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Historically Marginalized Student Expression through Culturally Sustaining Pedagogical Arts Education

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Historically Marginalized Student Expression Through Culturally Sustaining

By

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DISSERTATION

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DOCTOR OF EDUCATION

in

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of the

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DAVIS

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2022

Historically Marginalized Student Expression through Culturally Sustaining Pedagogical Arts Education

ABSTRACT

With the adoption of the new Common Core Visual and Performing Arts Standards by the California Department of Education in 2019, there was an emphasis on creating a more inclusive and equitable arts educational experience for students through their arts educators. Unfortunately, with the majority of educators in the Visual and Performing Arts departments within California with an average of more than five years teaching experience, they obtained their knowledge of mandatory California teacher standards before the adoption took place for new common core state standards. Therefore, how are current students enrolled in these courses, specifically Historically Marginalized Students, obtaining an arts education that emphasizes inclusivity and equity? Professional development has not been provided that emphasizes equity and inclusive as well as a shift with the COVID-19 pandemic that has affected the educational system. How are students interacting with curriculum, and how arts educators looking to increase student engagement? This three-part qualitative action research study builds on a collaboratively developed lesson plan to engage a diverse art class consisting of historically marginalized students. Within this secondary visual arts classroom setting the implementation of culturally sustaining pedagogical practices consistently occurs. Second, the study explores the effectiveness of this implementation through student self-expression in the form of media influenced, design concept analysis. Third, through the analysis of completed student artifacts and reflections, understand the effect of culturally sustaining pedagogical practices through artistic self-expression. The concluding recommendations support the implementation of culturally sustaining pedagogical practices to increase authentic student self-expression.

Keywords: culture, historically marginalized students, visual arts, multicultural arts, cariño

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DEDICATION

I dedicate this work to my sons who continue to empower my fight to change an inequitable educational system. May you never have to choose between assimilation and success, and may you know love and care from educators who see the value in the culture you bring into the learning environment. You are my daily source of inspiration, love and energy. I adore you more than you'll ever know.

To the love of my life, for your consistent encouragement, late night couch sessions to keep me company in my studies, reminders to not give up on myself, and endless belief in my ability to achieve. Antes y Después, Siempre Tu y Yo.

To mi familia: my constant foundation of life. Those past and present, I continue to fight for equality and strive to make you proud.

Lastly, to any student who never felt like they belonged: too much for some and not enough for others…you are always where you were meant to be, and you are more than enough.

system. My deep appreciation of the small cohort model you have created within the program has helped me better understand lived experiences from the amazing Cohort 15, make lifelong friends and a support system that endured a doctoral program through a pandemic, through a hybrid system, virtual learning, and again in person. We can survive anything team and I am grateful for the laughter, tears, jokes and insight we were all able to share.

None of this would be possible without the tremendous amount of support from my patient, inspirational advisor, Dr. Darnel Degand. Your continued guidance, unwavering encouragement, insight and enlightenment about and through the arts made this research possible. You were consistently reliable, continuously available, encouraging and supportive. Your artistic understanding and perspective shaped who I am as a researcher and helped guide this work. I am forever grateful for your advocacy, and your commitment to the arts, and educational change. To my committee members: Dr. Danny Martinez, Dr. Margarita JimenezSilva and Dr. Jennifer Higgs, for your additional time, feedback and encouragement in the additional meetings and resources you provided, my deepest thanks.

Lastly, thank you to all the students who have been a source of inspiration and love in my life. You are the reason I step foot on a campus daily, continue to be a better educator and a better person. I hope to continue to evolve as an educational leader to be a better support system for you. You continue to encourage me and your unconditional love is irreplaceable. I hope that you feel represented, seen, heard and uplifted through this work.

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FRAMEWORK

Introduction

A broken equity system within our country is spotlighted through ongoing images of young and innocent lives that were taken by those meant to protect them. Faces of those whose lives were lost turned into posters and graphic designs to remind us that, although apart, we had to dismantle an ongoing narrative within our country together. Through the use of "nontraditional" artistic practices such as: graffiti, social media posts, gifs, protest posters, multimedia designs, and apparel, through a pandemic, people of all ages created visual representations of their emotions and points of view, raising social and political awareness. The recent COVID19 pandemic, political divide, and injustices sparked artists of all cultures, in a variety of mediums to express themselves, as a means to connect and heal, turning their community into installations. "[I]n the context of a crisis, art also has the potential to transform urban space and foster a sustained political dialogue, reaching a wide audience, particularly when museums and galleries are shuttered" (Uwagwu et al., 2020). Courageous creative expression empowered society, especially the youth, to speak up, promote change and address ongoing broken societal practices to display a counter narrative and transform their community.

Visual arts can be a powerful tool for self-expression, communicating opinions, and empowering identity. Most youth are being inundated with images on a daily basis, especially through the most recent pandemic when phones and social media applications were a means to share opinions on current events, processing trauma, forming an opinion or staying connected. As part of the graduation requirement in secondary schools in California, students begin their understanding of artistic practices, composition analysis, and self-expressed artistic

empowerment through visual tools in the classroom; as an arts class is required in their general education courses (California Department of Education, 2022). Arts educators have the opportunity to implement supplemental material that reflect the diverse student population that fills their seats, and more recently their screens. Through powerful forms of expression, students can use their perspectives and artistic skills to express their feelings, process the flood of information that is shared through screens and express their personal insight on what is occurring in their world.

Arts education has transformed from an unmeaningful elective course to an emphasis within the K-12 system with standards supported within the common core. "The State Board of Education (SBE) adopted the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (*Arts Standards*) on January 9, 2019" (California Department of Education, 2022).

> "The arts are a dynamic presence in our daily lives, enabling us to express our creativity while challenging our intellect. Through the arts, children have a unique means of expression that captures their passions and emotions and allows them to explore ideas, subject matter, and culture in delightfully different ways. Achievement in the arts cultivates essential skills, such as problem solving, creative thinking, effective planning, time management, teamwork, effective communication, and an understanding of technology" (California Department of Education, 2022, pg. 3).

With proper implementation of visual arts standards, along with relevant supplemental material to draw in student interests, the impact of these courses can have a long impression on students' lives, including: empowerment to express their identity, establishment of purpose in their community and self-actualization of their role in academics. "As more young people make art as

a way of participating in their communities, we must also investigate how young people themselves make sense of and experience the oft-cited transformative power of the arts" (Dewhurst, 2014, p. 6). Through a variety of mediums, art educators can not only educate students in skills to use these tools to create prescribed artwork but empower them to answer artistic problems, form opinions and increase their ability to self-express. The difference between empowerment or basic course requirements are the decision arts educators are making with their curriculum to have content reflect their student population. "To do this the educators acted more like coaches or facilitators as they provided artistic prompts and activities that each young artist could adapt to his or her own topic. [E]ducators aim to provide a framework for thinking about, designing, and revisiting art that encourage(s) maximum youth ownership of the content of the work" (Dewhurst, 2014, p. 22). These visual arts educational practices go beyond token multicultural lessons. The lessons portray authentic historical artistic practices, connections to sustain cultures and relevant topics that reflect the student body that occupy the classroom setting.

Arts educators who look to increase student empowerment through the visual arts should begin with the implementation of relevant pedagogical practices that reflect their historically marginalized population. Through this implementation, individual work can be created by students that develop and sustain their personal definition of culture and identity. "Instruction should be not only culturally responsive but culturally sustaining (Paris, 2012), providing students access to cultures of power and opportunity and promoting students' abilities to contribute to, participate in, and carry on their culture(s)" (Wantanabe Kganetso, 2016, p. 446). The California Visual And Performing Arts (VAPA) standards were recently re-worked and adopted to reflect the curriculum shift to common core adoption across the state in 2019,

according to the California Arts Education Association (CAEA) and the California School Board of Education (SBE). "As art educators, we are mandated to teach art standards. However, knowing that we are teaching in marginalized communities, we need to use the arts as a tool for social transformation. We need to use our privilege as educators to provide them with the tools necessary to navigate the inequity in their environments" (Garcia, 2021, p. 41). Through the work of the California Department of Education (CDE), Common Core Visual Arts standards were reworked in 2019 to include a more specific focus of Standards-Based, Accessible and Equitable Arts Education within the Visual and Performing Arts (VAPA) framework. Throughout this shift of focus, specifically the reference and resources used to create the state standards there is little reflection of the 65% diversity student index in Sacramento County, who are being taught visual arts standards yearly (Education Data Partnership, 2022). The shift focuses on collaborative efforts with students, and ensuring that arts educators provide a rigorous learning environment and speaks of inclusivity; yet there remains no mention of training current educators who may not understand proper implementation of new standards, especially if credentials were obtained before their students were even born. There is also a gap in knowledge when a lack of relationship between educator and student exists, or understanding of a student's lived experiences and how this absence of acknowledgement plays a crucial role in art representation and student self-expression.

> "While BIPOC [Black, Indigenous, and People of Color] student are expected to make up 56% of the student population by 2024, the teaching workforce is overwhelmingly white. Therefore, a demographic mismatch demonstrates a need to recruit, and retain teachers of color and provide intentional culturally responsive training to incoming preservice teachers." (Braden & Gibson, 2021, p. 242).

Arts educators are left to make independent choices when supplementing standards with current and historical art movements, mediums, artistic experiences/performances and artists. Encouraged through the VAPA Common Core Standards Introduction section under: "Inclusive and Equitable Arts Education" the CDE purposefully calls out that "California maintains a strong commitment to ensuring safe, welcoming, enriching, intellectually, stimulating and assetoriented educational experiences for each student in all disciplines, including the arts" (California State Board of Education, 2022). Also mentioned is the opportunity, yet not requirement through California Visual Arts Common Core Standards of culturally sustaining pedagogical implementation enrichment. Historically Marginalized Community exemplars would be an educator's individual priority choice, and are asked to be "acknowledged" and "should" be encountered, but with limited instructional time, as well as increases in educator daily responsibilities, what is being considered when needing to omit content?

The implementation of ethnic, cultural, linguistic and rich diverse arts foundations would indicate to students an educator's priority level of cultural practices and relevancy based on the amount of instructional time used. Lack of implementation indicates that it is of little importance to the educator personally, and that multicultural perspectives are not valued. "[M]ulticultural curriculum-maintained barriers between 'us' and 'them' where race and culture became things that "other people" possessed, and Whiteness was never named or questioned" (Link, 2021, p. 33). Curricula are designed not to serve historically marginalized students and further, those implementing the common core state standards are 85% white educators, who may not fully understand the complexity of authentic culturally sustaining implementation. "Schools have also been accused of being insensitive to students' cultural backgrounds and thus of failing to serve some student populations because curricula are designed for middle class White children"

(Knight, 2015, p. 71). Therefore, where does the responsibility lie to create an equitable visual arts educational experience for all students? If cultural practices are uplifted as valuable components for all student populations, academic success increases when students feel connected, cared for, seen, and represented in curriculum. "Because culture strongly influences the attitudes, values, and behaviors that students and teacher bring to the instructional process, it has to likewise be a major determinant of how the problems of underachievement are solved" (Gay, 2002, p. 114). The purpose of authentic practices helps the educator understand the culturally rich lived experiences of their historically marginalized student, and through this comprehension, they would become more effective in not only curriculum creation but with relationship building within their classroom setting as well.

Studies have shown that the implementation of culturally sustaining pedagogy would be beneficial for all students, across all content areas, specifically through multicultural education. "It's [multicultural education's] primary goals are to promote justice, equity, and respect for all by teaching students the attitudes, knowledge, and skills necessary to participate in multiple cultures within their community, the nation, and the globe" (Banks, 2006 as cited in Chin, 2013, p. 1). The push for this curriculum reform began as early as the 1950s with the Brown v. Board of Education decision during the Civil Right Movement, and even earlier traces can be found to W.E.B. DuBois calling for foundational change in the educational system.

"One specific way to begin this curriculum transformation process is to teach preservice (and in-service) teachers how to do deep cultural analyses of textbooks, and other instructional materials, revise them for better representations of culturally diversity, and provide many opportunities to practice these skills under guided supervision. Teachers

need to thoroughly understand existing obstacles to culturally responsive teaching before

they can successfully remove them" (Gay, 2002, p. 108).

Studies have continually noted that culturally sustaining implementation needs to begin within

the teacher preparation programs, providing information to incoming teachers on effective way

to engage, support and empower their historically marginalized students. Yet, new teachers who

are often overwhelmed with first time classroom experience, engage in "survival mode" to make

it through their first academic year as classroom leader. Instead of prioritizing relationship

building, first time educators often focus on classroom management and setting clear

expectations for behavior.

More recently, with virtual learning and a global pandemic, my goal is to show the

connection between students making meaning through overstimulation of images seen through

social media, news outlets, popular culture and their new sense of identity or role within the

academic setting shifting due to new academic protocols. Have visual arts teachers taken into

account the effect the pandemic, social injustices, activism and politics have had on their

students, and are they choosing to empower student voice through implementation of relevant

topics promoting self-expression?

Through the lens of generational mediated minds, a first introduced by Vygotsky (1978),

the monitoring of critical student engagement was utilized to understand the connection of

teacher intent to final student artifacts. When students are supplied an artistic question or prompt,

where, in this situation, will focus on self-expression around a cultural or social justice topic of

their choosing, students will rely on the tools provided to them: computers, digital art programs,

websites, online tutorials to "use symbolic artifacts to establish an indirect, or *mediated*,

relationship between ourselves and the world" (Lantolf, 1994, p. 1). Examining how they

regulate their own interactions with signs, or symbolic tools to best portray their self-expression to the artistic prompt, may convey a new message of relationships to the curriculum or educational setting.

Comparatively, I will examine the forms of supplemental media literacy that arts educators choose to adapt when instructing culturally sustaining arts lessons and its relation to student expression. Through this examination, I drew upon three related theoretical frameworks linking multicultural arts education (Gay, 2005), to culturally relevant (Ladson-Billings, 2009, 2014) and culturally sustaining pedagogy (Paris, 2012). Through the lens of media literacy (Alvermann & Hagood 2000) I observed: (1) how arts educators supplement genuine and authentic multicultural arts curriculum (2) the media utilized by students to help shape their selfexpression through digital arts practices, (3) how the choices of media within the lesson were rooted in culturally sustaining practices and (4) the effects of these implementations on authentic student expression.

While prior studies on culturally sustaining pedagogy within the arts have examined effects on students through individual lessons: "[t]his is significant in that in our work as educators, our very curricular materials are rife with tokenism and essentialism, and learning to recognize, name, and generate counternarratives is crucial" (Gambrell & Bright, 2016, p.109), none to my knowledge have examined ongoing, academic shifts in empowering students through meaningful art making that is connected to their personal sense of culture, or the ongoing work beyond teacher preparation programs to better understand culturally sustaining practices. "[M]any teachers do not know enough about the contributions that different ethnic groups have made to their subject areas and are unfamiliar with multicultural education. The knowledge that teachers need to have about cultural diversity goes beyond mere awareness of, respect for, and

general recognition of the fact that ethnic groups have different values or express similar values in various ways" (Gay G. , 2002, p. 107). This would look like consistent implementation of daily lessons that include artists, art movements that are reflective of the historically marginalized student body that make up the population of academic arts settings and go beyond training in a teacher preparation program. Working alongside the visual arts educator, utilizing action research: seeking "to understand how participants make meaning or interpret a particular phenomenon or problem in their workplace, community, or practice, but it also seeks to engage participants at some level in the process in order to solve a practical problem" (Merriam & Tisdell, 2016, p. 49). The visual arts educator and I collaboratively created a lesson plan that intentionally provided historically marginalized students to display their personal lived experiences through artistic expression. In addition, with the implementation of new common core VAPA standards, how are veteran arts teachers shifting their teaching practices to reflect the celebration of diversity, inclusion and equity as stated in the introduction of the CDE guidelines for implementation.

Research Questions

This qualitative action research offers an examination of an arts educator's implementation of culturally sustaining pedagogy practices, how media plays a role in student artistic work including self-expression, as well as the of arts educator choices for supplemental media within the curriculum that links to culturally sustaining pedagogical practices among historically marginalized students. Two research questions guide the study:

1. How might an art educator ground their implementation of art standards in Culturally Sustaining Pedagogical practices?

2. How does the implementation of Culturally Sustaining Pedagogical practices within the art standards impact historically marginalized student self-expression?

Organization of My Study

The remainder of this dissertation has been organized in the following manner: first, I will explain the theoretical framework for my study which includes: culturally sustaining pedagogy, and cariño theory. Next, I will examine relevant literature that examines the various aspects that impact the theoretical lenses in which I measure this study. These include: sociocultural theory, concentrating on the mediated mind among youth, culturally responsive and culturally relevant pedagogical practices and multicultural arts education.

Terminology

When conducting research on topics such as "culture" and "cariño", with a subject as significant as the historically marginalized student population, it is important to explicitly define the terms in which the study is rooted in, with a foundation in literature. Adopting the following key terms to set a standard for the following research.

Cariño: The use of authentic care used by educators to health the mental pains inflicted on historically marginalized students by systemic racism and poverty while also acknowledging the whole child to encourage dreaming, creativity and love. The use of authentic care has an intention to ensure that all engaged lives a life with purpose, meaning and joy. (Curry, 2021)

Culture: The process of identification signifying types of music, literature, art, values, orientation to life, beliefs, policies, behavioral conventions and character by a group of people, helping individuals define identity to themselves and others. These values are shared by a group of people and help individuals interpret their own behavior and that of others. (Snead, 1981) (Spencer-Oatey, 2012)

Historically Marginalized Students: Through the identifying characteristics of race, gender, or geographical location, social groups or individuals who have been placed on the outside of the mainstream economic hierarchy. These groups have historically not been provided the same opportunities due to inequities in society, and systemic prejudices based on poverty and race. (Cross & Atinde, 2015, p. 308)

Identity: Based on how people have a sense of feeling of belonging based on mutual shared values and how others feel connected to one another. These elements can be related to mutual images, stereotypes and emotions, through personal lived experiences and those shared by previous generations. (Spencer-Oatey, 2012, p. 20).

Plácticas: Conversations/testaments about challenges, families, immigration, educational journeys and other personal topics. These talks, which can occur within the educational settings and beyond formal settings, allow those engaged to make sense of the complexities of their lives in relation to historical and theoretical foundations by merging their personal experiences to them (Fierros & Bernal, 2016, p. 99).

THEORETICAL FRAMEWORK

The following theoretical frameworks help me understand the cultural elements that are linked to understanding students for who they are, and how these elements can be supported within a visual arts educational setting by the decisions made by their visual arts educator. I will also examine how to support authentic student expression through arts engagement; as well as student's ability to authentically express themselves through established trusting, caring relationships (cariño).

Culturally Sustaining Pedagogy

Building upon the work of Gloria Ladson-Billings (1994) with culturally relevant pedagogy, Django Paris' (2012) development of Culturally Sustaining Pedagogy emphasizes that sustaining pedagogical practices "honor, explore and extend" the academic experience for historically marginalized students (p.94). Paris has argued that although Ladson-Billings speaks to relevant pedagogy: that students can relate to and take away classroom content to connect academics to their reality, he encourages sustaining their sense of self, identity, and cultural elements. This evolution of cultural pedagogy is relevant to understanding how educators are intentionally implementing these theories into the visual arts classroom.

> "CRP [Culturally Relevant Pedagogy] and earlier pedagogies invite students' cultural ways into the classroom primarily as a bridge to "better" mainstream practices. CSP [Culturally Sustaining Pedagogy] seeks not only for students to maintain their own practices, but also to grow more critically engaged with them, seeing them as worthy of study themselves, rather than only seeing them as a bridge" (Project READY, 2016). (See Figure 1)

Self-identity development has changed among historically marginalized students as a result of the implementation of Culturally Relevant Pedagogy, but has not evolved to sustain the cultural elements that should be sustained in all academic settings. This asset-based approach through the arts, helps students maintain their personal definitions of culture, rooted within their community while succeeding and extending through those characteristic strengths to the academic visual arts setting. Paris urges educators who implement culturally sustaining pedagogical practices to keep their practices rooted in what it is they are having their students "sustain" in the academic setting. Paris (2012) argues that to truly create an equitable, culturally relevant pedagogical learning environment, educators need to fight against the system that

promotes monolingual, and monoculturalism through culturally sustaining pedagogy that focuses on cultural pluralism and cultural equality. Although the work began with Gloria LadsonBillings, Paris' work in CSP takes the work one step further, changing the narrative to sustain the culture that students bring into academic settings.

> "We believe that the term CRP and, just as important, the way it has been taken up in teacher education and practice needs to be revised forward from the crucial work it has done over the past two decades. We make this call with deep respect for the work we have cited to this point, for it has allowed us all to move beyond rationalizing the need to include the linguistic, literate, and other cultural practices (e.g. Hip Hop) four communities meaningfully as assets in educational spaces" (Paris & Alim, 2017, p. 5).

Figure 1:Comparative of deficit, difference and asset-based approaches to Culturally Sustaining Pedagogy

Deficit Approaches — Goal: eradicate home and community practices and replace them with "superior" practices — View of home and community culture: bankrupt of value

Difference Approaches — Goal: bridge toward dominant practices without concern for maintaining home and community practices — View of home and community culture: equal to, but different from, practices of value for teaching and learning

Resource (Asset-based) Approaches — Goal: provide access to dominant practices while sustaining home and community practices — View of home and community culture: "resources to honor, explore, and extend" (p. 94)

Based on Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. Educational Researcher, 41(3), 93–97.

(Project READY, 2016)

The pedagogies provided to incoming teachers, and educators who have experienced success in the academic system, need to begin to reflect on their personal biases, and deficiencies to overcoming the dominant/white narrative that limits the academic setting for a diverse student population.

> "[I]nvite educators to push the narrative of what we teach by drawing on the FoK (Funds of Knowledge) that students bring from home-traditions, family histories, parental occupational knowledge, home language, skills, and popular culture-to challenge racism by retelling their stories and drawing on the cultural wealth of our communities" (Yosso, 2005 as cited in Garcia, 2021, p. 41).

There needs to be a space to maintain the cultural narrative of communities within the classroom, lead through student work and voice that is genuine and a true reflection of the demographics of the school.

Alternatively, Buffington and Bryant (2019) argue that although arts educators indicate that they incorporate multicultural arts into their curriculum, often it is stereotypical and ill researched information provided to students, gathered from online resources that lack true meaning of cultural sustaining practices, missing the mark to address specific historical or contemporary artists. "These lessons do not respect the complexities of cultures, cultural products, and individual artists" (Buffington, 2019, p. 20). Arts Educators, in their search for art based culturally sustaining lesson plans, often utilize common online resources (i.e.: Pinterest, Instagram, Google), which can result in curriculum that lacks authentic practices of cultural implementation; understanding the foundations of arts elements and principals to historical cultural practices.

"According to Christina Chin (2016), art education commonly uses a human relations approach that is 'fundamentally assimilationist' (p.5), may promote stereotypes, and may do more harm than good. This approach asks people to get along within the status quo rather than educating them to change the status quo" (Sleeter & Grant, 2009, p.99).

Compared to educators who simply asked students to copy step by step renditions of cultural work, educators who took the time to research historical connections and purposes of material and content, created more meaningful lessons which resulted in impactful student artifacts resulting in student empowerment. This proper implementation "requires that they [educators] support young people in sustaining the cultural and linguistic competence of their communities while simultaneously offering access to dominant cultural competence" (Paris, 2012, p. 95), which is rooted in the tenets of culturally sustaining pedagogy practices. Working alongside student, collaborating on lessons will result in not only higher engagement from students, but will also ensure authentic practices when incorporating cultural sustainability within the classroom.

Figure 2: Culturally Sustaining Pedagogical Practices through Filtration
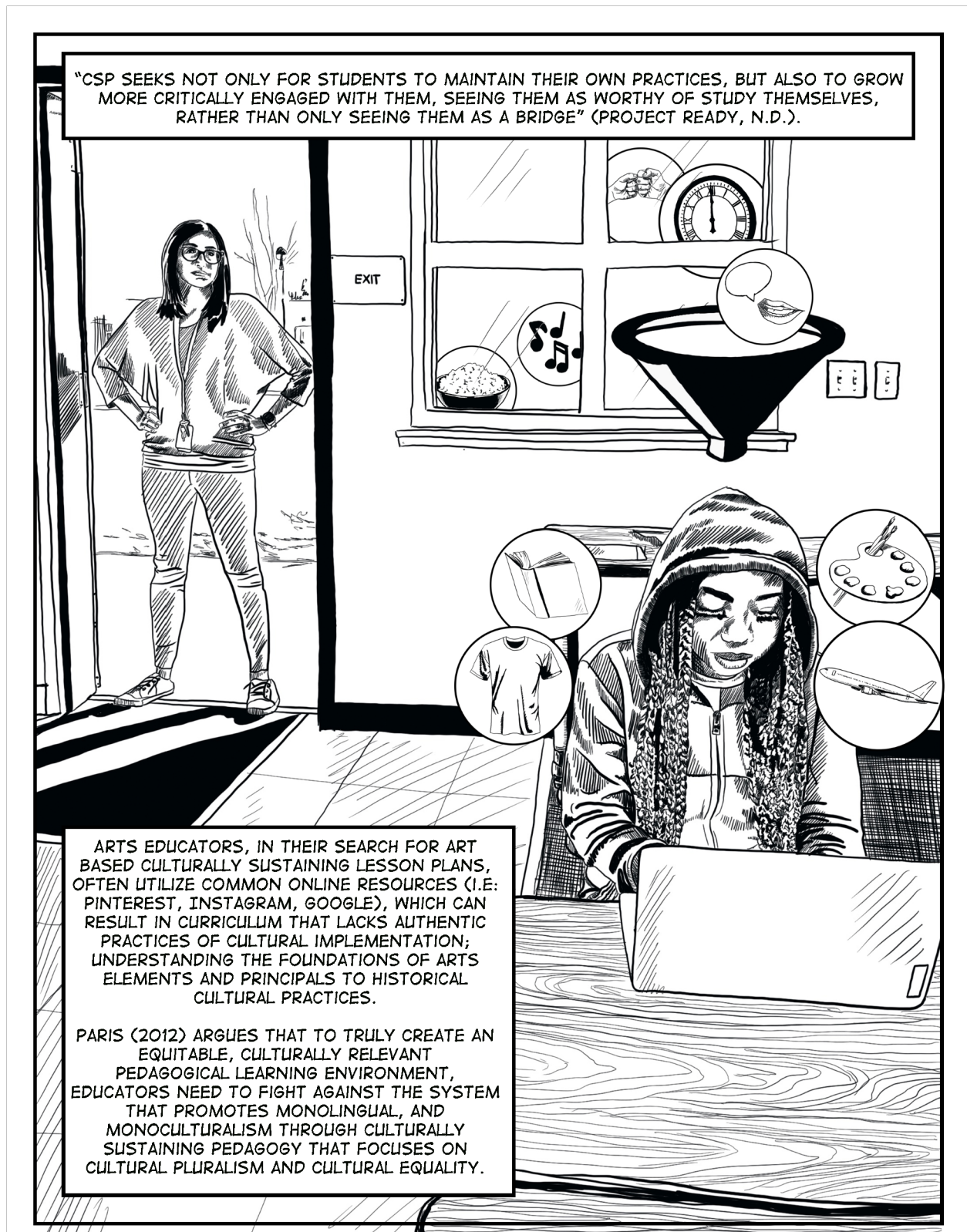
Figure 3: Culturally Sustaining Pedagogical Practices Implemented
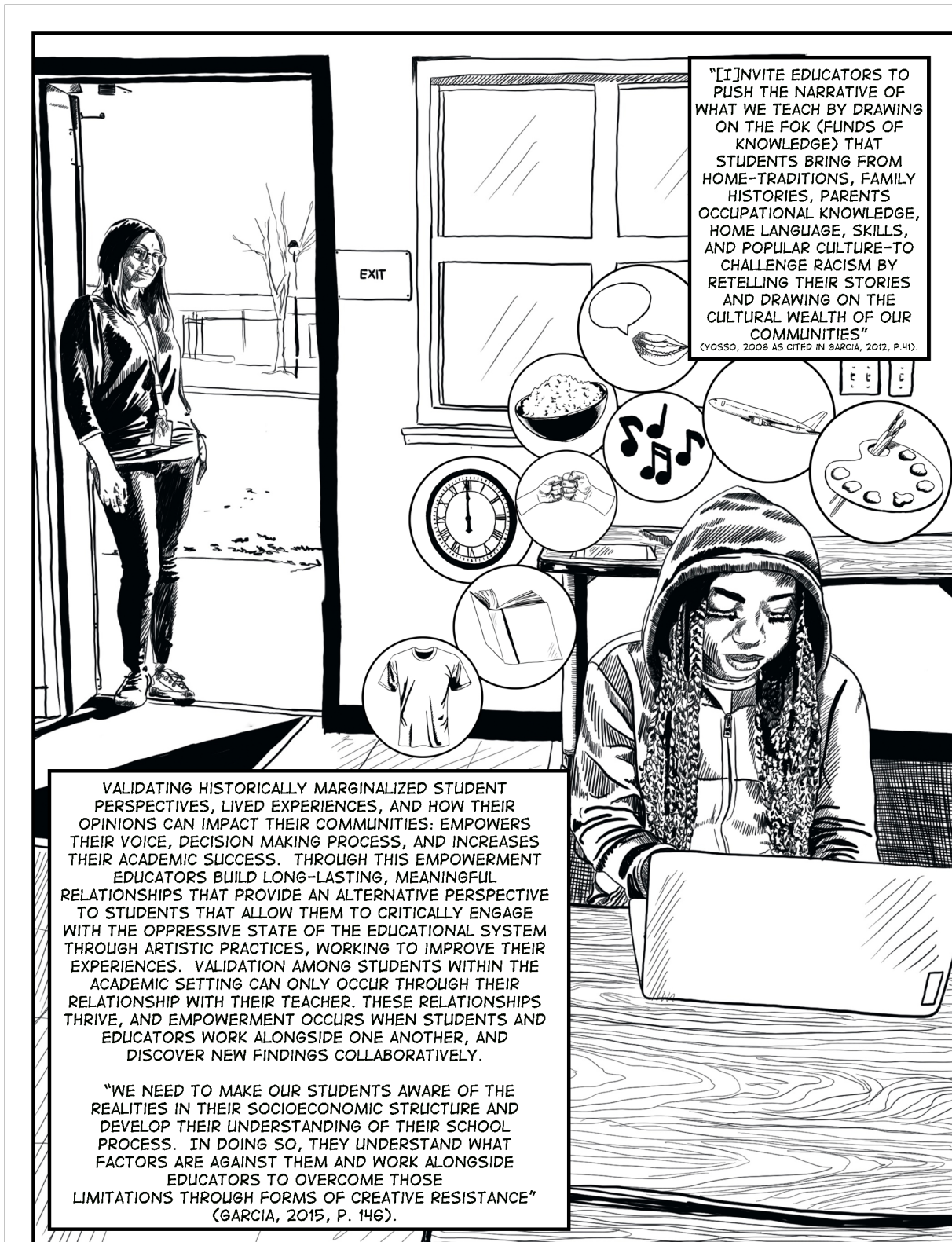
Cariño Theory

Within my experiences of education there have been reflective practices, commonly done during non-student, professional development days on our "why" in our role as an educator. When sharing out our feelings, insight and perspective, no matter the year of experience, a commonality is care for the youth. We as educators want to provide an educational experience that empowers students, uplifts them, encourages their innovation and pushes them to new boundaries. Unfortunately, along with this desire is a reality of numerous responsibilities that accompany the title of educator, which seem to only increase as the years go on. Some days we as educators, lose sight of our "why", it gets bogged down underneath meetings, lesson planning, social emotional needs of students, differentiating instruction, discipline, communication and finding boundaries. For those educators who have made and continue to make an impact in the lives of historically marginalized student populations, a commonality among the traits that persist is cariño. "[A]uthentic cariño-a potent combination of familial, intellectual, and critical care-that pervaded their interactions with youth and contributed to a culture of engaged learning" (Curry, 2021, p. 1). Cariño is rooted in genuine love for other people's children, the students that fill classroom seats, occupy school halls, and come with a variety of experiences that enhance a campus culture.

Similar to Culturally Sustaining Pedagogical practices, cariño theory is rooted in a network of care and justice, a variety of support systems that encouraged student to challenge the inequitable social norms through a commitment of support by educators on campus.

> "Fueled by a desire to interrupt inequity and promote social justice, schools infused with
> critical cariño challenge students to examine how race, ethnicity, social class, and gender
> shape history and day-to-day living. Additionally, they involve explicit attention to

cultures of power with an aim toward helping students master dominant discourses while

still valuing and sustaining their home cultures" (Curry, 2021, p. 14).

Authentic cariño can hold many places on a school campus, and is truly implemented when all

three forms of cariño are present: familial, intellectual and critical, thus taking into account the

whole student and weaving together a variety of tools to support them in all aspects of their life.

Within an visual arts classroom setting, there are a variety of opportunities to build these

supportive relationships that not only link to academic engagement but promote positive, caring

and authentic relationships rooted in a genuine desire to work alongside students to sustain their

cultural wealth and develop critical consciousness to disrupt the dominant culture of white

middle-class centered educational norms.

Figure 4: A Model of Authentic Cariño

Authentic Cariño (AC)
VALUES AND NURTURES

-Care + justice

-Political clarity

-Ethnoracial identity

-Wholeness of bodymindspirit

-Collective transformation
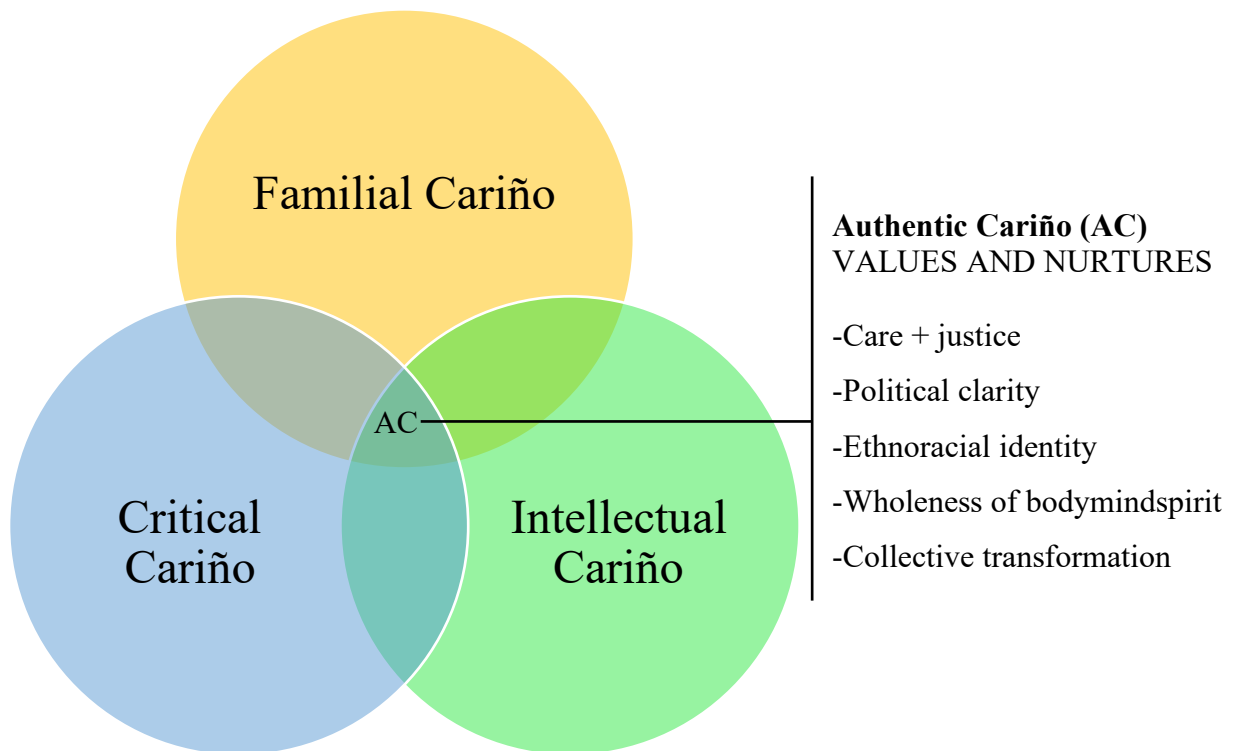
(Curry, 2021, p. 12)

Building positive relationships with students that extend beyond the classroom, with real world experiences within the community help students understand authentic caring, "cariño". These practices increase students' success, especially among historically marginalized students who struggle to maintain their personal identities within an oppressive educational system. "For teachers aspiring to enact authentic care, political clarity entails recognizing oppressive structures and ideologies and grappling with how macroeconomic and sociopolitical realities impact day-to-day life, especially the school experience of subordinated groups" (Curry, 2021, p. 9). The literature on cultural sustaining (Paris, 2012) and arts integration (Pauly et al., 2019) suggests that it is an effective educational tool in two key ways. Primarily, building relationships is key in increasing student engagement and overall academic success through culturally sustaining lessons through the arts. Luis-Genaro Garcia (2012), in "Making cultura count inside and out of the classroom", clearly states that creating meaningful student-teacher relationships are crucial for a students' academic experience and effects their personal, academic, and social relationship with education (p. 106). Garcia bases his findings on the research of DuncanAndrade (2007) as he incorporated the act of love/affection, articulated as "cariño", "defined as the 'relationships among the poor working classes" (p. 451). Reiterating the importance that if educators do not get to know their students primarily, the effectiveness of any type of education will more likely be ineffective.

Through this educational process "most importantly, a culturally relevant curriculum directly connected to the community, history, and culture of the students it serves can influence other needs to address the community and its well-being. This however, cannot happen without the element of meaningful or authentic caring relationships." (Garcia, 2012, p. 112). Referring to

"cariño" once more, indicating its significance in helping historically marginalized students increase their overall academic success. The overall goal of authentic cariño is to ensure that all students, including those who are historically marginalized, have a life, and educational experience that is reflective of love, meaning and purpose.

Summary

Through these theoretical lenses, it is evident that historically marginalized students will feel a significant academic and personal impact within their educational settings. Authentic cariño consistently implemented, takes care of the whole child, working to balance academic expectations, rigor and high achievements while taking into consideration the mind, body and spirit of their personal/mental well-being. Acknowledging that students, like their educators, balance more in their personal lives than what occurs within the classroom setting, and with this sense of balance is a fine line between empowerment, freedom to express and creating realistic experiences for students where a world may not be so supportive.

The obstacles that educators and students face a threefold: time, reality, and oppressive structures. Time for educators to not only genuinely educate themselves on culturally sustaining practices that work alongside students, but time to research and embed these practices in their limited instructional minutes on a daily basis. Within the oppressive educational system that continues to promote the status quo, look for quick fixes that check a box for diversity, equity and inclusion, there is often a lack of valuing student and families as respected partners to inform them of authentic practices.

> "The measurement of an equitable education would require significantly greater attention
> to qualitative assessments of schools and classrooms to determine the specific needs of
> the community and how those are being met, or not. As it stands, we have an almost

exclusive commitment to quantitative 'equal' assessments through state and national

testing and measurement of the allocation of human and monetary resources"

(DuncanAndrade, 2007, p. 618).

Similarly, Sunny Spillane (2015) through her research article "The Failure of Whiteness in Art

Education" touched on the fact that building relationships with students of color is significant, it

often does not occur among white educators, as it is not a priority in their personal lives, as they

are commonly "seen" in all aspects of society, as the "system" continues to work in their favor.

Spillane reflected "I failed to understand that a 'safe space [rarely] exists for people of color

when it concerns public race dialogue (Leonardo & Porter, 2010, p.139). For white people,

discussions of race are often intellectualized and detached; whereas for people of color,

race(ism) is a lived experience" (Spillane, 2015, p.64). Although researchers were able to define

that building relationships were crucial to implementing culturally sustaining education to

increase student academic engagement, their perspectives and understanding of approaches

differed. "For White teachers in particular, this self-reflectivity involves interrogating racial

privilege and wrestling with questions of otherness, difference, and power" (Curry, 2021, p. 26).

To overcome these challenging obstacles, educator must maintain authentic, healthy

relationships with their students, consistently reflecting on their teaching practices, and move

away from the "white savior" complex.

If embedding authentic practices, are we reflecting all aspects of culture, taking the good

with the corrupt and allowing students to express their true feelings through artistic practices,

providing space for discomfort and a support system of cariño to ensure that they are provided

the tools to work toward a solution? "[S]tudents use art as a vehicle to liberate themselves from

the identities that have been imposed upon them and figure out who they are" (Curry, 2021, p.

35). Implementation of critical artistic approaches to relevant curriculum empowers students to see the reality of oppression in their personal lives and community. Educating them in the methods to change the current educational/political system will ensure that even if coming from an overly supportive educational environment, they are independently equipped to not assimilate within a system. The sustainment of authentic cultural identity elements within academics can change the course of education for themselves and future generations.

CHAPTER TWO: LITERATURE REVIEW

Introduction

Through my review of literature (Figure 7), I will present information on the background and current evolution of culturally relevant pedagogy and practices. Along with this pedagogical practice I will examine literature related to multicultural education, specifically within the visual arts academic setting, it's role in cultural representation for students and the authenticity of implementation. Culturally Responsive Teaching practices will be examined through the lens of visual arts, examining equitable practices within the classroom, teacher preparation programs, and teacher responsibility for cultural implementation. Finally, I will briefly discuss sociocultural theory, with an emphasis on mediated minds and how media chosen by visual arts educators and students, when looking to self-express is mediated through images sustained through social media or internet search engines.

Culturally Relevant Pedagogy

Throughout the educational history, there have been multiple attempts to shift the monocultural lens of academics to include diverse perspectives, histories and contributions into curriculum. From the early contributions of multicultural education, culturally relevant teaching and evolvement of culturally relevant pedagogy developed by Gloria Ladson-Billings, a previous classroom teacher, now pedagogical theorist and teacher educator. The cycle of implementing historically marginalized community voices and experiences continues to evolve, because authentic implementation and genuine practices are still missing from daily education across the nation. "When I began this inquiry, I was primarily concerned with practical ways to improve teacher education in order to produce new generations of teachers who would bring an appreciation of their students' assets to their work in urban classroom populated with African

American students" (Ladson-Billings, 2014, p. 74). The shift to culturally relevant pedagogical practices focuses on creating learning environments that focused on the three domains: student achieving academically, students demonstrating cultural competence and students understanding and critiquing the existing social order. The consistent and genuine incorporation of these three domains:

> "helps students understand and appreciate their own cultures, while also learning about and becoming knowledgeable about at least one additional culture (cultural competence); and develops the skills students need to take what they are studying out into the world to address real problems (sociopolitical consciousness)" (Buffington & Bryant, 2019, p. 22)

Through many attempts of implementation and numerous studies, educators continue to fall short with the incorporation of all three tenets, and seeing the value of cultural competence from their diverse student body. This incorporation of teaching practices goes beyond the need of change within teaching preparation programs, and should be visited regularly to evolve with the society we are preparing our students for. Even Ladson-Billings revisited her concept in 2014, speaking to educators as her audience to discuss the numerous ways in which her theoretical practice has been implemented and the genuine impact of both effective and ingenuine practice. In an interview in 2019, Ladson-Billings said:

> "A hallmark for me of a culturally relevant teacher is someone who understands that we're operating in a fundamentally inequitable system- they take that as a given. And that the teacher's role is not merely to help kids fit into an unfair system, but rather to give them the skills, the knowledge and the dispositions to change the inequity. The idea is not to get more people at the top of an unfair pyramid; the idea is to say the pyramid is the wrong structure."
> (Fay, 2019, p. 4)

Compared to that of Paris, who uses Ladson-Billings' work as a foundation in his creation of Culturally Sustaining Pedagogy (2012), she continues to reflect on her work as an educator and as a practitioner; analyzing the work of other educators and their impact on the student academic career, while agreeing with Paris that the evolvement of sustaining pedagogy is a necessary evolvement. Ladson-Billing's emphasis in her research and implementation, like Paris, is the empowerment of student voice and action, providing tools to have them consciously make impactful decisions that reflect their community and culture. Ladson-Billings is quoted in a 2019 interview as saying:

"[C]hanging the content is never going to be enough, if you are pedagogically doing the same things...You really haven't attended to the deep cultural concerns. What happens is school districts want you to do just that – teach exactly the way you've been teaching, just change the information. That does little to nothing to increase engagement, and it certainly doesn't help kids feel any more empowered about that they're learning" (Fay, 2019, p. 7). In relation to the visual arts educational setting, there is capacity to change curriculum and implement elements to help students feel represented and supported, the decision lies with the educator. Providing academic, engaging lessons that are rooted in authentic, researched relevancy that students have interest in, build a relationship that not only meets social-emotional needs, but increases academic success as well. Through the visual arts prompts, educators can provide a variety of mediums and applications that allow students to express their points of view based on their lived experiences. One approach to the implementation of culturally relevant pedagogy within the arts is the CRAE model (Culturally Relevant Arts Education) which is rooted in Ladson-Billing's research. (See Figure 5)

Figure 5: Culturally Relevant Arts Education (CRAE)
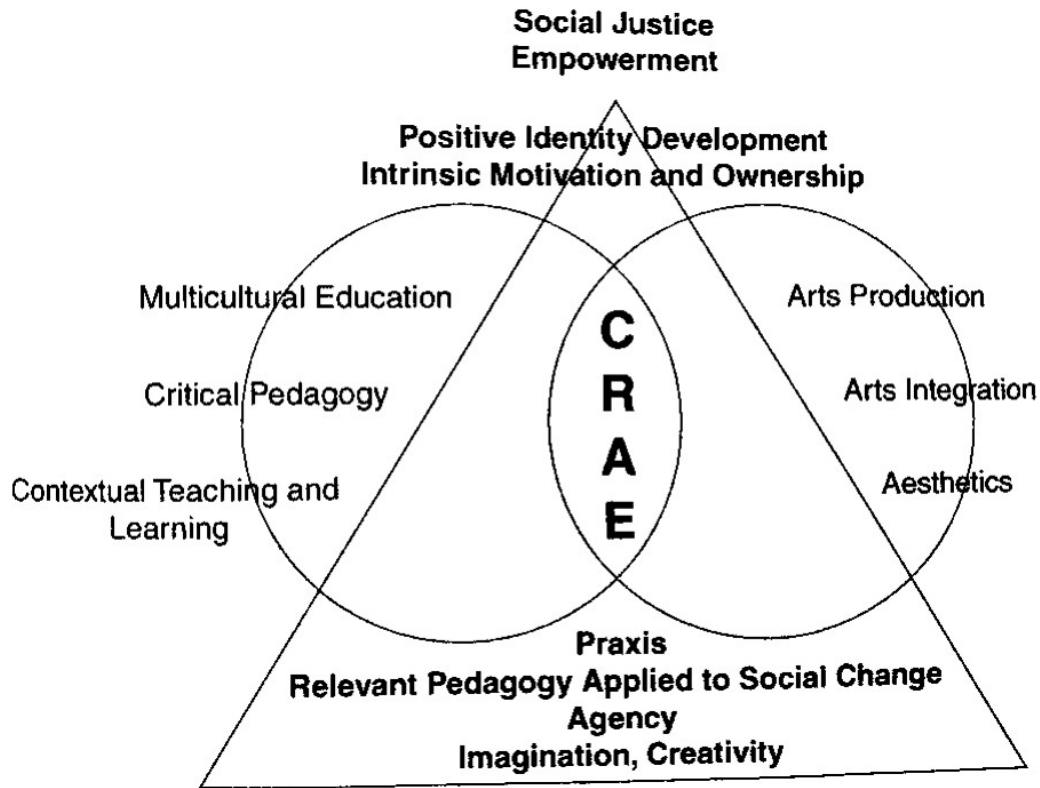
(Hanley et al., 2013, p. 7)

Through this artistic pedagogical approach, Hanley et al. (2013) uses the three domains of Culturally Relevant Pedagogy (Ladson-Billings, 2009) as well as the research in Multicultural Education (Gay, 2010) to motivate artists to use their cultural knowledge as an asset in their visual arts production. Emphasizing critical reflection on the artistic decision-making process, for both educator and student, the CRAE approach incorporates both arts and non-arts pedagogies that result in student empowerment, and challenge real-world problems. "The claim of culturally relevant/responsive theorists is that the use of artists' cultural knowledge as the core of instruction is more likely to engage artists in learning. Rather than being criticized for their culture, artists are empowered by their cultural knowledge, enabling

ownership of learning, which stimulates intrinsic motivation, curiosity, and imagination."

(Hanley et al., 2013, p. 8)

Rooted in the three domains of Ladson-Billings (1995) Culturally Relevant Pedagogy practices: students achieving academically, demonstrating cultural competence, and critiquing the existing social order can be utilized while incorporating artistic practices. The goal remains the same: empowerment through the arts as a creative approach to recognize, celebrate and empower cultural identities to impact the current sociopolitical consciousness of the world. Moving beyond making curriculum relevant, educators should utilize this framework to recognize the value, and contributions of their student's culture, collaborating alongside them to develop curriculum that represents their current reality.

"It is also true that the term 'relevant' does not do enough to explicitly support the goals of maintenance and social critique. It is quite possible to be relevant to something without ensuring its continuing and critical presence in students' repertoires of practice and its presence in our classrooms and communities" (Paris & Alim, 2017, p. 5). To ensure that the implementation of culturally relevant pedagogical practices are authentic throughout the curriculum, art educators should (1) understand the long history of attempting to incorporate diverse voices and experiences within arts education, (2) ensure consistency with implementation, moving away from a check box of expectations that incorporates one culture while still perpetuating the centralized Eurocentric narrative that has been prioritize for generations and, (3) take care to understand and incorporate authentic multicultural practices that are not rooted in stereotypical cultural experiences.

Multicultural Arts Education

Rooted in multicultural educational reform that began with the 1960s Civil Rights Movements and the decision of the 1950s Brown v. Board of Education, Banks (1996), who is considered the "father of multicultural education" (Mysore, 2020), traces foundational work of multicultural arts education implementation to the work of scholars: W.E.B. DuBois, Carter G. Woodson, Horace Mann Bond, and Charles H. Wesley, and Christina Chin. Multicultural art education can often be intimidating for educators due to the lack of preparedness and comfort they feel to educate a diverse student body within their preparation programs.

> "[F]aculty in teacher education programs need to understand that every student is coming with their own background and that they need to be able to start at whatever point they show up with. Helping students to draw on their own cultural and marginalization experiences and creating a safe space to have that honest conversation is a good beginning" (Kantawala, 2021, p. 17).

Although multicultural education can trace its existence to the late 1800s/early 1900s with roots in oppressive education, with a growing diverse population in the United States the implementation within classrooms is more imperative than ever. Through multicultural education, teachers can empower students through the framework's "primary goals to promote justice, equity, and respect for all by teaching students the attitudes, knowledge, and skills necessary to participate in multiple cultures within their community, the nation, and the globe" (Banks, 2006 as cited in Chin, 2013 p. 1). The implementation of multicultural education within the arts connects students to understanding how their visual depiction of their identity, experiences and perspective of the world connects to a larger community outside and within the academic classroom.

An emphasis within the multicultural educational work of Banks (1994, 1995, 1996, 2004), was his creation of the five dimensions within art education, (See Figure 6). The goal of these dimensions aligns to the core concepts of Culturally Sustaining Pedagogical practices in that they empower a social structure, (the educational system) to promote equity among historically marginalized community to reduce prejudices and imbed within all academic settings relevancy to its diverse student population. Beginning with *content integration*, Banks (1994, 1995, 1996, 2004), describes how cultural elements are embedded into curriculum, with an emphasis on a diverse population and a researched, authentic approach to historical practices to better understand it's evolvement throughout history.

Equity pedagogy takes an individual approach to teaching, understanding the diverse learning needs of individual classroom settings. *Knowledge transformation* is closely aligned to Vygotsky's (1978) socio-cultural theory of media literacy to understand how students creating meaning through their socially constructed educational experiences and how it influences their personal sense of self. *Empowering School Culture and Social Structures*, similar to Paris' (2012) work with Culturally Sustaining Pedagogy, focusses on an emphasis to encourage and empower students to take social action against oppressive systems to sustain their sense of identity to create reform. Lastly, as summarized by Chin (2013) in the table of Figure 6, *prejudice reduction* connects to the breakdown of stereotypical views which reflects the work of Paris (2012) in CSP, and empowers students to see their individual contributions to curriculum, academics and community.

Figure 6: Five Dimensions of a Multicultural Curriculum in Art Education

Content Integration	Equity Pedagogy	Knowledge Transformation	Empowering School Culture & Social Structure	Prejudice Reduction
• Content woven into overall curriculum, not as an appendage • Content available to all students (not targeted students assumed to be part of a group in focus) • Diverse perspectives shared by different groups about key issues, concepts, themes, etc. • Accurate, contextualized information shared • Voiced by members of group in study—emic perspectives • Unique contributions of individuals stressed • Heterogeneity of group underscored • Attention to multiple dimensions of identity • Hybridity and multiplex of influences on creation of artwork stressed • Multiple artists and artworks from group shown to dispel stereotypes • Interdisciplinary	• Attention to individual learning styles: students seen as multidimensional individuals who are each different by time and context; teaching needs to adapt to the shifting social environments and individual students within those contexts • Begin from students' lifeworlds: draw from their real life experiences, they help shape curriculum • Modeling equity: self-reflection of teacher • Cooperative grouping strategies: heterogeneous groups structured by teacher to work toward common goals • Live interactive visitors: insider perspective, active engagement, living example of an exception to a stereotype • Assessment: less competitively structured, no ranking against a norm, process of negotiated understanding and modification	• Curriculum structure: Diverse perspectives shared by different groups about key issues, concepts, themes, etc. • Artworks as the sites of knowledge, the texts for deconstruction • Artists and viewers as creators of this knowledge: positionality, ideology, context of creation explored • Critical dialogues confronting issues of conflict (racism, stereotypes, other'ism) advocated as primary methodology for deconstruction	• Students confront and research social issues of conflict, take a stance, and take action (which can be the creation of an artwork) • Systemic reform of school culture to embrace and reflect equity and non-oppressive strategies • Implicit ideology of curriculum used for liberation	• A goal/desired outcome rather than a tactic or strategy • Curriculum decreases the tendency to stereotype • Increases propensity to see each individual as a contributing member of society

(Chin, 2013, p.6)

Historically, through art education, students are informed of a definition of art which consists of specific fine arts movements, artists and particular mediums. What is absent from this definition within the visual art context is diversity, the evolution of movements, artists, techniques and mediums.

> "[M]ulticultural scholars in art education began to highlight the elitist conceptions of art stemming from discipline-based art education (DBAE) in the 1980's (Efland, 1990), in which art was taught as a universal set of knowable skills, processes, and facts, and a European canon was heralded as superior" (Chin, 2013, p. 4).

Through this continued approach, historically marginalized students lack a connection to the content, ability to envision themselves as creators of visual representations of their lived

experiences, or understanding how their voices and insight are deserving of a canvas. Within the academic setting of a visual arts course, it is the responsibility of a visual arts educator to find supplemental material, and implement within their daily curriculum content that is a reflection of their student body and the community that students will engage with past their classroom walls. The significance of the images students are exposed to within their classrooms, help define their life long meaning of "art" and where their creations lie within that definition. "In the art room, racial logics are at work in individual images and their collection in the canon. Everyday images from photographs to monuments "anchor collective remembering" to "impose a permanent memory on the very landscape within which we order our lives" (Savage, 1994, p. 130, 143 as cited in Link, 2021, p. 33). With resources available at the press of a button, researchers continue to examine what is being supplemented as examples of professional, "fine", museumworthy, gallery exhibit status art and how these examples reflect the students who view them and find their sense of self in those images.

Often when searching for multicultural lessons, educators are met with quick fixes on Pinterest or shared curriculum sites, guising token lessons as genuine culturally relevant practices. It is also a widespread practice to assume the customs and practices of cultures we do not understand. This is often seen through skimming the cultural surface to represent "Black History Month" or "Hispanic Heritage Month", with the incorporation of one lesson. The lack of research, or attempt to understand historical context does not validate or promote self-identity for students, and further displays a lack of desire to sustain their cultural identity within the curriculum. "The content would be made available to all students, and would not be targeted at students who are assumed to be tied to a group under study by criteria such as race, ethnicity, gender, and class" (Banks, 2004). An art teacher who embraces a multicultural approach might

present a lesson and relay it to all students from thee perspectives of diverse cultural groups, and incorporate exemplars from these groups (Andrus, 2001; Chalmers, 1996; Stuhr, 1996). As such, the perspectives and artworks of diverse cultures would be woven into the core curriculum, which is structures around concepts" (Chin, 2013, p. 8). Multicultural education takes a deeper dive and encourages educators to seek assistance from the community to understand cultural practices and their roots, looking at a variety of artists, approaches and historical context. "It empowers students to recognize and deconstruct representations that reify stereotypes, that separate out groups as "others," and that perpetuate stratification in U.S. society" (Banks, 1996; Miller, 1996 as cited in Chin, 2013, p. 12). The evolution of these practices are also examined, providing first-hand experience to students through workshops, guest educators, or field trips to deepen this connection and understanding. Educators need to understand the approach that all content presented in their courses, need to come from their lived experiences or solely through their research. Utilizing resources that are within their community, only emphasize to their historically marginalized student population the validity within their sense of cultural connection, and how it is worthy of a relationship within the educational system.

The preparation for educators to better understand how to meet the multicultural setting of their classrooms begins with teacher preparation programs. In the professional training of educators, an extensive research approach on historical practices within the arts through a genuine lens would shift current Eurocentric practices. "As Dilworth (1992) explained, teacher education programs are typically designed to prepare middle-class, European American candidates to teach middle-class, European American student in mainstream schools" (Gay G. , 2005, p. 222). Relying on limited individual experiences with a diverse population, stereotypical definitions of historically marginalized community rooted in media consumption and emphasized

through ill-researched approaches to multicultural arts education can leave a large population of students feeling invalidated in their academic experience. As emphasized in culturally sustaining pedagogical approaches, effective multicultural arts education would begin with a systematic shift that empowers historically marginalized students to question educational norms, providing then a voice within the academics, and shown their value within their contributions of the academic community setting.

Culturally Responsive Teaching

Multicultural arts education and activities integrated within multiple core subjects alongside culturally relevant pedagogy increases student academic success. This integration also allows students to explore racial, ethnic and cultural identities in a meaningful, intercultural learning environment that sustain their sense of cultural identity. "As a result, the academic achievement of ethnically diverse students will improve when they are taught through their own cultural and experiential filters" (Gay, 2001, p. 106). The implementation of this educational experience must go beyond arts and crafts and should explore the "deep culture", moving away from colonization and assimilation practices, with a focus on indigenous roots, allowing students to bring their community cultural wealth to the classroom. "The equivocation is inconsistent with preparing for culturally responsive teaching, which argues that explicit knowledge about cultural diversity is imperative to meeting the educational needs of ethnically diverse students" (Gay, 2002, p. 107). Often intimidated by the possibility of making mistakes, or insufficient information on cultural practices, educators become reluctant to implement any cultural elements, resulting in a lack of research, and a deep understanding of cultural contributions. "It is imperative for teachers to understand these realities because many of them are hesitant about dealing with cultural descriptors for fear of stereotyping and overgeneralizing" (Gay, 2002, p.

111). The most effective approach in conquering this fear and implementing responsive practices is by building meaningful relationships with students and authentic connections within the community.

Assimilation within the academic setting for historically marginalized students often results in educational success; ensuring that they mirror the expectations of a perpetuating educational system, stripping themselves of their cultural wealth to be deemed "acceptable". "[S]tudents of color felt pressure to acclimate to the dominant culture, while cultural agents helped to validate their traditional culture, connections to people influenced adjustment, and quality and quantity of relationships with cultural agents validated their cultural identities" (Nora et al., 2011, p. 43). Leaving behind cultural experiences, community connections, ethnically tied traditions and customs, allows student to "fit" into the definition of a successful student.

> "We often make the mistake of defining culture as the set traditions of an ethnic group. We dismiss the language of culture (music, slang, expression, communication or an act of love). This mistake often prevents teachers from being culturally fluent in order to connect effectively and productively with students" (Garcia, 2012, p. 111).

Within an expansion on Gloria Ladson-Billing's work in Culturally Relevant Pedagogy (1995), many scholars including Gay (2010), who explored multicultural education work to provide an emphasis on teaching practices that utilize student experiences and perspectives to increase effective classroom curriculum. "Culturally responsive teaching is defined as using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively" (Gay, 2002, p. 106). Through this work of Ladson-Billings (1994), Gay (2010) and Paris & Winn (2013), Culturally Responsive Art Education combines these practices that utilizes lived experiences as a point of emphasis in daily curriculum.

To increase the implementation of culturally responsive art lessons, educators must look beyond the classroom walls and within their student's communities to increase their complex, authentic, significant cultural sources. One example of implementation would be the examination of how an art museum's education program as seen in Powell's study of creating curriculum rooted in culturally responsive teaching linked to an exhibition that highlighted 30 Black artists from the last three decades and how it shifted the experience for student and teachers within the classroom (2012). "Educators have a responsibility to develop and implement culturally responsive curricula through inclusion of content that goes beyond cultural holidays and celebration days or months" (Andrus, 2001 as cited in Powell, 2012, p. 34). These shifts were not only in curriculum but with student identity development, and student voice. Powell noted the impactful significance of students seeing themselves reflected in contemporary artwork, understanding the meaning behind the use of imagery and providing space to engage in conversations around impact and purpose. "By committing to culturally responsive teaching, aspects of personal, national, and global cultural identity will be more democratically represented in everything that we offer to our community" (Powell, 2012, p. 40). More significantly, it is beneficial to build relationships with local art resources, who create and provide curriculum to be implemented withing classrooms and increase a sense of student identity empowerment.

Luis-Genaro Garcia (2015) uses the community knowledge approach, ensuring his lessons are culturally responsive by connecting classroom curriculum to meaningful reform, and through culturally sustaining pedagogical practices empowering students to use their voice as a source of inspiration. "I made the arts more relevant to their lives, neighborhood, and their historical backgrounds. Likewise, rather than using a "banking" approach of instruction or information for student receptors (Freire, 1993), my art class consisted of student-led discussions

and the exchange of ideas" (Garcia, 2015, p. 140). Through this process of responsive education, it becomes a normalized approach to question the educational system and who it was created for. Through his continued collaboration with his students, they became more politically aware, increasing literacy through multiple forms, and the ability to communicate individual perspectives through visual representation.

This ability to empower students effectively was rooted in relationship building approaches with an emphasis on authentic caring, "cariño". "Cariño, like authentic caring (Valenzuela, 1999), creates personal academic, and social relationships between student and teacher. A meaningful relationship takes place not only inside the classroom. It must also pay attention to the needs of the student and community" (Garcia, 2015, p. 106). To increase academic success, honest, authentic relationship are built through better understanding the diverse student population educators are responsible for. Through ongoing relationship-building practices. Educators can better understand a student's community, experiences, culture and the power that lies behind that information when incorporated into daily classroom curriculum.

Many researchers, such as Lai (2012) examines the continual work of culturally relevant education with a foundational guideline by Ladson-Billings, (2009) and expands the notion to include global variables that affect the shifts within culture. Applying micro-ethnographic inquiry to art education and student experiences; answering: How are teachers shifting their culturally responsive educational practices to reflect the globalization of cultural experiences of students within their homes, and community life?

"Five essential elements of culturally responsive teaching are examined: developing a knowledge base about cultural diversity, including ethnic and cultural diversity content in the curriculum, demonstrating caring and building learning communities, communicating

with ethnically diverse students, and responding to ethnic diversity in the delivery of

instruction" (Gay, 2002, p. 106).

Effective culturally responsive practices emphasize the implementation of cultural awareness,

authenticity of information, links to historical global perspectives, as well as student outcomes

within their artifacts created in the educational setting. "This provides a holistic and complex

approach to understanding artistic practice and culture as they exist in the real world" (Lai, 2012,

p. 20). Lai compares the student output of their projects to either be a "feel-good" example with

little connection to global impact, or one that truly acknowledges the historical implication to

cultures globally, utilizing multicultural visual arts education. "Furthermore, thick description

and reflexivity help produce detailed descriptions of art and culture and careful deliberation of

the researcher's personal bias and positionality in the inquiry" (Lai, 2012, p. 20). Working with

small students groups and rooted in the four elements of culturally relevant pedagogy: direct

experiences, observations and reflections, dialogue and collaboration resulting in authentic

cultural applications that increase student empowerment among historically marginalized

populations, there is a significant shift in student academic success and sense of belonging in

educational settings.

　　　　Looking at racial and cultural conversations that take place within an arts education

courses, as well as the impact of the teacher role when allowing students the space to participate

in antiracist behaviors and artwork creation that mirrors their experiences and points of view,

rooted in culturally sustaining practices is crucial in successful culturally sustaining teaching

practices. "In the art classroom-where art, identity, and culture are inextricably linked-racially

and culturally responsive teaching play a critical role in how teachers interact with students and

ultimately how students themselves come to understand cultural diversity, social inclusion, and

antiracist behaviors" (Lee, 2012, p. 48). Through artmaking, students are given the opportunity

to utilize a variety of mediums, and means of visual expression to emphasize their perspective on

local and global issues based on their lived experiences.

Sociocultural Theory: Mediated Mind (Figure 8)

As students increase their exposure to social media, online sources for information, and

continuing trends that circulate the internet, their means of communication, self-expression and

personal identity formation is strongly influenced by these experiences and acts of participation.

Before the vast amount of information that was accessible at one's fingertips through search

engines and social media, Vygostsky (1978), introduced the mediated mind: reliant on

information/tools/social media to tell us how to act, inform us of who we are and what is

acceptable. Mediated minds and the tools that are utilized to inform us, shape our relationships,

who we trust, how we communicate, create and what is acceptable within society. "From a

postmodern perspective, critical media literacy pertains to how individuals take up cultural texts

differently, depending on their interests and positioning in various social and historical contexts"

(Sholle & Denski, 1995 as cited in Alvermann & Hagood, 2000, p. 194). Through the

examination of symbolic tools, we as consumers of media are informed of how to conduct

ourselves, our own personal identities and this processing shapes the relationships that we hold

not only with others but with ourselves. There are a variety of ways to define media minds

literacy, and understand its impact on how meaning making has evolved over time based on our

consumption of advanced media.

A.N. Leontyev (1978) continued through Vygotsky's work, and contributing to the

activity theory, explaining that activities that are pursued are compromised in three levels:

motivation, action and conditions. Leontyev argues that activity is done through motivation,

often rooted in a "culturally constructed need" (Lantolf, pg. 9) which continues to evolve based on specific goals and experiences within the students' lived experience. "Motives are only realized in specific actions that are goal directed (hence, intentional and meaningful) and carried out under particular spatial and temporal conditions (or what are also referred to as operations) and through appropriate mediational means." (Lantolf, 2000, p. 8). To help students make meaning, and understand the significance of their media literacy levels, and impact of participation, educators must provide constructs and long term conditions that allow them to apply their motivation to a means of critical engagement, rooted in their home cultural practices and sustain their sense of identity both in and out of the academic environment. "Thus, from the perspective of activity theory, while task-based instruction could yield positive learning outcomes, there can be no guarantees, because what ultimately matters is how individual learners decide to engage with the task as an activity." (Lantolf, 2000, p. 13). If visual arts educators work to sustain a student's cultural identity, resulting in empowerment and provide a means to understand the role of media literacy in both their personal and academic lives, participation in academics will evolve beyond complacent completed coursework. Working alongside students through intellectual cariño, helps them understand how to process the variety of information that is accessed through media, independently and form their own decisions on how to change inequitable structures that shape their personal educational experiences.

> "Cariño, the second half of this construct, drawn attention to the caring, respectful, and reciprocal relations educators cultivate with and among student to enhance learning.
>
> Recognizing that intellectual activity arises from 'the motivating sphere of consciousness, a sphere that includes our inclinations and needs, our interests and impulses, and our affect and emotion' (Vygotsky, 1978, p. 282), this cariño embraces students as whole beings, not as

disembodies thinkers tasked with doing school" (Curry, 2021, p. 59). The evolution of the visual

arts classroom has shifted to a universal approach when being able to access, critique and

implement work into state standards practices at a global level via the internet. Due to

technological advances, students are able to find multiple perspectives on what is considered art,

how it is created and what is deemed worthy of academic implementation.

> "Universal access to mass production, dissemination and reception of media influences
>
> the very concept of art, which has been circulated globally thanks to current technological
>
> capabilities, favoring the creation of a mass form of culture that is directly related to the
>
> impact of contemporary image." (Freedman, 2006, p. 130 as cited in Marfil-Carmona &
>
> Chacón, 2017, p. 1167).

With a variety of media literacy resources available to art educators, embedded resources into

classroom curriculum is based on the competency of the educator. Relationships can be formed

through this implementation, and how students can lead interactions within the academic setting.

"This is taking place in an environment-the Internet in the time of social networks-in which

collaborative creation, the value of technology and the concept of art itself (generated from a

process of "poetics of connectivity") (Martín Prada, 2015, p.29) are especially relevant." (Marfil-

Carmona & Chacón, 2017, p. 1167). Media interactions can provide life skills that are rooted in

artistic learning, as well as exhibit the values of the educator based on chosen supplemental

media for the visual arts curriculum.

Summary

The key component to authentic artistic creation, student empowerment, and

opportunities for students to see themselves as a part of the curriculum lies with their classroom

educator. "Teachers play an important role in how students come to understand what it means to

respect, understand, and value diverse cultures. How future art teachers define concepts like race, racism, and culture are ultimately reflected in their teaching choices" (Lee, 2012, p. 53). The decisions being made in the visual arts classroom setting from mediums, to supplemental materials, and topics being covered speak to their core values as an educator. Those educators who take the time to build relationships, understand the variety of rich cultural components their students bring to their classroom, and research authentic practices leave a lifelong impact on their study body that empowers them not only on a campus but in the real world.

Whether the pedagogical practice is coined as Culturally Sustaining, Culturally Responsive, Culturally Relevant or Multi-Cultural, the crucial elements are rooted in caring relationships: cariño, understanding of student's lived experiences. What Ladson-Billings (1994) and Gay (2002) are attempting to understand is how to provide scholarship in valuing the artistic experiences, generational practices, and individual experiences of our students, and validate that information regardless of its lack of theory connection within higher education. "Nobody ever really measures what the children really know. They have knowledge and skills that don't show up on standardized tests-important knowledge and skills, the kind of stuff that can mean the difference between life and death" (Ladson-Billings, 2009, p. 95). Shifting the arts classroom setting to a place of collaboration with students of insight, experiences, and information rather than having the teacher be the gatekeeper of all information, will enrich the experiences for all students, prepare them for a global economy, and empower their voices to shift the world to embrace authentic diversity.
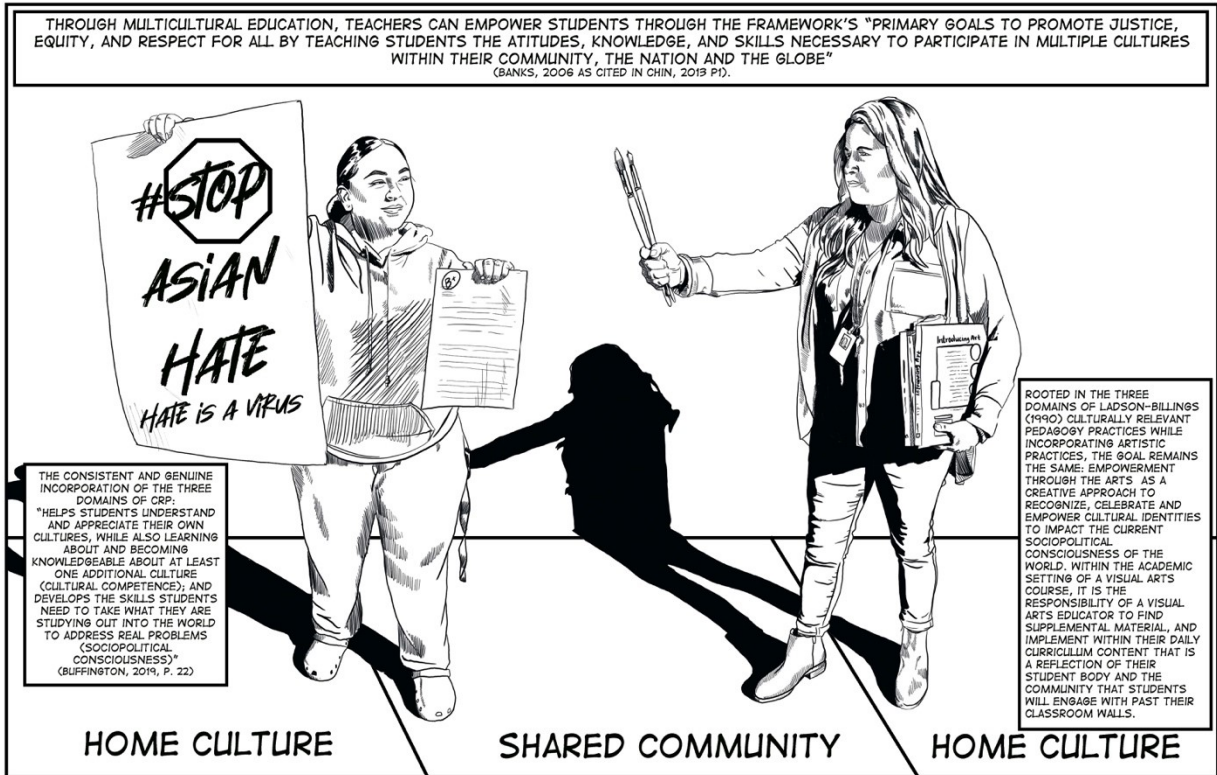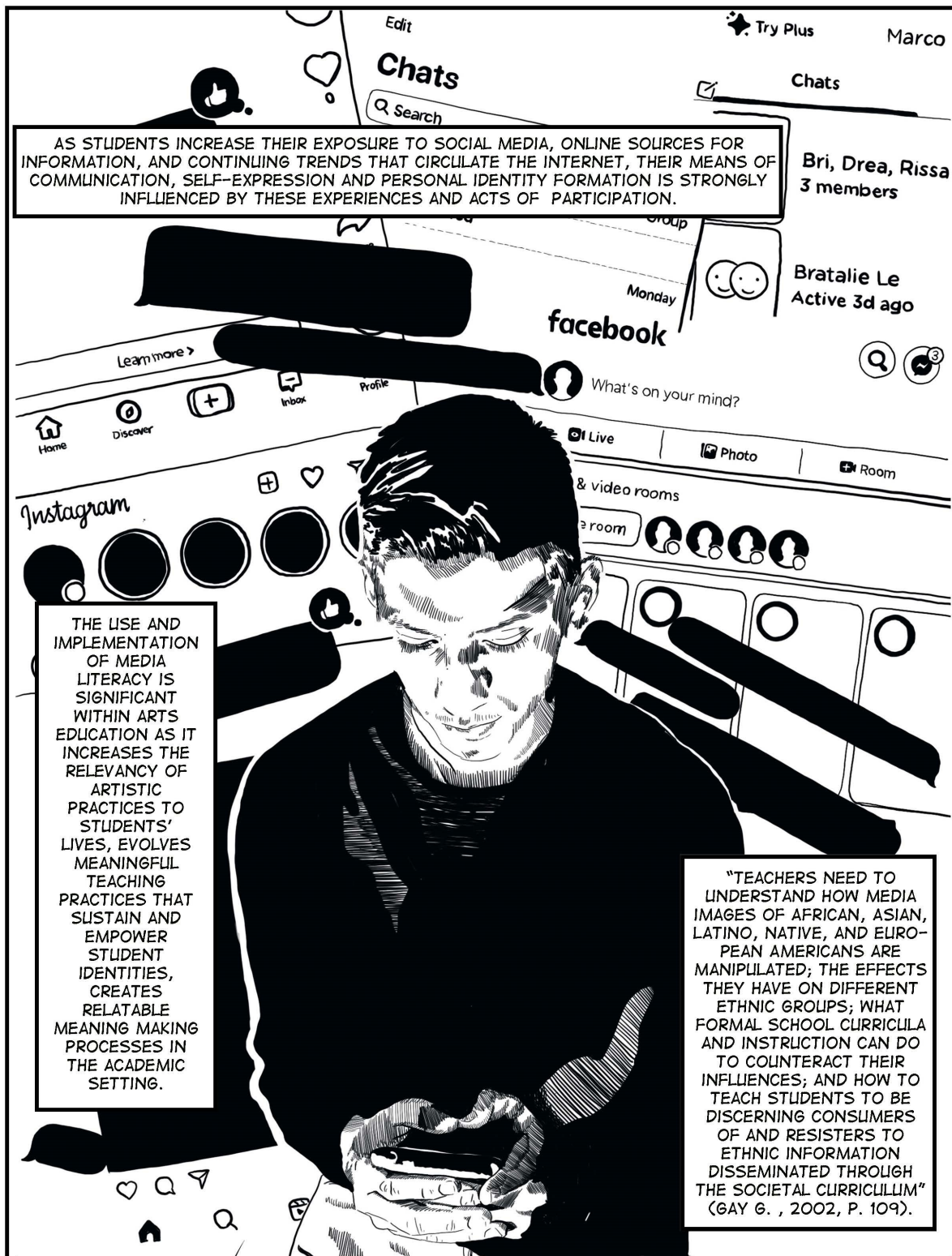
Figure 7: Culturally Relevant Pedagogy

Figure 8: Socio-cultural Theory: Mediated Minds

CHAPTER THREE: METHODS

Introduction

Using a qualitative action research study approach "to either solve this practical problem or at least to find a way to further enhance what is already positive in a practice situation; it is always focused on the improvement of practice" (Merriam & Tisdell, 2016, p. 50), the arts educator and myself developed a lesson and I examined the extent in which they are implementing culturally sustaining pedagogical practices within their curriculum. I also examined how that implementation impacts historically marginalized student expression through teacher interview, lesson planning meetings, classroom observations, student questionnaire, student artifacts and student reflections. The use of a design action research qualitative approach is to work collaboratively with the visual arts educator to test, monitor and revise a purposeful lesson rooted in culturally sustaining practices, increasing student engagement. "Design experiments ideally result in greater understanding of a *learning ecology*-a complex, interacting system involving multiple elements of different types of levels-by designing its elements and by anticipating how these elements function together to support learning" (Paul Cobb J. C., 2003, p. 9). This chapter consists of six sections: Study Setting, Sample, Data Collection, Data Analysis, Criteria for Trustworthiness, and Positionality. A total of 31 participants took part in this study, 30 students and one visual arts educator, which consisted of a student questionnaire, classroom observations, teacher interview, planning meetings, collection of student artifacts and end of unit reflections centered on the following research questions:

1. How might an art educator ground their implementation of art standards in Culturally Sustaining Pedagogical practices?
2. How does the implementation of Culturally Sustaining Pedagogical practices within the art standards impact historically marginalized student self-expression?

The core of this research is to better understand the level of implementation of multicultural arts education rooted in culturally sustaining pedagogy practices, as well as the role it plays in empowering students' authentic expression within the classroom. I have selected this research approach as the artifacts created by historically marginalized students who are enrolled in the art course provide context to understand how students feel seen, influenced, and empowered in their sense of identity within their school classroom community.

Figure 9: Methods: Study Setting
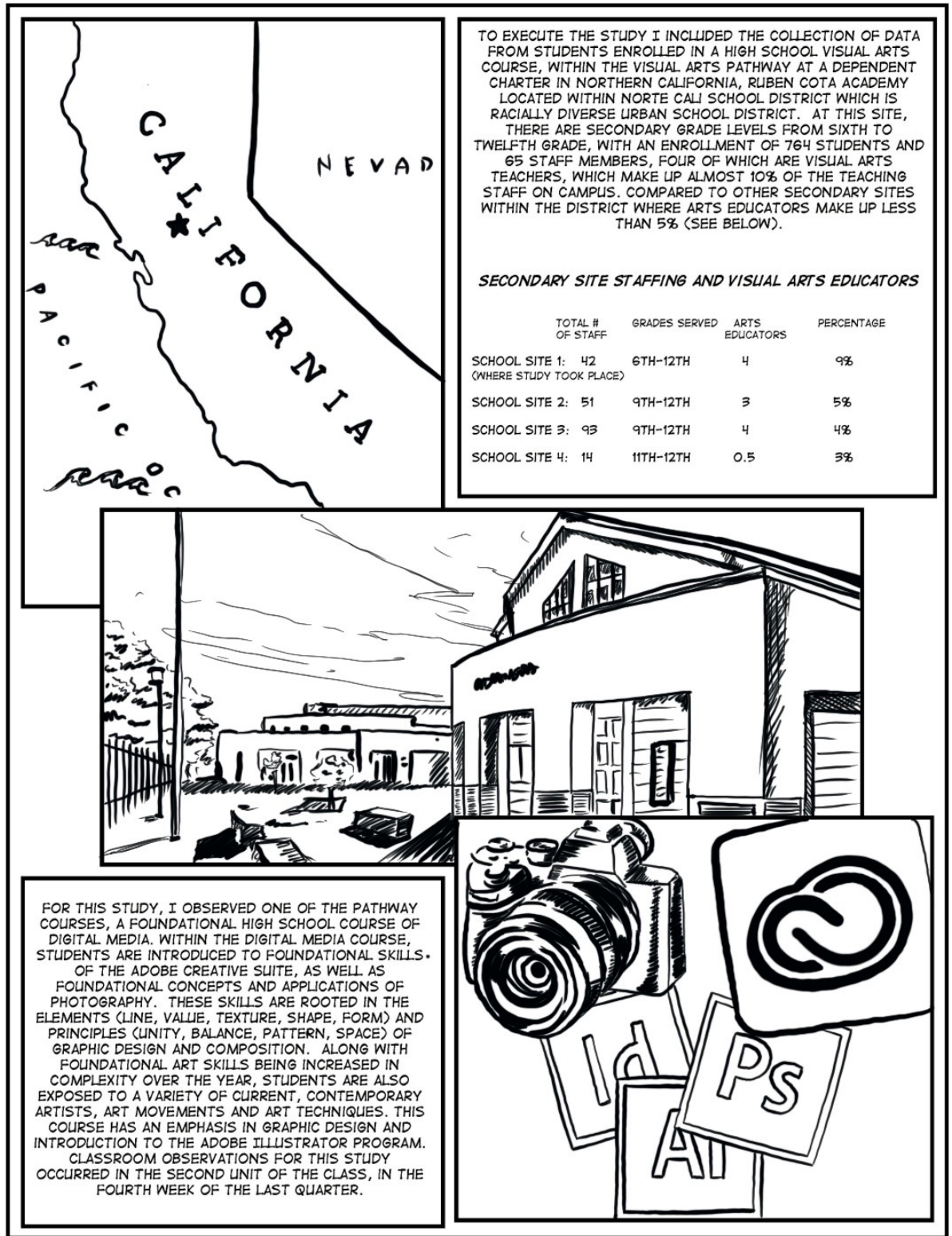
Study Setting

To execute the study, I included the collection of data from students enrolled in a high school visual arts course, within the visual arts pathway at a dependent charter in Northern California, Ruben Cota Academy[1] located within Norte Cali School District which is racially diverse urban school district. At this site, there are secondary grade levels from sixth to twelfth grade, with an enrollment of 764 students and 65 staff members, four of which are visual arts teachers, which make up almost 10% of the teaching staff on campus. Compared to other secondary sites within the district where arts educators make up less than 5%, (see Table 1).

Table 1: Secondary Site Staffing and Visual Arts Educators

	Total No. of Staff	Grades Served	Arts Educators	Percentage
School Site 1: (where study took place)	42	6th-12th	4	9%
School Site 2	51	9th-12th	3	5%
School Site 3	93	9th-12th	4	4%
School Site 4	14	11th-12th	0.5	3%

Students are enrolled in foundation pathway courses in their middle school grades (six through eight) in both visual arts and business entrepreneurship. Upon entering high school, and at the end of their eighth-grade year, students are asked to decide on a pathway of emphasis, from one of the two choices aforementioned, which they will follow through to graduation. Table 2 breaks down enrollment for each pathway by grade level. In addition to the required pathway courses, students may also take additional pathway electives or additional electives that are a part of the alternate pathway they chose. All high school courses are rooted in the California Visual and Performing Arts (VAPA) Educational Standards, (California State Board of Education, 2022),

and courses created or adopted must meet guidelines to be accepted as a course for graduation expectations which are aligned state wide.

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[1] Pseudonyms have been used for all school, district, and academy names.

Table 2: Ruben Cota Academy Pathway Enrollment by Grade Level

Grade Level	Total Enrollment	Visual Arts Enrollment	Business Entrepreneurship Enrollment
9th Grade	114	59	55
10th Grade	102	61	41
11th Grade	92	43	49
12th Grade	71	24	47
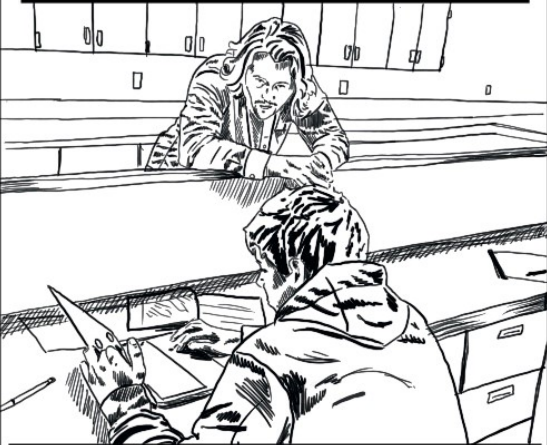
Recently, within the visual arts pathway department, there has been an increase of course offerings and evolvement of curriculum to prepare students for the ever-changing world of art. Within those additions, there has been a shift of educational approach from clustering courses by grade and moving toward student interest based on artistic medium. The Visual Arts Pathway department also implemented courses with an emphasis in sculpture, drawing and painting, photography and digital media. For this study, I observed one of the pathway courses, a foundational high school course of Digital Media.

Within the digital media course, students are introduced to foundational skills of the Adobe Creative Suite, as well as foundational concepts and applications of photography. These skills are rooted in the elements (line, value, texture, shape, form) and principles (unity, balance, pattern, space) of graphic design and composition. Along with foundational art skills being increased in complexity over the year, students are also exposed to a variety of current, contemporary artists, art movements and art techniques. This course enrolls grades nine through twelve, with a dominate population of ninth grade students as it is a prerequisite to continue to advanced level art courses. The students enrolled in this fourth quarter course, in their final period of their block schedule day (90-minute courses, four a day), have already completed the first half of the instruction by another visual arts pathway teacher with foundational knowledge

of Adobe Photoshop and photography skills. This course has an emphasis in graphic design and

introduction to the Adobe Illustrator program. Classroom observations for this study occurred in

the second unit of the class, in the fourth week of the last quarter.

Figure 10: Methods: Sample

Sample

The participants[2] in the study were observed during a Graphic Arts Media course, which consisted of an enrollment of 30 students: 28 9th graders and two 10th graders, actively enrolled at Ruben Cota Academy. This class was the chosen sample because they were a high school course in the teacher line of the educator during the fourth quarter of the year, which began shortly after I received clearance from the Institution Review Board (IRB) to conduct my research. I chose to focus on high school level students enrolled in a pathway of their choosing to better understand how their choices could affect their self-expression within the arts.

Prior to lesson planning meetings and the educator interview, the study's research plan was completed and approved by the University of California, Davis IRB. Upon receiving approval, consent forms were created for all students enrolled in the high school course of the educator looking to be observed. This was a convenience sample which Merriam & Tisdell describe as "sampling is just what is implied by the term - select a sample based on time, money, location, availability of sites or respondents, and so on" (2016, p. 98). The purpose of the study was to observe, no matter the timing, the implementation of culturally sustaining pedagogical practices within a visual arts high school course. Through the introduction of the study to the class, students were provided consent forms (Appendix 5) informing them that identities would remain anonymous and participation was voluntary. A consent form was also provided to the visual arts educator, and all parties agreed to participate, resulting in 31 participants.

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[2] Throughout this study the term participants refers to student and educator and students are used independently when the educator is not involved in the research analysis.

The educator of the graphic arts media course is a teacher with eleven years teaching experience and is entering his third year on the dependent charter site. Previously he had taught in Oakland, California for two years and began his teaching career in Chicago, Illinois, where he

also earned his Master's of Art in Art Education. Through an in person interview that consisted of seventeen questions, organized into five categories: (1) culturally sustaining pedagogy, (2) student empowerment and expression, (3) supplemental materials, (4) teaching practices and (5) positionality, I looked to gain insight to understanding how his personal and professional lived experiences shaped the decision he made when creating visual arts curriculum for his students and the supplemental material chosen within his classroom curriculum.

Figure 11: Methods: Data Collection 1

THE UTILIZATION OF A STUDENT QUESTIONNAIRE WAS IMPLEMENTED TO GATHER INSIGHT ON STUDENT'S CULTURAL IDENTITY THROUGH THEIR PERSONAL LENS THEIR DEFINITION OF CULTURE, AND THE FREQUENCY IN WHICH THEY FEEL REPRESENTED IN THEIR CLASSROOM CURRICULUM.

Student	Age	Grade	Self-Identified Cultural Identity
Victoria	15	9	Hispanic
Natalie	14	9	What is this, I am Asian
Marie	14	9	African American
Esteban	15	9	Chicano
Zay	15	9	Indian
Camil	14	9	African American
Percy	15	9	African American
Armando	16	9	Mexican and Portuguese
Navaeh	16	10	Mexican and Nicaraguan
Elaine	14	9	Caucasian
Jessica	14	9	Mexican and Caucasian
Mackenzie	14	9	African American
Howard	16	10	Black
Kim	14	9	Black
Hope	15	9	Hispanic
Evelyn	14	9	Latina, Greek, Hawaiian, White
AJ	15	9	African American
Megan	16	9	Mexican, Irish, and White
Gino	15	9	I don't really have one (at least I don't think I do)
Santiago	15	9	I'm not sure I'm Mexican and White
James	15	9	White
Rose	14	9	Black
Angel	15	9	Mexican American
Isaiah	14	9	Asian-American
Israel	14	9	Filipino, Nigerian, Greek
Candice	14	9	Hispanic
Mikaela	15	9	Black & Indian
Leticia	15	10	Mexican and Native American
Antonio	15	9	Hispanic
Isabella	15	9	White/Latina

OBSERVATIONS OF THE PLANNED ART UNIT WERE ALSO UTILIZED, THREE IN TOTAL: INTRODUCTION OF THE LESSON

THROUGHOUT THE CLASSROOM OBSERVATION, I CIRCULATED THE CLASSROOM, TOOK FIELD NOTES ON STUDENT-STUDENT, AND STUDENT-TEACHER CONVERSATION AS WELL AS NOTES ON STUDENT FACIAL EXPRESSION AND BODY LANGUAGE.

Figure 12: Methods: Data Collection 2
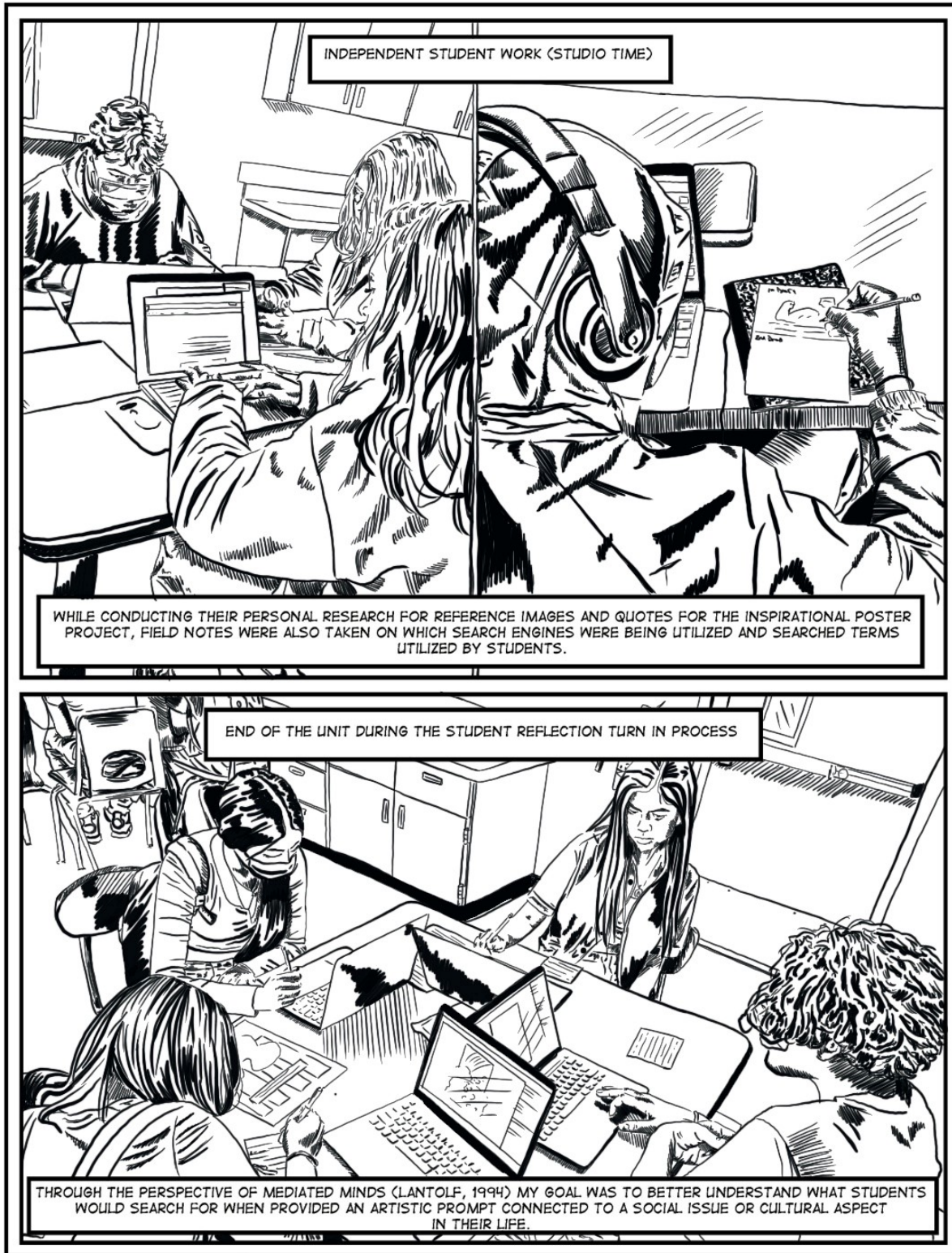
Data Collection

The data collection process consisted of six components-(1) lesson planning meetings, (2) visual arts educator interview, (3) student questionnaire, (4) classroom observations, (5) student artistic artifacts and (6) student written reflections. First, I conducted three planning meetings with the visual arts educator to work with his current lesson plans and understand his curriculum process.

> "[T]he perspective of classroom teachers is sorely absent from the educational research community, and other university researchers and classroom teachers should know it is possible and important to have the voice of practitioners be heard in discussion about effective teaching" (Duncan-Andrade, 2007, pp. 617-618).

We met during his prep period, time within his contracted hours to prepare for his classes, and conversed about lesson outcomes, scaffolding and finding supplemental material. We discussed culturally sustaining pedagogical practices, as well as desired outcomes when implementing the lesson. "Beyond just creating designs that are effective and that can sometimes be affected by 'tinkering to perfection,' a design theory explains why designs work and suggest how they may be adapted to new circumstances" (Cobb et al., 2003, p. 9). Through this design research process, we were able to reflect on our chosen practices, it's authentic approaches to helping students genuinely reflect their perspectives and how-to best support student expression.   The second data collection component, teacher interview, consisted of a semi-structured interview with the visual arts educator who was being observed as well as in collaboration, designing a lesson for implementation. The goal of the interview was to have a deeper understanding of the components being observed from the educator perspective: culturally sustaining pedagogy, culture, visual arts curriculum and positionality, as outlined in

the interview protocol (Appendix 4). The goal of providing this information is to better understand how his lived experiences shape or alter the curriculum that is provided in the visual arts classroom, as well as the influence it has on the supplemental resources utilized in lessons. The interview was conducted in person by me, and were recorded digitally through both a computer and audio recording app on my phone in case data was misplaced or lost. Transcriptions were completed through a professional service, with time stamps and ability to make note of individual speakers.

The visual arts educator was informed of the interview process, including recording and maintaining of confidentiality while being used for the research study. The interview times varied, depending on the time available during the educator's prep period (typically 90 minutes in length). The individual interview took place over two consecutive dates, as the remining three questions on positionality were not completed during the first meeting time and required an additional 15 minutes. During the interview process I took notes on key ideas, thoughts and follow up questions. Interview recordings were listened to within two business days, transcripts were reviewed and memos were created along with notes taken during the interview process around reflective thoughts, connections in theoretical frameworks and key components of culturally sustaining pedagogical practices.

The utilization of a student questionnaire (Appendix 3) was implemented to gather insight on student's cultural identity through their personal lens (See Table 3), their definition of culture, and the frequency in which they feel represented in their classroom curriculum (See Table 4 and 5). Students were provided the questions electronically and submitted forms anonymously, all 30 students completed the questionnaire. This information was used as a foundation of information to understand the importance of cultural representation within

classroom curriculum to students versus the intent of culturally sustaining pedagogical practices from an educator's lens.

In addition, observations of the planned art unit were also utilized, three in total: introduction of the lesson, during independent student work (studio time), and at the end of the unit during the student reflection turn in process, through an insider lens. Observations were completed in person, with both phone and video camera recordings. Throughout the classroom observation, I circulated the classroom, took field notes on student-student, and student-teacher conversation as well as notes on student facial expression and body language. While conducting their personal research for reference images and quotes for the inspirational poster project, field notes were also taken on which search engines were being utilized and searched terms utilized by students. Through the perspective of mediated minds (Lantolf, 2000) my goal was to better understand what students would search for when provided an artistic prompt connected to a social issue or cultural aspect in their life.

Lastly, student artifacts and written reflections were completed once the art unit was complete. Students turned in their completed digital media minimalistic artistic posters on a social issue of their choice. This artifact was uploaded electronically through Google Classroom along with a three-slide prompt where they reflected on their artistic decision-making process, were provided a rubric for their work and spoke about their intention versus the outcome of their artwork (See Appendix 7).

Figure 13: Methods: Data Analysis
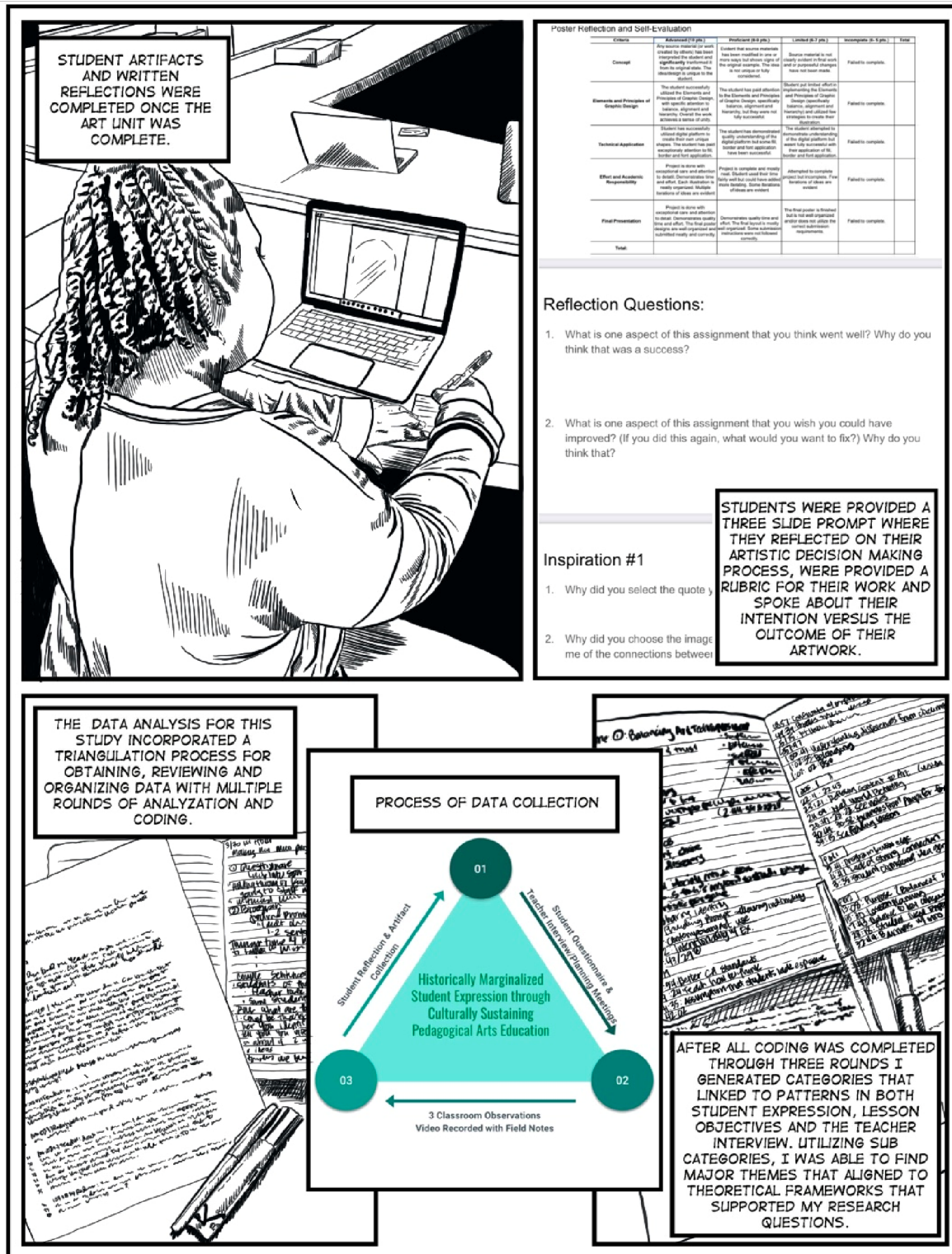
Data Analysis

The data analysis for this study incorporated a triangulation process for obtaining, reviewing and organizing data with multiple rounds of analyzation and coding. Through the reviewing of video data, transcription of interviews/meetings, analysis of student artistic artifacts, student written reflections and field notes taken during three classroom observations I used the collection of documentation to increase the validity of the study through triangulation methods. "Observations are also conducted to triangulate emerging findings; that is, they are used in conjunction with interviewing and document analysis to substantiate the findings" (Merriam & Tisdell, 2016, p. 139). Transcriptions were edited for corrections and uploaded to Descript, a transcription software that also permitted the ability to take first round of coding notes. Through the first round of transcription review, I utilized open coding while referring to field notes and analytic memos. "Initial Coding breaks down qualitative data into discrete parts, closely examines them, and compares them for similarities and differences" (Strauss & Corbin, 1998, p.102 as cited in Saldaña, 2016, p. 115). I looked for similarities between the planning meetings and teacher interview to theoretical frameworks that guide this study, highlighting and noting significant words and expressions. This selected approach for first round coding was utilized to capture a foundation of beliefs in pedagogical practices from the educator's lens.

In the next two rounds of coding that followed, I utilized axial and values coding, focusing on curriculum implementation and cultural values that were mentioned in lesson planning or in the decision-making process of the educator. These methods allowed initial coding rounds to then "compare, reorganize, or 'focus' the codes into categories, prioritize them to develop 'axis' categories around which others revolve, and synthesize them to formulate a central or core category that becomes the foundation for explication of a grounded theory"

(Saldaña, 2016, p. 55). After all coding was completed through three rounds, I generated categories that linked to patterns in both student expression, lesson objectives and the teacher interview. Utilizing sub categories, I was able to find major themes that aligned to theoretical frameworks that supported my research questions. Throughout this process I used analytical memos to document my thoughts and synthesize key findings in data, minimizing results to create themes and deepen understanding. This work resulted in a formal codebook that aligned with my criteria for trustworthiness to eliminate biases.

Criteria for Trustworthiness

In order to build trustworthiness among myself, my subjects and my findings, I will utilize triangulation methods to increase the credibility of my study. "Probably the best-known strategy to shore up the internal validity of a study is what is known as *triangulation*" (Merriam & Tisdell, 2016, p. 244). My triangulation process increases the validity of my findings, utilizing multiple sources of data, as outlined in data collection, creating a detailed account of the methods used to complete the study. By using multiple methods of data collection-planning meetings, teacher interview, student questionnaire, classroom observations and collection of student artifacts and reflections, utilizes triangulation as a "powerful strategy for increasing the credibility or internal validity of [my] research" (Merriam & Tisdell, 2016, p. 245). Increasing credibility of findings by utilizing multiple foundations of data, as well as reflection of the process of ongoing implementation of culturally sustaining pedagogy and its effects on student expression, rooted in multiple theories to confirm emerging findings. To ensure validity in these findings, I created an audit trail: tracking dates and processes of data collection and analyzation. Through my coding process I utilized analytical memos created throughout observations and

while reviewing one on one meetings with the interviewed educator, documenting my reflection on the conversations.

All data, code analysis, themes, emergent and final findings were stored in a passwordprotected external drive. All data collected via copies, or printed as hard copies, including written field notes were scanned, emailed and placed in the password protected drive. Any copies of student work were kept in a locked drawer and once findings were complete were destroyed in a professional paper shredder. All study participants were referred to with pseudonyms in observation notes, analysis and formal findings write up.

To reflect on my personal role within the study, my positionality reflection describes my role within the educational setting: both on site and within the classroom. I also describe my personal connection to the site, educator, and student population.

Positionality

I conducted the research for this study at a dependent charter school where I am currently a Director of Pathways, and have been for the last six years. Upon earning this title I have been committed to expanding both the Visual Arts and Business Entrepreneurship pathways, increase community engagement, as well as student involvement in the community and evolvement of courses within the pathways. The school was reopened as the dependent charter in 2012, and I was the founding visual arts teacher for the site, and taught within the classroom for four years before stepping into my administrative role. During that time as a classroom visual arts educator I worked to create aligned visual arts courses and curriculum for all grade levels on site, as well as align schoolwide goals to pathway outcomes. The school is a part of the district I have spent my entire professional educational career in for the past fifteen years. During this time I have been fortunate to build strong, trusting relationships with educational partners including:

students, families, community members and staff. Through these relationships, I have had firsthand experience in understanding the importance of cariño for all who enter our campus and view them as collaborators in the educational experience we provide.

This study was a convenience sample as I have access to both educators, students and observational access to the visual arts classroom. I am also cognizant of my role within the school site as an administrator and evaluator, and how this positionality may interfere with student and staff neutrality. In an effort to decrease these caveats I engaged in plácticas with participants leading up to the classroom observations, had built collaborative relationships from previous years of co-working and reminded the class of students and participating educator of my purpose for the research. I also made an effort to sit at the beginning of two class sessions with the students being observed to answer any questions, share my goal and purpose of the study and thank them for their time, permission, and authenticity during the research. During these conversations, I reminded all persons involved that my role was to be a fly on the wall, sit back and observe, not evaluate. I assured participants that their contribution to the study would leave an impression on myself and others within the educational field.

Throughout my career on the site, I have worked to build relationships with educational partners: students, staff and families through my firm belief and participation of authentic cariño. I view my position as an opportunity to learn alongside, and with participants on our campus, constantly reflecting on my decisions and understanding the impact of my daily choices. I relied on these authentic relationships with participants to conduct genuine, reflective and effective research. As a Chicana Administrator on campus, I understand the significance of my role: the community I represent and the scarcity of people of my background in these positions. My positionality allowed me access and insight to considerations and understanding due to my

previous experiences as a classroom teacher, within a visual arts classroom that reflected a historically marginalized population.

As a former classroom teacher and now Director of Pathways on site, I have continuously been deeply invested in understanding how to use visual arts practices to increase genuine student expression rooted in celebrating their cultural wealth (Yosso, 2005). Through this celebration I want to increase student awareness of their personal strengths, abilities to change the educational system from an equal to equitable experience, and present their whole selves in all academic settings, rather than assimilate to be academically successful.

> "An equal education implies that everyone gets the same amount of the same thing and is often measured by thing that can be counted (i.e. per pupil expenditures, class size, textbooks, percentage of credentialed teachers). Thus, an equal education attempts to provide the same education to everyone, which is not equitable. An equitable education suggests resource allocation based on context, which would include attention to funding and teachers but in a manner that pays close attention to the specific needs of a community" (Duncan-Andrade, 2007, p. 618).

As a product of a public school system lacking diversity both in staff, and student demographics, as well as the classroom curriculum, I understand my privilege in being able to understand an inequitable system and want to provide this information to historically marginalized students while participating in their secondary school experience, rather than looking for enlightenment in higher educational settings. I continually work to advocate, educate and learn from the historically marginalized student body I interact with daily, and use my positionality to understand their perspective and how we can work together to create a more equitable, culturally sustaining educational experience.
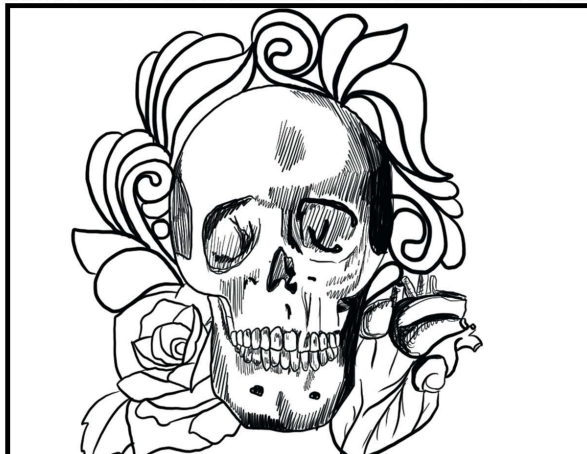
Figure 14: Positionality

AS I REFLECT ON MY OWN JOURNEY, IT IS A PLACE OF PRIVILEGE THAT MANY OF MY STUDENTS MAY NOT FIND THEMSELVES IN TO SIT IN A GRADUATE COURSE, IN A UNIVERSITY THAT WILL PROVIDE THEM THE INSIGHT THAT I WAS ABLE TO FIND THROUGH THE CANDEL PROGRAM. I WANT TO CREATE SPACES EARLIER IN THEIR LIVES TO BE AWARE OF THEIR OWN POWER, PRESENCE AND CULTURAL WEALTH.

"CULTURALLY RELEVANT PEDAGOGY IS ROOTED IN THE NOTION THAT BETTER TEACHING AND LEARNING OCCURS WHEN, REGARDLESS OF THE RACIAL OR ETHNIC COMPOSITION OF A CLASSROOM, STUDENTS AND TEACHERS SEE THEMSELVES IN THE CURRICULUM. STUDENTS WHOSE RACIAL AND ETHNIC IDENTITIES ARE AFFIRMED IN THE CLASSROOM ARE MORE LIKELY TO ACHIEVE ACADEMICALLY THAN SIMILARLY ACADEMICALLY QUALIFIED STUDENTS WHO DO NOT RECEIVE THESE MESSAGES"
(OSEGUERA P.7).
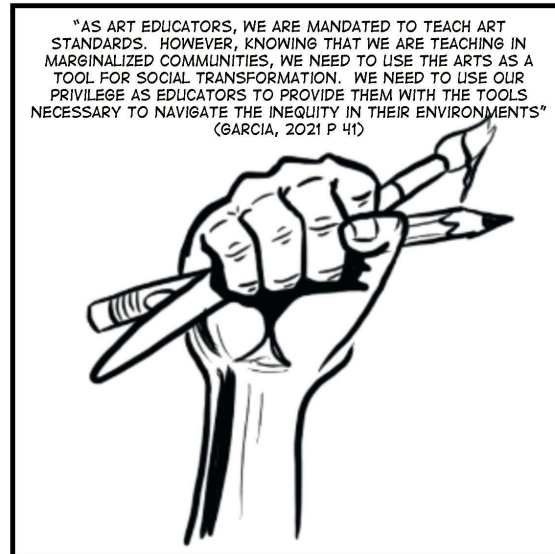
OSEGUERA, L. (2013). IMPORTANCE OF HIGH SCHOOL CONDITIONS FOR COLLEGE ACCESS. RETRIEVED FROM HTTP://PATHWAYS.GSEIS.UCLA.EDU/PUBLICATIONS/PUBLICATIONS/201307_HSCONDITIONSRB.PDF

"[I]NVITE EDUCATORS TO PUSH THE NARRATIVE OF WHAT WE TEACH BY DRAWING ON THE FOK (FUNDS OF KNOWLEGDE) THAT STUDENTS BRING FROM HOME–TRADITIONS, FAMILY HISTORIES, PARENTAL OCCUPATIONAL KNOWLEDGE, HOME LANGUAGE, SKILLS, AND POPULAR CULTURE–TO CHALLENGE RACISM BY RETELLING THEIR STORIES AND DRAWING ON THE CULTURAL WEALTH OF OUR COMMUNITIES"
(YOSSO, 2006 AS CITED IN GARCIA, 2021, P.41).

GARCIA, L.-G. (2021). CRUISING LA'S POLITICAL LANDSCAPE: CRITICAL CAR-CULTURE NARRATIVE IN ART EDUCATION. ART EDUCATION, 38-43.
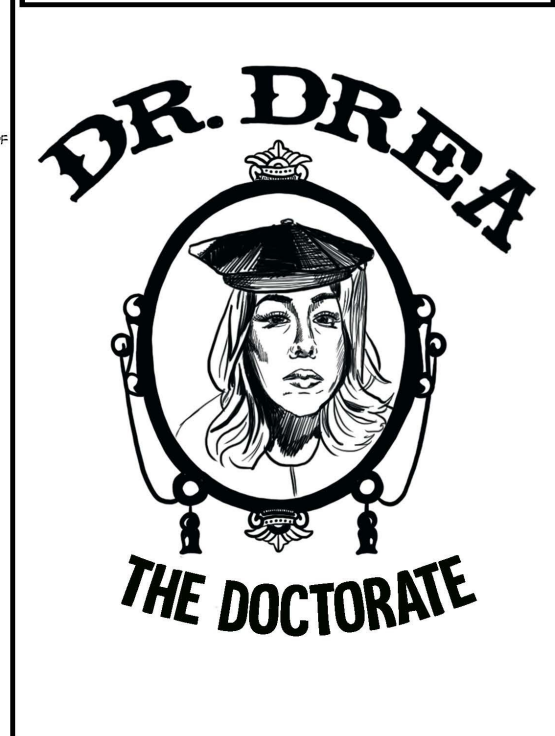
"AS ART EDUCATORS, WE ARE MANDATED TO TEACH ART STANDARDS. HOWEVER, KNOWING THAT WE ARE TEACHING IN MARGINALIZED COMMUNITIES, WE NEED TO USE THE ARTS AS A TOOL FOR SOCIAL TRANSFORMATION. WE NEED TO USE OUR PRIVILEGE AS EDUCATORS TO PROVIDE THEM WITH THE TOOLS NECESSARY TO NAVIGATE THE INEQUITY IN THEIR ENVIRONMENTS"
(GARCIA, 2021 P 41)

GARCIA, L.-G. (2021). CRUISING LA'S POLITICAL LANDSCAPE: CRITICAL CAR-CULTURE NARRATIVE IN ART EDUCATION. ART EDUCATION, 38-43.

ALTHOUGH THIS NEW CHAPTER IN MY LIFE FEELS LIKE A DAUNTING TASK, WITH A SENSE OF DIRECTION AND STRONG DESIRE TO CREATE CHANGE IN THE EDUCATIONAL WORLD, I FEEL THAT I LACKED THE CONFIDENCE AND SKILLS ON HOW AND WHERE TO START. NOW THROUGH THE COMPLETION OF MY COURSES, I HAVE A STRONGER FOUNDATIONAL UNDERSTANDING OF RESEARCH PRACTICES, THE EDUCATIONAL SYSTEM AND MOST IMPORTANTLY MY PERSONAL SENSE OF IDENTITY.

DR. DREA
THE DOCTORATE

CHAPTER FOUR: STUDENT EXPRESSION

"I define culture as something that's part of you and your family and everything around you and what people do can affect your own culture."

-Isabella, participant in the study

This chapter will present the artistic expression of students through the thirty enrolled students in the visual arts course at Ruben Cota Academy. The participant artifacts illustrate the implementation of the Culturally Sustaining Pedagogical Visual Arts lesson planning that highlighted multicultural arts curriculum and allowed individual self-expression. These artistic displays of work provide insight to student's lived experiences and perception of significant quotes that reflect their personal beliefs. Following this chapter, key findings that connect to my research questions and theoretical framework are discussed derived from classroom observations, visual arts educator interview and planning meetings that resulted in these student artifacts.

Student Self-Expression Artifacts

To obtain student artifacts to inform the study of historically marginalized student selfexpression through visual arts, I collected completed projects, submitted by students from a unit lesson rooted in culturally sustaining pedagogical practices. The unit lessons took place over a week period of time, within the fourth quarter of the school year from the 13th to the 20th day of class in March and April of 2022. The unit (see Figure 10), consisted of an introductory lesson on minimalist art, social issues and diverse artist examples through a slideshow presentation on the first lesson day. Students were then provided daily learning targets to meet the end of unit objective of creating a social issues poster through the Adobe Illustrator program, with a minimalist design that reflected an inspirational quote that brought meaning to their life or a social issue that they wanted to reflect through images. Out of the 30 enrolled 9th and 10th grade

students in the course, 28 of them completed and turned in the visual arts component of the assignment. The second component consisted of a self-reflection, answering six questions (See Appendix 12) and grading themselves on a provided rubric (See Appendix 11). The participant products below are artifacts displaying student self-expression, their personal reflections and the effects of culturally sustaining pedagogical practices on student expression. Using the *Five Dimensions of a Multicultural Curriculum in Art Education* (Chin, 2013) framework that was presented in Chapter 3: Literature Review, Figure 6, I will examine the effectiveness of the lesson created on historically marginalized student self-expression.

Figure 15: Lesson Plan Outline

2021-2022	Quarter 4	Mr. Roadruck		Graphic Design
28 Branding Badges TAG Badge Feedback and Critique Social Issue and Identity Questionnaire from Drea	29 Finish Branding Badges Self-Reflection and Self-Eval	30 Intro Minimal Social Issue Poster Discuss Social Issue and Identity Questionnaire from Drea… recap social issue and identity topics	31 Minimal Social Issue Poster	April 1 Minimal Social Issue Poster
4 TAG Critique Minimal Social Issue Poster	5 Minimal Social Issue Poster	6 Finish and Submit Minimal Social Issue Poster Poster	7 Finish Movie Poster Finish Zines Self-Portrait Character	8 Minimal Social Issue Poster Reflection Self-Portrait Character
Spring Break	**Spring Break**	**Spring Break**	**Spring Break**	**Spring Break**

When developing the lesson, there were numerous iterations that occurred to ensure that the curriculum felt genuine and reflected the intention of the visual arts teacher. Originally, when discussing unit objectives and backwards mapping daily learning targets, there was a discussion of creating badges that would be representative of students and their culture. Through the lesson planning meetings, the visual arts educator indicated his sense of inauthenticity for the lesson, and the message it would be portraying to students. Therefore, two weeks before the lesson was to occur, changes were made that resulted in the student self-expression work below. For the full lesson outline, see Appendix 9.

Victoria[3]

Victoria identifies as a 15-year-old, female, Hispanic student. When asked to define culture she stated it was "cool" and believed that the elements that contributed to it included:
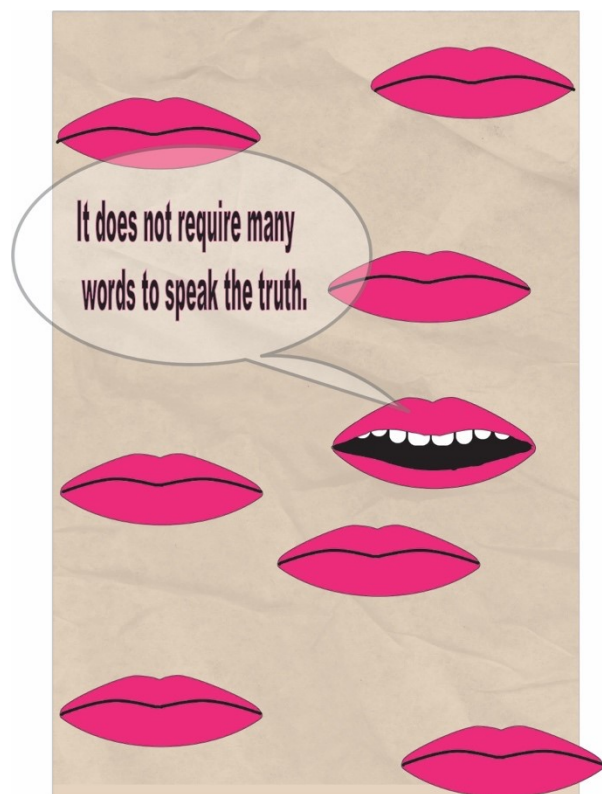
language, music, food and the traditions. Through the conceptualization and brainstorming process to create her image, she indicated that "reading motivates me, I like Rick Riordam and how he writes about mythology." To find motivation in her life, she engages in reading and sleeping. When seeking an inspirational quote for her personal image she found the one to incorporate in her work in her

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[3] Pseudonyms have been used to protect identity of participants.

classroom. Through her initial sketches, she drew the image almost exactly as it is depicted

_____

digitally through the Adobe Illustrator program. Through the self-reflection process Victoria

indicated that her created artistic piece did not reflect her cultural background but it did reflect a

social issued she felt strongly about "how people talk to much but doesn't say the truth", with the

most successful component being the lips she created.

Natalie

Natalie identifies as a 14-year-old, female, Asian student. Her personal definition of

culture stated "stuff that they do or food traditions" and included elements such as: food,

language, music, and traditions. Through her
brainstorming process and sketching concept drawings
for the final project, Natalie indicated that music gave
her inspiration, specifically Jhene Aiko and soul
music. When looking for motivation or inspiration
she turns to social media, "I look on other females
Instagram page", but the most motivational person in
her life is her mother. "My mom always makes me
feel good about things. When providing feedback on
her final artistic piece, she felt that the heart created
was the strongest component and the song lyric
chosen represented calmness that she seeks in her life.
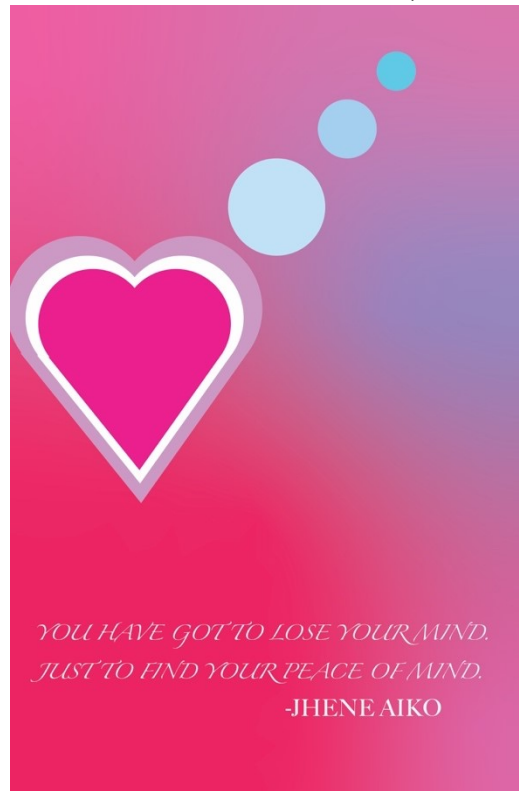
Marie

Marie identifies as a 14-year-old, female, African American student. She defines culture as "something that we are given" and considered the elements of food and clothing to contribute to that definition. In her initial concept drawing she included the quote "Don't Believe everything you hear: Real eyes, Realize, Real lies." This inspiration came from 2pac who is inspirational to Marie, indicating "This quote stuck with me because ex-friend believed something that someone else said, which wasn't true at all. I wouldn't say it helped me but it showed what type of person she really was but it left me sad after the fact that she believed someone else." Her inspiration is also derived from her close friends, due to their motivation and he ability to express her true feelings.

When provided the initial prompt in the lesson plan, when students were asked to journal

Marie wrote that the two topics that she felt strongly about were: COVID-19 and School (Education).

> "These topics are important to me because COVID-19 has killed many of my loved ones. So, I just want people to stay safe by washing your hands and still wear a mask in stores. To me school is very important because it helps you get ready for college and just educates you."

When critiquing her final composition, Marie indicated that the final image reflected her individual experiences, and showed a personal connection to relationships that others need to be aware of. She wanted to create an image that warned others to not trust people they did not know for very long, that they could be "backstabbing" and that she "dealt with people that would lie on you for no reason at all to make you feel in the wrong or make you look like a bad person in society." From conception to final product, she used her form of self-expression to not only express pain but forewarn others to not live through the betrayal she has had to endure.

Esteban

Esteban identifies as a 15-year-old, male Chicano student. He defines culture as "A group where there's certain people, accustoms, food, etc." and includes food, language, ethnicity, and location as elements that contribute to his definition. When journaling through the quick-write prompt provided to all students about two topics they felt strongly about, Esteban indicated that he felt the strongest about school and his biking and running habits. "It felt weird returning to school after distance learning and I'm trying my best. During when COVID started I started to run and ride my bike more. Now those are 2 hobbies I really enjoy." Upon answering the brainstorming questions for his motivational poster for a social issue, he indicated that his inspiration was derived from two educators one on site and one who makes videos on YouTube, Mr. Beast. When needing inspiration, he looks to these two men as they are role
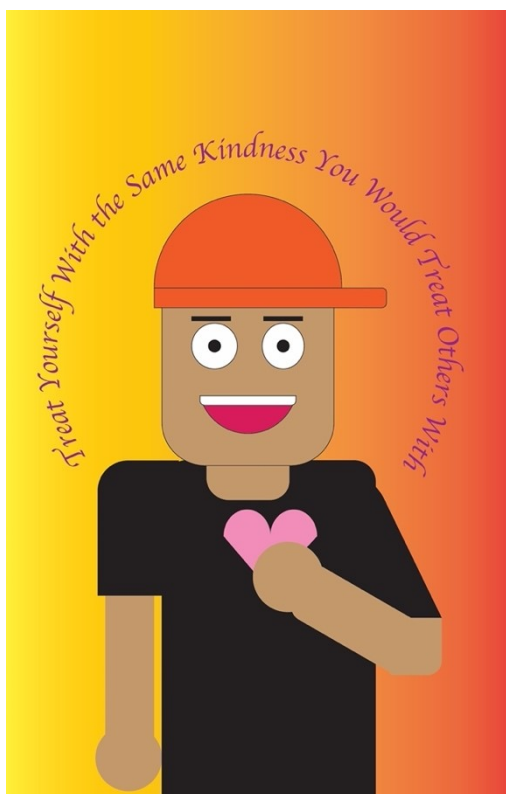
models of kindness, and "do their best to help people" and "they're nice role models." Esteban's original conception for his composition was to include the quote" Your mistakes aren't who you are" or "Your mistakes don't define you." He reflected on the helpful character of the quote as he has also made numerous of mistakes in life that he regrets, and that although mistakes have been made, he strives to do better.

When reflecting on his final composition shown above, he indicated that the change in quote was a result of a project he had completed in his English course a previous quarter that focused on self-compassion. He felt that the inspirational image was a success due to sharing the message that people needed to love and not be too hard on themselves.

Zay

Zay identifies as a 15-year-old, male, Indian student. He defines culture as "background or history prior to just me." In his brainstorming assignment for the final composition, he indicated that he finds motivation through music because "they talk about a lot of different things and it was a big range." When needing motivation, he turns to his friends and a favorite rap group of his: OFWGKTA for their positive attitude and work ethic. "I once saw an interview of Tyler the Creator talking about how each album he makes, he tries to reinvent himself and the reason for that is cause he personally believes that it should be like that in real life too and every two years you shouldn't be doing the same thing as before and that kinds hit me cause I personally

don't wanna get stuck in a loop." Zay indicated that he always wants to keep moving and making progress but that his final composition lacked inspiration or cultural connection and he chose to focus more on the design element of the project.

Camil

Camil identifies as a 14-year-old, female, African American student. In her opinion culture it "your background and history of your ancestors and where you came from" with included elements of music, clothes, languages, symbols and holidays.

The two topics she felt the strongest about in her journal prompt included helping her production of creations and stopping discrimination. "I care deeply about topic #1 because I think that being able to have something to offer to the world is important, and my motivation and productivity is something that greatly affects that. Topic #2 is important because it is something people go through all the time, and something that should be stopped." Camil finds motivation through doing mundane things, such as walking or listening to music, specifically when the lyrics speak to her mood. When looking to complete something inspirational she seeks out gameplay videos or staring at pictures and her person of inspiration is her mom, who "does a lot of things every day, and somehow she keeps everything under control. She's so amazing, and I want to be just like her." The inspirational quote that was placed in her
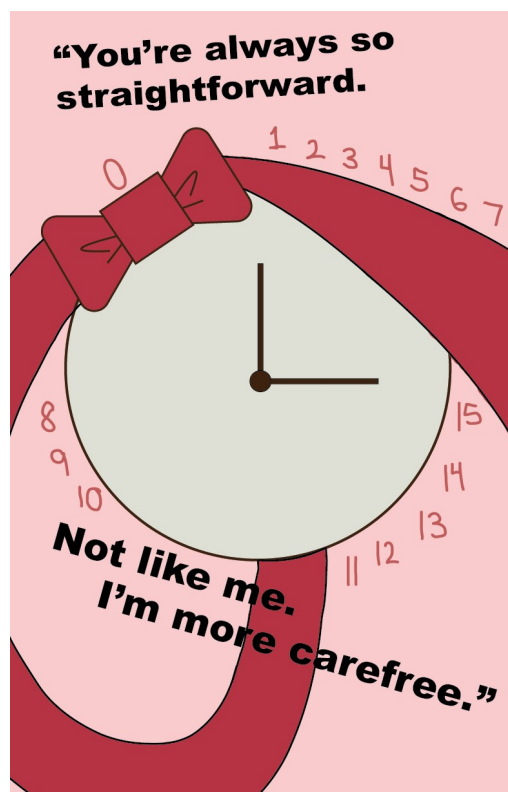
final composition came from a dream that she had and stuck with her, she thinks due to fear and is often remembered when her stress levels increase.

Using symbolism in her final composition to portray her quote, Camil explained: "I chose this imagery because I wanted to use the term straightforward as a symbol of the fear of running out of time. I wanted the clock to represent time being limited (straightforward), and the bow representing the time that is left being treasured and appreciated (carefree)." Through this imagery she was able to self-express her fears and bring comfort to others who may share the same ideas.

Percy

Percy identifies as a 15-year-old, male, African-American student. He defines culture as

"A form of background and history of a race or religion" and the elements of food, clothing, traditions, and even the way someone presents themselves to be contributing elements to this definition. Percy describes music as his inspiration and described his mom as his most inspirational person in his life, as "she has never given up once and keeps trying her best regardless of the circumstances." When creating his final composition, he described his use of the tree as symbolism for people as "trees are considered tough and a tree surviving harsh wind and rain is a tough tree

going through tough times." When connecting the assignment to his culture, he felt a strong correlation "because my people were once slaves but they stayed strong and slowly fought

for equality. Yes, because you just have to keep going no matter what happens." He believes that equality is currently a sensitive topic, but like the tree in his image, tough people continue to fight and should be praised for doing so.

Armando

Armando identifies as a 16-year-old, male, Mexican and Portuguese student. He defines culture as something that he and his family doesn't "do anything special or anything" in regards to acknowledgement, or celebrations and includes the elements of clothing, food and bathroom as contributing factors. On his brainstorming page, Armando used the work perseverance as his inspiration and his motivation is "Thinking that it will be over if I do what I have to."

Through his critique he chose the imagery and quote to display going through tough times and to "just keep going no matter what happens" relating the quote to issues he felt strongly about.

Navaeh

Navaeh identifies as a 16-year-old, female, Mexican and Nicaraguan student. She defines her
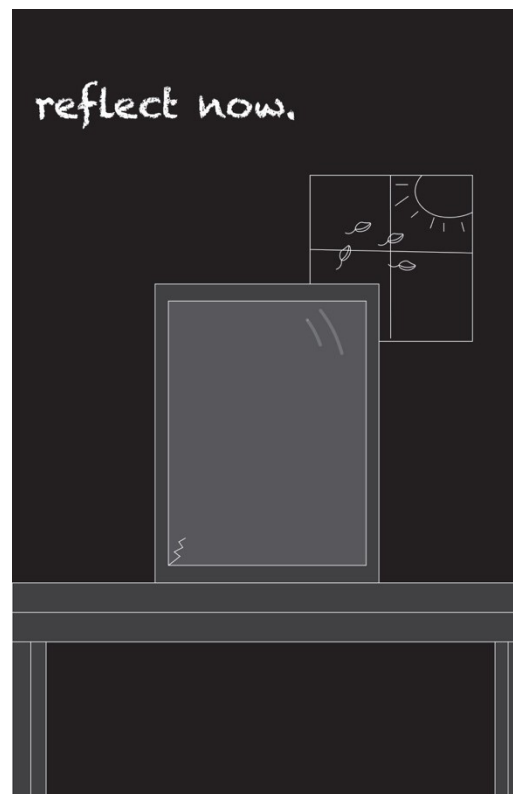
culture as Hispanic and believes the contributing elements include traditions, language and food. Her inspiration comes from her culture because "Mexican culture is full of beautiful traditions, music and clothing." When needing inspiration, she listens to music and finds the street artist Banksy to be inspirational because he sheds light on political and difficult topics in simple ways. Navaeh's quote is significant in her life as it's a reminder to continuously reflect on herself.

Elaine

Elaine identifies as a 14-year-old, female, Caucasian student. She defines culture as "where you are from" and believes it's contributing elements to be traditions and language. Her personal source of inspiration comes from listening to music or watching other people do things, specifically on social media. Without a specific person as a source of motivation, she found a quote that encapsulated her feelings from her favorite show, which she incorporated into her final composition.

"This quote is important to me because it is basically saying that if you see your failures and mistakes as a bad thing or a reason to give up, then you will never get anywhere, but if you see them as getting better or as one more step closer to your goal, you will get there eventually."

When looking at classroom examples, Elaine felt strongly connected to a poster supporting

abortion rights, indicating that she believed that "people have the right to do what they want with

themselves" as well as another image that promoted resiliency, both created by Historically

Marginalized, contemporary artists: Tenbeete Soloman and Misha Zadeh.

Jessica

Jessica identifies as a 14-year-old, female,

Mexican and Caucasian student. She defines culture

as "like the thing that certain people celebrate, like

their own traditions or foods or songs, or even

religions" and the contributing elements included

food, clothing, music, language and tradition.

Movies and listening to others were two sources of

inspiration for Jessica. She sought out others for a

different point of view on serious issues to "help me

open my eyes and realize different things, then I get

into researching that stuff because I want to learn
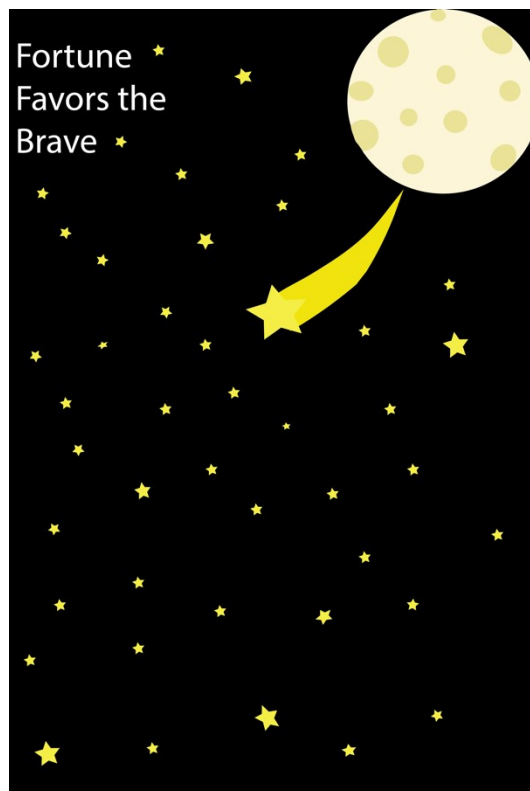
more about those things." Often seeking local libraries as a source of information, her older sister

inspires her as she "has always made smart life decisions and she is in college right now, she

always worked hard and she has made me want to work hard." Her chosen quote has impacted

her life by encouraging her to be braver, and do things out of her comfort zone to reward herself

for trying experiences others cannot do for her.

Mackenzie

Mackenzie identifies as a 14-year-old, female, African-American student. She defines

culture as "a tradition each culture does" and includes food and structures as contributing

elements. When searching for motivation Mackenzie finds it through music, as it helps her while working, when the volume is at its highest. When searching for a concept for her poster, she turned to musical artist Jhene Aiko, using the lyric "change is inevitable, why hold onto what you have to let go of." When reflecting on her completed work, she indicated that the color portrayed her mood, and that she started to not care anymore. The image portrays a thinking young woman who is "pregnant and sad."

Howard

Howard identifies as a 16-year-old, male, Black student. He responded that "culture is your background or group" and recognizes "all of the above" (examples provided in the questionnaire: food, language, traditions, music, etc.) as elements of culture. He finds quotes as a source of inspiration as well as rap artist, Meek Mill for his upbringing and change in the decisions he was making throughout his life. Along with listening to his music, he also watches motivational speeches to find motivation to face an obstacle. The quote he chose for his final composition: "There's no substitute for Hard work. But it does take time. The hard work will build strength. Always be humble and hungry" has been a constant reminder to work hard and has affected his overall work ethic.

When reflecting on his finished art piece, he felt that the poster was a cultural representation displaying challenging work, and
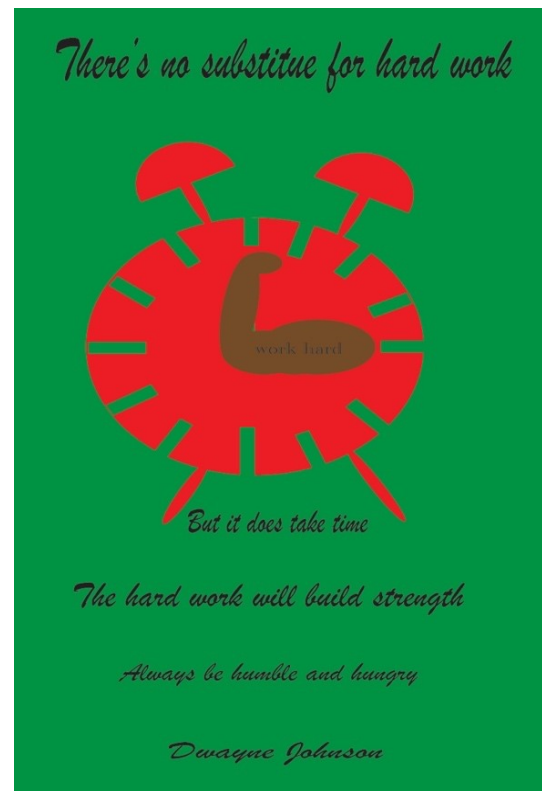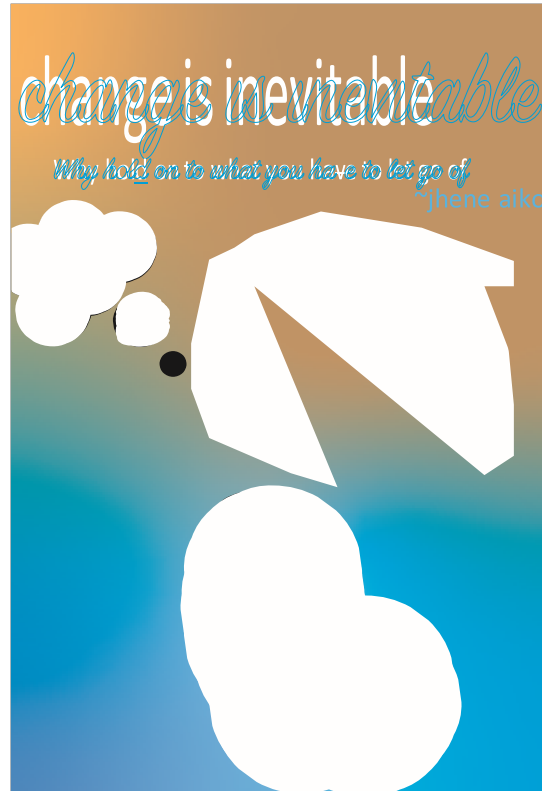
the understanding that it takes time to see results, but it doesn't mean you should stop trying.

Kim

Kim identifies as a 14-year-old, female, Black student. She did not provide a response of how she would define culture but contributed clothing, music and food as key elements. When looking for motivation and inspiration she turns to music, specifically musical artist Rod Wave and Nba Youngboy, and Lil Tecca due to their life experiences and "still be thuggin it out" (meaning that they are still associated in a lifestyle connected to thugs, gangsters and hood life). She chose the quote she incorporated into her artwork as it is a lyric from one of her favorite artists and the world was utilized as it was used within the song lyrics.

Hope

Hope identifies as a 15-year-old, female, Hispanic student. She defines culture as a community with elements that include religion, clothing, jewelry, food, etc. Through her journal prompt writing exercise, in regards to two topics that she feels strongly about, Hope discussed, only one: Police Brutality. "This is important to me because if me, a family member or a friend was hurt wrongfully by the people that are supposed to protect us I wouldn't feel safe ever." Through the brainstorming writing exercise Hope indicated that music inspires her and communicates what she finds that she can't. Her favorite musical artists consist of: Biggie Smalls, Tupac, Lauryn Hill, XXXtentacion, Summer Walker, Jhene Aiko and 03 Greedo. To increase her motivation, she looks forward to the positive outcome that would occur once the task is done. When finding a quote to accompany her artwork she initially chose "Hypocrites always want to play innocent", yet through her conceptual sketch incorporated the song lyric by Lauryn Hill "Lets Love Ourselves and we can't fail to make a better situation."

When critiquing her final work, she indicated that the quote was chosen "because I think it's important to find peace within yourself so you can grow to succeed and never fail." Although not a deeply rooted cultural connection or a social issue Hope that when looking at her artwork other won't accept failure for themselves.

Evelyn

Evelyn identified as a 14-year-old, female, Latina, Greek and Hawaiian student. She defined culture as "by where you are from, or where your lineage is from" and considered the associated elements listed in the questionnaire prompt to be important parts of culture (food, language, traditions, music, etc.). When Evelyn responded to the quick write prompt discussing two topics she feels strongly about, she chose cultural identity "Cultural identity is important to me because as a person who has many different cultures, it has been a struggle to tell people about my culture without ranting. It's sometimes hard to explain that even though I look white, I am Greek, Hawaiian, Mexican, Portuguese and a whole lot more." Her second topic was food, "Food is important to me because it is how me and my family say I love you. Especially coming from a diverse family, food is very important. I remember as a little girl, going to my grandmother's house and walking in to the smell of Hawaiian food. It made me so, so happy and her food brought that whole side of my family together during rough times." Through her brainstorming inspiration questions Evelyn indicated that pictures help her with inspiration, triggering a need to create and portray images from her mind, evolving through execution. When needing assistance with inspiration, she seeks her friends, and if they are unavailable resorts to the internet. Family, her inspirational source, particularly her mother's
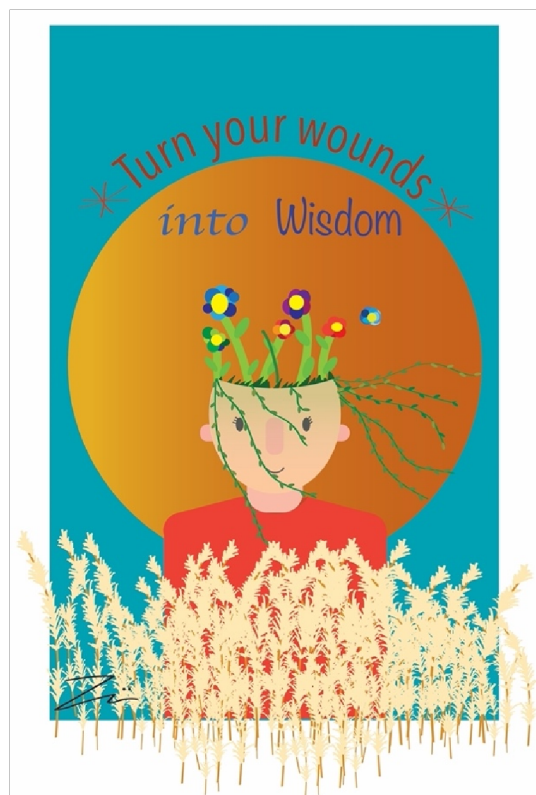
side, providing ideas to her when connecting through relationships. When alone, music provides

a vibe or sounds simulates ideas for her.

Megan

Megan identifies as a 16-year-old, female,

Mexican, Irish and White student. She defines culture

as "the things you practice because of ancestors" and

indicated that she doesn't "think there is a limit to

culture" when asking for elements that contribute to

her culture. The two subjects that Megan felt strongly

about consisted of Kids (bring people together) "I

think kid's safety and well-being is one of the most

important thing and it is something I hope to be a part

of in my life." and Living "like a phrase I love is, 'if it

doesn't scare you it's not living' it is really important

to me to be able to always do something that scares me."
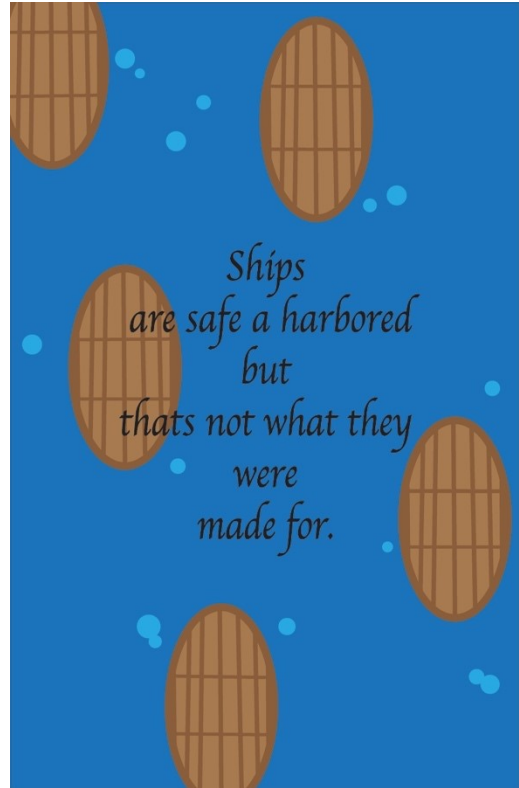
Megan's find inspiration in people that do what they love, not seeing their occupations as

a chore but something they are truly passionate about it. To find motivation she seeks books, and

various forms of media. A person who deeply inspires her is another art teacher on campus, as

she lives up to the definition of someone who is passionate about her role as an educator.

Gino

Gino identifies as a 15-year-old, male student. When asked to self-identify his culture he

stated "I don't really think I have one… (at least I don't think I do…)." When asked to define

culture Gino indicated that "culture is a group of collective sum of people who share common

traits, ideals, or something along those lines" and the related elements included: food, language, clothing, music, traditions, things people want, things people do, activities, sports race, religion, and ethnicity.
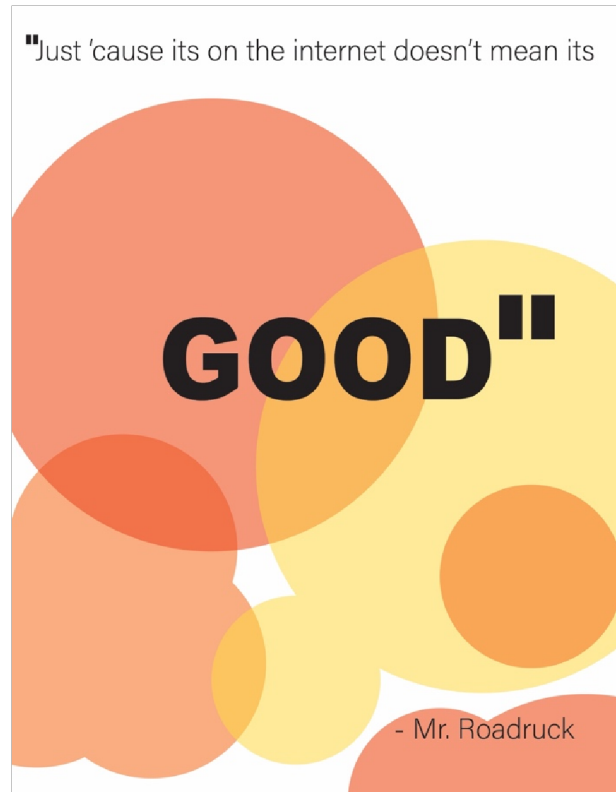
When searching for inspiration Gino seeks common social ideas, hobbies, world building, and other people's imagination. When needing motivation, he looks in books, particularly the Xenoblade Chronicles, recalls stories or important memories.

When seeking an inspirational quote, he looked to the author R.A. Salvatore: "Beware the engineers of society, I say, who would make everyone in all the world equal. Opportunity should be equal, must be equal, but achievement must remain individual." Gino stated that this quote shares his personal ideals. "A form of equality is deserved by everyone. But everyone shouldn't be equal, people who choose to go the extra mile to become a master of a skill should be praised.

Someone who hones their skill should be admired by others. I don't want to live within a world where anyone can pick up a paintbrush and make the next Mona Lisa. But everyone should get the opportunity to pick up a brush and paint."

Santiago

Santiago identifies as a 15-year-old, male, Mexican and White student. When asked to define culture, he stated that he wasn't sure but included "art, food, society, music, dances, tradition, parents, attitude and stuff you do" as elements that contribute to a culture. When needing help to find inspiration Santiago turns to music from artist J Cole, and feels motivated when he's interested in the topic. His personal inspiration comes from his parents and cousin. For his final composition he found the implemented quote on the internet and felt that his personal connection was "it just makes sense like it hits different."
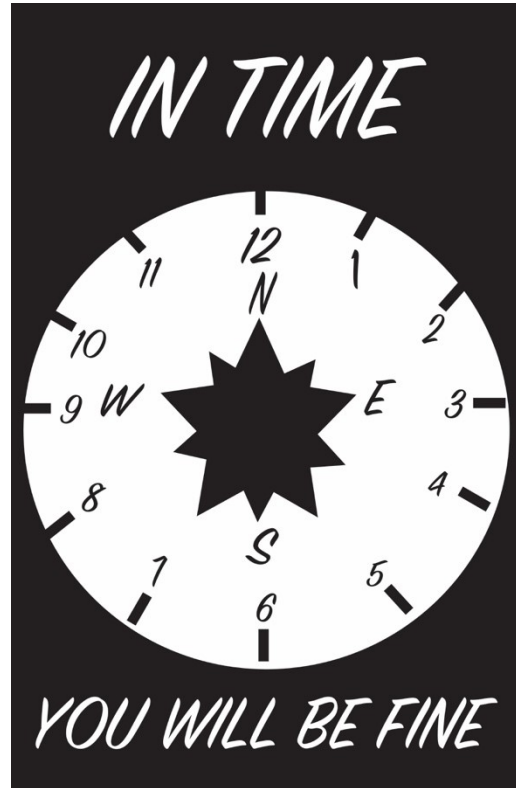
James

James identifies as a 15-year-old, White student. They defined culture as "the traits and action of a person or group that differs between different groups" and felt the contributing elements included: art, architecture, religion, and "probably more I can't think of." When needing help with inspiration James looks to slightly realistic games, in the genre of fantasy/science fiction, particularly Sub Nautica. They also look to the art created by others, deriving inspiration from layouts and compositions, relying predominately on Pinterest. A personal source of inspiration has been their classmate, Camil who they believe is a skilled artist that he aspires to be. Through their peer collaboration they were inspired by her ideas along with another classmate, Gino. When implementing the inspiration quote that was found online, Gino stated that "honestly I just found it funny when I heard it." When completing that their "Not really. unless one the personal critique, they didn't feel work reflected their personal culture, I mean I'm not culturally trans. (I mean of my ancestors is trans but that's an
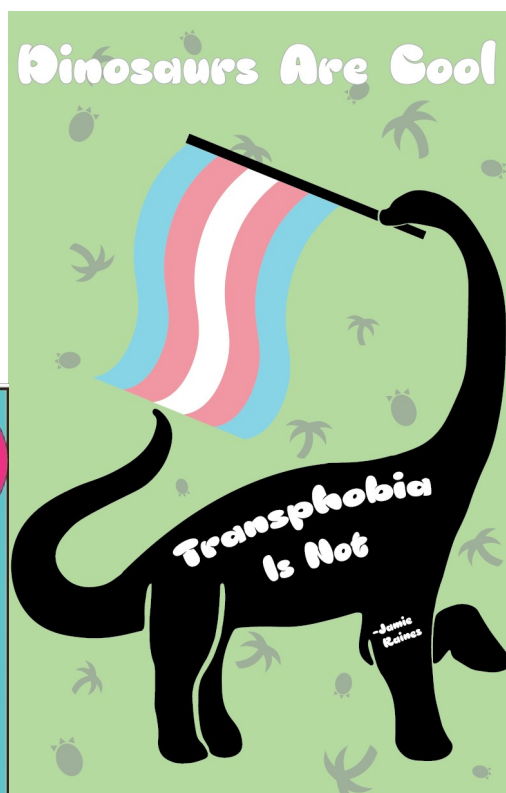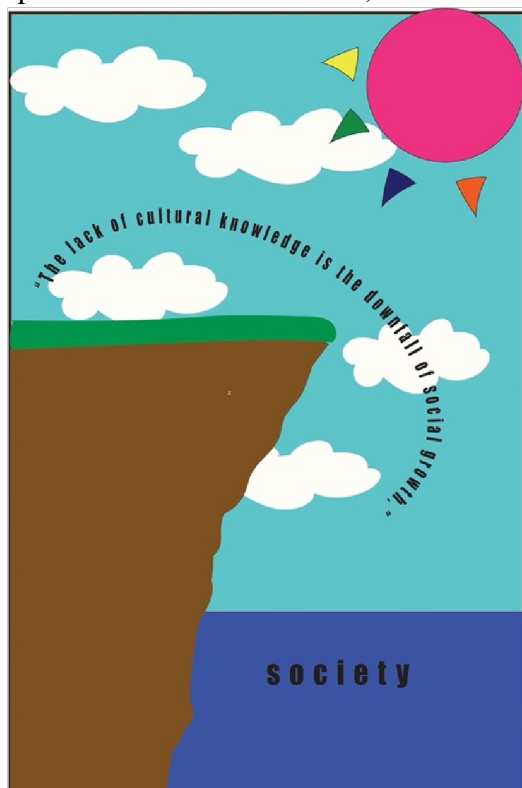
entire can of worms I'm NOT opening)." When linking the artifact to a social issue, Gino stated that "Yes, the rights of trans people is a social issue very prominent right now and that I feel very strong about."

Rose

Rose identifies as a 14-year-old, female, Black student. She defines culture as "food, love and stolen by white people" with contributing elements of togetherness and food. When completing the quick write on two topics she feels strongly about, Rose spoke about Racism and Bullying. She explained her perspective on racism as "I always feel that if white people are the ones who have more rights or usually get off the hook in law and more often than not people of color are discriminated against." Bullying, she explained as "an issue that not only can effect someone mentally but also can affect them physically too. I was bullied a lot when I was young so this is genuinely something I'm passionate about." When seeking help for inspiration Rose turns to Sam Cook who she states "sang one of the most important songs she can think of" but did not mention a title. Someone who personally inspired her was her 3rd grade teacher because

"she was the first honest person who sat me down an told me 'You were placed in a world where people are scared of difference and change.' She told me that after constant racist remarks from my other classmates and I didn't realize what she meant until I was in middle school."

Her final composition includes her chosen inspirational quote "the lack of cultural knowledge is the downfall of social growth" an issue that she feels is prominent in today's society. She explained her final composition as successful, "I used a cliff as the image to show that's where we are heading, because as a black female in a predominately white culture all people do is judge and assume."

Angel

Angel identifies as a 15-year-old, male Mexican American student. He defines culture as "the ways of your background like events, and activities common to your background" and includes the contributing elements of food, language, music traditions and events. When reflecting on two social issues that he feels strongly about Angel chose family, "not direct family but family that has been lost due to things like the virus and other reasons", and safety, "with all that's going on in this world, safety is a priority whether it's trying to not contract COVID or just be safe in a raw, unsafe world." Supplying examples of where he searches when he seeks help for inspiration are plants, animals, and artwork from others, motivating him to motivate others. The most inspirational people in his life include his family "because of how they want to achieve things nobody in our family has and how I want to achieve these things as well." Although his final composition didn't relate to the social issues he felt strongly about, he felt that the image could relate to his personal culture and spoke to him directly.
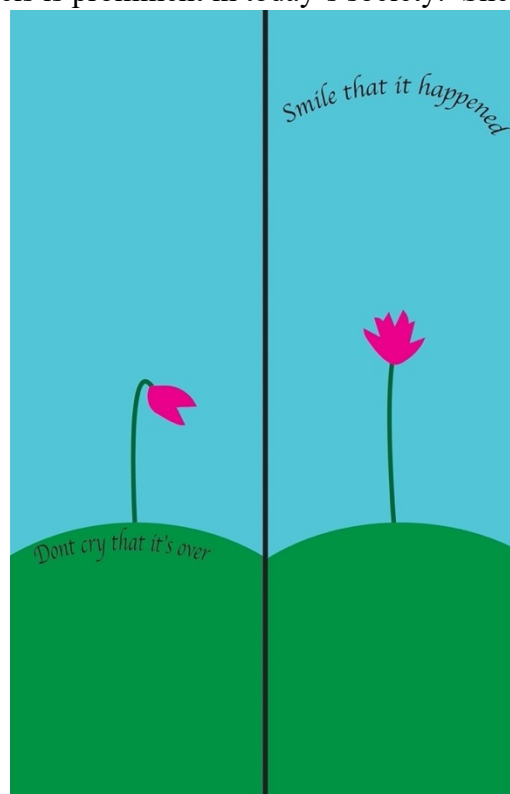
Isaiah

Isaiah identifies as a 14-year-old, male, Asian-American student. He defines culture as "anime is what I define culture since it's the only culture thing I know" with the contributing elements to culture to be "anime which is a good thing to learn Japanese language and the closing and opening scenes have music." When completing his brainstorming session, Isaiah identified money "because without money you're homeless, you live off money", and food "without food you cannot live. You need to eat" as the two topics he felt the strongest about. When seeking help for inspiration, Isaiah commented on losing a friend who would assist him in class and now relies on music for inspiration, specifically: Road trip by Dream, and Arcade by Duncan Laurence. His inspiration continues to be his friend who is no longer with him, and he appreciates how caring she was about her good friends. When thinking of a quote to implement for his final composition, he remembered a quote from his little brother that was a joyful moment for them both.

Israel

Israel identifies as a 14-year-old, male, Filipino, Nigerian, Greek student. He defines culture as "the things that a race does or what you were raised to do" with key contributing elements of art, music, food, tradition, dances and parents. Although Israel didn't complete a final composition, he did write on his sources of inspiration in his life, "I find inspiration by usually looking at photos because I draw lot and search, entering '(ur topic) drawings' then look at photos." When needing motivation in life, he seeks quotes and provides breaks to himself to process feelings and information. His person of inspiration is his mom, "she's probably the strongest person I know, she's always been single and has been able to hold up me and my brother, while always finding a way to persevere."

Candice

Candice identifies as a 14-year-old, female, Hispanic student who was not sure about their definition of culture but that the elements of contribution included "everything." When reflecting on two issues she feels strongly about,

i love you to the moon & back.

Candice wrote about equality "I feel that equality is important because everyone should feel included/equal" and spirituality, "spirituality is important to me because I strongly believe it." When thinking of what inspires and motivates her, Candice gives acknowledgement to music and her family, specifically her mother, who "inspires me because she is a hard worker." When reflecting on her final composition she chose to represent her mother

through the quote that is often exchanged between them, relating to her personal home culture.

Mikaela

Mikaela is a 15-year-old, female Black and India student who defines culture as: "food, personality, color or non-color lol and all that" with contributing elements of food, language and music. Music I also Mikaela's largest form of inspiration and motivation, specifically musical artist Rod Wave, which allows her to process emotions and feel that what is said through lyrics goes unnoticed by others. Her mother is a personal source of inspiration, "literally she is the light in my day,

sometimes and my dad he tells me things over and over to make sure I remember." When reflecting on her final composition, Mikaela that the message she portrayed informed others that she is "not going to go out and put on a smile for someone ion even like." The colors represented joy in her life, and felt that it connected to the social issue of two-faced people who will give negative energy, which she works to stay away from.
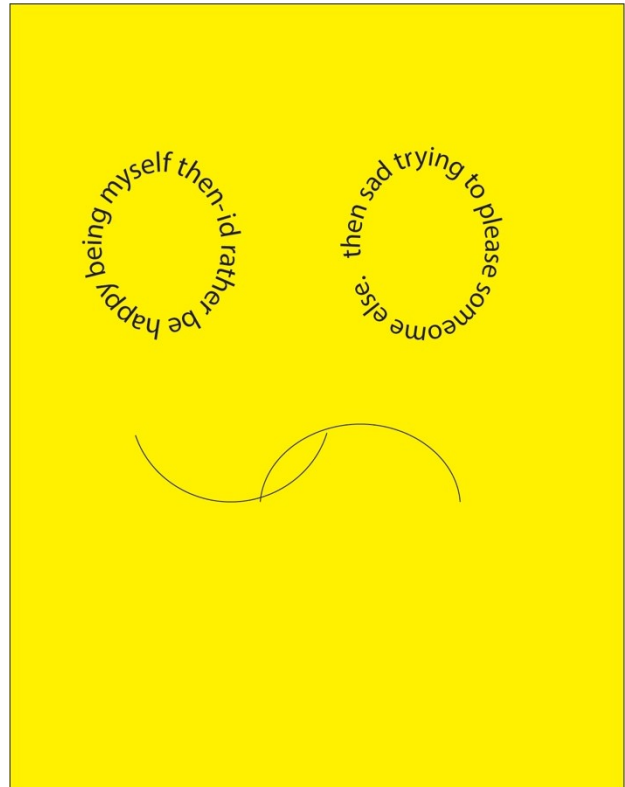
Leticia

Leticia is a 15-year-old, female Mexican and Native American student. She defines culture as Hispanic with contributing elements of "the traditions such as dances and singing songs in Spanish or Teclatican (I probably spelt it wrong sorry)." Through her quick write, Leticia touched on the issues of immigration and women's write as topics she felt strongly about because "they both personally affect e and my family." Her source of inspiration and motivation came from food and music in multiple languages. She also uses movies or shows to allow her to reset during the times that her mind is overwhelmed. Although Leticia didn't identify a
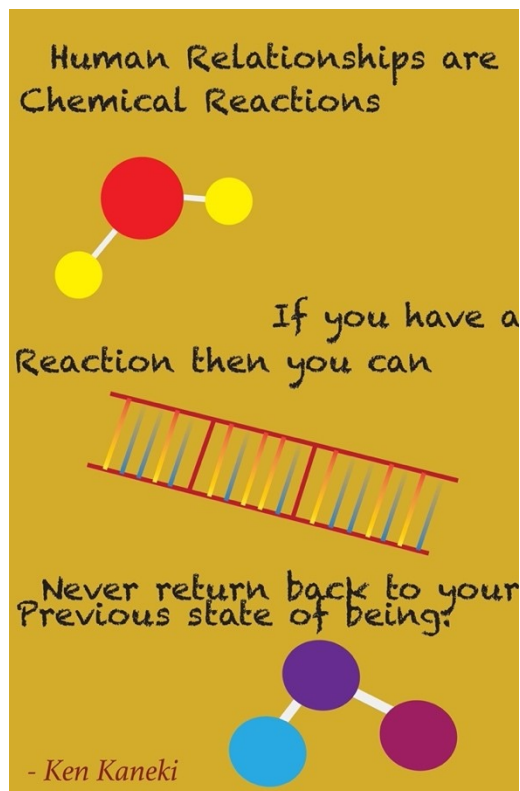
specific person that provides inspiration to her, she often reflects on her failures and has an understanding that there are always new opportunities. Her intention behind the quote she chose is so that others can reflect on who they've become, relating to her own personal experiences. In relation to her personal culture, although not a direct connect, she feels "everyone feels other people constantly change them, that everyone, no matter what their cultural background is that as long as they have human interaction, they can relate to this quote."

Antonio

Antonio identifies as a 15-year-old, male Hispanic student, who defines culture as "what you believe in the things that make you, you" with contributing elements of food, music and traditions. When reflecting on his inspiration when in need of help, he seeks out music, sports

and family as they support him to live to his best abilities and follow his passions. Although his final composition didn't connect to his personal cultural identity or a social issue of his choice, he felt that it was very personal. "I just like the quote because it doesn't relate a lot to me but about my dad. He is a big reason I do a lot of what I do and the way I act. He helps me see things better.

Isabella

Isabella is a 15-year-old, female, White and Latina student. She defined culture as "something that's part of you and your family and everything around you and what people do can affect your own culture." When reflecting on where she looks for help with inspiration, she gives credit to everything around her: color, feelings and people and looks to herself when needing motivation. For personal inspiration she looks to celebrities, such as Lana Del Rey, "I want her life. The ones she describes in her songs." Using one of Lana's song lyrics in her final composition, she chose the colors applied to reflect the warmth and sunny feeling the song makes her
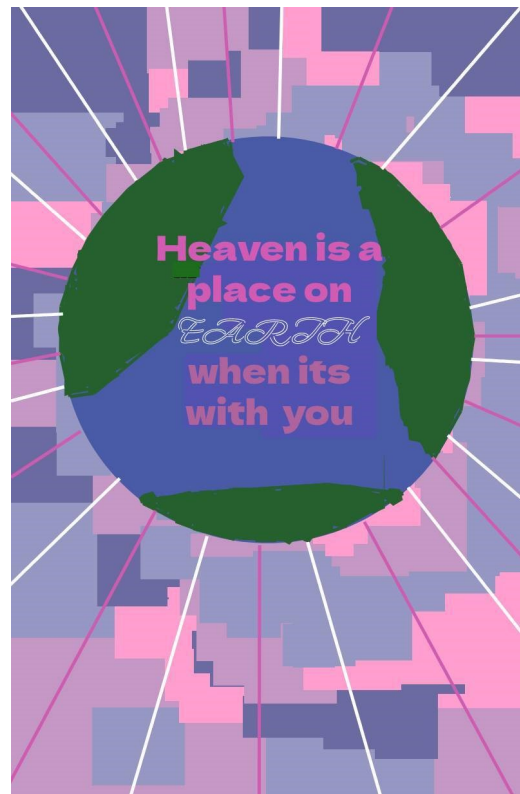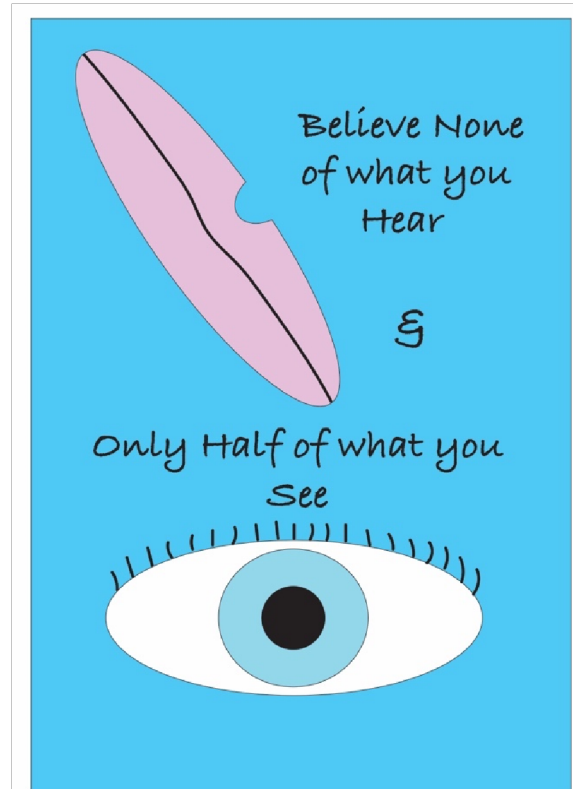
feel. Interpreting the lyrics to reflect love, she didn't relate to the line personally or feel there was a cultural connection.

Summary of Student Artistic Artifacts

      The study consisted of a multi-layered lesson plan (Appendix 9), that allowed students multiple opportunities to work through and process personal perspectives, feelings and link images from professional contemporary historically marginalized artists to influence their final artistic artifacts. Students within the study ranged from grades 9-10 and ages 14-16. The final compositions displayed each student's individual perspective on inspiration, some having clearer links to their cultural identity or a social issue they felt strongly about.

Figure 16: Contributing Elements to Student Definitions of Culture

Cultural Element	No. of Student Responses
Language	16 53%
Music	19 63%
Food	24 80%
Traditions	16 53%
Clothing	14 46%
Ethnicity	2 6%
Location	2 6%
Symbols	2 6%
Holidays	3 10%
Family Structures	4 13%
Jewelry	2 6%
Religion	4 13%
Sports	3 10%
Art	6 20%
Dance	4 13%
Community	3 10%

Figure 17: Cultural Element Examples
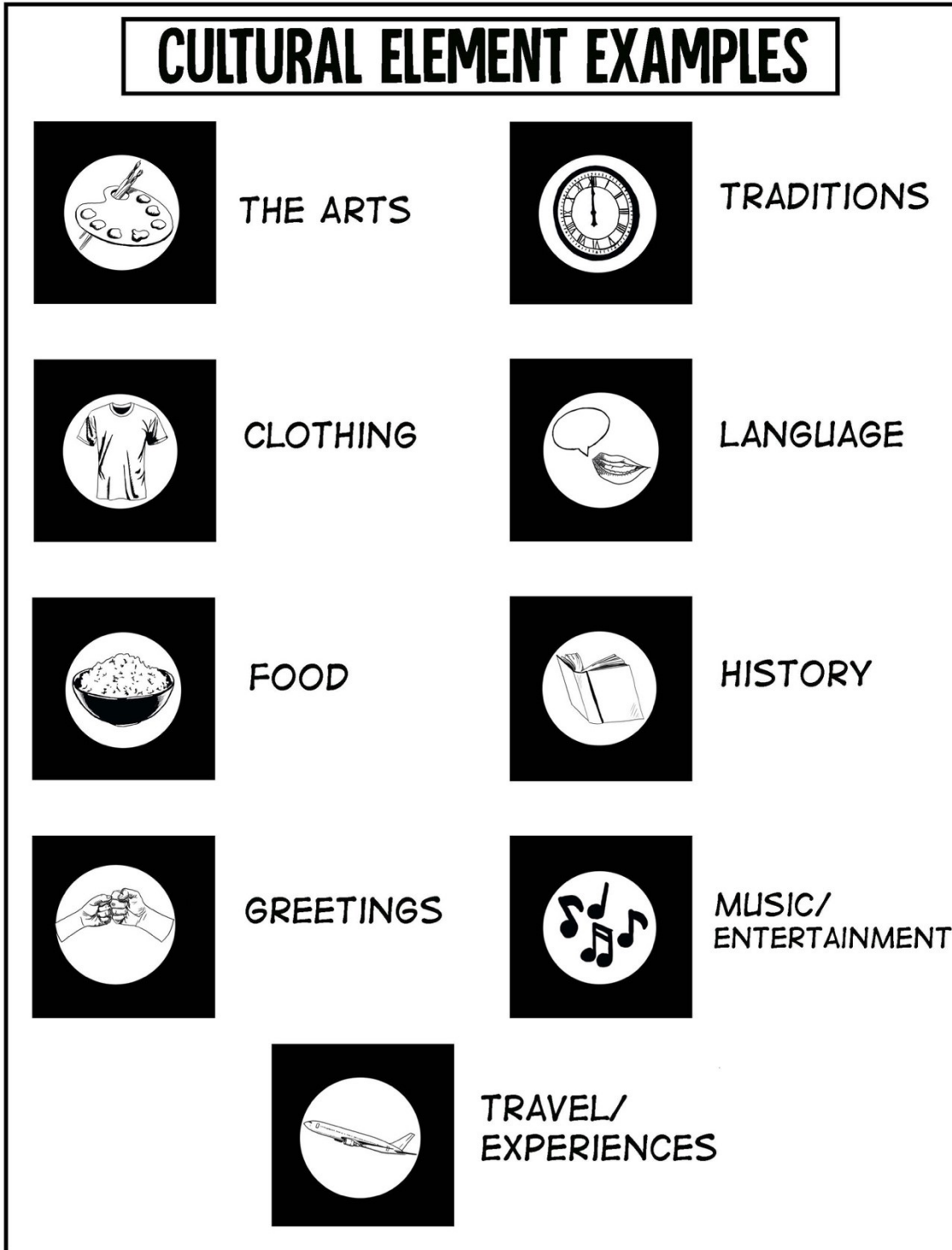
The dominant themes of influence on personal definitions of culture, consisted of media use, and personal, caring relationships. Those students who felt empowered throughout their educational career both within their personal communities or in an academic setting, spoke more about their abilities to share their personal beliefs through artistic journal prompts to impact transformation and change dominant narratives. Although there were resulting artifacts that did not reflect their original reflections on social issues, the insight to student thinking process and the ability to sit and reflect on their positionality, an influence for art was possible through the lesson provided by their visual arts educator, Mr. Franklin. In the following chapter, I will discuss the key themes that arose from not only these artifacts, but included classroom observations, and lesson planning meetings.

CHAPTER FIVE: FINDINGS & ANALYSIS

"I want to provide students opportunities to explore the various aspects of themselves and the culture that they're interested in, that they want to know more about, to learn and share more about themselves."

-Mr. Franklin, art educator in the study

This chapter presents key findings and analysis in regards to my research questions and theoretical frameworks. To understand historically marginalized students' artistic expression when culturally sustaining pedagogical practices are implemented, I used multiple forms of data collection to triangulate the findings from 31 participants to understand historically marginalized student self-expression through culturally sustaining pedagogical arts education through two research questions.

1.   How might an art educator ground their implementation of art standards in Culturally

        Sustaining Pedagogical practices?

2.   How does the implementation of Culturally Sustaining Pedagogical practices within the art standards impact historically marginalized student self-expression? The chapter illustrates the findings through four emergent themes based on the collection and analyzation of student artifacts, planning meetings, educator interview and classroom observations.

Overview of Emergent Themes

Through the analysis of lesson planning meetings, teacher interview, student questionnaire and classroom observations, three emergent themes were prominent to describe the impact of culturally sustaining pedagogical practices within the arts on student self-expression, and the extent in which the arts educator is grounding his art curriculum in these practices. When reviewing themes, the most prominent finding was the balancing of techniques of artistic

practices and ensuring proper culturally sustaining pedagogical practices are being implemented to uplift marginalized communities. The second theme, awareness and use of authentic cariño, supplies insight on how the development of trusting relationships in the classroom allow educators to dive deeper into content and incorporate genuine multicultural art content rooted in culturally sustaining pedagogical practices.

"At its core, critical cariño builds on the sense of belonging and solidarity borne of familial cariño and the critical thinking cultivated by intellectual cariño to nurture students' critical literacy and passion for justice. It aims to fuel students' desire and capacity to upend the structures and ideologies that oppress them" (Curry, 2021, p. 105). The third theme, examines the role that media plays when students seek inspiration within their personal lives, and "correct" answers when completing visual arts compositions. It also examines the difference in interaction from the educator lens to the students, seen through the influence it plays when seeking resources or references for class assignments. The fourth and final theme addresses the fine balance for students to complete assignments to earn a grade in class and completing work with purpose, rooted in genuine self-expression.

Theme 1: Balancing Artistic Techniques & Culturally Sustaining Pedagogical Practices

Seen through planning meetings and the semi-structured teacher interview, there is a fine balance between educating students on new at techniques and rooting lessons to culturally sustain historically marginalized student identities. Throughout these interactions with the visual arts educator, he expressed his interest in deepening a sense of purpose for the lesson but understanding that true renditions of personal points of view were not feasible without a foundation of knowledge within the new graphic arts media program being required of students.

Throughout every meeting, the visual arts educator, Mr. Franklin, articulated the desire to increase engagement through allowing students to explore while also understanding teaching practices, and that without effective scaffolding, nothing of substance would be created. Mr. Franklin addressed this fine balance when working through the upcoming visual arts lesson with a deeper purpose that allowed student self-expression.

> I really have conflicting feelings about doing a badge, like, you know, like a capitalist focused unit about identity and culture. I still just think that the icon idea, could lead to very trite or surface level misunderstandings of the actual issues. And so, they can't express the depth of their idea with the tool we're using yet, and so to jump to something that is such a loaded, personal topic I think could lead them to make things that are not genuine, or very cliché.

In his role as an educator, Mr. Franklin was aware of the messages his choice of curriculum would be informing his students. Looking for authentic practices, he knew that to have students form artwork they not only took pride in but also informed them of their ability to bring forth social change, scaffolding the lesson would be the most effective approach.

Scaffolding Lessons

While the lesson formation took numerous meetings, the core concept was a component that Mr. Franklin had already attempted with students, the change in approach would be the purpose behind the lesson. Looking for a deeper purpose to ensure that students were set up for success and not "put students in a situation where they're making things that are very surface. Which I think would be detrimental to the bigger idea." To ensure there were successful outcomes, he examined the lesson progression and understood that "other things that could be done once they had a better grasp of the program, they would have more depth and they would

be able to express themselves a little better." From this reflection, the course of the lesson

change to a minimalist poster, that was rooted in students expressing their source of inspiration

or a social issue they felt strongly about.

To reach an effective final result, multiple small lessons and scaffolding approaches were

incorporated into the unit: student questionnaire, journal prompt, the examination of professional

examples, small group and whole class discussions, brainstorming questions, sketched concept,

peer review, Illustrator tutorial and a peer critique process (see Appendix 9: Lesson Plan

outline). Even after the final work was complete students were asked to reflect on their outcome

and grade themselves on the effectiveness of the objective. While a majority of students, 24/30,

determined their final art piece a success, all students who completed the assignment, 28/30,

rooted those feelings in technical approaches: quote positions, color choice, use of pen tool,

overall composition, rather than the purpose of the lesson: self-expression of social issues.

To ensure that individual voices were heard throughout the lesson, Mr. Franklin works to

incorporate elements of every lesson to a personal connection, "there's always some reflection or

identity or we're trying to make you have a connection in some way. Hopefully, there's some

sort of personal, identity kind of exploration, sharing a little bit about their interests and who

they are." Working with California Common Core Visual Arts State Standards, he continues to

provide prompts that relate to student's lives and relevant to their current realities. This allowed

students the opportunity to express their views on social issues, influences for motivation and

inspiration.

Choosing Exemplars

When developing art curriculum for a visual arts class, educators are often left to look for

and implement exemplars that reflect the product, movement or medium they are asking students

to produce. Through these choices, visual arts educators could diversify the meaning of art, expanding through diverse cultures and timelines to inform students of artistic approaches. Understanding the opportunity to implement culturally sustaining exemplars for the diverse student body that he educates, Mr. Franklin immerses his research in artists and content students can relate to:

> I am very intentional about what people I show, and how I try to present it to them [students]. Like, when I try and reference some contemporary artists who use surrealist ideas, it's not just one thing. That's the thing about art at school, you can find those connections.

Students were also provided the opportunity to make connections to the examples that were supplied both through the Bay Area artist and the Amplifier Art project which focused on uplifting marginalized voices. Showing that contemporary artists used art as a means of communication, and sharing their personal points of view provides a safe space to encourage students to communicate the same way. "Sharing about your life, sharing about a mood, sharing about like how you experience what's happening in your country, or themes that you can explore no matter what your identity is or what's your culture." Through his choice of examples, students feel not only reflected within the classroom but know that their experiences, upbringing, and cultural elements exist outside their school campus. "That's something I do very intentionally, like to look at the diversity of our school, and how I can try and find different windows into those different mirrors that reflect the diversity of student's cultures and identity." With a district and site mission to prepare students for college and career, empowering their student voice through different forms of expression not only pushes students to learn more about

themselves, but move beyond the typical educational experiences of accepted monoculturalism and focus on cultural equity.

Obstacles with CSP Implementation

Even with the best intentions, scaffolded lessons and objectives and incorporation of contemporary historically marginalized artists, the consistent implementation of culturally sustaining pedagogical practices has its obstacles. Through the questionnaire students were asked to provide their definition of culture and through the semi-structured interview, the visual arts educator was asked to do the same. Mr. Franklin defined culture as:

something you can be born into, but you can also seek out your own collective group of people that have a shared experience, interest of understand that brings them together in some way. It has to do with learning, then knowing, the almost unknowable of a group. As a certain point, there's a lot of choice involved with it. I think people have a lot of autonomy to choose what sort of culture they want to associate themselves with. Student definitions ranged from incorporating elements, to seeking Google for an answer, with some commonalities including: groups of people or a community that share common traits, traditions, ideals, and activities. Cultures are passed down from ancestors, or through family, history or personal background. These ideas were expanded upon in reflection questions but were not clearly represented in the final art composition for the unit.

Within the educational system, a common obstacle for authentic implementation for culturally sustaining pedagogical practices was a loss in instructional time. Due to ongoing absences from both students, and staff members, the ability to provide consistent support and equitable information when missing class is difficult. Throughout the ten-day learning cycle of the unit, the visual arts instructor missed two full days due to personal leave, while missing more

than half the instructional time for two class periods due to coaching responsibilities, lost time

for safety drills, and an alternative schedule decreased the class by 30 minutes for a campus

culture event. Balancing the multiple responsibilities of the role of an educator and student, as

those students missed the same amount of time who are involved in the activities, weakens the

attempt of authentic CSP practices.

Theme 2: Awareness and Utilization of Authentic Cariño

Throughout the variety forms of data collection, one consistency remained true from the

semi-structured interview, to planning meetings, classroom observations and through Google

Classroom posts, the visual arts educator, Mr. Franklin, deeply cares for his students and is

aware of importance of his role within their educational career.

> That's something I try and prioritize in all of my classes. I'm just trying to support every
>
> kid, that way it was just like, well just do what you can, you know, and now outing too
>
> much pressure on that, makes the try to connect [to the content]. I think that by allowing
>
> students to insert themselves, by letting them have some choice, letting them try and find
>
> a connection that they always find some place to engage.

Valuing student perspectives and understanding the significance they bring to the classroom

environment, while fostering an environment that allows students the vulnerability to learn about

themselves, and critique the current social order are all rooted in the relationships that was built

through consistent, authentic cariño.

Students as curriculum collaborators

Seeking input from students throughout the art lesson increased not only student

engagement but ownership of content and significance within their personal lives. Throughout

the ongoing interactions between peers and student to educator, students helped inform the

lesson and were validated in their decision-making process. Mr. Franklin utilized his role as the instructor to encourage and uplift voices, posing questions and offering support, challenging students to find their own path rather than seek a correct answer.

> I think that I'm in the mindset of giving students ownership, choice, and independence and it makes it easier because that's what the standards want you to do. They want you to teach processes and have deeper understandings. If you're giving students opportunities to share their own voice and explore their own ideas, you don't have to think about the standards too much.

Understanding the uplifting student voice, and seeking input from their individual experiences deepens their personal connection and understanding of curriculum as well as exhibiting the deeply rooted care of student's perspectives and intellect. Through this process educators are learning alongside their students, evolving experiences, understanding and approaches together.

Asking students to lead conversations also empowers the ability to understand the role that a student can participate in within an academic and global community. Through authentic cariño, encouragement to deepen and challenge your understanding of self, through engaged learning that requires and encourages creating and problem solving together. Multiple viewpoints are encouraged throughout the lesson, which is established through the consistent safe learning environment. As Esteban had the opportunity to share his perspective on cultural development and how it evolves to incorporate social issues:

> "…like a social issue can come out of people thinking something about your culture. That is what causes probably like your biggest social issues. People have a lack of other people's culture, knowledge about it, and they just could say you have no clue what other culture is like. That's the biggest situation."

The ability to express personal lived experiences, learning of your own identity while learning about others, increases a student's ability to lead collaborative work, and sustain their authentic self while in the academic setting.

Building Trust

With a background in understanding the importance of community, Mr. Franklin works on a daily basis to be transparent about his positionality as a white, privileged male, and share his values of commitment to influencing future generation to be good people through artistic practices.

> I really view teaching as art making, the classroom is a material, it is pliable, it is flexible, you can experiment with it the same way you experiment with watercolor, or clay. I have just stopped trying to separate the two (educator and artist). It's all just intertwined. I think a kid knows that I'm more passionate about art than a lot of other educators are about their own content areas.

It was clearly evident through observed student-teacher interactions, from joking with one another, discussing personal interests, and his understanding that they were evolving young adults, that Mr. Franklin's priorities lie in building a safe space for authenticity and transparency. I just have to try and make the space safe. That's like education 101, kids won't learn unless they feel safe, unless their basic needs are met, they're not going to take a challenge, take risks or challenge themselves. The world already is unforgiving enough, school is where we're trying to teach them how to be in the world, and it also needs to be a place where they can make mistakes and be okay.

Allowing students the opportunity to share personal points of view on "heavy" topics can be validating and intimidating, depending on the lived experiences of each student. Therefore,

through lesson creation, Mr. Franklin incorporated multiple means of processing information and expression. When sharing personal insights, written form was validated through vocalization to the whole class "I was pretty impressed with a lot of your responses and I thought you had some really good insights", as well as allowing students to share vocally in front of the whole class. When Rose chose to share out her insight on a social issue she felt strongly about:

> I chose racism in schools because like growing up I was in Idaho, which is filled with like a lot of white people and so all I got to learn about my own race or my own heritage is that we were slaves and that basically it's the slave trade. All we've got to. Learn is white history, which half of those, a lot of what I was taught was a lie. I feel like we need to expand on different cultures and heritages because all we get to hear is the negative part of what happened.

Mr. Franklin's response to her insight, mirrored someone who was not placing judgement or censoring a point of view that reflecting his career or positionality, instead he stated: "What about black joy? What about black achievement? Right? So, it's only showing the negativity of your race? Good, thank you." Although only together for a few weeks, with no established relationships beforehand, Mr. Franklin is exhibiting to students the care for justice, Ethnoracial identity, and their wholeness of mindbodyspirit.

Trust from teacher to student was clearly evident through data collection, and student to student sense of caring was being built when being vulnerable enough to share responses on social issues in class and through the peer critiquing process. As Mr. Franklin articulated through our semi-structured interview: "I try to set a foundation of respect and develop trust early on. Between me and them and then also between them and their peers. You have to start there or else they're not going to open up or share, I try to be as consistent as possible." Rooted in CSP, these

experiences within the classroom increases student confidence and skills to take these experiences to the community and understand how to use a new set of artistic skills to express personal points of view and achieve academically.

Theme 3: Media Use

The role that media plays within the educational system has shifted greatly within the last few years, especially since the pandemic required a virtual academic setting. With this shift, students have become more immersed not only in social media, but are less inclined to seek independent answers when Google is only a few clicks away, which was seen throughout the classroom observations within Mr. Franklin's class. Throughout the classroom observations that took place throughout the visual arts lesson, whenever the visual arts educator asked students to generate an answer, students turned to the familiar search engine to find their response. The use of media, aide in many diverse roles within the visual arts classroom, and the significance of that role differentiated from each participant.

Educator vs. Student Use

Aware of the dominant culture that students are immersed in, the visual arts educator, Mr. Franklin chose to incorporate the use of media as often as possible, understanding the significance of showing an alternative means of interaction from what students may be aware of. He understood the media culture that students were entrenched in and how it played a role in forming their sense of identity.

> It's like a weird monoculture, it's complex, it is a kind of culture, the one they're choosing to adopt anyway. Of course they're consuming culture, they're trying to find the things they connect with, and through media there are more avenues to search through.

When seeking answers and information, when forming their personal identities or finding examples for artistic creations, there were commonalities between peers: trending topics, dominant culture, and elite status informed students of a ranked importance in life.

> They're [students] drawn to money and status, and so people that have money and status, are seen as the goal. I think that's where model culture ideas come from. There's a dominant culture because it's safe. Like they lean towards that, there's safety in it, there's safety in numbers, which in media is demonstrated through followers.

This awareness of dominant culture is consistently referenced, often as an objective for students, and the media lens in which they view acceptance is often limited and may results in inauthentic representation of their true values and ideas. Media portrays a narrative that acceptance is more significant than authenticity.

Validation through Media

The educational system emphasizes right answers, and intelligence/acceptance is often rooted in not only those answers but high-test scores as well. Therefore, students become programed to follow the majority, what is trending, and what generates numbers in masses. The shift within the most recent generation has swayed as an emphasis on authenticity is taken aback as students search for what is widely accepted by their peers, rather than finding support through media to reflect on elements of their personal identity to define themselves.

> The media is there, but I think that's just in general. There's a dominant culture, because it's safe, like they [students] lean towards the safety in it. There's safety in numbers, right? That person has 80 billion Tik Tok followers, that's who [they] want to be like because that equals acceptance.

Throughout adolescence, teens seek to be acknowledged and with dominant culture now rooted in social media, it is viewed as a course of acceptance in all aspect of a student's life. Mr. Franklin, through this lesson and his years of experience has reflected on this occurrence as well: "They're surrounded by it, right? They are immersed in it, it's almost hard for them to not pull it in." Rather than act as if media does not play a vital role in a student's life, Mr. Franklin uses media as a resource, and works alongside students as a means to enhance their visual arts educational experience rather than define it. Throughout our planning meetings, Mr. Franklin and I searched through media to find information students could relate to, based on established relationships, and an understanding of how students use search engines to validate their answer choice. Understanding that student seek pictures, Google Images was incorporated and encouraged when seeking the use of symbolism for their final compositions, and through classroom observations (March 30 and April 2), I took note of students searching within Pinterest, Instagram, TikTok and Spotify lyrics as a point of reference.

During the first observation on March 30, Mr. Franklin had also informed students that upon reviewing their initial brainstorming handout, he validated voices through calling out key points that stood out: "I was pretty impressed with a lot of your responses and I thought you had some really good insights." He also made note of those who seeking the "right" answer did not generate original ideas: "I think some of you just went to Google and copy and pasted some things in", which he later addressed through individual conversations and challenged student to find original, personal connections to the prompt of finding a topic they felt passionate about, linked to their personal identity.

This validation process also occurred through our planning meetings, and even as educators we allow media to often think for us. When originally planning for the lesson plan

that was to create a strong individual cultural connection through visual arts for historically

marginalized students, Mr. Franklin seeking resources Googled the words: "social justice +

equity based + badges" to find images or graphics. As a professional, veteran, graduate degree

holding educator, he was able to reflect that what his intention was for the project objective was

not reflected in the end result. Knowing students would turn to the same search engine, he knew

that a shift had to be made to have the final result reflect his true intention of genuine/authentic

cultural expression.

> I really have conflicting feelings about doing a branding badge, like a capitalistic focused
>
> unit on identity and culture. I just think that the icon idea could lead to a very trite or
>
> surface level misunderstanding of the actual issue. I think it would lead them to make
>
> thing that are not genuine or very cliché.

Working to help guide students to work alongside media rather than have media work for them,

we continued to collaborate to find a lens that students would look through, validate their

approach to media while also shifting their approach to answering visual arts prompts.

Theme 4: Task completion vs. Purpose: When Points are the Priority

Throughout the K-12 educational system, there is a shift of priorities in learning, through

the role of the student. When curiosity at an early age is encouraged, welcomed and awarded,

compliance begins to increase in priority rank as students transition to higher grade levels. This

shift can be due to a priority of awards through the earning of points, GPAs and how success is

measured through the educational system. The toll of this shift is students unwilling to risk

independent thinking, challenge the dominant culture, and perpetuating educational system when

taking creative approaches to academics. These experiences inform the lesson creation process

and need to continually reiterate the idea that students need to increase the trust within

themselves to formulate their individual ideas. With good intentions, and with purpose to show authentic care and uplift historically marginalized voices, Mr. Franklin created a lesson to increase student awareness of their own identity and other community cultures. This awareness was displayed when Mr. Franklin chose to change the project altogether from a personal badge creation to a simplified poster, focusing on the content rather than the tool being used.

> This [Adobe Illustrator program] allows them to have a little but more of their own input into it, but it also allows them to use the simpler Illustrator tools like shape to make it [project] make sense. I have examples that students have done before that I can show later in the project to help hem see where they're going.

Although the simplification of the program made sense as an overall approach to help students achieve a composition that uplifted personal identities around social-issues, students continued to struggle to find connections, when the 'right' answer was a priority. Throughout observations, students continued to check in with Mr. Franklin to ensure the choices that reflected their personal identities were correct, which defeated the purpose of educator expectations of emphasis on individualism.

Educator Expectations

Through the lesson planning meetings, Mr. Franklin and I discussed objectives that encouraged a strong purpose rooted in expressing points of view on a social-issue students felt strongly about. Through the new art program, Adobe Illustrator, students would have the possibility to create a visual representation on their feelings and stance on a source of inspiration that spoke to their culture and exhibited self-expression. Through scaffolding exercises as exhibited in Appendix 9 lesson plan outline, there was educator support to ensure students processed what culture meant to them, contributing elements, examples of others who have also

shared visual representation of social issues and how to grow an idea from a journal prompt to a minimalist poster. But the balancing of expression on goes as far as students are comfortable with the form of expression.

> So much of what I'm teaching is just a new program, and so a lot of discussions and sharing comes around how to execute something. So, some of that content becomes a little bit secondary. It also depends on how much time I have with them. If they don't feel competent using the program they're not going to try and make anything, so I kind of have to prioritize the technical side of things. So, there's a limit on how much I can really push the difficulty of the content. It's a dance.

Therefore, with good intention and teacher expectations of uplifting student voice and increasing self-awareness, the message may be lost in the technical component of the study. Yet, Mr. Franklin continues to emphasize the ability to allow students to independently explore and that he appreciates the fact that although the final composition may not expose the original objective of the lesson, throughout the thinking process, students were provided with an opportunity to reflect. "I just want kids to make stuff and connect with it in some way, feel proud of it, just have a little fun. Art is a unique way of thinking and a different way of experiencing. Learning by doing, doing stuff is good." The challenge then becomes the balance of purpose along with creation, what is being emphasized with each project, and is student output reflecting visual arts educator objectives?

Student Output

Through the collection of student final compositions, it was not evident at the initial analyzation of artifacts if the work connected to the objective of the lesson. Not until the journal prompts and brainstorming write-ups were read that the student creative process was understood.

In an attempt to reach students and link curriculum to their evolving identities, the topic of social issues and being able to visual represent a stance was created to provide that platform. Mr. Franklin also utilized multiple means of checking in to ensure students were supported when developing personal compositions.

> I think that allows them to have a little but more of their own, you know, input into it and it also allows the use of the simple illustrator tools and shape building. I can ask them some questions: what helps you find inspiration? Think of someone who influences you. It can be someone living or from the past, who is this person and then think of a quote or saying that is inspirational to you and relate it to identity and culture.

The initial planning process and lesson creation revolved around deepening the purpose for students when creating art, yet students when in a bind continued to rely on dominant culture, and sought correct answers over authentic representation of culture and social issues that they reflected on in the beginning. In order to shift the priority of task completion the shift in the educational system and priorities of the purpose of learning needs to change. When students are no longer measured by standardized, tests, GPA's and points, it will decrease in a priority and authentic learning practices can be utilized more consistently.

Summary of Findings

Throughout this chapter, findings were presented that discussed the ongoing struggle of balance with priorities of a lesson, instructional time, and a sense of purpose in education. For all those involved: students and educator, there was an ongoing attempt at implementation with good intention, empowerment and uplifting historically marginalized lived experiences and voices. "For teachers aspiring to enact authentic care, political clarity entails recognizing oppressive structures and ideologies and grappling with how macroeconomic and sociopolitical

realities impact day-to-day life, especially the schooling experiences of subordinated groups" (Curry, 2021, p. 9). From the creation of the lesson, within the three lesson planning meetings to the final execution of artistic artifacts from students, there was a disconnect of unit objectives and student outcomes. Students followed scaffolding exercises, and although engaged throughout the lessons of the unit, shifted their purpose from the unit message to receiving credit for their work.

From the collection of data, four themes were prominent giving a clear message that the fine balance within education is a hard one to manage, even with the best intentions and teaching experience. The first theme to emerge, balancing art techniques versus Culturally Sustaining Pedagogical practices was displayed through the ongoing struggle of genuine lesson creation for the visual arts educator, while also building the connection from idea generation to end product that displayed the same level of connection from students. Through the awareness and use of Authentic Cariño, as shown through the second theme, clearly displayed the understanding of student evolvement over time, the process of identity formation and links to the three tenets of authentic care to almost all decisions made by the visual arts educator. The third theme, media use and mediated minds, described how media is utilized from an educator's perspective as a supplemental source, in comparison to students who see it as the solution and guarantee of a "correct" answer. The final theme, assignment completion versus assignment purpose, described the ongoing necessity to build trust with students and need for consistent check ins to ensure that students are genuinely leading and taking ownership of content, rather than looking for a right answer and lacking a connection to their self-expression.

CHAPTER SIX: CONCLUSIONS

"I don't want to live within a world where anyone can pick up a paintbrush and make the next Mona Lisa. But everyone should get the opportunity to pick up a brush and paint."

-Gino, participant in the study

Introduction

The purpose of this study was to understand how an art educator who was grounding his curriculum creation and implementation in culturally sustaining pedagogical practices uplifted his historically marginalized students and allowed them to self-express within a lesson through the visual arts. Through previous research that has been conducted about culturally sustaining practices and student expression, there have been ongoing themes of building trusting relationships with students rooted in authentic care. As seen through *Making Cultura Count Inside and Outside of the Classroom*, (Garcia, 2012), Dr. Garcia discusses the very findings that were prominent within this study,

> "How can we claim to teach students if we do not take the time to get to know them first? Most importantly, a culturally relevant curriculum directly connected to the community, history, and culture of the students it serves can influence other needs to address the community and its well-being. This, however, cannot happen without the element of meaningful or authentic caring relationships."

Through the triangulation process of data collection of planning meetings and interview with the class educator, classroom observations and artifact collection, four themes developed: balancing artistic practices and culturally sustaining pedagogical purposes, awareness and utilization of authentic cariño, student artifact purpose versus task completion and the role of media use within a lesson and its effects on mediated minds and genuine artistic self-expression. Below you will find the concluding chapter organized into the following sections: summary of the study,

discussion of findings, limitations and caveats, implications for future research,

recommendations for future research and conclusion.

Study Summary

Focusing on student self-expression, this study highlighted artifacts from 30 students who

were enrolled in a secondary visual arts course with an educator who grounded their

implementation of arts standards in culturally sustaining pedagogical practices and uplifted

historically marginalized perspectives. The selection of the study included one high school arts

pathway course: graphic arts, with ninth and tenth grade enrollment at the secondary school site

of Ruben Cota Academy, which is a dependent charter at the Norte Cali School District. The

artifact collection from participating students, along with documented educator meetings and

class observations resulted in understanding the intention within the culturally sustaining visual

arts lesson and the variety of approaches to an artistic prompt. The collection of artifacts were

from a diverse student body of 30 students representing a variety of ages, cultural backgrounds

within a historically marginalized community. Through this diverse collection of evidence from

students and staff, a common theme was prominent throughout the collection of data: balance

and purpose, both from an educational and personal lens.

Focusing on a secondary site, visual arts pathway course, the study examined 30 students

enrolled in a graphic design course and their experiences in expressing their personal views

within a lesson rooted in culturally sustaining pedagogical practices. The participants in this

study had a diverse approach to answering the artistic prompt that was created with intention to

uplift historically marginalized voices. The following two research questions were focused on

throughout the study to understand the decision-making process of a visual arts educator and

how those practices effect self-expression, through visual arts among historically marginalized students:

1. How might an art educator ground their implementation of art standards in Culturally Sustaining Pedagogical practices?

2. How does the implementation of Culturally Sustaining Pedagogical practices within the art standards impact historically marginalized student self-expression?

Key Findings for Research Question 1

Through the collection of multiple sources of data within this study, there were multiple forms of evidence that exhibited the implementation of Culturally Sustaining Pedagogical practices not only to the California state standards but within multicultural curriculum within the arts and Culturally Relevant Arts Education. The creation of the formalized lesson with an objective for student self-expression through a minimalist poster that represented a personal point of view on a social issue or inspiration connected to the California Visual Arts Common Core State Standards of Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work, Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art and Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding (California State Board of Education, 2021).

Secondarily, to move beyond monoculturalism and focus on cultural equality, the lesson incorporated multiple dimension of Multicultural Curriculum in Art Education, as displayed in Figure 6: Five Dimensions of a Multicultural Curriculum in Art Education, (Chin, 2013). Using their cultural experiences and knowledge as an asset, the art educator rooted the unit objective of artistic expression to students' firsthand experiences. Not only were diverse perspectives shared, but they were accepted through multiple forms of artistic symbolism, journaling and woven

throughout the presented curriculum, resulting in successful forms of student self-expression. "[S]tudents of color have more success across subjects in school (even on dominant, narrow measures) when given the opportunity to enroll in ethnic studies courses that center their experiences" (Alim, 2017, p. 6). Throughout the lesson, the art educator, Mr. Franklin continued to support students in their ideas, ensuring them that he was a vessel of support, that diverse perspectives around key issues were shared and encouraged.

Through a peer critique process, students were able to better understand multiple dimensions of identity (Chin, 2013, p. 6), while positively interacting in identity development through artistic production from their peers (Hanley, Noblit, Sheppard, & Barone, 2013, p. 7). This form of community increased human connectedness, rooted in cariño (Curry, 2021), and allowed students to share their personal views of cultural competence while processing their understanding of identity within the existing social order.

Key Findings for Research Question 2

Throughout the lesson process, there were multiple examples of data that exhibited the positive impact of culturally sustaining pedagogical practices on historically marginalized student self-expression. Students were provided multiple opportunities to genuinely reflect on their decision-making process, artwork purpose and genuine self-expression in relation to the unit objective: inspirational minimalist poster. Throughout the lesson creation process, the visual arts educator, Mr. Franklin consistently reflected on the choices he was incorporating into the curriculum, many of which aligned to the key tenets of culturally sustaining pedagogy. To ensure that students had the opportunity to become critically engaged and learn more about themselves and other peers he provided time for students to sit and reflect on their own identities, personal motivators and forms of inspiration. There was also the incorporation of peer sharing, feedback

and small group discussion to express individual points of view to generate ideas before artistic tools were utilized.

> "Their attempts must be supported by CSP educators who are committed to (a) placing multiculturalism, multilingualism, and racial, cultural, and social justice at the center of teaching and learning; (b) turning the gaze away from White middle-class expectations and onto the heritage and community practices of youth of color; and (c) facilitating young people's critiques of racist institutional barriers that have long hindered and that continue to hinder their academic success" (Paris & Alim, 2017, p. 39).

Not only did the lesson decentralize a monocultural narrative by providing multiple examples from contemporary, diverse artists (both in race and gender); such as: Akira Ohiso, Anirudh Kadav, Brooke Fischer, and Jessica Sabogal, students were provided an opportunity to genuinely express their understanding of cultural competence through personal culture definitions, and examples from their personal lives. They were also provided the opportunity to share personal thoughts on social issues that they felt strongly about, validated through educator comments, support and a respectful learning environment. Through self-assessments, the majority of students enrolled in the course (28/30), completed the unit project and of those completed 24 students felt that their artifact was successful in expressing their source of inspiration in a visual representation. Through authentic cariño, Mr. Franklin provided space for students to genuinely reflect on their positionality within their communities, express their feelings without judgement, and ensure that they felt a personal connection of purpose when creating digital artwork.

Theme 1: Balancing Artistic Techniques and Cultural Sustaining Pedagogical Practices

Throughout the study there were multiple indications by all participants of the struggle to balance the need to understand core concepts of a new graphic arts program and genuinely express a personal point of view through an artistic lens. Particularly evident with the visual arts educator, Mr. Franklin, during both the semi-structured interview and planning meetings, of his awareness and finding the line of allowing student to explore in a new program, while also providing context that was rooted in the tenets of pushing students to become more critically engaged to learn more about themselves without promoting a monoculture within his curriculum. Understanding the importance of uplifting historically marginalized student expression, making conscious decisions to find examples of contemporary, even local artists that students can relate to. "Our goal is to find ways to support and sustain what we know are remarkable ways with language, literacy, and cultural practice, while at the same time opening up spaces for students themselves to critique the ways that they might be-intentionally or not-reproducing discourses that marginalize members of our communities" (Alim, 2017, p. 11). It was evident that students were engaged in the variety of elements of the lesson, from the initial questionnaire to the slideshow of social issues posters that were shared, to the journal prompt and planning handout; students were able to reflect and share personal points of view in both verbal, written and artistic forms.

Even with good intention from the visual arts educator, and students at the core of decision-making processes when creating curriculum, the final artifacts from students allowed self-expression, but lacked the complexity students articulated through written form. There were multiple obstacles that resulted in a lack of individualism that reflected what students wrote about when discussing two topics they felt strongly about. "As a collective, we argue that these

cultural practices and ways of knowing should certainly be sustained, even as we make room for how youth of today are reworking this set of knowledges to meet their current cultural and political realities" (Paris & Alim, 2017, p. 8). There was a struggle to symbolize, through a student lens the complexities of the topics they chose through: (1) a new graphic arts program that they began using three weeks prior, (2) completing the assignment objective of a minimalist style poster through this new program and (3) missing valuable time with their educator who balanced the multiple responsibilities of a teacher: soccer coach, personal leave, safety drills and campus culture events which all contributed to a loss in instructional minutes.

One consistent element remained true throughout the study: even with a new graphic arts program, building new relationships with students, scaffolding personal topics, diversifying instruction and remaining flexible with schedule change, was the core belief that students deserved authentic learning experiences that uplifted the experience to explore and develop their identity. "CSP's two most important tenets are a focus on the plural and evolving nature of youth identity and cultural practices and a commitment to embracing youth culture's counterhegemonic potential while maintaining a clear-eyed critique of the ways in which youth culture can also reproduce systemic inequities" (Paris & Alim, 2014, p. 85). This was rooted in the educator's values of building curriculum that balanced student centered art expression while uplifting and intentionality of critical, intellectual and authentic care.

Theme 2: Awareness and Utilization of Authentic Cariño

The profession of an educator is often a personal one. Throughout the responsibilities of teaching, we are allowed access to youth who are evolving into their personal forms of identity, figuring out their role within society, which perpetuates a dominant culture, often omitting the cultural wealth (Yosso, 2005) of historically marginalized communities. Within this study, the

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ongoing theme of authentic cariño (care) was prominent from an educator's lens. The visual arts teacher, through planning meetings when creating curriculum, when expressing his positionality through the semi-structured interview, and witnessed within the classroom observations, not only understands but deeply values the ability to build trust and relationships with his students. "Such individualized attention means that caring relations hinge on flexible, contingent actions (or inaction) to nurture the wholeness of another within specific contexts" (Curry, 2021, p. 8). Mr. Franklin was cognizant of his role and ability to uplift often unheard voices. He took this opportunity as a privilege but understood that it took time. It is evident that he values the evolvement of their personal identities, as well as their lived experiences that inform their decisions on a daily basis.

At the core of any impactful educational experience is a deep-rooted sense of cariño of the youth that is being impact by the daily curriculum. When an educator takes a step back and instead of solely delivering information, works alongside their students as a co-learner it speaks to their values of appreciating the insight of youth that fill their classroom on a daily basis. "When young people's language and culture are recognized as valid and valuable, and when young people themselves are respected as linguistic and cultural experts, then educators and students become partners in learning and in using their collective knowledge to bring about social change" (Alim, 2017, p. 55). There was an ongoing balance of preparing students to be agents of change, and understanding how to use visual arts as a tool to express those desire to challenge societal norms that did not encompass equality. This was done through honesty, creating a safe space within his classroom and understand individualized experiences that nurtured emotional safety to express vulnerable viewpoints through artistic means.

On a consistent basis Mr. Franklin attempted to develop curriculum, reform curriculum that evolved along with his student historically marginalized student body. Understanding systemic inequities, he incorporated contemporary artists and works that lived similar experiences of his student body, mirroring the care they deserved across all content areas. "[C]are involves four qualities: engrossment, displacement of motivation, commitment, and confirmation" (Curry, 2021, p. 8). Students had the freedom throughout the ongoing lessons within the unit to honestly express themselves, without judgement and when seeking correct answers or approval, he reiterated that it could not be found through a search engine but through trusting the reflection process and looking within themselves to understand their own personal journey.

Theme 3: Media Use

Media can be utilized in numerous forms and provide multiple resources which are determined by intentionality when accessing information. The theme of media use developed through educator conversations, finding supplemental material and classroom observations. The shift in education to strongly rely on a search engine to provide answers within seconds has become a resource that is depended upon for all participants. The involvement of media informs on a variety of levels: personally, and academically. The difference of these relationships is rooted in understanding how the other participant engages with the same context.

> "Digital culture is transforming the dual relationship between teacher and student in a three-part process involving the teacher, the student and the technological device (Escaño Gonzàlez, 2010, p. 143). This is taking place in an environment-the Internet in the time of social networks-in which collaborative creation, the value of technology and the concept of art itself are especially relevant" (Chacón, 2017, p. 1167).

Where educators often seek information to supplement well-researched ideas for student relevancy, students immerse themselves within social-media and the internet to inform them of their personal identities and what is acceptable. The weight of reality between these two positionalities is drastically different, and neither should be underscored in their role of purpose in personal lives. Educators should shift their lens to better understand how student interpretation of media consumptions plays a vital role in their identity formation, utilize those tools to help shift their educational practices and relate to the lives of their student body.

Additionally, when seeking resources through social media and internet resources/apps, educators must be aware and understand how to filter to incorporate authentic practices that are rooted in pedagogical practices that uplift silenced voices and reflect their diverse student body. When searching for supplemental material, examples and artistic approaches, often search engines continue to perpetuate the dominant culture and push forward the ongoing cycle of a monoculture. "[O]pportunities to learn school discourse (Delpit, 1986) become richer and more productive when the cultural texts that students experience outside the classroom are welcomed in and serve as a kind of meeting place where affectively charged learning can occur" (Alvermann & Hagood, 2000, p. 196). Collaborating along with students to understand their personal perspectives that are supported through their media consumptions links to not only a desire to better understand their student population but validates their knowledge and increases the purpose of assignments within the classroom setting.

Theme 4: Task Completion versus Curriculum Purpose

From the generation of the lesson to the collection of student artifacts, there was a shift in outcome in comparison the intention of the lesson. Within the educational system, students are informed that the final grade, and points earned on assignments are of the utmost value, not the

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learning process. This priority shift was evident throughout the collection of student artifacts, from almost all students (26 out of 30). There were many key objectives within the lesson that would provide students the ability to increase their development of self-expression, identity formation and independent learning. "Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meanings from a visual image" (Garcia, 2012, p. 105). The purpose of the visual image that is created is what shifts within the curriculum, generated by the visual arts educator. While attempting to allow students the freedom to explore, there is also the desire to connect a strong purpose to why it is they are creating and what that expression communicates to those who view the final outcome. If students are merely creating for the purpose of task completion and earing points that contribute to a final grade, are they really creating at all?

The shift in purpose was evident through classroom observations planning meetings and teacher interview. Between the balance of exploration, to providing an outlet for personal reflection within the lesson, to making connection to artistic prompt, the goal was to have students take pride in their work by utilizing the opportunity to use a visual outlet as a mean to express a personal sense of self. "The visual and performing arts help students develop multiple forms of literacy, and it is thus important for students to be able to interpret, think, and communicate in multiple aspects of 'visual literacy,' which I define as the ability to think and communicate visually" (Garcia, 2012, p. 105). While the lesson was created with student empowerment in mind and uplifting historically marginalized voices, the scaffolding of project purpose was needed throughout the lesson to ensure that students understood the power behind being able to communicate personal views visually.

Throughout the four emerging themes, the data informed the study of teacher to student relationships, value of authentic cariño and importance of purpose with curriculum that links to sustaining cultural connections to students. Through this incorporation and academic support, students become active participants and take ownership of curriculum, helping to inform educators of relevant learning priorities that begin within the real-life experiences of students. Students are then able to take these lessons to challenge inequitable systems and utilize visual literacy to express the change they want to see.

Limitations and Caveats

Throughout this research design qualitative case study, the maintained focus of understanding how an arts educator implements culturally sustaining pedagogical practices within state standards and how that implementation affects historically marginalized student selfexpression lead to artistic student artifacts. A primary limitation of this study includes my personal biases on cultural importance for both students and educators. Although I believe it to be a significant aspect in the development of identity, the level of importance among participants are dramatically different as seen through Tables 5 and Table 6 below. These biases may also be included in the focus of the visual arts classroom setting, as this is a personal area of expertise and interest. Throughout my professional art education career, I attempted to incorporate a variety of cultural assignments that allowed students to reflect on their positionality within our campus and their community, yet since my time in the classroom, not only have the California Visual Arts Standards changed, those who do not share my belief of cultural importance may not replicate these assignment or experiences for students on a consistent basis.

This study focused on the self-expression of historically marginalized students through the implementation of multicultural arts education that is rooted in culturally sustaining

pedagogy, by a visual arts educator who educates a diverse student population. The purpose of this study was to better understand what decisions educators are making when creating arts curriculum that reflects their diverse student population, where supplemental material is found, and how they maintain their ongoing educational understanding to sustain authentic cultural pedagogies. Most importantly, how the arts educator works to build authentic caring relationships to develop a trust and comfort to increase genuine expression of personal views and experiences through artistic means.

Time constraints, due to the scheduling on our site, where students are rotated in a quarterly system and switch classes every nine weeks, limited the longevity of relationships between students and educator. If students had been enrolled in the course for a longer period of time, the opportunity to build a relationship would increase versus the observed students who had entered the new course three weeks prior, thus limiting what the visual arts educator knows about the students they are providing information to. The lack of instructional time together, decreased the strength in relationship and trust between educator and student. Through the planning meetings, the arts educator was aware that this limitation may result in a less effective outcome of the lesson as (1) relationships where still being developed and (2) artistic techniques through the graphic arts program were not yet advanced.

Lastly, caveats that impact the study include the ongoing effects of COVID-19 and pandemic effects on in person learning. Unlike any other year in my career, the pandemic effects on both students, staff and campus culture are still being dealt with and examined. The ongoing obstacles that educators are facing include: increased student absences due to illness or independent study enrollment, changes in learning environments due to the return of in person learning versus virtual educational environments, transiency among student participants and

unprocessed/unaddressed trauma by both students and staff. There are many educators who have positive intention and student support and academic support at the core of their role as an educator, but the scale of balance these responsibilities post-pandemic, while attempting selfcare is a heavy weight to carry. "Schools seeking to sustain educators' commitment to authentic cariño must preserve and seek to expand educators' opportunities to benefit from the moral rewards generated from meaningful relationships with youth and their families, the intellectual joy of crafting and facilitating transformative educational experiences, and the satisfaction of advancing social justice" (Curry, 2021, p. 167). With a shortage of personnel within education, and with many leaving the educational setting, many educators left on site are picking up multiple responsibilities to keep the ship moving forward. These responsibilities take away time from consistent implementation of culturally sustaining curriculum when teachers focus on building relationships through coaching, or campus cultural events that decrease academic instructional minutes. Therefore, priority ranking decisions are left to individual teachers, and may not reflect the needs of historically marginalized communities or may negatively impact the development of authentic, caring relationships.

Table 3: Student Ranking of Importance of Cultural Curriculum Representation

N=30	Not Important	Somewhat Important	Neutral	Important	Very Important
How important is it to you to see your culture in classroom curriculum (lessons)?	10% 3 students	13% 4 students	26% 8 students	16% 5 students	33% 10 students

Table 4: Student Frequency of Cultural Representation in Visual Arts Courses

N=30	Never	Rarely	Half the Time	Somewhat Frequently	Frequently
How often do you see your culture in your visual arts classroom curriculum (lessons/projects)	20% 6 students	30% 9 students	30% 9 students	6% 2 students	13% 4 students

Implications for Policy and Practice

The goal for this study was to understand how the decisions of supplemental material to Common Core Visual Arts state standards helped uplift the cultural identities of historically marginalized students and their ability to genuinely express themselves through visual arts. As demonstrated through the class set of student artifacts and written artistic process of student participants within the study, the core of this expression ability lies in being provided the opportunity to sit and reflect on individual positionality, as well as provided context to feel that self-expression is a priority. At the very core of the study and the larger picture that encompasses it is the systematic racism that the educational structure is rooted in. "In their failure to satisfactorily prepare preservice art teachers to teach diverse student populations, they perpetuate traditional teaching practices that underserved learners from diverse linguistic, racial/ethnic, and

cultural backgrounds" (Knight, 2015, p. 71). Until the consistency of shifting the narrative to a more inclusive, equitable system occurs, we continue to work through small lenses to find glimmers of hope that align to effective change that reflect the substance of wealth that historically marginalized communities contribute to the academic and global setting.

Throughout the ongoing lessons that are created within the visual arts curriculum, it is of significant importance to share the purpose of unit objectives. Having students reflect on their personal connection and contribution to the educational process, as well as incorporating multiple means of formative check-ins will ensure that students are increasing ownership of the educational experience, rather than completing an assigned task meant to click the CSP box. Rooted in student contribution, continually reminding students of the objective to take ownership of their own academic experiences, as well as uplifting their voices through artistic selfexpression, can maintain a strong purpose for curriculum creation. Students are often exposed to a learning environment that perpetuates a lack of self-development and increased need to assimilate, even from well-intentioned, liked teachers.

"For too long, teacher education has failed to disrupt coloniality, or at least failed to play the transformative role in liberation that it might have, because it has taken place on the terms of the colonizer, and not the terms of the colonized. Social Justice as it is widely construed has remained colonial; it is justice only in that it seeks to make inequitable subjectivity (a colonized way of being, seeing the world, and defining success and value) available to all. That is not liberatory, revitalizing, nurturing, or sustaining, and it never has been. We need something more than this" (Alim, 2017, pp. 231-232). Schools and Local Educational Agencies (LEAs) must consistently work to reflect on they perpetuate a system that is not meant to be equitable, and no matter the type of new pedagogical practices that are implemented or educational trend that is

adopted can shift deeply rooted practices. To shift the trickle-down system of responsibility to acknowledge the contributions and sustainment of cultures from our diverse student body, educators must be provided the knowledge and ability to shift who's lens we view education experiences through. Through this movement, we begin to examine the effects of generational assimilation on historically marginalized communities, and prepare educators to not only address this assimilation but no longer require it for academic success.

For the participants in this study, relationships played a vital role in the generation of ideas for project completion, as well as their experiences within the curriculum due to their relationship with their educator. Establishing trusting relationships rooted in authentic care both in and out of the academic setting, plays a vital role in shaping identity. Historically, to gain academic achievement, generations have conformed to the educational requirements of sites in order to prosper. The shift that was made within this study, affirmed student positionality and experiences, shifting the objective from assimilation to celebration of authentic expression. "[I]ntellectual cariño, incorporated students' lived realities into the classroom and affirmed home cultures and communities, communicating to students that they did not need to sacrifice identities and community connections in order to participate successfully in school" (Curry, 2021, p. 79). If the frequency of these academic experiences increases, affirming the success in vulnerability of sharing all aspects of individual identity, this study aims to help LEAs at the local and state levels shift the focus to collaborate with and for students and the communities they serve.

The ongoing equity issues and lack of authentic cultural sustaining practices, as well as 'band aid' solutions, (i.e.: hiring diverse staff, creating Diversity, Equity and Inclusion professional development, implementing new social justice courses) is more out of compliance

and is not a genuine, sustainable practice that examines the larger issue of a broken system for historically marginalized communities. Therefore, actionable, consistent steps that collaborate with and for the community can begin the process of shifting practices that truly celebrates, acknowledges, and uplifts the sustainment of authentic relationships and understanding of all cultures.

Recommendations for Policy and Practice

Through the findings of this study, it has been identified that an arts educator can work to incorporate student-centered visual arts lessons with the intention to uplift historically marginalized student voices, perspectives and lived experiences, highlighted through artistic selfexpression. Based on these findings, I advocate for three recommendations for educational leaders, K-12 teachers, and teacher preparation programs. For authentic implementation, the following measures should be considered at the district, county, and statewide levels.

First, increasing awareness and education around the understanding of media literacy with educators for and with youth is essential. Visual art teachers must conduct further research in the purpose of their lessons, the authentication of arts practices and the explanation of connection to cultures that are represented in the traditional work; especially when reflective of the historically marginalized students that populate their classes. Encouraging youth to lead conversations about media use, the role it plays within their lives, and how to access information through their perspective not only validates their academic processing, but increases their ownership of information in the educational setting. Through the teacher interview, Mr. Franklin echoed the fact that many educators, scared of media use, as they are not as well versed as their student population, attempt to diminish its existence through regulations. Rather than increase fear of the unknown, he had suggested embracing it's use, learning alongside students, and

researching the ways in which student engage with media to relate academic content to their interpretation of information.

Secondarily, building authentic, trusting relationships through the understanding of culture from: (1) educator to student, (2) student to student, (3) educator to community, and (4) community to school site. These practices would mirror what educators and the educational system often requires from their students, engagement, listening and collaboration. Throughout the many responsibilities' educators have to balance on a daily/yearly basis, it is arguably the most important: building trusting relationships. Through these relationship shifts, the ownership and responsibility of information is shared, and the equilibrium of academics and socialemotional well-being of a community becomes a place of collaboration. "This shift pulled educators toward care that extended beyond academics to encompass students' development as bodymindspirit beings searching to find their way in the world" (Curry, 2021, p. 142). Communities both on and off an educational site would benefit from students understanding how to build, foster and maintain healthy, expressive, collaborative relationships that understand multiple cultures and are rooted in equality.

Finally, as an educational leader, disrupt the current educational practices and methods of lesson construction, providing ongoing professional development that increase reflection and understanding of diverse student populations. We need to ensure that we are doing more than following educational trends and work to create actionable, measurable steps, that involve being comfortable with being uncomfortable.

"Rather, a decolonial, culturally sustaining approach to teacher education asks for the simple, but also immensely difficult, move of shifting whose terms we strive for justice on, and situating the work of preparing teachers on the terms of the colonized, rather

than allowing it to continue occurring on the terms of the colonizer" (Paris & Alim, 2017,

p. 233).

Understanding and increasing professional development, led by historically marginalized

educational leaders, to bring to the foreground the understanding of approaches, and how the

educational system is rooted in White Supremacy and how we are playing a role in perpetuating

this cycle for generations, and how we can genuinely alter this narrative to be truly equitable.

It is of great importance to reflect on the importance of staff cultural identity and how it

plays a significant role in the classroom environment, student and teacher relationship building,

and long-term effects of academic pursuance and goals. However, implementation is not enough.

Ladson-Billings had addressed the educational debt that is owed to generations of historically

marginalized groups. As the dominant white culture continues to lead the decision-making

process, it is an ongoing fight to ensure that the system is dismantled and recreated to create true

accountability and equity for all students.   "Unfortunately, the canonical stories promulgated in

U.S. schools have often erased the existence of historically marginalized youth by elevating

White narrators and characters, encouraging amnesia about our nation's troubled past, and

glorifying myths of American exceptionalism, equality, and individualism" (Curry, 2021, p.

105). As a leader, I must reflect on my own decision-making process, my role in the educational

system and how I can disrupt and question decisions being made that will move visual arts

educators toward the abolishment of the current educational system that harmfully promotes

perseverance, grit and complacency to ensure academic success and acceptance.
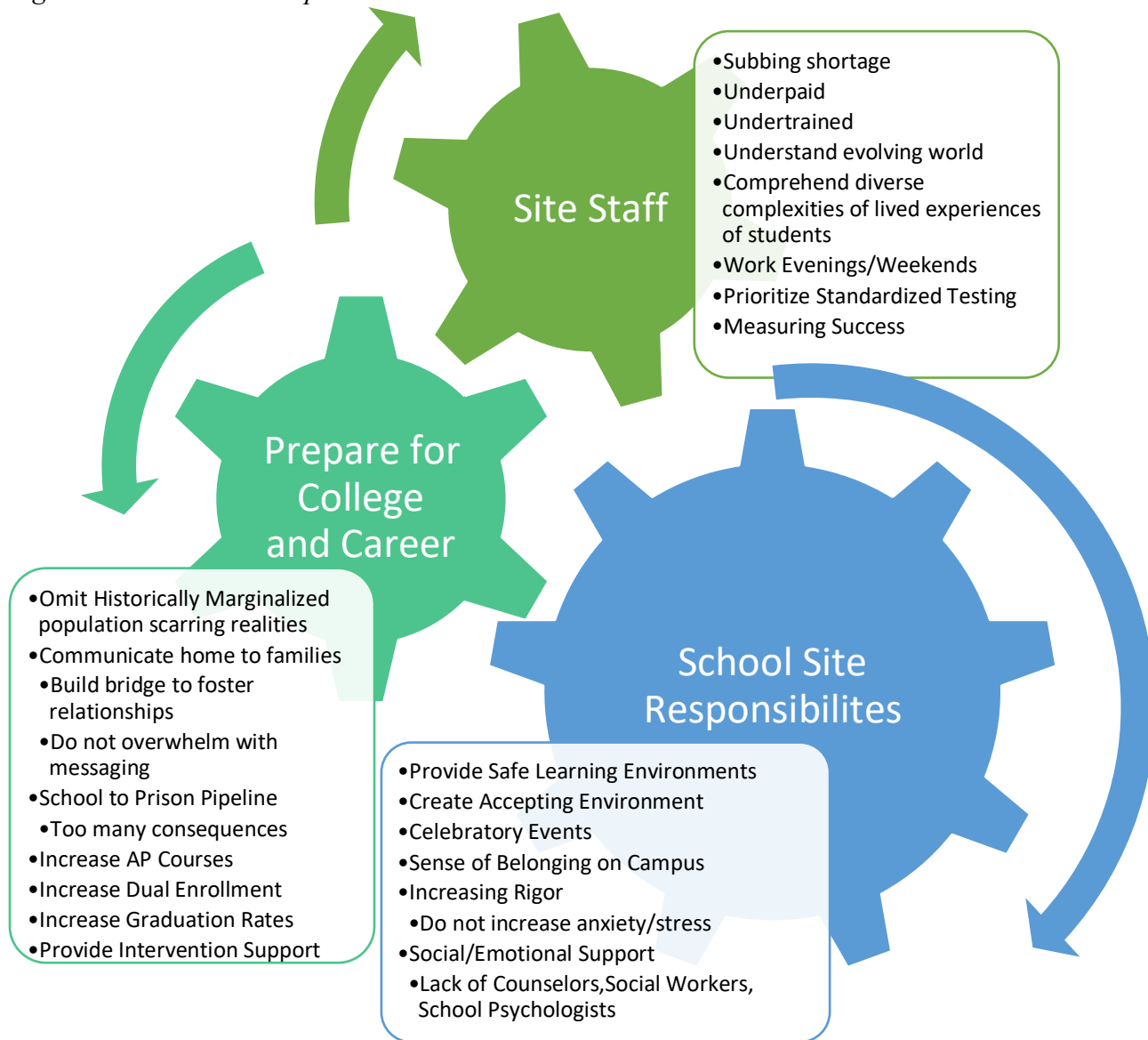
Future Research

Reflecting on my current study, I acknowledge not only the means in which the data was

collected, through convenience sampling. In the future, I would be interested in examining a

comparative of multiple secondary site visual arts programs, as well as the educators who lead the education within those courses. What are the factors that play key roles in building authentic cariño relationships, which elements weigh more in this approach: race, gender, upbringing, teaching experience or an element that I am not yet able to see?

A second area of needed study is understanding the incomprehensible ability to balance job expectations, content standards and authentic cariño on a daily basis for educators. Within the ten-day lesson cycle that was utilized for this study, the visual arts teacher missed half of those instructional days due to: coaching responsibilities, lockdown drill on site, special bell schedule for campus culture day and two personal days for a trip that was planned a month in advance. How are educators balancing the numerous responsibilities as leaders within the classroom while tending to their personal needs, confidently and independently? With so many priorities now on the plates of educational sites and for educators, the priority isn't clear.

The third and final area of study I would like to explore is understanding what school sites can realistic be responsible for with fidelity. Within my educational career, the complexities and responsibilities of individual schools and districts as a whole has increase dramatically.

Figure 18:School Site Responsibilities

Site Staff

- Subbing shortage
- Underpaid
- Undertrained
- Understand evolving world
- Comprehend diverse complexities of lived experiences of students
- Work Evenings/Weekends
- Prioritize Standardized Testing
- Measuring Success

Prepare for College and Career

- Omit Historically Marginalized population scarring realities
- Communicate home to families
  - Build bridge to foster relationships
  - Do not overwhelm with messaging
- School to Prison Pipeline
  - Too many consequences
- Increase AP Courses
- Increase Dual Enrollment
- Increase Graduation Rates
- Provide Intervention Support

School Site Responsibilites

- Provide Safe Learning Environments
- Create Accepting Environment
- Celebratory Events
- Sense of Belonging on Campus
- Increasing Rigor
  - Do not increase anxiety/stress
- Social/Emotional Support
  - Lack of Counselors,Social Workers, School Psychologists

"[H]ow educators approach the 'beautiful struggle' not as a battle to be waged against evil, dominant powers, but rather as an urgent quest to unveil new transformative futures that have not yet been imagined" (Curry, 2021, p. 104). The perpetual inequitable cycle of education continues to revolve with momentum, it would be a luxury to stop, reflect and change course to reflect on the decisions that are being made that effect our students and society. How can educational institutions decide which aspect is most important, where would we even begin?

Conclusion

I have been captivated by art my whole life. It is my passion, my outlet and my place of content. Taking pride in my work, being creative and creating is a vulnerable process and one I do not take lightly. I remember being four years in my education career and finally escaping the constant voice of uncertainty whether or not I deserved to be called an artist. It was a title I would own, an identity I could speak and retain in any situation. This was a long and ongoing process, one I often questioned due to my lack of skill and the input from other artists and points of view.

Coupled with my greatest sense of pride is also my biggest insecurity. The identity of a Chicana. This identity is often my biggest source of esteem and can also be crippling in the weight of not feeling that I belong. It haunts me daily, not being able to truly feel that I belong to a culture that I am so deeply in love with, but doesn't seem to want to accept me. Born in Sacramento, and raised in Elk Grove, the label of Chicana has been a source of questionable identity for most of my life. To understand this identity struggle, I must go back a few generations.

I remember finding my inspiration through Frida Kahlo in my senior art class in high school, the same year the movie was released. I remember this having a profound effect on what I could be capable of. I also was introduced to the celebration of Día de los Muertos by my grandfather, which began my lifelong obsession and has guided a majority of my artwork and lessons in the visual arts class. I chased this feeling of belonging by immersing myself in education, finding books on topics that would inform me of what I felt was lacking. I minored in Chicano Studies, took every class I could to make up for the lack of fitting in throughout my adolescence. This seemed to be the common theme throughout my upbringing. Surrounded with

a lack of diversity on my school campuses, I was too "white washed" to fit in with the other Latino groups and too brown for the white kids. I was determined to embrace my idea of culture and work to find my own sense of belonging.

Throughout my education, career and personal life, working to find my identity has shaped much of my decision-making process. I wanted to be an educator that helped students find pride in all aspect of their own personal identity. In my classroom, everyone would be "enough". I would help create a community that didn't mock a lack of knowledge, rather embraced curiosity, and created leaders to show others a new way of approach. Most of my lessons were focused on culture, defining it, creating traditional art pieces and working on our personal identities through a variety of mediums and conversations. I challenged students to talk to older generations and decide their own futures, breaking stereotypes and expectations and finding what was right for them.

Before becoming a mother to my two boys, Joaquin (7) and Gustavo (5), I was a mother to an average of 140 student per year. I adored them, was committed and worked to inspire them to think creatively, exposed them to a variety of cultures, traditions and ways to express themselves. I created events on my most recent campus celebrating my love of Día de los Muertos and was finally able to own my label as a Chicana who was working to find her voice in two different languages. Through this passion I was able to not only share my culture, but helped to increase parent involvement/ engagement on campus through these events. Parents still question me, students and community members ask how I can call myself Mexican without fluently speaking Spanish and sometimes I often find myself apologizing for the lack of knowledge, but I am a work in progress. I find that this transparency leads to an understanding and a conversation, resulting in mutual respect and a deeper understanding.

I am constantly working to find my voice, to represent historically marginalized populations, because I believe in equality in education and not just building up my own "people" but for everyone who feels underrepresented. I aspire to be a voice for those who feel like others may not accept them and find resources to have educators and those being educated better understand one another; especially on a campus where students often do not see themselves in those who are educating them. I want to continue to have uncomfortable, courageous conversations about understanding student backgrounds, addressing our community and increasing involvement to ensure student success. I have come to this part of my journey because I want to foster a community that creatively approaches education, genuinely celebrates diversity, and is consistently involved in voicing our opinions to shape the lives of our future generations. I hope this study reflects the ongoing fight to uplift historically marginalized voices and experiences.

Synthesis of Learning

*Figure 19: Synthesis of Learning, Pages 1-2*

SYNTHESIS OF LEARNING

BORN TO TWO LOVING PARENTS WHO WERE FIRST GENERATION COLLEGE GRADUATES, UC DAVIS ALUM. MY DREAM WAS TO ALWAYS BECOME AN AGGIE.

UCDAVIS
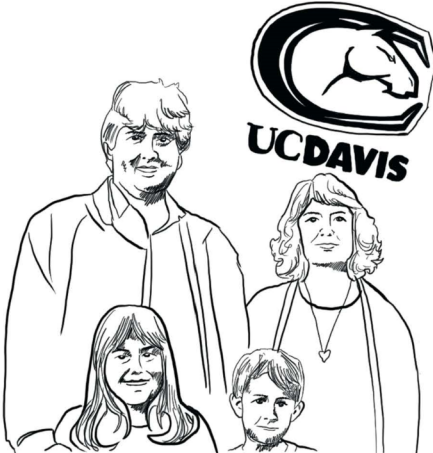
WITH A STRONG FAMILY FOUNDATION, AND SUPPORT SYSTEM, EDUCATION WAS ALWAYS A HIGH PRIORITY IN OUR HOME.
A STRONG CULTURAL ELEMENT WAS BEING A RESPECTFUL, ACADEMICALLY FOCUSED, WELL-BEHAVED STUDENT.

RAISED THROUGH THE ELK GROVE UNIFIED SCHOOL DISTRICT IN THE EARLY 90'S, THERE WAS LITTLE DIVERSITY SEEN THROUGHOUT MY K-12 ACADEMIC EXPERIENCE. THIS WAS EVIDENT BOTH IN CLASSROOM DEMOGRAPHICS, STAFF MEMBERS, THROUGH THREE PRIMARY SITES, TWO SECONDARY SITES AND STRONGLY EVIDENT WITHIN THE CURRICULUM.
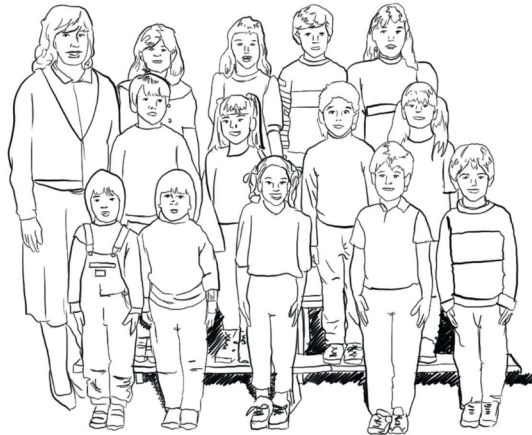
THE FIRST MOMENT OF REPRESENATION OF MY CUTURE, AND VALIDATION OF IDENTITY OCCURED MY SENIOR YEAR IN MY AP VISUAL ARTS COURSE.

THE MOVIE "FRIDA" WAS BEING RELEASED IN THEATERS AND MY ART TEACHER INCORPORATED IMAGES OF HER WORK INTO OUR LESSON AS WELL AS A SHORT BIOGRAHY OF HER UPBRINGING, OBSTACLES OVERCOME AND VISUAL REPRESENTATION OF HER LIFE AND CULTURE ON CANVAS.

THE FEELING OF EMPOWERMENT AND PRIDE FILLED MY HEART AND THE FOCUS OF MY ARTWORK BEGAN TO SHIFT ITS FOCUS ON REINCARNATIONS RENAISSANCE FINE ART TO A CULTURAL CONNECTION AND SEARCH OF IMAGERY TO DISPLAY MY PERSONAL CONNECTION TO LIFE AN SENSE OF SELF.

DURING MY TIME AT CSU SACRAMENTO, MY CULTURAL IDENTITY SHIFTED. OFTEN LABELED A "COCONUT"(BROWN ON THE OUTSIDE AND WHITE ON THE INSIDE), I WAS TOO MUCH FOR SOME, WHILE NOT ENOUGH FOR OTHERS. FINDING PIECES OF MY IDENTITY THROUGH COURSES, INTERACTIONS WITH PEERS AND EVENTUALLY THROUGH AN ARTS GROUP THAT FOCUSED ON CELEBRATING OUR MEXICAN CULTURE, I BROKE FREE FROM STEREOTYPICAL EXPECTATIONS AND BEGAN TO VALIDATE ASPECTS OF MY OWN IDENTITY.

WHEN BECOMING A CLASSROOM TEACHER, I REMEMBERED MY OWN ACADEMIC EXPERIENCES AND VOWED TO CREATE AN EMPOWERING ACADEMIC SETTING FOR MY STUDENTS. IN MY CLASSROOM WE WOULD CONTINUALLY EXPLORE OUR OWN IDENTITIES AND CHALLENGE THE DOMINANT NARRITIVE OF WHAT WE WERE TOLD TO BE.

2006-2007
ANDREA REYES
HIGH SCHOOL
STAFF ID CARD

CLOTHING
LANGUAGE
FOOD
CULTURE
MUSIC
ART
HISTORY

"WE SCHOLARS/ACTIVISTS OF COLOR NEED TO UNDERSTAND THE WAYS IN WHICH WE MANIPULATE OUR MULITPLE, FLUID, CLASHING, AND COLINIZED IDENTITIES AND HOW OUR IDENTITIES ARE MANIPULATED AND MARGINALIZED IN THE MIDST OF OPPRESSIVE DISCOURSES" (VILLENAS, 1996, P 728).

VILLENAS, S. (1996). THE COLONIZER/COLONIZED CHICANA ETHNOGRAPHER: IDENTITY, MARGINALIZATION, AND CO-OPTATION IN THE FIELD. HARVARD EDUCATIONAL REVIEW, 66 (4), 711-731.

IN 2009, I MARRIED THE LOVE OF MY LIFE, WHO WAS UNDOCUMENTED. ALTHOUGH TOGETHER FOR FIVE YEARS, THE PROCESS OF EARNING CITIZENSIP RESULTED IN A YEAR APART AS HE HAD TO REMAIN IN MEXICO UNTIL ALLOWED TO RETURN. THESE EXPERIENCES OPENED OUR EYES TO ACCESS AND PRIVILEDGE AND HELPED ME BETTER UNDERSTAND THE EXPERIENCES OF MY UNDOCUMENTED STUDENTS.

BECOMING A MOTHER OF TWO SONS OF COLOR SHIFTED MY IDENTITY ONCE MORE, AND INCREASED THE WEIGHT OF RESPONSIBILITY AS AN EDUCATIONAL LEADER WITHIN AN INEQUITABLE SYSTEM.

"THE POSTSECONDARY SYSTEM MIMICS AND MAGNIFIES THE RACIAL AND ETHNIC INEQUALITY IN EDUCATIONAL PREPARATION IT INHERITS FROM THE K-12 SYSTEM AND THEN PROECTS THIS INEQUALITY INTO THE LABOR MARKET" (CARNEVALE & STROHL, 2013, P. 40).

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APPENDICES

Appendix 1: California Common Core Visual Arts Standards

Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

Presenting—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT
Present

ENDURING UNDERSTANDING
Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL QUESTIONS
- What is an art museum?
- How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?
- How do objects, artifacts, and artworks that are collected, preserved, or presented, cultivate appreciation and understanding?

PK.VA:Pr6	K.VA:Pr6	1.VA:Pr6	2.VA:Pr6	3.VA:Pr6	4.VA:Pr6	5.VA:Pr6
Identify where art is displayed, both inside and outside of school.	Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Investigate and explain how and where different cultures record and illustrate stories and history of life through art.	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experience to Make Art

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT
Synthesize

ENDURING UNDERSTANDING
Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ESSENTIAL QUESTIONS
- How does engaging in creating art enrich people's lives?
- How does making art attune people to their surroundings?
- How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

PK.VA:Cn10	K.VA:Cn10	1.VA:Cn10	2.VA:Cn10	3.VA:Cn10	4.VA:Cn10	5.VA:Cn10
Explore the world using descriptive and expressive words and artmaking.	Create art that tells a story about a life experience.	Identify times, places, and reasons for which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through artmaking.

Anchor Standard 11: Relate Artistic ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT
Relate

ENDURING UNDERSTANDING
People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ESSENTIAL QUESTIONS
- How does art help us understand the lives of people of different times, places, and cultures?
- How is art used to impact the views of a society?
- How does art preserve aspects of life?

PK.VA:Cn11	K.VA:Cn11	1.VA:Cn11	2.VA:Cn11	3.VA:Cn11	4.VA:Cn11	5.VA:Cn11
Recognize that people make art.	Identify a purpose of an artwork.	Understand that people from different places and times have made art for a variety of reasons.	Compare and contrast cultural uses of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of art was created.	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

6.VA:Cn11	7.VA:Cn11	8.VA:Cn11	Prof.VA:Cn11	Acc.VA:Cn11	Adv.VA:Cn11
Analyze how art reflects changing times, traditions, resources, and cultural uses.	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.	Describe how knowledge of culture, traditions, and history may influence personal responses to art.	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary, local, and global contexts.	Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

Appendix
    2: Student Questionnaire

1. How old are you?
   a. 13
   b. 14
   c. 15
   d. 16

2. What is your highest level of education?
   a. 9
   b. 10
   c. 11
   d. 12

3. What is your cultural identity?
   a. Short answer, typed in by students

4. How do you define culture?
   a. Short answer, typed in by students

5. What elements do you believe contribute to a culture?
   a. Examples: Food, language, clothing, music, traditions…

6. How important is it to see your culture in classroom curriculum (lessons)?
   a. 1=Not important at all
   b. 5=Very important

7. How often do you see your culture in your visual arts classroom curriculum (lessons/projects)?
   a. 1=never
   b. 5=Almost daily

Appendix

3: Interview Protocol Script

Case Study Interview Script

<u>Overview of Culturally Sustaining Pedagogy</u>
- How do you define culture?
- What is your understanding of culturally sustaining pedagogy?
- What parts of a student's culture do you look to sustain through your curriculum?
- What scaffolding exercises do you incorporate to ensure students feel comfortable sharing elements of their identity through their artwork?

<u>Student Empowerment through Implementation (Validation)</u>
- How are students being able to individually express their sense of self through their artwork?
- How often do you incorporate assignments that relate to student identity development?
- When reviewing completed student artwork, and read personal reflections/critiques, what outcomes do you see differ from those students who connect with materials/movements/exemplar artists vs. those who do not?

<u>Supplemental Materials/Resources (Media Literacy)</u>
- When searching for supplemental material, where do you access content or information?
  - What led you to these resources?
  - Who do you feel is meant to connect with the resources you find?
  - How do you decide which content is utilized vs. omitted from your lessons?
- What supplemental resources do you incorporate that you feel are successful?
- How are the common core standards utilized to assist with culturally sustaining pedagogical practices?
- What role do you believe media plays in identity formation for students?

<u>Reflection on Teaching Practices</u>
- How long have you been an arts educator?
- What is your overall objective when creating your classroom curriculum?
- What was your experience within the educational system as a student?
  - Did that influence your role when becoming an educator?

Appendix
- What are some key elements in building relationships with your historically marginalized students?

<u>Positionality</u>
- Do you think that as a self-identified white male, your historically marginalized students perceive your lived experiences different from theirs?
    - o What are the similarities/differences?
- How do you build a bridge of understanding/trust with your students?
    4: Consent Form for Students

UC Davis and UC Davis Health
Letter of Information

Title of study: Historically Marginalized Student Empowerment through Culturally Sustaining Pedagogical Arts Education

Investigator: Andrea Rodriguez

Introduction and Purpose
You are being invited to join a research study. If you agree to be in this research, you will be asked to complete an anonymous questionnaire that has you define your personal culture, as well as your experiences of your culture being part of their academic curriculum within the visual arts classroom and the importance of that implementation. You will be observed during a lesson being taught in your visual arts classroom three times, once at the beginning of the unit lesson, mid unit lesson and end of the unit lesson. This will consist of three classroom periods, 90 minutes in length. During these observations notes will be taken of interactions between students and teacher, student to student and independent student work. To document the observations, video recordings will be utilized which may also include visual representation of you as well as audio recordings. An iPad and/or video camera will be used as the recording device. At the end of the unit, student written reflections will be documented in addition to images of artistic artifacts that were created during the unit lessons. Your taking part in this research should take about three classroom observations, no more than two weeks in length.

When you take part in this research you will be audio/video recorded. The recording will be transcribed, but your name will not be included on the transcription.

Taking part in research is completely voluntary.
You are free to decline to take part in the project. You can decline to answer any questions, and you can stop taking part in the project at any time. Whether or not you choose to take part, or answer any question, or stop being in the project, there will be no penalty to you or loss of benefits to which you are otherwise entitled.

Questions

Appendix
If you have any questions about this research, please feel free to contact the investigator Mrs. Rodriguez at (916) ████████ or email: arodriguez@████████████.

5: Consent Form for Teacher

UC Davis and UC Davis Health
Letter of Information

Title of study: Historically Marginalized Student Empowerment through Culturally Sustaining Pedagogical Arts Education

Investigator: Andrea Rodriguez

Introduction and Purpose
You are being invited to join a research study. If you agree to be in this research, you will be asked to complete an anonymous questionnaire that has you define your personal culture, as well as your experiences of your culture being part of their academic curriculum within the visual arts classroom and the importance of that implementation. You will also be asked to complete an interview that consists of 20 questions. Before observations begin for the visual arts lesson, you will be asked to work collaboratively with the investigator (Andrea Rodriguez) to create unit lessons that will be implemented and documented through three classroom observations: once at the beginning of the unit lesson, mid unit lesson and end of the unit lesson. This will consist of three classroom periods, 90 minutes in length. During these observations notes will be taken of interactions between students and teacher, student to student and independent student work. To document the observations, video recordings will be utilized which may also include visual representation of you as well as audio recordings. An iPad and/or video camera will be used as the recording device. At the end of the unit, student written reflections will be documented in addition to images of artistic artifacts that were created during the unit lessons. Your taking part in this research will consist of three classroom observations, no more than two weeks in length, a interview, and lesson planning time to create the visual arts unit to be observed. Total time should be no more than three weeks in length, with meetings not lasting more than an hour.

When you take part in this research you will be audio/video recorded. The recording will be transcribed, but your name will not be included on the transcription.

Appendix

Taking part in research is completely voluntary.
You are free to decline to take part in the project. You can decline to answer any questions and you can stop taking part in the project at any time. Whether or not you choose to take part, or answer any question, or stop being in the project, there will be no penalty to you or loss of benefits to which you are otherwise entitled.

Questions
If you have any questions about this research, please feel free to contact the investigator Mrs. Rodriguez at (916) ███████ or email: arodriguez@███████████.

6: Student Cultural Element Responses

Cultural Element	No. of Student Responses
Language	16 53%
Music	19 63%
Food	24 80%
Traditions	16 53%
Clothing	14 46%
Ethnicity	2 6%
Location	2 6%
Symbols	2 6%
Holidays	3 10%
Family Structures	4 13%
Jewelry	2 6%
Religion	4 13%
Sports	3 10%

Appendix

|	
Art	6
	20%
Dance	4
	13%
Community	3
	10%

7: Lesson Plan Iterations

Original Lesson Plan, Planning Meeting 1

Original lesson plan to be executed with students through "badge creation." Mr. Franklin had taught this lesson previously, asking students to create a simple badge with a theme of their choice, "something fun".

Appendix

Name/Date:

Instruction: For this worksheet you are going to practice thinking of how badges could be used. Think about how different shapes and layouts could make sense for certain types of companies or products or organizations. On the following pages there will be **THREE** blank badges. You are going to be writing about what you think they could be used for, why you think that, and what types of images could be added to help further support your opinion.
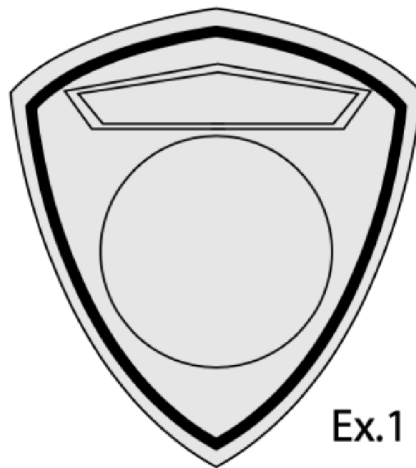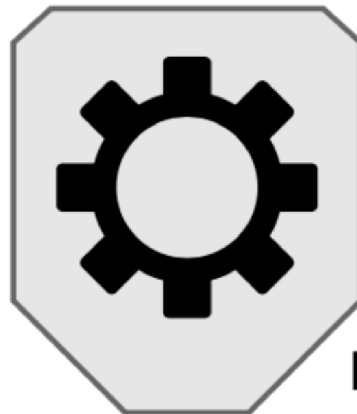

Ex.1

1. Claim/Opinion: What product/company/organization could this badge be used for?

2. Based on the shapes, why do you think that? Support your opinion

3. What icon (an object/image that could stand for a meaning) could be used to reinforce the identity of this branding badge? Find a picture and add it in…
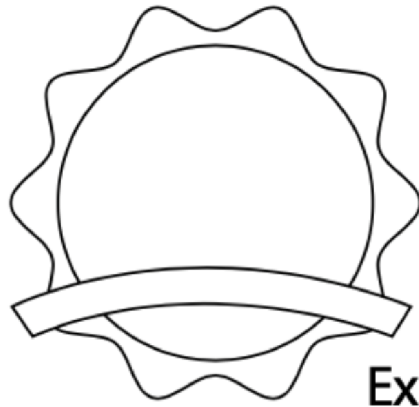
Ex. 2

4. Claim/Opinion: What product/company/organization could this badge be used for?

5. Based on the shapes, why do you think that? Support your opinion

6. What icon (an object/image that could stand for a meaning) could be used to reinforce the identity of this branding badge? Find a picture and add it in…

…. There's more below.

Ex. 3

7. Claim/Opinion: What product/company/organization could this badge be used for?

8. Based on the shapes, why do you think that? Support your opinion

9. What icon (an object/image that could stand for a meaning) could be used to reinforce the identity of this branding badge? Find a picture and add it in…

Final lesson plan: Used in study

Lesson 3: Inspirational/Social Issues Minimalist Poster

CC VAPA Standard(s): Anchor Standards 6, 10 & 11
Unit Objective: Inspirational or Social Issues Poster in Minimalist Style Evaluation:
Student Self-Reflection and Self-Graded Rubric with input

Art Materials:

Student Materials: Pencil, paper, handouts, assigned MacBook
Teacher Materials: Sideshow, handouts, examples or completed work
Supplemental Materials: Access to slideshow, Amplifier website: https://amplifier.org/

Day 1/Activity 1: Student Questionnaire

- How old are you?
- What is your highest level of education?
- What is your cultural identity?
- How do you define culture?
- What elements do you believe contribute to a culture?
- How important is it to you to see your culture in classroom curriculum (lessons)?
- How often do you see your culture in your visual arts classroom curriculum (lessons/projects)?

Day 2/Activity 2: Introduction (slide show) and Journal Brainstorm

1. Introduction/Discussion of Social Issues ○ Quick write/journal: With all that is going on in the world, what are 2 topics that you feel strongly about?
   - (Not here to judge or convince… just sharing/listening)
   - Share with partner

2. Guiding questions:
   - How do you define culture?
   - What is a social issue?

3. Let's Talk About
   - **How do you define culture?**
   - a set of shared attitudes, values, goals, and practices that characterizes a group of people

- the characteristic features of everyday existence shared by people in a place or time
- **What is a social issue?**
- It is a common problem in present-day society and one that many people strive to solve.

- **How might these two topics relate to each other?**

4. Introduce Amplifier Posters and Class Set ○ This is how artists go about expressing an idea/topic/issue they are passionate about. ○ What imagery, words, colors would you choose to use to express your ideas about an issue/topic you are passionate about?
    ○ Things to consider when creating:
        ▪ Balance
        ▪ Alignment
        ▪ Hierarchy
        ▪ Iteration (Show video) ○   What does minimalist
    mean in art and design? • Show Example Class Sets and website access

5. For this project you are going to consider:
- What is a social issue or aspect of culture that is important to you?
- How do people/artists share their personal point of view?
- How do you express and idea you are passionate about to motivate others?
    ○ What symbols, colors, or images come to mind?

6. Start Sketches/drawings/research

Day 3/Activity 3: Reflection Questions and Research

1. What helps you find inspiration? What do you do when you need to find motivation to do something?
2. Think of someone who has been inspirational or motivational to you. It can be someone you know, or someone you've never met. It can be someone living or from the past. Who is this person, why do they inspire you?
3. Think of a quote or saying that has been inspiration to you - it can be a famous quote, something someone you know has said to you, a song lyric, or a saying from your culture. What is it (you can look it up if you can't quite remember it)? Write about your relationship to the quote: Why has this quote or saying stuck with you? How has it impacted your life or helped you in some way?

Things to think about or consider:
- Photograph your own drawing… upload in Illustrator or Photoshop and trace it!
- **USE YOUR OWN HANDWRITING!**
    ○ Take a photo
    ○ Edit the brightness and contrast in Photoshop ○   Import into Illustrator

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▪ Image > Trace > Expand (converts into vector!)

Utilize pattern! Make your own!

Use the color family swatches. Find unique but subtle colors

Think about how you are using Elements and Principles of Graphic Design! Try using Filters to add texture/pattern/interest!

Day 5: Peer Critique: TAG

T: Tell the artist something you like about their artwork
A: Ask the artist a question
G: Give the artist a suggestion

Day 8-10: Final Project: Minimalist Poster, three variations

Self-Evaluation and Reflection:

1. What is one aspect of this assignment that you think went well? Why do you think that was a success?
2. What is one aspect of this assignment that you wish you could have improved? (If you did this again, what would you want to fix?) Why do you think that?
3. Why did you select the quote you selected?
4. choose the imagery/colors related to this quote? (Help remind me of the connections between your image and the quote.)
5. Do you feel like there was a connection between the quote/images you used and your cultural background? Why or why not?
6. Do you feel like there was a connection between the quote/images you used and a social issue you feel strongly about? Why or why not?

Appendix 8: Student Definition of Culture

Submitted student responses through electronic questionnaire

Student	How do you define culture?
Victoria	cool
Natalie	stuff that they do or food traditions
Marie	something that we are in
Esteban	A group where there's certain people, accustoms, food, etc
Zay	background or history prior too just me
Camil	Your background and history of your ancestors and where you came from.
Percy	A form of background and history of a race or religion.
Armando	we don't do anything that's special or anything
Navaeh	Hispanic
Elaine	Where you are from.
Jessica	Culture is like the thing that certain people celebrate, like their own traditions or foods or songs, or even religions.
Mackenzie	a tradition each culture does
Howard	culture is your background or group
Kim	N/A
Hope	I define culture as a community
Evelyn	a group of people who have specific traditions, foods, language etc. that they use specifically. culture is usually defined by where you are from, or where your lineage is from.
AJ	.
Megan	the things u practice because of ancestors
Gino	Culture is a group or collective sum of people who share common traits, ideals, or something along those lines.
Santiago	im not sure
James	The traits and actions of a person or group that differs between different groups
Rose	food love and stolen from white people
Angel	I think culture is the ways of your back round like events and activities common of your back round.
Isaiah	Anime is what I define culture since it's the only culture thing I know.
Israel	The things that a race does or what you were raised to do
Candice	im not sure
Mikaela	food, personality, color or non-color lol and all that
Leticia	Hispanic and well yea
Antonio	What you believe in the things that make you you.
Isabella	I define culture as soemthing thats part of you and your family and everything around you and what people do can affect your own culture.

Appendix 9: Minimalist Social Issues Poster Unit Rubric

Graphic Design - Minimal Movie Poster Rubric

Criteria	Advanced (10 pts.)	Proficient (8-9 pts.)	Limited (6-7 pts.)	Incomplete (0- 5 pts.)	Total
Concept	Any source material (or work created by others) has been interpreted the student and **significantly** tranformed it from its original state. The idea/design is unique to the student.	Evident that source materials has been modified in one or more ways but shows signs of the original example. The idea is not unique or fully considered.	Source material is not clearly evident in final work and or purposeful changes have not been made.	Failed to complete.	
Elements and Principles of Graphic Design	The student successfully utilized the Elements and Principles of Graphic Design, with specific attention to balance, alignment and hierarchy. Overall the work achieves a sense of unity.	The student has paid attention to the Elements and Principles of Graphic Design, specifically balance, alignment and hierarchy, but they were not fully successful.	Student put limited effort in implementing the Elements and Principles of Graphic Design (specifivally balance, alignment and hierarchy) and utilized few strategies to create their illustration.	Failed to complete.	
Technical Application	Student has successfully utilized digital platform to create their own unique shapes. The student has paid exceptionaly attention to fill, border and font application.	The student has demonstrated quality understanding of the digital platform but some fill, border and font application have been successful.	The student attempted to demonstrate understanding of the digital platform but wasnt fully successful with their application of fill, border and font application.	Failed to complete.	
Effort and Academic Responsibility	Project is done with exceptional care and attention to detatil. Demonstrates time and effort. Each illustration is neatly organized. Multiple iterations of ideas are evident	Project is complete and mostly neat. Student used their time fairly well but could have added more iterating. Some iterations of ideas are evident	Attempted to complete project but incomplete. Few iterations of ideas are evident	Failed to complete.	
Final Presentation	Project is done with exceptional care and attention to detail. Demonstrates quality time and effort. The final poster designs are well organized and submitted neatly and correctly.	Demonstrates quality time and effort. The final layout is mostly well organized. Some submission instructions were not followed correctly.	The final poster is finished but is not well organized and/or does not utilize the correct submission requirements.	Failed to complete.	
Total:					

Appendix 10: Student Final Project Artifacts

Student	Completed Artwork
Victoria	
Natalie	

Marie

Real eyes realize

Zay

"When it is dark enough, you can see the stars."
-Ralph Waldo Emerson

Percy

Navaeh

Jessica

Howard

Hope

ove ourselves and

we can't fail

To make a better

situation

Hill

Evelyn

urn your wounds

into Wisdom
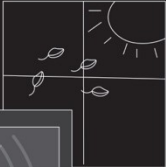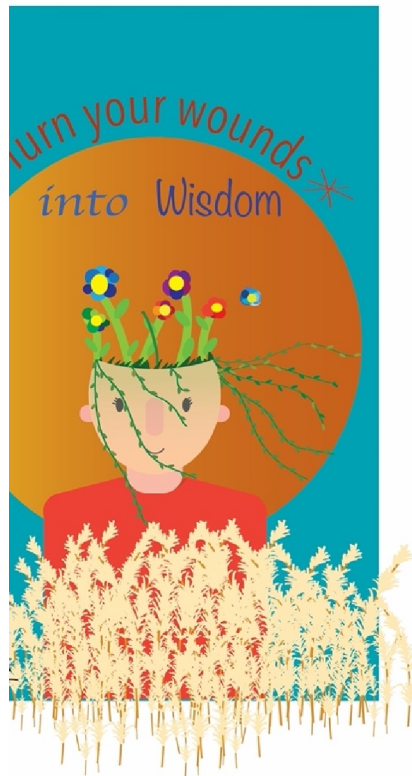
AJ   Artifact not completed

Megan

Ships
are safe a harbored
but
thats not what they
were
made for.

Gino

Santiago

James

Rose

Angel

Isaiah

This is where the real
battle begins
ROBLOX
owering Imagination
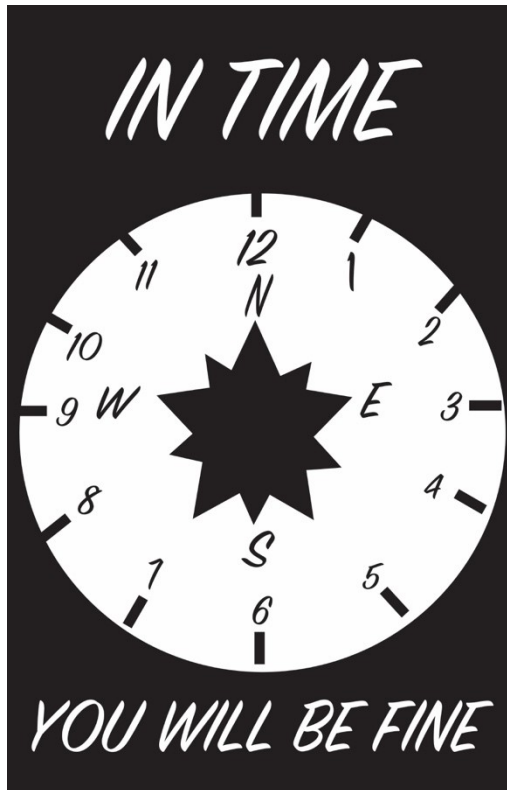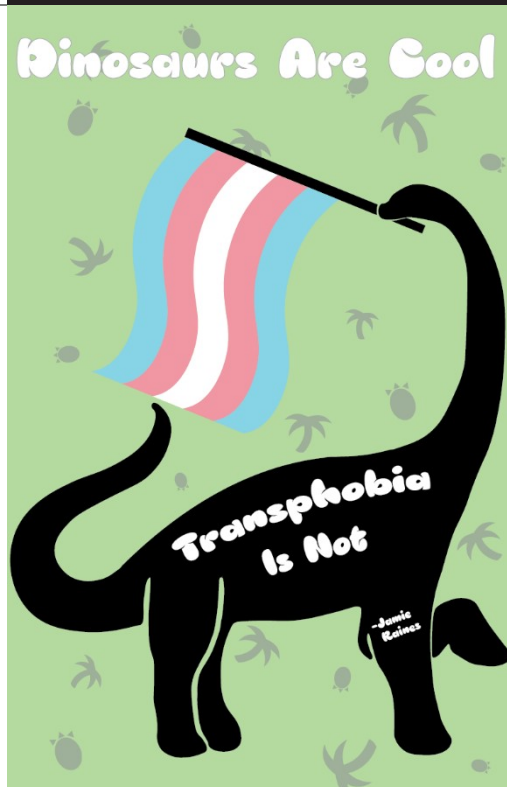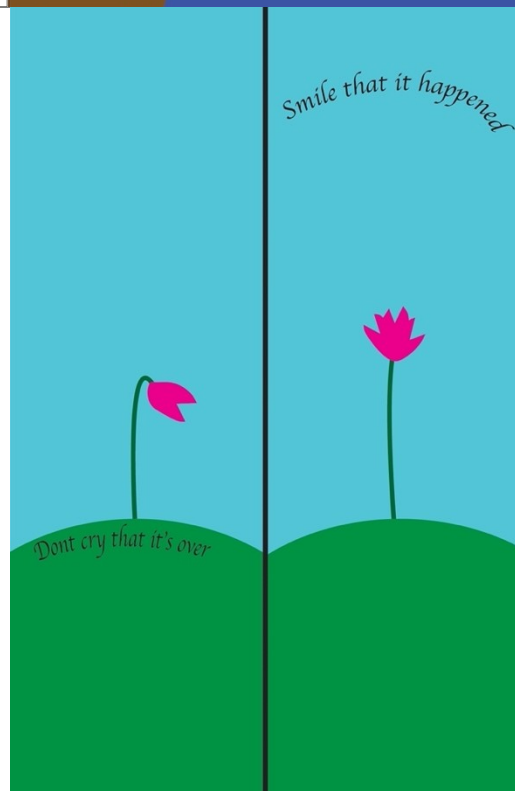
| **Israel** | Artifact not Completed |

Candice

i love you to the
moon & back.

Mikaela

happy being myself then-id rather be happy
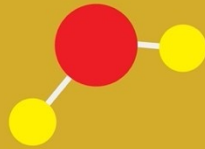
then sad trying to please someone else.
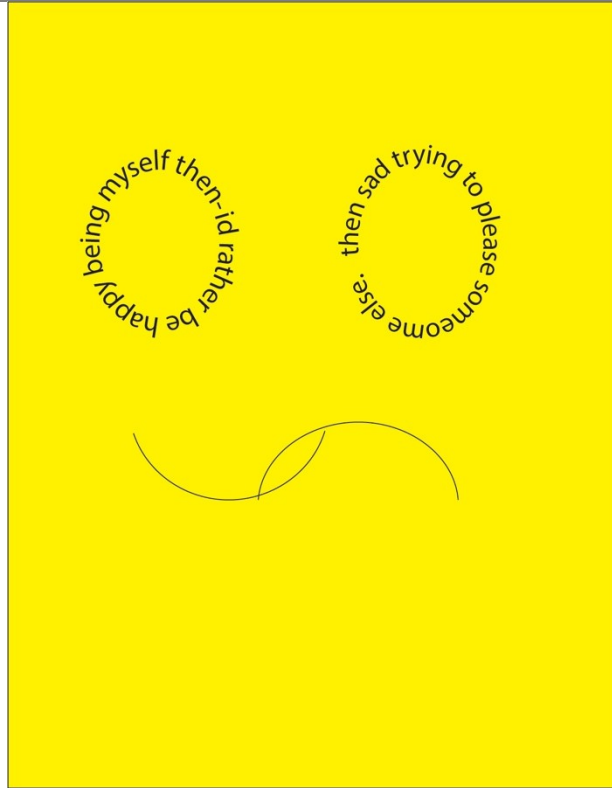
Leticia

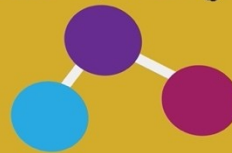Human Relationships are Chemical Reactions
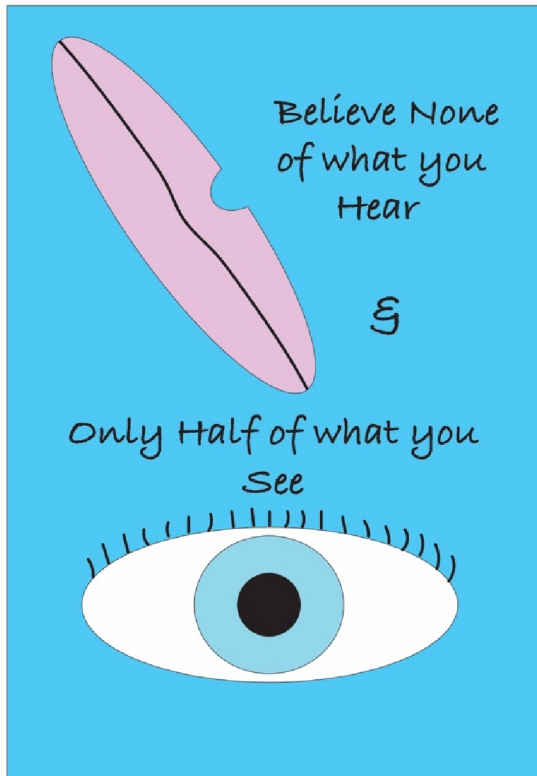
If you have a Reaction then you can

Never return back to your Previous state of being!

- *Ken Kaneki*

Antonio

Believe None
of what you
Hear

&

Only Half of what you
See

Isabella

Heaven is a
place on
EARTH
when its
with you