movement began in my childhood. Still, the students and I shared in those same feelings—I just had a lot longer to think about the realities of Black people during this time in our American history than the student participants. Reflecting on how the students

felt about the Civil Rights Movement brought me to my next thoughts about how the children might have reacted to learning about segregation.

When thinking of the engagement of my students in this research, I considered the contextuality of the study. I had to think about the background knowledge of my students when it came to the Civil Rights Movement. I was aware of the demographics in my classroom—my classroom was a class of all White students. This instantly took my mind to thoughts of culturally responsive pedagogy (Gay, 2010; Sleeter, 2012). While culturally responsive pedagogy considers marginalized, minority students and their cultural strengths (Gay, 2010) with their funds of knowledge (Gonzalez et al., 2005), my mind could not help but think about the personal and cultural strengths (Gay, 2010) of my students and what they may or may not bring to the study. Since historical accounts of Black history is minimal in the curriculum—we teach about the history but not through the history with a Black American lens (King, 2020)—I was not sure how educated my students would be on the Civil Rights Movement from an African American perspective.

Also, I was not sure about the conversations that they may or may not have had about Black history in their homes. Therefore, I thought all the lessons would be relatively new information to the students in the study. One may wonder why that information would matter to me since I was going to be inviting the students to experience the content no matter their depth of prior knowledge. It was important to me because it could inform how deeply I would have needed to probe when interviewing, and I simply wanted to have a sense of what the students did know prior to the teaching of the unit of study.

I thought about the critical thinking that would be required of my students and myself as our engagement in the study continued. I had to consider work on the oppressed in our society

for social justice (Freire, 2012), but I could not predict if our work in this study would become emancipatory or transformative. I did hope my students would think critically as they approached the content. I did realize that a transformation might take place in my students as they learned the history of the Civil Rights Movement in the study. I really needed to be ready for anything that the children might have brought to the study by way of their prior experiences or relationships with Black people or the lack thereof and what they might or might not know.

In a self-study, the goal is to allow the work to transform practice, but would this study also transform ideologies from the content as well? I could not predict those possibilities for my students or myself, but I was open to any growth and development this study could render.

As I continue to discuss my observations as the teacher within this study, I am reminded that there is so much we can learn from children by just listening to them talk. I knew this already but experienced it even more deeply throughout my study. I did not ask really involved questions except “What are you doing?”, “What are you thinking?”, and “What are you learning?” as the children created their art. Those were the three main questions I asked; however, as the interviews progressed, there were times I had to do a little more probing. I already knew how challenging it can become to ensure interview questions do not become leading questions. But, once again, I was experiencing the engagement of the study while I was asking questions, and I had to be diligent and strive to be aware of how I was asking questions as I conducted the interviews.

My Transformations as a Teacher

Through this study, I realized a shift as a teacher in my thinking when planning lessons that I would teach about the Civil Rights Movement. The arts were being placed within the study of the social studies content. And this is how my planning for social studies teaching today

occurs. If any art will be created alongside studying a topic in social studies, my mind quickly goes to how I will teach the social studies and art content simultaneously. For instance, months after the data collection, I was teaching about the three branches of government in the United States where students were going to create a visual of one of the branches of government. The architecture of the buildings was studied as a way for the students to proceed with the project as they desired to create a three-dimensional building of where each branch of government convenes and operates. In the branches of government study, it was not enough to just learn about the social studies content, but art content was taught as well for the construction of the columns on buildings, the roof, and other parts of the buildings.

Another teaching opportunity for arts integrated teaching that I am currently planning is a study of colonial America where my students will learn content in social studies of America during colonial times along with learning about landscape painting. They will be instructed on the foreground, middle ground, and background of paintings when painting landscapes. I will integrate art such as Robert Duncanson's two oil on canvas paintings *A View of Asheville, North Carolina* (1850) and *Land of the Lotus Eaters* (1861) to instruct my students about the composition of landscape in paintings. I will also teach about Beauford Delaney's oil on canvas *Can Fire in the Park* (1946) in order for students to understand how to create a moody atmosphere in their paintings while still learning about the separate spaces in a landscape. They will study these Black artists as they learn about colonialization.

These are just a couple of examples of how my mind shifted as I have become an arts-integrated teacher. When lesson planning now for my students, I have the content of both the art and social studies in mind and think about what the students will learn in art as well in social studies through the integration of the two subjects. I no longer think of art as an add-on to my

instruction in social studies, but I think of it as arts integrated instruction since I have become an arts integrated teacher.

Also, within a self-study, reflection occurs and can result in reflexivity—a shift happened in ideologies within me and how to best teach hard topics in curriculum along a continuum of tough realizations and uncomfortable realities. What my students experienced informed how I was shifting as the *self* in the study, and the more they shared, the more I wanted them to communicate their thinking and what they were learning. After all, the whole premise of the study was for me to learn about myself as a teacher and researcher when teaching arts-integrated social studies curriculum, and through my work with the students, I was able to reflect on how well I was doing within my efforts. It was what I term *messy work* since so much of the work had many moving parts—the discussions that occurred that laid the groundwork for the students to respond to the lessons through their artmaking, the conversations I had with the children, the reflections I had from the work that was taking place in the classroom, and the reflexivity that was required all happened simultaneously. I was working hard to be reflective to the work, so I could capture what was happening for the children and myself because of the work. It felt like there were many parts and pieces at work within the study, but when the work was completed, I had such a sense of what the students learned through the study, an understanding of how I was changing as a teacher, and how arts-integrated social studies lessons brought life to the teaching and learning in my classroom.

What I Learned and the Observations I Made As Teacher Researcher

Becoming a Teacher Researcher

This research study was my first independent study where I was the researcher interrogating my work. As a graduate student, I had been involved in other research projects

where I assisted my professors in their research projects, but this was now my own study. Feelings included a mixture of excitement and trepidation. I felt certain I was ready for the task, but at the same time, I felt nervous about the self-study I was initiating. The topic was important for me to investigate as a teacher researcher who cares deeply about social justice. Studying about the Civil Rights Movement was appropriate as it was and remains part of the social studies curriculum for fifth graders who were my participants in the study, but it provided me an opportunity to learn how students could experience the social studies content through arts integration. From my studies of arts integration, I knew that the study would add such depth to students' potential experiences and learning by the very nature of the arts (Dewey, 1934; Eisner, 2002). And, from my review of the literature, I also knew that how the social studies content was presented would be important for the students' experiences and uptake. I also considered my uptake as a teacher researcher and was excited to see what I might uncover as a researcher in my own classroom.

I felt very fortunate to have this opportunity to learn about my own teaching practices. Kincheloe (2012) stated, "The notion of teachers as well as research professors and other 'experts' should engage in critically grounded social inquiry rests on a democratic social theory which assumes that social research is not the province of a small elite minority" (p. 25). Before my doctoral studies, I had always viewed research as an untouchable reality that was only relegated to academia. However, there is a place for research for teachers, and particularly in my case, for a teacher researcher who was a practicing teacher in a classroom at the time of this study. To be able to learn about my own practice as I learned more about arts integration through my own classroom study was extremely compelling and exciting for me. As excited as I was for

the prospect of studying myself in this self-study, I also realized the complexity of being the arts integrated teacher and teacher researcher simultaneously.

Complexity as the Teacher Researcher

As the teacher researcher, I realized just how complex being the researcher in this arts-integrated study would be. This was not anything I did not anticipate before beginning the study as I knew it would be arduous work. And, I have never backed away from challenging work. But, when one is in the moment of teaching in a way one is not accustomed to, it can be uncomfortable. I realized that when I am out of my comfort zone is when I grow the most, so I welcomed the challenge. But, by making that statement, I do not mean everything went smoothly at first.

This work was elaborate and had several layers to it—the teaching of the lessons; the interviewing of the children; the observation of all activities in the classroom; the reflections before, during, and after the lessons; the writing of my experiences throughout the study; and the reflexivity that was required to accommodate the doing, thinking, and learning in the lessons made for a very detailed project of study. It was exceedingly difficult to engage in both roles even though it was necessary to remain in my teacher role while engaged as the researcher as well.

In my observation notebook, I wrote a lot about the complexity of the study and the two roles I served in. When reading my observations, my writings could come across as if I were complaining, but that was never my intent. Writing about how complex conducting the study was helped me work through those challenges. This type of integrated teaching included a huge amount of work as it entailed tremendous planning along with the teaching and researching activities.

As the teacher researcher, teaching integrated lessons resulted in constant reflection and reflexivity, so I could provide the students with rich learning experiences. I was always evaluating how well one interview went before I embarked on the next interview. Through my reflections about myself as the teacher researcher in the study, as previously mentioned, I realized that my students needed more instruction on the ways in which they can express themselves in organized and peaceful protests after discussions they brought up on the protests in the summer of 2020 when George Floyd was killed by a police officer. In this instance I felt that the students needed more information about sit-ins, so I showed a video on a famous sit-in in Greensboro, North Carolina (Schlosser, 1997), even though I was not quite sure how they would receive it. During another time, I felt that the students did not understand what I meant by “respond to the art,” so I drew a picture of me responding to a photograph of an important event in my life which happened to be when I graduated with my first college degree. There was another time I was reflective on how a student was struggling in drawing her hand as she was trying to draw Martin Luther King’s hand from a photograph of the monument of him in Washington, D.C. In that moment I talked to the student about how drawing is just connecting lines. I talked to her about drawing in that moment in an effort to encourage the student. The reflexivity in my work happened after deep reflections and sometimes took place in the next lesson or in the moments I was teaching and the students were learning. I was constantly thinking through the study and was reflecting while I decided if my reflections required any further action.

Being the teacher and the researcher was a multifaceted role, and it was hard yet worthwhile work. I experienced moments of joy and moments where I felt like I could have done

a much better job in supervising all aspects of the classroom—the interviews, the artmaking, and my other teacher roles.

Amount of Artwork

When I was designing the lessons, I felt overly ambitious in introducing the students to several pieces of art from the Civil Rights Era in each lesson. I thought this would provide the students more of a selection of art to respond to in their own drawings and paintings. I also wanted to expose them to as many Black artists as possible. In learning about so many different artists, the students would be exposed to how the various artists were processing the events surrounding them in the Movement as it was communicated through their art.

I ended up with mixed feelings on the amount of art that I brought forth through the lessons. On the one hand, I thought that there may have been too much art presented to the students at one time. It did afford the students with choices as to what art pieces to respond to, but it was overwhelming at times for the participants to figure out which art pieces they were going to focus on. And, some of the students' conversations implied that all the art was running together. For instance, Everest jumped from speaking about Catlett's (1956) *Mother and Child* sculpture to speaking about the Norman Rockwell's (1964) painting *The Problem We All Live* (Excerpt 6). She did draw a strong correlation between the two works of art, but I still felt that it was a lot of decision making for fifth graders as to what art they would choose to respond to. Similarly, at the end of the study, the amount of art we studied was too much for Jeffrey. He had a challenging time keeping it separated in his mind as he demonstrated in some of his concluding thoughts he had about what he learned in the study. I felt that if less art had been introduced to the students, they could have learned about the fewer pieces in a deeper way. Also, at times during the lessons, I felt that the plethora of art gave the students so many opportunities to learn

about so many of the artists of the time. How people were processing the movement, especially the artists, came through their art form and it was powerful. Within the large amount of art taught were various art forms, which were wonderful for the students to study. So ultimately, I did have mixed feelings on the amount of art that was taught.

Interviewing

As I was interviewing through the study, my mind was set on the arts-integrated social studies lessons, and I had hopes that the students would speak to how they were processing the content in the social studies and the art. This part of the interviewing went well as the students readily talked about both subjects. Additionally and importantly, making sure the emphasis was on both disciplines equally was a constant concern of mine even though the lessons were integrated. The student participants were asked to process content in two disciplines where they were previously familiar with working on one subject at a time, and they managed the challenge beautifully. Also, I was cognizant of the nature of the social studies topic—Civil Rights Movement—and how it could have caused angst for my student participants since some of the content was difficult to understand, such as the mistreatment of Black people during that time in history.

Teaching about the Civil Rights Movement in the fifth-grade curriculum is relegated to such a short period of time in the classroom—a two-week unit of study is a common amount of time to teach on this topic—so I was not sure how the students would handle the unfamiliar content throughout the duration of the study. Furthermore, I was not confident in how I would manage the emotions of the study. Students expressed feelings throughout the study, yet I remained steadfast in my researcher stance. The teacher and researcher in me felt empathy for

the students, but I could not communicate those feelings. I remained neutral as I progressed throughout the study, and it took a lot of thought and fortitude on my part to do so.

As I progressed in my examination of this study, I learned more about the challenges for the participants and myself as the teacher researcher. The challenges for the students continued as they created their art while also answering interview questions while they were working. Their responses were coordinated with what they were doing, thinking, and learning while they created their masks. For myself, following through with the student participants on statements they mentioned was very important, and this was something I focused on while also trying to monitor all the activities in the classroom.

My Transformations as a Teacher Researcher

I feel like I grew so much as a teacher researcher through this study. I grew to learn so many things about myself as a researcher, such as the vulnerabilities to the study and how those vulnerabilities made me work even harder to deliver good instruction. I learned how to interview better even though I was not comfortable with the interviewing at first. I was uncomfortable with interviewing the students, but I was excited to talk to them about what they were doing, thinking, and learning. I definitely wanted the students to experience the content for themselves and see what they could learn themselves. I invited them to experience the lessons. It was important to find out what their ideas were on what was being presented to them. The uncomfortable part was making sure I was asking and not telling the students about the content, but instead allowing the historical account to speak for itself through the art that I introduced to the students via photographs, videos, paintings, drawings, installations, and silhouettes.

From teaching the lessons to knowing how to respond to a student in an interview, this type of work required flexibility and reflexivity. As I taught the lessons, I was in constant

reflection of what went well with the lessons, what could have been done better, and my ideas for progressing to the next lesson the next time I saw the students. Since I only worked with the students one day a week in their gifted resource program, I needed to have all my evolving plans fleshed out in the most deliberate and conclusive way I could before approaching the next lesson. Each lesson introduced new content, so to ensure that the lessons were connected in some systematic way, I had to put in a lot of thought for upcoming lessons. The lessons were all written before I began the study, but due to the nature of the work, I had to adjust lessons along the way.

Reflexivity in the study was at times required during a lesson or after a lesson in preparation for the next lesson; irrespective of this challenge, I had to make sure I was “present in the moment” and really focused on the work, so I knew what to do and how to respond to the students. This statement may seem ludicrous to bring up since teaching in general requires focus on the part of the teacher, but I was focusing on doing the research while also being the teacher. I did not want to impose my own positionalities on the student participants, so I focused on choosing my words wisely even when approaching topics that may not appear to be as controversial such as mixing paint colors.

I wanted to know what the students thought about their work with the art materials. I did not want to tell them what to do; I wanted them to experiment and produce their own experiences and answers to their artmaking. That was a challenge for me, and I knew it would be, so that is why I was intentional about my focus and why I embraced an inquiry stance. Within that stance, I asked so many questions. As I would receive replies from the student, I would then ask more questions. This was quite helpful for me with my concerns of remaining unbiased, which is almost impossible to do, and remaining focused. I stayed focused, so I would not miss pivotal

moments of conversation, collaboration, or the work the students were doing with their art materials. While I did feel a little on edge with the teaching and interviewing being the work of the students, the students did come to their own understandings on the content in the arts-integrated social studies lessons, and that was my goal.

One pursues a self-study with the hope that good will come out of it, and it will be transformative when self-study was revisited. The goal is not to try and transform teaching practices affecting educational policy on a large scale but rather to examine one's own practice where modifications can easily be made in practice, which could then inform policy. I know it has transformed me as an educator where I can offer more constructive instruction; it is very effective to teach in this way because children are little experts at their own learning.

In arts-integrated learning, students work to make sense of their learning; we don't live in an isolated world where we have a segment in our day where we are reading, another segment in our day when we are talking, and yet another segment where we are writing. We do all of these literacies simultaneously, yet, in education, we have a block of time when we teach reading and a block of time when we teach writing, and it is not the most powerful approach to teaching and learning. So, this type of teaching where topics are integrated makes sense—teaching from an interdisciplinary standpoint makes learning more coherent for students. It sets children up for success because there is ease in pulling in their real-life experiences and helping them make connections between content and their experiences where learning becomes applicable to their real-life living. The sky is the limit with arts-integrated teaching; there is so much one can bring into the teaching and learning that provides rich experiences where students realize value in what they have learned for future recall and application.

What I Learned from the Children

Listening Intently

As the teacher researcher in this study, I realized I could learn so much from the children I was working with if only I would listen intently and be curious and interested in what they had to say. When I conducted this study, this was my students' first experiences in participating in a research study, and they had much to say. It was interesting to listen to them work out their understandings with each other and then ultimately with me in the interviews. They would make observations while they were creating their art as they talked about what they were doing, thinking, and learning.

When I was designing the study, I was optimistic that the students would be forthcoming in their thoughts, and they did share so much of their thinking as they worked on their art projects. When being interviewed, some participants would say the first thing that came to their minds without allowing time to process their thoughts. Giving time to reflect on a question was important in my interviewing because sometimes deeper thoughts were shared when I gave the participants more time and space to put together their thoughts.

Inequities of Black People

Participants in the study shared concerns about the Civil Rights Movement. They spoke about the treatment of Black people as being unfair and discriminatory and that communities were going against the laws of the constitution. They were astonished at the deliberate separation of the races and considered the segregation unequal regarding the conditions of facilities that Black people had access to compared to the White facilities, such as restrooms and school buildings. They made comments regarding the spaces that did allow Black people to go to as being less than what Whites were given. While Blacks were allowed on busses and in some

movie theaters, they were always relegated to the backs of busses and theaters until the Civil Rights Act of 1964 when states began implementing the changes.

But change was slow. Some of the students shared that some Black people had given up, and they represented those thoughts with black hearts and broken hearts in their art. Through the interviews, students shared words such as a Colored Sign and Whites Only Sign, compared happiness and sadness, talked about mixing colors, and spoke of people who denied themselves and put others before themselves to make life better for Black people. The children spoke distinctively about the separation between Black people and White people during the Civil Rights Movement, and they used line, an element of art, to demonstrate that separation in their drawings and painting. Unfairness was a common theme that came through the interviews with the students. While much of their conversation was on the lines of demarcation that separated Blacks and Whites, students also spoke of hope and freedom for Black people.

Hopefulness in this Work

Hopefulness for the future showed itself in different spaces throughout this work. Students talked about hope in the future and what they could do if they saw a case of discrimination. Jeffrey said he could be a good example by standing up for Black people by standing against racism when he recognized a Black person not being treated right

Another example of hopefulness came through an artifact in the study. Everest painted a peace sign at the top part of her mask in the middle. A peace sign is a powerful sign indicating hope and aspirations for a less troublesome future. The peace sign spoke for itself on Everest's mask.

While the students spoke of hope in the work, they also were concerned that it was taking so long for integration to take place for Black people. It was hard for them to understand that change takes time, so we had conversations about it.

When the children talked about hopefulness, I did explain to them that change can be accomplished through peaceful protests. We studied Martin Luther King's March on Washington and viewed the sit-ins in Greensboro, North Carolina (Schlosser, 1997), in videos. These events provided the students with a framework from which they could understand what peaceful protests can look like. So, when they thought about what the future could look like for Black people, considering protests provided them with hopefulness and agency. The students were able to come up with ideas on how they could help facilitate the progress of change for Black people by continuing to educate themselves on the topic, stand up when they saw injustices, and be proactive in the work that informs equality for all people.

Doing, Thinking, and Learning

As the students were working with the art materials, positionality of where items were drawn on the drawing paper and details for the drawings were discussed. Jeffrey attempted to provide some three-dimensional images in his drawings. He thought if he used this approach, he could better display the chalkboard in the Black classroom. Hermes explained that the White classroom had new tiles, yet he pointed out that he did not take the time to draw all the lines on each tile. Jeffrey and Hermes drew their pictures based on the photographs of the *Black Classroom* by Gordon Parks (1956) and the photograph by Getty images of the *Teacher with Students in Her Classroom* (Lambert, 1959), which displayed a White classroom in 1959. I shared these photographs with the students during my teaching.

Everest, however, based her drawing on the sculpture, *Mother and Child* (1956) by Elizabeth Catlett and the Norman Rockwell (1964) oil on canvas titled *The Problem We All Live With*. She offered a connection between the Catlett sculpture and Rockwell oil painting. She shared how both mothers cared for their children. She said in the sculpture the mother was trying to protect her child, and in the oil painting where Ruby Bridges was going into an all-White school, Everest thought that it must have been hard for Ruby Bridges' mother to allow her to go to William Franz Elementary School in New Orleans on that first day she entered the building. Everest shared how judgment happened for people of color based on the whole of their skin whereas Jeffrey expressed how hard it must have been to live during the Civil Rights Movement. The participants I am reporting on each expressed their own understanding of how hard it must have been to be Black and live during segregation.

As explained in the interviews and demonstrated in the artwork, the students were very involved in creating just the right color for different things they were painting on their canvases and masks. Color was particularly important to the students. There was a lot of mixing of colors until they arrived at the right color—the right color as defined by the students. Certain colors, like dark browns and blacks, were used when painting about Black people and their place in society at the time. Line became important too. Lines drawn or painted in the art illustrated the separation of Black and White people. Student participants Hermes and Jeffrey drew lines of separation as a symbol of the lines of separation between the Black and White people during the Civil Rights Movement. Also, some students used written text in their paintings. The students added speech balloons with written text in them or just painted written texts on their pieces. They explained that they were trying to add to what they were trying to communicate along with the brush strokes of their work.

Artistic Expressions—During and After the Study

I saw art elements of color, line, shape, space, and texture in the art the students created. The principles of art that were prevalent in their works were balance, movement, emphasis, and unity. In the drawings the students created, from the first lesson on Brown versus Board of Education (see Appendix E), I saw intentionality to the spacing of objects in the drawings.

Visual texts can and do indicate the visual textmaker's beliefs about who has and to what extent someone has power by what they include or do not include, how objects in the visual text are structured, what social meanings these objects have taken on, and what particular structure and materials are commonplace. (Albers, 2009, p. 10)

This is what I was thinking of when I looked at the students' artworks.

Hermes and Jeffrey drew the Black classroom and White classroom on opposite sides of the drawing paper. Hermes drew a jagged line separating the two classrooms in his drawing in Figure 6. Jeffrey wrote "Black Lives Matter" in his drawing in Figure 8. Everest chose a different approach by drawing on one central theme with the subjects in the middle of her paper. She drew a mother holding her child, and it was a happy place as she indicated in her interview. While outside of the safe, serene place, segregation was prolific, but inside the walls of her drawing, there was peace and tranquility. Everest stated that the struggle had not reached them yet [Interview transcript, Lines 92-93]. She emphasized the role of the mother in the sculpture by Elizabeth Catlett (1956) and explained how she was responding to that art in her drawing.

I noticed the planning of the drawings by the way the students chose to space the objects in their work. Also, I noticed lines that symbolized separation within the subject matter along with the visual and written text. These were important details within the art that I paid attention to. After reflecting on the drawings based on this lesson, I moved on to careful observation of the

second piece of art that I report on that the children created—they created masks as they responded to the lesson on the Montgomery Boycott and Rosa Parks (see Appendix F).

The creation of the masks entailed a lot of mixing of colors to get just the right color for what the students were trying to attain to represent color on their masks. Color selection and mixing were talked about a lot by the students in the mask painting. Texture of the material on the mask was elaborated on by Jeffrey in his interview (Interview transcript, Line 34).

And finally, with the pictures drawn and painted on the canvas in the last lesson I reported on—the Civil Rights Act and Lydon B. Johnson lesson (see Appendix H) —I noticed again the spacing of objects and the separation of the Black ships and the White ships that the students had painted on their canvases. While the students were making their art, I was looking at the artmaking as they were in process of their works. While I was focused on how the students were answering the questions—what are you doing, thinking, and learning?— that would ultimately give me data to answer the research questions, I was also observing the “process in action” of the artwork. Once the art pieces were completed, I studied the art again to see what details I could learn through the student art that I may have missed initially.

In the second round of examination, I saw details that did not catch my eye during my first observations of the works of art simply because the works were in progress and were not yet fully developed. However, at the onset, a separateness was evident in the works, whether it was separateness of Black people and White people or separateness from the tumult of the times during the Civil Rights Movement as depicted in Everest’s drawing in Figure 7. I saw the segregation depicted in the art pieces in my first examination of the art that the students were creating—they were drawing lines or painting on opposite sides of the paper or canvases to indicate a separation. But, I understood the separateness more deeply when I examined the

artwork again. It could have been because the words of the students in their interviews were profoundly in my mind coupled with the art pieces; hence, the interviews and the art provided me a richer appreciation for what the children were trying to communicate.

For example, in Jeffrey's painting in Figure 14, the words he chose to use could cause angst for anyone just flipping through the artwork at first glance in this dissertation— "HA, HA, HA US whites are WAY BETter." These words that Jeffrey painted on his canvas in no way described Jeffrey's ideology about Black people. On the contrary, Jeffrey was one of the students who expressed deep concerns about the way Black people were treated during the Civil Rights Movement because his best friend is Black, and he said if he lived back then he probably would not have had his best friend because they would not go to the same school (see Excerpt 28). Jeffrey explained that this was the attitude of White people during the Civil Rights Movement. He explained, "Because that's how it was back then," [Interview transcript, Line 45]. The context is very important in understanding Jeffrey's choice of words and the content in his painting. And, while I explained this in chapter four, I wanted to reiterate here his explanation of his painting that he offered in his interview.

When I think of Jeffrey and the other students' abilities to express themselves freely in the study, I think of the space I provided for my students in the classroom during this research. It was a space that was non-judgmental, experimental, and, simply stated, *safe* [emphasis added]. The students were free and safe to express themselves without feeling encumbered by how their artmaking would be understood by me as their teacher and as the researcher in the study. They were also extremely comfortable with making their art knowing their classmates would view it. The classroom culture of trust and safety was established before the onset of the study and remained intact throughout the study. Students in the study knew they were in their *safe space*

[emphasis added], and this contributed to why they shared freely their thoughts through discussions in their collaborations along with how they shared with me their learning as the art materialized.

Research Questions

In this study, the following research questions guided my inquiries:

1. When studying the design and implementation of critical arts integration in social studies lessons, what does a teacher self-study reveal about the nature and challenges of integration for the teacher and the children?
2. What routines, multimodalities, and discourses are used by the teacher researcher to facilitate the engagement of students in critical arts-integrated social studies lessons? Structure—whole group discussions, videos, artwork, hooks to invite the students in the lessons, invite the children to create, and invite the children to think critically.
3. What teacher knowledge, experiences, and judgements are drawn upon to navigate, explore, and extend children's critical conversations, artistic expressions, and understandings during the lessons?
4. What does the self-study of critical arts-integrated lessons reveal about teacher researcher learning?

I will now offer a discussion on how I was able to answer these questions after having conducted my study. While most of the questions have been answered through the discussion that I have offered thus far, it will be good to review that conversation. I will address each question to review the experiences and learnings that have been gained through this study.

Teacher Research is Challenging Work

To answer my first research question—When studying the design and implementation of critical arts integration in social studies lessons, what does a teacher self-study reveal about the nature and challenges of integration for the teacher and the children? —I would like to reiterate that the design and implementation of this study took a great deal of planning and thought.

The challenges for the teacher included learning to multitask within two roles—the teacher and researcher roles were conducted simultaneously, therefore making it difficult at times to think about them separately. The perplexities associated with the challenges of integration included serving in the two roles while also working with my students through a teaching and learning approach that would include studying in two disciplines at the same time—this approach was new for me and the actual study itself was a learning experience for the students as well as for me.

It took concentration on the part of the students to process the arts-integrated social studies lessons. The students found it exciting to learn about the Black artists and their work during the Civil Rights Movement. The integration of the social studies and the art was not a typical approach to teaching social studies in the students' homeroom classrooms, so the students felt that this integration provided them information that was new to them regarding the art and artists they learned about. The fervor for the experience of learning about the art and artists was noted specifically by Everest. In Excerpt 47, Everest stated, "...I bet there's like hundreds of more artists who made these, but it is really cool to learn about all this." Everest on record and off the official recordings spoke of how she was enjoying learning about the artists in the study. Everest's interjection of how much she was enjoying learning about the art and artists during the Civil Rights Movement made me think about art in general and how it heightens and deepens our

understandings of historical events. Goldberg (2021) stated, “The arts provide a method of expressing ourselves, while at the same time, they serve as a unique document of cultures and history” (p. 27). That is what the art in this study provided for the students.

Learning through Routines and Modalities

The second research question—What routines, multimodalities, and discourses are used by the teacher researcher to facilitate the engagement of students in critical arts-integrated social studies lessons?—was simply an inquiry about the organization and structure of the study. How would I go about implementing routine, multimodalities, and discourses that would lead to my students’ engagements with the lessons? When I think about this question, what comes to my mind is whole group discussions, videos, artwork, hooks to invite the students into the lessons, and invitations for the students to create and to think critically.

Multimodality theory underpinned this study and contributed to students’ richer learning experiences. The interplay between different representational modes in the teaching of the lessons facilitated the application of multiple literacies for the students’ experiences and learning.

I would start out lessons by gathering the students together in a group, as specified in the lesson plans in Appendices D-G. The gathering was like a story time in most classrooms, but the hooks into the lessons did not always involve a read aloud. The discourses included oral, written, and visual texts. The conversations were fluid, engaging, and exciting for the students. The visual texts mostly pulled the students into the lessons, but the oral discourses we shared were equally as important. The multimodalities embedded in the study by the teacher and students were many. With multimodality theory, the many different modes used for communication included art, writing, gesture, images, video, and even actions between the modes (Kress, 2008).

I used many multiple literacies or modes to teach the content, and, likewise, the students used many different modes to communicate their doing, thinking, and learning.

For example, Everest used speaking, drawing, and images to convey her response to the *Mother and Child* (Catlett, 1956) sculpture from the Brown versus Board of Education lesson in her drawing (see Figure 7) while Hermes used a bold, blue color to represent tears on his mask (see Figure 9) in the Montgomery Bus Boycott and study of Rosa Parks. Additionally, Jeffrey used writing on his canvas project from the lesson on the Civil Rights Act and Lyndon B. Johnson (see Figure 14) to communicate attitudes he grew to understand about the Civil Rights Movement. The art represented modes that provided the students channels of communication where they could express how they were responding to the various lessons, but within each art piece were choices the students made about content, color, and written text that also served as modes for the students, enabling them to communicate their thinking clearly through their drawings and paintings.

Teacher Knowledge and Confidence Growth

My third question in the study involved inquiring about the children's understandings to see what I could learn about arts integration through their dialogue. In the question, I asked myself this: What teacher knowledge, experiences, and judgements are drawn upon to navigate, explore, and extend children's critical conversations, artistic expressions, and understandings during the lessons? I was focused on the students doing, thinking, and learning to gain insights into their knowledge and experiences that would result in informing my knowledge and experiences.

To allow this question to guide my research, I had to think about my understanding of arts integration, my understanding of the subject matter of arts-integrated social studies lessons,

and facilitation of the learning, such as problem-based learning, and reflect on the judgments I made when interviewing. I asked a lot of questions and experimented with digging deeper into conversations as students were interviewed. I did not want to impose my thinking on them, but I did ask a lot of questions to prompt them to think deeply.

My teacher knowledge grew as I learned more from the students. I was able to understand more about how they were processing the lessons. As emphasized throughout this discussion, to facilitate the students' artistic expressions, I asked a lot of questions.

I remember thinking that I hoped the students would talk about their artmaking as much as they talked about the social studies content. I did not have to be concerned about that though, because when I began interviewing the students about what they were doing, they began a lot of the conversation talking about the colors they were mixing in an effort to produce the color and content they imagined in their minds as they responded to the art that was examined in our lessons and discussions.

I learned that I could be confident in what I was doing as the teacher researcher as I progressed through the study. I learned that the whole group activities at the beginning of the study, when I showed artwork or read a piece of literature connected to the lessons, supported the experiences that the students were having. I realized how important that time spent in the teaching was very important. The students would ask me questions about the history and artwork as we progressed through this part of our instruction. I remember vividly how excited the students were to learn that Faith Ringgold was an author as well as an artist during one whole group session. The students would ask questions about current events and give their opinions on why protests happened during the summer of 2020 when a law enforcement officer was brutally killed George Floyd. My goal was to improve my practice as I conducted the study, and when I

felt good about a lesson that I had taught and saw the interest and excitement it provoked from the children, it gave me more confidence for future teaching in the study.

Engagement and Empathy through Vulnerabilities to the Work

I asked a fourth and final question to guide my research: What does the self-study of critical arts-integrated lessons reveal about teacher researcher learning? This question was at the core of my study. In reflecting on this question, what comes to my mind most prominently is a willingness to become vulnerable within and to the work, trying a new approach to teaching that has proven to be effective through other studies, and learning from children's engagement in the work.

I cannot say that becoming vulnerable in the work of self-study is an exercise that was without challenges for me. To come to an understanding of your lack of knowledge on a topic of study that you feel enthusiastic about researching is not easy. It was dually difficult for me given my personal and professional backgrounds. Personally, being a member of a Black family by marriage, I was motivated to learn more about oppression that has existed in the lives of people I love. But, with that passion came feelings of guilt that I did not already have knowledge of history that has impacted my family members.

Professionally, I dealt with those same inadequacies when thinking about my professional teaching life. Students of color have been in my classes, and I felt that knowing more about oppression that has affected their families, no matter how far removed from their current lives it may be, could have created in me a deeper understanding of some of the truths they carry with them through their family histories. Once I grappled and came to terms with the facts that I did not know a pivotal part of our history in the United States, I felt compelled to study, so I would be equipped to teach students about the Civil Rights Movement.

Additionally, and importantly, learning about arts integration was enormous for me in this study. Learning about how to integrate lessons took much study as well. I was convinced through my reading and study about arts integration that learning is most conducive with integration (Eisner, 2002) and that the arts can provide students with experiences that enhance their later recall of content (McGill-Franzen & Love Zeig, 2008). Working to make learning meaningful for students through arts integration has always been a desire of mine, but now it is much more powerfully positioned in my mind.

Being open to transforming one's practices, even after teaching for so many years, is another point I would like to discuss. What this work has revealed to me about teacher research, particularly in self-study, is that being open-minded while learning can allow transformation to take place. The reflexivity that was required of me in this study helped me to become a stronger teacher in facilitating learning for students while also helping children develop their critical thinking skills. Asking students questions and then probing deeper to encourage students to extend their thinking resulted in students' critical thinking skills being exercised.

The engagement of students in these arts-integrated social studies lessons was exciting and phenomenal to watch, facilitate, and record. The students were forthcoming with their ideas as documented in chapter four of this dissertation, and they were excited to participate in artmaking in response to lessons on the Civil Rights Movement. The purpose of the study was for me to learn about arts-integrated social studies teaching, but the children informed a lot of what I learned as I reflected on their interviews, my observations of them, and their artifacts. We were committed to the study and in it together as we were all doing, thinking, and learning. What this reveals about teacher research is that when the teacher and students are both willing and

engaged participants in the work, amazing experiences result that inform growth for all participants.

Implications

With all the work and progress that has been done toward integrating the arts in instruction (Eisner, 2002; Donahue & Stuart, 2010; Zoss & White, 2011), teachers still struggle with integration because they are focused on what has been determined solid curriculum which will be assessed. “Test scores drive curriculum because what is evaluated is what is taught” (Eisner, 2000, p. 5). What is deemed as valuable content, that which is assessed, is then taught, and students in urban settings are at risk of inequitable access to art education in their schools because art is not valued since most of their school day is spent learning testable content (Eisner, 2000; Mishook & Kornhaber, 2006; Steinbach, 2013). Furthermore, students in schools where social economic status (SES) is higher than in some urban settings experience less narrowing of the arts in their curriculum (Chapman, 2005; Lomax et. al., 1995; McNeil & Valenzuela, 2001) since instruction can be uninhibited in the arts for these students—the focus is not on bolstering test scores since the students perform more favorably than some urban students.

Limiting curriculum in this way creates obstacles to equality in education for urban students in art education (Steinbach, 2013). While the students I worked with for this study were not in an urban setting but rather a suburban school, and they were not at-risk students from working class backgrounds, they experienced instruction that was fast paced. These students had not been given an opportunity to participate in arts-integrated social studies lessons on the Civil Rights Movement. They had not had the experience of learning about the historical account of the Civil Rights Movement simultaneously with learning about the Black artists of the time and how their experiences of oppression were illuminated in their art. The curriculum was so dense,

and the pacing guides had to be followed, so each unit of study only allowed for a certain amount of time for instruction in their classrooms. When the arts are eliminated or narrowly based on their importance or status in classrooms, for whatever reason, then art becomes peripheral to the curriculum (Arnheim, 1969/1997; Efland, 2002; Eisner, 1998, 2002; LaJevic, 2013; Marshall, 2014). This point brings me to another implication of the study that is worth mentioning.

The extent of the students' social studies lessons are often connected to learning content through videos and from worksheets. Social studies journals are used to compile notes taken from videos and worksheets, so students can use them for study in preparation for later recall—that later recall occurring when state testing takes place at end of the school year. For the students in my study, artmaking was not prevalent in their homeroom classes while the students were being taught about social studies content as the pressure of testing is ever present in the lives of classroom teachers. But according to Music (2010), “Students need to do more than memorize information for recall.... The arts are human languages, essential for envisioning solutions and perceiving and communicating meaning...as well as tools for planning and decision making in a nuanced, ever-changing world” (p. 55). In my gifted resource classroom, I offered arts-integrated social studies lessons through this study on the Civil Rights Movement. This study was so important to conduct, so the students could have the experience of learning the content through the work and through the eyes of artists who lived during the time.

Since the time of this study, I have been a classroom teacher with the pressures of state testing. After having participated in this study, integrating the arts in my instruction has become even more important to me. It is not easy to offer arts-integrated lessons because the curriculum is dense and the pacing guides for teaching the content are extremely fast moving. But, all

students and not just my gifted students deserve the opportunity to gain experience and learning through the arts.

This work challenges current teaching paradigms. Through the literature I reviewed, there are many studies being conducted in arts integration as the work continues and researchers push to learn more about how to facilitate arts integration through design and implementation for the benefit of practice. However, through my teaching experience and the longevity thereof, I do not see arts integration as prevalent as I would like to see it in the everyday lives of children. I desire to see it permeating the curriculum and not just in one discipline, but many, and not just implemented in the curriculum by some teachers, but as a way of teaching and learning for the masses.

Through arts integration, students can experience learning in a more engaging way. In this study, multimodality theory underpinned the work. The students had many opportunities to use many modes for their experiences and learning. The more modes that are utilized for learning, the greater the possibilities for recall of content learned. “When used in combination, images, and text join forces to create greater meaning potential than would be possible with either mode alone” (Grapin, 2019, p. 37). I found this to be true in this study.

It is worth mentioning the intentionality of this study as an implication from the work. There was also intentionality in this study on my part and on the part of the students. With deliberate purpose, I facilitated arts-integrated social studies lessons for my students who were learning about a hard topic. The Civil Rights Movement challenged my students’ critical thinking, yet they displayed intentionality in their drawings and paintings, which was evident in how they expressed their understandings and opinions through their words and art.

Some teachers may find some of the details of this study that I have shared beneficial to them. If there are classroom teachers interested in learning more about arts-integrated lessons and studies, then this work may contribute to the evolving conversation of arts integration. While one self-study on arts integration will not transform teacher development of arts integration, it could inform development in this area of research.

But, most importantly, this study will help me to refine my craft of teaching into a more interdisciplinary curriculum. Zeichner (2005) shared his viewpoint on self-study research as research where teachers and teacher educators think more consciously about their roles in educating and mentoring. He further explained, “Ignorance of the literature in teacher education prevents one from potentially seeing one’s practice as a teacher educator in new ways that challenge one’s existing frameworks... such as instructional strategies to accomplish particular purposes” (Zeichner, 2005, p. 122). Studying arts-integrated social studies lessons for me through a self-study helped me understand integration more fully.

Social Justice: Controversial /Challenging Curricula Themes in Education

This study of arts-integrated social studies lessons was conducted with students who were White and who did not have schema on the history of the Civil Rights Movement. They did not have any knowledge of the Black artists who were introduced in the lessons. Through their art, the artists shared their feelings as portrayed in their drawings and paintings of the Civil Rights Movement. The art of these artists exemplified how they understood and processed challenges during the Civil Rights Movement.

The teaching of Black history is rather limited in the curriculum which can lead to angst among students and parents of students who are not minority students and who are unfamiliar with the content. This study was conducted from the premise of the students making sense of the

content without my subjective opinions on the topic. The study was grounded in the idea that students are fully capable of working through their own thoughts and opinions on the topic without assertions from me.

While my research study was underway, Critical Race Theory (Delgado & Stefancic, 1946) became a big topic of debate in school systems across the nation. Critical Race Theory was misunderstood by many in the community where this study was conducted. During this time, an investigation being conducted on the Civil Rights Movement of arts-integrated social studies lessons could have potentially had erroneous connotations attached to it even though prior approval for the study was sought and received by the school district to conduct the study. I was close to the end of the study when the debates began, but throughout my study, Critical Race Theory was not discussed, nor did it ever underpin my work. However, my students were encouraged to think critically as they learned about the Civil Rights Movement and while they processed the content in the lessons.

Quickly following the discussions on Critical Race Theory at school board meetings came discussions of a bill that was being proposed in the legislature in Georgia. House Bill 1084 (2022) was proposed and bans teaching of nine topics marked as “divisive” concepts, including the discussions of the marginalization of races and how one race is inherently superior to another race could not be used in classrooms and this was included in the bill. This bill was known as the Protect Students First Act (H.B. 1084, 2022) which has now been written into our law in Georgia.

As discussed throughout this report, my plans for this study included showing artwork of famous Black artists during the Civil Rights Movement. I had been showing artwork, but also in one lesson I included a read aloud written by the artist, Faith Ringgold (1991). She had to fight

for the right as a Black female artist to have her work displayed in the Whitney Museum in New York City. I wanted the children know about her struggle for her rights as a Black person and as a woman.

Current events during our study were discussed but were not initiated by me, the teacher researcher. Protests from the summer of 2020 when George Floyd was killed were discussed by the students. The students asked me why people were protesting in 2020, and one participant stated that it was because of the killing of George Floyd. I said there were many reasons for the protests during that summer and left it at that. While I realize that it is not possible to be 100% unbiased as a researcher, the goal was to remain as neutral to the conversation as possible. I wanted to know what the students thought through their work, which included the interviews I conducted with them, so I took an inquiry stance as a researcher in my work. My goal was to learn from the students in the study, and the inquiry stance helped facilitate my efforts in hearing what the students were thinking and feeling as I asked them questions.

It was my observation that while we were studying the Civil Rights Movement that current events became apparent in conversations generated by the children in the study. One parent did inquire about what the lessons were going to be about before signing permission for his child to participate in the study. He stated it was fine to discuss the Civil Rights of the 1960s, but he did not want his child being brainwashed with current day rhetoric. I did not discuss current events in connection with this study. That was never the purpose of the study; however, I did provide a space for students to express their ideas as they worked through their arts-integrated social studies lessons.

Recommendations and Final Thoughts

It is my hope that this study will add to the discussion on how teachers are able to conduct arts-integrated lessons, thus adding to discourse in teacher development of researchers interested in pursuing this type of work in their own classrooms. In my specific study, I think the arts-integrated social studies lessons about the Civil Rights Movement provided my students another dimension of learning as they learned about the Black artists within the history of the events of the era.

Recommendations to other teacher researchers include having a willingness to investigate arts-integrated lesson planning and implementation. The work is complex but so rewarding. Having a strong interest or passion for integrated teaching and learning helps facilitate the task of integration. Of course, like with any teaching we embark upon, being knowledgeable of the content is imperative. If you do not consider yourself an artist, it is not a problem. One can still provide arts-integrated teaching for student learning. “But instead of giving up on integrating the arts, you can gain more confidence about your knowledge of art by making art...where the emphasis is not on technical perfection but on learning from the process of making art” (Donahue & Stuart, 2010, p. 11).

Prior to conducting my study, I took art classes from a local artist. I kept a journal of my learning and feelings about artmaking. I noted in my journal of how my art teacher told me that drawing is just putting lines to the paper and connecting them. He was trying to encourage me to not be intimidated by the task of drawing. This was very meaningful to me since it provided me encouragement that I could draw if I put my mind to it. It also provided me a way of thinking about drawing that I could pass along to my students during their artmaking sessions in this study when they felt that the task of drawing was a bit too difficult.

Another recommendation I would like to make when engaging in arts integration with students is to be willing to become vulnerable in the work. Vulnerability is necessary when engaged in self-study. A willingness to embrace one's vulnerabilities could help facilitate one's knowledge and growth through a self-study on arts-integrated lessons. Admitting one's own limitations is a part of self-study research. Planning for this type of work as a teacher researcher requires you to not take anything for granted—one should not assume anything. One never knows what experiences students will bring into the work or have after the work starts that could inform one's own growth and development as a practitioner.

And, finally, I would suggest evaluating the amount of art incorporated into a study because many art pieces introduced in one lesson can be overwhelming for children. I was quite excited about the study I conducted and tried to bring in as much art as possible because I did not know when the students would study the topic again and see the artworks that emphasized events, feelings, and nuances of the Civil Rights Movement. At times, it was a bit too much for some of the students to process so others should be mindful of the amount of art they include in their studies. Teachers may want to differentiate the amount of art for different groups of students. I found some of my participants thrived from having so much art to learn from, and others struggled with keeping the art and artists straight in their minds.

I found this approach to teaching to be very gratifying since I invited my students into a space where they could construct meanings and co-construct their meanings with each other as they collaborated while using their critical thinking skills. The experiences were rich for the students as they demonstrated their ideas through interviews and their art products. This study added insights into arts integration social studies lessons in an elementary school classroom where intentionality of design, execution, and reflection of lessons of the doing, thinking, and

learning were within the work for students and the teacher researcher. This work provided insights about the intentionality of student voice and artmaking. Additionally, empathy was shown from the students through their interviews and discussions related to the content of the Civil Rights Movement.

After completing the study, I did not want to teach any other way. My experience in the study taught me that this is such an effective approach to teaching—integrated teaching and especially through the arts yields substantial results—those results included experiences and ideas the students shared with me, observations I made, and artifacts that were produced through the work. Subsequently, I also felt empowered to research other hard topics with my students. Critical scholar Kincheloe (2012) reminded us that “when teachers begin to understand the perspectives and subjugated knowledges of the marginalized and use such frames of reality to formulate research questions in their own practices, the positivist management of the school workplace cannot survive” (p. 132). Teachers need to begin to think for themselves, question fundamental “best practices,” and yearn for a complete understanding of educational policies and practices of which they are instructed to follow. The teaching and learning has to make sense to teacher researchers once they begin to experience the empowerment of how knowledge is established, who the benefactors are, and who have “historically shaped schooling” (Kincheloe, 2012, p. 4). They begin to ask hard questions of the curriculum they teach and the processes they utilize to teach content. Of course, this is not without some pain since it is not always easy to go against what has been deemed effective in teaching; this is especially difficult for teachers who have for the majority of their teaching career taught what and how they were instructed to teach. Questioning may feel uncomfortable, but understanding the why to any new educational agenda item is important to examine. When we ask for understanding, we can then more intelligently

implement effective teaching practices of content that is not bent to only a particular perspective or people.

While thinking about effective teaching practices, my mind comes to how we experience things in life. We do not experience anything in life in isolation of other things, so why should we teach subjects in isolation of each other? It is not the world that students come from, yet when they walk through the classroom doors, we invite them to learn about math during the math block and science during the science block and so forth. It is not the most effective way to facilitate teaching for enduring understanding. Students need teaching and learning that give them the tools for application of knowledge where they can attach their learning to new experiences and/or scenarios (Eisner, 2002). Creating cognitive placeholders through the arts helps students recall information more readily (McGill-Franzen & Love Zeig, 2008) where they can apply those teachings to new scenarios and experiences.

The experiences in arts integration are powerful. “Creative and innovative ELA teachers enhance the learning environment by offering spaces to think critically and for students to connect their own lives and worlds through the arts,” (Zoss & Macro, 2019, p. xv). As I continued to reflect on this study, my thoughts were all so positive, the experiences made me feel fulfilled, and I realized when I am not teaching like this, I am half-stepping in my instruction. After the experiences I have had with this arts-integrated study, I understand more fully how this type of teaching calls my name.

As I worked my way through this study by reviewing the data through participant interviews, the student artifacts, and my reflections, key themes yielded important information. Through this process I learned how the student participants processed historical truths about the Civil Rights Movement and their expression of those truths through their drawings and paintings.

I gained insights into the artwork that students produced and what they were learning through the process. Additionally, I learned about the challenges and rewards of teaching and researching arts-integrated social studies lessons from the conception of the lessons to the implementation of those lessons and to the reflections of what transpired in my classroom through the lessons.

Arts integration in this study provided the students with knowing through many literacies. The art pieces of the Black artists that we studied provided the students another layer of knowing and learning about the movement that could not have been accomplished through just reading an account of the Civil Rights Movement in a textbook. Some historical truths were hard to understand and interrogate, and I realized that at the beginning of this study. And, people may question why students study hard topics. Just like Justice Ketanji Brown Jackson recently stated in a speech she gave at the 16th Street Baptist Church in Birmingham, Alabama, commemorating the children who lost their lives in the church bombing of 1963. She explained why her parents introduced her to the Civil Rights Movement, as she stated

It was important to introduce me to those uncomfortable topics. It was not to make me feel like a victim but to the contrary. My parents understood that I had to know those hard truths in order to expand my horizons. They understood that we can only know where we are and where we are going if we realize where we've been. (applause) Knowledge of the past is what enables us to mark our forward progress. If we are going to continue to move forward as a nation, we cannot allow concerns about discomfort to displace knowledge, truth, or history. It is certainly the case that parts of this country's story can be hard to think about. I know that atrocities like the one we are memorializing today are difficult to remember and relive, but I also know that it is dangerous to forget them. We cannot forget because the uncomfortable lessons are the ones that teach us the most about

ourselves. We cannot forget from past mistakes we do not know exist. Learning about our country's history can be painful, but history is our best teacher. (Jackson, 2023)

History is our best teacher. And, through this study, the art of Black artists portrayed how the artists felt about atrocities that occurred during the Civil Rights Movement, and they made their positions about those unfortunate events apparent through their works.

Additionally, the students also had ways of expressing their understandings and feelings about what they were learning through their own artmaking. The arts-integrated social studies lessons on the Civil Rights Movement provided the students with such rich experiences as they learned historical truths that were difficult for them to conceive. This approach to teaching made the not so comfortable content easier to comprehend and provided a deeper level of content than a written text solely could have provided.

Early on in this study I also realized that the students' experiences informed my transformations through the study. Their enthusiasm for learning the content in the lessons fueled my desire to work even harder to understand the changes that were happening in me as an educator. I learned so much about myself as a teacher researcher through the study, such as how to be vulnerable, thoughtful, reflective to the work, and answer hard questions by asking questions that called on the students to think critically for themselves. The learning from this study will definitely help inform my future research in arts integration.

But, just as important, this study will continue to have an influence on how I progress in my practice as an arts-integrated teacher in a public-school classroom. May I never forget the voices of my students and their work on this project. And may I always remember the determination the students displayed while they grappled with hard truths that encapsulated their doing, thinking, and learning through their words and artistic expressions in this work.

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APPENDICES

Appendix A

Table 1

Student Ethnicity/Race Counts at Dreamcatcher Elementary School

Grade	Hispanic/ Latino	Asian	Black	Indian	White	Multi- racial	No Race Indicated	Totals
01	7	1	4	0	41	3	0	56
02	9	5	4	0	54	5	0	77
03	7	1	8	0	53	4	0	73
04	4	3	5	0	48	4	0	64
05	10	3	7	0	44	2	0	66
KK	5	2	3	0	41	4	0	55
Totals	42	15	31	0	281	22	0	391

Note. Ethnicity is based off the AYP calculation of a student's race. Asian/Pacific are combined.

Appendix B

Table 2

Data Sources

Sources for Data Collection	Why Sources Chosen	Research Questions Answered
Conversations with children	To gain an understanding of students' feelings about the arts and their artmaking	What routines, multimodalities and discourses are used by the teacher researcher to facilitate the engagement of students in critical arts-integrated social studies lessons?
Observation/Field Notes	To document what I am seeing while art integrated lessons are underway	When studying the design and implementation of critical arts integration in social studies lessons, what does a teacher self-study reveal about the nature and challenges of integration for the teacher and the children?
Products/Drawings-Paintings/Conversations	To analyze for understanding of what the students are experiencing through the arts-integrated lessons	What teacher knowledge, experiences and judgements are drawn upon to navigate, explore and extend children's critical conversations, artistic expressions, and understandings during the lessons?
Reflections/Teacher Journal	Reflections/reflexivity about my teaching, the experiences of the students, and their artwork will help me move the study in the right direction	How are teacher learning, change, and transformation manifested during a self-study of critical arts-integrated lessons?

APPENDIX C

Table 3

Artists and Their Work

Artist	Work
Benny Andrews	Witness: Art and Civil Rights in the Sixties Collage on Oil, Mobile Alabama, 1956. [Archival pigment print]. https://www.brooklynmuseum.org/exhibitions/touring/witness_civil_rights
Bettman/Getty Images	Voting in Harlem, New York 1950 https://www.nationalgeographic.org/encyclopedia/15th-amendment-united-states-constitution/?utm_source=BiblioRCM_Row
Bettman/Bettman Archive Getty Images	Marchers arriving at the Alabama State Capitol Building in Montgomery, Alabama https://www.buzzfeednews.com/article/gabrielsanchez/selma-montgomery-march-1965-anniversary-pictures
Elizabeth Catlett	My Reward Has been Bars Between Me and the Rest of the Land [Linocut] http://www.artnet.com/artists/elizabeth-catlett/my-reward-has-been-bars-between-me-and-the-rest-y0MJm7cGSC0f4VnHRXAgsw2
David Hammons	<i>The Door</i> . [wood, acrylic sheet, and pigment construction]. https://www.artsy.net/artwork/david-hammons-the-door-admissions-office
Harold Lambert/Getty Images	Teacher with her students in classroom, 1959. [Photograph].
Francis Miller/Life Pictures/Getty Images	Little Rock Central High https://www.life.com/history/little-rock-nine-1957-photos/
Francis Miller	Photograph of the March on Washington and Dr. Martin Luther King, Jr. https://www.gettyimages.com/detail/news-photo/dr-martin-luther-king-jr-addressing-crowd-of-demonstrators-news-photo/92924667?adppopup=true
Warren K. Leffler	Photo of White Taxis Only https://allthatsinteresting.com/segregation-in-america-photos#22

- William Lovelace *March in Selma, Alabama*
<https://www.buzzfeednews.com/article/gabrielsanchez/selma-montgomery-march-1965-anniversary-pictures>
- Gordon Parks *Black Classroom*, Shady Grove, Alabama (37.006), 1956
<https://www.artsy.net/artwork/gordon-parks-black-classroom-shady-grove-alabama-1956>
- Gordon Parks *Department Store Mobile*, Alabama, 1956
<https://www.artsy.net/artwork/gordon-parks-department-store-mobile-alabama>
- Faith Ringgold *The In Crowd* (The American People's Series #8)
<http://ringgoldinthe1960s.blogspot.com/2010/06/in-crowd.html>
- Norman Rockwell *New Kids in the Neighborhood* (Negro in the Suburbs), 1967. [Oil on canvas].
<https://www.artsy.net/artwork/norman-rockwell-new-kids-in-the-neighborhood-negro-in-the-suburbs>
- Norman Rockwell *The Problem We All Live With*, 1963. [Oil on canvas].
<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/visual-arts/norman-rockwell--the-problem-we-all-live-with/>
- Augusta Savage *The Harp*. [Sculpture].
https://digitalcommons.unf.edu/eartha_images/24/
https://www.1939nyworldsfair.com/worlds_fair/wf_tour/zone-2/the-harp.htm
- Jim Schlosser Video of the Lunch counter at Woolworths in Greensboro, NC in 1960
<https://www.smithsonianmag.com/smithsonian-institution/lessons-worth-learning-moment-greensboro-four-sat-down-lunch-counter-180974087/>
- Stephen F. Somerstein/
 Getty Images People in Montgomery watching marchers pass as they head to the Montgomery Capitol Building, March 25, 1965
<https://www.buzzfeednews.com/article/gabrielsanchez/selma-montgomery-march-1965-anniversary-pictures>
- Cecil Stroughton Photograph of President Johnson signing the Civil Rights Act of 1964
<https://www.visitthecapitol.gov/exhibitions/artifact/president-lyndon-b-johnson-signing-civil-rights-act-1964-photograph-cecil>
- Kara Walker *Dark Shadows of History*. [Art through silhouettes].

<https://americanart.si.edu/blog/eye-level/2017/13/56544/kara-walker-dark-shadows-history>

Kehinde Wiley Forty-fourth president, 2009–2017[Oil on canvas].
https://npg.si.edu/object/npg_NPG.2018.16

Universal History
Archive Photograph of Separate Water Fountains
<https://www.gettyimages.com/detail/news-photo/man-drinking-water-at-colored-water-cooler-in-bus-terminal-news-photo/1084723696?adppopup=true>

APPENDIX D

Lesson #1 for the Study (April 13, 2021)

Lesson Plan 1: Lesson and Assessment Plan
<p>Curriculum Standards GSE (Georgia Standards of Excellence) / National Curriculum Standards https://www.georgiastandards.org/Frameworks/Pages/BrowseFrameworks/Frameworks.aspx Visual Arts VA5CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art c. Discuss how social, political, and/or cultural events inspire art. d. Recognize how art can be used to inform or change beliefs, values, or behaviors in an individual or society. VA5AR.3 Explains how selected principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork. a. Uses art terms with emphasis on the elements of art: line, shape, form, color, space, value, texture. <u>Social Studies</u> Jim Crow Laws— (1870-1965) SS5H6 Describe the importance of key people, events, and developments between 1950-1975. a. Analyze the effects of Jim Crow laws and practices. <u>Gifted Standards</u> G8: Students develop and apply creative thinking skills. G8.2 Students apply fluency, elaboration, flexibility, and originality of ideas to problem-solving situations and performance-based products G8.3 Students collaborate with peers to develop components of creativity. <u>Gifted Standards</u> G7: Students develop and apply critical thinking skills. G7.3 Students collaborate and communicate responses to real-world problems.</p>
Mode of Instruction Face to Face and/or Online Synchronous / Online Asynchronous / Hybrid
Learning Objective/Goal(s)
<p>The five components of a Learning Goal are centered on the Historically Responsive Framework (Muhammad, 2020, p. 159):</p> <ul style="list-style-type: none"> ● Identities: How will your teaching help students to learn something about themselves and/or others? ● Skills: What skills and content learning standards are you teaching? ● Intellect: What will your students become smarter about? ● Criticality: How will you engage your thinking about power, equity, and anti-oppression in the text, in society and in the world? ● Assessment – the daily assessment can be formative or summative as appropriate <p>1. Write a bulleted list of objectives</p> <ul style="list-style-type: none"> ➤ Students will explain how studying Jim Crowe laws opens spaces for discussing race and racism. These discussions will be audio-recorded. ➤ Students will create a graphic organizer of the content of the Jim Crow laws they will learn about from the photograph and art content they learn about from viewing <i>The Harp</i> by Augusta Savage and <i>The Door</i> by David Hammons. The explanation for the connection of these works of art are in the teacher notes. ➤ Students will critique their paintings of the Jim Crowe Laws as it pertains to line, color, and space. These critiques will become part of the student-participants’ digital portfolios of

their work on this project. Audio recordings of students' explanations will provide the teacher and students with their recorded responses so they can go back and listen to their explanations and see if they can add any more thoughts as they progress through our study. It will also offer the teacher a way of knowing if the content was attained.

- Graphic organizer (word web) of what the students have learned about regarding the Jim Crow Laws
- Oral recording of their critique of their drawing from the Jim Crow lesson regarding the line, color, and space they used in their drawings.

Formative & Summative Assessment

1. **Evaluation criteria**—anecdotal notes and journal entries will serve as my reflections on the teaching and learning in this lesson in this self-study. The students will be asked to respond to some questions that I will give them. They will glue to the questions in their sketchbooks and they will respond through a written prompt right under the question (s).
 - (a) What effects did the Jim Crow Laws have on society in the 1950s?
 - (b) How can art promote change in beliefs, values, and behaviors for an individual or society?
 - (c) ©©How can problems in society encourage leadership in people?
3. The use of feedback will give the students an opportunity to reflect—look and see how they are experiencing and learning the content in this integrated lesson. My feedback will be focused on encouraging the students to question their experiences and critique their artwork, so I do not interfere with their doing, thinking, and experiences by subjecting my opinion on their work.

Differentiation, Modification(s), & Accommodation(s)

1. There are no special education students in the class.
2. I will stand in close to one of my students who works at a slower pace and has some focus issues so he will be successful while this lesson is being taught. I will also circulate among the students as I am having recorded conversations with them about their work. I will be near all the students should they have any questions or if they have any comments, they want to make to me.
3. I will provide one student extra time that works slower than the rest of the students so he will be ready for the next lesson at our next session. I will use his pseudonym when those have been established.

Instructional Strategies & Learning Tasks to Support Diverse Learners' Needs

Introduction or Student Spark (20 minutes)

Hook- The teacher will show the students a picture of the artwork *The Harp* (a sculpture) by Augusta Savage—the photograph link https://digitalcommons.unf.edu/earth_images/24/https://www.1939nyworldsfair.com/worlds_fair/wf_tour/zone-2/the-harp.htm

The teacher will facilitate a conversation about the art piece. The teacher will ask the following questions:

- What do you see?
- Are you intrigued by this sculpture? If yes, why and if no, why not?
- What captures your eye when you study the art piece?
- What stands out to you when you think about art principles and elements?

5.

The teacher will tell the students that during this study, they will be working with art materials so they can create art pieces that represent how they are experiencing the content of the arts-integrated social studies lessons.

Body (80 minutes)

Consecutive Steps in the Lesson

1. The teacher will show a clip of what the Jim Crow Laws were and how and why they were instituted. <https://www.nationalgeographic.org/encyclopedia/black-codes-and-jim-crow-laws/>
2. The teacher will show the students the clip on the Promethean board in the classroom.
3. The students will create a graphic organizer of the effects of these laws after listening to the talk. In the graphic organizer, the students will jot some notes down into a word web organizer as they think of areas in the lives of African Americans where they may have been affected by the Jim Crow Laws. The students will work on this assignment independently, but then the teacher will facilitate a discussion of their ideas of the effects of the Jim Crow Laws.
4. The teacher will show the students an installation of *The Door* by David Hammons, an African American artist during the Civil Rights Era. The teacher will facilitate a discussion on how artists are inspired to draw, or paint connected to their experiences in their communities. The teacher will have the students view <https://gpb.pbslearningmedia.org/resource/1ef5f117-6e02-44e4-82a7-d2ef11763589/1ef5f117-6e02-44e4-82a7-d2ef11763589/> The students will see how painting has evolved over time in a very short video before they start painting (see link above).
5. The teacher will tell the students they will be painting a picture on their poster paper in response to the sculpture, installation, and/or photograph. When responding to a work of art, the teacher will explain that art can raise or incense different feelings, thoughts, or ideas. The teacher will model this by showing the students a picture of the day she graduated from college for the first time. Then the teacher will paint a picture on a canvas of how she experiences (feels about) the photograph by painting a picture about her feelings that day, as she remembers the memories that the picture conjures in her mind. This will give the students some frame of reference of how to approach the assignment when they are responding to the art from this teaching session The teacher will ask the students the following questions: What feeling, thoughts or ideas come to mind as you view the art? Then the teacher will say, “What you feel or think when viewing or learning about any of the artwork is how you will respond to the art. I want you to convey to me the experiences you were having when you viewed the art piece by painting a picture of those experiences.”
6. Before the students begin their painting, the teacher will show them a picture and facilitate a discussion by ask questions about art elements in *The Door* by Hammons and to further emphasize art elements, the students and teacher will look at Augusta Savage’s *The Harp* again. The artworks in the time and space in which they are depicted—*The Harp* signifying hope and the hope depicted in the strength from the arm and hand and in contrast, obstacles that stood in the way of admittance and acceptance as depicted in *The Door*, an installation by David Hammons. African Americans were on the “outside” but were trying to push through the Jim Crow barriers to get to the “inside”. The teacher will facilitate a conversation at the close of the lesson about this contrast and the contrast of the Renaissance Period when *The Harp* was sculpted and the 1960s when *The Door* was created.
7. The student will then take some paint and a paintbrush and create a painting of what they were thinking when looking at the photographs, sculpture, and installation.

Closure (20 minutes)

1. **Demonstration of knowledge/understanding** of the learning objectives for this lesson. The students' participation in classroom discussions/conversations, processes while engaged in artmaking, and final products will be evidence of their experiences and learning. Before I teach the lesson/conduct this portion of the study, I cannot predict precisely what those understandings will be, but through the videotaping and the audio-recordings of conversations I will have with the students, I will have substantial data to explain their experiences during my data analysis.
2. **Wrap Up-** Teacher will have students add anything they have learned about the Jim Crow Laws to their word web from the lessons taught today. The students will share with the class their word web of their understandings of the Jim Crow Laws.
3. What are **next steps** for the students and the teacher to prepare for the next class session/learning objective?
4. The next session for our lessons/study will be on Tuesday, April 20, 2021. I will work on transcribing my conversations with the students and studying my journal entries, so I know how to proceed in becoming reflexive to the work/study. For the students, I will ask them to think about what kind of characteristics a person may need to have to help push against the Jim Crow Laws. (Leadership and those that support leaders) The students will share their ideas at our next class session.

Layered Texts and Other Materials

Write a detailed (bulleted) list, including authors, of all the materials/resources/links/technology needs for this lesson.

- Presentation of the Jim Crow Laws
<https://www.nationalgeographic.org/encyclopedia/black-codes-and-jim-crow-laws/>
- Copy of the artwork, *The Door* <https://www.artsy.net/artwork/david-hammons-the-door-admissions-office>
- Augusta Savage *The Harp* (sculpture)
https://digitalcommons.unf.edu/eartha_images/24/
https://www.1939nyworldsfair.com/worlds_fair/wf_tour/zone-2/the-harp.htm
- Drawing pencils
- Sketchbooks
- Paint
- Poster Paper
- Pallets for the paint
- Containers of water
- Paintbrushes
- Teacher writing journal
- Recording devices (2 audio)
- Video camera

Teacher Notes:

Connections of the content- Jim Crow Laws separated Black and White people in society in the 1950s.

The Door by David Hammons exemplified admittance or no admittance (this could represent places in society where Jim Crow Laws kept segregation in place.) *The Harp* by Augusta Savage however provided hope even though this art piece was created so much sooner than

The Door. This will be a great way for the students to realize that always in the face of oppression there is hope. For without hope, there is despair. Jim Crow Laws is included in this unit of study as it is outlined in the Georgia Standards of Excellence as standards to be taught while teaching about leaders also of the Civil Rights Era. It provides the students a backdrop as to where the nation was politically and societally before we begin to study the leaders in the Civil Rights Era who were trying to bring about equality for Black people.

Many things are happening in this teaching session in this self-study—integrating the visual arts of painting and drawing, painting for the students to model how to approach their painting assignment and teaching the social studies topic of the Civil Rights Era. While learning content in both disciplines along with continuing to explore gifted standards of problem solving using critical and creative thinking, the students will be engaged in learning many standards in one teaching session. The gifted standards are present in all units of study in the gifted classroom and become evident through the discussions and collaborations that happen in the classroom. The visual arts standard **VA5CN.1** Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art is a standard that is consistently studied and explored throughout the whole unit of study.

Adapted Template from Muhammad, G. (2020). *Cultivating genius: An equity framework for culturally and historically responsive literacy*. Scholastic.

APPENDIX E

Lesson #2 for the Study (April 20, 2021)

LESSON PLAN 2: Lesson and Assessment Plan
<p>Curriculum Standards GSE (Georgia Standards of Excellence) / National Curriculum Standards https://www.georgiastandards.org/Frameworks/Pages/BrowseFrameworks/Frameworks.aspx Visual Arts VA5CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art c. Discuss how social, political, and/or cultural events inspire art. d. Recognize how art can be used to inform or change beliefs, values, or behaviors in an individual or society. VA5AR.3 Explains how selected principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork. a. Uses art terms with emphasis on the elements of art: line, shape, form, color, space, value, texture. Design Elements: Space and Proportion <u>Social Studies</u> <i>Brown v. Board of Education</i> (1954) SS5H6 Describe the importance of key people, events, and developments between 1950- 1975 b. Explain the key events and people of the Civil Rights movement: Brown v. Board of Education (1954). Gifted Standards G7: Students develop and apply critical thinking skills. G7.3 Students collaborate and communicate responses to real-world problems. G8: Students develop and apply creative thinking skills. G8.2 Students apply fluency, elaboration, flexibility, and originality of ideas to problem-solving situations and performance-based products G8.3 Students collaborate with peers to develop components of creativity.</p>
Mode of Instruction Face to Face or Online Synchronous / Online Asynchronous / Hybrid
Learning Objective/Goal(s)
<ul style="list-style-type: none"> ➤ Students will explain how studying and learning about Ruby Bridges helps them understand the laws of segregation in the early 1960s. The teacher will ask the students why Ruby Bridges' walk into William Frantz Elementary School was such a pivotal step forward for Black people in the United States of America regarding equity in their education. The teacher will ask the students how studying this topic helps them learn about themselves and their role in race relations. These discussions will be audio-recorded. ➤ Students will participate in a chalk talk activity where they will offer graphic text of content knowledge, they gained from viewing the photographs in this lesson and from viewing <i>Mother and Child</i> (sculpture) by Elizabeth Catlett. ➤ Students will critique their drawings from <i>Brown v. Board of Education</i> lesson as it pertains to space proportion, and content in social, political, and culture events. These critiques will become part of the student-participants' digital portfolios of their work on this project.
Formative & Summative Assessment
<ol style="list-style-type: none"> 1. Evidence of student learning for each learning objective

- Audio recordings of students' explanations will provide the teacher with their recorded responses so they can together go back and listen to their explanations and see if they can add any more thoughts as they progress through our study. It will also offer the teacher a way of knowing if the content was attained.
 - Ideas shared with the class on learning that has transpired and been documented on the paper for the "chalk-talk" activity.
 - Students will share their feelings, thinking, and learning by showing their drawings of their response to the lessons in this teaching session.
2. Describe the **use of feedback** in this assessment plan and how students will use it to improve learning.

The use of feedback will create in the students a reflective opportunity to look and see how they are experiencing and learning the content in this integrated lesson. My feedback will be focused on encouraging the students to question their experiences, what they are learning, and the critique of their artwork, so I do not interfere with their doing, thinking, and experiences by subjecting my opinion on their work.

Differentiation, Modification(s), & Accommodation(s)

1. There are no special education students in the class.
2. **Differentiation support** for the variety of students in the class- I will stand in close proximity to one of my students who works at a slower pace and has some focus issues so he will be successful while this lesson is being taught. I will also circulate among the students as I am having recorded conversations with them about their work. I will be near all the students should they have any questions or if they have any comments, they want to make to me.
3. **Individual modifications and accommodations** of this lesson plan required for each student's success- I will provide one student extra time that works slower than the rest of the students so he will be ready for the next lesson at our next session. I will use his pseudonym when those have been established.

Instructional Strategies & Learning Tasks to Support Diverse Learners' Needs

Introduction or Student Spark (20 minutes)

Hook- The teacher will show the students a picture of the artwork *Mother and Child 1954* by Elizabeth Catlett

https://philamuseum.org/doc_downloads/education/object_resources/93651.pdf

The teacher will explain what the sculpture is made of –terracotta—a light colored clay as she facilitates a conversation about the art piece. The teacher will ask the following questions:

- What do you see?
- Are you intrigued by this art piece? If yes, why and if no, why not?
- What captures your eye when you study the art?
- Think about the content of the art. What stands out to you when you think about specific art principles and elements?
- Look at the posture of the mother. What do you see? What might the posture mean?

The teacher will tell the students that during this study, they will be working with art materials so they can create art pieces that represent how they are experiencing the content of the arts-integrated social studies lessons.

Body (80 minutes)

1. Follow-up from last session—the teacher will ask the students what ideas they had about characteristics a person may need to be a leader during the Civil Rights Era. Some of the strongest leaders are those that take a step back and let someone else lead while they support that leadership. The teacher will allow the students to hopefully come to this conclusion on their own but will guide them in their thoughts to thinking of other people that contribute to a cause besides the leaders.
2. The teacher will read *The Story of Ruby Bridges: A True Story* by Ruby Bridges about integration of a school in New Orleans after Brown vs. Board of Education was passed in the courts and became law to integrate schools with African American and White students. <https://www.womenshistory.org/education-resources/biographies/ruby-bridges> The teacher will use information from the link above and add it to the discussion of the book to give the students more information of the background of Ruby Bridges.
3. Think-Pair-Share—the students will discuss the content of the story with a classmate such as what the “big idea” of the story is, something they learned that they did not know before, and any personal impressions they have about the story. Then the students will share their ideas from their discussions with the entire class.
4. Photographs will be introduced to students so they can get a grasp of what Black America and White America looked like during this time in history. The students will look at the photograph of the *Black Classroom* and *Teacher with her student in classroom* and they will study both photographs and make observations about the Black classroom 1956a and the White classroom in 1959. The student will also look at the painting of *The Problem We All Live With*. They may also study the photograph of Elizabeth Eckford and choose to respond to that photograph in their drawing if they would like. The teacher will tell the students they will be drawing a picture in their sketch books in response to one of the photographs or they can take their impressions from the photographs and discussion and create their drawing that way.
5. **The teacher will review this example for students who may have missed Lesson #1 due to an absence.** When responding to a work of art, the teacher will explain that art can raise or incense different feelings, thoughts, or ideas. The teacher will model this by showing the students a picture of the day she graduated from college for the first time. Then the teacher will draw how she experiences the photograph by drawing a picture about her feelings that day as she remembers the memories that the picture conjures in her mind now. This will give the students some frame of reference of how to approach the assignment.
6. The teacher will ask the students to focus on the element of space in the photographs that will be used for this lesson. The students will be instructed to think about the space in their design as they are drawing their responses to the works of art. The students will draw their pictures while the teacher walks around and takes notes. Recorders (audio and video) will be set up around the classroom to capture some of the dialogue the students may have while they are working.

Closure (20 minutes)

1. **Demonstration of knowledge/understanding** of the learning objectives for this lesson. The students’ participation in classroom discussions/conversations, processes while engaged in artmaking, and final products will be evidence of their experiences and learning. Before I teach the lesson/conduct this portion of the study, I cannot predict precisely what those understandings will be, but through the videotaping and the audio-recordings of conversations I will have with the students, I will have substantial data to explain their experiences and learning during my data analysis.

2. **Wrap-Up**—The students will share their “chalk talk” ideas about what they have learned from the lessons along with their drawings. The teacher will facilitate the conversations to help the students make connections between the photographs, the sculpture, the book read, and their own responses to the contents in their drawings.

3. **Next steps**—The next session for our lessons/study will be on Tuesday, April 26, 2021. I will work on transcribing my conversations with the students and studying my journal entries so I know how to proceed with reflexivity to this work/study. To facilitate my reflection and reflexivity, I will ask the students to provide me a ticket-out-the-door of questions that they had from the lessons along with “aha” moments. These will not be shared with the class, but I will reflect on their written texts and make notes in my journal of what the students have shared regarding their learning and their experiences with the arts-integrated social studies lessons from this session.

Layered Texts and Other Materials

Write a detailed (bulleted) list, including authors, of all the materials/resources/links/technology needs for this lesson.

- Photograph *Black Classroom* by Gordon Parks <https://www.artsy.net/artwork/gordon-parks-black-classroom-shady-grove-alabama>
- Photograph *Teacher with students in her classroom* <https://www.gettyimages.com/detail/news-photo/teacher-with-her-students-in-classroom-news-photo/931851436?adppopup=true>
- *The Problem We All Live With* by Norman Rockwell <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactive/media/visual-arts/norman-rockwell--the-problem-we-all-live-with/>
- Photograph by Francis Miller of Elizabeth Eckford at Central High School, Little Rock, Arkansas <http://www.life.com/history/little-rock-nin-1957-photos/>
- Visual text of *Mother and Child, 1954* (sculpture) by Elizabeth Catlett. https://philamuseum.org/doc_downloads/education/object_resources/93651.pdf
- Book *Ruby Bridges goes to school: My story* by Ruby Bridges
- Promethean Board
- Drawing Pencils
- Sketchbooks
- Teacher writing journal
- Recording devices (audio 2)
- Video camera

Teacher Notes:

I chose the sculpture by Elizabeth Catlett of *Mother and Child, 1954* to incorporate into my lesson on Brown vs. Board of Education and Ruby Bridges since the sculpture is a sculpture of “strength” in which the artist depicts the posture of the mother sitting upright as a sign of “strength” just as Ruby Bridges’ walk into William J. Frantz Elementary School in New Orleans took strength and bravery. The mother also is holding her child just as Ruby Bridges felt supported by her parents to make that walk.

Adapted Template from Muhammad, G. (2020). *Cultivating genius: An equity framework for culturally and historically responsive literacy*. Scholastic.

APPENDIX F

Lesson #3 for the Study (April 27, 2021)

Day 3: Lesson and Assessment Plan
<p>Curriculum Standards GSE (Georgia Standards of Excellence) / National Curriculum Standards https://www.georgiastandards.org/Frameworks/Pages/BrowseFrameworks/Frameworks.aspx Visual Arts</p> <p>VA5CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art c. Discuss how social, political, and/or cultural events inspire art. d. Recognize how art can be used to inform or change beliefs, values, or behaviors in an individual or society.</p> <p>VA5AR.3 Explains how selected principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork. a. Uses art terms with emphasis on the elements of art: line, shape, form, color, space, value, texture. Design Elements: Color, Space, and Proportion on the Masks</p> <p><u>Social Studies</u> Montgomery Bus Boycott and Rosa Parks December 5, 1955- December 20, 1956</p> <p>SS5H6 Describe the importance of key people, events, and developments between 1950- 1975 b. Explain the key events and people of the Civil Rights movement: Montgomery Bus Boycott and Rosa Parks</p> <p><u>Gifted Standards</u> G8: Students develop and apply creative thinking skills.</p> <p>G8.2 Students apply fluency, elaboration, flexibility, and originality of ideas to problem-solving situations and performance-based products</p> <p>G8.3 Students collaborate with peers to develop components of creativity.</p>
<p>Mode of Instruction Face to Face or Online Synchronous / Online Asynchronous / Hybrid</p>
<p>Learning Objective/Goal(s)</p> <p>The five components of a Learning Goal are centered on the Historically Responsive Framework (Muhammad, 2020, p. 159):</p> <ul style="list-style-type: none"> ● Identities: How will your teaching help students to learn something about themselves and/or others? ● Skills: What skills and content learning standards are you teaching? ● Intellect: What will your students become smarter about? ● Criticality: How will you engage your thinking about power, equity, and anti-oppression in the text, in society and in the world? ● Assessment – the daily assessment can be formative or summative as appropriate <p>1. Bulleted list of Objectives</p> <p>➤ The students will engage in discourse about the disparities in the Black and White peoples during the 1960s in the United States and how those disparities still linger today. The teacher will facilitate a conversation about power relations, equity, and anti-oppressive measures during the Civil Rights Era that can be studied to help us understand better current day racism. These discussions will be audio-recorded. Teacher will log anecdotal notes in her writing journal that she can go back and reflect on later.</p>

- The students will discuss in small groups why the signing of the Civil Rights Act did not instantly change the lives for Black people.
- Students will critique their painted masks from this lesson as it pertains to art principles of balance, proportion, and color and how the masks represent their reactions to the social, political, and culture events (Civil Rights events). These critiques will become part of the student-participants' digital portfolios of their work on this project.

Formative & Summative Assessment

1. **Describe the demonstration** or evidence of student learning for each learning objective

- Audio recordings of students' explanations will provide the students with their recorded responses so they can go back and listen to their explanations and see if they can add any more thoughts as they progress through our study. It will also offer the teacher a way of knowing if the content was attained.

- Venn Diagram of comparisons of the photographs of Rosa Parks on the bus and the *Department Store* photograph by Gordon Parks.

- Oral recording of their critique of their masks from the Bus Boycott and Rosa Parks lesson regarding the color, space, and proportion of their painting design on their masks.

2. Describe the **use of feedback** in this assessment plan and how students will use it to improve learning

- The use of feedback will create in the students a reflective opportunity to look and see how they are experiencing and learning the content in this integrated lesson. My feedback will be focused on encouraging the students to question their experiences and critique their artwork, so I do not interfere with their doing, thinking, and experiences by subjecting my opinion on their work.

Differentiation, Modification(s), & Accommodation(s)

1. There are no special education students in the class.

2. **Differentiation support** for the variety of students in the class- I will stand in close proximity to one of my students who works at a slower pace and has some focus issues, so he will be successful while this lesson is being taught. I will also circulate among the students as I am having recorded conversations with them about their work. I will be near all the students should they have any questions or if they have any comments, they want to make to me.

3. **Individual modifications and accommodations** of this lesson plan required for each student's success- I will provide one student extra time that works slower than the rest of the students so he will be ready for the next lesson at our next session. I will use his pseudonym when those have been established.

Instructional Strategies & Learning Tasks to Support Diverse Learners' Needs

Introduction or Student Spark (20 minutes)

Hook-The teacher will show the students the read aloud *Tar beach* by Faith Ringgold as read by Faith Ringgold on the Promethean board.

<https://www.youtube.com/watch?v=h9RKJleFdBU>

The teacher will ask what "flight" in this book means. While this lesson is primarily about the Montgomery Bus Boycott and Rosa Parks amid the struggle for civil rights, beginning the lesson with a book that was written slightly beyond the 1960s that represents a resilience of spirit and hope is appropriate for this lesson. The teacher will ask the students:

- What do you see and what did you learn from the book?
- The teacher will tell the students to think about the content of the story and will ask: What stands out to you when you think about lessons you could learn from the text?
- How did you engage your thinking about power, equity, and oppression or anti-oppression in the text?
- What is something you learned from the text?

The teacher will tell the students that during this lesson and study, they will continue working with art materials so they can create art pieces that represent how they are experiencing and learning the content of the arts-integrated social studies lessons. The teacher will also remind the students to think about leadership and other roles people took on during the Montgomery Bus Boycott. <https://www.khanacademy.org/humanities/us-history/postwarera/civil-rights-movement/a/the-montgomery-bus-boycott>

Body (100 minutes)

1. The teacher will share an article with the students about the Montgomery Bus Boycott to give them more information.
2. The teacher will show the students a photograph of Rosa Parks on the bus in Montgomery and will also show Gordon Parks photo of the *Department Store*. The teacher will ask some guiding questions:
 - From your prior studies and knowledge of Rosa Park, do you think this photograph is significant in the study of the Civil Rights Movement? Why?
 - Why do you think we may be looking at the *Department Store* photograph by Gordon Parks, also?
 - Do you see any common themes with these two photographs?
2. The students will make a Venn Diagram in their sketchbook and will compare the two photographs.
3. Then the teacher will show the students the painting of Benny Andrews' artwork—*Witness: Art and Civil Rights in the Sixties*. The teacher will give the students some background knowledge on the painting and will share some information about the famous artist while also emphasizing the various elements in the work.
4. The teacher will show the students the canvas with oil painting of The American People's Series #9 *The In Crowd* by Faith Ringgold. The teacher will facilitate a discussion about the painting by asking the following questions:
 - What art elements do you see that indicate the political, social, or cultural events of the 1960s?
 - Consider how the subjects are positioned in the painting. What relevance if any does position of objects or people in a painting have on the artwork?
 - Then the teacher will tell the students that they will be painting masks today as a way for them to respond to the history of the Civil Rights Movement they have just experienced through the works of art. The students may want to think of how the content in the photographs and the paintings have contributed to how they may want to approach this part of the lesson.
5. The teacher will show a photograph of the signing of the Civil Rights Act of 1964 by President Lyndon B. Johnson.

6. The students will bring their masks to school already made since the teacher or a classmate will be able to put material on the students' faces to help them create their masks. The students will paint their masks based on their feelings and understandings from the art that has been shared with them in this lesson. This will be an art piece where the students can paint their masks according to feelings they are having as they are processing all the content that has been discussed and learning in this lesson. Recorders (audio and video) will be set up around the classroom to capture some of the dialogue the students may have while they are working.

Closure (20 minutes)

1. **Demonstration of knowledge/understanding** of the learning objectives for this lesson. The students' participation in classroom discussions/conversations, processes while engaged in artmaking, and final products will be evidence of their experiences and learning. Before I teach the lesson/conduct this portion of the study, I cannot predict precisely what those understandings will be, but through the videotaping and the audio-recordings of conversations I will have with the students, I will have substantial data to explain their experiences during my data analysis.

2. **Wrap-Up-** The students will be asked to look at their Venn Diagrams again and review what comparisons they made to the two photos of Rosa Parks on the bus and the *Department Store*. Then the students will be asked to think about all the other experiences and learning they have had during the lessons today, and the teacher will tell them to be prepared to share their ideas of what they learned, what thinking they experienced when participating in the activities of the day (their collaborative, creative and critical thinking they engaged in with their classmates, and their own individual criticality they may have engaged in through their thoughts and artwork). The students will share their ideas with one another. The teacher will tell the students they will share with the class:

(a) What they learned from their experiences in the arts-integrated social studies lessons.

(b) How they went about thinking about the content for this week's lessons—the events that happened displayed in the artwork that was shared with the students.

(c) Explain what kind of leadership was needed during this time in history, how it was obtained, and why leadership is important when shifts are occurring in society.

3. What are **next steps** for the students and the teacher to prepare for the next class session/learning objective?

6. The next session for our lessons/study will be on Tuesday, May 4, 2021. I will work on transcribing my conversations with the students and studying my journal entries, so I know how to proceed with reflexivity to this work/study. To facilitate my reflection and reflexivity, I will have my students provide me a ticket-out-the-door of questions that they had from the lessons along with "aha" moments. Also, the teacher will make a list on the dry erase board of the works of art that were studied today for the lesson to help the students think about on the content of each photograph and painting. The teacher will ask for student-participants to volunteer to share how the visual texts gave them ideas for this mask creations and for thinking that they maybe have never done before today.

Layered Texts and Other Materials

➤ Read Aloud by Faith Ringgold of *Tar beach*

<https://www.youtube.com/watch?v=h9RKJleFdBu>

➤ The American People's Series #9 *The In Crowd* by Faith Ringgold.

➤ Photographs of Rosa Parks, <https://uaw.org/remembering-the-montgomery-bus-boycott/>

- <https://uaw.org/remembering-rosa-parks/>
- Photograph, *The Department Store, Mobile, Alabama, 1956* by Gordon Parks
<https://www.artsy.net/artwork/gordon-parks-department-store-mobile-alabama>
- Photograph, President Johnson signing the Civil Rights Act of 1964
<https://www.visitthecapitol.gov/exhibitions/artifact/president-lyndon-b-johnson-signing-civil-rights-act-1964-photograph-cecil>
- Benny Andrews' artwork—*Witness: Art and Civil Rights in the Sixties*
https://www.brooklynmuseum.org/exhibitions/touring/witness_civil_rights
- Promethean Board
- Drawing Pencils for Venn Diagrams
- Sketchbooks
- Teacher writing journal
- Recording devices (audio 2)
- Video camera
- Plaster of Paris masks
- Tempera Paint
- Newspaper to protect the tables

Teacher Notes:

There is a lot of artworks in this lesson and there are a lot of activities for the students to engage in. I will help the children make the connections between the works of art I have selected for teaching this lesson about the Montgomery Bus Boycott and Rosa Parks. The Benny Andrews' collage on oil may be the hardest one for the students to create a connection as to why this artwork is being presented in this lesson. The emotion in the work is important to bring to the students' minds so they can be aware of the turmoil that existed for Black people during the Civil Rights Movement.

Adapted Template from Muhammad, G. (2020). *Cultivating genius: An equity framework for culturally and historically responsive literacy*. Scholastic.

APPENDIX G

Lesson # 4 for the Study (May 4, 2021)

LESSON PLAN 4: Lesson and Assessment Plan
<p>Curriculum Standards GSE (Georgia Standards of Excellence) / National Curriculum Standards https://www.georgiastandards.org/Frameworks/Pages/BrowseFrameworks/Frameworks.aspx Visual Arts VA5CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art c. Discuss how social, political, and/or cultural events inspire art. d. Recognize how art can be used to inform or change beliefs, values, or behaviors in an individual or society. VA5AR.3 Explains how selected principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork. a. Uses art terms with emphasis on the elements of art: line, shape, form, color, space, value, texture. Design Element: Space; Design Principle: Proportion <u>Social Studies</u> March on Washington— (August 28, 1963) Martin Luther King, Jr. SS5H6 Describe the importance of key people, events, and developments between 1950- 1975 b. Explain the key events and people of the Civil Rights movement: March on Washington— (August 28, 1963) Martin Luther King, Jr. Gifted Standards G7: Students develop and apply critical thinking skills. G7.3 Students collaborate and communicate responses to real-world problems. G8: Students develop and apply creative thinking skills. G8.2 Students apply fluency, elaboration, flexibility, and originality of ideas to problem-solving situations and performance-based products G8.3 Students collaborate with peers to develop components of creativity.</p>
Mode of Instruction Face to Face or Online Synchronous / Online Asynchronous / Hybrid
<p>Learning Objective/Goal(s)</p> <p>The five components of a Learning Goal are centered on the Historically Responsive Framework (Muhammad, 2020, p. 159):</p> <ul style="list-style-type: none"> ● Identities: How will your teaching help students to learn something about themselves and/or others? ● Skills: What skills and content learning standards are you teaching? ● Intellect: What will your students become smarter about? ● Criticality: How will you engage your thinking about power, equity, and anti-oppression in the text, in society and in the world? ● Assessment – the daily assessment can be formative or summative as appropriate <p>Bulleted list of Objectives</p> <ul style="list-style-type: none"> ➤ The students will view photographs of the March on Washington and the Martin Luther King Memorial as a way to contextualize the multitudes of people who marched for social justice in the Civil Rights Movement, and so they can see one of the most important civil rights leaders memorialized enabling them to begin discussing Dr. Martin Luther King, Jr.’s role in the Civil Rights Movement in a class discussion.

- The students will engage in discourse about the disparities in the Black and White peoples during the 1960s in the United States and how the march was necessary to address social injustices, but how it was confronted with resistance.
- Students will critique their drawings from this lesson as it pertains to art elements of form and shape and art principles of balance, proportion, and contrast and how their drawings represent their reactions to the social and political events of the Civil Rights Movement.

Formative & Summative Assessment

1. **Describe the demonstration** or evidence of student learning for each learning objective

➤ Audio recordings of students' explanations will provide the students with their recorded responses so they can go back and listen to their explanations and see if they can add any more thoughts as they progress through our study. It will also offer the teacher a way of knowing if the content was attained.

➤ Students will discuss in a round-table discussion the disparities of Black people compared to White people during the Civil Rights Era.

➤ Oral recording of their critique of their drawing.

2. **Evaluation criteria-** anecdotal notes and journal entries will serve me in documenting student experiences and learning.

3. Describe the **use of feedback** in this assessment plan and how students will use it to improve learning.

The use of feedback will create in the students a reflective opportunity to look and see how they are experiencing and learning the content in this integrated lesson. My feedback will be focused on encouraging the students to question their experiences and critique their artwork, so I do not interfere with their doing, thinking, and experiences by subjecting my opinion on their work.

Differentiation, Modification(s), & Accommodation(s)

1. There are no special education students in the class.

2. **Differentiation support** for the variety of students in the class- I will stand in close proximity to one of my students who works at a slower pace and has some focus issues so he will be successful while this lesson is being taught. I will also circulate among the students as I am having recorded conversations with them about their work. I will be near all the students should they have any questions or if they have any comments, they want to make to me.

3. **Individual modifications and accommodations** of this lesson plan required for each student's success- I will provide one student extra time that works slower than the rest of the students so he will be ready for the next lesson at our next session. I will use his pseudonym when those have been established.

Instructional Strategies & Learning Tasks to Support Diverse Learners' Needs

Introduction or Student Spark (20 minutes)

Hook-The teacher will show the students some personal pictures she has of the Martin Luther King, Jr. Memorial from her visit to the memorial. The teacher will scan and put these pictures on the Promethean board. The teacher will explain that the quotes carved in the stone were famous quotes from speeches Dr. Martin Luther King, Jr. gave while working for justice in the Civil Rights Movement. The teacher will also offer a talk about the history of the construction of the monument and will use information from <https://www.nps.gov/mlkm/learn/building-the-memorial.htm> to conduct the talk. The teacher will ask the students: What do you see in these photographs of the memorial? Are there any photographs that stand out to you? If yes, why do

they stand out? If no, then why do they not stand out to you? The teacher will then tell the students to think about the statue of Martin Luther King, Jr. and have them think about what the statue represents. The teacher will ask the students: What stands out to you when you think about lessons you could learn from these visual texts? I will wait for the students to bring up the topic of leadership before I facilitate a conversation on Dr. King's leadership.

The teacher will tell the students that during this lesson and study, they will continue working with art materials so they can create art pieces that represent how they are experiencing the content of the arts-integrated social studies lessons.

Body (80 minutes)

1. The teacher will read *If You Were a Kid During the Civil Rights Movement* by Gwendolyn Hooks about the Civil Rights Movement. The teacher will facilitate a discussion about the movement by asking the following questions:
 - Why did the Civil Rights Movement occur?
 - How did other historical events lead to the Movement?
 - Who was pivotal in organizing and promoting the Civil Rights Movement?
 - How did people support or fight against the movement?
2. The students will work in groups to brainstorm their ideas to answer the posed questions.
3. The teacher will organize the groups. The teacher will record anecdotal notes of what she observes during the discussions.
4. The teacher will put a photograph of The March on Washington on the Promethean board. <https://www.gettyimages.com/detail/news-photo/dr-martin-luther-king-jr-addressing-crowd-of-demonstrators-news-photo/92924667?adppopup=true>
5. The students will look at the photograph of The March on Washington. The teacher will tell the students they will be drawing a picture in their sketch books in response to the photograph.
6. In case the students may want to draw a picture of Martin Luther King, Jr. I will conduct a lesson on how to draw facial features by using the work of Kehinde Wiley who painted President Obama's portrait. https://npg.si.edu/object/npg_NPG.2018.16

Closure (20 minutes)

1. **Demonstration of knowledge/understanding** of the learning objectives for this lesson. The students' participation in classroom discussions/conversations, processes while engaged in artmaking, and final products will be evidence of their experiences and learning. Before I teach the lesson/conduct this portion of the study, I cannot predict precisely what those understandings will be, but through the videotaping and the audio-recordings of conversations I will have with the students, I will have substantial data to explain their experiences during my data analysis.
2. **Wrap-Up**- the teacher will make a list on the dry erase board of the works of art that were studied today for the lesson to help the students think about on the content of each photograph and painting. The teacher will ask for student-participants to volunteer to share how the visual texts gave them ideas for their thinking and their drawings.
3. What are **next steps** for the students and the teacher to prepare for the next class session/learning objective?
7. The next session for our lessons/study will be on Tuesday, May 11, 2021. I will work on transcribing my conversations with the students and studying my journal entries, so I will

know how to proceed with reflexivity to this work/study. To facilitate my reflection and reflexivity, I will have my students provide me a ticket-out-the-door of questions that they had from the lessons along with “aha” moments.

Layered Texts and Other Materials

Write a detailed (bulleted) list, including authors, of all the materials, resources, links, or technology needs for this lesson.

- Read Aloud by Gwendolyn Hooks If You Were a Kid During the Civil Rights Movement
- Photograph of the March on Washington <https://www.gettyimages.com/detail/news-photo/dr-martin-luther-king-jr-addressing-crowd-of-demonstrators-news-photo/92924667?adppopup=true>
- Photograph of The Martin Luther King Memorial <https://www.nps.gov/mlkm/learn/building-the-memorial.htm>
- Photograph of President Barack Obama’s portrait https://npg.si.edu/object/npg_NPG.2018.16
- My personal photographs
- Promethean Board
- Drawing Pencils
- Sketchbooks
- Teacher writing journal
- Recording devices (audio 2)
- Video camera

Teacher Notes:

Lessons are straightforward. I will add notes here as I progress through the other lessons. I will write about points I need to think about through my reflection and reflexivity of my teaching up to this point in the study.

Adapted Template from Muhammad, G. (2020). *Cultivating genius: An equity framework for culturally and historically responsive literacy*. Scholastic.

APPENDIX H

Lesson # 5 for the Study (May 11, 2021)

LESSON PLAN 5: Lesson and Assessment Plan
<p>Curriculum Standards GSE (Georgia Standards of Excellence) / National Curriculum Standards https://www.georgiastandards.org/Frameworks/Pages/BrowseFrameworks/Frameworks.aspx Visual Arts VA5CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art c. Discuss how social, political, and/or cultural events inspire art. d. Recognize how art can be used to inform or change beliefs, values, or behaviors in an individual or society. VA5AR.3 Explains how selected principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork. a. Uses art terms with emphasis on the elements of art: line, shape, form, color, space, value, texture. Design Elements: Line, shape, form, and color <u>Social Studies</u> Civil Rights Act and Lyndon B. Johnson SS5H6 Describe the importance of key people, events, and developments between 1950- 1975 b. Explain the key events and people of the Civil Rights movement: Civil Rights Act and Lyndon B. Johnson <u>Gifted Standards</u> G8: Students develop and apply creative thinking skills. G8.2 Students apply fluency, elaboration, flexibility, and originality of ideas to problem-solving situations and performance-based products G8.3 Students collaborate with peers to develop components of creativity.</p>
Mode of Instruction Face to Face or Online Synchronous / Online Asynchronous / Hybrid
<p>Learning Objective/Goal(s) The five components of a Learning Goal are centered on the Historically Responsive Framework (Muhammad, 2020, p. 159):</p> <ul style="list-style-type: none"> ● Identities: How will your teaching help students to learn something about themselves and/or others? ● Skills: What skills and content learning standards are you teaching? ● Intellect: What will your students become smarter about? ● Criticality: How will you engage your thinking about power, equity, and anti-oppression in the text, in society and in the world? ● Assessment – the daily assessment can be formative or summative as appropriate <p>8. Bulleted list of Objectives</p> <ol style="list-style-type: none"> 1. The students will engage in discourse about what makes good leaders and why they think leadership was so important during the Civil Rights Movement. <ul style="list-style-type: none"> ➤ In small groups, the students will brainstorm/discuss some guiding questions about what the signing of the Civil Rights Acts of 1964 meant for African American people in our country and what it was going to mean for the Jim Crow Laws and for White people. ➤ The students will discuss how the Civil Rights Act of 1964 may influence the distribution of power, equity, and anti-oppression moving forward in the United States. By this time in the study, students will be very aware of these terms.

<p>➤ Students will critique their paintings from this lesson as it pertains to art elements of line, shape, form, color, and how their drawings represent their reactions to the social and political events of the Civil Rights Movement.</p>
<p>Formative & Summative Assessment</p>
<p>1. Evidence of Learning</p> <p>➤ Student learning will be heard and seen through audio recordings of student conversations with the teacher researcher, video recordings of the students at work, and seen in the art products.</p> <p>➤ Students will write their thoughts on a poster of the BIG IDEAS from the lesson.</p> <p>➤ Oral recording of their critique of their painting.</p> <p>2. Feedback- My feedback will be focused on encouraging the students to question their experiences and critique their artwork, so I do not interfere with their doing, thinking, and experiences by subjecting my opinion on their work.</p>
<p>Differentiation, Modification(s), & Accommodation(s)</p>
<p>1. There are no special education students in the class.</p> <p>2. Differentiation support for the variety of students in the class- I will stand in close proximity to one of my students who works at a slower pace and has some focus issues so he will be successful while this lesson is being taught. I will also circulate among the students as I am having recorded conversations with them about their work. I will be near all the students should they have any questions or if they have any comments, they want to make to me.</p> <p>3. Individual modifications and accommodations of this lesson plan required for each student's success- I will provide one student extra time who works slower than the rest of the students so he will be ready for the next lesson at our next session.</p>
<p>Instructional Strategies & Learning Tasks to Support Diverse Learners' Needs</p>
<p>Introduction or Student Spark (20 minutes)</p>
<p>1- Hook- The teacher will ask the students the following question: How are good leaders created?</p> <p>2- Based on student responses, the teacher will ask the students to think deeply about good leadership. The teacher will ask the students to give some thought to characteristics of good leaders.</p> <p>3- The teacher will ask the students if they have seen leadership in the photographs of the Civil Rights Movement that we have studied so far in our study.</p> <p>9. The teacher will tell the students that during this lesson and study, they will continue working with art materials so they can create art pieces that represent how they are experiencing the content of the arts-integrated social studies lessons.</p>
<p>Body (140 minutes)</p>
<p>1. The teacher will show the photographs and video from above with no comment except the title of the work and then she will facilitate a discussion about the movement and the signing of the Civil Rights Acts by asking the following questions:</p> <p>➤ What do you see in the water fountain photograph that looks like some of the other artwork we have studied?</p> <p>➤ Why is the lunch counter video significant to the Civil Rights Movement?</p> <p>➤ Why was the signing of the Civil Rights Act necessary?</p> <p>➤ How was the Civil Rights Act of 1964 possible?</p> <p>➤ What was needed to bring the politicians to the table to sign the Civil Rights Act?</p>

- How do you think our country would be for African Americans if the Civil Rights Act was never signed?
 - Do you think civil rights for African Americans has changed? Please support your answer with knowledge you have or current events you know about.
 - Does the Norman Rockwell painting show that the Jim Crow Laws were a thing of the past? What do you see in the painting?
2. The teacher will divide the eight questions into two groups with four questions.
 3. The students will work in groups to brainstorm their ideas to answer the posed questions. The teacher will organize the groups and assign four students to one group and five students to another group. The teacher will audio record the students' discussions and will take field notes of the conversations the students engage in.
 4. The teacher will have the students come back together in a whole group and the teacher will ask the spokesperson for each group to give the class a summary of what was discussed in the small group brainstorming sessions.
 5. The teacher will show the painting of *Dark Shadows of History* by Kara Walker. The teacher will explain how Kara Walker created her art through silhouettes
<https://americanart.si.edu/blog/eye-level/2017/13/56544/kara-walker-dark-shadows-history>
<https://emuseum.nasher.duke.edu/objects/11869/alabama-loyalists-greeting-the-federal-gunboats-from-the-pojsessionid=C0250AC8CBCE77FB5E9BABEA0457458D?ctx=a20dbc23-9008-4dad-ac5f-ac6a2eedac9e&idx=6>
 6. The teacher will ask the students what they think Walker's art portrays.
 7. The teacher will show the art of *An Unpeopled Land in Uncharted Waters: No World, 2010* <https://www.artsy.net/artwork/kara-walker-an-unpeopled-land-in-uncharted-waters-no-world>
 10. and ask the students what they think the artist is trying to communicate in this piece of art.
 7. The students will paint a picture of how they are processing the different themes coming from the photographs and other pieces of art in this lesson.

Closure (20 minutes)

1. **Demonstration of knowledge/understanding** of the learning objectives for this lesson. Before I teach the lesson/conduct this portion of the study, I cannot predict precisely what those understandings will be, but through the videotaping and the audio-recordings of conversations I will have with the students, I will have substantial data to explain their experiences during my data analysis.
2. **Wrap-Up-** the teacher will have a poster with the letters B-I-G I-D-E-A-S on it and the students will go to the poster board and jot down content they learned from the lesson on the Civil Rights Acts and the signing thereof by President Lyndon B. Johnson.
3. What are **next steps** for the students and the teacher to prepare for the next class session/learning objective?
11. The next session for our lessons/study will be on Tuesday, May 18, 2021. I will work on transcribing my conversations with the students and studying my journal entries, so I know how to proceed with reflexivity to this work/study. To facilitate my reflection and reflexivity, I will have my students provide me a ticket-out-the-door of questions that they had from the lessons along with "aha" moments. I will ask the students to think about their

learning from today and send me an email of a paragraph of some enduring understanding(s) they have acquired so far in this unit of study. This will be due before our next class period.

Layered Text and Other Materials

Write a detailed (bulleted) list, including authors, of all the materials/resources/links/technology needs for this lesson.

- Photo of White Taxis Only <https://allthatsinteresting.com/segregation-in-america-photos#22>
- Photograph of Separate Water Fountains <https://www.gettyimages.com/detail/news-photo/man-drinking-water-at-colored-water-cooler-in-bus-terminal-news-photo/1084723696?adppopup=true>
- Man Drinking Water at “Colored” Water Cooler in Bus Terminal, Oklahoma City, Oklahoma, USA, Russell Lee, Farm Security Administration, July 1939 (Photo by: Universal History Archive/Universal Images Group via Getty Images) <https://www.gettyimages.com/detail/news-photo/man-drinking-water-at-colored-water-cooler-in-bus-terminal-news-photo/1084723696>
- Video of the Lunch counter at Woolworths in Greensboro, NC in 1960 <https://www.smithsonianmag.com/smithsonian-institution/lessons-worth-learning-moment-greensboro-four-sat-down-lunch-counter-180974087/>
- 12. <https://www.youtube.com/watch?v=uFQ3ZCAgAA0>
- Photograph of President Lyndon B. Johnson signing the Civil Rights Act of 1964
- 13. <https://www.visitthecapitol.gov/exhibitions/artifact/president-lyndon-b-johnson-signing-civil-rights-act-1964-photograph-cecil>
- Photograph of *New kids in the neighborhood (Negros in the suburbs)*, 1967 by Norman Rockwell <http://www.nrm.org/MT/text/NewKidsNeighborhood.html>
- Visual text (silhouette) of Kara Walker’s art *Dark Shadow of History* <https://americanart.si.edu/blog/eye-level/2017/13/56544/kara-walker-dark-shadows-history>
- Visual text (aquatint, sugar-lift, spit-bite, and dry point) of Kara Walker’s art *An Unpeopled Land in Uncharted Waters: No World*, 2010 <https://www.artsy.net/artwork/kara-walker-an-unpeopled-land-in-uncharted-waters-no-world>
- Promethean Board
- Sketchbooks (some students may want to sketch out their picture/portrait-landscape first)
- Drawing pencils
- Student paint brushes
- Oil-based paint
- Canvases for the students to paint on
- Teacher writing journal
- Recording devices (audio 2)
- Video camera

Teacher Notes:

- Creative Communicator CSS.CC.3-5.6 Select and use the most appropriate platform, tool, style, format, and digital media to clearly and creatively express thoughts, messages, goals, or positions. 3. Publish or present content that customizes the message and medium for their intended audiences. (Clarifying statements: An example may include creating a digital portfolio for students' artwork.)
- Kara Walker's art portrays racial tensions that are evident in the content of historical accounts in her work *Dark Shadows of History*. The work was about the Civil War and depictions in the work are racial tensions which continued through the Civil Rights Movement and which can be understood today through a lens of present-day racial struggles.

Adapted Template from Muhammad, G. (2020). *Cultivating genius: An equity framework for culturally and historically responsive literacy*. Scholastic.

APPENDIX I

Lesson #6 for the Study (May 18, 2021)

LESSON PLAN 6: Lesson and Assessment Plan
<p>Curriculum Standards GSE (Georgia Standards of Excellence) / National Curriculum Standards https://www.georgiastandards.org/Frameworks/Pages/BrowseFrameworks/Frameworks.aspx Visual Arts VA5CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art c. Discuss how social, political, and/or cultural events inspire art. d. Recognize how art can be used to inform or change beliefs, values, or behaviors in an individual or society. VA5AR.3 Explains how selected principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork. a. Uses art terms with emphasis on the elements of art: line, shape, form, color, space, value, texture. Design Elements: Line, shape, form, and color <u>Social Studies</u> Voting Rights SS5H6 Describe the importance of key people, events, and developments between 1950- 1975 b. Explain the key events and people of the Civil Rights movement: Voting Rights Gifted Standards G8: Students develop and apply creative thinking skills. G8.2 Students apply fluency, elaboration, flexibility, and originality of ideas to problem-solving situations and performance-based products G8.3 Students collaborate with peers to develop components of creativity.</p>
Mode of Instruction Face to Face or Online Synchronous / Online Asynchronous / Hybrid
<p>Learning Objective/Goal(s) The five components of a Learning Goal are centered on the Historically Responsive Framework (Muhammad, 2020, p. 159):</p> <ul style="list-style-type: none"> ● Identities: How will your teaching help students to learn something about themselves and/or others? ● Skills: What skills and content learning standards are you teaching? ● Intellect: What will your students become smarter about? ● Criticality: How will you engage your thinking about power, equity, and anti-oppression in the text, in society and in the world? ● Assessment – the daily assessment can be formative or summative as appropriate <p>14.</p> <p>1. Bulleted List of Objectives</p> <ul style="list-style-type: none"> ➤ The students will engage in discourse about what makes good leaders and why they think leadership was so important during the Civil Rights Movement. ➤ In small groups, the students will brainstorm/discuss some guiding questions about what the signing of the Civil Rights Acts of 1964 meant for African American people in our country and what it was going to mean for the Jim Crow Laws and for White people. ➤ The students will discuss how the Civil Rights Act of 1964 may influence the distribution of power, equity, and anti-oppression moving forward in the United States.

➤ Students will critique their paintings from this lesson as it pertains to art elements of line, shape, form, color, and how their drawings represent their reactions to the social and political events of the Civil Rights Movement.

Formative & Summative Assessment

1. Evidence of Learning

➤ Student learning will be heard and seen through audio recordings of student conversations with the teacher researcher, video recordings of the students at work, and seen in their art products.

➤ Student sticky notes will show their initial responses to the art that they are viewing.

➤ Oral recording of their critique of their drawing from the Voting Rights lesson regarding the line, color, and space they used in their drawings.

2. **Feedback-** Feedback from the student-participants will be recorded as the teacher researcher has conversations with the students about their work. My feedback to the students will be focused on encouraging the students to question their experiences and critique their artwork so I do not interfere with their doing, thinking, and experiences by subjecting my opinion on their work.

Differentiation, Modification(s), & Accommodation(s)

1. There are no special education students in the class.

2. **Differentiation support** for the variety of students in the class- I will stand in close proximity to one of my students who works at a slower pace and has some focus issues so he will be successful while this lesson is being taught. I will also circulate among the students as I am having recorded conversations with them about their work. I will be near all the students should they have any questions or if they have any comments, they want to make to me.

3. **Individual modifications and accommodations** of this lesson plan required for each student's success- I will provide one student extra time that works slower than the rest of the students so he will be ready for the next lesson at our next session. I will use his pseudonym when those have been established.

Instructional Strategies & Learning Tasks to Support Diverse Learners' Needs

Introduction or Student Spark (30 minutes)

Hook

1. The teacher will share the book *Glory* by Karan Bethencourt and Regis Bethencourt with the students. The teacher will wait and listen for the reactions from the children about the book. Then the teacher will give some background information about the book to the students.

2. The teacher will share some other photos of black children at <http://creativesoulphoto.com/>

3. Based on student responses, the teacher will ask the students to think deeply about the content of the book.

4. The teacher will ask the students if they have any idea as to why this book would be part of the lesson on Voting Rights for African American people in the 1960s.

5. The teacher will tell the students that during this lesson and study, they will continue working with art materials so they can create art pieces that represent how they are experiencing the content of the arts-integrated social studies lessons.

Body (130 minutes)

1. 1. The teacher will introduce the pieces of art for the lesson today to the students—one work at a time:

➤ Voting in Harlem, New York 1950 They had to pay poll taxes.

➤ <https://www.nationalgeographic.org/encyclopedia/15th-amendment-united-states-constitution/>

➤ People in Montgomery watching marchers pass as they head to the Montgomery Capitol Building, March 25, 1965. Photographs by Stephen F. Somerstein/Getty Images <https://www.buzzfeednews.com/article/gabrielsanchez/selma-montgomery-march-1965-anniversary-pictures>

➤ Photograph by Bettmann/Bettmann Archive—Marchers arriving at the Alabama State Capitol Building in Montgomery. They walked for 50 minutes from Selma, AL to Montgomery, AL, March 25, 1965 <https://www.buzzfeednews.com/article/gabrielsanchez/selma-montgomery-march-1965-anniversary-pictures>

➤ Painting of Michelle Obama by Amy Sherald

15. <https://artsandculture.google.com/partner/national-portrait-gallery?hl=en>

16. <https://artsandculture.google.com/exhibit/first-ladies/OAJS1lr5txbLJQ?hl=en>

2. The students will take notes on sticky notes of the first thoughts they have of the photographs and painting. This will serve as a modified version of “chalk talk” since the students are social distancing due to COVID 19. They will share their sticky notes with one another as they discuss what they see in the artworks on a display board.

3. The students will paint their response to the arts-integrated social studies content. The students may ask if they can sketch a drawing first and they will be told they can of course. Then the students will paint their reaction to the photographs based on what they saw, were thinking, or feelings as it related to the March to Montgomery, the visual text of *Glory*, and the painting of Michelle Obama by Amy Sherald.

Closure (20 minutes)

1. **Demonstration of knowledge/understanding** of the learning objectives for this lesson. Before I teach the lesson/conduct this portion of the study, I cannot predict precisely what those understandings will be, but through the videotaping and the audio-recordings of conversations I will have with the students, I will have substantial data to explain their experiences during my data analysis.

2. **Wrap-Up-** The teacher will facilitate a discussion about the sticky notes the students made at the onset of the lesson. From there, the students will get in a circle with another student facing them and the teacher will ask questions about the content from the lessons for the day based on information from the sticky notes, content on the voting rights, art elements of line, shape, form, and color, and more questions about leadership. The students will take turns answering the questions, and then they will move to the next person in the circle where they will discuss the next questions, I pose to them. This will serve as a review of the content taught for the day. The teacher will finally ask the students if they think progress has been made in the Civil Rights Movement and if they say yes, then the teacher will ask the students how they can measure that progress.

3. What are **next steps** for the students and the teacher to prepare for the next class session/learning objective?

To facilitate my reflection and reflexivity, I will have my students provide me a ticket-out-the-door of questions that they had from the lessons along with “aha” moments.

Layered Text and Other Materials

Write a detailed (bulleted) list, including authors, of all the materials/resources/links/technology needs for this lesson.

- Book *Glory* by Kahran Bethencourt and Regis Bethencourt
- Background on the book <http://creativesoulphoto.com/>
- Voting in Harlem, New York 1950 They had to pay poll taxes.
- <https://www.nationalgeographic.org/encyclopedia/15th-amendment-united-states-constitution/>
- People in Montgomery watching marchers pass as they head to the Montgomery Capitol Building, March 25, 1965. Photographs by Stephen F. Somerstein/Getty Images <https://www.buzzfeednews.com/article/gabrielsanchez/selma-montgomery-march-1965-anniversary-pictures>
- Photograph by Bettmann/Bettmann Archive—Marchers arriving at the Alabama State Capitol Building in Montgomery. They walked for 50 minutes from Selma, AL to Montgomery, AL, March 25, 1965
- 17. <https://www.buzzfeednews.com/article/gabrielsanchez/selma-montgomery-march-1965-anniversary-pictures>
- Painting of Michelle Obama by Amy Sherald
- 18. <https://artsandculture.google.com/partner/national-portrait-gallery?hl=en>
- 19. <https://artsandculture.google.com/exhibit/first-ladies/OAJS1lr5txbLJQ?hl=en>
- Promethean Board
- Sketchbooks (some students may want to sketch out their picture/portrait-landscape first)
- Drawing pencils
- Student paint brushes
- Oil-based paint
- Canvases for the students to paint on
- Teacher writing journal
- Recording devices (audio 2)
- Video camera

Teacher Notes:

- Voters arriving at the Alabama State Capitol to Michelle Obama in the White House
- It will be interesting to see if any of the student-participants make a connection about this journey.
- Voter rights for **1950-1975** is in the Georgia Standards of Excellence Standards. These dates are specified in the standards however, I will not limit our discussion of voting rights to only this time but will extend our conversations to current day voting rights. I will facilitate that conversation by asking the students if they know what happened with a voting bill in the State of Georgia that was signed by Governor Kemp on Friday, March 26, 2021. If the students are not aware of the bill, I will have them research about it. I will ask the students if they think this bill is problematic and if they say yes, I will ask them how they think the bill is problematic.

20.

Beyond the lesson:

The teacher researcher will show her husband, who happens to be African American, and her granddaughter, who is biracial (African American and Latina), the book *Glory* by Kahran Bethencourt and Regis Bethencourt and record their reactions to the book. This piece of the research may provide some insights as to how people of color and White people respond/react

to the book based on their knowledge of historical, African American oppression. While this book is focused on hair, hair is a very important issue in the Black community and African American women in the workplace have been suppressed from wearing their natural hair. Is this a continuation of how Black people's skin color, features, and outward appearance (even hair) perpetuates a space for contention on what is accepted and not accepted in society?

Adapted Template from Muhammad, G. (2020). *Cultivating genius: An equity framework for culturally and historically responsive literacy*. Scholastic.

APPENDIX J

Supplemental Materials

1. Ticket Out the Door
2. Aha Moments

APPENDIX K

Informed Consent

II. Procedures:

As a participant, your child will be asked to take part in conversations about his/her artmaking as he/she works. Your child will be asked to allow me to audio record our conversations. The conversations will take approximately 60 minutes to complete. After the conversations have been transcribed, the audio file will be erased. Your child will be able to look at the transcription and will be given the opportunity to make edits, deletions, or add clarifications. After data have been coded, your child will be shown a copy of the initial themes and his/her data that has been coded in relation to the themes. At the end of the study, your child will be given a newsletter of what I have learned about myself while teaching arts-integrated social studies lessons, and your child will be given an opportunity for a final member check of the document.

As a participant, your child will also be asked to allow me to video-tape him/her during work sessions. This will allow me to capture conversations your child may have with classmates as your child works on his/her individual art projects. It will give me an opportunity to see the collaboration of ideas that take place during artmaking.

III. Risks:

This research does not pose a risk to a participant that is greater than that ordinarily encountered in daily life or routine situations.

IV. Benefits:

This research may provide your child with the opportunity to develop self-awareness of experiences he/she may have when artmaking and when viewing visual texts of paintings, sculptures, and photography.

V. Voluntary Participation and Withdrawal:

Participation in research is voluntary. You can decline to participate in the study. Your participation decision will not affect the rights to which you are otherwise entitled. Your decision to participate or not to participate will not penalize you in any way and you will not lose benefits to which you are entitled as a student in my class. If you decide to be in the study and change your mind, you have the right to drop out at any time. You may skip questions or stop participating at any time.

VI. Confidentiality:

We will keep your records private. Data will be stored at all times in encrypted files on a password protected computer. Only members of the research team (Kathleen Zackery, Dr. Gertrude Tinker Sachs, Dr. Joyce Many, Dr. Ewa McGrail, Dr. Caroline Sullivan, and Dr. Michelle Zoss) will have access to the information your child provides. Coded data, with all identifiers removed may also be shared with those who make sure that the study follows all guidelines (GSU Institutional Review Board and the Office for Human Research Protection). We will use a numerical code rather than your name on study records. Data will be stored electronically in a password protected folder available only to members of the research team. Data will be maintained for a period no longer than 10 years from the close of the study and at that time will be deleted. Your name and other identifying information related to your name, school, or school district will not appear when we present this study or publish its results. The

findings will be summarized and reported in group form. You or your school/school district will not be identified at any stage in the study.

VII. Contact Persons:

Contact Kathleen Zackery at 678-457-3495 or kzackery2@student.gsu.edu if you have questions, concerns, or complaints about this study.

The IRB at Georgia State University reviews all research that involves human participants. You can contact the IRB if you would like to speak to someone who is not involved directly with the study. You can contact the IRB for questions, concerns, problems, information, input, or questions about your rights as a research participant. Contact the IRB at 404-413-3500 or irb@gsu.edu.

VIII. Waiver of Documentation to Consent:

If you agree for your child to participate in this research, please sign the document below. You will be given an opportunity to indicate your consent for your child to participate and to indicate your willingness for your child to be audio- and video-recorded.

I have read and understand this consent form and agree to allow my child to participate in this study:

(My Child's Name)

(Parent Signature)

I agree to allow my child to be audio-and video-recorded during this study.

(My Child's Name)

(Parent Signature)