

CREATING A SENSE OF BELONGING THROUGH CULTURALLY RESPONSIVE
PEDAGOGY, CULTURALLY RELEVANT TEACHING, AND INVITATIONAL
THEORY IN ART EDUCATION

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Abstract

This qualitative research study was conducted to measure how utilizing Culturally Responsive Pedagogy (CRP), Culturally Relevant Teaching (CRT), and Invitational Theory (IT) in curriculum design would increase participants' awareness of their peers' experiences and build belonging among majority and minority students (i.e., students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative) in the art classroom. The majority of research on CRP and CRT has been conducted in urban inner-city schools with very diverse populations. However, there are major research gaps regarding the use of CRP methods, CRT strategies, and IT in a single-sex, private secondary school in which the minority population is much smaller than the majority. Data was collected through interviews, observations, and written responses (such as artist statements), participant self-reflections, essential questions, group activities, peer critiques, and artwork. Data were analyzed using inductive reasoning, thematic coding, and the constant comparative method to see if the three participants felt that a curriculum based on CRP, CRT, and IT principles helped build a sense of belonging between majority and minority students. The findings of this study confirmed that the three participants came away with an increased awareness of their peers' lived experiences by identifying and recognizing biases, stereotypes, and power imbalances. A study of this nature can help the art education community by giving teachers (and pre-service teachers) a practical example of how curriculum design can help to create equitable learning environments.

Keywords: culturally responsive pedagogy, culturally relevant teaching, invitational theory, social justice, inclusion, diversity, curriculum design, youth culture, single-sex education, and art education.

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Chapter I: Introduction

Background of the Problem

Culturally Responsive Pedagogy, Culturally Relevant Teaching, and Invitational Theory have all contributed to reducing the homogeneity of the urban educational landscape. Students' cultures and life experiences are now at the forefront of curriculum design and lesson planning, both of which have the aim of fostering better student engagement. However, there is little research on how these theories and pedagogies are applicable in an art room with a majority white and heteronormative male population.

I have taught art for 16 years in multiple settings and have almost always been able to establish a good one-on-one relationship with my students. However, I have struggled to create a classroom environment that fosters belonging. There are several reasons why the topic of culturally responsive teaching in single-sex education is important to me. The most significant reason is that I am a female teaching in an all-boys school, [REDACTED], which is comprised of a majority of white males and very few minority males. Building a sense of belonging in the art classroom among minority and majority students is important to me. My experiences most relevant to this topic range from having learning disabilities myself (which has kept me from learning at the same rate as other students), to having anxiety (which would put me in the category of a student with an emotional and behavioral disorder). These issues have made me feel like "the other." But the only place I did not feel like the other was in the art room. Growing up, other students and I all shared common interests, and we were all encouraged to express ourselves authentically, which allowed this "otherness" I felt to fade away. This environment helped us to feel

respected and safe. A person with learning disabilities is always aware that people know you are different (or at least you are aware that the teacher knows you are different), thus heightening the need to feel a sense of belonging. I identify with the fact that there is an “otherness” dynamic at work at [REDACTED].

I am making the assumption that a few, if not all, minorities (i.e., students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative) that attend [REDACTED] feel a sense of “otherness” compared to the majority population of Catholic white males. I find utilizing surveys at the beginning of my courses helps to test the temperature of my community. After reading anecdotes from the diversity and inclusion survey, several students said some alarming things that spoke to this concept of there being a majority and minority at The Prep. After responding to the question, “In what ways may some groups be valued over others at this school?” an anonymous student responded, “The races sometimes are favored based on the majority.” Another anonymous student said, “the largest value is put on Catholics over others. For example, groups such as atheists are touted as being morale-less by some students. This seems to me to devalue the person and their own thoughts.” While another anonymous student responded, “The football team gets probably over a million dollars a year while the school’s pool doesn’t even have chlorine in it some days. To say that groups aren’t valued over others is a complete lie.” And another anonymous student stated quite clearly, “Majority over minority and social acceptability.”

Another reason I am making this assumption is based on the fact that out of the 902 boys who attend the school, 9.4% are black, 2.4% are Asian, 2.4% are multiracial, and 1.7% are Latino. In the diversity and inclusion survey, I asked if students perceive a

population at **the Prep** that might feel like the “other”? The anonymous responses to this question cemented my assumptions. One anonymous student said, “Yes. Atheists, Muslims, and gays,” while another responded with “exchange students.” Yet another stated, “Yes, extremely introverted people.” The last two responses that stood out the most from these adolescents were, “The population that feels like the ‘other’ in my opinion is the people who don’t do sports,” and “Yes, people who may not perform the best academically.”

I have made the assumption from my own experience with learning disabilities and alienation from neurotypical students my age that minority students must feel the same within the majority culture of the art classroom. If a teacher is aware of the students’ relevant culture, then they are better prepared to nurture an art classroom environment that prioritizes respect and tolerance. The goals I propose are the following: to create a classroom of belonging through a social justice art curriculum that combats stereotypes and bias and to honor all types of students by using artists outside the Western canon as inspiration, along with planned group and self-reflection activities that foster inclusion. I want to use Culturally Responsive Pedagogy, Culturally Relevant Teaching, and Invitational Theory (henceforth CRP, CRT, and IT) to help create an art classroom that prioritizes activities that help create a sense of belonging for all students.

My experiences, assumptions, and goals have shaped my decision to choose this topic because I know that in the current polarized political and social climate, we need to use every teaching opportunity to promote tolerance, agency, and accountability among students. I am hoping to approach this project in a way that, as a teacher, I can produce better citizens who are more tolerant of one another and take into account the many

cultures that make up the United States of America. I want my students to pause and listen to other points of view before they decide how to act on a task or situation.

The advantage of my goals for this study is that I will be able to provide current data about how CRP, CRT, and IT in the art room can build a sense of belonging among minority and majority students. The potential disadvantage of my goals for this study is that I will not be able to provide current data about how to utilize CRP, CRT, and IT in the art room to build belonging.

Problem Statement and Research Questions

There is considerable research about utilizing CRP to create a “community of learners” (Ladson-Billings, 2009, p. 28) in urban inner-city schools with very diverse populations. However, there are major gaps in the research as far as utilizing CRP, CRT, and IT methods and strategies in a single-sex private school setting in which the minority population is much smaller than the majority. I want to apply CRP teaching strategies to my classroom to generate a sense of equity between minority students and majority white students, thereby improving social relations. My experience, assumptions, and goals have shaped my decision to choose this topic because I know that in this current polarized political and social climate, we need to use every teaching opportunity to promote tolerance, agency, and accountability among students in the classroom.

I am trying to learn about CRP, CRT, and IT in order to find out how art teachers can build a better sense of belonging among minority (i.e., students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative) and majority students, which will help my reader understand why

students who come from diverse populations need more than one approach to learning in order to feel an authentic sense of community.

While significant research exists on utilizing CRP and CRT in urban inner-city schools with very diverse populations, there are major gaps in research in terms of utilizing the various teaching methods and strategies of diverse pedagogies in single-sex private school settings where the minority (i.e., students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative) population is much smaller than the majority. My population is not diverse—it's the opposite. The majority of the student population is one race (white), male, heteronormative, and Catholic. The minority population, however, is racially diverse, with different religious beliefs, not heteronormative, not neurotypical, and from different socio-economic backgrounds. Some complications that might arise are the gaps in research regarding the effectiveness of CRP, CRT, and IT at generating a sense of equity between minority students and majority white students.

One of the major issues for schools in educating their diverse student population is the schools' invitational nature. Invitational Theory contends that inviting climates are predicated upon feelings of respect, trust, optimism, and intentionality. The success of the climate is dependent on how intentional schools are about establishing inviting environments (Purkey & Schmidt, 1990). At my urban, private, Jesuit, all-boys school, I have noticed that minority students (i.e., students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative) are marginalized due to the majority white, heteronormative, and Catholic students. In my diversity and inclusion survey, one student stated, "Some kids feel like they aren't

welcomed or don't belong here and don't participate in extracurricular activities." I am assuming that by creating a social justice art curriculum that utilizes CRP, CRT, and IT in my graphic design classes, I will be more effective in generating a sense of equity between minority students (i.e. students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative) and the majority white students in my art room.

I have struggled to create a classroom environment that fosters belonging. There are several reasons as to why CRP, CRT, and IT in single-sex education is important to me. Given that the majority of my students are white males and that, according to Lee (2012), teachers "play an important role in how students come to understand what it means to respect, understand, and value diverse cultures" (p. 53). I myself am a minority when it comes to working at [REDACTED] because I am a female teacher who is Quaker among a faculty where the majority of teachers are male and Catholic. My gender and non-Catholic identity likely played a strong role in why I chose to incorporate CRP, CRT, and IT into my curriculum planning and instructional practices. In order to foster an unbiased relationship with my majority students, I need to also be aware of my own cultural biases towards them. The question, then, is: In what ways can CRP, CRT, and IT be utilized to shift curriculum design to increase students' awareness of their peers' experiences in order to build belonging in the art room between majority and minority students?

Theoretical Framework

The theoretical framework graphic below is in the form of a tree that symbolically represents my thesis (see Figure 1). My research is rooted in CRP, which grows into an

applied practice of CRT, which I utilize in instruction. Branching off from the tree are four limbs with the words Social Justice Curriculum, Diversity, Inclusion, and Visual Culture growing from both a pedagogy and teaching practice that supports their roles in the art room and my curriculum. At the top of the form is IT, which brings the framework together with the goal of creating an art community that values all people within it.



Figure 1: Visualization of Theoretical Framework. The theoretical framework that aligns pedagogies, teaching practices, theories and themes creates belonging in the art room.

Significance of the Study

The purpose of this study is to observe how using an arts curriculum with instructional practices inspired by CRP, CRT, and IT can challenge the dominant normative culture of the art classroom and create a sense of belonging between majority and minority students. The aim is that this pedagogy can extend to all content areas while also going beyond the academic walls to engage and activate all learners to be better citizens.

The findings of this research will help students who feel like the “other,” or who are a minority in a majority setting. I use “other” or “minority” to include all students who are identified or are classified as a minority in the majority culture of the school. In my school, an all-boys Jesuit high school, minorities would be: students of color; students of non-American, non-white ethnicities; students who practice a non-Christian religion; and students with sexual orientations other than heteronormative. My findings could also benefit art educators in more segregated settings, such as affluent suburban areas or other single-sex schools. The arts strategies and techniques from the curriculum that are influenced by CRP, CRT, and IT can help teachers build a culture of belonging and inclusion in their art room.

An art classroom is a place where students can construct and solve their own problems. It is a place where the content of instruction is the most relevant to a student. If my study can give teachers in a similar situation as mine some tools to build their students’ ability to listen and include rather than exclude those who are different than them, those students may one day go out into the world and change it for the greater good of all versus a small few.

I have not yet found in the related research any art teachers who have created an arts curriculum with instructional strategies that apply CRP, CRT, and IT. By offering a way to apply these theories to the art room, my goal is to give a voice not only to the students of an urban classroom setting but to all students who feel like a minority in a majority setting. This research can extend to suburban schools as well as urban schools, and all art teachers can benefit from the applied theories. The research also fills the gap that currently exists in the available literature by providing information on how CRP, CRT, and IT can be applied in a majority white classroom.

Limitations of the Study

My art room is a natural setting where I will act as the chief researcher and art teacher. I will collect data for my case study in the form of observations, interviews, samples of student artwork and projects, and various documents. However, my study is not without its limitations. For one, I have only two months to collect data for a case study that will roll out over maybe one to two quarters. Also, I have only a limited timeframe (six times a week in classes ranging from 45 to 65 minutes) in which to observe three to four students in my Graphic Design 1 class. Further, attendance issues (whether tardiness or absences) can also affect the case study if I potentially have to repeat things outside of their original context. As a result, I may have students completing different projects at different times. Finally, I will be collecting data during my regular Graphic Design 1 class, where I still have to operate as an art teacher. Video may be the only way I can really make my observations, the downside of which is that the class may act in an unnatural way.

In order to collect data, I have to collect consent forms from the school, the students, and their parents. Although I may have a perfect student candidate, there is the possibility that they would not want to participate or that their parents may not want them to participate. I plan on using inductive reasoning to sort the data I collect into categories and themes. I also plan on using deductive reasoning to examine how CRP, CRT, and IT relate to the categories and themes that emerge from my participants' data. I want to include the voice of my participants, so this process may require me to re-administer interview questions and adjust any field notes or recordings accordingly. I plan on giving a holistic account of the perspective of the participants in this case study, but I may run into issues with being sensitive to the institution I work for. I foresee there being a limitation with the school itself due to its image and the fact that it is an independent school. Some participants may not support the assumptions I have made about them being in a culture of students or that they may not feel they have a place within the culture of the school.

Key Terms

Culturally Responsive Pedagogy. This is a pedagogy that recognizes the importance of including students' cultural references in all aspects of learning (Ladson-Billings, 1994).

Culturally Relevant Teaching. A term created by Gloria Ladson-Billings (1994) to describe "a pedagogy that empower[s] students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes."

Invitational Theory. Invitational Theory seeks to explain phenomena and provide

a means of intentionally summoning people to realize their relatively boundless potential in all areas of worthwhile human endeavor (Novak, Armstrong, & Browne, 2014; Purkey, 1978; Purkey & Novak, 1984, 1988, 1996; Purkey & Schmidt, 1987, 1990; Purkey & Siegel, 2013). Its purpose is to address the entire global nature of human existence and opportunity and to make life a more exciting, satisfying, and enriching experience.

Cisgender. This term can be defined as, “A person whose gender identity and expression are aligned with the gender they were assigned at birth.” (“Coming Out: A Resource LGBTQ Students” n.d.)

Gender. This is a set of cultural identities, expressions, and roles – codified as feminine or masculine – that are assigned to people based upon the interpretation of their bodies, and more specifically, their sexual and reproductive anatomy. Since gender is a social construction, it is possible to reject or modify the assignment made and develop something that feels truer and just to oneself.

Heteronormative. This is the assumption that heterosexual identity is the norm, which plays out in interpersonal interactions and institutional privileges that further the marginalization of lesbian, gay, and bisexual people. (GLSEN, n.d.)

Inclusion. Inclusion is involvement and empowerment, where the inherent worth and dignity of all people are recognized. An inclusive school setting promotes and sustains a sense of belonging; it values and practices respect for the talents, beliefs, backgrounds, and ways of living of its members.

Diversity. Diversity means more than just acknowledging and/or tolerating differences. Diversity is a set of conscious practices that involve:

- Understanding and appreciating the interdependence of humanity, cultures, and

- the natural environment;
- Practicing mutual respect for qualities and experiences that are different from our own;
 - Understanding that diversity includes not only ways of being but also ways of knowing;
 - Recognizing that personal, cultural, and institutionalized discrimination creates and sustains privileges for some while creating and sustaining disadvantages for others; and
 - Building alliances across differences so that we can work together to eradicate all forms of discrimination. (“Definition for Diversity” n.d.)

Minority. The definition of a minority is a group of people that differ in some way from the majority of the population, or any part of a whole that is smaller than the other parts. For the specific clarification of this study, “minority” includes students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative individuals.

Other or Otherness. The idea of “otherness” is central to sociological analyses of how majority and minority identities are constructed. This is because the representation of different groups within any given society is controlled by groups that have greater political power (Zavallos, 2011).

Normative or Normative Dominance. These terms refer to something that is of, relating to, or prescribing a norm or standard. Moral norms are presumed to dominate other kinds of norms; they possess the quality of “overridingness.”

Single-Sex Education. Single-sex education refers to both classes and schools

wherein the student body is comprised of only one ‘sex,’ which is considered a biological classification (Signorella, 2016).

Youth Culture. Youth culture refers to the cultural practice of members of this age group by which they express their identities and demonstrate their sense of belonging to a particular group of young people.

Social Justice. Originally, the idea of social justice was group-specific—that is, it was applied solely to a particular people or nation with the intention of redressing the effects of hierarchical inequalities, particularly inherited inequalities. Social justice is associated in education with the idea that all individuals and groups must be treated with fairness and respect, and that all are entitled to the resources and benefits that the school has to offer (North, 2006, as cited in Shriberg, et al., 2013). As noted by Zajda et al. (2006), “Social justice as a social policy is the natural aspiration of all democratic societies and remains the only long-term guarantee for developing and sustaining peace, tolerance, and harmony in the world” (p. 15).

Implicit Bias. Thoughts and feelings are “implicit” if we are unaware of them or mistaken about their nature. We have a bias when, rather than being neutral, we have a preference for (or aversion to) a person or group of people. Thus, we use the term “implicit bias” to describe when we have attitudes towards people or associate stereotypes with them without our conscious knowledge. A fairly commonplace example of this is seen in studies that show that white people will frequently associate criminality with black people without even realizing they’re doing it.

Assumptions to Be and Not to Be Debated

While the majority of the research comes from urban inner-city school settings with very diverse populations, there is no research on applying CRP, CRT, and IT to a single-sex, heteronormative, white, male-majority population. Out of the 902 boys who attended the school, 9.4% are black, 2.4 % are Asian, 2.4% are multiracial, and 1.7% are Latino. I will debate that a few, if not all, of the minority students (i.e., students of color, non-Catholic students, students with diverse learning needs, and students who are not heteronormative) that attend [REDACTED] may have felt that their value in the school community is not the same compared to the majority of heteronormative white male students. I am making this assumption based on the data from the anonymous diversity and inclusion survey I gave at the beginning of each semester. I am also making the assumption that in curriculum design, when teachers add a layer that explores our self-perception while also investigating the experiences of others, students will have a better understanding of the experience of their peers, which can contribute to a better sense of belonging between peers.

I will not debate intersectionality because “it begins in the concrete experience of race and sex together” (MacKinnon, 2013). In terms of the experience of discrimination against gender at my site (a Jesuit Catholic all-boys school), the institution asserts that the male students’ gender is identical to biological sex.

I will not debate the benefits nor the disadvantages of single-sex education in relation to gender stereotypes and gender variance. Critics of single-sex schooling believe that “gender segregation increases students’ gender stereotypes and has no effect on student achievement” (Pahlke & Hyde, 2016, p. 81).

I will also not debate the use of the term *heteronormative*, which is used to describe the dominant sexual-orientation of students at my site. The term “references the broad range of traditional sexual and gender identities and expressions within American society,” while “‘Non-heteronormative’ refers to individuals who do not adhere to these expectations” (“Explanation of LGBTQ Terms,” n.d.).

Summary of Research and Chapters

I have laid out the reasons I chose to focus on cultivating belonging between majority and minority student populations in the art room because I believe CRP, CRT, and IT can be utilized to shift curriculum design to increase students’ awareness of peers’ experiences. The following chapters contain a literature review that supports this claim, a methodology created for this case study, data analysis of the participants’ experiences with a social justice graphic design curriculum, and a conclusion that supports my claim that in order to build belonging between peers, we must see that the problem is about how implicit biases impede the recognition and acceptance of different lived experiences (Brooks, 2012).

Chapter II: Literature Review

There has been considerable research on white teachers using CRP and CRT with racial, ethnic, and language minority students. CRP is defined as “a pedagogy that recognizes the importance of including students’ cultural references in all aspects of learning” (Ladson-Billings, 1994, as cited in *Culturally Responsive Teaching*, n.d.). CRT is defined as “a comprehensive teaching approach that empowers all students intellectually, socially, emotionally, and politically by using cultural referents to impact knowledge, skills, and attitudes” (Ladson-Billings, 1994; 2009, as cited in Knight-Manuel, Marciano, and Miller, 2018, pp. 4-5). The best way to understand the difference between CRP and CRT is to look at it from the perspectives of both Geneva Gay and Gloria Ladson-Billings. Per Gay, CRT “primarily seeks to influence competency and methods, and describes what a teacher should be doing in the classroom to be culturally responsive [and relevant]” (Aronson & Laughter, 2016, pp.166-167). For Ladson-Billings, CRP “primarily seeks to influence attitudes and dispositions, describing a posture a teacher might adopt that, when fully embodied, would determine planning, instruction and assessment” (Aronson & Laughter, 2016, p. 167). It is “important to differentiate the two for focusing on two separate but complementary types of outcomes: *teaching* affects competence and practice whereas *pedagogy* affects attitude and disposition” (Aronson & Laughter, 2016, p. 167). Upon review, I would argue that Gay’s CRT is the methodology for Ladson-Billings’s CRP theory.

Invitational Theory (IT) “seeks to explain phenomena and provide a means of intentionally summoning people to realize their relatively boundless potential in all areas of worthwhile human endeavor” (Novak, Armstrong, & Browne, 2014; Purkey, 1978;

Purkey & Novak, 1984, 1988, 1996; Purkey & Schmidt, 1987, 1990; Purkey & Siegel, 2013, as cited in Purkey & Novak, 2015, p. 1). The purpose of IT is to address the entire global nature of human existence and opportunity, and to make life a more exciting, satisfying, and enriching experience. My claim is that since the majority of students in a single-sex Jesuit high school are white, teachers “play an important role in how students come to understand what it means to respect, understand, and value diverse cultures” (Lee, 2012, p. 53). Teachers can shift curriculum design by using CRP, CRT, and IT to increase students’ awareness of their peers’ experiences. This increased awareness will promote a culture of belonging in the art classroom between minority and majority students.

Culturally Responsive Pedagogy (CRP)

CRP in action is when a teacher “uses a student’s culture in order to maintain and to transcend the negative effects of the dominant culture” (Ladson-Billings, 1994, p. 17). CRP is also multi-dimensional, existing at the institutional, personal, and instructional levels. The institutional dimension “reflects the administration and it’s policies and values;” the personal dimension “refers to the cognitive and emotional processes teachers must engage in to become culturally responsive”; the instructional dimension “includes material, strategies, and activities that form the bias of instruction” (Richards, Brown, & Forde, 2007, p. 64). It is the responsibility of the teacher to make sure that the planning, instruction, and assessment takes into account both the cultural identities and lived experiences of their students. If what you are mandated to teach does not match the truth, it is the responsibility of the teacher to make it culturally responsive and relevant.

Other components of CRP are caring, communication, and curriculum instruction. Through these components, CRP facilitates and supports the achievement of all students in a classroom that has “effective teaching and learning occur[ing] in a culturally supported, learner-centered context, whereby the strengths students bring to school are identified, nurtured, and utilized to promote student achievement” (Taylor, 2010, p. 25).

Culturally Relevant Teaching (CRT)

Culturally relevant teachers “understand that the way social interaction takes place in the classroom is important to student success” (Ladson-Billings, 1992, p. 109). CRT is not bound to minorities in urban schools; it can be utilized as a teaching practice in all settings, from inner-city to suburban to rural. Ladson-Billings (1995a, as cited in Killick, 2017) contends that culturally relevant teachers interact in the world from a critically conscious mindset and that students “must develop a broader socio-political consciousness that allows them to critique the cultural norms, values, mores, and institutions that produce and maintain social inequities” (p. 138). Simply achieving individual success is not engaging in citizenship, and Ladson-Billings suggests that providing opportunities for students to critique society may encourage them to change oppressive structures.

Through CRT, teachers create a connection between students’ home and school lives, while still meeting school and state standards. By promoting the backgrounds, knowledge, and experience of the students, CRT edifies teachers’ instruction and lesson plans. It is essential for students to feel that their teacher truly cares for and respects

them. Geneva Gay's (2010) book *Culturally Responsive Teaching* devotes an entire chapter to the culture of caring. In this chapter, Gay explains that "teachers who demonstrate culturally responsive caring see the world that the children see, and... help them develop thoughtful responses both to cultural differences and racism... It is a responsibility owed white students as well as [students of color]" (p. 50). We cannot prepare children to make a better world if we cannot see this world for what it is. It is vital that we prepare our next generation of students to understand reality and deal with social realities (*what is*), along with the possibilities for transformation (*what can be*).

Invitational Theory (IT) and Education

Private schools, charter schools, and public schools strive to create spaces that are inviting for students and to make them want to utilize and return to that space regularly. The reality, however, is that public school buildings often lack the resources and funds to create inviting environments. Private and charter schools, while having the resources and funding to create inviting environments, may lack the socially inviting component necessary to keep its student body satisfied. IT provides a structure for institutions to be intentionally inviting and provide an environment that makes the entire community that uses it to feel satisfied. Its purpose is to address the entire global nature of human existence and opportunity and to make life a more exciting, satisfying, and enriching experience.

The foundations of IT are a democratic ethos, self-concept theory, and perceptual tradition. A democratic ethos is one where "all people matter and can grow through participation in self-governance" (Shaw, Siegel, & Schoenlein, 2013, p.32). With self-

concept theory, one's "mental image holds true of one's personal characteristics, significance, and identity (Shaw, Siegel, & Schoenlein, 2013, p. 35). Perceptual tradition is the idea that "all behavior, without exception, is determined by the perceptual field of the behaving organism at the moment of action (Shaw, Siegel, & Schoenlein, 2013, p. 35). Although these tenets make up the foundation of IT, they are only the beginning of how it works. In order to apply IT toward the curricula and in the classroom environment, one needs to see how all these areas work together to create an equitable experience for all.

The way the elements of IT enable the teacher to pay "particular attention to the intricacies of individual perception and behavior" is at the crux of how it can be utilized in curricular design (Novak, 1986, p. 5). To understand IT in action, it is necessary to know its framework, which is founded on the idea that education and educational environments must contain elements of "care, trust, respect, optimism, and intentionality" in order to be equitable spaces for all people (Purkey & Novak, 2015, p. 2).

In every environment, IT contributes to the success or failure of each individual through five specific domains, namely, policies, processes, people, places, and programs. Purkey and Novak (2015) use the analogy of a starfish to visualize and explain the power of these domains in concert with one another (see Figure 2). The consistent strength of the starfish's arms can guide anyone, be it an administrator, teacher, or students, to create an environment where all can thrive.



Figure 2: Starfish containing elements of Invitational Theory. Adapted from *Fundamentals of Invitational Education* (p. 20), by W.K. Purkey, & J.M. Novak, 2008, The International Alliance for Invitational Education. Copyright 2008 by William W. Purkey. Adapted with permission.

While the five domains explain how the theory is organized in terms of traits, students, teachers, and administrators functioning within those domains have to monitor how the behaviors and attitudes of each individual create a truly authentic and inviting institution. Purkey and Novak (2015) provide a system of checks and balances to keep track of how things proceed in each domain. For example, there are levels that run from positive to negative behavior that contribute to educational environments being authentically inviting and emotionally healthy communities. *Inviting* as a characteristic breaks down into four subgroups: (1) *intentionally disinventing*, where teachers, administrators, and students openly and intentionally discriminate and fail to take into account other peoples' lived experiences. This subgroup is considered the most negative; (2) *unintentionally disinventing*, which results from inconsistent experiences due to the

lack of a unified system. There still exists the possibility for discrimination by administrators, teachers, and students; (3) *unintentionally inviting*, which is a tricky domain to explain because many teachers and administrators feel like they are able to find reasons for their positive or negative results. That is, a tactic or strategy may work or not work; however, when it stops working, teachers are perplexed about how to make it work again; (4) *intentionally inviting*, which occurs when individuals in an educational setting function on a level in which they have consistent solutions, consciously do not discriminate, and authentically know how to fix situations.

A primary goal of IT is to motivate teachers, administrators, and students to live by tenets that create an environment where all can flourish. To do so, one goes through a set of dimensions, the first of which is to be *personally inviting* with oneself, or, in other words, to be personally responsible and open to new experiences. The second dimension is to be *personally inviting with others*, which requires one to be empathetic to other people's experiences. The third dimension is to be *professionally inviting with oneself*, which is to be willing to seek new knowledge and expand one's knowledge base through scholarship and educational opportunities. The fourth dimension is to be *professionally inviting with others*, which means to be cooperative, empathetic, and effective at communication and open to all in an educational environment.

Invitational Education is beset upon "humanist approaches to education" (Purkey & Novak, 2008, as cited in Welch & Smith, 2014, p. 6), which have been praised for "recognizing the individuality of human beings, underlining the importance of self-concept, developing methodologies that encourage group work, increasing the involvement of students in decision-making, and making schools more pleasant and

inviting” (Richards & Combs, 1993, as cited in Welch & Smith, 2014, p. 7). The “invitational practice [of a teacher] is about creating a courteous and supportive educational habitat in which everyone flourishes” (Haigh, 2011, p. 305). It aims to “enable stakeholders to achieve their full potential through participation in a shared vision that is guided by optimism and finds diversity normal” (Burns, 2007, as cited in Haigh, 2011, p. 305). Utilizing IT in curriculum planning and in designing the classroom environment is useful for creating an educational experience that values all of its members as equal voices that contribute to the whole.

Visual Culture

Visual culture is a representation of our times via imagery found in media, such as fine art, folk art, film, advertising, and home design, to name a few (Freedman, 2003). Visual culture is also the place where physical objects meet their cultural contexts. It is a common belief that the images in today’s visual culture are depthless, self-centered, and more concerned with the superficial over substance; the images produce immediate, short, and intense situations. Still, some believe visual culture offers people new opportunities for freedom of expression, which tests the boundaries of surface, substance, play, and significance. Due to the “disconnect between reality and the world portrayed through visual culture, we [as teachers] need to critically examine the formation of meaning and knowledge from images” (Keifer-Boyd & Maitland-Gholson, 2007, p. xvii).

Although curriculum design will always focus on image-making, a visual culture framework is concerned with “making images that combine critical questions with the freedom for individual groups to explore meaning for themselves” (Duncum, 2002, p. 6).

Using visual culture as a framework for curriculum design shifts the emphasis from developing skills in making art to working “with and on expanding students’ own cultural experience [while making art]” (Duncum, 2002, p. 7). Further, the significance that we glean in the present from visual information serves as a foundation for constructing our future identities. While mainstream art education assumes that art has inherent value, some visual culture theorists contend that “art educators have a pedagogical responsibility to move students beyond uncritical and superficial aesthetic understandings that fail to recognize the ideological struggles embedded within the everyday visual experience” (Darts, 2004, p. 323).

Using visual culture as a framework for art education is rooted in *understanding* the images we see versus *celebrating* them. My students are all digital natives, constantly shuffling through visual images on their smartphones, tablets, and computers. They spend a considerable amount of time on their devices, communicating through applications, watching videos, or playing video games. It is possible that, according to Freedman and Shuler (2002, as cited in Darts, 2004), my students are “becoming part of consumer culture and constructing their individual identities with little critical reflection (p. 323). When designing an arts curriculum using visual culture as a framework, teachers need to realize that “the critique of images and making of images need to go hand-in-hand, with the one supporting the other in a symbiotic relationship” (Duncum, 2002, p. 6). Teachers need to include the practice of essential questions or open-ended questions that explore themes of culture, social justice, power and power imbalances, biases and stereotypes, and identity in order to allow students to create art that is socially and culturally relevant. Visual culture in curriculum design is a realm in which “art educators [can] help students

make meaning of, and creatively respond to, their everyday visual experiences” (Darts, 2004, p. 325). This independent exploration of the visual world connects the wider world of art with the everyday world of the students. It is crucial in order to directly challenge stereotyping that derives “from previous visual representations” (Duncum, 2002, p. 8).

Social Justice Curriculum

Social justice is inherently the antithesis of oppression, and education must utilize the tenets of social justice to combat oppression. An understanding of social justice “is inextricably connected to our definition of terms like equality and freedom, and to sweeping policy questions about the relative responsibilities of individuals and societies” (Reisch, 2002, p. 343). Therefore, the art classroom and an arts curriculum that utilizes social justice as a framework in its design can help students become aware of other people’s lived experiences, thus resisting systemic oppression.

The term social justice is best understood when defined in relation to an element of society. For example, the term social justice as defined in an educational setting is the idea that “all individuals and groups must be treated with fairness and respect and at all times are entitled to the resources and benefits a school has to offer” (North, 2006, as cited in Shriberg, et al., 2013, p. 455). Social justice in a broader sense is when people “have a sense of their own agency as well as a sense of social responsibility towards and with others, their society and a broader world which we live in” (Adams, Bell, & Griffin, 2007, p. 2). It is this *social responsibility towards and with others* that must be stressed in school if there is to be equity in the wider world in which the students will one day live and work. Further, a social justice perspective “also contains the imperative of

challenging prevailing assumptions about power, privilege and various forms of oppression” (Reisch, 2002, p. 351).

When designing curriculum we need “clear ways to define and analyze oppression so that we can understand how it operates at individual, cultural and institutional levels, historically and in the present” (Adams, Bell, & Griffin, 2007, p. 2). I believe that inserting social justice into any curriculum helps thwart oppression and that by investigating social justice, students become more aware of the world’s inequalities. Developmentally, my high-school-aged students at [REDACTED] are in what Loewenfeld deems the “Period Decision,” an age range mostly concerned with art motivated by meaning (*The Period of Decision, n.d.*). Students are inspired by emotions, social issues, and improving skills. They care most about personal voice, which is why a social justice graphic design curriculum is particularly relevant to this age group. Such a curriculum is also helpful in deconstructing oppression through the lens of social justice in order to then reconstruct a new perspective where all people are free and equal. Participant B from my study defines social justice as “making sure that things like wealth, jobs, and social welfare are equally distributed.” Unfortunately, it is common in our society for the aforementioned wealth, jobs, and social welfare to be distributed unequally. Art, then, is a great medium for expressing these inequalities by bringing them to light.

Otherness, Diversity, and Inclusion

For the purposes of this study, I wanted to delve deep to find a broader, more fluid way to define the terms *diversity* and *inclusion*. The research on equity in education, “particularly between and across populations that represent targeted groups, underscores

that schools often have a conflicting understanding of what promoting diversity actually implies” (Fordham, 1993; Ladson-Billings, 2006; Salinas & Reidel, 2007, as cited in Arce-Trigatti and Anderson, 2018, p. 1). In the educational community, it is common to hear the terms *diversity* and *inclusion*, whether at a faculty meeting, at a committee or initiative, or while taking school-wide surveys. However, there is not a clear definition of what diversity and inclusion mean to the student body.

In the initial stages of designing my SJGD unit I realized I needed to understand my students’ perception of diversity and inclusion, so I asked the participants to define the two terms in their own words. Each participant responded differently. Participant B saw *diversity* as “including people of all backgrounds...like race, gender, income and stuff like that” (Personal communication, March 5, 2020). Participant C remarked that “even though everyone is so different in their interests and ideals and everything, no one is so different from you that it’s like you can’t make a connection or reach out” (Personal communication, March 5, 2020). Participant A thinks of *diversity* as “a group of people where it’s peoples are mixed, whoever wants to be in it is in there. I think inclusivity is kind of like you’re just trying to treat everybody...the same” (Personal communication, March 5, 2020). While responses were both similar and different, the students had a fixed idea of what each concept was based on their perception.

Institutions also have their own official definitions. According to Ferris State University (Diversity and Inclusion Definitions, n.d.), *diversity* is the range of differences between humans involving (but not limited to) “race, ethnicity, gender, gender identity, sexual orientation, age, social class, physical ability or attributes, religious or ethical values system, national origin, and political beliefs” (paragraph 1). According to

Queensborough Community College (Definition for Diversity, n.d.), *diversity* is more than simply addressing *difference*. Rather, it is a set of “conscious practices” that involve understanding the interconnectedness of humans and their environment, showing respect for the varying experiences of our world, and knowing that discrimination—whether personal, cultural, or systemic—creates privileges and disadvantages for certain populations (paragraph 3).

I wanted to find a definition of *inclusion* that was as fluid as the definition of *diversity*—one that was able to change with the times. *Inclusion*, as defined by Ferris State University (Diversity and Inclusion Definitions, n.d.), involves recognizing “the inherent worth and dignity of all people,” and an inclusive school is one that “promotes and sustains a sense of belonging; it values and practices respect for the talents, beliefs, backgrounds, and ways of living of its members” (paragraph 2). This concept of recognizing someone’s *inherent worth* is a foundational aspect of inclusion, as one needs to belong to something bigger than themselves in order to feel included. However, in order to sustain a sense of belonging between different student communities, the curriculum and its activities must give students ample opportunities to connect. Without a personal connection, there is a tendency for some students to feel like outsiders, or the “other” in the group.

At [REDACTED] the minority student groups are ethnically diverse, while the majority of the student body, white males, is homogeneous. The idea of *otherness* is “central to sociological analyses of how majority and minority identities are constructed...because the representation of different groups within any given society is controlled by groups that have greater political power” (Zevallos, 2011, paragraph 2). At

St. Joseph's Preparatory, groups or clubs that students have mentioned as being highly valued are the football team, those who achieve high academic scores, and those in the school theater club. Identities have "some element of exclusivity...as when we formally join a club or an organisation" in which "social membership depends upon fulfilling a set of [socially-constructed] criteria," with the result that "'we' cannot belong to any group unless 'they' (other people) do *not* belong to 'our' group" (Zevallos, 2011, paragraph 5). For the purposes of this study, *otherness* is defined as this idea of not belonging to a group.

Single-Sex Education

In this section I will provide a brief background into the history of legislation around single-sex education since the turn of the century. Following that, I address the pros and cons of single-sex education according to researchers. Although there are compelling cases for both sides of the issue, I will not be debating the merits nor the detriments of single-sex education for 21st-century schooling in this thesis.

In the 19th century, schools in the United States (for those who attended) were mostly segregated by gender. However, around the 1850s, Horace Mann, the first secretary of the State Board of Education for Massachusetts, pushed for states to make schooling mandatory. Students were served by public, private, and religious schools, all of which were single-gender and mixed-gender schools. There was a shift in thinking in the 1960s regarding the use of federal funding for both single-sex and co-educational primary, secondary, and higher education, which coincided with both the Civil Rights Movement and with women beginning to push for equality in the workplace.

1972 saw the passing of Title IX of the Civil Rights Act, which “is a comprehensive federal law that prohibits discrimination on the basis of sex in any federally funded education program or activity” (U.S. Department of Justice, n.d.). The aim of Title IX was to “avoid the use of federal money to support sex discrimination in education programs and to provide individual citizens effective protection against those practices” (U.S. Department of Justice, n.d.). For the next thirty years, it was illegal for single-sex education to use federal funds until the No Child Left Behind Act (NCLB) was passed in 2001. In 2002 the NCLB Act changed the status of Title IX and reauthorized the Elementary and Secondary Act of 1965. Section 5131(a)(23) of the Elementary and Secondary Education Act “allows local educational agencies (LEAs) to use Innovative Program funds to support same-gender schools and classrooms consistent with applicable law” (Office for Civil Rights, n.d.)

Given the obstacles to conducting true randomized experiments, few studies have provided definitive evidence for or against single-sex education (Mael et al., 2004, as cited in State Education Resource Center, 2013). There is a gap between evidence-based theories and practice in single-sex education, as well as “a pressing need for an applied research agenda that can shed some light on whether single-sex schools are indeed the best way to improve the educational attainment and social mobility for either gender” (Noguera, 2012, as cited in State Education Resource Center, 2013). Moreover, there is also a lack of research on single-sex Jesuit education, and only a small number of schools exist to be studied. For example, there are 34,576 private schools in the United States (Council for American Private Education, n.d.), but only 36 single-sex Jesuit all-boys high schools. With such a small fraction of private schools being Jesuit all-boys schools,

one can conclude there is not enough definitive evidence from the existing body of research on this type of single-sex education.

Segregation based on gender can be both good and bad for education, as stated in Leonard Sax's (2017) book *Why Gender Matters*. Sax found that boys' sensitivity to sound was eight decibels lower than that of girls, which led him to suggest, for the purpose of classroom instruction, that teachers should speak louder for boys and softer for girls since girls have a higher sensitivity to sound. Among Sax's assertions were that emotion and language are processed in the same area of the brain for girls but not for boys, that girls have more sensitive hearing than boys, and that boys and girls respond to stress differently (Cable & Spradlin, 2008, as cited in State Education Resource Center, 2013). Moreover, there is also a theory of "natural differences in how males and females learn, suggesting the genders are 'wired' differently (Stanberry, n.d., as cited in State Education Resource Center, 2013, p. 8). While Sax sees the benefits of segregating genders in order to boost achievement, there is opposition to the practice. For example, Salomone's (2003, as cited in State Education Resource Center, 2013) classic study of single-sex schooling, "which places the issue in a historical, legal, and philosophical context, points out that the research on single-sex versus integrated education does not yield simple and straightforward conclusions (p. 3).

There is some evidence supporting the benefits of single-sex education, but it is mostly qualitative and not quantitative. Anfara and Martens (2008, as cited in State Education Resource Center, 2013) note that "there are numerous studies, but few high-quality ones that use comparison groups, control for confounding variables, or use national databases" (p. 10). Without sufficient evidence that single-sex education yields

achievement, the practice will always be scrutinized for its effectiveness. Many administrators and teachers “agree that the learning differences of boys and girls are slight and contend that it does not make sense to try to further the gender divide by focusing on differences between the sexes” (Cable & Spradlin, 2008, as cited in State Education Resource Center, 2013, p. 8). Those who are pro-single-sex education contend that it increases staff sensitivity and awareness of gender differences, improves peer interaction, provides positive same-gender role models, provides more opportunities to pursue academic and extracurricular endeavors without racial and gender stereotypes, and is less distracting than co-educational environments. Conversely, those against single-sex education believe that it promotes gender stereotyping, undermines gender equality, does not prepare students for work or family life, makes exclusion acceptable, does not value diversity, and does not socialize students to be less sexist. Hutchison & Mikulski (2012, as cited in State Education Resource Center, 2013) believe that while single sex-education may not be suitable for every family, the element of choice is essential, and that “attempts to eliminate single-sex education are equivalent to taking away students’ and parents’ choice about one of the most fundamentally important aspects of childhood and future indicators of success—a child’s education” (p. 11).

Youth Culture

Teenagers are in an in-between state—no longer children but not quite adults. Their socialization comes from within their peer group, and they invent cultural practices in order to construct their identities. Moreover, participating in peer groups gives youth opportunities to acquire competencies that will play a role in their transition from

adolescence to adulthood. Their generation is defined not only by biological age but by current social and historical events. Young people “within the same generation location cope with their common experiences and thus develop different cultural orientations and styles of behavior” (Buchman, 2002, p. 16661).

Youth culture, just like that of any other group, experiences inequalities and the hierarchical distinctions that splinter the culture as a whole into subgroups. In these subgroups, norms and values are both specific and general to a given class, for example, football players or students who receive high marks in academics. If teachers are to prepare today’s youth to be competent and responsible critical thinkers with an awareness of the cultural experiences of other people and who are effective communicators and decision-makers, there needs to be “a fluid understanding of culture and a teaching practice that explicitly engages questions of equity and justice” (Ladson-Billings, 2014a, as cited in Caruthers and Friend, p. 207). CRP needs to evolve as demographics evolve, and the pedagogy must adapt to take into account the ages of the students. This new youth culture believes that what is important to them should be included in the classroom, and teachers need to utilize what is relevant to the students in order to create a culture of learning.

Youth culture has a language and identity all its own, and educators need to utilize this in order to make learning content relevant to students. This argument was presented clearly and effectively, persuading me to agree that Culturally Sustaining Pedagogy is an upgraded version of CRP. I work with adolescents in an all-boys school; utilizing their culture and identity, as varied as it is, is important when creating a curriculum that is relative to them and their experiences.

Summary

I reviewed the relevant literature and connected how the existing teachings, pedagogies, and theories supported my claim, which was that shifting curriculum design to increase students' awareness of their peers' experiences can build belonging between majority and minority students. In the following chapter, I will discuss the methodology of how using an arts curriculum that utilizes themes of social justice, diversity, and visual culture in its design can help promote a classroom environment where there is equity for all students.

Chapter III: Methodology

The purpose of this study was to observe how using an arts curriculum with classroom routines and procedures, along with instructional practices inspired by CRP, CRT, and IT, could challenge the dominant normative culture of the art classroom and shift students' perspectives to create a sense of belonging among majority and minority students. The aim was to extend the teaching practices based on these pedagogies and theories to all content areas while also going beyond the academic walls to engage and activate all learners to become better citizens. I investigated the methods and strategies behind CRP, CRT, and IT in order to help art teachers build a better sense of community among majority and minority students. As a result, readers will understand why students who come from diverse populations need more than one approach to learning in order to feel an authentic sense of belonging.

Design of the Study

Setting. The research was conducted at [REDACTED], an all-boys Jesuit high school founded in 1851 in North Philadelphia. The campus, which is over 150 years old, spans the entire block between 17th and 18th streets from Girard Avenue to Thompson Street. Two buildings, Villager and Jesuit, house many classes connected by a link through which students pass back and forth to get to either side of the campus. The research was conducted in the art room, which is located on the fifth floor of the Jesuit building, on the corner of 18th and Thompson. As you walk in, there are two large sinks to the left. In the center of the room are four tables, each of which can seat four students.

These tables surround a larger table, which seats eight students. All chairs are the same and have backrests. Students face one direction for any projected information and look in the opposite direction for information written on a dry-erase board. I am one of two visual art teachers at the school.

Participants. My participants were students in the 11th and 12th grades, with ages ranging from 16-18 years old. Specifically, I chose three students from my Graphic Design 1 class for this research. The participants were chosen based on the demographics of my class roster and a group activity that explored youth culture and self-identity. By assessing their perceptions of themselves, I narrowed down potential participants to three who represented very different members of the art room community. This case study lasted approximately eight weeks during the spring semester. The class met six times a week, and the class length was anywhere from 45 minutes to 65 minutes, based on the eight-day cycle of the schedule.

Researcher. My art room was a natural setting where I acted as the chief researcher and art teacher. I collected data for my case study in the form of observations, interview recordings, samples of documents, and student artwork.

Research Procedure. I created a graphic design curriculum that focused on social justice in order to measure whether my participants experienced shifts in their perspectives, thus helping to build a better sense of equity between majority and minority students in the art room. The lessons in the Social Justice Graphic Design (SJGD) curriculum examined the concepts of power, culture, bias, and stereotypes. Data was collected through observations, interviews, art-making, and written responses. By engaging in art-making, self-reflection, and cooperative group activities, students could

better understand how social justice is needed in order to diminish the inequities of the world.

The SJGD unit contained four art-making lessons, two group activities that explored biases and stereotypes, and one group activity that explored how to critique artwork. Additionally, there were opportunities for students to reflect by writing artist statements and completing multiple self-reflections on their art-making. After students learned to critique a work of art, they used the same skills to critique a peer's artwork. Students also responded to questions about visual culture and how to consider the intentions and cultural background of the artist when judging a work. Finally, the unit ended with students using visual culture as a framework to once again critique a peer's artwork.

I conducted interviews with participants at the beginning and the end of the SJGD unit. In order to record my participants' individual and group experiences, I kept detailed observation notes over an eight-week period. Through documents and artwork generated from the multiple lessons in the SJGD unit, I delved even deeper in order to understand students' processes and to see what they came up against throughout the case-study period.

Ethical Considerations. In order to collect data, I had to collect consent forms from the school, the students, and their parents. While I had perfect candidates in mind, they or their parents declined to participate in this case study. Given the sensitive nature of the study, I had to be mindful of how it reflected on the institution. Other potential issues could have arisen from the questions I asked and the reasons why I chose certain

students over others. In addition, some students may not have felt the same way about the assumptions I made about the culture at Saint Joseph's Preparatory.

Research Methods

My case study was a bounded system because it took place in one art classroom in one Jesuit school and focused only on male students. In addition, the age range of the students (16-18) was fairly narrow. Further, the research was conducted in only one section of Graphic Design 1. I could only conduct research during school hours, and, more specifically, only when our school's community period was in session or when a particular participant was available during their Graphic Design course.

I conducted an instrumental case study that focused on the way an SJGD curriculum that utilized CRP, CRT, and IT affected the participants. The types of purposeful sampling I used were observations, interviews, samples of student artwork, and documents. These purposeful samplings were important for gathering the information I needed because the samples provided data from multiple methods.

Data Collection

I used inductive reasoning to examine how CRP, CRT, and IT related to the categories and themes that emerged from the data collected from my participants. I would like to include the voices of my participants, so this process may require me to re-administer interview questions and adjust any recordings accordingly. I gave a holistic account of the perspectives of the participants in this case study. One limitation of the study was the potential absence of participants, in which case they missed in-class

activities from the arts curriculum that specifically related to pre-and-post-interview questions. An incomplete or missed assignment may limit the constant comparative method of analysis. Attendance issues such as absences or tardiness affected the case study, as I had to repeat lesson elements removed from their original context. As a result, I may have had two students in one place in the unit, and another student in a different place. Finally, in addition to collecting data during my regular Graphic Design 1 class, I also had to operate as an art teacher.

Data Analysis

I organized the data using the constant comparative method to interpret in-person and video conferencing interviews, artifacts, documents, and observations from three different participants. The constant comparative method is “a method of analysis that generates successively more abstract concepts and theories through inductive processes” (Charmaz, 2006, p. 187). This inductive data-coding process is used to find themes and then compare the data that aligns with those themes throughout the case study. I compared data with data, data with codes, codes with codes, codes with categories, categories with categories, categories with concepts, and concepts with concepts over and over again to see if the pedagogies, practices, and theories helped shift my participants’ perspectives so that I might build a better sense of belonging between majority and minority students in the classroom.

I organized all data from the study by collecting and categorizing the information by date, type, and theme for comparison throughout the study. Verbal data collected through interviews was transcribed and coded. Flick (2002) suggests that researchers

implement thematic coding of data into categories as data is compiled. Verbal data was coded into themes based on responses from interviews. I used the computer application MAXQDA 2020 to easily create and assign codes to different protocols.

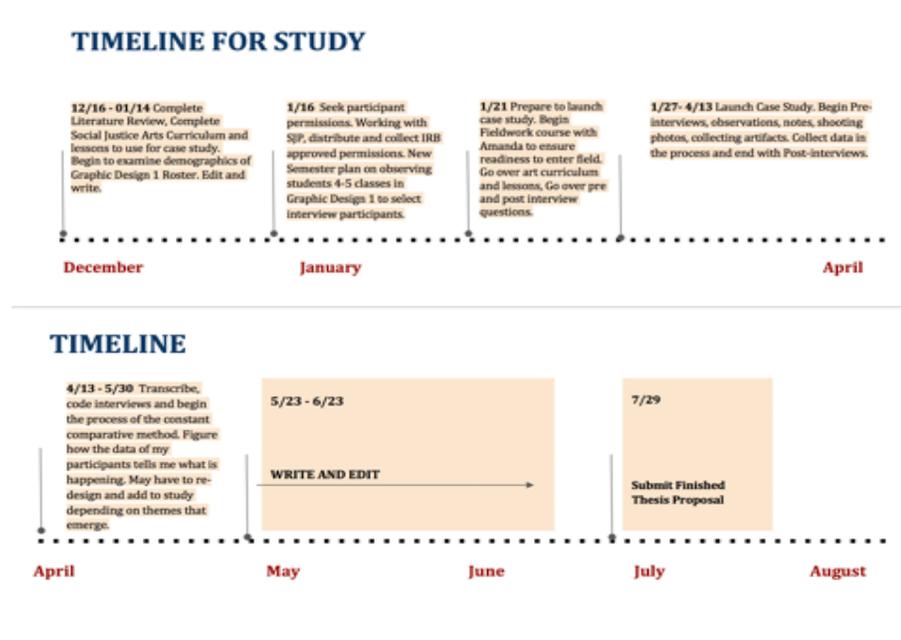


Figure 3: Timeline of the Study. Note. Timeline of case study.

Summary

The art classroom is a place where students can construct and solve their own problems. It is a place where the content of instruction is the most relevant to a student. If my study can give teachers in similar situations tools to build their students' abilities to listen and include, rather than exclude, those who are different from them, those students will one day go out into the world and may change it for the greater good. In related research, I did not find any art teachers who have created an arts curriculum with instructional strategies taken from CRP, CRT, and IT. By offering a way to apply these theories to the art room, my goal was to give a voice not only to the students of an urban classroom setting but to all students who feel like a minority in a majority setting. This

research can extend to suburban schools as well as urban schools, and all art teachers can benefit from the applied theories.

The findings of this research may help students who feel like the “other,” or a minority in a majority setting. I use “other” or “minority” to include all students who are identified or are classified as part of the minority within the majority culture of the school. In my school—an all-boys Jesuit high school—*minorities* included students of color; students of non-American, non-white ethnicities; students who practiced a non-Christian religion; and students with sexual orientations other than those that are considered heteronormative. My findings can also benefit art educators in segregated settings, such as affluent suburban areas or other single-sex schools. In short, the strategies and techniques from an arts curriculum influenced by CRP, CRT, and IT can help teachers build a culture of belonging and inclusion in their art room.

Chapter IV: Results of the Study

Introduction to Data Collection Process

My case study was about the ways in which CRP, CRT, and IT could be utilized to shift curriculum design to increase students' awareness of their peers in order to foster a sense of belonging among majority and minority students in an art classroom. This study sheds light on how an arts curriculum can create awareness of power structures, representations of minorities in culture, and concepts of biases and stereotyping within a school culture. Examining these themes in an arts curriculum that integrates CRP, CRT, and IT shifted the perspectives of students toward becoming more aware of all people in their school community, thus fostering a sense of belonging for all.

The Process of Data Collection and Organization

I selected participants by utilizing essential questions. For example, I asked the students individually to define what they thought youth culture was, and then I had them make a list of twelve things they identified with or preferred. I centered this activity around the concept of what aspects of youth culture they identify with or prefer to be identified by (i.e., fashion, music, ethnicity, politics, religion, orientation, sports, cliques, etc.). From there, I had students walk around the room to find another person or persons who had identified with at least four of the same things. Once in groups of like-minded individuals, I had students define power as a group. Each group answered differently, which told me a lot about the students – individually and socially – without having to ask them questions directly. After the groups defined *power* together, I had them define

power imbalance as well. From the lists students made about themselves and their similar groupings, I was able to identify eight possible participants; however, I ended up with only three. Participant A was chosen because he indicated that he enjoyed athletics such as football; he self-identified as an outgoing person who is well-liked by his peers; and he leaned to the right of the political spectrum. Participant B was chosen because he indicated that academics were extremely important to him; he self-identified as an introverted and quiet person who his peers don't know well; he is African American; and his religious beliefs were Baptist, not Catholic, like most of his peers. Participant C was chosen because he indicated that theater and stage management were extremely important to him; he self-identified as an outgoing person; and he leaned to the left of the political spectrum.

The ways in which I collected data from my three participants were: their process of art-making and the product of artworks, field observations, documents composed of their written responses to lesson assignments, and both in-person and video interviews. Assignments such as artist statements, self-reflections, responses to essential questions, responses to group activities, and peer critiques helped shed light on my classroom community through the contrasting voices of three different perspectives. By photographing my participants' artwork at the completion of a lesson, I was able to see how my students visually solved problems related to: power imbalances, juxtaposing opposing themes, the duality of self-perception, and advertising messages that provoke change. I was able to capture data by observing the class (in particular, my three participants) and recording five weeks of objective field notes in my class observation matrix. Finally, the results of pre- and post-interviews at the beginning and end of the

SJGD unit provided specific data about how CRP, CRT, and IT incorporated into an art curriculum can alter students' awareness of their peers' experiences and foster equity between all people in the art room.

Changes made in the field. Due to the COVID-19 virus, all schools in Pennsylvania were ordered to close for the remainder of 2020, and all classes were moved online using a synchronized schedule. Students met two times a week for an hour each during week A and three times a week for an hour each during week B. This change forced me to alter my original methodology in the last three weeks of the case study because I was no longer physically in the classroom. Some of the changes included:

- At the beginning of the case study, my interview protocol was in-person, and I had intended to conduct interviews at the beginning and the end of each *lesson* in the unit. Instead, I had to amend this plan to conduct interviews at the beginning and end of the *unit*. Due to the circumstances, I had to conduct the end-of-unit interview with my participants via Google Meet.
- During the study, I made several changes to my SJGD unit. For example, I had to cut two lessons and eliminate the final self-reflection project.
- Instead of giving my students questionnaires to fill out before and after each lesson, I focused more on verbal and written responses about the concepts learned, as well as on the art-making process.
- My class observations ended in the fifth week of my eight-week case study.

Role of Researcher. My role as the researcher was as both the art teacher and the chief researcher in the instrumental case study. I would write down quick notes during some classes, but I was lucky in my schedule to have a break after Graphic Design I most

days. During that time, I wrote out my observations immediately after the class period. On days that I could not immediately reflect on the class, I waited until 2:45 pm to record my field observation notes. I made sure to record my field notes the same day as the class meeting so that my objective recall of events was more accurate.

The observation process was difficult, as some days I was simultaneously presenting a new lesson in the unit, giving suggestions or feedback on how to solve visual problems, or troubleshooting how to use all the tools in a newly learned computer application. Having to wear both hats as researcher and teacher and not being able to sit back and just observe my class and the participants were frustrating at times because it was difficult to take notes and be a teacher at the same time. However, the teacher-researcher role resulted in some positives: the process of wearing both hats helped me to hyper-focus on my students in relation to the SJGD curriculum. I was able to amend the SJGD curriculum to be more student-centered when I noticed students were not engaged with a lesson. When students struggled to learn a new skill or work out an idea, I was able to adjust the sequence of lessons in the unit to create mini-lessons that supported building background knowledge. Finally, adding more formative assessments helped both the students and myself as the teacher to reflect on perceptions of the topics covered, in-process ideas also helped to track the process of skills learned.

Summary. I spent a great deal of time amending the art curriculum from week to week based on what I experienced in the classroom. I constantly tried to see how incorporating CRP, CRT, and IT contributed to shifting curriculum design to increase students' awareness of their peers' experiences. The next section presents data in the

form of tables and matrices. My data sets were interviews, observations, documents, and artwork.

Presentation of Data

Interviews. During my case study, I conducted two semi-structured, individual interviews with each of my three participants toward the beginning and at the end of the SJGD Unit. The first interview with each participant was in-person, in the natural setting of my art room, and it took place during my participants' community periods. The second interview with each participant was conducted via Google Meet video conferencing while my participants were at home due to the COVID-19 virus. The following figure is an example of raw data captured from my in-person interview protocol, where you can see each participant's response to a single question side by side. The in-person interview protocol (see Figure 4 below) contains the responses of all three participants to the question "Explain your understanding of diversity and inclusivity" (see Appendix C).

Topic: DIVERSITY and INCLUSION			
<p>Explain your understanding of diversity and inclusivity.</p>	<p>Well, I mean, when I think of diversity, I just think of a group of people where it's kind of users mixed, whoever wants to be in it in there. I think inclusivity is kind of like you're just trying to treat everybody how, you treat everybody the same.</p> <p>Continuing conversation/comment: Do you feel like people here feel included, like in this classroom? Do you</p>	<p>I see diversity as including people of all backgrounds. Yeah. Like backgrounds like race, gender, income and stuff like that.</p>	<p>So, one thing that I've learned, especially from my transition from grade school to high school, in grade school everyone was very different. I think naturally in the world everyone's going to be different. You're not going to find one area where it's like, oh, here are clones of people. So, in my grade school everyone was different. However, everyone tried to appear in the same little cookie</p>

<p>feel like everybody's feels included?</p> <p>I definitely think so. I think it's more so than other schools too, because I think other schools have a bad tendency to, if you say our, like LaSalle, here there's African American kids that they kind of do everything but say at LaSalle, they only play football and they only play basketball. They only run track.</p> <p>Continuing conversation/comment: There's more diversity in terms of clubs-</p> <p>Yeah, in clubs.</p> <p>Continuing conversation/comment: Activities and sports and-</p> <p>People just feel, I think people here just feel more free to kind of do whatever they want.</p>	<p>cutter mold. And if you didn't appear in that mold you didn't fit in or were then outcasted. Coming here one thing that I love so much at the prep and it's one thing that one of the college counselors Ms. [inaudible 00:27:31] says at the prep, it's cool to be weird.</p> <p>And I think that's so true where some of my best friends are on the football team, some of them are the forensic team, some of them do theater, some of them do crew and there's no groupings of like, oh, they're the lacrosse team I can't talk to them, or they're the mock trial people I can't talk to them. And that's one thing that I have learned more so here and we'll definitely take with me onto college and on to life, is that just because you're not directly interacting with someone in your everyday life does not mean that you can't</p>
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Figure 4: Excerpt from In-person Interview Protocol. This is an example of how all participants responded to the question: “Explain your understanding of diversity and inclusivity.”

Observations. I spent five weeks observing my Graphic Design I class and the three participants from February 11, 2020, to March 12, 2020. My class met either three

or four times each week, depending on the eight-day rotation schedule. Each class meeting lasted forty-five minutes to sixty-five minutes (see Appendix E).

WEEK THREE	
2/25/20 - Period 4 (60 min.)	<ul style="list-style-type: none"> • Kara Walker wrap-up
	<ul style="list-style-type: none"> • Cut-out projects are due. • Students were trying to complete their cut-outs. • All students were working independently as usual in the same groupings as usual. • The only time they didn't sit in the seat of their choice was because they arrived late. • The table adjacent to Participant A was loud but working. • Participant A and two other boys sit quietly at their table. • I stopped everyone to announce that the museum activity was due. • I also announced that all students must complete a self-reflection on the process of their power imbalance cut-outs (two questions with the last being a check-list with rating system). • I often asked students to close the top of their computer and listen by looking at me. • It took a second to get their attention but with some prompting I was able to get everyone to look at me.

Figure 5: Excerpt from Observation Protocol. This is an example of the week three teacher observation.

Documents. I had the participants reflect or respond to specific written assignments throughout the SJGD Unit. The format for each of the documents was guided, and examples are provided in the appendix section.

Artist Statements. Artist statements allow the audience to know what the artist's intentions were behind making an artwork. Having my participants write artist's statement after they finished certain projects helped them explore how they felt about their finished work and what their intentions were in creating it (see Appendix F).

Artist Statement #1 - Cutout of power imbalance
<p>My artwork is the image of a factory polluting the air with toxic chemicals. The subject matter of my artwork is the power imbalance between a relationship, in this case, man made pollution and nature. The title of this piece is The Power of Pollution. The principles of art most obvious here are balance, pattern, and contrast. The elements of art most obvious here are shape, space, line, and texture.</p> <p>My artwork was made from a big piece of black paper. The technique I used was papercutting and the tools I had to use were a cutting tool, a ruler, a white pencil to create my artwork.</p> <p>What inspired my artwork was the growing problems of pollution, especially air pollution, and global warming. My artwork expresses a huge social issue and a personal issue for me as well because I believe that we need to fix these problems now for the future generations of Earth. The emotions I tried to show in my artwork are concern, disgust, and even hopefulness to spread the message and fix this problem.</p> <p>My goals as an artist are to make a piece of artwork that I worked hard on and will be very proud of. I believe that I reached these goals successfully as I am very proud of my artwork and I worked hard on this. This helped me reach my goal because it made me believe that I can create artwork that reaches these goals.</p> <p>What I learned in creating this artwork how long and tedious making a piece like this was. Having to carefully make straight edges and not leaving and marking on the final piece was harder than I thought. The final piece of this artwork was exactly what I imagined as I tried to make the image as simple as possible by using simpler edges and shapes. This piece will influence future artworks by helping me think deeper in making a piece and prepare better.</p>
Artist Statement #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix
<p>My artwork is the image of a boy jumping across a cliff with a sky with rich colors and the sun in the background. The subject matter of the two opposite sides of my personality, courageous and timidness. The title of this artwork is Timidness and Courage. The principles of art most obvious here are contrast, emphasis, proportion, and movement. The elements of art most obvious here are form, color, and value.</p> <p>My artwork was made from the computer graphics from Adobe Photoshop Mix. The techniques and tools I used were all from</p>

Figure 6: Excerpt from Participant B's two Artist Statements.

Self-Reflections. Self-reflections were a formative assessment tool I used throughout the SJGD unit. They served to track the multiple stages of the projects so that both the students and I could see the changes and developments that occurred in relation to specific areas of the making and ideation process. Having students reflect on the art-making process and concepts that they learned was useful, as it revealed their metacognitive thinking (see Appendix F). The self-reflections also gave students agency in determining their grade, which was calculated by combining their reflections with a more summative assessment.

Self-Reflection #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop	
1. Please take 5 minutes only to respond to 1 of 3 sentence starters below. After viewing the "Designing Different Futures" exhibit...	<p>I became more aware of the different types of art that were created wouldn't consider art.</p> <p>I was impressed in the amount of effort and skill it took to express the different themes of the exhibit through the different types of pieces.</p> <p>I was more aware of the use of technology that expresses the different themes of the show.</p>
2. Explain what the objective of the "Guided Questions" activity was and why it was connected to the mini project "Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop?"	The objective of this question was to take different types of artwork help understand the process that has to be done and what message trying to be expressed without having to read the description. This is connected to the mini-project because we need to develop a process to express a message with my project with the themes of the exhibit.
3. Explain what you needed to know in advance to be able to complete the mini project "Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop?"	What I need to know in advance was the themes of the exhibits and different skills and thought processes of graphic design. You also need to have a good understanding of these themes and you need to know how to find images that relate to these themes. You also need a little practical understanding with Adobe Photoshop Mix, such as the different tools and how to apply them, to be able to complete this project.
4. Sometimes, our problem-solving processes are smooth and automatic. Other times, we may have to stop, rethink, and reorganize. Please circle the responses that best fit your creative process. Use the key below.	<p>A. I tried to see the whole art task and not just the details of it. 4</p> <p>B. I rushed into solving the problem, going with my first solution. 4</p> <p>C. I ran into problems. 5</p> <p>D. I had to stop and ponder what I had done. 5</p> <p>E. I had to stop and figure out what to do next. 5</p>

<p>highlight function in Google Docs and highlight which number best corresponds.</p> <p>Key: 1= Strongly Disagree 2= Somewhat Agree 3= Mostly agree 4= Agree 5= Strongly Agree</p>	<p>F. I created sketches or models to help solve problems as they arose. 5</p> <p>G. I had to redo parts. 5</p> <p>H. I changed ideas or directions. 5</p> <p>I. I asked for help. 1</p> <p>J. I felt frustrated and/or discouraged. 2</p>
5. Explain to me why you chose the images you used to represent your opposite personality traits in your image.	For my opposite personalities, I chose courageousness and timidness. I chose the image of a boy jumping across a cliff as a sign of courageousness because it shows a courageous act that many people won't do. I used the painting called Timid Sun and an image of the sun as signs of timidness because I like the colors they used to show timidness as an image rather than a thought. I added an image of the sun to make the painting more clear.
6. Explain to me why an exhibition like "Designing Different Futures" is important for your generation.	An exhibit like this is important for my generation because it makes us look at these different pieces of different themes and make them think deeper in the message of the piece. The use of technology can help us understand the project better and take in the information better. It also allows them to learn different skills and it can even inspire them to complete this different project and make the best of themselves at life.
7. What could the teacher have added or changed to the museum visit, guided questions, and mini project using Adobe Photoshop Mix or Photoshop that would have helped you be more successful?	I believe that a bit more practice projects with Adobe Photoshop Mix would have helped me understand the different tools of the app and be more successful of the project.

Figure 7: Excerpts from Participant B's self-reflections.

“What’s My Name” Individual and Group Activity Responses. I recreated Ulyssa Martinez’s Culture Jam “What’s My Name?” Activity, which was about how implicit biases around names and physicality perpetuate stereotyping in society. This activity is meant to help students recognize “our own sociocultural identity and our biases in order to make it easier for us to understand the multifaceted cultural identities of others” (Ballengee-Morris & Stuhr, 2001, p. 7) (see Appendix F).

Group Activity - "What's My Name?" Culture Jam activity	
Individual responses	
Put the letter that corresponds with the name you think matches the person.	1. C 2. C 3. C 4. B 5. C 6. A
1. What clues did you look for when trying to match a person to a name? (physical traits, past experience with names etc...)	Well if the person looked like a certain ethnicity I just guessed it was derived from it.
2. Did you use the first and last name as clues for certain things?	Yes that was a primary basis of my decision making.
3. Which people did you have a hard time matching? Why?	The people whose names I couldn't guess based on ethnicity.
4. Are you surprised by any of the people/name matches?	Not really they all mostly fit how they look.
5. Did doing this exercise help you think about names and physicality differently?	Not really these people fit their names pretty well.
6. Explain to me your understanding of what bias is.	Bias is a subconscious leaning towards one side over another.
7. Explain to me your understanding of what stereotyping is.	Stereotyping is making a widely accepted assumption about a group of people.

Group responses (to last 4 questions above)	
4. Are you surprised by any of the people/name matches?	Yes, some names were surprising, especially Hernandez.
5. Did doing this exercise help you think about names and physicality differently?	Yes, it helped me ignore certain biases about ethnicity and skin tone.
6. Explain to me your understanding of what bias is.	We understand bias as ignorance, prejudice and unfairness.
7. Explain to me your understanding of what stereotyping is.	Our understanding of stereotyping is wrongly grouping people together based on false or mistaken qualities.
Bonus - What is implicit bias?	Implicit bias is the internal, subconscious bias within everyone. You can't avoid it, but you can learn to condition it.

Figure 8: Excerpt from Participant C's individual and group responses to the "What's My Name?" activity.

Peer Critiques. In order to help my students evaluate their peers' artwork, I had them critique the first and third projects in the SJGD Unit. The process helped my students explore both the connotation and denotation of an artwork using Feldman's model. By utilizing the elements and principles of art to analyze a peer's artwork, students could objectively describe, interpret, and judge artwork with discernment (see Appendix F). The process of learning to critique a peer's artwork goes beyond just judging an artwork. This process of discernment lends itself to helping build life skills later. For example, the students slow down their initial reaction to something, and they go through a series of thought processes before they make a judgment.

Critique of a Peer's Artwork	
Describe	
1. What is the artist's name?	Connor Lyons
2. Title of the work.	No Title
3. Date of the work.	February 2020
4. Medium or materials used.	Adobe Photoshop
5. What do you see in the artwork (what you see (e.g. trees, sky, and interpret anything).	I saw two emoji faces, one laughing, and one being quiet was faded a little. The background
6. What kind of subject matter (e.g. rural farm scene, landscape, imagery).	The subject matter was contrasting two differ
Analyze	
1. What elements of art did the shape, space, form, texture, color	The element that he used most was Value and making the quiet emoji much lighter, making photo.
2. What principles of art did the pattern, contrast, emphasis, balance, proportion/scale, harmony, and	He uses contrast and unity well. The picture is centered, equal on both sides, etc. He uses color emoji much lighter.
3. Discuss some of the possible between the things that you me description.	This could relate to one side of his personality the other, explaining the difference in transpa

Interpret	
1. What do you think is the relationship to the picture or meaning?	The work has no title.
2. What areas do you notice first between what you notice first and later? If so, what is that relationship?	I first notice the happy/laughing face, due to important because I believe he is trying to express more prevalent side of his personality.
3. What story do you think is being told?	I think he is showing that on the surface, he is funny and likes to have fun, but beneath the surface that he doesn't share.
4. How does it make you feel when you look at the picture?	The picture gives off a happy vibe, with the bright colors. Once you look at it though, you see that there
Judge	
1. What did you like or dislike about the artwork?	I liked the message he was sending, I liked the having things "beneath the surface". I thought
2. How successful do you think they are at accomplishing what they set out to do?	I think he was very successful.
3. Why do you think other people will be able to relate to this artwork?	I believe that many people will be able to relate to this artwork.
4. What is worth remembering about this artwork?	It's worth remembering that everybody has things to share with people, and that's okay. But it is important that you will be supported if you do share what you

Figure 9: Excerpt from Participant B's critique of a peer's artwork.

The information gathered from the peer critiques helped both myself and the participants better understand the perceptions of their peers' interests, ideas, and their art-making process. Feldman's process of critique slowed down the students' reactions and forced them to go through a series of processes (i.e., to describe the artwork without

judging, to analyze the artwork without judging, and then to interpret meaning from what they described and analyzed about the artwork). Finally, they made a judgment after having gone through the previous steps. As a result of the added layer of examining the artist's intentions and their cultural background before judging an artwork, the students had learned to take into account the experience of someone other than themselves before they made a judgment.

Artwork. Through a series of lessons in the SJGD unit, I had the students create artworks that challenged them to think about power imbalances, culture, biases, stereotypes, identities, visual culture, and social justice. I used open-ended prompts and let the students solve their visual problems in a way that was most relevant to their own values and identity (see Appendix G). Below are a few examples. In Figure 10, Participant C created a silhouette cutout of a power imbalance. In Figure 11, Participant A created a message of awareness to advertise on a billboard. In Figure 12, Participant B created a digital artwork that juxtaposes two opposing sides of their personality in a single composition.



Figure 10: Participant C's silhouette cutout of a power imbalance.



Figure 11: Participant A's message of awareness on a billboard.



Figure 12: Participant B's digital artwork that juxtaposes two opposing sides of their personality.

Data Analysis

Coded Interviews. After conducting interviews, I coded the data using the application MAXQDA 2020. I generated codes based on themes from the raw data generated by the in-person interview responses. The application made assigning codes to

documents easy, and it even sorts the documents so you can see participants' responses side by side (see Figure 13).

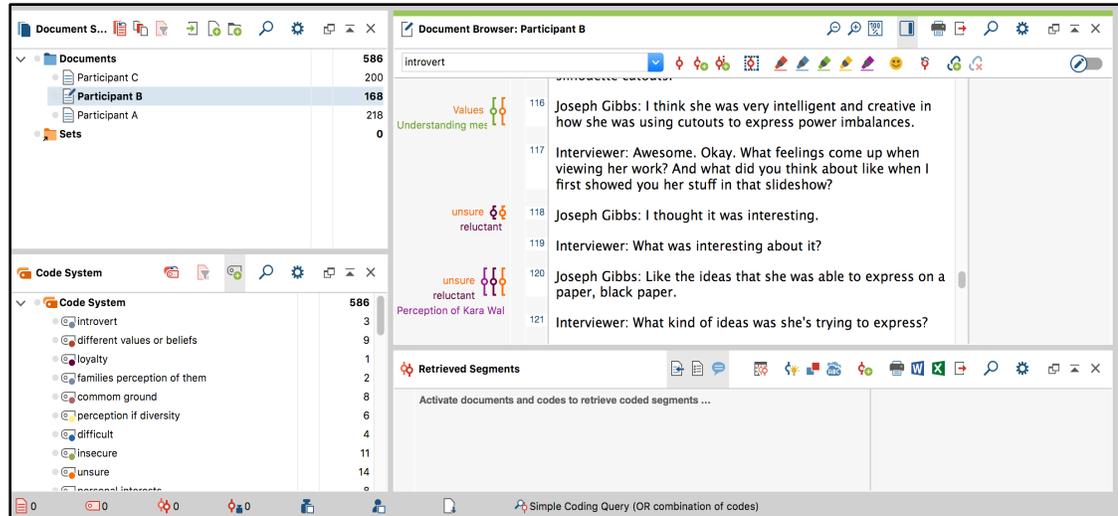


Figure 13: Excerpts from Coded data in MAXQDA 2020. This data was generated from raw data from participant B's in-person interview.

This coding method was both iterative and inductive in its approach—iterative in that the same process was repeated for each data set in order to find the frequency of codes, and inductive in that initial codes became specific codes after the frequency of the codes was tallied. I went over each response from the in-person and video interviews and assigned certain themes that I interpreted from the data. For example, Participant B describes himself as an introvert in response to the question, “*How would you describe yourself? Please name three different aspects of your personality in your response.*” He stated, “I would describe myself as a kind, talented, and introverted person who can somewhat adapt to new surroundings and get along with most people.” As I went back over his responses, I randomly assigned the code *introvert* to some of his responses.

After assigning codes organized by themes for one interview, I used the same set of codes for the next participant's interview. Then, I would add new codes based on new interpretations of data -- a process that I replicated for each participant. This process is referred to as *thematic coding* and is "a method for identifying, analyzing, organizing, describing, and reporting patterns (themes) found within data" (Braun & Clarke, 2006, p. 6). The figure below is a graphic illustration of my process.

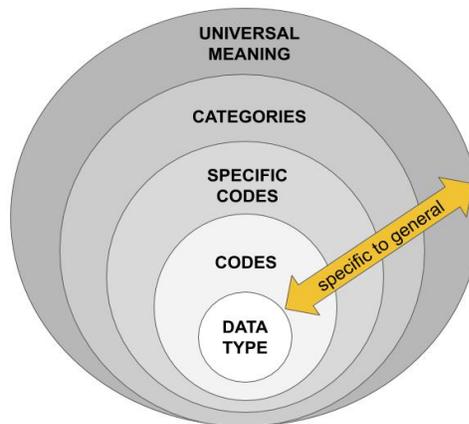


Figure 14: Thematic coding – specific to general.

The frequency of codes that I used was also a factor in generating more specific codes and similarities among codes. This then helped me to form categories. I found that while I was coding for themes over multiple protocols, I was able to narrow and combine themes to create categories for specific codes. Once I started creating categories, I knew it was time to start comparing each participant's responses to interviews, artworks, documents, and observations. After a series of categories emerged, I began to group the categories under concepts.

Initially, I used thematic coding to generate codes from raw data, but then shifted to comparing data sets using the constant comparative method. This method builds from

the ground up, helps explain origins, and is an inductive method that can be used to mine the data for differences and similarities. Below is a visual graphic of the coding process I used when analyzing my data after it was thematically coded.

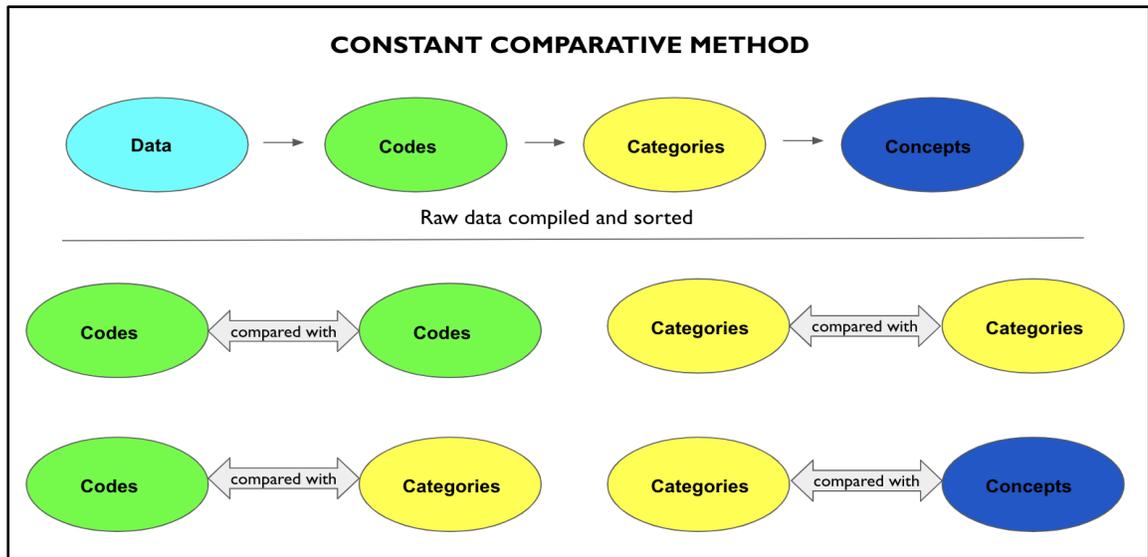


Figure 15: Constant comparative method graphic. Note visual example of Constant comparative method used to code raw data.

Using the constant comparative method, raw data is classified into *codes*, *categories*, and *concepts*. Then, codes are compared with codes and categories, categories are compared with categories, and finally, categories are compared with concepts, all with the aim of discovering the similarities and differences among students. This method develops an understanding of how the assigned codes work together to form a theory about a broader question. Below is a category matrix that helped me to compare the responses of each participant with the other participants.

Identity (Concept)

Participants	<i>Self-perception (Category)</i>	<i>Perception of others and their experiences (Category)</i>
A	"I'm a pretty popular person" "I like to talk" "I'm friends with most friend groups"	"I think, well, I sit with the group over there. I mean, they do stuff to, I know they're kidding. So, yeah, I think people, everyone respects each other in here. Just I know over there, there's messing with each other." "I feel like everyone here kind of is fine communicating with each other."
B	"I would describe myself as a kind, talented, and introverted person who can somewhat adapt to new surroundings and get along with most people"	"Yeah, I believe so." "I believe that we just need to both get to know each other and see how we kind of grew up to make sure. "
C	"I see myself... one thing that I really see myself as is being extremely hard working and passionate in the fields that really speak to me." " One thing that I really, really value are my relationships and finding the people that no matter what I know I'm going to be able to depend on."	"Then I think in the overall group setting, I don't think it's as much as people don't have respect for everyone in the room, but it might be more of a thing of people need to take perspective of where we are, what we're doing and not distracting from the overall, not mood but purpose of the class or what we're doing. And I feel like sometimes that can be seen as disrespectful even though I don't think the intention is to be disrespectful." "I feel like coming into the prep I found that everyone was very culturally different in their upbringing, whether or not their family is wealthy or poor, or they if they went to a Catholic grade school or a public grade school and things like that, everyone came in differently."

Figure 16: Category Matrix. This is a visual example of a Category Matrix comparing three participants' responses on two categories under a concept.

Figure 17 below shows coded excerpts from the in-person interviews. By looking for similarities and differences in the coded excerpts, I was able to generate more concise categories, such as *self-perception*.

	Category: Self- Perception
Participant A	I'm a pretty popular person, but I'm not very, everyone knows me, but nobody really knows me that well. I have a close group of three or four friends, but I'm kind of, I'm friends with most friend groups, but not many people know me like that.
Participant B	Probably like smart, hard working and quiet.
Participant C	So, I see myself... one thing that I really see myself as is being extremely hard working and passionate in the fields that really speak to me.

Figure 17: Category matrix Self-Perception. This is a visual example of a Category matrix Self-Perception that compares three participants' responses on self-perception.

Since my case study deals with awareness of both self and others, it made sense to create a specific self-perception category. The category matrix helped me to see how each participant perceives himself. Comparing responses allowed me to easily interpret from the coded data that two participants shared similar views (see Figure 18). Therefore, I could assign *self-perception* as a category, which directly related to my thesis question involving IT theory.

Coded Self-perception traits	Participant A	Participant B	Participant C
hard-working		X	X
smart		X	
passionate			X
quiet		X	
popular	X		

Figure 18: Table showing students' self-perception of certain traits.

As I continued to code the video interview data, I noticed even more codes that made new categories, which then created concepts. The codes I assigned to the video interview transcripts began to form categories under the concept of Curriculum Design and are as follows: *concepts investigated*; *curriculum helps build awareness of self*; and *curriculum helps build awareness of others and their experiences*.

Curriculum Design (Concept)

Participants	Concepts Investigated (Category)	Curriculum helps build awareness of self (Category)	Curriculum helps build awareness of others and their experiences (Category)
A	<p>“the one thing that really stuck out to me about that exhibit was the video that you showed us in the one really dark room about how power's really unequal throughout the world. I think that was the thing that stuck with me most. So it was a really, it was a new experience for me.”</p>	<p>“Well, I think when you make a design it's easier if you're trying to reflect something about yourself. I think that's why I took an interest in it is because I got to reflect part of myself.”</p> <p>“I think that definitely would help with life skills in a way that it just gives you more intention with how you think. I think when you have more intention with how you think, you get more out of the stuff you're thinking about.”</p>	<p>“you see how other people express that stuff and you can also see how perhaps there's an implicit bias being used against that idea.”</p> <p>“we all have a basic understanding of how to interact with people and how that stuff, how that stuff affects everybody.”</p>
B	<p>“I felt like it did shift my perspective. They're showing like different types of art that I didn't really realize it was art.”</p>	<p>“I feel like it affects my education because it makes me more aware of these topics. It kind of prepares me for dealing with them and then it helps me with dealing them with them later.”</p> <p>“I like that because it makes people express their different views and it helps people understand them.”</p> <p>“Well, I will say yes, because it made me think of social issues that I haven't really thought of before.”</p>	<p>“It kind of affected how I saw other classmates' views on topics.”</p> <p>“Kind of made me learn more about them. It didn't really like affect the relationship.”</p>
C	<p>“now that we have talked about the these ideas more and more of implicit biases, and injustices, and imbalances. It's really opened my eyes and I feel</p>	<p>“I think this class has definitely increased my awareness. Not only of myself, but I think specifically more of the world.”</p>	<p>“talked to a lot of different classmates about their ideas. And it really opened my eyes to how people see the world, what I might be missing, what maybe I see that other people</p>
	<p>like I've made better art because of it.”</p> <p>“I think all of these ideas that we've discussed are some of the more important ideas that need to be discussed. Whereas of course things like math and English will be helpful in the longterm. However, I think these ideas are something that will be universally helpful. Whereas not everyone is going to be using math in their job, or not everyone will be using science in their job. Whereas these ideas, everyone I think needs to get some sort of a basis for understanding of to become a more well-rounded or full human being, to understand the world around them to hopefully make a change. So I think these are definitely the topics that need to be discussed more so in school. So it definitely helped my education.” “ And that's because we've talked a lot about imbalances in the world or injustices. And even though we've only done say two large projects focusing on those topics, we spent a lot of time brainstorming and looking into a bunch of different ideas.”</p>		<p>don't. And it's definitely opened my eyes more to how we see the world or how the world is.”</p> <p>“I think understanding their background and their culture definitely plays a part into it. And I think it's really important too, because I think understanding where someone comes from then allows you to understand their viewpoint more. Whereas if you are just hearing a viewpoint or an idea, I think it's easier to shoot down if you don't know where the person's coming from.”</p>

Figure 19: Table showing excerpts of coded students' responses in categories under the concept of Curriculum Design.

Participants A, B, and C all responded that the topics presented during our unit of study made them think more deeply about themes such as social justice, power imbalances, biases, stereotyping, and culture. Even though their responses were all different, one can interpret, using the constant comparative method, that the context of learning something new from the concepts covered is evidenced in the responses.

Figure 20 below shows the concept of Classroom Environment with excerpts from each participant under different categories, which include *student engagement*, *signs of lack of engagement*, and *sense of agency*. I came up with these categories because I noticed that certain codes were appearing with high frequency in each of the participants' responses (the raw data from the video interview).

Classroom Environment (Concept)

Participants	<i>Student Engagement (Category)</i>	<i>Signs of lack of engagement (Category)</i>	<i>Sense of Agency (Category)</i>
A	<p>“Yeah, I definitely think it's been easy to express myself in this class. I can do funny stuff if I want to. Like the one thing I did where I put an amine person in my picture, that was funny.”</p> <p>“I enjoyed designing the billboard, I enjoyed designing... I enjoyed designing my split personalities thing. I just think designing with the computer helps a lot with understanding graphic design because that's where a lot of it is done.”</p>	<p>“It's more so not because I don't want to do it, it's more so I just don't have the energy or motivation to do it just because it's hard. Because you know what I mean? I just lost my better half of my senior year. It's weird.”</p>	<p>“I could have fun with projects in this class and that's what I really liked about it because I can just do... You let us take it in whatever direction we want to and that really, it was fun.”</p>
B	<p>“I feel like that we're in a safe environment in class.”</p>	<p>“It was I kind of found it a bit tedious that I had to make sure I didn't leave any rough edges.”</p>	<p>“Oh yeah. Because I would usually go to the option that makes me more comfortable.”</p>
C	<p>“For sure. And I think that's in nature to when ... I think just by human nature, when we start expressing how we feel and see that other people kind of feel the same way, it kind of brings people together. And I felt like there's been a lot of that in this class. But [inaudible 00:19:13], there's been a lot of people bringing up ideas that maybe not everyone had thought of before.”</p>	<p>“For me, probably that one's my least favorite just because it was the most confined.”</p>	<p>“what I've seen others, I don't want to generalize. But from what I've seen, people are more willing to express their feelings and their thoughts through art and let other people kind of figure it out versus then just outright saying exactly how they are personally feeling.”</p>
	<p>And one thing I've noticed, there hasn't been anyone that has outright disagreed with anyone or wasn't open to hearing their opinion. And I think that just allowing for that open discussion and open ideas has kind of brought people closer together and more open to expressing new ideas, which is then in turn to maybe opening people's minds and bringing us closer together. So I think it's a large domino effect of all good things.”</p>		

Figure 20: Table showing excerpts of coded students' responses in categories under the concept of Classroom Environment.

I noticed that all three participants specifically said they felt that the art room was a safe environment. I also noticed that each participant expressed a willingness and a sense of freedom and comfort while being in class, as evidenced in the categories of *student engagement* and *sense of agency*.

There was a high frequency of codes that formed the category of *student-centered lessons* (see Figure 21). Student-centered teaching and learning focuses on the needs, abilities, interests, and learning styles of the students and has many implications for the design of curriculum, course content, and interactivity of courses, which is why I made it into a concept.

Teaching Practices (Concept)

Participants	<i>Student-centered lessons (Category)</i>
A	<p>“Well, I think when you make a design it's easier if you're trying to reflect something about yourself. I think that's why I took an interest in it is because I got to reflect part of myself.”</p> <p>“I could have fun with projects in this class and that's what I really liked about it because I can just do... You let us take it in whatever direction we want to and that really, it was fun.”</p>
B	<p>“I would say my favorite was the Photoshop Mix with the two sides of personality.”</p> <p>“I'd say it was my favorite because it made me think about what my two sides of personality would be, and I just never really thought of that before.”</p>
C	<p>“when it's something that I've kind of come up with on my own or am passionate about versus something that I've been told to do.”</p>

Figure 21: Table showing excerpts of coded students' responses in categories under the concept of Teaching Practices.

Another concept I created from the categories was *Assessment* (see Figure 22). I formed this concept by utilizing the constant comparative method with codes related to formative assessment through questions I asked toward the end of the video interview.

Assessment (Concept)

Participants	<i>Formative Assessment (Category)</i>
A	"I definitely think when a teacher gives more options as to how to do something and makes the student feel as though they're more involved in the assignment because they helped pick part of their approach to it. I think when you pick your own approach to something, it just makes you more involved."
B	"Yes, because it makes me think about the process of what I had to do to the project and it kind of helps me learn from them and not make the same mistakes in the future project."
C	"I think it definitely from what I saw from the class and [inaudible 00:23:27], especially with the video versus the paper. It kind of excites people almost because it's like something new, instead of just flat out write this paper. I think it allows people to kind of explore new ways of getting their ideas across, as well as just the simplicity of it's something different that [inaudible 00:23:49]."

Figure 22: Table showing excerpts of coded students' responses in categories under the concept of Assessment.

Participant C felt that students appreciated having a variety of formative assessments from which they could choose, instead of having to "just flat out write" (Personal communication, March 3, 2020).

Coded observations. At this point in the coding process, I used a set of specific codes generated from the two interviews to begin coding my classroom observations. At the onset of each new data set, I coded for themes and looked at the frequency of the themes. The patterns I noticed in my classroom observation field notes were the following: students sat in similar groupings for almost the entire five weeks; they were engaged with the lessons and activities for most, if not the entire, class time; they expressed their ideas freely with one another and myself; they operated autonomously, only needing me to intervene when they were trying to learn something new, and they had the freedom to make art that was centered around their interests and solve creative problems in a way that was relevant to them. These patterns became new codes that I added to my list of specific codes. The codes that emerged from this data set were:

- engagement

- feeling safe to express themselves
- agency preferential seating
- comfortable environment for all students
- relevant
- relevant to personal experience
- chance to practice without consequence
- formative
- critical reflection of the art-making process
- learning from self-reflection

I generated these codes because they describe most of the behaviors that I observed in the five-week period before the COVID-19 virus altered the remainder of the school year. This is not to say that I did not observe times when students were disengaged, off-task, and lacked motivation or interest; those behaviors simply did not occur with a high enough frequency to merit their own codes. I did, however, observe a lack of intrinsic motivation, so I added the code *not motivated intrinsically*. I then chose to create a category called *Signs of lack of engagement* to reflect the lack of student engagement in my system of data analysis.

Coded documents. I continued to code each of my documents using the thematic coding process and, afterward, the constant comparative method. As I went through each document, I added new codes generated from the data to my specific codes.

Artist statements. I noticed from the artist's statements that participants were learning from reflection, and thus, I created the codes *learning from self-reflections* and *relevant to personal experience*. I added those codes under the category *Curriculum helps build awareness of self*.

Self-reflections. I noticed from the self-reflection assessments that participants became aware of the art-making process over the course of the unit. For example, in the video-interview, Participant B responded, "It makes me think about the process of what I

had to do to the project and it kind of helps me learn from them and not make the same mistakes in a future project.” So I created the code *critical reflection of the art-making process* and housed that code under the category *Curriculum helps build awareness of self*, which I felt could fall under the concepts *Assessment* and *Curriculum design* when comparing them.

Group activities. Participant B’s group response to the “What’s My Name?” activity was, “It helped us further understand that you can’t stereotype people based on their ethnicity or names because everyone can be different. It also brought to light that sometimes physical appearance and names don’t correlate.” Based on this response, I created codes that directly related to that experience, such as *biases*, *stereotypes* and *awareness*, which I housed under the categories *Concepts investigated* and *Curriculum helps build awareness of self*. In the video interview, Participant B responded, “It kind of affected how I saw other classmates' views on topics,” which led me to creating the code *Awareness of peer’s experience*, which falls under the category *Curriculum helps build awareness of others and their experiences*.

Peer critiques. I noticed from the participants’ peer critiques that they were trying to understand what their peers were saying with their artwork, so I created the code *understanding the message*, which I grouped under the category *Curriculum helps build awareness of others and their experiences*. At that point, I was beginning to see how each of the three categories *Concepts investigated*, *Curriculum helps build awareness of self*, and *Curriculum helps build awareness of others and their experiences* were best housed under the umbrella concept of *Curriculum Design*.

Coded artwork. The participants' artworks showed their understanding of the message they were trying to send, how their personal interests influenced their ideas, how art can be used to create an awareness of message, and that art can be used as a tool for social justice. The themes I noticed became codes, which I grouped under the categories *Concepts investigated* and *Curriculum helps build awareness of others and their experiences*. As you can see evidenced in figure (Figure 11), Participant A showed a positive message by making the billboard say "smile, it's contagious," which then became the code *Art can be used to create awareness*; in this case, it's an awareness of positivity.

Connecting Data

The responses taken from the three datasets—video interviews, class observations, and the "What's My Name?" activity—resulted in the codes that appear most frequently throughout all of the data sets, and therefore can stand alone. That is, I believed that I could have used only the responses from these three data sets to support my claim. However, the sequence of all the lessons was necessary to build and support the unit as a whole. The tables below show each of the five concepts along with the subfields of categories and specific codes (see Figure 23).

Identity (Concept)	
<i>Self-perception (Category)</i>	<i>Perception of others and their experiences (Category)</i>
<i>(Specific Codes)</i>	
<ul style="list-style-type: none"> ● Cultural Identity ● Values ● Interests ● Personality Traits ● Primary bias ● Perception of Bias ● Perception of stereotyping ● Changing identities ● External Identity/who really knows me ● Group Dynamics slated to leader ● Friendship ● Self-Perception/Identity 	<ul style="list-style-type: none"> ● Cultural Identity ● Group Identities ● Values ● different values or beliefs ● common ground ● Interests ● Personality Traits ● Perception of Kara Walker ● Perception of Group Dynamics ● Perception of Bias ● Perception of stereotyping ● Perception of diversity ● Perception from the majority ● Perception of inclusion at SJP ● Perception of minorities at SJP

Classroom Environment (Concept)		
<i>Student Engagement (Category)</i>	<i>Signs of lack of engagement (Category)</i>	<i>Sense of Agency (Category)</i>
<i>(Specific Codes)</i>		
<ul style="list-style-type: none"> ● Engagement ● Feeling safe to express themselves 	<ul style="list-style-type: none"> ● Not motivated intrinsically 	<ul style="list-style-type: none"> ● Agency ● Preferential seating ● Familiar ● Feeling safe to express themselves ● Comfortable environment for all students

Curriculum Design (Concept)		
<i>Concepts Investigated (Category)</i>	<i>Curriculum helps build awareness of self (Category)</i>	<i>Curriculum helps build awareness of others and their experiences (Category)</i>
<i>(Specific Codes)</i>		
<ul style="list-style-type: none"> ● learning from self-reflection ● art as a message for social justice ● art used to create awareness of ● Biases/Stereotypes ● Awareness ● Stereotyping ● Diversity ● Self-awareness ● Inclusion ● investigating the self 	<ul style="list-style-type: none"> ● learning from self-reflection ● self-awareness ● critical reflection of art making process ● Awareness ● Perceptual shift 	<ul style="list-style-type: none"> ● Awareness ● awareness of peer's experience ● Understanding message ● Group Identities ● Outcome from awareness ● Perceptual shift ● translates to life skill ●

Assessment (Concept)
<i>Formative Assessment (Category)</i>
<i>(Specific Codes)</i>
<ul style="list-style-type: none"> ● Chance to practice with consequence /Formative ● Critical reflection of art making process ● Learning from self-reflection

Teaching Practices (Concept)
<i>Student-centered lessons (Category)</i>
<i>(Specific Codes)</i>
<ul style="list-style-type: none"> ● Personal interests ● Engagement ● Relevant ● Relevant to personal experience

Figure 23: Table showing five concepts along with the subfields of categories and specific codes.

The data sets that connected and needed one another to be fully understood were the document protocols: artwork, self-reflection assessment, and artist statement. As I was coding these documents, I had to keep looking back at the art when referring to both the self-reflection and artist statement, so I decided to combine all three as a data set.

Another connection between data sets were the documents: the critique of a peer's paper cutout of a power imbalance, and the critique of a peer's artwork about two sides of their personality using visual culture as a framework. I had to refer to the artwork to fully understand the critique process, and both critiques reflected their peers' experiences. These data sets needed to be considered together in order to be analyzed objectively. The only document that can stand alone is the "What's My Name?" activity document because that was not tied to artwork; rather, it was an experience about which the student responded.

Summary of Findings

By initially using thematic coding to create codes and categories, and then using the constant comparative method to create more categories (and then concepts), I was able to sort through all the data sets to mine for responses that supported my claim that curriculum design must be shifted to increase students' awareness of their peers' experiences in order to build belonging in the art room among majority and minority students. The concept of *Identity* and the category of *Self-Perception* play important roles in the foundation of my research, since the ways in which we see ourselves becomes a benchmark for how we see others. Throughout my case study this has had a subtle but large impact on inclusivity in the art room. The constant comparative method has helped me discover similarities and differences among participants from the data collected from my interviews, my class observations, and the responses to the "What's My Name?" activity. The frequency of codes generated from those datasets supports my conclusions in Chapter V.

Chapter V: Discussions and Implications for the Field

Introduction to Findings

Throughout this case study I discovered that my participants felt that they were more aware of their peers' lived experiences after they completed the SJGD unit. Over the course of the case study, themes emerged based on the data I was collecting, and specific data sets revealed more than others. For example, in the beginning of the case study the concepts that appeared throughout the artwork, the written documents, and in-person interviews had to do with identity and self-perception. Toward the end of the case study the emergent themes of self-awareness, awareness of peers' experiences, and agency were related to a curriculum that utilizes CRP, CRT, and IT in its design. My results were gleaned after a six-step process that consisted of the following elements: investigating concepts, becoming aware of concepts, investigating one's self, becoming self-aware, investigating peers' experiences, and gaining an awareness of peers' experiences. The aim was to ultimately build belonging in the classroom (see Figure 24).



Figure 24: Flowchart of the six-step process to build belonging in the classroom.

During the *investigating concepts* phase, I found out from the in-person interviews that the students' cycles of behaviors and attitudes changed subtly from each lesson to the next. For instance, we started the SJGD unit by unpacking the concepts of power, power imbalance, identity, and culture as a group by responding to a series of essential questions and engaging in class discussions. Then, my participants visually responded to the first lesson's secondary objective: *Through creating silhouette cutouts in paper, students will learn they can visually represent power imbalances that are*

relevant to themselves (see Appendix H). Creating an artwork showing a power imbalance relevant to them helped the participants investigate and relate larger social concepts of oppression to their own lived experiences of oppression. This exercise helped students situate their experiences within a larger context. After learning about societal struggles, they were able to relate the topic to their own personal struggles, thereby creating an awareness of oppression, which marked the move from simply investigating concepts to an *awareness of concepts*. This awareness is noted in the participants' in-person interview responses to the questions about how they felt after viewing Kara Walker's silhouette paper cutouts. When asked the question, "*How do you feel about Kara Walker as an artist?*" Participant C responded, "I love artists whose art makes a comment on something or brings something to light that may have been in the dark before." After unpacking the concept of a power imbalance in a class discussion, I could see the way in which Participant A demonstrated (in his sketchbook) the process of taking the larger concept of power imbalance and relating it to his own experiences of power imbalances, especially in drawing the figure of a man trapped behind bars in a heart labeled "Love controlling man" (see Figure 25). He was able to take a personal experience of oppression and visually represent it, and the act of doing so showed me his awareness of that concept.

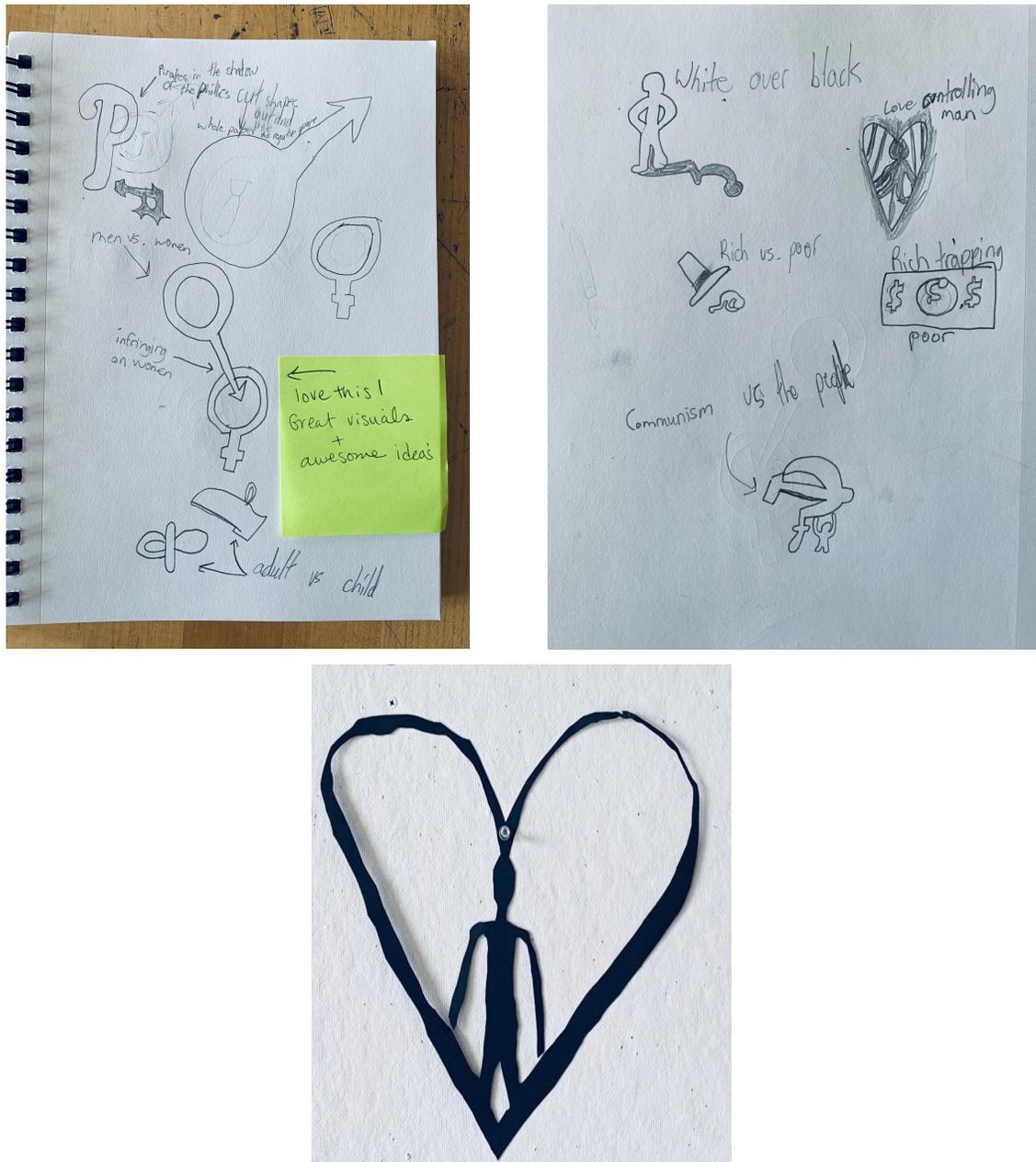


Figure 25: This is a visual example of the sketchbook and the final product showing in-process sketches that visually represent a power imbalance from Participant A (excerpt from Appendix H).

In his self-assessment (designed to delve deeper into the topic), Participant A responded, “Well, I thought love’s hold over man was relatable, so I decided the simple symbol of a

heart would convey an understandable message paired with a man trapped inside” (see Appendix written documents).

We then moved toward *investigating one’s self* and *self-awareness*. The investigation stage is directly evident with the third lesson objective: *Through visually juxtaposing opposite sides of their personality in one composition using the application Photoshop, students learn that through art, artists can express the duality of their identity*. Below, Participant B depicted the duality of his identity (see Figure 26).



Figure 26: This is a visual example of “Juxtaposing opposite sides of their personality in one composition” artwork from participant B (excerpt from Appendix H).

Participant B said in his artist statement that “my work expresses a personal issue as it has me think about two opposite personalities that I have and express it through art. The emotions I tried to show in my artwork were timidity, courage, and strength as a boy, having the courage to jump through a cliff while having a timid background.”

By using art-making and the process of writing an artist statement to examine and investigate themselves, it is evident to me that the participants have a degree of self-awareness. Understanding the self and one’s identity is important in understanding the

self in relation to others. That is, we cannot fully empathize with our peers' lived experiences unless we understand ourselves. With this newly-gained self-awareness, students can now move toward *investigating a peer's experience*.

In order to investigate their peers' experiences, I had the students do two different lessons. The first lesson (#5) had the objective: *Through reading a peer's artist statement while simultaneously viewing their art prior to critiquing it, students will learn that the purpose of an artist statement is to give context to an artwork, and that artists can draw inspiration from their cultural backgrounds*. Participant C's critique of a peer's artwork using visual culture as a framework for evaluating helped the student to learn about the experiences of their peers (see Figure 27).



Figure 27: "Juxtaposing opposite sides of their personality in one composition" artwork by an anonymous student.

Through utilizing his artist statement while evaluating the artwork, Participant C was able to consider not only his perception of the artwork but also consider the artist's intentions while viewing and evaluating the art. The process is twofold. First, the student initially critiques the artwork as they perceived it only from their background. Next, the

student uses an artist statement to judge the art with a deeper awareness of the artist's intentions. The end result is that they can no longer judge an artwork from only their perspective—they take into account the lived experience of another. This process of seeing things from more than one point of view is empathy. This empathy is evident in Participant C's response to the question, "*What is worth remembering about this artwork?*" The response was, "The message of this art is one of extreme importance. It is okay to feel and express these things, and you should not hide it."

The second lesson (#6) had the objective: *Through participating in a re-creation of Ulyssa Martinez's "What's My Name" group activity, students will learn that they can safely explore, through guided group discussions, stereotypes and biases in a classroom setting with their peers.* The students were given the image of a person, along with a popular European-American, Black, or Latino set of names underneath the image (see Figure 28). The point of the exercise was for students to examine their own implicit biases about physicality and names.

Figure 28: Sample slide from “What’s My Name “ group activity PowerPoint.



- A. Emily Moore
- B. Claire Wilson
- C. Andrea Garcés

In response to the question, “*Are you surprised by any of the people/name matches?*” Participant B said, “I was surprised by a few of the names, especially Andrea Garcés, who I thought was Claire. But for the rest of the names, I got them right or I was surprised that this was their actual name.”

After the students individually responded to questions about the activity, they were put in groups of four to come to a consensus on the experience. They responded to a series of questions and defined terms as a group (see Figure 29).

<p>4. <i>Are you surprised by any of the people/name matches?</i></p>	<p>Although we were mainly guessing names, some of them surprised us because we were pretty confident a name matched with a person based on their physical appearance and ethnicity.</p>
<p>5. <i>Did doing this exercise help you think about</i></p>	<p>Yes, it helped us further understand that you can’t stereotype people based on their ethnicity or names because everyone can</p>

<i>names and physicality differently?</i>	be different. It also brought to light that sometimes physical appearance and names don't correlate.
<i>6. Explain to me your understanding of what bias is.</i>	Bias is a prejudice/favor toward a group of people or things subconsciously.
<i>7. Explain to me your understanding of what stereotyping is.</i>	Stereotyping is a fixed view/opinion of a group of people or things.
<i>Bonus - What is implicit bias?</i>	The unconscious attribution of particular qualities to a member of a certain social group.

Figure 29: Excerpt from “What’s My Name Activity” group responses from Participant B (Appendix G).

Participant B and his group arrived at the consensus that the experience taught them how often our biases could perpetuate stereotypes. There are no positive stereotypes, as they are always based on gross generalizations and not actual lived experiences of a diverse group of people. This lesson was explicitly about my students recognizing their own implicit biases and how those unknown biases prevent us from knowing someone different from ourselves.

These investigations ultimately led to an *awareness of peers' experiences*. The day after the “What’s My Name?” exercise, I recorded the following in my class observations and bi-weekly summary for the week of 3/2/2020 - 3/15/2020:

The next day, one of my participants (Participant A), who is white, wore a du-rag into class. I did not react at all but knew that my student was making a statement. A group of students said he didn't have it on right, and I interjected, telling him how to fold the headscarf properly. A Black student and white student asked how

I knew that, and I said I have taught teenagers for years. They were surprised by this.

As evidenced by my log, the students were comfortable enough to challenge notions of stereotypes in a playful way in my presence. The experience left the students in the room more aware of one another. Also, this awareness of peers' experiences was evident in Participant C's video interview response to the question "*Do you feel like this class (the curriculum, the themes, the activities, etc.) has helped you grow mentally, emotionally, or in any other way?*" He stated,

I think this class has definitely increased my awareness. Not only of myself, but I think specifically more of the world. And it really opened my eyes to how people see the world, what I might be missing, what maybe I see that other people don't. And it's definitely opened my eyes more to how we see the world or how the world is."

It is this increased awareness of other people's lived experiences that builds belonging between majority and minority students in the art room.

Both Participants B and C responded similarly to the questions, "*Do you think doing the art projects and the activities and the reflecting, do you think that that sort of helps build a better sense of belonging in a class?*" and "*Does it feel like there's more of a sense of belonging since the beginning?*" Participant B stated, "Yes, I like that because it makes people express their different views, and it helps people understand them." Participant C responded, "For sure. And I think that's in nature too when... I think just by human nature, when we start expressing how we feel and see that other people kind of

feel the same way, it kind of brings people together. And I felt like there's been a lot of that in this class.” Both participants felt more aware of other people’s lived experiences after completing the SJGD unit. The curriculum was designed to increase students’ awareness of their peers’ lived experiences, and in the end, students felt at least a sense of cultural well-being about their place in the world while in my art room.

Presentation of Findings

In this section I will present the analyzed findings as they relates to my research question, the context of literature sources, the context of the environment, and the context of the researcher as self and practitioner. The data collected supports the findings that were analyzed in this study.

In Context of Research Question

To review, my thesis question is as follows: “In what ways can CRP, CRT, and IT be utilized to shift curriculum design to increase students’ awareness of their peers’ experiences in order to build belonging in the art classroom among majority and minority students?” I gave a survey at the beginning of the semester to test the temperature of how students in my classes felt about the practices of diversity and inclusion at **St. Joseph’s Preparatory**. After reviewing the results of the survey, I anticipated that the forthcoming data would support my thesis question. As mentioned in Chapter 1, the first survey question, based on my observations of student interactions, was “In what ways may some groups be valued over others at this school?” One anonymous student responded, “I mean maybe people who are more social or white are popular,” and another anonymous student responded, “Majority over minority and social acceptability.” It was these two statements

that directly contributed to the crafting of my thesis statement. The students' firsthand accounts solidified my anticipation that my case study would provide sufficient data to support the answer.

The data that directly supports answering my thesis is taken from my video interviews that occurred after completing the SJGD unit. In response to the question, *"How does having a curriculum that is rooted in social justice (i.e., interactive group activities about diversity, inclusion, acceptance, identity, personal beliefs and values) affect your education?"* Participant A said,

By doing that I think you just become better with people too when you educate yourself in that way because I think you just... You become more sensitive to how other people feel. I think you just become more aware of it and I think you just get a better understanding of where people are coming from.

Participant C responded,

I think all of these ideas that we've discussed are some of the more important ideas that need to be discussed. Whereas of course things like math and English will be helpful in the long-term. However, I think these ideas are something that will be universally helpful. Whereas not everyone is going to be using math in their job, or not everyone will be using science in their job. Whereas these ideas, everyone I think needs to get some sort of a basis for understanding of to become a more well-rounded or full human being, to understand the world around them to hopefully make a change. So I think these are definitely the topics that need to be discussed more so in school. So it definitely helped my education.

From these and other responses, I gathered that a curriculum that utilizes CRP, CRT, and IT in its design makes participants more aware of the experiences of their peers and helps to build community between majority and minority students in the art room.

In Context of Literature Sources

Upon conclusion of my case study I found that the data analyzed from the design of the SJGD curriculum increased students' awareness of the experiences of their peers, and that it does in fact help build community between majority and minority students in the art room. One can see how it directly relates to the literature sources. For example, Gay (2010) states that "the use of their cultural orientations" is a central to developing curriculum that is equitable for all students. And further, "interactions are the ultimate sites where teaching and learning happen -- or do not happen" (p.175). Creating a classroom environment in which all students feel safe to express themselves is paramount in order for a teacher to capitalize on peer interactions to support learning.

When addressing diversity, inclusion and social justice in curriculum design, Ladson-Billings (2001) suggests that teachers examine and "interrogate the way status characteristics like race, class and gender configure every aspects of our lives" (p. 5). Having students investigate the dominant normative narrative of race, class, and gender in their lives through art-making, class discussions, peer critiques, and group activities does help to build an awareness of their peers' experiences.

This newfound awareness directly relates to IT as "unconditional respect for everyone, intentional caring and honoring diversity", all of which are crucial in creating an educational environment that values equity (Purkey & Novak, 2008, p. 21). Whenever

a teacher shifts curriculum design to create an environment in which students learn directly from one another, there is greater frequency for positive interactions between peers. In support of this, Participant B states that students “do feel safe expressing who they are because I don't really see people judging others in th[is] class.”

Since diversity is a complex concept, I chose to represent it in my literature review from the perspective of my students and through the definition listed under Key Terms. Part of the definition of diversity is to focus on “understanding that diversity includes not only ways of being but also ways of knowing” (Definition for Diversity, n.d.). The concept of *identity* falls under that key point. The knowledge that my students possess comes from a certain foundation, whether it be their cultural background, values/beliefs, education, or lived experience. It is their knowledge system along with their beliefs that I am trying to get them to investigate in this case study. Human activities require interdependence, and by examining themselves students become aware of their role in that relationship. No one role is same, therefore if we consistently meet individuals with respect and authentic openness, education can create a sense of equity in society.

Knowledge and beliefs are different, and it is the lack of knowledge around something that makes us rely on our belief system. Investigating ones belief system was the reason I chose to shift curriculum design in a way that increases students’ awareness of their peers’ lived experiences. Awareness of otherness helps students learn from a perspective other than their own, and this process builds new knowledge and beliefs, which is the main focus of an equitable education.

In Context of Research Environment

The findings of my case study are important not only for the art department's curriculum but for the entire school. In order to support the inclusion of a diverse minority population at an otherwise homogenous school, it is incumbent upon the teachers, administrators, and school board members to be made aware of these students' lived experiences. In the diversity and inclusion survey at the beginning of semester, I posed the question, "*In what ways do teachers and students at this school try to understand the point of view of people who have a different culture, background, or style?*" An anonymous student responded, "I think they try to avoid the cultural differences of students." It is this avoidance that I combat by designing a curriculum that seeks to increase students' awareness of their peers' lived experiences. It is my hope that this awareness across the school community infuses the everyday academic life of the school, so that we are in concert with the school's mission of being a community of men and women for and with others.

Curriculum design that is rooted in what is relevant and engaging to youth culture provides opportunities for students to build better relationships with their classmates. Such a curriculum examines bias and stereotypes, explores themes of social justice in art, and allows for student agency via their inclusion in the process of authentic assessment. As a result of the findings of this case study, I will continue, with future students, to shift the curriculum design toward increasing my students' awareness of their peers' experiences in order to build belonging in the art classroom among majority and minority students. My classroom will continue to be a safe place where I raise students' awareness

of themselves and others, hopefully resulting in them becoming better citizens after they leave the school.

In the Context of Researcher as Self and Practitioner

Utilizing pedagogy, theory, and teaching practices that support the design and delivery of curricula that increases students' awareness of their peers while also creating an equitable classroom setting was an integral process in becoming a more culturally aware teacher. As a result of my findings, I now believe that I have the foundation for building an equitable community among all who enter my art room. Prior to the case study I often felt that I was able to establish good one-on-one relationships with my students by showing that I valued them; however, I struggled to create an environment in which peers felt valued by one another. I also knew how important it was to ensure that all my students felt authentically valued as individuals. At times I had to intervene when students struggled with one another, though I made sure to be authentic in my interactions—something they value greatly. For example, if a student was out of line, I addressed the issue in a way that didn't shame them; rather, I spoke honestly with them about their behavior and the difficulty it posed for others. In addition, I inquired as to whether anything was wrong in lieu of being punitive in my actions. Giving students opportunities to investigate themselves and their peers through art-making, group discussions, and activities will hopefully challenge the dominant school narrative that value is placed on some but not all.

Implications for the Field

My case study helps the art education community by giving teachers (and pre-service teachers) a practical example of how curriculum design can help to create equitable learning environments in which all members can flourish and reach their full potential through developing awareness, finding common ground, and celebrating diversity. The classroom is a place in which activities and art-making can address social injustices, oppression, stereotyping, and implicit bias. By giving students opportunities to communicate with their peers in a safe space, students became aware of other students' lived experiences. Teachers can challenge dominant belief systems and affect long term change in students' behaviors and attitudes by making room for these explorations in an art curriculum.

The SJGD curriculum also gives art teachers practical examples of how to employ CRT practices in art classes with a majority white population. In addition, there is little to no research on how to increase students' awareness of their peers' experiences in a single-sex school; thus, the findings from this study will fill that gap. Furthermore, there is little to no research on using IT to create an arts curriculum designed to support student engagement and be relevant and responsive to youth culture, so my findings will fill another gap in the literature. IT is mostly used in a broader sense to make an entire school more inviting and not specifically in the design of an arts curriculum.

Implications for Further Research

It is my hope that my findings will help teachers and administration in private school settings support curricula that achieve the goals I have outlined. Moving forward,

the findings from my case study can further research on how secondary schools with less diversity and more homogenous settings (in urban, suburban, or rural areas) can test out curricula that utilize CRP, CRT, and IT in order to see if it can increase students' awareness of their peers' experiences in order to ultimately build belonging among majority and minority students in all classrooms. In addition, my findings can also further research on how curriculum design/implementation in private and single-sex schools can promote authentic diversity and inclusion in their institutions by examining bias and stereotypes. It should be noted that, since my case study consisted of three participants, future studies inspired by my research may want to gather data from larger sample sizes.

Conclusion

If there had been more time, I would have modified interview questions using the IDI questionnaire subscales prior to starting the unit. IDI stands for *intercultural development inventory*, and it is a way to measure people's "ability to think and act in interculturally appropriate ways" (Valiante & Pajare, 1999, as cited in Hammer, Bennett, & Weissman, 2003, p. 422). As Bhawuk and Brislin (1992, as cited in Hammer, Bennett, & Weissman, 2003) suggest, "To be effective in another culture, people must be interested in other cultures, be sensitive enough to notice cultural differences, and then also be willing to modify their behavior as an indication of respect for the people of other cultures" (p. 422). This IDI framework requires that I be certified through professional development; however, there was not enough time to complete training before my case study started.

In designing the curriculum I would have focused less on themes from the “Designing for Different Futures” exhibit and more on issues that students felt were directly relevant to them. As I stated before, a student-centered curriculum is essential for students to authentically buy into a task or classroom activity. This could have been achieved by administering pre-assessments designed to gauge students’ interests and preferred learning styles.

If given more time, I would have picked one more participant for the case study. I ended up having one student that arrived later in the semester, but his voice would have reflected a lot of my assumptions about the culture of the school prior to the case study. Had I included his voice, there would have been increased awareness of their peers’ lived experiences.

Finally, I am thankful for this process of having to conduct research and write a thesis. If not for this work, I never would have investigated nor became aware of how curriculum design rooted in CRP, CRT, and IT could be so beneficial for creating students who are aware of themselves and others, and who are willing to engage in making this world a better place for all.

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APPENDIX A

Sample Administrative Consent Form

MA THESIS CONSENT FORM

RESEARCH SITE SUPPORT FORM

[REDACTED]

Date

To Whom It May Concern:

I, Principal [REDACTED], give permission to Jenna Robinson to conduct an action research study [REDACTED] during the spring 2020 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research how certain pedagogies, teaching practices and theories build belonging between the art classroom community.

I understand that Jenna Robinson will be a teacher-researcher who will be teaching art while gathering data during school hours. I understand she will be collecting data using various methods including observation, interviews, surveys and conversation with selected students.

Sincerely,

[REDACTED]

APPENDIX B

Sample Parental Consent Form

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, “Building a Sense of Belonging in the Art room,” that is being conducted by Jenna Robinson, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child’s, returned to me, removed from the records, or destroyed.

1. The reason for the research is how certain pedagogies, teaching practices and theories build belonging between the art classroom community.
2. The procedures are as follows: Pre and Post interviews, class observations and collecting artifacts.
3. The timeline for the research is as follows: January 27th - April 1st
4. No risks are foreseen. My child’s participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
5. Participant’s identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
6. If there are further questions now or during the research, I can be reached at _____ or jrobinson@moore.edu
7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at anewmangodfrey@moore.edu or my MA Program Director, Lauren Stichter at lstichter@moore.edu

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter

Moore College of Art & Design

20th and the Parkway, Phila., PA 19103

215 – 965 – 6811

lstichter@moore.edu

APPENDIX C

Sample Participants Rights for Students

RESEARCH DESCRIPTION FOR STUDENTS

DESCRIPTION OF THE RESEARCH: Your child is invited to participate in a research study that investigates how a graphic design unit rooted in social justice utilizes Culturally Relevant Pedagogy (CRP), Culturally Relevant Teaching (CRT), and Invitational Theory to help build belonging between peers in the art classroom. It is my hope that valuable information on how the aforementioned pedagogies and theories will be revealed throughout the course of this research study. Your child will participate in research sessions over a two-month period, which will gather information on your child's experience. Participation will in no way impact the participants' regular school schedule nor will it affect their grades. I will *not* view any personal information on students such as IEPs, student records, or behavior programs. During all research sessions, students will be recorded. These audio recordings will provide information that I will use to write my thesis. The recordings will be destroyed upon the completion of my study. This study will take place at [REDACTED] in a classroom designated for the study and I, Jenna Robinson, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your child's standing or grades should you or your child decide to participate in this study. The research has the same amount of risk students will encounter during a usual art or classroom activity. If your child feels uncomfortable at any point in this study, special arrangements can be made, and/or you can pull your child out of the study without penalty or repercussions. It is also hoped that I will learn through the study more about how to provide a supportive arts learning environment that will influence a sense of equity in the art room community and in turn build stronger peer relationships.

PAYMENTS: There will be no payments for you for your child's participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my thesis. I will reserve the right to use the data and photographs of student artwork but the students' identity will continue to remain confidential.

TIME INVOLVEMENT: Your child's participation in the study will take approximately two months.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on how the integration of CRP, CRT, and Invitational Theory into an arts curriculum can promote a better sense of belonging among peers in the art classroom. The study will be reported in the form of a thesis, which will serve to fulfill my requirements for a Master's degree in Art Education (with an emphasis in special populations) at Moore College of Art and Design.

PARTICIPANT'S RIGHTS FOR STUDENTS

Principal Investigator: Jenna Robinson

- ✓ I have read Research Description and I have had the opportunity to contact the researcher with questions about the purposes and procedures regarding this study.
- ✓ My child's participation in research is voluntary. I may refuse to have him/her participate or withdraw from participation at any time without effect on your child's standing or grades.
- ✓ The researcher may withdraw my child from the research at her professional discretion.
- ✓ If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to allow my child to continue to participate, the investigator will provide this information to me.
- ✓ Any information derived from the research project that personally identifies my child will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- ✓ If at any time I have any questions regarding the research or my child's participation, I can contact the investigator, who will answer my questions. The investigator's phone number is [REDACTED].
- ✓ If at any time I have comments, or concerns regarding the conduct of the research or questions about my child's rights as a research subject, I should contact:

Lauren Stichter
Moore College of Art & Design
20th and the Parkway, Phila., PA 19103
(215) 965-6811
lstichter@moore.edu

- ✓ I should receive a copy of the Research Description, Consent, Permission Slip, and this Participant's Rights document.
- ✓ If audio recording is part of this research, (check one)
 - I consent to have my child audio recorded.
 - I do NOT consent to my child being audio recorded.
- ✓ The written, artwork and audio taped materials will be viewed only by the principal investigator and members of the program faculty.

Written, artwork, and audio taped materials, (check one)

- May be viewed in an educational setting outside the research.
- May NOT be viewed in an educational setting outside the research.

My signature means that I agree that my child may participate in this study.

Parent/Guardian signature: _____ Date: ____ / ____ / ____

Parent/Guardian Name: _____

Participant's Name: _____

APPENDIX D

In-Person Interview Protocol #1

Formal Questions	Participant A	Participant B	Participant C
<p>Topic: SELF</p>			
<p>Describe yourself, as you honestly see yourself, in relation to other people of the same sex and roughly the same age. Your spontaneous answer is usually most accurate.</p>	<p>I'm a pretty popular person, but I'm not very, everyone knows me, but nobody really knows me that well. I have a close group of three or four friends, but I'm kind of, I'm friends with most friend groups, but not many people know me like that.</p> <p><i>Continuing conversation/comment:</i> What's the difference in the relationship?</p> <p>I play sports with most of my friends here, and I don't play sports with anyone outside of here besides say pick-up basketball or something like that, so my relationship with them is just a bit different. I</p>	<p>I guess I would describe myself as a quiet person.</p>	<p>So, I see myself... one thing that I really see myself as is being extremely hard working and passionate in the fields that really speak to me. One of those areas is theater, where when I'm working on a show, everything, I kind of go into the zone where I know exactly what to do and when to do it. And directing people and leading people or taking the backseat role and certain times but just like that mode I get in of working hard to make something as great as it can be, it's something that I really like to describe myself as. And then with that a leader just within the different places in my life. Again, with the theater, I also coach a competitive jump</p>

	<p>guess you could say my relationship with them is more organic, because I know them from just from knowing them. From around here, say my football friends, I'm around them say, not anymore because I'm not in pro football, but I'm around them, I used to be around them probably 36 hours a week, around that. More than that maybe.</p>		<p>roping team in my community with a couple of friends. And yeah.</p>
<p>After answering that last question, do you think you know yourself well?</p>	<p>I'm just trying to figure it out to be quite honest with you. I think I know myself somewhat, but I think I'm still trying to figure out what I like, what I'm about. I don't really know yet to be quite honest.</p> <p><i>Continuing conversation/comment: What are some of the things that you like and that you're about?</i></p> <p>I like to talk. That's something I like doing. It's weird, I'm not very out, I'm very outgoing,</p>	<p>Yeah.</p> <p><i>Continuing conversation/comment: So what are things that you are interested in?</i></p> <p>I'm interested in art and I do like math.</p> <p><i>Continuing conversation/comment: What kind of things do you like about math? Like what's your favorite subject within math?</i></p>	<p>I think I do, and I definitely coming into high school as a freshman I really didn't know who I was. And that's I think due to my grade school experience was very just a more negative one where people would put you in boxes and it was really tough to move around to try new things or meet new people. So, coming into high school I was kind of expecting the same thing, but it actually became totally different. And after exploring new interests, finding the people that you really bond and</p>

	<p>not many people know me, but I do like to talk a lot. That's why I want to study communications in college.</p> <p>I want to be a broadcaster. That's how I see myself, I just think I'm, I think I'm well spoken.</p>	<p>I like algebra.</p>	<p>connect with, and going on a lot of the different retreats that the prep has to offer I found that I really have grown and learned to know myself.</p>
<p>Do you think your family knows you well?</p>	<p>I think they know me pretty well. My little brother knows me the best out of anybody probably on the planet.</p> <p><i>Continuing conversation/comment: What makes your relationship with him different than say, your parents?</i></p> <p>Well, when I was younger, as a kid, I didn't really have many friends at all. I was kind of a heavier-set kid. I was still a pretty tall kid, but I wasn't that crazy tall. I just got picked on for being heavy and I had a little, and when my brother was born, he was my first friend.</p>	<p>Yes.</p> <p><i>Continuing conversation/comment: How would you say your family would describe you?</i></p> <p>Probably like smart, hardworking...and quiet.</p>	<p>I think that's a similar point as knowing myself where I don't think they knew who I was, especially or I think they thought they knew who I was going into my freshman year based off of what my grade school experience was.</p> <p><i>Continuing conversation/comment: Who did they think you were?</i></p> <p>What I mean by that was because I didn't entirely know who I am or who I was, I think they saw me for how I was in grade school, which was like more quieter, more didn't really say as much, more of just</p>

	<p>He's just been around for, he's been my first friend forever.</p>		<p>getting through the day with what I was comfortable with and what I knew. But as I've grown and try new things and have really found an interest in theater and has taking these leadership roles on my team and have put work in and learn more about myself. As I've become more comfortable with myself, I've shown it more and I think in turn now they see that too.</p> <p><i>Continuing conversation/comment: Okay. So, because you're more comfortable with yourself and you have more confidence, your parents see that you're, you feel that your family knows you well? Knows you well as you are now?</i></p> <p>Yes.</p>
<p>What do you place importance on?</p>	<p>I would say loyalty, but I understand that loyalty is bad to a fault. I do have it to a</p>	<p>I guess I place importance on my life.</p>	<p>Okay. One thing that I really, really value are my relationships and finding the</p>

	<p>certain, so I have it to a certain point. I'm very close to my family. I think. Especially my brother, as I just said. I place a lot of importance on that and being, keeping a tight relationship with my parents and my brother.</p> <p>Continuing conversation/comment: What's loyalty look like with your friends?</p> <p>When I hang out with my friends, I usually, it's different between different friend groups per se. I know, I usually in my mind associate different friends with other friends. Say if I hang out with one friend, I usually invite the rest of my friends. That's kind of what I associate it with, is I try to include all my friends and stuff.</p>	<p>Continuing conversation/comment: What aspects of your life are important to you?</p> <p>My family and friends.</p> <p>Continuing conversation/comment: And you talk about being someone who's smart, and are academics really important to you?</p> <p>Mm-hmm (affirmative).</p>	<p>people that no matter what I know I'm going to be able to depend on, and I've really, really found that. My junior year I'd have... I know after I graduate from the prep in the next couple of months there are a few people that I know will be my friends for life. And they're the people that when I'm talking to them, I just don't have to think about what I'm saying or trying to make an impression or, oh, I can't say that to not hurt their feelings or I have to play up how I'm feeling. It's just like conversation just flows. And I can be me and I can say anything and everything and they'll always have my back and I'll always have theirs. So, just those people and just the absolutely true relationships. That's probably what I placed the most importance on and value the most.</p>
<p>Explain to me what your family places importance on.</p>	<p>Definitely me and my brother staying tight, because mostly</p>	<p>Being hardworking and getting good grades to go to a good</p>	<p>There are two main things. One is our family itself, my</p>

	<p>because of my dad and his brother, because they were eight years apart.</p> <p>So when my dad was growing up, he wasn't super close with his brother because they were, he was out of the house really early.</p> <p>I think they're just very tight, and he's tight with his two sisters too. I think that's where I get my relationship with my brother partially. I think that's what my family places the most importance on, is my parents want me and my brother to be best friends.</p> <p><i>Continuing conversation/comment: Kind of home life being centered around the two of you having a lot of opportunities to be together.</i></p> <p>My parents, my family isn't financial, it shouldn't be financially in the position to</p>	<p>college... and be successful in life.</p> <p><i>Continuing conversation/comment: Do they value your happiness?</i></p> <p>Yes, they also do.</p>	<p>extended family and my individual family have always been extremely close with each other. And that was due to my grandpop where every major holiday, every birthday, even many of the minor holidays we're always together. They're 22 of us between cousins and aunts and uncles, and now even larger with in-laws. And we'll go down and rent one house down the beach for a week and a half. So, because that importance was instilled from my grandpop to my dad, my dad is instilling the same importance to our family. So, that's one thing that-</p> <p><i>Continuing conversation/comment: Being together is really important.</i></p> <p>Exactly. So we all will do family dinners at least as often as we can with high school and being so far, I live an hour away from here. So, between rehearsals of the show and</p>
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	<p>send me to this school, and my brother to a Catholic grade school, but they managed to do it because my parents pick up ridiculous, my mom picks up ridiculous amounts of hours. She works at a hospital.</p>		<p>jump rope practices, I'm not home all the time, but when I am, we always have family dinners and taking day trips around the city on the weekends or vacations when we can. So just the being together part of it.</p>
<p>Describe how your own identity impacts how you see the world.</p>	<p>Well, I think, I'm not cynical but I'm more, I'm very realistic in the way I look at things so, and I try not to idealize things, because I used to have a tendency to do that, but I kind of try to stay more realistic in how I look at the world.</p> <p>I don't really, not saying I don't hope for the best. I hope for the best, but I don't always expect it.</p>	<p>I don't know how to answer that question.</p>	<p>I think going back to the fact valuing those people that I really find that connection with, I found intern with that just also finding the people that you don't have that connection with. And I think now noticing those people, my view of the world has kind of become like a double-edged sword where I can really easily see the good in people and the world and the connections around me. But at the same time also find myself sometimes being cynical or kind of judgmental with people. Not judgmental but like-</p> <p><i>Continuing conversation/comment: Do</i></p>

			<p>you get closed off to people if you don't make a connection with them?</p> <p>Yes. It's like when I first meet people I am very much in my box and don't really, not that I'm intentionally not opening up or I have something to hide, but like unless, until there is a bond there. I've just found that I'm not always my truest self. Not that I'm pretending to be someone else, I'm still me, but just not my fullest me, if that makes sense. And that definitely, that was more true back freshman year than it is now, but it's still history now.</p>
<p>Describe how you are in a group as opposed to one on one encounters.</p>	<p>I'm very, I'm pretty similar to how I am in a group versus a one-on-one encounter because I'm a pretty outspoken person, not out, yeah, I'm a pretty outspoken person.</p> <p><i>Continuing conversation/comment: Do you feel like you're</i></p>	<p>I'll say I'm probably more quiet in a group opposed to this, one-on-one encounters.</p> <p><i>Continuing conversation/comment: So in a one-on-one encounter with a close friend or a family member, do you think, are you less quiet?</i></p>	<p>In a group it really... So, in one-on-one encounters I feel like I could have a conversation for eternity. I love, I'm a talker, whereas in groups depending on the group and the time, I sometimes maybe won't talk as much or won't be as open or sharing. And I think that's really</p>

	<p>comfortable expressing your opinions and your feelings on subjects?</p> <p>I'm usually pretty comfortable expressing how I feel in a situation. I'm usually more of a person who cracks jokes than anything.</p> <p>Yeah, I think it more so depends on who the person is I'm with, who I'm interacting with one-on-one.</p>	<p>Yeah.</p> <p><i>Continuing conversation/comment: Do you find it easier to express yourself in one-on-one encounters with people you know well versus people you don't know well?</i></p> <p>Yeah.</p>	<p>dependent on who is there or there are some things where it's like, not that I feel like I can't tell the group, but like it might be something that I want to start off only telling a select person or get there and saying [something]. So I'd say I'm definitely-</p> <p><i>Continuing conversation/comment: Well, you test the temperature a little bit with someone before you put it out.</i></p> <p>Exactly. Yeah, for sure. And that's-</p> <p><i>Continuing conversation/comment: So would you say you're almost a little more reserved or cautious when you're in a group dynamic about how much you let people know who you are and the things that you're excited about?</i></p> <p>Yeah, a little bit. I think it's</p>
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			<p>more in a group dynamic I have no problem just discussing and having a conversation. But if the conversation is revolving around personal issues, that's when I think I would be more reserved there.</p>
<p>Describe to me how you believe other people perceive you.</p>	<p>Well, I think a lot of people when they first meet me, they're immediate, well, the first thing I hear when I meet most people is, "Wow, you're tall." Which is like- Some people say that, and then they never get past that point, which is really weird for me, that my personality becomes that I'm the tallest guy in the room, which is a really weird thing.</p> <p>I get stared at in public a lot, which is kind of weird, but I kind of, I'm used to it. I think other people perceive me. I'm just kind of, a lot of people think I'm funny. I'm pretty out there, so I just think it's, I think</p>	<p>Probably calm and quiet...and smart.</p>	<p>I think and naturally one thing I learned is not everyone is going to love you and that is a okay and I have accepted that 100%.</p> <p><i>Continuing conversation/comment: It's also okay if you don't accept it 100% because even I'm just saying it's hard when people don't like you and they don't know you.</i></p> <p>And that's the big thing. I for sure did not accept that my freshman year. And that was once again because of my grade school, just like it was just full of negative energy and I wanted to get out of there.</p>

	<p>I'm just the funny guy, to be honest with you.</p> <p><i>Continuing conversation/comment:</i> What I noticed in class is that you are not afraid to answer a question when it seems like everybody else is quiet. Do you know what I mean?</p> <p>I think some people think questions are sometimes too easy that they're not thinking, that they're thinking it's something different than it actually is.</p>		<p>But one thing I've really over the past four years has grown from is learning that it's okay if you don't love everyone and if not everyone loves you. Not that I don't have any vendettas against anyone and I don't believe anyone has any vendettas against me by any means. But some people might get upset by certain things that I do.</p> <p><i>Continuing conversation/comment:</i> What would upset people?</p> <p>When I, for instance, when I'm working on a show, some people don't like when I take control too much or, and not becoming a control freak, but when I have a job and I know what the job entails, as long as I feel I'm getting the job done and it's not like if everyone felt that I was too controlling, then yes, that's something that I need to adjust. But if it's one or two people in the group of 20</p>
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			<p>feel that way, I'm going to keep doing me. I'm not going to please everyone, everyone just going to have to deal with it.</p>
<p>Do you experience growth from new experiences or a regular familiar routine?</p>	<p>Definitely from new experiences. I'm pretty good with regular routines. I think regular routines serve their purpose to me, but other, I think I'm pretty good with new experiences as well. Yeah, I kind of ...</p> <p><i>Continuing conversation/comment: Is that exciting, new experiences? Is that something that you want?</i></p> <p>I think new experiences are pretty exciting to me. Every time, when I was going through my recruiting process for football, I found that I was traveling to different places all the time.</p> <p>I love doing it, and I traveled to New Orleans and that's why I</p>	<p>I'll say new experiences.</p> <p><i>Continuing conversation/comment: Do you like new experiences? Is that like exciting for you?</i></p> <p>Sometimes.</p> <p><i>Continuing conversation/comment: Sometimes. What's it like other times?</i></p> <p>Other times, because like new experiences, I'm not really seen much growth.</p>	<p>I think both and.</p> <p>There are definitely the moments that I can pinpoint in my life that have been huge moments of growth. For instance, [Kairos 00:13:06] last year was a huge new experience for me. And it was just very enlightening and I think a lot of personal growth came from that. But I actually, I think it is kind of combining them into the two, and I'll elaborate on this in just a sec, new familiar routines. Where coming to high school, now my grade school was five minutes from my house and my high school is an hour and 10 minutes from my house in the morning. So, the whole new routine I found of waking up a lot earlier, driving to school every day, coming to classes,</p>

	<p>picked Tulane. I think, so I thought it was pretty fun. I just think traveling and stuff was pretty fun for me. That's why I'm excited too a lot, because of college football. The [conference 00:09:21] I'm playing in, it is just major cities across the country. I get to, I'll come back here twice for football, I'll come, I'll go to Carolina, all over the country. Just to bigger cities, which I'm excited about.</p>		<p>then having a couple hour rehearsals or practices after school and then going home and then doing homework.</p> <p>At first the adjustment was a tough one, but as I did it more and more, I quickly found this is what I love. I'm happiest when I'm busiest, especially when I'm doing what I love. And have really grown from that and have learned who I am. Another thing with being introduced to keeping sort of order just the theater program here. Even though I have done theater since I was in third grade or so, it's an entirely different game here and I feel like it really immersed me into the professional world of what theater is like. And I think I've grown more from that. So, it's the new routines that I feel that I've grown from the most, if that makes sense.</p>
<p>Describe to me the feeling about being outside your</p>	<p>I'm not, I wouldn't really say I have that much of a comfort</p>	<p>It can be tough sometimes.</p>	<p>I am cool. I find it easy to go outside my comfort zone in my</p>

<p>comfort zone.</p>	<p>zone, because I'm pretty good with most things. I don't, nothing, not that much really bothers me.</p>	<p><i>Continuing conversation/comment:</i> Could you elaborate on what tough means or give me an example?...You could even pick a time that you could think of when you were outside your comfort zone and you could just describe what that time was.</p> <p>I guess when I was first coming here that was kind of out of my comfort zone.</p> <p><i>Continuing conversation/comment:</i> Was it different in... Did you go to a K-8 school and you were with the same people the whole time?</p> <p>Yeah.</p> <p><i>Continuing conversation/comment:</i> Did you feel like since when you're in a K-8 with the same group of people, did you feel like you knew people better</p>	<p>areas of comfort, if that makes any sense. So for instance-</p> <p>So like in theater per se, up till eighth grade, I had always been on stage performing. And coming into high school slowly but surely my director was picking up on how organized and other things that I was. And was like, "Hey, I want you to try being a stage manager for a show or being a lighting designer or something like that." So it's still in the realm of theater, which I've always had super comfortable with, but still something completely new. I love exploring different areas and fields of the things that I'm passionate in, even if it's something that I have had no introduction to. But then if it's not in an area of comfort like go and try... I can't think of an example, but something completely new, never done before, no-</p> <p><i>Continuing</i></p>
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		<p>than you do here?</p> <p>Yeah.</p>	<p>conversation/comment: Lacrosse.</p> <p>Exactly. That would be something that I would be much more scared and uncomfortable to go in and do that. And I think that is because in my own head I've always been in theater and not lacrosse, if that makes sense. So, that adjustment wouldn't be something that I would make on my own by any means, but would be something that I would be open to trying if it was recommended but still totally my heart wouldn't be in it at least at first. And for all I know maybe I could try it and love it, but like it wouldn't be the same gung ho let's do it as a new theater experience.</p>
<p>Topic: GROUP</p>			
<p>Explain to me what it's like to work with other people in a group. What role do you tend to always play in a</p>	<p>I'm usually kind of a vocal person. Like when I work, do group work, I usually lead the groups. Football is kind of</p>	<p>I tend to just do what I need to do in a group, put some effort into what we need to get done.</p>	<p>In a group dynamic I found that usually unless someone else steps up to be a leader or organizer of a group, I will</p>

<p>group dynamic?</p>	<p>been like that. Not necessarily football, I kind of stick, not stick to myself, but football, I usually just kind of try to have fun with it. I don't really get that, I don't know, I don't really, I just have fun with football really. That's not really, football in my life is just a completely different person than me anywhere else.</p> <p>I just don't think that, that's not comparable to what I, usually I'm pretty much, I'm a leader in a lot of groups I'm in and I'm usually pretty, I'm usually funnier, a funny person.</p> <p><i>Continuing conversation/comment: Well, what if you're in a friend group? What's your dynamic usually in a friend group?</i></p> <p>I'm usually the one that's cracking jokes. I lead it a lot of the time.</p> <p><i>Continuing</i></p>	<p><i>Continuing conversation/comment: When you're working in a group and you described saying you do what you need to get done in order to do a good job. Is that like what you were saying? Do you ever feel like you... Do you feel like you have agency to voice what needs to happen in a group dynamic in order to get something done?</i></p> <p>Yeah, I believe so.</p>	<p>tend to naturally just kind of step into that position and not in a way of like, all right guys, I'm the leader, listen to what I'm saying, and no one else can talk. But just more of a thing of, especially in high school in groups I feel like sometimes it's like you need to break the ice first to actually get people to start working and opening up or whatever the group project entails. And so I think I generally drift towards being a leader and making sure everything is getting done without becoming too controlling, if that makes sense.</p>
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	<p>conversation/comment: If people want to go somewhere on the weekend, will it be like you'll make the suggestion to everybody like, "Let's go do this"?</p> <p>I'll usually be the one that I'll call up the friends and I'll be like, "Hey, what are we doing this," I'll usually be the one that calls them instead of what are we doing, I'm usually the instigator of whatever we're doing.</p>		
<p>How does your own identity impact how you work with a group?</p>	<p>I usually have my, in a classroom setting, I usually end up leading whatever the group does. I usually end up coming up with ideas regarding it. Regarding what we're doing.</p> <p>Continuing conversation/comment: Do you find initially you come up with the idea and then you're kind of trying to get everybody in it? Or do you come up with an idea and</p>	<p>I feel if I feel confident in myself, I feel like I do pretty good in a group.</p>	<p>Similarly to the last question, I've always found myself to be a leader in just the various areas of my life. So it is what I've become comfortable with it and I do know it. So, in turn I feel that that has led me to step up in different group activities or things. But at the same time, if someone else starts to step up I have absolutely no problem taking the back seat and doing my part in the puzzle.</p>

	<p>then you're sort of like, "What do you think?" Do you know what I mean? If you're the leader, but other people have ideas, how does that play out?</p> <p>I usually have the people together that I want to, that I'm working with and I come up with an idea and then I get input from them based on the idea that I came up with. Yeah-</p> <p><i>Continuing conversation/comment: Will the idea change a little bit?</i></p> <p>I'm the initiator. I try to get them to change my idea as much as they can, but usually it doesn't end up changing that much from what I came up with.</p>		<p><i>Continuing conversation/comment: So it's not difficult to switch gears for you?</i></p> <p>Exactly. It's not a thing of in a group I have to be the leader or I can't function. It's more of a thing of like if there isn't really a leader I'll gravitate towards that position. However, if there is one, unless there's something that I morally don't agree with, I have no problem following instructions and doing my part.</p>
<p>How does your own identity impact how you work with a diverse group of peers?</p>	<p>Yeah, I'm usually pretty comfortable with it. I'm not very, like this place is kind of a hard judgment for it because I know everyone.</p>		<p>I think it definitely is harder just in the sense of if people are so different personality wise or mindset wise or have different values and things, I</p>

	<p>That I know everyone, but when I'm in groups with other people, when I'm with new people, I kind of do the same thing I do normally. I'm kind of like get used to me.</p>		<p>think it then can lead to more conflict in a group setting. Maybe not like... And by that I don't mean fights or anything, but just more of people disagreeing with what different people are saying and maybe not everyone being on the same page. So I think with that, with a diverse group of individuals, I would definitely my goal in all of it would just be to make sure everyone is on the same page, to then once everyone is on that same page we can all move in the same direction to accomplish whatever task is at hand. However, until that point, if people think we should be doing different things or don't agree with the project or then getting anything done it's never going to work. So, I think yeah, making the diverse group a cohesive group.</p>
<p>Do the opinions of others influence your own opinions?</p>	<p>I usually go, that's usually based on who the person's opinion, who the person is</p>	<p>Yes, sometimes.</p>	<p>For sure. <i>Continuing</i></p>

	<p>giving the opinion. It's not that I don't respect different people. I usually respect different people's opinions differently.</p> <p>Based on what they, I know what people are knowledgeable and I know what people aren't.</p> <p><i>Continuing</i> conversation/comment: Okay, so when you say that you know that some people are knowledgeable and some people aren't, for example, let's say it's someone who nine times out of 10 just kind of shoots from the hip and says something without thinking about it. Is that what you mean by not necessarily trusting their opinion of something?....Or they're not reliable?</p> <p>It's that and it's usually based on my relationship with the person too and say, my dad's an electrician. If my dad tells me how to wire something, I'm</p>		<p>conversation/comment: Could you describe a situation where that's happened?</p> <p>Yeah, let me think. Yeah, so when on my jump rope team there we're actually currently working on a performance for Villanova's fundraiser. And I'm in charge of or choreographing it and getting everyone to do their different little parts of the performance. So, usually when we go into a practice where we're choreographing it, I'll have my notebook of here are the formations and the routine and everything. However, there are a couple of the other older members of the team as we're doing it, we'll shout out ideas and different things that we could do or try or things that have worked in the past. And some of the times we will discuss it and be like, that's actually not going to work. Or we'll discuss it and be like, yeah, the thing I have totally won't work and what you</p>
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	<p>going to do what he tells me to do. I know for a fact I know how to block somebody in football better than he does, so I know I'm the person to ask for it.</p>		<p>suggested is totally better. So, it's when in those leadership positions if I have an opinion I don't hold that to be the supreme opinion. More of what if people shout at their own ideas or opinions, talking about it and figuring out the best solution, if that makes sense.</p>
<p>When working alongside others, do you feel safe to express your ideas with your peers?</p>	<p>Yeah.</p> <p><i>Continuing conversation/comment: Do you feel safe to express your ideas with your peers in this classroom?</i></p> <p>Yeah.</p>	<p>Yeah.</p>	<p>With my peers? For sure, absolutely. I think that gets challenged a little bit when it's with people that I'm not as close with.</p> <p><i>Continuing conversation/comment: If you are sitting at the table that's behind you and you were grouped with some people in that group, would you feel safe expressing your ideas with your peers or would you be more reserved?</i></p> <p>I would definitely still feel, I would still feel comfortable to express my ideas but I would definitely do it in a much more</p>

			<p>reserved way. Where if I was say like sitting at that middle table, I could immediately say what I was thinking and then they could say what they were thinking and we then quickly discuss it and get on the same page and cool. Whereas over there I would still be more than willing to express my ideas for our project. However, I would definitely be doing it in a much more tentative way of just like, here's... I think the big thing is if I was at the middle table I wouldn't necessarily ask for approval of what do you guys think. And it will be a more of a thing I trust that if they didn't like it, they would say something. And if they did, we would either go with it or discuss it more. But over there if I threw an idea I would immediately be like, anyone have any thoughts? What are we thinking? Anyone have any other ideas? Something like that.</p>
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<p>Do your peers show respect for one another?</p>	<p>I think, well, I sit with the group over there. I mean, they do stuff to, I know they're kidding. So, yeah, I think people, everyone respects each other in here. Just I know over there, there's messing with each other.</p> <p><i>Continuing conversation/comment: Do you notice with the other tables that you kind of, do you get a sense in the whole room that everybody kind of respects one another?</i></p> <p>Yes.</p>	<p>Mm-hmm (affirmative).</p> <p><i>Continuing conversation/comment: Do you feel particularly in this art class that they feel that they show respect for one another?</i></p> <p>Yeah, I believe so.</p> <p><i>Continuing conversation/comment: It's okay if you feel like you've seen other things. If not, if you... I mean your table is, you guys are always working. I don't know how much you can hear from other tables, but you feel like pretty safe working in here alongside everyone else?</i></p> <p>Yeah.</p>	<p>I think so on the more micro level of individuals respecting the work that we're doing in here, I think for sure. And that just kind of comes with the collaborative nature of what I think this class is. Even though we're all working on our own individual projects, I found especially at my table people enjoy showing what they've done or getting feedback from their peers or even just saying like, oh, that looks great what we're creating and then could make a lot of these. Then I think in the overall group setting, I don't think it's as much as people don't have respect for everyone in the room, but it might be more of a thing of people need to take perspective of where we are, what we're doing and not distracting from the overall, not mood but purpose of the class or what we're doing. And I feel like sometimes that can be seen as disrespectful even though I don't think the</p>
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			intention is to be disrespectful.
Topic: DIVERSITY and INCLUSION			
<p>Explain your understanding of diversity and inclusivity.</p>	<p>Well, I mean, when I think of diversity, I just think of a group of people where it's kind of users mixed, whoever wants to be in it in there. I think inclusivity is kind of like you're just trying to treat everybody how, you treat everybody the same.</p> <p><i>Continuing conversation/comment: Do you feel like people here feel included, like in this classroom? Do you feel like everybody's feels included?</i></p> <p>I definitely think so. I think it's more so than other schools too, because I think other schools have a bad tendency to, if you say our, like LaSalle, here there's African American kids that they kind of do everything but say at LaSalle, they only play football and they only</p>	<p>I see diversity as including people of all backgrounds. Yeah. Like backgrounds like race, gender, income and stuff like that.</p>	<p>So, one thing that I've learned, especially from my transition from grade school to high school, in grade school, everyone was very different. I think naturally in the world everyone's going to be different. You're not going to find one area where it's like, oh, here are clones of people. So, in my grade school everyone was different. However, everyone tried to appear in the same little cookie-cutter mold. And if you didn't appear in that mold you didn't fit in or were then outcasted. Coming here one thing that I love so much at the prep and it's one thing that one of the college counselors Ms. [inaudible 00:27:31] says at the prep, it's cool to be weird.</p> <p>And I think that's so true where some of my best friends are on</p>

	<p>play basketball. They only run track.</p> <p><i>Continuing conversation/comment:</i> There's more diversity in terms of clubs-</p> <p>Yeah, in clubs.</p> <p><i>Continuing conversation/comment:</i> Activities and sports and-</p> <p>People just feel, I think people here just feel more free to kind of do whatever they want.</p>		<p>the football team, some of them are the forensic team, some of them do theater, some of them do crew and there's no groupings of like, oh, they're the lacrosse team I can't talk to them, or they're the mock trial people I can't talk to them. And that's one thing that I have learned more so here and we'll definitely take with me onto college and on to life, is that just because you're not directly interacting with someone in your everyday life does not mean that you can't talk to them or include them at all. Because although everyone is so different at the same time no one is... I'm trying to think the best way to phrase this. Even though everyone is so different in their interests and ideals and everything, no one is so different from you that it's like you can't make a connection or reach out, if that makes sense.</p>
<p>Explain your understanding of bias.</p>	<p>I think bias is usually somebody's viewpoint on</p>	<p>Bias is kind of fearing or not fearing something due to an</p>	<p>For me bias is when you have an opinion and then once you</p>

	<p>something that's affected by their own, not necessarily their own experiences, their own experiences and what they've heard from others about that experience.</p>	<p>opinion.</p>	<p>have that opinion kind of put it in a locker, lock the key and throw the key away where you're then kind of perceiving one thing as it is and aren't really taking in any other ideas that people could be throwing out or other events or signs that the world is giving. It's a very kind of narrow mindset. And sometimes that mindset could be spot on or sometimes because of your bias you could be missing the whole other part of the picture that is huge.</p>
<p>Explain your understanding of stereotypes.</p>	<p>I think a stereotype is just a bias where it's a bias against certain groups of people.</p> <p><i>Continuing conversation/comment: Have you ever reacted to stereotypes here in this classroom?</i></p> <p>No. I think the only time I've ever reacted to stereotypes in this school was kind of jokingly.....Where it's not</p>	<p>Stereotypes are like types of... I don't know how I put this in words.</p> <p>I think stereotypes are like things that are assumed by what would be done by a specific group of people.</p>	<p>So, I think stereotypes are so demeaning and this is definitely something that's much more personal to me, especially because of my grade school experience. Where in grade school I was the one guy who did theater, so everyone then stereotyped me as being the nonathletic kid. There was naturally when people are like closed-minded. One thing was like, he's gay because he does theater and not sports. And</p>

	<p>really anything I really cared about. I'm Italian, so like, "Oh, I eat a lot of pasta or whatever." It's that type of, it's joking,</p> <p><i>Continuing conversation/comment: It doesn't, does that stereotype offend you?</i></p> <p>No....Actually, I think people in the school, in terms of stereotypes, I think because we're so comfortable with each other, I think we all find a lot of stereotypes funnier than most schools would.</p> <p><i>Continuing conversation/comment: Okay, but that underneath it all, you kind of feel like everybody's still accepted and included.</i></p> <p>Yeah.</p>		<p>that's not, at the same time the people who did sports and played football and soccer and basketball were like, they're the guys, they're strong, they have no emotion. So it's a very, such an unbalanced scale and I think it really stops people from actually making connections and getting to know people if they are seeing them for only what they believe a group to be. Because in my opinion, when you have a group of people, so you have like a soccer team, the only thing that I think every single one of them has in common is that they play soccer. Their ideas, their morals, their sexuality, their beliefs, their emotional levels, they're all so different from one another. And you can't just say you can't group any one group into being one thing.</p>
<p>When interacting with a person from a different</p>	<p>That's true. Well I haven't, I guess just because of the</p>	<p>I believe that we just need to both get to know each other</p>	<p>I feel like this is definitely one that's tougher to answer and I</p>

<p>culture than your own, how do you ensure that communication is effective?</p>	<p>circles I hang out with, I haven't really had to deal with that because I feel like everyone here kind of is fine communicating with each other. I mean we had two Mexican exchange students on the football team this year and I mean we all kind of like, we walk with them a lot and we thought they were funny guys. We just had fun having them. It's kind of, and they learned English throughout. I mean it was kind of a pretty easy transition.</p> <p><i>Continuing conversation/comment: You kind of feel like just by being yourself, do you feel like being yourself, you're just pretty good at being an effective communicator with diverse groups?</i></p> <p>I think so.</p>	<p>and see how we kind of grew up to make sure.</p> <p><i>Continuing conversation/comment: So you feel like having familiarity with someone allows for effective communication?</i></p> <p>Mm-hmm (affirmative).</p> <p><i>Continuing conversation/comment: And familiarity can be asking each other questions about who they are and where they come from?</i></p> <p>Yes.</p>	<p>feel that's because I feel like coming into the prep I found that everyone was very culturally different in their upbringing, whether or not their family is wealthy or poor, or they if they went to a Catholic grade school or a public grade school and things like that, everyone came in differently. However, now I felt that the prep has kind of created our own culture and that culture is a very diverse culture. So, everyone is still their unique own individual. But I feel like everyone really understands everyone and accepts everyone. So I feel like now even though I'm interacting with so many different people, it's almost as if everyone is experiencing the same prep culture.</p> <p><i>Continuing conversation/comment: Which could be a bias, which is something to think about.</i></p>
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			<p>Mm-hmm (affirmative). Yeah.</p> <p><i>Continuing conversation/comment:</i> And then you touched on this before when you were talking about what it would be like to work with the table behind your table. You said I would be more, I would say you put out an idea, right? And then you'd say, well, kind of how do you feel about this? Or what do you think? That to me, when I'm thinking of this question, that's to me your effective communication. Does that make sense?</p> <p>Yeah, absolutely.</p> <p><i>Continuing conversation/comment:</i> And you made mention of like temperature testing. Does that feel like what you would do if you were in a really, how you would ensure effective communication?</p>
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			<p>Yeah.</p> <p><i>Continuing conversation/comment: Is that an example or am I putting words in your mouth?</i></p> <p>No, I think you're absolutely right there. And yeah, I think it's just something that I don't see myself as interacting with on a daily basis, even though I probably do and just aren't realizing it. And I think that's why-</p>
<p>Recognizing that we come from diverse faith traditions, how will you help peers who are not Catholic feel welcome and included?</p>	<p>Well, the thing is about here is I don't know, because I am Catholic. I think the school is Catholic, but it's not to the point where, it's very Catholic, but the thing is we, the Catholic students here ourselves, we don't really care that much about it. The stuff the school does that's Catholic, so because we don't care that much about it, the people that aren't Catholic don't care that much about it either.</p>	<p><i>Continuing conversation/comment: Is your family Catholic?</i></p> <p>No.</p> <p><i>Continuing conversation/comment: Okay. So let me flip the question. Do you feel welcomed and included in this school not being a Catholic student?</i></p> <p>Yeah.</p>	<p>I think that one thing that the prep does really well is A, we are a Catholic school, so like we are going to have masses and prayer services and things. But that being said, our mission and ministry department in the more student interactive programs that they have like many of the retreats, they explicitly say that these are religious retreats and will be a religious experience. However, take that for</p>

		<p><i>Continuing conversation/comment:</i> So you feel like you can speak about your faith and you feel comfortable even though you're with other people that are with different faith backgrounds?</p> <p>Yes.</p> <p><i>Continuing conversation/comment:</i> How would you help Catholics feel comfortable with your religious background?</p> <p>Well, we can just include them in what we do.</p>	<p>whatever it means to you. And I found for a thing like Kairos, a lot of the questions that we talk about and are answering is how do you see God in your own life? Not necessarily like how do you see the church in your life and kind of stuff like that, and just separating it from the Catholic church and making it a more personal experience of finding God, or if it isn't God just like the wonder of nature or just like how you personally connect with a certain idea instead of like how you connect to Catholicism, which I think is really helpful.</p>
<p>Topic: KARA WALKER</p>			
<p>How do you feel about Kara Walker as an artist?</p>	<p>Yeah. I really liked, I really liked all of, I liked a lot of her stuff. I just thought the concept was important. A lot of her stuff was inspired by slavery and I thought how she communicated what she was</p>	<p>I think she was very intelligent and creative in how she was using cutouts to express power imbalances</p>	<p>I love artists whose art makes a comment on something or bring something to light that may have been in the dark before. And I think the best artists do it in a way not making a sign with the words</p>

	<p>trying to communicate with the power mounts, I thought it was really cool.</p>		<p>of what they're trying to express, but doing it in a way where it's where you think about it and then have to piece together. And once you figure out what's going on you're like, oh. And it's almost like a gut punch of like this is what it's about. And I think Carol Walker does that extremely well. Especially in the art exhibit that really stood out to me was, yeah, the one-</p> <p><i>Continuing conversation/comment: In Brazil? The one that we watched in the Art 21?</i></p> <p>Yeah. And the entire circular room where no matter where you were looking you were kind of immersed in her art. And just going around and seeing the different silhouettes of the story and piecing together what it was all saying. So, yeah, I definitely like her.</p>
<p>What feelings come up when</p>	<p>I don't really have that strong</p>	<p>I thought it was interesting.</p>	<p>It's not her work, is something</p>

<p>viewing her work?</p>	<p>of feelings about it. I just think, I like looking at it. I think graphic design's cool just because it's playing with images to make, to communicate stuff. I just thought it was cool how she did that. How she used just silhouettes, but you could still pick out what was going on just from a silhouette.</p>	<p><i>Continuing conversation/comment: What was interesting about it?</i></p> <p>Like the ideas that she was able to express on a paper, black paper.</p> <p><i>Continuing conversation/comment: What kind of ideas was she's trying to express?</i></p> <p>Like power imbalances, social issues.</p> <p><i>Continuing conversation/comment: What did you think of her? Like specific social issues?</i></p> <p>I thought they were very important to get out there.</p> <p><i>Continuing conversation/comment: Do you feel like they're relevant for today in like the society?</i></p>	<p>I found that some art where it's like if you look at it can either give you immediately a happy feeling or a peaceful feeling or a sad feeling. I think her work when you first look at it for me at least doesn't give off a feeling, but it's more of once I look at it and then begin to slowly piece together I was like, oh this is what this could be, oh this is how they connect, then the wave of a feeling will slowly but surely kind of wash over. And I feel like the best way I can describe it is like a gut punch where it's like once you figure it out you're like, oh, and it's then like it hits you and it all comes like, this is what she's saying here.</p>
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		Yes.	
Would you find it easy to have a conversation with her?	Yeah. Sure. Why not?	<p>Yeah, I believe so.</p> <p><i>Continuing conversation/comment:</i> Would you enjoy having a conversation with her?</p> <p>Yes.</p> <p><i>Continuing conversation/comment:</i> What kind of stuff would you want to talk about with her?</p> <p>Maybe about probably her beliefs and views on some issues.</p>	<p>I would say yes. However, I think it wouldn't be a conversation of us talking about all the things we agree upon. I would be so interested to have a conversation with her about her art and what it means to her and learning more about it. Because a lot of her art is something that just isn't from my upbringing or my understanding. So, I would love to have a conversation of learning her perspectives on the world and why her art means so much to her and things. So in that sense, yes. But as far as a conversation or just ideas that we agree upon, I think that would be tougher from what I understand. But then again, who knows?</p>
Could you work in a group with her?	I'm sure.	<p>Yes.</p> <p><i>Continuing conversation/comment:</i> Would you like working in a</p>	<p>I would definitely be really interested in working in a group with her. I think definitely because all of the art that she's made and the</p>

		<p>group with her?</p> <p>Mm-hmm (affirmative).</p>	<p>message that it brings across isn't something that I'm personally connected to. However, everything that she sang once I see it, I do agree with it. So I would definitely love to be in a group with her and collaborate and kind of see one of her ideas from the start and then work through communicating it. And also then inputting my own ideas and collaboratively working on communicating a message through her piece.</p>
<p>Do you feel like you could find common ground with her? If so, how.</p>	<p>I think how does she plays with images, I think that would be a pretty good common ground. She says, I think she said at one point in the video that her work isn't necessarily about slavery, or something like that. I think, I like history.</p> <p>I think a lot of that would go together too, because a lot of her stuff is based off of history.</p>	<p>I feel like I can find any common ground with her. Maybe we can talk about our backgrounds and how we grew up. See if it's similar or different.</p>	<p>I think yeah. And then once again, it's not something where our upbringings were very different and she talked about it a little bit in the video. So, the common ground wouldn't be necessarily same style of life or same upbringing or same experiences, but might be more finding common ground of people today and how different stereotypes are formed and what they mean and what's true and what isn't</p>

			true and things like that.
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<p>Regardless of whether or not you like Kara Walker's art, do you understand how she uses her art to send a message to the viewer? Explain.</p>	<p>Yeah, because she uses her silhouettes and essentially through the silhouette, she's leaving just enough to the imagination that you have to think about what's going on in it. When you have to think about it makes the message a bit more powerful when you have to actually think about what's going on. I think that's a really good way of doing it.</p>	<p>I do understand how she use art to send a message to a viewer.</p> <p><i>Continuing conversation/comment: How? How did she send a message to the viewer?</i></p> <p>She kind of explained it by illustrations of the cutouts.</p> <p><i>Continuing conversation/comment: I remember that she was talking about how she was a painter, but that using the cutouts was an easier way to express and account. Do you remember exactly what she was trying to express with the cutouts?</i></p> <p>No, I don't remember. I'm not sure.</p>	<p>Yeah, I do. I think the big thing of sending a message is when the message isn't so clear where you look at it and you go, oh, that's what it's saying. Because I feel like as soon as if the art was so simple, where you look at it and go, oh, that's what it's saying, then you walk away from it and move on. And her art isn't also so complex that you can't figure it out because if you can't figure it out, then I know I would become frustrated where I just I don't know what this is or maybe I would enjoy looking at it because I didn't know what it meant. I think hers is the perfect balance of by just taking it like, a five second look at it, you're not going to get the message. But then taking a minute or two just to look at the individual pieces, I think you'll get the message very quickly and have then spent time with the message and it becomes more meaningful, which I think she</p>
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			does really well.
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APPENDIX E

Video Interview Protocol

Questions	Participant A	Participant B	Participant C
Topic: YOUR EXPERIENCE			
<p>What was your favorite project in this class? Least favorite?</p>	<p>Probably my two favorites were the constructing the billboards assignment, and my other favorite was probably when I had to make two images. One of it was when I made the two halves of myself design. I thought that was a lot of fun.</p> <p>I definitely put the most effort out of all my projects into that.</p> <p><i>Continuing conversation:</i> The two sides of your personality?</p> <p>Yeah. It felt the assignment I think most people would be more interested in.</p>	<p>I would say my favorite was the Photoshop Mix with the two sides of personality.</p> <p><i>Continuing conversation:</i> Oh cool. Why was that your favorite?</p> <p>I'd say it was my favorite because it made me think about what my two sides of personality would be, and I just never really thought of that before.</p> <p><i>Continuing conversation:</i> Okay. Awesome. Nice. Awesome. What was your least favorite?</p>	<p>Got you. Okay. So my favorite one was definitely the cut-out of the silhouette. I've always been someone who loves just making things. And when we introduced social justice, it was one of the first times that I had really made something to represent an idea or a message that I wanted to get across versus just having fun and being creative. So now, especially now being in quarantine when I've had just more free time on my hands, I've looked into making more art or creativity stuff like the silhouette of showing the power imbalance for that reason. Because when we did</p>

	<p><i>Continuing conversation:</i> Okay. What makes you think of people would be more interested in that one over others?</p> <p>Well, I think when you make a design it's easier if you're trying to reflect something about yourself. I think that's why I took an interest in it is because I got to reflect part of myself.</p> <p><i>Continuing conversation:</i> What was your least favorite project out of the whole unit?</p> <p>Let's see. My least favorite project?</p> <p><i>Continuing conversation:</i> Yeah, it's totally cool. Or you could say the one that you weren't as engaged with?</p> <p>Well, you see, it's kind of hard to say which one I wasn't as engaged with. I'm not using it as an excuse, but because since</p>	<p>I would probably say the cutouts.</p> <p><i>Continuing conversation:</i> The cutouts. Okay. What was it about the cutouts that was frustrating or that you didn't like?</p> <p>It was I kind of found it a bit tedious that I had to make sure I didn't leave any rough edges.</p> <p><i>Continuing conversation:</i> Oh, okay. Did you find it difficult to translate your drawn idea into a cutout silhouette?</p> <p>Not really.</p> <p><i>Continuing conversation:</i> Not really? But more of the fact that you had to spend so much time on the edges that it took longer than you would have wanted it to?</p> <p>Yeah.</p>	<p>it, it just kind of spoke to me or got me to think of art in a different way.</p> <p><i>Continuing conversation:</i> Did it get you to think about art in a way that art could be used as a way of sending a message?</p> <p>Absolutely.</p> <p><i>Continuing conversation:</i> Are there any messages that you independently outside of a power imbalance would be interested in exploring?</p> <p>One message that I think is really powerful to show through art is kind of how, environmental problems. I think that there are a lot of different metaphors or ideas that can be expressed through art that kind of show how people are treating the environment around them and what is it doing, and what it could lead to, and kind of things along that lines. Again, I</p>
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	<p>everything happened, I've been more distracted with everything. You've probably noticed my quality of work. Has it been what it usually is?</p> <p>It's more so not because I don't want to do it, it's more so I just don't have the energy or motivation to do it just because it's hard. Because you know what I mean? I just lost my better half of my senior year. It's weird.</p>		<p>kind of focus on that with some of my billboards, which was another project we did in this unit. Where I forget the name of the artist, but they had a billboard of it looked like a tapestry of a beach, but behind it was just a broken warehouse. And that kind of got me to think maybe this is showing what the world looks to us versus what it could become. So then on some of the ones I created, I kind of, one was about global warming. So that's another idea that I kind of would love to express through art and things.</p> <p>I would say my least favorite one was probably the one from the art show. I think calling it a least favorite, I definitely liked them all. For me, probably that one's my least favorite just because it was the most confined. Whereas with the silhouette and the personality and the practice and the billboards, it was more of</p>
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			<p>here's this idea and expand upon it how you like. Whereas the one from the show was probably just a little more confined. And I think there are positives to both, but I'm definitely someone who is more find an idea and run with it in any direction that I kind of take it with. So for that reason, it would probably be that one. But I still enjoyed it.</p> <p><i>Continuing conversation:</i> Do you find that you're more engaged when you're able to have the freedom of choice versus more specific expectations?</p> <p>For sure. When it's something, and I found this just in my daily life too. When it comes to, I consider myself to be very hardworking. But I find myself working a lot harder when it's something that I've kind of come up with on my own or am passionate about versus something that I've been told to</p>
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			<p>do. And I'll get it done either way. But I definitely find myself working faster or at a more passionate pace or things just kind of get put on a page without me having to think about it.</p> <p><i>Continuing conversation:</i> Is it easier when it's more relevant to what you're interested in versus a teacher giving you something being like you need to learn this. And it's like you're kind of like, but why?</p> <p>Yes and no. I mean of course interest definitely helps. But for me, I love learning new things. So even when it's a teacher saying, learn this, I don't mind it as much. I love projects that are like, "We're going to learn about this." Find an area of this subject that kind of speaks to you a little bit, and expand upon it, and learn upon it or make something out of it. And then we'll dive into, everyone can share... so I say it</p>
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			doesn't necessarily have to be completely loose. But I think when it's so structured I definitely have a little more time moving around and finding stuff.
Do you feel you've been able to safely express who you are in this class? Why or why not?	<p>Yeah, I definitely think it's been easy to express myself in this class. I can do funny stuff if I want to. Like the one thing I did where I put an amine person in my picture, that was funny.</p> <p>I could have fun with projects in this class and that's what I really liked about it because I can just do... You let us take it in whatever direction we want to and that really, it was fun.</p>	<p>Yes, I do. Mm-hmm (affirmative).</p> <p><i>Continuing conversation:</i> How come you feel like you're able to express yourself?</p> <p>I feel like, that we're in a safe environment in class.</p> <p><i>Continuing conversation:</i> Okay. What makes the class a safe environment? Could you give me an example? You can take a second and think about it. It's not a rush. Is there something that like the way that the class is run, is there something about how you interact with each other? What is it maybe that makes it a safe space?</p>	<p>For sure. And I think that's definitely due to the art side of it. Where, of course, it's not all anonymous. We share our pieces with one another, which has been awesome. I love seeing everyone's work. But I feel like it's a lot easier for me, and from what I've seen others, I don't want to generalize. But from what I've seen, people are more willing to express their feelings and their thoughts through art and let other people kind of figure it out versus then just outright saying exactly how they are personally feeling. And I kind of realized that when we were doing the art critique for each other's work. There was one piece of a fellow student's that I was critiquing that I really found to</p>

		<p>Maybe it's when the class is run.</p> <p><i>Continuing conversation:</i> Okay. So if it's how the class is run, can you give me an example of something? And if you need me to clarify what I'm saying, I can totally do that.</p> <p>I think an example's like when were we doing those mini projects during the week where we had to... wait, I forgot what it was about.</p> <p><i>Continuing conversation:</i> What mini project are you thinking about? Like the group activities?</p> <p>Yeah, the group activities.</p> <p><i>Continuing conversation:</i> Okay. So we did a couple of group activities. The first group activity we did was when we listed things that we identified with and then we</p>	<p>be interesting because it was someone that I hadn't really interacted with. But by looking at their art, I felt like I understood them more.</p>
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		<p>kind of got into groups based on having similarities with other people. And then I think that was called defining youth culture. On the other time we did that what's my name activity, which was where we took the pictures of the people and we guessed which name went with the person. And then the other thing that we did was the group critiques. Like when we critique the Barbara Kruger images and we got together and sort of work together to kind of come up with ideas as a group. Like you guys got an opportunity to meet with other people outside of your normal seating arrangements and you were able to discuss with each other what you thought, if you were an interpreter or an analyzer or a describer. Are you are you talking about those?</p> <p>Yeah.</p>	
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		<p><i>Continuing conversation:</i> Okay. So by being able to break down concepts in a group, was that helpful?</p> <p>Mm-hmm (affirmative).</p>	
<p>Do you find the process of self-reflection at the end of a project or lesson is helpful? If so, why?</p>	<p>Self-reflection? Well it really, in my opinion depends on what it is. Because like I said, there are certain projects where the entire project is us demonstrating an aspect of ourselves. So I think in those projects it's a little bit redundant in a way.</p> <p>Because if I'm expressing myself in an entire project and I feel once I've done it, I feel that my project reflects my thoughts on it.</p> <p><i>Continuing conversation:</i> So I take into account your perception of the work that you did and I include your voice when I grade you. So it's not just I'm the end all be all person who decides your grade.</p>	<p>Yes, because it makes me think about the process of what I had to do to the project and it kind of helps me learn from them and not make the same mistakes in the future project.</p> <p><i>Continuing conversation:</i> Right. Did you know that I take the self-reflection and when I give a grade, if you're able to self-reflect on aspects of your project that maybe you thought needed more work or less work or felt like you were really excited about, I use those as a part of your grade because it lets me know what you've learned. And I think that's why a lot of people do well in the class because I'm trying to take into the account how you felt you did. Does that make sense?</p>	<p>Absolutely. I'm someone, so the theater program at our school, our director believes that an experience is only half an experience without a reflection. And because of that, ever since my freshman year, anytime I've worked on a project or anything for a longer-ish amount of time, I will usually try and reflect upon it at the end and just see if I gain anything out of it. And sometimes it's as simple as it was just fun to do. And other times, I just really grew as a person because of it. So absolutely.</p>

	<p>It's to give you agency in the process of your grades. Does that make sense?</p> <p>Yeah. That's definitely a good way to do it. Because it's weird trying to have someone do art and then the only person who actually really knows what it is, is them, is the person who made it. Know what I mean?</p> <p>So as much as leaving our art up to interpretation is kind of what it's all about on the same token, it's a graded class, so yeah, I get why you'd have to do that.</p>	<p>Mm-hmm (affirmative).</p>	
<p>Do you feel like this class (the curriculum, the themes, the activities, etc.) has helped you grow mentally, emotionally, or in any other way? If so, how? Please provide examples.</p>	<p>I think it's served as a good way in a school where it's a lot... Well, it's obviously an elite school, it's a lot expectations even for seniors that are already on the way out.</p> <p>It's definitely, it's helpful because you get to express yourself more so than in other classes. You can do that in</p>	<p>Well, I will say yes, because it made me think of social issues that I haven't really thought of before.</p> <p><i>Continuing conversation:</i> Okay. Awesome. Thank you. What sort of social issues does it make you think of that you didn't think of before?</p>	<p>I think this class has definitely increased my awareness. Not only of myself, but I think specifically more of the world. And that's because we've talked a lot about imbalances in the world or injustices. And even though we've only done say two large projects focusing on those topics, we spent a lot of time brainstorming and</p>

	<p>English classes by writing, I don't know short stories, but not every English class is like that. You can do stuff like that, but I definitely think this class is better than probably any other at doing that. Just because that's the whole class just trying to express what you think.</p> <p><i>Continuing conversation:</i> Yeah. Do you think some of the concepts that we went over, the stereotyping and the biases, and power imbalances, do you think that, that in any way shifted how you think about those things?</p> <p>Yeah, I think it made me more aware of them when I look at a... For instance, when I would look at something.... You know how there's tons of billboards on the side of 95 for example?</p> <p>You don't really think about the message they're conveying a lot of the time because a lot of</p>	<p>Like the one about air pollution. I didn't realize how much of a big deal it was until I did a project about it.</p> <p><i>Continuing conversation:</i> It's important. Is it important to you? Air pollution?</p> <p>Yes.</p> <p><i>Continuing conversation:</i> How come it's important to you? Just out of curiosity?</p> <p>Well, I actually have asthma, so it kind of is important for me that the air is clean.</p>	<p>looking into a bunch of different ideas. So even though I only made pieces about two of them, I explored a lot of different things and talked to a lot of different classmates about their ideas. And it really opened my eyes to how people see the world, what I might be missing, what maybe I see that other people don't. And it's definitely opened my eyes more to how we see the world or how the world is.</p>
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	<p>them are ads, but some of them actually have messages and you don't really think about it unless you've been put in that frame of mind that you do think about stuff that.</p> <p>I think in that way I've become more able of thinking. I feel I'm more trained to think that way, I guess, is my way of putting it.</p>		
<p>Does writing an artist statement help you understand your own artworks better?</p>	<p>I don't really think so.</p> <p>I think I understand what I did pretty well.</p> <p>I think that's just how I think. I don't really know.</p> <p><i>Continuing conversation:</i> It sounds like, and you can tell me if I'm wrong, but it sounds by making the artwork itself and the artwork standing alone on its own, is kind of your way of being like, "I understand what I've done."</p>	<p>I would say yes, it does.</p> <p><i>Continuing conversation:</i> Okay. How does it help? Like what part about it helps?</p> <p>Maybe like the part where you have to kind of brainstorm different ideas.</p>	<p>For me, the artist statements was probably one of the things that didn't help me as much. For the reason of usually when I am creating something, I'm such a methodical, OCD, everything has to be in its place. So that by the time I've made it, for the most part, I pretty much already fully understand it and what it means to me, and why I've put it together. So I think an artist statement for me is more of, less of me trying to find what it means to me. But more of me writing it down so others can fully understand.</p>

	<p>Yeah, I think it also wants to do a lot with people learn in different ways. I'm sure there's people that, that would be very helpful to them having to write that.</p> <p>But I also think there's a lot of other people that basically learn it while they're doing it in itself.</p> <p><i>Continuing conversation:</i> Definitely. I get what you're saying.</p> <p>So I think it just serves two different types of people. I think you just... You know what I mean?</p>		<p><i>Continuing conversation:</i> Yeah. So let me rephrase it. Does it help to read an artist's statement when you're looking at an artwork?</p> <p>Yeah, absolutely, I agree with that.</p>
<p>How would you define "implicit bias"? Was that a new concept for you?</p>	<p>Implicit bias. I believe, is it implicit bias? I think it's bias that you're not conscious of, right?</p> <p>Well, yeah bias that you're not conscious of and I've never really thought to put a term to it. I just always thought of bias as bias.</p>	<p>I would call implicit bias like a type of bias that's not usually expressed.</p> <p><i>Continuing conversation:</i> When you say it's not expressed, do you think people are aware of it or not?</p> <p>No.</p>	<p>The idea of bias had always been something that I had known about. However, it hasn't been necessarily a topic that I've ever discussed for a whole unit. So I would define it as being kind of close-minded or unwilling to move your opinion. Kind of like you have one eye closed at all</p>

	<p>But yeah, it's not really a new concept to me, but I feel I better understand the difference between implicit bias and explicit bias.</p> <p><i>Continuing conversation:</i> So, for example, when we did that, "What's my name?" activity.</p> <p><i>Continuing conversation:</i> That was a way to illustrate implicit bias. Did that?</p> <p>I actually think that was a really good activity. I thought it was.</p> <p><i>Continuing conversation:</i> Oh, cool. Awesome. Yeah, I thought it was really cool. Another art teacher came up with that concept and I recreated it with you guys and I thought it was a really cool way to talk about just how we perceive things, how we look at things and stuff. I just thought it would be a really cool way to do that because it kind of plays</p>	<p><i>Continuing conversation:</i> No. Okay, cool. And then was that a new concept for you when I talked about it or were you aware of it?</p> <p>It felt like part of me was aware of it but didn't really know it had a name.</p>	<p>moments. And in order to get rid of that bias, you need to open that other eye and just kind of take a look at how other people view the world. And maybe you are correct and maybe you're not. And I just think everyone really needs to be open to hearing the other side of something or to exploring a different area of a field. Or to looking in another community that's not just their own. To gather more information and really get an understanding of what's happening.</p>
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	<p>into advertisements. Do you know what I mean?</p> <p>Yeah. I thought it was really interesting. It plays in because it made every world feel a little bit racist, which I thought was actually a good thing because it made people think about it and why they think that somebody would be like that.</p> <p>So I thought it was pretty funny. It also kind of brings attention to other advertisements and stuff; it makes you think about it.</p> <p>There's always that stereotype that says, U.S. Army commercials are targeted towards minorities and stuff like that. There's stuff, it makes you think about stuff that.</p>		
<p>Did the exhibit “Designing for Different Futures,” (which focuses on themes such as resources, generations, Earth, bodies, intimacies, foods, jobs, cities, materials, power, and</p>	<p>I just thought it was interesting. The one thing that really stuck out to me about that exhibit was the video that you showed us in the one really dark room about how power's really unequal throughout the world. I</p>	<p>I felt like it did shift my perspective. They're showing like different types of art that I didn't really realize it was art.</p>	<p>For the most part, most of the pieces that I saw, I just kind of enjoyed from a creative side of it where there was one, someone made a pair of shoes that was made up of a bunch of different other shoes that they</p>

<p>data) shift your perspective in any way? If so, how?</p>	<p>think that was the thing that stuck with me most. But other than that, it wasn't that it did stick with me, it's that I just think... Yeah, no, I think that's really what stuck out to me the most. I think it's also weird for somebody who has never really been to somebody like that to be at that. So it was a really, it was a new experience for me.</p> <p><i>Continuing conversation:</i> That's awesome. Totally. I mean, what I noticed from some other kids is... And I heard them say this when we're at the museum is that they were like, "I didn't know that this was art."</p> <p>Yeah. There is a lot of different forms of art in that, which I thought was an interesting point of view that it's a lot of different forms that a lot of people would take of.</p> <p><i>Continuing conversation:</i> So I just thought it would be an</p>	<p><i>Continuing conversation:</i> Did you feel like looking at some of it that it was just science?</p> <p>Yeah.</p> <p><i>Continuing conversation:</i> Yeah. Yeah. I felt that way too. Was there any particular artwork that stood out for you?</p> <p>I forgot what it was called, but it was like some type of umbrella and had these images under it.</p> <p><i>Continuing conversation:</i> Yeah, I think I know exactly what you're talking about. Do you remember what theme it was in or what it was near?</p> <p>I think it was in your data.</p>	<p>had worn. Which I thought was really cool. Someone on the material side of things, the chairs. They were all geometrically cool. I really enjoyed them. So at first, there wasn't anything that necessarily changed my perspective about the world. But then there was the one exhibit, and I think it was in either power or data. And it was the room where they showed the amount of light in certain areas of the world and darkness areas of the world. And how light doesn't necessarily mean developed areas and darkness doesn't necessarily mean undeveloped areas. And kind of that idea. And sitting down and watching that, that one really shifted my perspective of once again, what's going on with the world and how certain areas and populations aren't as... It just really opened my eyes to where the world is at kind of.</p>
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	<p>interesting experience, but I also didn't know if you guys had, had opportunities to go to the Philadelphia Museum of Art and actually see the regular permanent collection. I'm just curious because it's coming off my head right now, would it have been nice to actually go see modern art and the show so that you could have had the experience of seeing older stuff and a contemporary art show? Versus just going to see the contemporary art show?</p> <p>Yeah, I think that probably would have been a good idea. I also think for seeing art, the course is graphic design, so all the same thing. I think it would have been a good idea to see examples on graphic design. For instance, I know my dad's friend owns a tee shirt design store, stuff like that. How we would use that practically, you know what I mean?</p>		
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<p>What would you have changed about this class?</p>	<p>Well, I'm sure we would've worked on it a lot more had we been in class a lot more. But I definitely think that designing stuff on the computer was a very good part of the class. I enjoyed designing the billboard, I enjoyed designing... I enjoyed designing my split personalities thing. I just think designing with the computer helps a lot with understanding graphic design because that's where a lot of it is done.</p>	<p>I can't really think about anything right now.</p> <p><i>Continuing conversation:</i> Did you prefer making art more or did you like the critiquing or did you like the self-reflecting? Did you like the writing portion of the class? Or did you prefer there was more art-making?</p> <p>I would prefer there was more art-making.</p>	<p>I think if you asked me in the beginning of the year, my quick answer would be I want to do more art. However, now, I don't think that's necessarily the case. Because now that we have talked about these ideas more and more of implicit biases, and injustices, and imbalances. It's really opened my eyes and I feel like I've made better art because of it. So I don't know if I would change anything, to be honest. If anything, I've loved how this class is more of a, while, yes we are still graded, and we'll have a number grade at the end of the year to put on a transcript. I felt like it's been more about personal growth and understanding the world, which in my eyes can sometimes be more important than say learning about the history of Europe. I think this will be more helpful going out into the real world. So I don't know if I necessarily would change anything.</p>
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Topic: YOUR CLASSMATES' EXPERIENCE

Do you think other students feel safe expressing who they are in this class? Why or why not?

Can you give me any examples of how the teacher and the students in this class try to understand the point of view of someone from a different background than their own?

Well, I think, yeah, I think a lot of the guys in the class are good at that. I definitely think it's, students definitely feel safe to express themselves. I also think that has lots to do with the prep itself is pretty open to that already. I feel the communities built around that.

I definitely think it's a pretty easy place to express yourself, especially in an art class because everybody's they're doing the same thing. So I do think that a lot of us... We're all just taking different approaches to it. So I do think it's interesting seeing my classmates' interpretation of things as opposed to what [inaudible 00:15:45].

I feel like they do feel safe expressing who they are because I don't really see people judging others in that class.

From what I've seen, everyone does feel pretty open with expressing who they are. And I really saw that through specifically the projects of the power imbalance silhouette and the juxtaposing two sides of your personality. I think those two projects, especially the latter with the personality one, really allowed people to, I think, open up without fully realizing that they were. And I saw that in a lot of the art that was shared, of just looking at what people have created. Just showing their different ideas. And for the power imbalances one, maybe something that they saw as a power imbalance wasn't something that I had ever even thought of. And there were a couple of those. And the students that created them just came from totally different backgrounds than my own. So it was really interesting to see things that

			they saw that I hadn't. And again, relating it back to the implicit biases, then open my eyes to maybe some biases that I had and things like that.
How has exploring social justice themes such as power imbalances, stereotypes, and biases in an art class affected the way you think about your classmates?	<p>I don't really think it affected it that much. I shouldn't say that, but the thing is we all have a basic understanding of how to interact with people and how that stuff, how that stuff affects everybody. I think that's pretty drilled in our heads pretty regularly.</p> <p><i>Continuing conversation:</i> How is it drilled into your heads pretty regularly?</p> <p>I just think, well like I said before, the prep is a community kind of built around that understanding... You know what I mean?</p> <p><i>Continuing conversation:</i> Are you talking about that concept being a man for and with others?</p>	<p>It kind of affected how I saw other classmates' views on topics.</p> <p><i>Continuing conversation:</i> So when you say views on topics, how did that make you think of your other classmates? Did you look at them differently? How did that affect you, when you hear somebody else's point of view that it might be different from your own or you didn't even know that they had?</p> <p>Kind of made me learn more about them. It didn't really like affect the relationship.</p> <p><i>Continuing conversation:</i> It made you learn more about them. So here's a question. Do you think doing the art projects and the activities and the</p>	<p>Yeah. I think definitely with discussing the power balances and the stereotypes, in looking at their art, I've been able to kind of not only understand them more. But understand their views as well. So I think it hasn't changed the way that I view them as a person as much as it's changed, I understand where they're coming from in certain situations more.</p> <p><i>Continuing conversation:</i> Do you think by exploring these themes and understanding them more like you're saying. Do you think it builds a better sense of belonging within the class, where everybody feels comfortable and that they ... I guess what I'm just wondering, does it feel like there's more of</p>

	<p>Yeah, definitely. I think the prep is built around that sort of thing and I do think that learning about it in the art class is a good idea because then you see how other people express that stuff and you can also see how perhaps there's an implicit bias being used against that idea. Like, I said the thing before, with Army commercials and how for advertisements it's usually geared towards a certain group of people and stuff like that. So I definitely think it's a good idea to learn about it in an art class just because you become more aware of how it's used by companies and stuff that.</p>	<p>reflecting, do you think that that sort of helps build a better sense of belonging in a class?</p> <p>Yes.</p> <p><i>Continuing conversation:</i> How so?</p> <p>I like that because it makes people express their different views and it helps people understand them.</p>	<p>a sense of belonging since the beginning?</p> <p>For sure. And I think that's in nature to when ... I think just by human nature, when we start expressing how we feel and see that other people kind of feel the same way, it kind of brings people together. And I felt like there's been a lot of that in this class. But [inaudible 00:19:13], there's been a lot of people bringing up ideas that maybe not everyone had thought of before. And one thing I've noticed, there hasn't been anyone that has outright disagreed with anyone or wasn't open to hearing their opinion. And I think that just allowing for that open discussion and open ideas has kind of brought people closer together and more open to expressing new ideas, which is then in turn to maybe opening people's minds and bringing us closer together. So I think it's a</p>
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			large domino effect of all good things.
Did the process of critique help build your awareness of other people's intentions? Did learning how to do critiques change the way you think about art. If so, how?	<p>Well I think it more so helps clarify how you... I think doing the critics definitely, I think it just clarified more so how you should go about critiquing art. Because I feel if you do it the wrong way you won't get everything you could out of doing that.</p> <p>But I do think it was good to do that just because you more so learned how to do it properly. I do think it helps analyze someone's intent with their artwork if you really... Because I really think it made us take a deeper look than we would've if we had not had instructions as to how to do it.</p> <p><i>Continuing conversation:</i> Yeah, totally. So out of curiosity, you have this instruction, or this way of stepping back and looking at something and giving it a little</p>	<p>I'd say it didn't make me change the way I thought about art because it made me think of like the different principles and elements of art and I really haven't [inaudible 00:20:27].</p> <p><i>Continuing conversation:</i> Did the process of critique help build your awareness of other people's intentions?</p> <p>Oh yeah.</p> <p><i>Continuing conversation:</i> How so?</p> <p>Kind of made me aware of people have bad intentions. But this probably was just critiquing how you created your art.</p> <p><i>Continuing conversation:</i> Okay. So it helps you... Do you think it helps you become more discerning as to why people</p>	<p>Learning how to do critiques definitely changed the way how I make art personally. I felt that after we did the critiques on our fellow peers' artwork, then we did the billboard project. And how I kind of went about the billboards was, I think, different and was more in mind of the art critique and just kind of the questions it was asking. When I was making it, I had it more in mind of what kind of styles of art I would be using, what message I wanted to get across, how I could get it across. What images to use. And kind of thought about it more before just kind of picking an idea of, running with it, and spit-balling on a page.</p>

	<p>bit more time before you make a judgment. Right?</p> <p>Yeah.</p> <p><i>Continuing conversation:</i> Do you think that, that process translates into more like a life skill?</p> <p>Yeah, I definitely think that. I think that definitely would help with life skills in a way that it just gives you more intention with how you think. I think when you have more intention with how you think, you get more out of the stuff you're thinking about.</p> <p>So I do think that does help develop a life skill.</p>	<p>may or may not get what you've done?</p> <p>Yeah.</p>	
<p>Does reading a peers' artist statement help you understand their artwork better?</p>	<p>Well, yeah I think it does help understand somebody else's worked better. But I also think a good part about art is that if you look at somebody else's artwork, I think it's good to just look at it and try to interpret it for yourself rather than... I</p>	<p>Yes, because it made me think of the process they had to do to create their artwork.</p>	<p>For sure. I think there's definitely, I wouldn't ever want to look at a piece of art and then immediately read the statement or the description. Because I think part of art is kind of understanding it in your own way and relating to</p>

	<p>don't know. I just feel when you look at somebody else's art, the intention of the artist is that it's supposed to be all for interpretation for however you're supposed to take it.</p>		<p>yourself. But at this time, after I kind of puzzled it out and just kind of see what it means for me. I find it so interesting and helpful to see what the artists had in mind when they were creating it to see if either our ideas lined up or I interpreted it in a totally different way. Or the way they interpreted it wasn't the way I had before. But then totally opened my eyes and I love it 100%. So it's definitely, I 100% standby reading an artist statement about a piece of art. But only after analyzing it yourself first.</p>
<p>Topic: CURRICULUM</p>			
<p>When a teacher gives you more agency in class (i.e., you can turn in a video or a paper) how does it affect your engagement?</p>	<p>I definitely think when a teacher gives more options as to how to do something and makes the student feel as though they're more involved in the assignment because they helped pick part of their approach to it. I think when you pick your own approach to</p>	<p>It probably makes me focus more on grades instead of like as a process of what I do to create artwork.</p> <p><i>Continuing conversation:</i> Do you think it makes you focus more on grades?</p> <p>Yeah.</p>	<p>I think it definitely from what I saw from the class and [inaudible 00:23:27], especially with the video versus the paper. It kind of excites people almost because it's like something new, instead of just flat out write this paper. I think it allows people to kind of explore new ways of getting</p>

	<p>something, it just makes you more involved</p>	<p><i>Continuing conversation:</i> So, okay. So if a teacher gives you more freedom in class to hand a project in one way or another, it makes you focus, you would focus more on the grade that you would get. Is that what you're saying?</p> <p>I'm not really sure right now.</p> <p><i>Continuing conversation:</i> Okay. So let me give you kind of an example. So the last assignment that we did, which was, and I'm trying to find it, the very last thing that we've done since the last time I've seen you guys was you guys did where you looked at an artwork like a peer's artwork and you read their artist statement and you answered four questions. And you could have either written two to four complete sentences or you could have made a two- to three-minute voice memo or video. So if a teacher gives you</p>	<p>their ideas across, as well as just the simplicity of it's something different that [inaudible 00:23:49].</p>
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		<p>the option as to how you want to hand something in, you would still be focusing on the grade or do you like that? I mean, do you like that a teacher would give you an option as to a way that you could hand something in?</p> <p>Oh yeah. Because I would usually go to the option that makes me more comfortable.</p>	
<p>How does having a curriculum that is rooted in social justice (i.e. interactive group activities about diversity, inclusion, acceptance, identity, personal beliefs and values) affect your education?</p>	<p>Like I said before, I think it gives you a lot more intent in your thought processes.</p> <p>By doing that I think you just become better with people too when you educate yourself in that way because I think you just... You become more sensitive to how other people feel. I think you just become more aware of it and I think you just get a better understanding of where people are coming from.</p>	<p>I feel like it affects my education because it makes me more aware of these topics. It kind of prepares me for dealing with them and then it helps me with dealing them with them later.</p> <p><i>Continuing conversation:</i> Yeah. Do you think maybe dealing with them outside of school?</p> <p>Yeah.</p>	<p>I think all of these ideas that we've discussed are some of the more important ideas that need to be discussed. Whereas of course things like math and English will be helpful in the long-term. However, I think these ideas are something that will be universally helpful. Whereas not everyone is going to be using math in their job, or not everyone will be using science in their job. Whereas these ideas, everyone I think needs to get some sort of a basis for understanding of, to become a more well-rounded</p>

			<p>or full human being, to understand the world around them to hopefully make a change. So I think these are definitely the topics that need to be discussed more so in school. So it definitely helped my education.</p>
<p>How did you feel about reflecting on, discussing, and creating artworks about sensitive topics in groups? Provide examples.</p>	<p>Well, I think it was good because, particularly in a prep classroom, because we have students from all different backgrounds. I think because of that doing projects on subjects that are more sensitive topics, I think you get a perspective on other groups of people's viewpoint on that.</p>	<p>I guess I didn't really ever have a feeling about reflecting about sensitive topics in groups.</p> <p><i>Continuing conversation:</i> So what you're saying is you didn't have a feeling about it. Is it that you weren't aware of your feelings at the time or that you didn't have any feelings about it, therefore, you felt comfortable? Does that make sense?</p> <p>Mm-hmm (affirmative).</p> <p><i>Continuing conversation:</i> Okay. Can you tell me what you think I just said to you? Tell me what you think of what I just said.</p>	<p>Those ones I definitely have found in the beginning, the writing things about yourself, about the youth culture was one of if not the first things we did. And I think at that point, all the stuff that I wrote about myself was kind of the stuff that everyone would've already known. And now fast forwarding to the, what's my name project and the art critique of the other work in groups, I definitely feel like at that point, I was more willing to talk about what I saw in the art versus just what generically people would say. It was more of me expressing my personal ideas to get a gauge, and listening to their ideas as well.</p>

		<p>I like the second option, how you said that you didn't really have a feeling on it that topic so you felt comfortable about it.</p>	<p>Instead of just kind of generally discussing with the group in a very, very generic sense. Which is what I think had we done at the beginning of the year, I would have done.</p>
<p>Did the “What's My Name” activity teach something about yourself? If so, what did it teach you?</p>	<p>I think it just made maybe aware of how not necessarily how... Yeah, I think it just makes you more aware of how bias is kind of planted into everybody's head. Because I found out about myself that I kind of picked all the names that were expected as all my classmates did. Then it makes you think everyone thought the same thing because everyone's heard the same stereotypes, everyone's heard the same things about that.</p> <p>So yeah, I just think that's the interesting part of it.</p>	<p>I'd say that it did teach me something about myself because it has taught me that I would judge people on how they look, like by their race or how old they are and see what their name was.</p> <p><i>Continuing conversation:</i> Okay. So do you feel like it made you aware of biases you may have?</p> <p>Yeah.</p> <p><i>Continuing conversation:</i> Okay, cool. Awesome. Did you like the activity?</p> <p>I thought the activity was interesting.</p>	<p>Yeah. I would say the what's my name project was one, when we started it, it was definitely kind of like I saw what it was. So maybe because of that, I feel like I didn't give the easy answer all the time or didn't answer completely honestly. Because looking at it at face value, I think the choices and what we discussed as a class were, I could kind of tell what the 'correct answer' or the answer that they, the expected answer would be. However, then because of that and kind of me trying to get the best grade or something tried not to put those, because I thought these weren't the right answers. But then sometimes they were. So-</p>

		<p><i>Continuing conversation:</i> What was interesting about it?</p> <p>I thought it was interesting how I had to think what the people's names were and some of the names when I expected it was them and other names were like generic names that I would've thought would have been their name.</p>	<p><i>Continuing conversation:</i> Are you specifically referring to being able to guess the name of the person from the picture?</p> <p>Yeah. It wasn't easy.</p> <p>It wasn't. There is no way to look at a person and know their name. It really was a crapshoot. For some of them, I was just like I'm just going to pick a letter because there is nothing you can truly base it off of. Even though there were very clearly the choices where I was like, I can see a correlation here if a name had to do with a certain ethnicity, or race or something.</p> <p><i>Continuing conversation:</i> Right. And yeah, totally. But do you feel like the activity taught you anything about yourself in terms of your own biases?</p> <p>I think that when we did it, because I didn't go with just</p>
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			<p>the obvious answer. But I don't know if that was because I saw it coming or if I was truly open-minded. And that's something that I've kind of thought about. Whereas because I definitely noticed the answer that was supposed to be chosen if you will, I don't know if that means, if I intentionally didn't choose it for that reason. Or if I chose it because there was no way. So, if that makes any sense.</p> <p><i>Continuing conversation:</i> No, it makes total sense. I got it. I'm just curious. Did you feel like by picking the opposite answer, that was maybe your way of rebelling against the activity?</p> <p>Yes and no. I feel like it wasn't as much as rebelling against the activity as it was rebelling against not falling into what I was supposed to fall into almost. So maybe I feel like I just said not rebelling against</p>
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			<p>the activity, but rebelling against the activity. So it's tough. I don't know how to put it into words.</p>
<p>How does learning about an artist's culture affect how you see their work? Can we judge an artwork without bias?</p>	<p>I think to judge had artwork without bias, kind of takes away from the judging of the artwork in a way.</p> <p>Because your bias is kind of part of how your viewpoint is... Just in a way. So I do think it's good to try to take out a lot of bias that you think is perhaps negative, but if you think positively in a way, if you're biased towards thinking positively-</p> <p><i>Continuing conversation:</i> Yeah. Good bias. Right? Yeah.</p> <p>I do think that, that's a good thing to look at. A lot of people... For instance, a lot of people typically think pretty highly of Chinese art or older Chinese stuff like that. How stuff is designed that's older.</p>	<p>I feel like learning about an artist culture makes you appreciate their culture and see what their thought process was in creating their artwork. And I think we can't judge our work without biases.</p>	<p>I think understanding their background and their culture definitely plays a part into it. And I think it's really important too, because I think understanding where someone comes from then allows you to understand their viewpoint more. Whereas if you are just hearing a viewpoint or an idea, I think it's easier to shoot down if you don't know where the person's coming from.</p> <p>But with that being said, I think not only in artwork but in life, I think it's impossible to 100% eliminate your own biases. I think it's definitely possible to lessen your biases and be more open. And I think that's something that everyone can strive towards. But I think, I mean, you can't completely erase everything that you've</p>

	<p>So I do think people have a good bias when they think about how well that stuff's designed people will have good biases about that sort of thing. So I think when you're looking at artwork, I think it's good to think this is the brand. This is always the brand of work that you've seen before. I think it's good to think like that, that you think it's quality, you know what I mean?</p> <p><i>Continuing conversation:</i> Yeah, I do. Do you think learning about an artist's culture can affect a little bit though? Can affect your judgment of something?</p> <p>I do think it can. I think it can and I think that can be a good thing and that can be a bad thing. When we learned about the power belts, what was the name of the female artists again? I'm sorry, it's slipping my mind.</p>		<p>ever thought or known and keep a completely open mind. Because at the same time, your biases are kind of your ideas and they are what make you you. And I think the important thing isn't not having biases, but I think the important thing is being open to new ideas and that your old biases might be incorrect. And be open to hearing new things and trying new things, and looking into different fields, and cultures, and ideas.</p>
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	<p><i>Continuing conversation:</i> Kara Walker.</p> <p>When we learned about Kara Walker, a lot of us could have guessed that it was about that a lot of the stuff was about slavery, but then once we had gotten the full picture of who she was as a person and we had seen what her other work was like I really think that enhanced the meaning of the work where I feel it meant more to me as a viewer because I knew what it meant to the artist</p>		
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APPENDIX F

Observation Protocol

Participants:

Student A (Type A / politically right-leaning)

Student B (Baptist / loner)

Student C (civic-minded / artsy)

WEEK ONE

2/11/20 - Period 4 (45 min.)

- Kara Walker lesson

Participant A was not present.
Participant B was present.
Participant C was not present.

- I reminded students that they need to practice before they start their final silhouette cutout of a power imbalance and where to get supplies.
- Students autonomously get supplies and begin working.
- As I do a check-in with students on their progress or how their project visually reads, I encounter a group of boys at one table discussing how different girls look and rating them on their looks. One student went so far as to say to another, "That girl's is a 4, not a 7, and I don't mess with any girls who aren't a 7 or more."
- I redirect the behavior by pulling the one student out of class to discuss the behavior.
- Post redirection - I return to the same group of boys to check-in with a student who is cutting out the Star of David. I ask him what he is doing to show a power imbalance (i.e.,

	<p>what will he add). The student is visibly frustrated and says he doesn't want to have to cut out another image. He says that it is already difficult enough and that he likes the Star of David. I ask how is that by itself a power imbalance. I repeat the objective of the project and ask how the audience is going to visibly be able to read a power imbalance from just looking at the Star of David.</p> <ul style="list-style-type: none"> ● He thinks for a moment and one student interjects, saying just having the symbol of David is not a power imbalance. ● The student keeps commenting that he doesn't want to have to cut out more and is worried about finishing the project on time, even though there is no due date posted yet. ● We continue the conversation and I inquire what it is about Judaism by itself that makes it powerful. The student does not have an answer for me. I ask how he can use the Star of David visually to show a power imbalance. He asks, "What if I put a halo over it?" I ask how that is a power imbalance. ● Another student suggests the Palestine and Israel conflict. ● The student suggests he will add a "vs" and a Palestinian symbol for his final idea. ● All of the other students worked comfortably, listening to music or discussing sports or the school day while completing the day's task.
<p>2/12/20 - Period 5 (45 min.)</p> <ul style="list-style-type: none"> ● Kara Walker lesson 	<p>Participant A was not present. Participant B was present. Participant C was not present.</p> <ul style="list-style-type: none"> ● The room was set up so students could immediately get to work.

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| | <ul style="list-style-type: none">● Each table had four Xacto knives neatly put in containers.● Cutting boards were placed at each seat along with black paper to practice with.● All students' artwork was already laid out for them from the previous class at their preferred seat.● Students came in and got right to work.● Do Now: How Does Kara Walker visually show an imbalance of power with her artwork?● I gave out pencils to students that needed them● A student asked me for help as to how to take his drawn image and make it either a positive or negative outcome.● I looked around and all students were working independently and conversing with each other.● I informed one student that he needed to watch the Kara Walker segment on Art 21 in order to answer the Do Now question. He continued to work quietly for the rest of the period.● Participant B was quietly working on cutting out all his visualized ideas on the smaller black paper.● Another student was working on cutting out a cross symbol across from Participant B. |
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	<ul style="list-style-type: none"> ● Another student asked for my help to make a mirror image of the 99% percent he has drawn. I showed him how to trace it on both sides of tissue paper in order to draw it backwards to read forwards. ● I walked over to a student and helped him to translate his sketchbook page into shapes using Autodesk Sketchbook. He began to work on his own. ● One student was independently working on editing a video and another completed the assignment and was pinning up their work on the wall. ● The boys at the first table continued to tear each other down by poking fun at one another about dating women. They seemed preoccupied by girls or the getting of girls. ● I had the students work up until the bell and cleaned up for them this one time because I wanted them to get the most out of class. ● At the end of class, some students helped me clean up while others just left.
<p>2/13/20 - Period 6 (45 min.)</p> <ul style="list-style-type: none"> ● Kara Walker lesson 	<p>Participant A was present. Participant B was present. Participant C was not present.</p> <ul style="list-style-type: none"> ● One student needed help with getting his drawn idea to become a silhouette cutout, so I modeled two options for him. ● Another student was, despite working all class, having a heated discussion at his table about intramural basketball. ● The student that I have to redirect often was talking a lot. I had to stop and redirect him three times over the course of 10 minutes. I told him that his hands should be moving as

	<p>fast as his mouth. He insulted another student about his ability to play basketball. I redirected him again to refrain from making subjective and negative comments.</p> <ul style="list-style-type: none"> ● Out of the three large tables, only the one with the disruptive student was distracted. All students worked for the duration of class mostly uninterrupted. ● I noticed that two of my students had already completed the assignment. I told them to download Photoshop Mix from the Google Play store for the next assignment and practice cutting out one image and merging it with another image. ● Toward the end of class, students all helped clean up before leaving. ● I announced that Tuesday the 18th we would be going on a field trip and to meet me in the lobby at 11:30am. ● At the end of class, some students helped me clean up while others just left.
<p>WEEK TWO</p>	
<p>2/18/20 - Period 1 (45 min.)</p> <ul style="list-style-type: none"> ● Kara Walker lesson 	<p>Participants A, B, and C were all present.</p> <ul style="list-style-type: none"> ● Students were all working on their cutouts. ● I went over what to expect for the field trip to the museum to see the exhibit “Designing for Different Futures.” ● Participant B was quietly absorbed in his work and rarely conversed with the other students he always sits with.

	<ul style="list-style-type: none"> ● Participant A was working on his cutout quietly and conversing from time to time with the other students who always sit together. ● One student was struggling with cutting the thick practice paper, so I checked in with him every 10 minutes. ● Participant C was sitting next to his friend at the middle table conversing and working. ● One student was working independently on a video he had been editing because he already had completed the Kara Walker cutout assignment.
<p>2/18/20 - end of day</p> <ul style="list-style-type: none"> ● Penn. Museum visit (2 hours) 	<ul style="list-style-type: none"> ● Two groups of twenty students visited the “Designing for Different Futures” exhibit on a self-guided tour with a guided looking activity. ● Participant B was very absorbed in the show, visiting all the different sections of the exhibit. He took some of the posters. It was the first time I had seen him visibly excited. ● Participant C was with his good friend and asked what he should see first and if he could do the activity about any exhibit in the museum. I explained that it had to be this one. ● Participant A seemed a little overwhelmed and didn't know where to start. I walked him and a few other young men to see the DATA video on the uses of electricity. After a little while he made his way to other parts of the exhibition. ● I encouraged all the students to look before they read the plaques to get a first impression. ● I waited at the entrance of the show to make sure students were where they should be. ● We spent about an hour and thirty minutes in total at the museum before returning to the school.

	<ul style="list-style-type: none"> ● I gave out an exhibit map to the students as a visual reference for their guided looking assignment.
<p>2/19/20 - Period 2 (45 min.)</p> <ul style="list-style-type: none"> ● Kara Walker lesson 	<ul style="list-style-type: none"> ● At the beginning of class I explained to students that their syllabus was on Google Classroom and reminded them of I how graded 20% Participation/Formative Assessment, 40% On Process/Sketchbook/ Formative Assessment, and 40% Summative Assessment on the completed Project/Reflection. ● After clarification, the class spent the period working on cutouts in their same preferential seating arrangements. ● Students were engaged and on task after my talk – there was nothing out of the ordinary in terms of behavior. ● I went around and reminded students of the objective: <i>Create a visual image out of black paper that shows a power imbalance using the positive or negative space.</i> ● I also explained the expectations: All edges of the paper must be clean and not jagged (looking for mastery with use of the Xacto knife); no pencil lines visible; communicates the message clearly without an explanation. ● I mentioned that they must download the application Adobe Photoshop Mix. ● I also mentioned that the assignment from the museum was due Monday and not to forget to include the name of the artist and title of the work.
<p>2/20/20 - Period 3 (60 min.)</p> <ul style="list-style-type: none"> ● Kara Walker lesson 	<ul style="list-style-type: none"> ● The class spent the long period working on their cutouts in their same preferential seating arrangements. ● They had the option, when they completed their cutouts, to work on the museum activity from Tuesday or practice using the application Adobe Photoshop Mix and to put evidence of doing so in the Graphic Design 1 folder they had shared with me. Students were working on all these options independently for the duration of class. ● I went around and periodically checked-in with students.

	<ul style="list-style-type: none"> ● Participant C and I discussed how to best show an image of a mouse in tall grass as a cutout. ● All tables were conversing and engaged. ● Participant B was working without really talking to anyone again. ● One student and I discussed the best way to visually communicate his idea of student debt, and I encouraged him to try to use the simple symbols of a graduation cap to express the concept of college. He sits at the same table every class. ● Participant A completed his cutout, and for the rest of class continued to work on the museum assignment activity. ● Another student preferred to work on the Macs and created a visual juxtaposition of two images to practice. He is using the themes of power and data to make his visual juxtaposition. The image was of a mannequin with the Facebook logo on its head looking at the phone of a blindfolded person who was looking at their phone as well. I asked if the themes he juxtaposed were a comment about privacy. Time ran out. ● I had students partially clean up and I took care of the rest.
WEEK THREE	
2/25/20 - Period 4 (60 min.)	<ul style="list-style-type: none"> ● Cutout projects are due. ● Students were trying to complete their cutouts.

<ul style="list-style-type: none">● Kara Walker wrap-up	<ul style="list-style-type: none">● All students were working independently as usual in the same groupings as usual.● The only time they didn't sit in the seat of their choice was because they arrived late.● The table adjacent to Participant A was loud but working.● Participant A and two other boys sit quietly at their table.● I stopped everyone to announce that the museum activity was due.● I also announced that all students must complete a self-reflection on the process of their power imbalance cutouts (two questions with the last being a check-list with rating system).● I often asked students to close the top of their computer and listen by looking at me.● It took a second to get their attention but with some prompting I was able to get everyone to look at me.● With a few minutes left in class, I briefly made an announcement. I went over Adobe Photoshop Mix and discussed the next assignment posted on Google Classroom.● I explained to them that both the self-reflection and first mini-project utilizing Adobe Photoshop Mix were due Friday.● Two students were using Photoshop instead of their Chromebooks.● Three tables had similar groupings.
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	<ul style="list-style-type: none"> • Students felt comfortable expressing themselves and had a lot of agency in the room.
<p>2/26/20 - Period 5 (45 min.)</p> <ul style="list-style-type: none"> • Juxtaposing themes using Adobe Photoshop Mix 	<ul style="list-style-type: none"> • Students had to post a self-reflection on their process to Google Classroom. I briefly re-explained that it includes two questions. • Students worked independently on their practice assignment for Photoshop Mix as evidence. • Students were working on searching for images that related to the themes they chose. • The same two students were working on Photoshop instead of using the application Photoshop Mix with their Chromebook. • Students were filling out their self-reflections. • Students continued to sit in their preferred seating arrangements. • One student had completed both assignments and was working on other assignments. • Three tables had similar groupings. • Students felt comfortable to express themselves and had a lot of agency in the room.
<p>2/27/20 - Period 6 (45 min.)</p> <ul style="list-style-type: none"> • Students working independently, catching up on work 	<ul style="list-style-type: none"> • Students were working independently on various projects. • Students were filling out their self-reflections. • Students continued to sit in their preferred seating arrangements.

<ul style="list-style-type: none"> ● Juxtaposing two sides of students' personality using Adobe Photoshop Mix 	<ul style="list-style-type: none"> ● I verbally told a few students who completed their project earlier to start their next project - "Juxtapose two sides of their personality." ● I reminded students that all assignments, which can be found in their Google Drive Graphic Design folder, are due 2/28. ● Between helping those on Photoshop and being interrupted by IT coming to introduce themselves, it was hard to focus on observing. ● Participant A was working on his reflection. ● Participant B was also working on his reflection. ● Participant C was completing his digital assignment.
<p>WEEK FOUR</p>	
<p>3/2/20 - Period 1 (45 min.)</p> <ul style="list-style-type: none"> ● Juxtaposing two sides of students' personality using 	<ul style="list-style-type: none"> ● Housekeeping - I reminded students what projects were past due, which due dates are coming up, and that Q3 will end Friday. ● I introduced "Juxtaposing two sides of their personality" using Adobe Photoshop Mix on their Chromebooks.

<p>Adobe Photoshop Mix</p>	<ul style="list-style-type: none"> ● The objective was to cut out one image representing one side of their personality with little to no background on the existing image, and to place that image onto another image representing the opposite side of their personality. ● Students were working independently on various assignments. ● Some were behind from being away on a student trip or college visit. ● Three students were working on Photoshop to complete the assignment. ● I had to get one student caught up since they had been away and had experienced computer issues. ● I also had to get another student caught up using the pen tool that it was difficult to observe at times. ● Three tables had similar groupings. ● Students felt comfortable expressing themselves and had a lot of agency in the room.
<p>3/3/20 - Period 2 (45 min.)</p> <ul style="list-style-type: none"> ● Students working independently, catching up on work 	<ul style="list-style-type: none"> ● Students were working independently on various assignments. ● I had a small group of students that needed to complete assignments that were way past due, so I allowed them to take class time to do that. ● Participant A was quiet and engaged in his work. He asked for some help with how to make a clean edge in the application; he was literally showing himself as two sides, which requires a lot of attention to the edges. ● Participant B was also engaged and working quietly.

	<ul style="list-style-type: none"> ● Participant C was also working, but talking with his classmates. ● Students were sitting in their preferred seating arrangements. ● Three students were working on Photoshop; I needed to help them more than usual. ● I have to get one student caught up with both digital assignments, so it was difficult to observe at times. ● Three tables had similar groupings. ● Students felt comfortable expressing themselves and had a lot of agency in the room. ● I had one student that completed all assignments, but I didn't have the reflection ready, so I allowed him the class period to work on other school work.
<p>3/4/20 - Period 3 (45 min.)</p> <ul style="list-style-type: none"> ● Students working independently, catching up on work ● Post reflection 	<ul style="list-style-type: none"> ● I assigned the post-reflection for students to complete and went over the details. ● Two students were still working on Photoshop, so I needed to be available for them as a troubleshooter, which made it hard to observe. ● Participant A was still focused and trying to clean his edges up. ● Participant B was working quietly on his digital work. ● Participant C continued to talk and work on his digital assignment. ● Some students worked independently, trying to finish their digital work.

	<ul style="list-style-type: none"> ● Some students completed all their artwork and were on to working on their reflections. ● Three tables had similar groupings. ● Students felt comfortable expressing themselves and had a lot of agency in the room. ● I reminded students that both the reflection and the project were due Friday.
<p>3/6/20 - Period 4 (60 min.)</p> <ul style="list-style-type: none"> ● Students working independently, catching up on work ● Post reflection 	<ul style="list-style-type: none"> ● I mentioned that there were 10 weeks left in the school year and that the unit we are in would end before Easter break. ● I also went over that all assignments handed in this Friday (except for the group activities the following week) would be on Q3. ● Some students were working independently, trying to finish their digital work. ● Most students completed all their artwork and moved on to working on their reflections. ● Participant A was focused and trying to respond to his reflection. ● Participant B was working quietly on his reflection. ● Participant C continued to talk and work on his digital assignment. ● Three tables had similar groupings. ● Students felt comfortable expressing themselves and had a lot of agency in the room. ● I was checking in with one student to get him caught up on assignments that were past due, so it was hard to focus on observing.

WEEK FIVE

3/9/20 - Period 5 (45 min.)

- **Culture jam**
- **Preview of Artist Statement Assignment**

- **The class participated in an activity called a culture jam.**
- **As students were arriving, I greeted them at the door and reminded them to complete the Do Now Activity (“What’s my name?”) on Google Classroom. The students looked at the PowerPoint, filled out the multiple-choice portion, and answered the questions.**
- **One student said that this assignment was going to make him out to be racist. I told him to continue and that this is a safe space in which to discuss bias and stereotyping.**
- **I asked the students to begin their artist statement for their last two projects if they finished the Do Now early.**
- **The Do Now took about 15- 20 minutes.**
- **I explained that I found people for the activity based on common first and last names for specific ethnicities.**
- **I revealed the correct names that matched the person’s face.**
- **Many students were excited that they had guessed correctly, or were very surprised by their mistakes.**
- **After the reveal, with 10 minutes left, I had students respond to post-activity questions about the experience.**
- **I explained the artist statement, which was due Friday, and that the following class they needed to work in groups to come to a consensus and share out about the experience.**

	<ul style="list-style-type: none"> ● I also explained that we would be discussing bias and stereotyping, and how it relates to the rest of the unit. ● I announced that quarter 3 would be over Friday. ● Student asked if the artist's statement had to be in paragraph form. I explained that it had to be in paragraph form but it did not need an intro or conclusion. ● I also explained that today's assignment would be due today in order to receive credit. ● Some students were out because of the Karios school trip
<p>3/10/20 - Period 6 (45 min.)</p> <ul style="list-style-type: none"> ● Artist statement ● Students working independently, catching up on work ● Group Activity - "What's My Name?" 	<ul style="list-style-type: none"> ● Due to the staggered start, I asked students to continue working on their artist statement for their cutouts and the two sides of their personality project. ● Participant A came into the room wearing another student's du-rag, which I ignored. ● Students worked independently on artist statements. ● About 10-15 minutes into class everyone was settled, and I had all the students stop what they were doing. I explained that the activity we did was to better understand implicit bias and that when we interpret artwork we look at them through a cultural lens. ● I asked the group if they understood what a cultural lens meant; they nodded in understanding. ● I continued the "What's my name" activity, except this time the students were working in groups and sharing their responses to the question in order to work collectively. ● I made sure that each group created a document with their names on it.

	<ul style="list-style-type: none"> ● Participant A took a leadership/facilitator role in getting his fellow group members to focus, although he still was being silly. ● Participant C was very active in breaking down the questions. ● Four students that were absent the day prior were doing yesterday's assignment quickly in order to participate in the day's group activity. ● Students were talking freely and comfortably in small groups of 3 or 4. Participant B barely engaged in conversation. I reminded the groups to get everyone's input. ● There was a lot of conversation about school potentially being canceled due to the coronavirus. ● After students completed the group assignment, I asked them to get back to their artist statements. I reminded them to utilize the flowchart for their artist statement and that they did not need an intro or conclusion. I also reminded them to read the directions. ● Three tables had similar groupings. ● Students felt comfortable expressing themselves and had a lot of agency in the room.
<p>3/12/20 - Period 1 (45 min.)</p> <ul style="list-style-type: none"> ● Group Critique Activity of two different Barabra Kruger mixed 	<ul style="list-style-type: none"> ● As students walked into class I handed them an index card with either a 1, 2, or 3 on it. Participant A arrived first, then a few other students followed. I had the instructions written on the whiteboard and up on the screen. I told students to get started right away. ● I directed students to sit at certain tables that were labeled with a number.

<p>media prints using Feldman model.</p>	<ul style="list-style-type: none">● As students arrived I directed them to take a seat with 2 other students. This time they did not sit in their preferred groups because the tables were now separated into six tables.● Students had 20-25 minutes to answer the questions from the first 3 quadrants.● After 25 minutes (and some students showing up late), I asked students to break into three groups based on the numbers of their cards.● The three groups were called Describers, Interpreters, and Analyzers. Each group spoke about what they all thought. All students wrote down their thoughts in their individual documents. This took about 11 minutes.● With 12 minutes remaining, I asked the students to answer the questions in quadrant 4. I explained if they did not finish they would have to complete the assignment for homework. I also explained that this was Feldman's model of critique, which is used as a formal evaluation of an artwork in all art history classes. I also explained that we would be using the same model to critique a peer's work in the following class.● Kids were engaged most of the time.● There was a lot of conversation about school potentially being canceled due to the coronavirus.
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APPENDIX G

Document Protocol

Written Responses to Assignments - Participant A

Topics / Questions	Responses
Self-Reflection #1 - Cutout of power imbalance	
<p><i>1. Explain three major ideas or concepts that you needed to know to be able to complete your artwork.</i></p>	<p>Negative space was a big concept we had to know for this artwork, the whole project was based on using the space around a picture to make art. Positive space was the contents of a picture; we used these for our silhouettes. We learned the power of symbols in art; simply the silhouette of certain symbols is enough to convey a message.</p>
<p><i>2. Explain to me the process of how you took your drawn idea of power imbalance and changed it into a paper cutout of a power imbalance? Also, provide an example of how you used either the positive space or negative space or both to visually show a power imbalance.</i></p>	<p>Well, I thought love's hold over man was relatable, so I decided the simple symbol of a heart would convey an understandable message paired with a man trapped inside. I cut the negative space of the inside of the heart out, so it was just a man stuck in an empty heart.</p>
<p><i>3. Sometimes, our problem-solving processes are smooth and automatic or they may require us to</i></p>	<p>A. I tried to see the whole art task and not just the details of it. 5 B. I rushed into solving the problem, going with my first solution. 2</p>

<p><i>stop, rethink and reorganize. Please circle the responses that best fit your creative process. Use the highlight function in Google Docs and highlight which number best corresponds.</i></p> <p>Key: 1= Strongly Disagree 2= Somewhat Agree 3= Mostly agree 4= Agree 5= Strongly Agree</p>	<p>C. I ran into problems. 3 D. I had to stop and ponder what I had done. 5 E. I created sketches or models to help solve problems as they arose. 3 F. I had to redo parts. 5 G. I changed ideas or directions. 5 H. I had to stop and figure out what to do next. 5 I. I asked for help. 4 J. I felt frustrated and discouraged. 1</p>
<p>Self-Reflection #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix</p>	
<p><i>1. Please take 5 minutes only to respond to 1 of the 3 sentence starters below. After viewing the “Designing Different Futures” exhibit...</i></p>	<p>I became more aware of... power imbalance in the world I was surprised about... energy distribution I want to know more about...energy distribution</p>
<p><i>2. Explain what the objective of the “Guided Questions” activity was and why it was connected to the mini-project “Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop?”</i></p>	<p>I think it was meant to really make us think more deeply on what we saw and how we were going to translate into our own work.</p>
<p><i>3. Explain what you needed to know in advance to be able to complete the mini-project “Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop.”</i></p>	<p>I needed to understand how I could convey the themes of the show in my own art.</p>

<p><i>4. Sometimes, our problem-solving processes are smooth and automatic. Other times, we may have to stop, rethink, and reorganize. Please circle the responses that best fit your creative process. Use the highlight function in Google Docs and highlight which number best corresponds.</i></p> <p>Key: 1= Strongly Disagree 2= Somewhat Agree 3= Mostly agree 4= Agree 5= Strongly Agree</p>	<p>A. I tried to see the whole art task and not just the details of it. 5 B. I rushed into solving the problem, going with my first solution. 2 C. I ran into problems. 4 D. I had to stop and ponder what I had done. 5 E. I had to stop and figure out what to do next. 5 F. I created sketches or models to help solve problems as they arose. 3 G. I had to redo parts. 5 H. I changed ideas or directions. 4 I. I asked for help. 3 J. I felt frustrated and/or discouraged. 2</p>
<p><i>5. Explain to me why you chose the images you did to represent your opposite personality traits in one image.</i></p>	<p>I think I am a completely different being as a football player and as a person.</p>
<p><i>6. Explain to me why an exhibition like "Designing for Different Futures" is important for your generation.</i></p>	<p>I think constantly exposing the next generation to run society to innovation is important.</p>
<p><i>7. What could the teacher have added or changed to the museum visit, guided questions, and mini project using Adobe Photoshop Mix or Photoshop that would have helped you be more successful?</i></p>	<p>I think it is fine as is.</p>
<p>Artist Statement #1 - Cutout of power imbalance</p>	

This work of mine is a piece of paper cut to look like a man trapped in a heart. The subject of the work is a power imbalance of man versus love. I am not describing man as in men, I am saying man as in mankind.

I created the artwork using three simple things; a piece of black paper, a cutting board, and a cutting tool. I cut the silhouette of a man trapped in a heart out of that piece of paper, which allowed the contrast of the positive and negative space to define the image.

The big idea behind my artwork was to demonstrate the power love has over people. It is well recorded throughout history that love can make people do stupid things, trapping them really.

I pulled this idea of love trapping people from personal experience and the things I've read. I think of how the Trojan War stemmed from Helen in myth, of Romeo and Juliet, and even of how love can drive people to do great things. When I thought of this, I had actually just heard a great saying by G.K. Chesterton, "The true soldier fights not because he hates what is in front of him, but because he loves what is behind him." I pulled inspiration from the overwhelming influence love has in everybody's life.

My goal for this artwork was to convey a simple message of being trapped in love. The message is pretty universal.

I think I accomplished my goal in an effective way. Using the silhouette of something delivers a powerful, universally understood message in my opinion because really anybody can figure it out from simple shape, absolutely no detail.

Artist Statement #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix

My artwork is two images of myself, each divided in half, and brought together to create a reflection of my personality. One image is of me in a Tulane football uniform; the other is myself in a regular tank top. I was fortunate enough that I had two images of myself crossing my arms in different settings to really make the image work.

I created my artwork using Adobe Photoshop Mix on my Chromebook. I used the stylist pen and the ability to zoom in on my cutouts in the application to really get precise edges on the cutouts.

The idea behind my artwork was to really capture how I have used football as a way to divide personality into what almost feels like two different beings. I was really inspired by some of my favorite athletes growing up. For example, Kobe Bryant as the Black Mamba; Brian Dawkins as Weapon X in reference to the Wolverine superhero; Joe Greene as Mean Joe. I really feel as though creating an alter ego for myself as a football player has helped me become better. I feel as though I can let loose and play with complete reckless abandon that I do not think I would feel comfortable with under different circumstances.

I wanted to demonstrate this divide in my own personality by literally dividing myself physically in the image. I intentionally made the football half of myself to the viewer's right, making it my left. I am left-handed, and my goal was to show that I am at my most comfortable when I take on my alter-ego because this is when I lose all responsibility besides what I have to do on the field.

I think I conveyed my message pretty well, given the simple tools I used. This project really reflects a part of myself that I hold with great value. This art reflects an idea I had for myself watching sports and superheroes growing up and put into place when I was eleven. This piece reflects one of my favorite parts of myself, in my opinion.

Group Activity - "What's My Name?" Culture Jam activity

Individual responses

Put the letter that corresponds with the name you think matches the person.	1. C 2. C
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	<p>3. C 4. B 5. C 6. A</p>
<p><i>1. What clues did you look for when trying to match a person to a name? (physical traits, past experiences with names, etc.)</i></p>	<p>Well, if the person looked like a certain ethnicity, I just guessed it was a name derived from it.</p>
<p><i>2. Did you use the first and last name as clues for certain things?</i></p>	<p>Yes, that was a primary basis of my decision making.</p>
<p><i>3. Which people did you have a hard time matching? Why?</i></p>	<p>The people whose names I couldn't guess based on ethnicity.</p>
<p><i>4. Are you surprised by any of the people/name matches?</i></p>	<p>Not really. They all mostly fit how they look.</p>
<p><i>5. Did doing this exercise help you think about names and physicality differently?</i></p>	<p>Not really. These people fit their names pretty well.</p>
<p><i>6. Explain to me your understanding of what bias is.</i></p>	<p>Bias is a subconscious leaning towards one side over another.</p>
<p><i>7. Explain to me your understanding of what stereotyping is.</i></p>	<p>Stereotyping is making a widely accepted assumption about a group of people.</p>
<p>Group responses (to last 4 questions above)</p>	

4. Are you surprised by any of the people/name matches?	Yes, some names were surprising, especially Hernandez.
5. Did doing this exercise help you think about names and physicality differently?	Yes, it helped me ignore certain biases about ethnicity and skin tone.
6. Explain to me your understanding of what bias is.	We understand bias as ignorance, prejudice and unfairness.
7. Explain to me your understanding of what stereotyping is.	Our understanding of stereotyping is wrongly grouping people together by false or mistaken qualities.
Bonus - What is implicit bias?	Implicit bias is the internal, subconscious bias within everyone. You can't avoid it, but you can learn to condition it.
Critique of a Peer's Artwork	
Describe	
1. What is the artist's name?	Khalil Brown
2. Title of the work.	Unnamed
3. Date of the work.	No date

4. Medium or materials used.	Cutout of black paper
5. What do you see in the artwork? Only describe what you see (e.g. trees, sky, animals, etc.). Do not interpret anything).	I see a person and a pile of feces labeled Gucci.
6. What kind of subject matter is in the picture? (e.g. rural farm scene, landscape, industrial imagery).	The subject of the picture is a person with money.
Analyze	
1. What elements of art did the artist use? (e.g. line, shape, space, form, texture, color, value and space)	The artist used shape, form, space, and line.
2. What principles of art did the artist use? (e.g. pattern, contrast, emphasis, balance, proportion/scale, harmony, and unity)	The artist used contrast in positive and negative space to convey a message.
3. Discuss some of the possible relationships between the things that you mentioned in the description.	The man is trying to buy feces because it says Gucci on it.
Interpret	
1. What do you think is the relationship of the title to the picture or meaning?	The work has no title.

<p><i>2. What areas do you notice first? Is a relationship between what you notice first and what you notice later? If so, what is that relationship?</i></p>	<p>The artist intentionally made Gucci a large pile of feces and intentionally made the man hold the money high as if he was offering large amounts of money for feces.</p>
<p><i>3. What story do you think is being told?</i></p>	<p>The story is a demonstration that people will buy anything because of a name.</p>
<p><i>4. How does it make you feel when you look at this picture?</i></p>	<p>It makes me laugh because it is an ironic representation of truth.</p>
<p>Judge</p>	
<p><i>1. What did you like or dislike about this artwork?</i></p>	<p>I liked how he called out designer brands for being glorified garbage.</p>
<p><i>2. How successful do you think the artist was in accomplishing what they set out to achieve?</i></p>	<p>I think he did a pretty good job conveying what he was thinking.</p>
<p><i>3. Why do you think other people should see this artwork?</i></p>	<p>Because it conveys a message worth spreading.</p>
<p><i>4. What is worth remembering about this artwork?</i></p>	<p>That buying a name isn't buying quality.</p>
<p>Visual Culture responses</p>	

<p><i>1. Explain how formalism and visual culture are different. Provide examples.</i></p>	<p>Formalism is different from visual culture because formalism is looking at art through the shape and form in which it takes; visual culture is the study of everything that is seen in culture and what it means. One could analyze through formalism how our class power imbalances project looks in way of form, as opposed to studying the visual culture of what we made through our eyes and understanding what the piece means through the view of today's culture.</p>
<p><i>2. Does the meaning or purpose of an image change when it's viewed over different media (i.e., television vs. Instagram)? Provide examples.</i></p>	<p>I believe the meaning does change a little bit. Any company knows that their TV advertisements will look very different from Instagram ones. If a company advertises on Instagram, they're probably giving you an idea of immediate gratification, and the opportunity to purchase their product is going to be limited in more cases, like a Nike sneaker release. If Nike advertises it on Instagram, there will definitely be a link to buy that sneaker right there, right now on the screen, if they advertise on TV, they advertise to an older crowd, so they throw it back to old marketing campaigns the adults grew up with, or they'll make it seem like a smart long-term purchase, preaching durability in the product. I think the main meaning that changes is who the advertisement is meant for.</p>
<p><i>3. How is visual culture a snapshot of our current culture? Provide examples.</i></p>	<p>I could show any kid a picture of microscopic organisms and they'd assume I was showing them COVID-19; thirty-five years ago they would've assumed it was a picture of AIDS. People will see everything through their own cultural window if left up to interpretation. However, if I showed any kid now a picture of LeBron James dunking a basketball, that kid could probably tell me when that dunk happened, LeBron's stat line that night, and who won the game. If I showed another kid the same picture thirty years later, he would know when the picture was from, but that's probably it. That kid would know when the</p>

	<p>picture was from because that was an iconic snapshot of culture from that time, a look into the greatest athlete of this time that is recognizable across generations unmistakably as our time.</p>
<p><i>4. Explain how to broaden our cultural lens once we realize our implicit cultural biases. What sort of habits of mind help us to broaden our values? Provide examples.</i></p>	<p>Spending time with people who come from different backgrounds is probably the best way to broaden cultural lenses. I think exposing yourself to new things constantly is a great way to do that. There's a reason people use college to figure themselves out; that's where everybody broadens their horizons the most.</p>
<p><i>5. Explain how you'd critique an artwork using visual culture as the model for analyzing, interpreting, and judging? (Describing stays the same in this process). Provide examples.</i></p>	<p>I would try to analyze, interpret and judge through visual culture by analyzing the work through the context of the time period it was written, trying to figure out what it was saying about that time, and determining how well it delivered that message.</p>
<p><i>6. Would your opinion or reaction to an artwork change if you know the context in which it is created? Provide examples.</i></p>	<p>Yes, a picture of a rifle in the sixties was a symbol of the Black Panther party using the right to bear arms to intimidate abusive police officers. A picture of a rifle in the forties brought the mind to war in Europe and in the pacific, and a picture of a rifle now could bring the mind to schools, terrorists—a plethora of things.</p>

Critique of a Peer's Artwork using visual culture as a framework	
<i>1. What did you like or dislike about this artwork?</i>	I like how thinking and intellectualism are what separates this person from the crowd in this work. I appreciate that it feels as though the artist is making it feel that there is a lot going on in this individual's mind constantly.
<i>2. How successful do you think the artist was in accomplishing what they set out to achieve?</i>	I think the artist was successful at what they wanted to accomplish. Using simple images to convey a message is arguably the most effective way to convey a message after words.
<i>3. Why do you think other people should see this artwork?</i>	I think they should see it because it encourages deeper thought. I think encouraging deeper thought is how society is advanced.
<i>4. What is worth remembering about this artwork?</i>	<i>The message encourages intellectualism. If more people thought like the one in the middle the world would flow more efficiently and perhaps the thinker wouldn't be so alone.</i>

Written Responses to Assignments - Participant B

Topics / Questions	Responses
Self-Reflection #1 - Cutout of power imbalance	
<p><i>1. Explain three major ideas or concepts that you needed to know to be able to complete your artwork.</i></p>	<p>Three major ideas that I needed to know to be able to complete your artwork are the concepts of power imbalances, relationships, and communication. Power imbalance was the main point of the project as something that holds more power than another is important to understand to come with an idea. Relationships and communications relate to power imbalance because they are both important to factor the level of power imbalance.</p>
<p><i>2. Explain to me the process of how you took your drawn idea of power imbalance and changed it into a paper cutout of a power imbalance? Also, provide an example of how you used either the positive space or negative space or both to visually show a power imbalance.</i></p>	<p>First, I had to think of an example of a power balance and I came up with certain corporations polluting the environment. For the draft, I drew a factory polluting the air with toxic chemicals. Then, I redrew it on a bigger piece of black paper using a white pencil to make the drawing pop out and a ruler to make straight edges. Then, carefully cut out the drawing, making sure I cut clean edges. For my cutout, I used positive space for the outline of the factory and the smoke, and I used negative space for the windows.</p>

<p><i>3. Sometimes, our problem-solving processes are smooth and automatic or they may require us to stop, rethink and reorganize. Please circle the responses that best fit your creative process. Use the highlight function in google docs and highlight which number best corresponds.</i></p> <p>Key: 1= Strongly Disagree 2= Somewhat Agree 3= Mostly agree 4= Agree 5= Strongly Agree</p>	<p>A. I tried to see the whole art task and not just the details of it. 5 B. I rushed into solving the problem, going with my first solution. 2 C. I ran into problems. 2 D. I had to stop and ponder what I had done. 4 E. I created sketches or models to help solve problems as they arose. 5 F. I had to redo parts. 3 G. I changed ideas or directions. 4 H. I had to stop and figure out what to do next. 3 I. I asked for help. 1 J. I felt frustrated and discouraged. 2</p>
<p>Self-Reflection #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix</p>	
<p><i>1. Please take 5 minutes only to respond to 1 of the 3 sentence starters below. After viewing the “Designing Different Futures” exhibit...</i></p>	<p>I became more aware of the different types of art that were created that I wouldn’t consider art.</p> <p>I was impressed in the amount of effort and skill it took to express the different themes of the exhibit through the different types of pieces.</p> <p>I was more aware of the use of technology that expresses the different themes of the show.</p>
<p><i>2. Explain what the objective of the “Guided Questions” activity was and why it was connected to the mini-project “Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop?”</i></p>	<p>The objective of this question was to take different types of artwork and help understand the process that has to be done and what message is trying to be expressed without having to read the description. This is connected to the mini-project because we need to develop a process to express a message with my project with the themes of the exhibit.</p>

<p>3. <i>Explain what you needed to know in advance to be able to complete the mini-project “Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop.”</i></p>	<p>What I need to know in advance was the themes of the exhibits and the different skills and thought processes of graphic design. You also need to have a good understanding of these themes and you need to know how to find images that relate to these themes. You also need a little practice and an understanding with Adobe Photoshop Mix, such as the different tools and how to apply them, to be able to complete this project.</p>
<p>4. <i>Sometimes, our problem-solving processes are smooth and automatic. Other times, we may have to stop, rethink, and reorganize. Please circle the responses that best fit your creative process. Use the highlight function in Google Docs and highlight which number best corresponds.</i></p> <p>Key: 1= Strongly Disagree 2= Somewhat Agree 3= Mostly agree 4= Agree 5= Strongly Agree</p>	<p>A. I tried to see the whole art task and not just the details of it. 4 B. I rushed into solving the problem, going with my first solution. 4 C. I ran into problems. 5 D. I had to stop and ponder what I had done. 5 E. I had to stop and figure out what to do next. 5 F. I created sketches or models to help solve problems as they arose. 3 G. I had to redo parts. 5 H. I changed ideas or directions. 5 I. I asked for help. 1 J. I felt frustrated and/or discouraged. 2</p>
<p>5. <i>Explain to me why you chose the images you did to represent your opposite personality traits in one image.</i></p>	<p>For my opposite personalities, I chose courageousness and timidness. I chose the image of a boy jumping across a cliff as a sign of courageousness because it shows a courageous act that many people won't do. I used a painting called Timid Sun and an image of the sun as signs of timidness because I like the colors they used to show timidness as an image rather than a thought. I added an image of the sun to make the painting more clear.</p>
<p>6. <i>Explain to me why an exhibition like "Designing for Different Futures" is important for your generation.</i></p>	<p>An exhibit like this is important for my generations because it makes you look at these different pieces of different themes and make them think deeper in the message of the piece. The use of technology can help them</p>

	understand the project better and take in the information better. It also allows them to learn different skills and it can even inspire them to create this different project and make the best of themselves at life.
7. <i>What could the teacher have added or changed to the museum visit, guided questions, and mini project using Adobe Photoshop Mix or Photoshop that would have helped you be more successful?</i>	I believe that a bit more practice projects with Adobe Photoshop Mix would have helped me understand the different tools of the app and be more successful of the project.
Artist Statement #1 - Cutout of power imbalance	
<p>My artwork is the image of a factory polluting the air with toxic chemicals. The subject matter of my artwork is the power imbalance between a relationship, in this case, man-made pollution and nature. The title of this piece is The Power of Pollution. The principles of art most obvious here are balance, pattern, and contrast. The elements of art most obvious here are shape, space, line, and texture.</p> <p>My artwork was made from a big piece of black paper. The technique I used was papercutting and the tools I had to use were a cutting tool, a ruler, a white pencil to create my artwork.</p> <p>What inspired my artwork was the growing problems of pollution, especially air pollution, and global warming. My artwork expresses a huge social issue and a personal issue for me as well because I believe that we need to fix these problems now for the future generations of Earth. The emotions I tried to show in my artwork are concern, disgust, and even hopefulness to spread the message and fix this problem.</p> <p>My goals as an artist are to make a piece of artwork that I worked hard on and will be very proud of. I believe that I reached these goals successfully as I am very proud of my artwork, and I worked hard on this. This helped me reach my goal because it made me believe that I can create artwork that reaches these goals.</p>	

What I learned in creating this artwork how long and tedious making a piece like this was. Having to carefully make straight edges and not leaving and marking on the final piece was harder than I thought. The final piece of this artwork was exactly what I imagined as I tried to make the image as simple as possible by using simpler edges and shapes. This piece will influence future artworks by helping me think deeper in making a piece and prepare better.

Artist Statement #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix

My artwork is the image of a boy jumping across a cliff with a sky with rich colors and the sun in the background. The subject matter of the two opposite sides of my personality, courageous and timidness. The title of this artwork is Timidness and Courage. The principles of art most obvious here are contrast, emphasis, proportion, and movement. The elements of art most obvious here are form, color, and value.

My artwork was made from the computer graphics from Adobe Photoshop Mix. The techniques and tools I used were all from Adobe Photoshop Mix, such as blend, cut out, looks, adjust, and crop.

What inspired my artwork were my personalities. My work expresses a personal issue as it has me think about two opposite personalities that I have and express it through art. The emotions I tried to show in my artwork were timidness, courage, and strength as a boy having the courage to jump through a cliff while having a timid background.

My goals as an artist are to make a piece of artwork that I worked hard on and will be very proud of. I believe that I reached these goals successfully as I am very proud of my artwork, and I worked hard on this. This helped me reach my goal because it had me put in more effort on a project than I thought I could.

What I learned from this artwork was thinking deeper in my personality and how to express this into art. I also learned more about photoshop effects. The final wasn't exactly what I imagined it would be, but I am happy with what I got. This was mostly because I had a little trouble with having to cut out the images without showing the background. This piece would influence future artworks by giving me future advantages with Adobe Photoshop Mix.

Group Activity - "What's My Name?" Culture Jam activity

Individual responses	
<i>Put the letter that corresponds with the name you think matches the person.</i>	1. B 2. C 3. A 4. B 5. C 6. B
<i>1. What clues did you look for when trying to match a person to a name? (physical traits, past experiences with names, etc.)</i>	I looked at the physical reactions and the professions that they have.
<i>2. Did you use the first and last name as clues for certain things?</i>	Yes, I saw how the first and last names are related to the races.
<i>3. Which people did you have a hard time matching? Why?</i>	The four one because I can see all of these be his names.
<i>4. Are you surprised by any of the people/name matches?</i>	I was surprised by a few of the names, especially Andrea Graces, who I thought was Claire. But for the rest of the names, I got them right or I was surprised that this was their actual name.
<i>5. Did doing this exercise help you think about names and physicality differently?</i>	Yes, because few of the names seemed to fit what they look like and it made me feel like I was stereotyping.
<i>6. Explain to me your understanding of what bias is.</i>	A bias is having the favor of or something against someone or something in a way that seems to be unfair.

7. <i>Explain to me your understanding of what stereotyping is.</i>	In my understanding, stereotyping is a widely held view or image of a person of a particular race, ethnicity, background, etc.
Group responses (to last 4 questions above)	
4. <i>Are you surprised by any of the people/name matches?</i>	Although we were mainly guessing names, some of them surprised us because we were pretty confident a name matched with a person based on their physical appearance and ethnicity.
5. <i>Did doing this exercise help you think about names and physicality differently?</i>	Yes, it helped us further understand that you can't stereotype people based on their ethnicity or names because everyone can be different. It also brought to light that sometimes physical appearance and names don't correlate.
6. <i>Explain to me your understanding of what bias is.</i>	Bias is a prejudice/favor towards a group of people or things subconsciously.
7. <i>Explain to me your understanding of what stereotyping is.</i>	Stereotyping is a fixed view/opinion of a group of people or things.
<i>Bonus - What is implicit bias?</i>	The unconscious attribution of particular qualities to a member of a certain social group.
Critique of a Peer's Artwork	
Describe	
1. <i>What is the artist's name?</i>	Kevin Nederostek

2. <i>Title of the work.</i>	N/A
3. <i>Date of the work.</i>	N/A
4. <i>Medium or materials used.</i>	Black construction paper
5. <i>What do you see in the artwork? Only describe what you see (e.g. trees, sky, animals, etc.). Do not interpret anything).</i>	An atheist symbol vs a group of the world's most popular religions.
6. <i>What kind of subject matter is in the picture? (e.g. rural farm scene, landscape, industrial imagery).</i>	The subject matter in the picture is religion and belief.
Analyze	
1. <i>What elements of art did the artist use? (e.g. line, shape, space, form, texture, color, value and space)</i>	The elements of art the artist used were line, shape, space, and texture.
2. <i>What principles of art did the artist use? (e.g. pattern, contrast, emphasis, balance, proportion/scale, harmony, and unity)</i>	The principles of art the artist used were contrast, proportion/scale, and unity.
3. <i>Discuss some of the possible relationships between the things that you mentioned in the description.</i>	The elements of space and texture can relate to the principle of contrast, while the element of shape and line can be related to the principle of proportion/scale and unity.
Interpret	

<i>1. What do you think is the relationship of the title to the picture or meaning?</i>	There is not a title for the picture that I know of; therefore, I can't see a relationship with the picture or meaning and the title.
<i>2. What areas do you notice first? Is a relationship between what you notice first and what you notice later? If so, what is that relationship?</i>	The areas that I noticed were the atheist and religious symbols seem to be at odds with each other. I feel that I saw the picture all at once, so I don't notice that relationship.
<i>3. What story do you think is being told?</i>	I think the story is about the power imbalance of the world's mainstream religions against irreligion and atheism, as it seems that the world's religions have more power than irreligion and atheism.
<i>4. How does it make you feel when you look at this picture?</i>	I felt interested when I looked at the picture because of the message that was being expressed.
Judge	
<i>1. What did you like or dislike about this artwork?</i>	What I like about the artwork is the use of imagery with the religious and non-religious symbols going against each other. I don't see anything I dislike about the picture.
<i>2. How successful do you think the artist was in accomplishing what they set out to achieve?</i>	The artist was very successful in accomplishing what they set out to achieve in power imbalances in the world's beliefs.
<i>3. Why do you think other people should see this artwork?</i>	I believe that other people should see the message and story expressed through symbolism and paper cutouts.
<i>4. What is worth remembering about this artwork?</i>	What's worth remembering about this artwork is the use of religious and nonreligious symbols to convey the message of power imbalances between different religions and beliefs in the world.
Visual Culture responses	

<p><i>1. Explain how formalism and visual culture are different. Provide examples.</i></p>	<p>Formalism and visual culture are different because formalism refers to how art is seen, where it focuses on the visual elements and principles of art, while visual culture is a feature of culture expressed through visual images. An example of formalism is art critiquing, as it involves analyzing, interpreting, and judging art without the context of the art. An example of visual culture is critiquing anything that involves perspectives, such as postmodernism. This culture can be related to anything, such as video art, digital art, film, sculpture, and more.</p>
<p><i>2. Does the meaning or purpose of an image change when it's viewed over different media (i.e. television vs. Instagram)? Provide examples.</i></p>	<p>The meaning or purpose of an image does change when it's viewed over different media because it can easily lose its context through different media. A great example of this is the creation of memes, as they can have a completely different original meaning, and that meaning can change if it becomes a meme. Social media account, like Twitter and Instagram, can help bolster these and can even make something that was out of context, and change it to something different. Television can also change the meaning of an image, as the news can stretch the truth to make something seem bad to gain ratings and views.</p>
<p><i>3. How is visual culture a snapshot of our current culture? Provide examples.</i></p>	<p>Visual culture is a snapshot of our current culture due to the fact that it allows us to record and relive trends that were and are relevant in pop culture. The study of film and television is a great example of this, as we see trends in our culture shown on mediums that stayed relevant for decades. It also related to social media and the Internet, as trends are shown and spread throughout the world through social media websites. We can also rely on these trends staying to be a snapshot of our culture that can be remembered in later years.</p>
<p><i>4. Explain how to broaden our cultural lens once we realize our implicit cultural biases. What sort of habits of mind help us to broaden our values?</i></p>	<p>To broaden our cultural lens once we realize our implicit cultural biases, we must learn from other cultures to help broaden this. Visual culture analysis the relevance of class, race, gender, and racial identities. With help with this</p>

<i>Provide examples.</i>	type of visual culture, it can help us understand each other and learn not engage in implicit social biases. Representation can also help with this as it creates meaning about the world around us.
<i>5. Explain how you'd critique an artwork using visual culture as the model for analyzing, interpreting, and judging? (Describing stays the same in this process). Provide examples.</i>	I critiqued an artwork using visual culture as the model for analyzing, interpreting, and judging by following the instructions to critique an artwork using visual context clues to answer them. Analyzing them made me have to think of the principles and elements of art and contemporary culture. Judging them made me having to understand how societies construct their visual perspectives. Interpreting them had me think of what was in the artist's mind when he was making this artwork.
<i>6. Would your opinion or reaction to an artwork change if you know the context in which it is created? Provide examples.</i>	My opinion or reaction to an artwork would probably not change if I know the context in which it is created. I feel this way because even if you learn the context of the artwork, I can't see it changing my opinion because, as I judge something and have an opinion on it, I have thought thoroughly about it and I should stand in my opinion. Some examples of these are seeing pieces for the first time, and then reading about them or being told about the meaning or context later. Even though the meaning of the piece makes sense, I will still stand with my opinion and respect the context of the artwork.
Critique of a Peer's Artwork using visual culture as a framework	
<i>1. What did you like or dislike about this artwork?</i>	What I like about the artwork is the imagery of the artwork as it uses the different elements and principles of design. I also like how well the picture was juxtaposed as it looks like a single picture, and you couldn't tell that this was made from other pictures. I don't dislike anything about this artwork.

<p>2. <i>How successful do you think the artist was in accomplishing what they set out to achieve?</i></p>	<p>I believe the artist was very successful in accomplishing to show the two elements of his personality of intelligence and depression. The pictures he used and juxtaposed in a single artwork and the use of dark and dreary colors really help strengthen the elements of his personality.</p>
<p>3. <i>Why do you think other people should see this artwork?</i></p>	<p>I think other people should see this artwork is a type of artwork that shows an artist's struggle and the creativity that was taken to the artwork. Other people should see this artwork as a visual depiction of the many elements of a person's personality.</p>
<p>4. <i>What is worth remembering about this artwork?</i></p>	<p>What's worth remembering about this artwork is the creativity and the inspiration of the artist's struggles for the artwork. Also, what's worth remembering about this artwork is the amount of effort that was taken in this artwork and the artist's thought process during the creation of his artwork.</p>

Written Responses to Assignments - Participant C

Topics / Questions	Responses
Self-Reflection #1 - Cutout of power imbalance	
<i>1. Explain three major ideas or concepts that you needed to know to be able to complete your artwork.</i>	No answer
<i>2. Explain to me the process of how you took your drawn idea of power imbalance and changed it into a paper cutout of a power imbalance? Also, provide an example of how you used either the positive space or negative space or both to visually show a power imbalance.</i>	No answer
<i>3. Sometimes, our problem-solving processes are smooth and automatic or they may require us to stop, rethink and reorganize. Please circle the responses that best fit your creative process. Use the highlight function in google docs and highlight which number best corresponds.</i>	No answer

<p>Key: 1= Strongly Disagree 2= Somewhat Agree 3= Mostly agree 4= Agree 5= Strongly Agree</p>	
<p>Self-Reflection #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix</p>	
<p><i>1. Please take 5 minutes only to respond to 1 of the 3 sentence starters below. After viewing the “Designing Different Futures” exhibit...</i></p>	<p>No answer</p>
<p><i>2. Explain what the objective of the “Guided Questions” activity was and why it was connected to the mini-project “Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop?”</i></p>	<p>No answer</p>
<p><i>3. Explain what you needed to know in advance to be able to complete the mini-project “Juxtaposing two themes from the Designing Different Futures exhibit using Adobe Photoshop Mix or Photoshop.”</i></p>	<p>No answer</p>
<p><i>4. Sometimes, our problem-solving processes are smooth and automatic. Other times, we may have to stop, rethink, and reorganize. Please circle the</i></p>	<p>A. I tried to see the whole art task and not just the details of it. 4 B. I rushed into solving the problem, going with my first solution. 3 C. I ran into problems. 4</p>

<p><i>responses that best fit your creative process. Use the highlight function in Google Docs and highlight which number best corresponds.</i></p> <p>Key: 1= Strongly Disagree 2= Somewhat Agree 3= Mostly agree 4= Agree 5= Strongly Agree</p>	<p>D. I had to stop and ponder what I had done. 2 E. I had to stop and figure out what to do next. 4 F. I created sketches or models to help solve problems as they arose. 1 G. I had to redo parts. 5 H. I changed ideas or directions. 3 I. I asked for help. 4 J. I felt frustrated and/or discouraged. 1</p>
<p><i>5. Explain to me why you chose the images you did to represent your opposite personality traits in one image.</i></p>	<p>The first image (the people holding hands) was chosen to represent being friendly. I consider myself to be very personable, and I think the image of people holding hands really shows the relationships I've made. The blue person in the middle is supposed to represent me, where I have added a brain image. The background (the math problems) is supposed to show what is going on inside my head. Although I am very personable, I am also very calculated. Sometimes I find myself having my own secret agenda, creating plans of exactly what to say and what moment to find things out or get ahead.</p>
<p><i>6. Explain to me why an exhibition like "Designing for Different Futures" is important for your generation.</i></p>	<p>No answer</p>
<p><i>7. What could the teacher have added or changed to the museum visit, guided questions, and mini project using Adobe Photoshop Mix or Photoshop that would have helped you be more successful?</i></p>	<p>No answer</p>



Artist Statement #1 - Cutout of power imbalance

The silhouette that I have created is that of a grassland. In the grassland, there are two animals: a large daunting lion and a small timid mouse. The subject matter is showing the differences of power in our society: how bigger corporations that control 99% of the world are able to appear daunting and scare the little guy, being represented by the mouse.

The piece of art is simply made from one piece of black paper. Some of the different techniques used to make the image out of the paper was utilizing the use of positive and negative space, as well as the physical cutting of the paper to make different shapes to convey the message.

The big idea behind the artwork is to show the imbalance of power in our society. The lion is meant to represent the big corporations that control the economy, while the mouse is meant to represent everybody else, powerless in their grand scheme. The use of the lion and the mouse was intentional, however. I hoped that people would remember the fable of the lion who got a thorn stuck in his paw and the mouse that helped him out. It is meant to show that even though the lion may seem daunting and scary, they too are vulnerable.

My goal in this was to get people to think. The image of the mouse cowering before the lion can mean many things to many people's lives. My goal was for everybody to be able to relate to my image in some way.

I learned many things from creating this piece. On a more technical level, I learned different art techniques, such as using an Xacto knife or utilizing space to create images. I also learned to think about the questions, “What are the lions in my life? Am I ever a lion to someone else? How can the mouse stand up to the lion?”

Artist Statement #2 - Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix

My artwork is an image of 5 people holding hands with one another. The person in the middle is colored blue, and inside their head you can see an image of a brain. Behind the people, there are a variety of different math equations. The subject matter is showing two different sides of my personality, specifically how I try to portray myself and how I actually am.

The medium used was Adobe Photoshop Mix. The image was created digitally by taking different images off of the internet and putting them together to create a new image with a different message. Some of the techniques I used were color (changing the color of certain images to make them stand out) and symmetry, making sure that everything on each side was balanced, putting “me” at the center of the image.

The big idea behind the piece is to show the two different sides of me. The people holding hands is meant to show my empathy and ability to make connections. I treasure every relationship that I’ve made and value it as being a true human connection. Inside my head, however, you can see my brain. The background (the math equations) is meant to show what is going on inside my brain.

I find that in all of the interactions I have, my mind is constantly at work, trying to figure out what it all means. I am always trying to analyze every single conversation that I have and am able to pick up on things that aren’t said. I am not doing this in a malicious way by any means, nor am I ever really intentionally doing this. I have just found that my brain is very good at picking up on subtleties, sometimes for the better, sometimes for worse.

My goal as an artist was to show that these two contrasting parts of my personality can coexist as one. Just because I over-analyze many conversations that I have doesn’t mean that I’m not making a real connection with someone and vice versa.

I really enjoyed creating this piece. It allowed me to dive into who I am, both the positive and the negative. It was a nice chance to truly express some aspects of my personality, and I might try to create other images with the same theme using other parts of my

personality. I gained a lot from this.

Group Activity - “What’s My Name?” Culture Jam activity

Individual Responses

<p><i>Put the letter that corresponds with the name you think matches the person.</i></p>	<p>1. B 2. C 3. A 4. C 5. B 6. B</p>
<p><i>1. What clues did you look for when trying to match a person to a name? (physical traits, past experiences with names, etc.)</i></p>	<p>Because this really is just guesswork, the two main things I went off of were the vibe that I was getting from the picture.</p>
<p><i>2. Did you use the first and last name as clues for certain things?</i></p>	<p>Because certain names have certain ethnic backgrounds, I did use them as a way to try and guess. With that being said, there really is no way to know for sure without more information.</p>
<p><i>3. Which people did you have a hard time matching? Why?</i></p>	<p>All the people were hard to match. For some, I was able to eliminate one answer by a gut feeling, but there weren’t any that I knew for sure 100%.</p>
<p><i>4. Are you surprised by any of the people/name</i></p>	<p>No answer</p>

<i>matches?</i>	
<i>5. Did doing this exercise help you think about names and physicality differently?</i>	No answer
<i>6. Explain to me your understanding of what bias is.</i>	No answer
<i>7. Explain to me your understanding of what stereotyping is.</i>	No answer
Group responses (to last 4 questions above)	
<i>4. Are you surprised by any of the people/name matches?</i>	Yes, we were judging the last names based on ethnic prior knowledge.
<i>5. Did doing this exercise help you think about names and physicality differently?</i>	Yes, because names are not always indicative of what people look like.
<i>6. Explain to me your understanding of what bias is.</i>	It is the lens in which your background has given you to see life through.
<i>7. Explain to me your understanding of what stereotyping is.</i>	Stereotyping is making assumptions based upon prior experiences or things you may have heard about other people.
<i>Bonus - What is implicit bias?</i>	It is the subconscious stereotyping of groups of people by communities.

Critique of a Peer's Artwork	
Describe	
<i>1. What is the artist's name?</i>	Connor Lyons
<i>2. Title of the work.</i>	No Title
<i>3. Date of the work.</i>	February 2020
<i>4. Medium or materials used.</i>	Adobe Photoshop
<i>5. What do you see in the artwork? Only describe what you see (e.g. trees, sky, animals, etc.). Do not interpret anything).</i>	I saw two emoji faces, one laughing, and one being quiet. The one being quiet was faded a little. The background was water.
<i>6. What kind of subject matter is in the picture? (e.g. rural farm scene, landscape, industrial imagery).</i>	The subject matter was contrasting two different sides of his personality.

Analyze	
<i>1. What elements of art did the artist use? (e.g. line, shape, space, form, texture, color, value and space)</i>	The element that he used most was Value and Space. He used these by making the quiet emoji much lighter, making it be less prominent in the photo.
<i>2. What principles of art did the artist use? (e.g. pattern, contrast, emphasis, balance, proportion/scale, harmony, and unity)</i>	He uses contrast and unity well. The picture is balanced in that everything is centered, equal on both sides, etc. He uses contrast by making the bottom emoji much lighter.
<i>3. Discuss some of the possible relationships between the things that you mentioned in the description.</i>	This could relate to one side of his personality being more prominent than the other, explaining the difference in transparency.
Interpret	
<i>1. What do you think is the relationship of the title to the picture or meaning?</i>	The work has no title.
<i>2. What areas do you notice first? Is a relationship between what you notice first and what you notice later? If so, what is that relationship?</i>	I first notice the happy/laughing face, due to it being brighter. This is important because I believe he is trying to express that this is the more prevalent side of his personality.
<i>3. What story do you think is being told?</i>	I think he is showing that on the surface, he is a happy-go-lucky kid that is funny and likes to have fun, but beneath the surface, he has a lot of secrets that he doesn't share.
<i>4. How does it make you feel when you look at this picture?</i>	The picture gives off a happy vibe, with the bright colors and emojis. Once you look at it, though, you see that there is actually more there.

Judge	
<i>1. What did you like or dislike about this artwork?</i>	I liked the message he was sending. I liked the use of water and having things “beneath the surface.” I thought that was really cool.
<i>2. How successful do you think the artist was in accomplishing what they set out to achieve?</i>	I think he was very successful.
<i>3. Why do you think other people should see this artwork?</i>	I believe that many people will be able to relate to what the picture shows.
<i>4. What is worth remembering about this artwork?</i>	It’s worth remembering that everybody has the things they don’t want to share with people, and that’s okay. But it is also important to know that you will be supported if you do share what you are keeping a secret.
Visual Culture responses	
<i>1. Explain how formalism and visual culture are different. Provide examples.</i>	Formalism refers to a way of creating, viewing, and interpreting art that focuses on the visual elements and principles of art, disregarding politics, historical context, content, and the artist. For example, Piet Mondrian is an artist that creates formalist art. All of his artwork is very geometric, focusing on things line, shape, color, etc. Visual culture, on the other hand, is everything that is seen, that is produced to be seen, and the way in which it is seen and understood. Visual culture is seen in our everyday lives. Every magazine, billboard, TV commercial, etc., is visual culture, as it is getting us to interpret art in a specific way with a specific message.

<p>2. Does the meaning or purpose of an image change when it's viewed over different media (i.e., television vs. Instagram)? Provide examples.</p>	<p>Yes. I do believe that the meaning or purpose of an image can change when it is shown over a different media. I don't think it changes based off of the art itself, but I think the change comes when we think about who the image is coming from. When we see a billboard or a TV ad, the person sending it is probably representing a larger company or has a lot of influence in the world. When we see something on Instagram, it is most likely coming from one of our close friends. Subliminally, I think that I would view the image on TV to be more important than the one that my friend posted on social media.</p>
<p>3. How is visual culture a snapshot of our current culture? Provide examples.</p>	<p>In today's society, we are exposed to visual culture pretty much at all times. No matter where you are, you are bound to be exposed to a book, a picture, a TV ad, a magazine, a billboard, etc. All of these things are examples of visual culture. Because we are so exposed to it, these things shape how we live our lives. Our culture has become what these various things advertise and promote. For example, if you walk into Times Square in New York City, you will see billboards, storefronts, logos, etc. People are influenced by these things to either go see a certain show, go shop in a certain store, go eat at a certain restaurant, etc.</p>
<p>4. Explain how to broaden our cultural lens once we realize our implicit cultural biases. What sort of habits of mind help us to broaden our values? Provide examples.</p>	<p>In order to broaden our own cultural lens, we must first realize our own biases and how we view the world. Once we do that, we will be able to take a step back and realize our own personal imperfections in our world view. Once we see those imperfections, we can work on eliminating them and try to get a fuller understanding of the world in that particular area. This is how we, as a whole, can move forward and try to fix our own biases to gain a broader cultural lens.</p>
<p>5. Explain how you'd critique an artwork using visual culture as the model for analyzing, interpreting, and judging? (Describing stays the</p>	<p>I think for visual culture, there is always a distinct message that is trying to be put across, whether it is the simple message of "Come eat at Applebee's!" or a more complex one like "Stop Global Warming!". Because of these</p>

<p><i>same in this process). Provide examples.</i></p>	<p>distinct messages, the model for looking at the artwork should change. I believe that some good choices for changing it would be to research, apply, and conclude. Research to get a better understanding of what the company does, apply how the company fits into my own life, and conclude what the message they are sending is and how I can move on from it. This is how I would change the model for interpreting art for visual culture.</p>
<p><i>6. Would your opinion or reaction to an artwork change if you know the context in which it is created? Provide examples.</i></p>	<p>Yes, my opinion or reaction to an artwork could absolutely change once I knew the context in which it was created. This rings especially true if the given artwork could have multiple interpretations or the message is unclear. A great example of this would be the work of Kara Walker. When we first looked at her art, I did not know what to make of it. A couple of ideas came into my mind, like possibly showing a dystopian world, showing the imbalance of power in society, having her artwork being a history of a given time period, etc. Once I learned the context in which she created the artwork, the rest of the puzzle pieces came together in my brain and I was able to fully understand what she created.</p>
<p>Critique of a Peer's Artwork using visual culture as a framework</p>	
<p><i>1. What did you like or dislike about this artwork?</i></p>	<p>I really liked its message and how that message was put across. At first, I didn't notice the rain or the crouched silhouette at the bottom right, and I only saw the head with the brain and the puzzle pieces. I loved the forced perspective.</p>

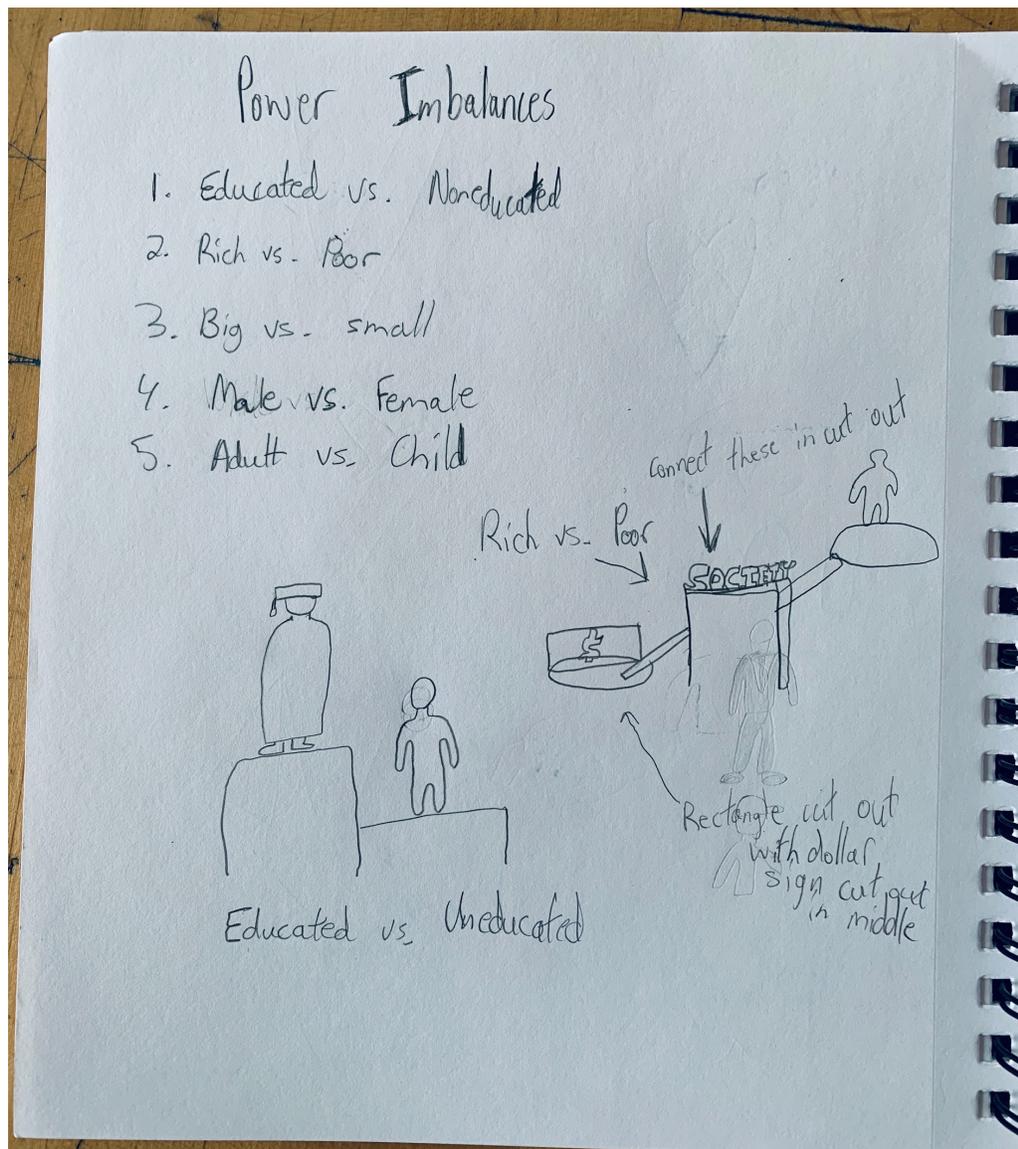
<i>2. How successful do you think the artist was in accomplishing what they set out to achieve?</i>	I think the artist was very successful. I think due to the forced perspective, it emphasizes the point that usually people try to hide the fact that they are depressed and don't let it show. In the art, I didn't notice the aspects of depression, like the crouched figure or the rain until after taking a very close look.
<i>3. Why do you think other people should see this artwork?</i>	I think other people should see the artwork because I think that everyone can relate to it in some way. It could show people that they are not alone and it's okay to get help.
<i>4. What is worth remembering about this artwork?</i>	The message of this art is one of extreme importance. It is okay to feel and express these things, and you should not hide it.

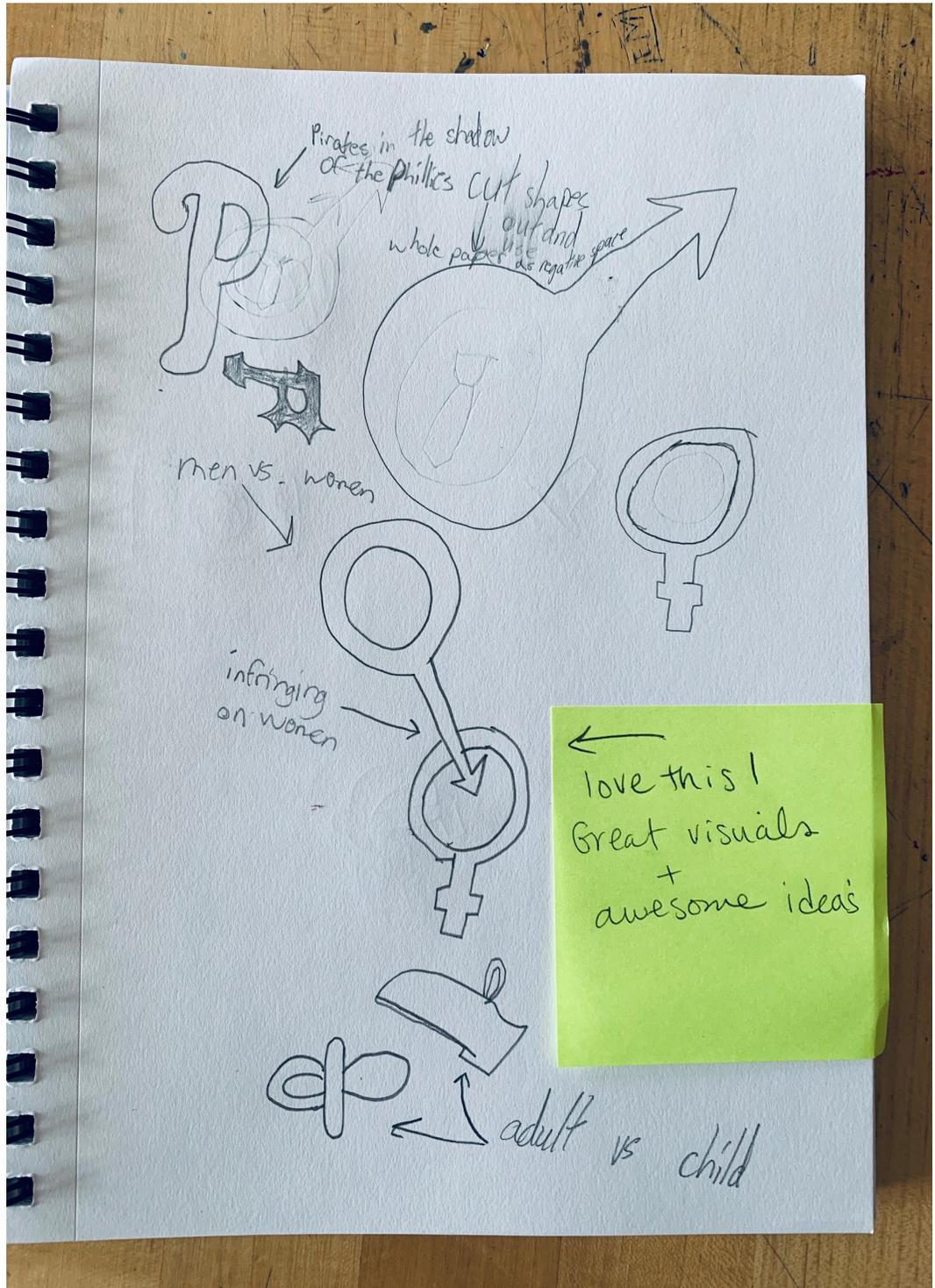
APPENDIX H

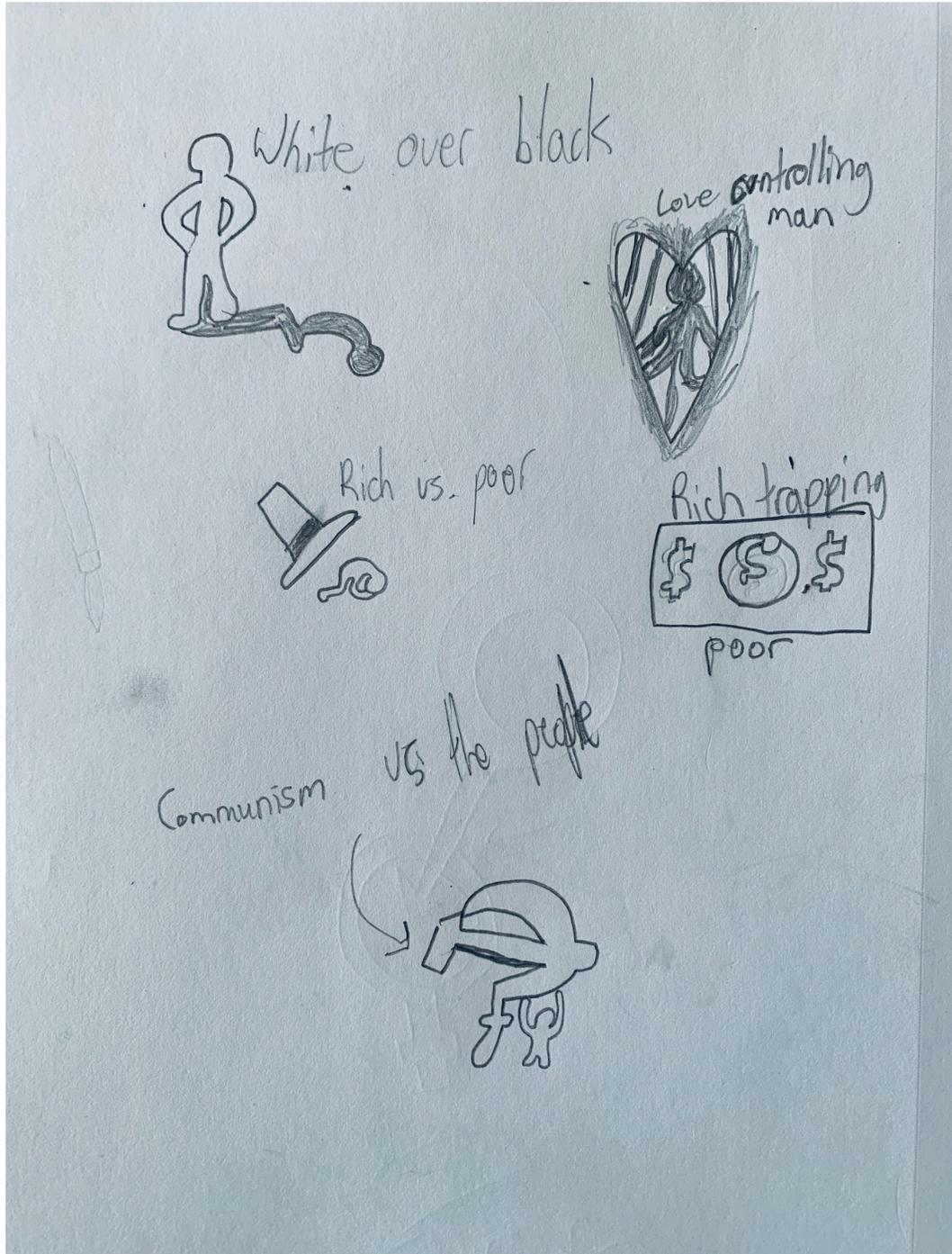
Artwork / Sketchbook Process - Participant A

1. *Cutout of Power Imbalance*

Sketches







In process practice cutout



Final product



2. Juxtaposing two themes from the “Designing for Different Futures” exhibit visually into one composition using Adobe Photoshop Mix or Photoshop



3. Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix or Photoshop



4. Design a message you'd like to see every day that would benefit everyone on a Billboard using two different applications.

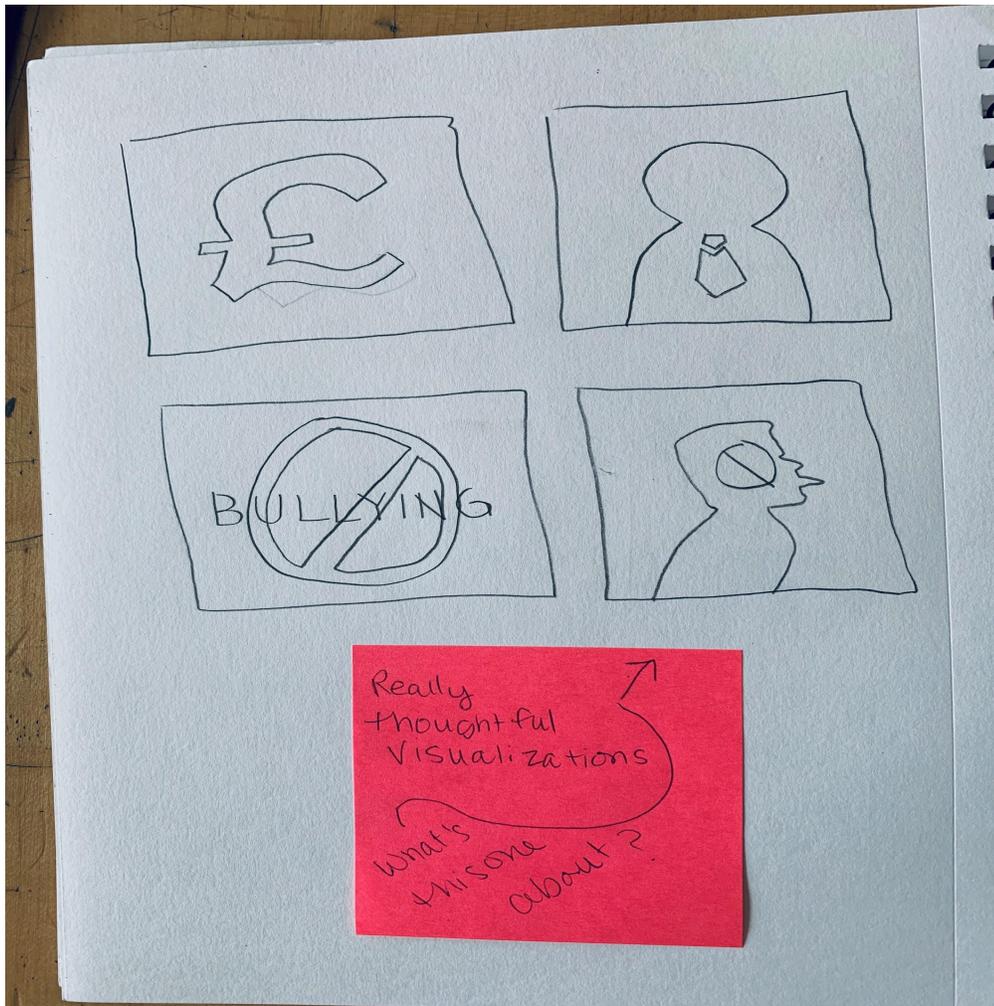


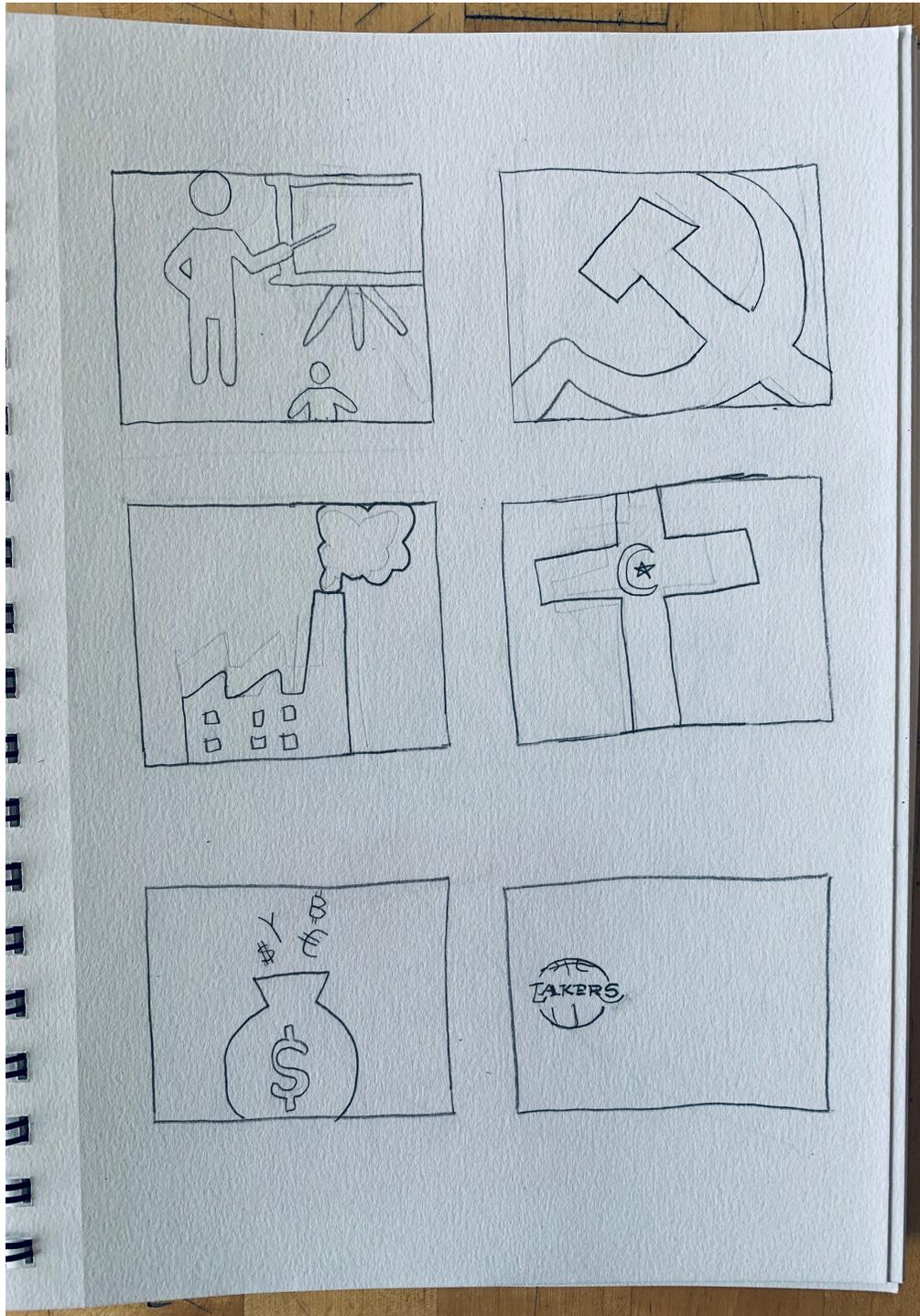


Artwork / Sketchbook Process - Participant B

1. *Cutout of Power Imbalance*

Sketches

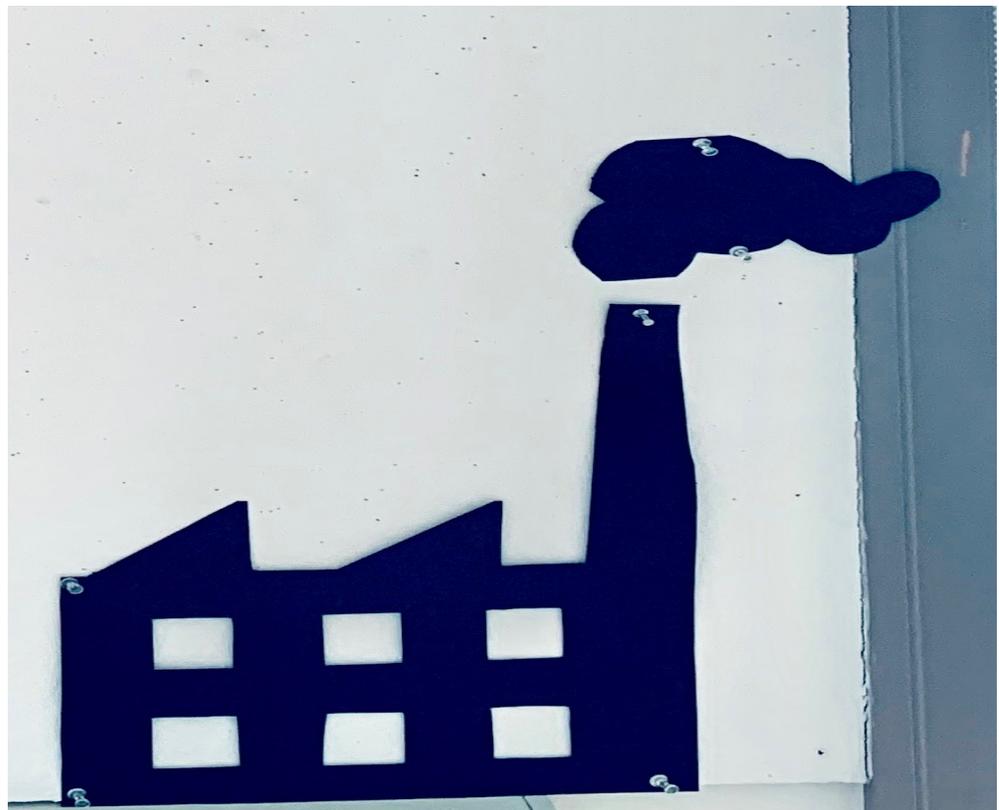
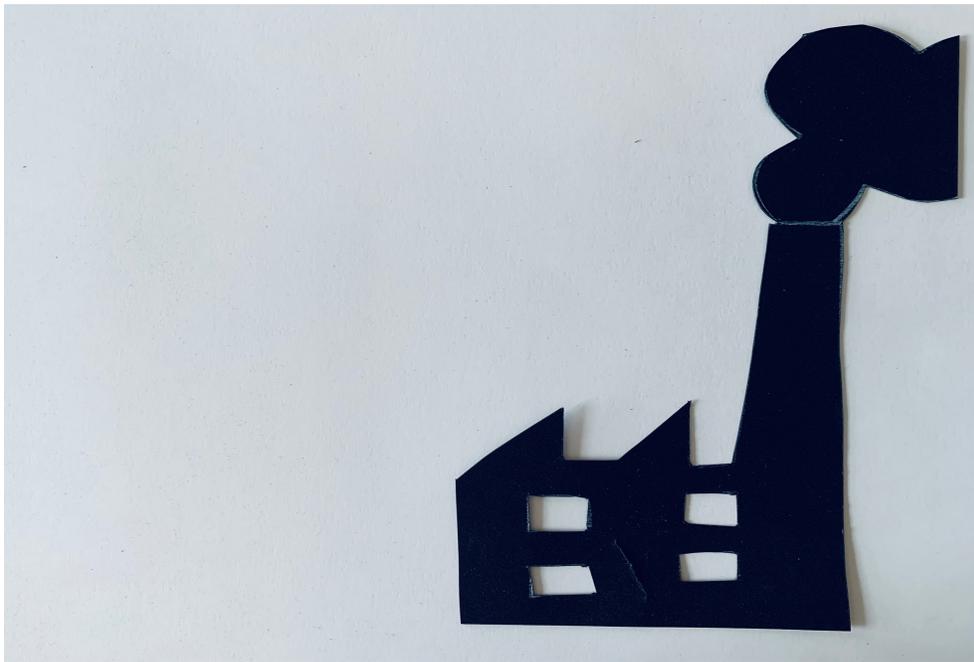




Power Imbalance

- sports (teams being more 'wealthy than others') - personal
- Bullying
- sweatshops + corporations - societal
- teachers + students - personal
-

Final products





2. Juxtaposing two themes from the “Designing for Different Futures” exhibit visually into one composition using Adobe Photoshop Mix or Photoshop.



3. Juxtaposing two sides of your personality visually into one composition using Adobe Photoshop Mix or Photoshop.



4. Design a message you'd like to see every day that would benefit everyone on a Billboard using two different applications.

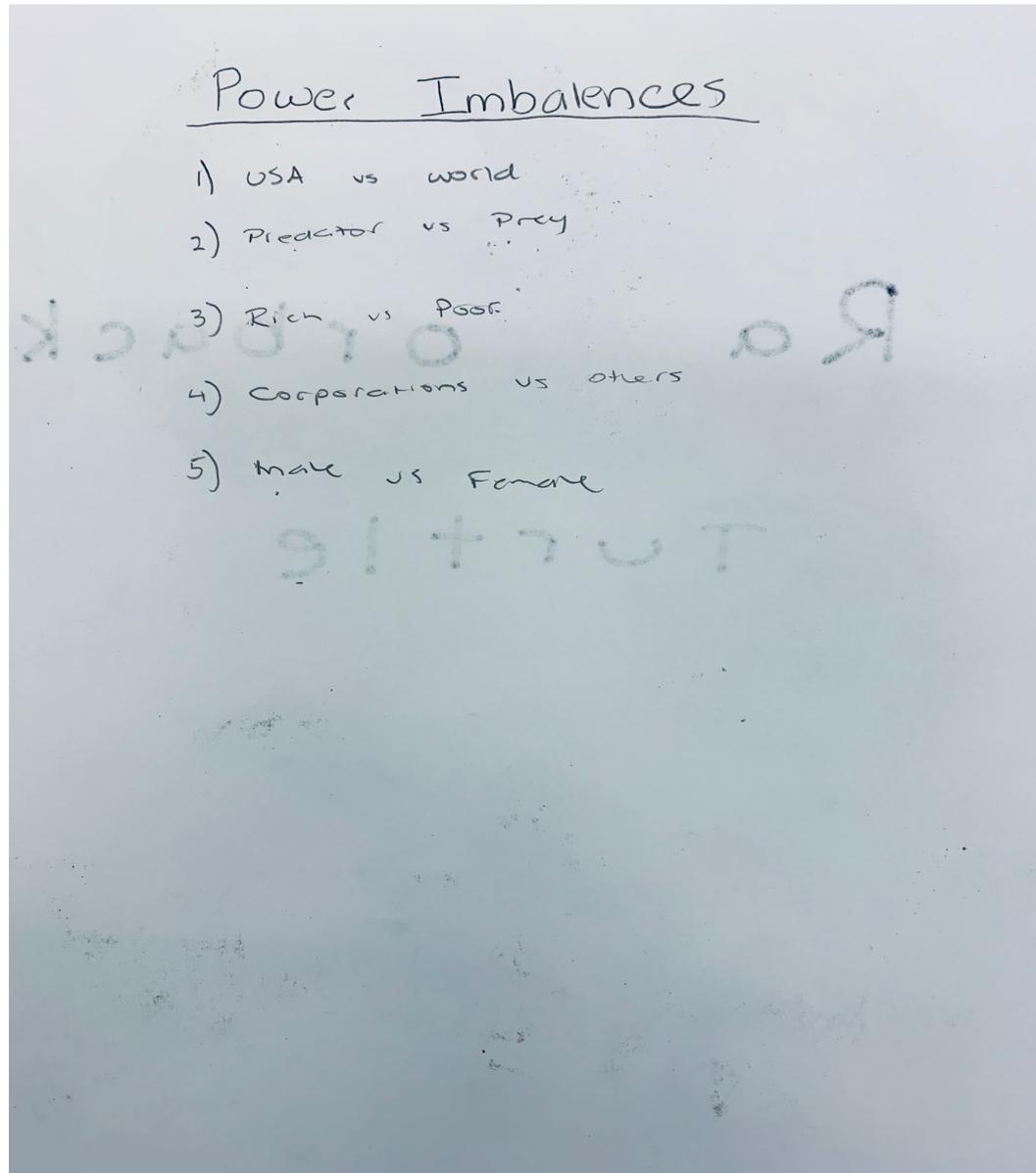


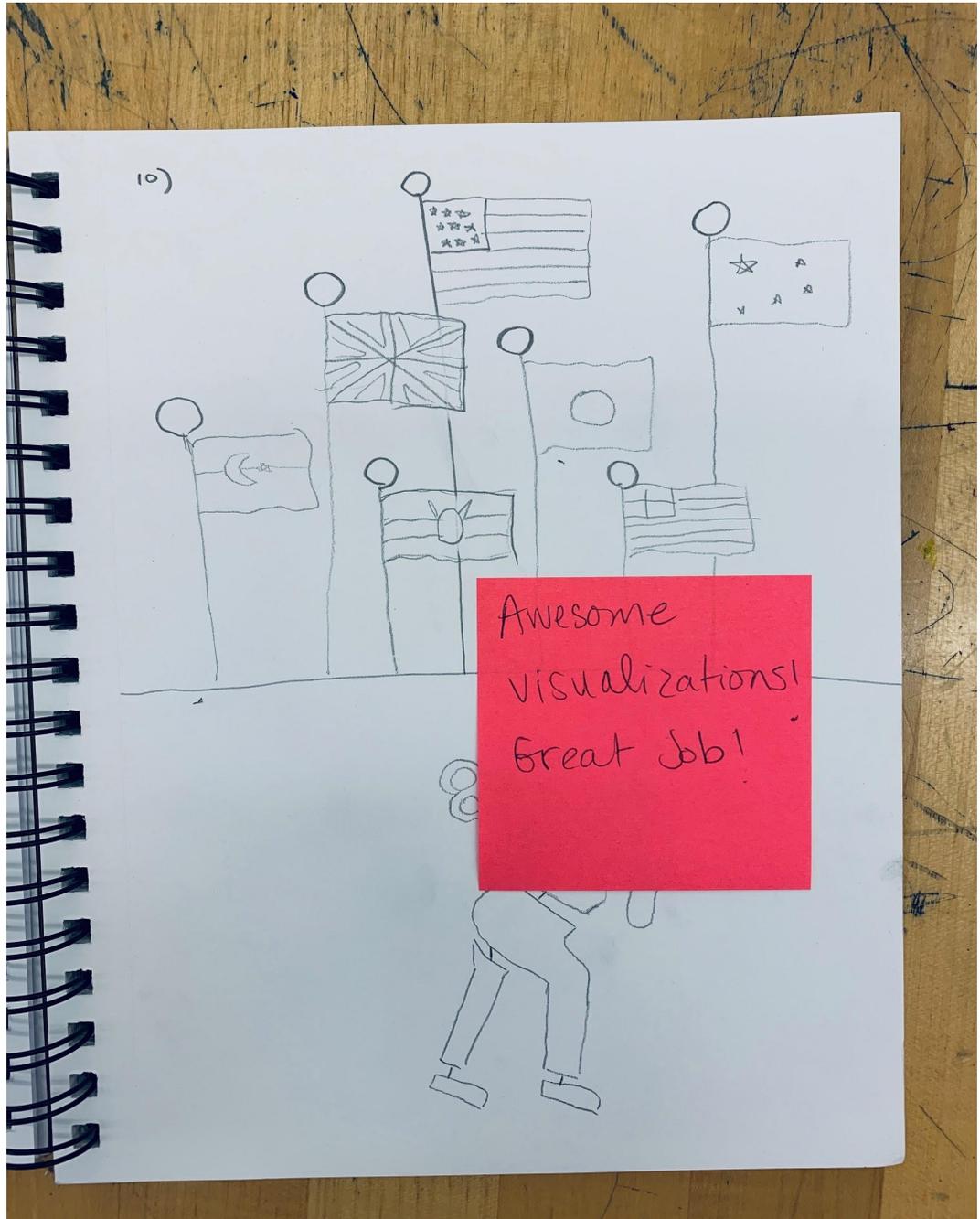


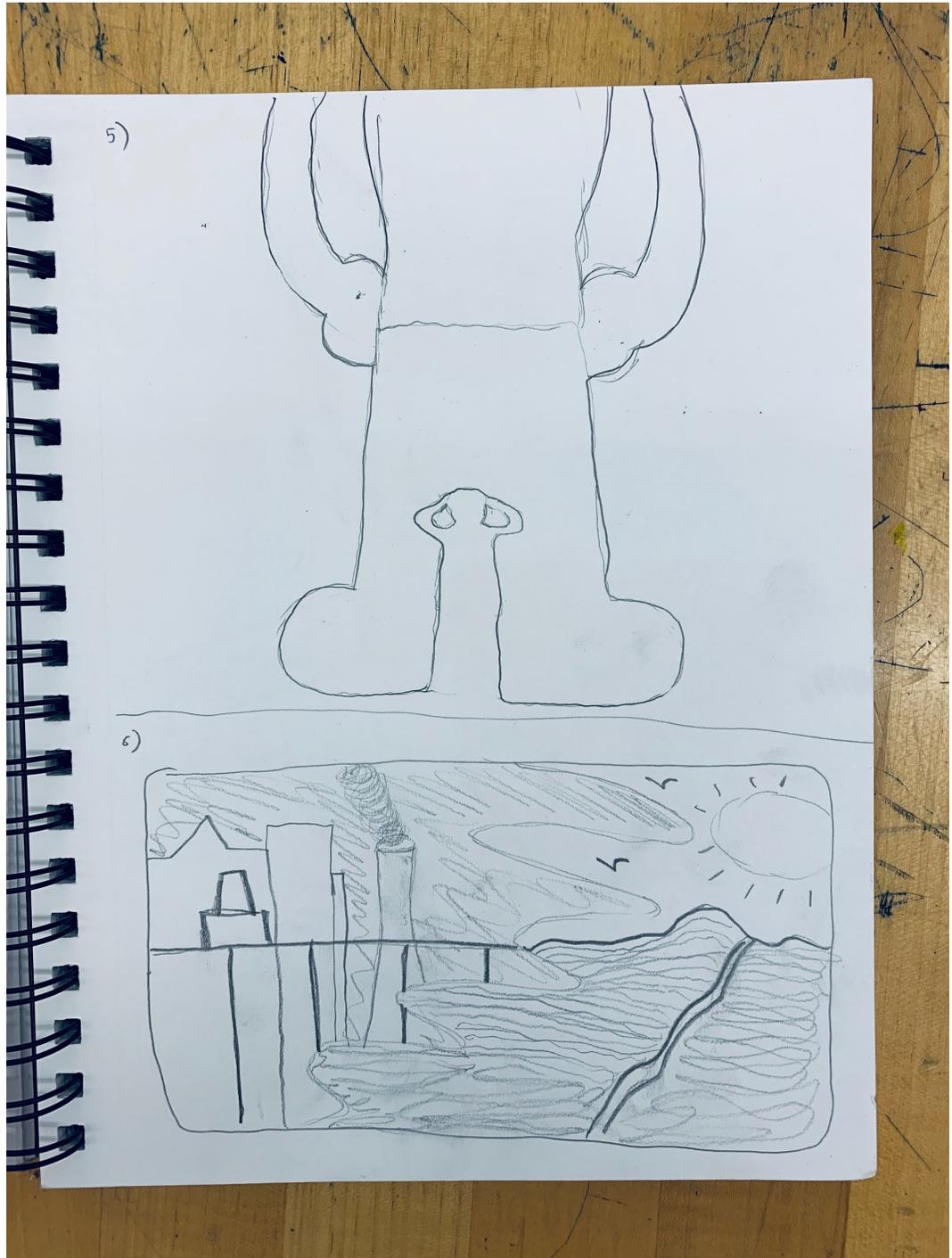
Artwork / Sketchbook Process - Participant C

1. Cutout of Power Imbalance

Sketches

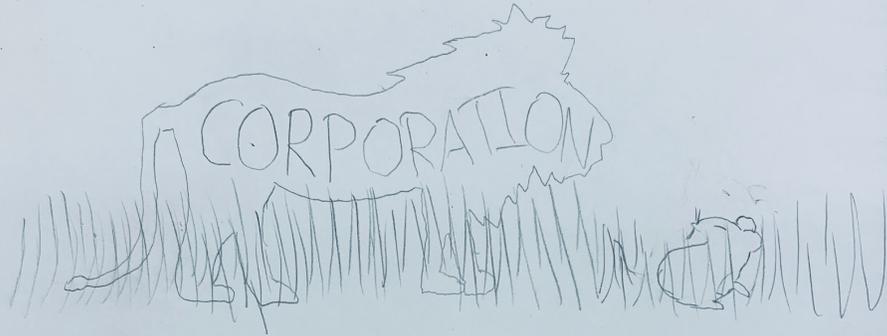




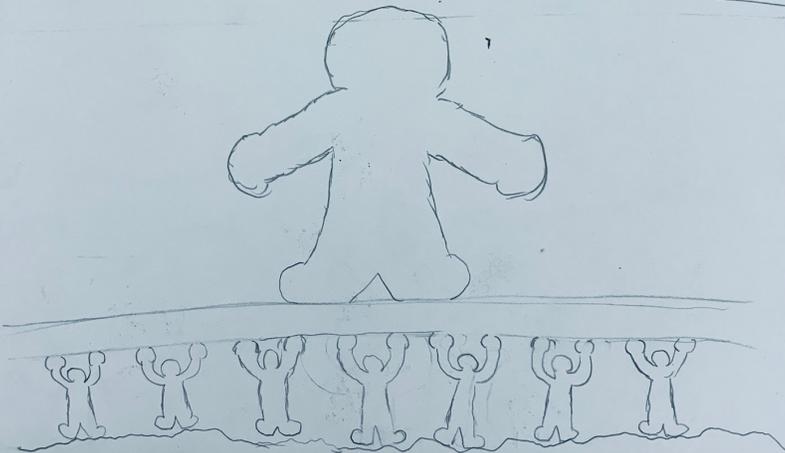


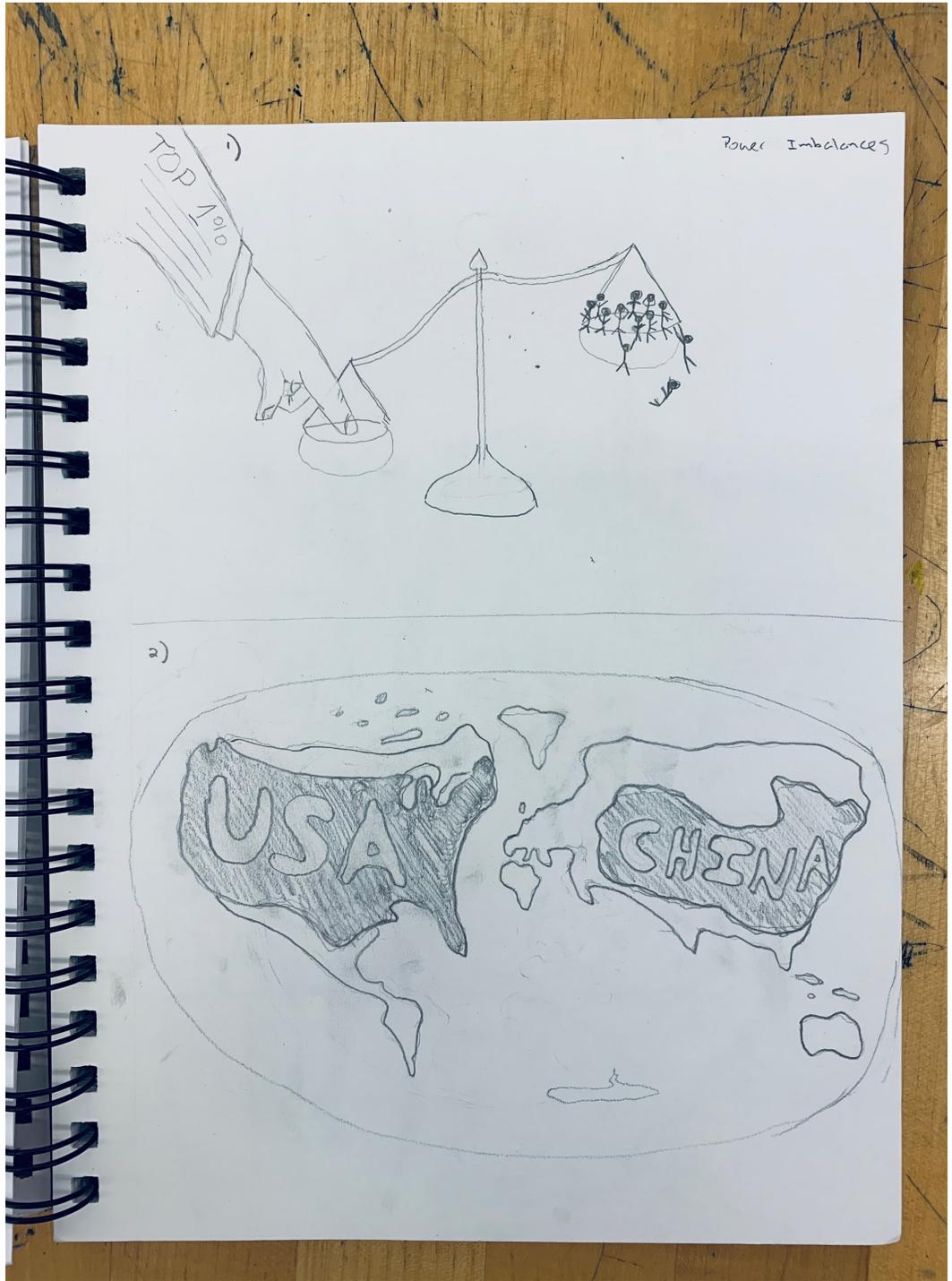
Power Imbalances.

3)



4)





Final products



2. Juxtaposing two themes from the “Designing for Different Futures” exhibit visually into one composition using Adobe Photoshop Mix or Photoshop.





APPENDIX I**Sample Unit Plan**

Grade Level: 11-12th Grade

Unit Title: Social Justice and Graphic Design

Overarching Objective for Unit: Through exploring themes of: identity, culture, social justice, power, power imbalance, biases, and stereotypes in art-making students will learn that art can be used as a vehicle for social change.

Materials for Unit:

Black Paper

Computer Applications:

Pencils

Adobe Photoshop

Xacto Knives

Computer

Developmental Rationale / Prior Learning for Unit:

Class: A mixed group of native English speakers and a few ELLs in a private, all-boys, Jesuit school in the inner city. This group has had consistent art experiences throughout elementary school; however, I am uncertain as to how much visual arts exposure they've had since their middle school years. The class is made up of 11th and 12th graders, and these adolescents' range in age from 16 to 18 years old. They are in the "The Period Decision," and adolescents in this stage are inspired by emotions, social issues, and improving their skills. It's the second unit of the year and the students previously have been exploring the basics of Photoshop. They have been working on comprehending and utilizing the elements and principles of design in digital composition and in writing and discussing their art.

Lesson #1 Primary Objective: Through viewing Kara Walker's Paper Silhouettes, students will learn that artists can visually represent power imbalances and that symbols can express those imbalances.

Secondary Objective: Through creating silhouette cutouts from paper, students will learn that they can visually represent power imbalances that are relevant to them.

Lesson #2 Objective: Through viewing different themes such as: food, data, bodies, power, cities, materials, jobs, resources, and generations from the "Designing for Different Futures" exhibit at the Philadelphia Museum of Art and responding to guided questions, students will learn that artists can create art for social change.

Secondary Objective: Through visually juxtaposing two different themes from the "Designing for Different Futures" exhibit in one composition using the application Photoshop, students will learn that artists can raise awareness about social injustice through art.

Lesson #3 Objective: Through visually juxtaposing opposite sides of their personality in one composition using the application Photoshop, students will learn that through art, artists can express the duality of their identity.

Lesson #4 Objective: Through writing artist statements on two works – a silhouette cutout of a power imbalance and the juxtaposition of two sides of their personality using Photoshop – students will learn that artists self-assess their own work to give the viewer a better understanding of their intentions and processes.

Lesson #5 Objective: Through reading a peer’s artist statement while simultaneously viewing their art prior to critiquing it, students will learn that the purpose of an artist statement is to give context to an artwork and that artists can draw inspiration from their cultural backgrounds.

Lesson #6 Objective: Through participating in a re-creation of Ulyssa Martinez’s “What’s My Name” group activity, students will learn that they can safely explore, through guided group discussions, stereotypes and biases in a classroom setting with their peers.

Lesson #7 Objective: Through creating a billboard advertisement for a change they want to see in the world using the application Photoshop, students will learn that designers can create advertisements to promote change rather than consumption.