CREATING CULTURALLY INCLUSIVE VISUAL ARTS PEDAGOGY

by

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Abstract

This thesis is crafted around the goal of creating culturally inclusive visual arts pedagogy. Pedagogy encompasses the mechanics, content, and delivery of teaching. To be culturally inclusive is to regard the diverse predispositions and distinct identities that students bring into the classroom and to treat each population with respect and dignity. Specifically, this thesis involves the use and generation of culturally inclusive pedagogy in the setting of Kindergarten through twelfth grade (K-12) art education in public schools. Art encompasses all aspects of creation, generations of people, creeds, backgrounds, and languages; these factors require a multinational, multilingual, and multifaceted approach to teaching. It is no longer sustainable or appropriate to teach students the Old Masters of classic Renaissance paintings, mixed in with select token minority faces, as a complete art curriculum. Artmaking and its underlying foundational pedagogy must embrace the peoples of the world in its teaching, while paying equal attention to its reception by students through deep respect, inclusiveness, and regard for individual difference. This thesis will seek to explore the background of diversity and multicultural education and then examine its theoretical implementation, concluding with a call to action for executing culturally inclusive visual arts pedagogy.

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Introduction

"As we work together to restore hope to the future, we need to include a new and strange ally—our willingness to be disturbed."

—Margaret Wheatley

No significant learning comes outside of a relationship (Comer, 1995). My positionality in this relationship of learning has been inside the reverberating sphere of my two undergraduate major programs, Art Education K-12 (BFA) and Global Studies (BA). Together, threaded tightly like the strands of a woven cloth, the two envelop me in the study of crosscultural content and experiences that have affected my beliefs toward teaching and pedagogy. I spent the spring 2019 semester in Valparaíso, Chile, and completed a minor in Spanish as part of my focus area in The Americas in Global Studies. Following this semester, I was a part of a third-grade classroom in fall 2019 for a total of 40 hours where my cooperating teacher encouraged me to teach Spanish to her class, lead lessons about my time in Chile, and deepen her original lesson plans for Hispanic content. As a result of these experiences, while reflecting upon the pre-service teacher education that I receive as part of my professional teacher requirements, a resolute thought persists in my mind: *There must be more than this*.

After returning from Chile, that idea never went away, and I began to push the limits of multicultural education as it existed in my university, challenging colleagues (but mostly myself) to reconsider the ways in which we both teach students, and teach pre-service teachers.

The study of pedagogical content in this context seeks to transgress accepted narratives for curriculum content and learning outcomes. In art classrooms, faculty have the

leeway to curate content that pulls from a variety of source material. Because art can be a universal form of expression that transcends languages, ages, nations, and other barriers, it is vital that educators incorporate multicultural material into their classrooms. This material must be delivered in a manner that is sensitive and inclusive to all students, regardless of their religious beliefs, race/ethnicity, sexual orientation, gender identity, language background, or immigration status.

The way in which pre-service art teachers are trained has changed and continues to change as time goes on and more approaches to education are discovered, practiced, and accepted (Forkash-Baruch, 2018; Quaye & Harper, 2007). Art education specifically has moved and needs to continue its shift away from the classic old masters of Renaissance paintings as the only guideposts of "fine art" (Bersson, 1983). Students should be encouraged to conduct explorations of material, using minority, marginalized, and multicultural artists as their inspirations. Before the conception of nationwide visual arts standards, and recent growing expectations for art educators, students were taught art in a routine and compartmentalized approach (Henry & Lazarri, 2007). They were taught the work and life of an exemplar artist, an example of a product, the basics for the medium, and then they created a product. The products were replicas of both the exemplar artist and the teachers' demonstrative work. Students were given very little freedom or choice to explore their own interests (Efland, 1976). In addition, teachers were not encouraged to develop their own source material, deviate from the accepted artists, or expose students to diverse artists and ways of artmaking. With these tenets in mind, this thesis seeks to make culture accessible on a sensitive and inclusive basis for educators who are responsible for approaching multiculturalism and pluralism in art education.

The structure of this thesis begins with a literature review of pertinent writing regarding accountability in multicultural education and teacher preparation. Following is a review of previously made lesson plans where I analyze and evaluate my own work. To conclude is a call to action for all educators, especially art educators, where I outline the foundational beliefs of the thesis to motivate and inspire faculty to apply them. To conclude, is a coda where I reflect upon the thesis and its creation.

In what follows, I review literature from education scholars and content-area specific scholars alike who discuss multicultural education and its implications for teacher education candidates, who do or do not receive training. These findings are contextualized in the lens of creating culturally inclusive visual arts pedagogy.

Review of Literature

Multicultural Education

Diversity-multicultural education seeks to represent diverse perspectives in the creation and teaching of pedagogy. It asks teachers to go beyond domestic-based forms of lesson planning and include content from different cultures and languages in all disciplines. It is important to understand culture and cultural diversity because culture provides beliefs and the patterns that give meaning and structure to life (Ballengee-Morris & Stuhr, 2001). However, implementing multicultural education is not as simple as it sounds; its insensitive or arbitrary inclusion can do more harm than good, and it is for this reason that a call for culturally inclusive pedagogy is required.

Culturally Relevant Pedagogy

Culturally *relevant* pedagogy is rooted in the inherent ways in which culture and education combine and must be regarded as such in the creation of culturally *inclusive*

pedagogy. However, to achieve the goal of culturally relevant pedagogy, students must feel that the teaching is tailored to them. This important step of creating culturally inclusive pedagogy ensures its success and must not be neglected.

Education and culture are dependent upon one another, but they must be addressed in a way that benefits all students who are receiving instruction. Ineffective, culturally irrelevant instruction originates from incorrect linkage of the two. Ladson-Billings (1995) found that, traditionally, educators have attempted to insert culture into education instead of education into culture. Students must feel that the teaching is "made" for them; it must relate and look like them; it must engage them. Culturally relevant pedagogy changes and develops as cultures do, which is rapidly. However, instructors, following these principles, can adapt the specific content of their lessons while using these as overarching guidelines. Ladson-Billings (1995) sets three criteria for culturally relevant pedagogy: (a) Students must experience academic success; (b) students must develop and/or maintain cultural competence; and (c) students must develop a critical consciousness through which they challenge the status quo of the current social order.

Academic success is integral to self-efficacy of students, or the degree to which students believe they can execute tasks asked of them. Hostile classroom environments and those in which the student feels disenfranchised and set up to fail are ineffective in their learning and achievement outcomes (Ladson-Billings, 1995). This is an example of conditions that are required to make the implementation of culturally inclusive pedagogy possible. Culturally inclusive pedagogy cannot be adapted or a curriculum to accomplish this goal provided without a stable classroom environment where both students and faculty feel equally supported. The learning and achievement outcomes are rooted in accomplishing two

goals simultaneously: that students achieve the specific content assigned to them; and that they do it on their own, using their skill sets to perform and achieve, or in arts education, create a product. Without the student support from their teachers, students are not emboldened to attempt complex tasks asked of them, and faculty are not confident enough to assign them in the first place (Reeve et. al, 1999).

Further, Hochtritt, Ahlschwede, Halsey-Dutton, Fiesel, Chevalier, Miller, and Farrar (2017) found that punitive and hierarchical methods of teaching may still enforce dominant narratives. Punitive methods include traditional assessment, restricted feedback and participation, and the requirement that students stay inside the classroom to conduct their learning. Engaging students in public pedagogy and bringing them outside of four walls bridges the gap between culture and education that Ladson-Billings (1995) discussed. Artmaking and its public performance can be used as counter-narratives to fight oppressive forces such as political agendas, accepted norms of creation and curation, language constraints, and institutions (Hochtritt et al., 2017).

These oppressive forces may be unassuming in the art classroom. They come in forms of typically accepted "fine artists" whose work is placed in museums, textbooks, and other forms of media. These oppressive forces are reinforced by punitive methods of teaching and the neglect of student-centered creation of pedagogy. This combination creates an environment that is futile for culturally inclusive pedagogy. By stressing to teachers that teaching culture is an accessible, approachable, and attainable goal, its implementation becomes realistically and sensitively grounded. The following examples and methodology outline and exemplify these beliefs.

Promoting Intercultural Understanding

Considering the context and demographics that students and communities possess is a vital part of deciding what and why to teach (Taylor, Carpenter, Ballengee-Morris, & Sessions, 2006). The following considers how the specific qualities of the U.S., Canada, and their multicultural and multilingual profiles affect multicultural education and how educators have heeded that call.

Chalmers (1990) notes the importance of intercultural understanding and answering questions beyond a "limited cultural perspective" (p. 21). Chalmers notes that, as a whole, art has not been promoted as a unifying element in a world fraught with both division and rich cultural diversity. Artmaking has the potential to transcend language, creed, descent, and all categories to define individuals. Chalmers further asserts that art must be viewed as a powerful force in "shaping our vision of the world" (p. 21). This is the lens through which art education must be approached: a universal paradigm in which to view the world, not tailored curricula that eliminate outside angles, diversity, or the subjectivity that comprises the variety of the world itself. The context in which art educators teach is simultaneously local and global, and that applies to all regions of the United States as its population becomes more diverse with the increase of globalization and immigration.

For example, Chalmers (1990) taught in Vancouver, British Columbia. Canada is officially multicultural and multilingual, with 17% of the population, or 5.8 million people reporting that they speak both French and English. Embracing and recognizing through pedagogy the multilingual identity of Canada is an important aspect of Canadian art education and should be applied to U.S. art education based on its proximity to Mexico and high number of Spanish speakers. This practice also occurs at Simon Fraser University in Surrey, Canada. Colby (2011) details the process after the university received an Official

Languages Dissemination Grant from the Social Sciences and Humanities Research Council of Canada: "to examine the role of official bilingualism in the multilingual context through installation and performance art" (p. 1). This one-semester project consisted of the creation of installation and performance art that reflected on themes of linguistic identity that, like much of Canada, is at once significantly multilingual and officially bilingual. The students were asked to contextualize their work in the local community of Surrey, where 47% of census respondents are first-generation Canadians (Colby, 2011). These findings informed the creation of the work, and in this way, students interacted with their surroundings to practice what Graham (2009) calls "cultural journalism" (p. 155). The works that resulted in the site-specific installation were mosaics that incorporated television screens that played interviews of Surrey residents and their narratives, both official and unofficial, of an official bilingualism that defines this place. These are two examples of the embracing of multicultural identity that results in formative arts education experiences for both students and educators. These ideas can be applied to the United States, where similar multicultural identities exist.

As of 2018, there were an estimated 58.9 million self-identifying Hispanic people in the United States, comprising 18% of the total population; 41.5 million residents, or 13.4% of the U.S. population, speak Spanish at home (Ziegler & Camarota, 2019). The only other country with more Hispanic people in the world is Mexico. With these statistics in mind, then, it is undeniable that Spanish-language art education should be a tenet of developing curricula. This might apply to southwestern U.S. states more than it does to northeastern or midwestern states of the mainland U.S., where the cultural background and numbers of Spanish-speaking individuals in the populace differs. These statistics, which vary state-to-

state, affect the success of Hispanic-centered content. However, just considering the implementation of Hispanic curricula requires further thought in regards to the origin of the language.

The following inquiries into specific populations within the United States--and their qualities, implications and considerations--may at first seem nuanced and removed from art education that is based in the familiar domestic threshold. However, their study opens students up to abstract thinking and alternative ways of considering the world that might not have been possible before. Especially for secondary and university-level students, challenging them to conduct outside explorations to bolster their artmaking and provide cultural significance provides a deeper basis for their understanding and commitment to art.

It is important to recognize the counternarratives within Spanish, which is a colonizer language (Reyhner, Trujillo, Carrasco & Lockard, 2003; Nieto, 2007). The word *Spanish* defines people from Spain, while *Hispanic* is used to define people who speak Spanish who live outside of Spain, with *Latin American* meaning people who are from Mexico and Central and South America. There are more implications due to the gendered nature of the Spanish language. The male-ending (-o) Spanish word *Latino,* does not include those who identify as female or nonbinary, in which case the rising popularity of the term *Latinx* includes these populations in addition to having a neutral ending (*-x*). There are also growing calls in Spanish-speaking countries to use non-gendered language such as *elles* (them) or *chiques* (boys/girls) in place of the male *ellos* or *chicos* to address a group of people. These inquiries into the function of language, its effects upon people, and its implications for Latin America, as an example, demonstrate a more ardent commitment to multicultural education. This is a commitment that transcends multicultural education and is recognized as culturally inclusive

pedagogy, because it considers wide-reaching implications for study of nations and their relevance to other factors. These are deeper-reaching inquiries that delve beyond surface-level introductions and reduce the potential for harmful generalizations of cultures, regions, and people.

By exploring other cultures and their artmaking practices, students can begin to see more reasons for creating art (e.g., hedonistic value, recreational). By recognizing these functions of art, Chalmers (1990) finds that art education will move beyond reinforcing the dominant values of society through so-called high art (Bersson, 1983). The author references functions for creating art found in parts of Africa by Gerbrands (1957) such as: religious belief, social status, leisure, play, and political, and economic value. Further developing these ideas is the concept of *Rezeptionasthetik,* in which the meaning of the work varies on the expectations upon which it is received. These expectations are called "horizons," defined as the product of discourses of a culture (Gadamer, 1975). Engaging in contextualizing these "horizons" for students is a way for them to realize the value of the arts as a way of voicing ideas, values, and perspectives that have particular meanings in particular contexts.

Delving into these complex and nuanced topics reaffirms just some of the benefits of promoting intercultural understanding through culturally inclusive pedagogy. Other benefits of culturally inclusive pedagogy go beyond the outright transcendence of reliance upon domestic cultural underpinnings to challenge pretentious "appreciation" of art and the expectations placed upon art educators. These specific inquiries and considerations also ensure a divergence from surface-level, shallow pedagogical forays into culture that are not rooted in genuine committment to multicultural education. These are all elements of

challenging the status quo and igniting the change that culturally sensitive pedagogy inherently fosters.

Implications and Practices of Multiculturalism in Art Education

The actual implementation of multicultural methods in art education differs regionally, nationally, and internationally, as new voices and manners of teaching come to light (Banks, 1996). However, the accepted narratives that are reinforced by years of reliance upon traditional, outdated lesson plans directly contradict the tenets of multicultural education and are detrimental to the teaching of culturally inclusive pedagogy.

The Elitist Conception of Culture

I believe that critically examining the environment in which multicultural pedagogy is created, and the way its resulting instruction is delivered, is vital to student achievement, which is pedagogical success. Art is created and then proliferated and analyzed by the masses, which creates artificial and arbitrary categories such as "high art" or "fine art." Here I negate these categories as the only ones worth being studied, in order to pave the way for curricula based in culturally inclusive pedagogy without groundless qualifiers. I argue that it is even more critical when viewing the neglect of local art contexts (in this case, North Carolina) that are reserves of foundational conceptual material underpinning the excursion into culturally relevant and culturally inclusive pedagogy.

Bersson (1983) examines the elitism of culture as it pertains to the types of art worth studying. Under U.S. President Ronald Reagan's policies, "fine art" was defined as the only type of art worthy of study. Smith (1981) defines it as art appreciated by genuinely open elites. These elites generally have a higher level of education than the general public. Bersson (1983) analyzes Smith's 1981 article, "Elitism Versus Populism: A Question of Quality,"

which outlined a proposed area of study and focus for art of "high culture" as worthy of being studied. Smith notes fine art as "the best" art. Challenging power in this context is central to the importance of multiculturalism in art education, because it is our responsibility as art educators to upset the status quo of stagnant content that reaffirms the overlaying societal status quo. Bersson lays the blocks for disrupting the idea of "high culture" by first challenging the certification of art as "the best." "High art," "fine art," and other terms that classify art for the populace that consume it alienate other types of artmaking that subvert generally accepted norms.

Labels and terms such as "high art," and "fine art" leave no room for imperfect, in-progress, alternative, or otherwise nontraditional artmaking forms. One of these forms is craft, or the making of things by hand, specifically in this context considered in its role as a traditional, long-standing, generational practice of cultural knowledge. The neglect of teaching craft as a foundational, significant, and relevant medium is detrimental to budding artists who could potentially find their vocation within the world of craft. The neglect of craft in art classrooms that find their local context within a history of its creation is all the more alienating to developing artists who are still formulating their studio practice from day to day.

In North Carolina, a decorated center of craft in the United States, art educators can capitalize on regional craft history by making their classrooms accessible to local artists and encouraging students to research local studios, artmaking experiences, and nuanced culture within their artmaking, to better understand their surroundings (Buffington, 2007; Clark & Zimmerman, 2000; Graham, 2009). North Carolina is a ceramics destination, with some of the best potters in the world residing in Seagrove, North Carolina. StarWorks Glass in Star,

North Carolina, is a facility that most glass artists consider a "rite of passage." In Western

North Carolina, Penland School of Craft is where craft of all origins and media thrives, and

students can get hands-on experience in their community by engaging with its presence.

Local influences are as important as global influences, and both influences should be infused

into curricula to give students tangible learning experiences that elevate their connection to

their own artmaking.

Perpetuating Narratives in Art Education

White, Christian, male artists from the Renaissance period typically comprise the

previously discussed forms of art education that require students to study an exemplar artist

and recreate their work within new, teacher-constructed parameters (Hathaway, 2013).

Further, this reliance shifts the accountability off of the instructor to create new plans and

source material (Henry and Lazarri, 2007). There is an abundance of existing lesson plans

and resources for unit plans and curricula that involve these well-known, "classic" artists.

These artists are necessary to understanding art history and interpreting art, and they are

useful in this regard, because there is a plethora of material written that critiques and

analyzes their work in several lenses. I am not doubting their importance in art curricula or

why they have been guidepost references for decades; rather, I am asserting that because of

their continued use and the reliance upon them by art educators, they have become accepted

narratives, and the only accepted narratives, for classrooms.

These typically white, Western narratives are perpetuated through activities that are

created out of the ways that other cultures are trivialized and generalized. These activities

lack cultural sensitivity and awareness, and include the creation of U.S. Native American

dream catchers and African masks (Ballengee-Morris & Taylor, 2005; Buffington, 2014).

The first assignment is insensitive to cultural traditions and the creation of sacred items used in ceremonial rites, while perpetuating stereotypes and fetishization of Indigenous peoples (Glasker, 2005). The second furthers the homogenization of the continent of Africa and further insensitivity of cultural traditions, sacred items, and their meaning and purpose within respective people-groups. Art education scholar, Acuff (2014), finds that these practices trivialize art and perpetuate racist beliefs, while, "misinforming people about culture and art" (p. 68). These activities lack sensitivity, understanding, and dignity for the respective cultures from which they are sourced. Further, they perpetuate the fears of educators to approach multicultural education that makes educators more likely to ignore diversity altogether and stay in the so-called safe zone.

Acuff's (2014) study determined the efficacy of critical multicultural education as a precursor to multicultural art education by exploring the teaching of a graduate-level course entitled "(Re)Constructing Cultural Conceptions and Practices in Art Education." The study utilized eight students' journal writings, in-class discussions, and art-making activities. Acuff illustrated the students' struggle to implicate themselves on both the micro- (individual in a classroom) and macro-levels (individual in the greater world), something that Ladson-Billings (1995) notes as well. Ladson-Billings (1995) references the study of African American students by Irvine (1990). Irvine identifies another level in between the micro- and macro-levels: the "mid-level" institutional context (i.e., school policies such as tracking and disciplinary practices). Irvine's analysis included the micro-level classroom interactions, the "mid-level" context, and the macro-level societal context. With this in mind, Acuff's (2014) study found, through her processes of "self-implication," that, "overwhelmingly" schools reflect a heterocentric worldview. This is easily found in the discussion of WASPs or White,

Anglo-Saxon, Protestant males who comprise the Old Masters of painting used so frequently for art education curricula as exemplar artists. This collection of artists most frequently cited includes Rembrandt van Rijn, Johannes Vermeer, Pieter Brueghel the Elder, Jan Steen, Giotto de Bondone, Sandro Botticelli, Leonardo da Vinci, Michaelangelo, Jan van Eyck, and more (Kuiper, 2010). The indirect way in which cultural norms work to control one group of people in a society to the benefit of a smaller, ruling group of people is known as hegemony. Hegemony is an important aspect in understanding why these forms of oppression persist in art classrooms today.

Bennett (2011) explores hegemony as it relates to the reproduction of white privilege in art education. The aversion to "self-implicate" Acuff describes is the continuation of the hegemony that white pre-service teaching students are indoctrinated with by way of family narratives, mainstream media, and university education (p. 73). By not implicating themselves in these structures of power and realizing their role in the hierarchy, they further these structures of hegemony and oppression. The result is delivered in diversity-lacking education, or insensitive diversity education that misses its objective. Acuff encourages students to be critical multiculturalists by confronting these preconceptions head-on. In this manner, effective culturally inclusive pedagogy can be crafted by instructors and delivered to learners.

Tasks in Acuff's class included the critiquing of multicultural art lesson plans to identify the otherization of cultures that were presented as being "exotic" (p. 75). Acuff (2014) concluded that the comprehension, perceived significance, and future implementation of critical multicultural art education make more effective art educators if they have a basis of critical multiculturalism. It is not enough to simply recognize the cultures that are being

presented; the critical multicultural underpinnings are just as vital to the instruction as are its techniques, mechanics and attributes.

Acknowledging Whiteness

Making a commitment to culturally inclusive pedagogy means that, not only are educators embracing the peoples of the world in their teaching, but they are also internally embracing their own implicit bias in the whiteness that is brought into the art classroom. By failing to acknowledge whiteness, art educators fail repeatedly by perpetuating racial biases and inequity. Spillane (2015) found, by being a white teacher in a predominantly African-American school, that whiteness goes beyond a racial category. Rather, it is the axis around which other races are constructed in hierarchical relations of power and both material and psychological privilege.

This I found to be especially true when I lived in Chile, a country that is very much defined as Indigenous both by the outward appearance of its people and the nearly 1.5 million who identify as being from the largest Indigenous group in the country, Mapuche. Having a darker skin pigmentation in Chile is a sign of less worth, low socioeconomic status, and a typical way to recognize who is poor, designated by the Chilean-specific Spanish term *flaite*. Being *cuico,* however, means having enough money, lighter skin, and an often European-Spanish surname that indicates wealth. I lived in Valparaíso, a city on the Pacific Ocean, where beaches were only minutes away. Our friend who surfed quite frequently had darker skin than our other friends (personal communication, 21 June 2019), and viewed himself as less than them—often making comments, when he saw those of African descent, that he resembled them. These personal conclusions on self-identity were made in the context of a specific nation and continent and the personal histories that inform these viewpoints.

Those connections between skin color and worth impacted me in a way that I keep returning to. These differing opinions and ways of divulging such are powerful reminders of the impact of pluralism and acceptance that culturally inclusive art education can achieve.

Spillane (2015) notes that meritocracy is one of the most powerful narratives in the United States. It is an idea that regards education as the great "equalizer" that levels the playing field so that any individual is able to achieve every level of success in life. However, there are inescapable boundaries in education that continue to hinder the same students who are supposed to benefit equally under the myth of meritocracy. These include the unequal allocation of educational resources among schools of differing demographics, or those whose students' populations come from affluent, white, suburban backgrounds; those who are reliant upon free-and-reduced school lunch; and those who face the common judgments and preconceptions regarding academic ability and behavior. The label, "failing schools," placed on those with student populations as previously described becomes a self-fulfilling prophecy (Spillane, 2015). Acknowledging these status quos in the school environment and culture is a key element of producing culturally inclusive pedagogy, both to the respective cultures being taught and to the students who are receiving instruction.

Spillane (2015) notes her failures as an educator responsible for pre-service teachers. Spillane corrected her initial selection of readings to include more perspectives than just white educators teaching students of color. However, a Latina student in her class was frustrated with just this racial diversity in the readings and stated that there was more than just black and white races, and there is more at play in the art classroom. True, purposeful multicultural education in the U.S. must embrace all minorities and make a concerted effort to do this with integrity and honesty. Spillane is a prime example of the honesty that makes

us better art educators. She helps us to recognize our weaknesses and inherent biases and our fear of the unknown that affects us in ways that are hard to discern.

During Spillane's second semester of teaching this course, it was altered due to a changed racial makeup and confirmed two things from previous educators such as bell hooks (1994). First, one student opened up to her and said that they felt put on the spot whenever discussions of race occurred. bell hooks'(1994) findings of a native informant are at play here, and while the student does not become the designated individual put on the spot to inform the rest of the class about their culture, the effect still resonates with the uncomfortable feelings of the student. The second is that, as Spillane notes via Leonardo and Porter (2010), safe spaces rarely exist for people of color when it concerns public race dialogue.

Meritocracy, whiteness, and personal communications from individuals in Chile combine into a powerful, latent lesson in the shortcomings that we face as art educators trying to teach content that, at times, feels inaccessible and removed from our daily lives. In reality, confronting these issues head-on is necessary for the sustained and successful implementation of culturally inclusive pedagogy.

Traditional Minority Faces

Art curricula that repeat the same minority faces is damaging to students because of the lack of variety among them and their attributed works of art. By breaking free of patterns of traditional, token, or paradigm minority faces, students begin to realize there is no one definition of minority artmaking. They are not presented with overly simplified stories of minority artists and told to create a work that is an altered replica. Instead, they are presented

with differing perspectives, stories, and individuals. Students' preconceptions are challenged and they are forced to think critically and create art with purpose.

The proliferation of contemporary minority artists is beneficial in breaking down these accepted narratives, but the commoditization of these figures can be equally as harmful as the neglect of their presence within curricula. The "exotic" (Acuff, 2014) qualities that are attributed to Indigenous art and individuals of the Americas are problematic in their all-encompassing definition of what it means to be an artist south of the U.S.-Mexico border. Specifically, the ways in which minority and marginalized artists are incorporated into art education curricula need to be in a manner that is culturally inclusive to the wide variety of cultures found all over the world.

The explosion of Frida Kahlo's image means that she is a token symbol in minority arts education. Frida Kahlo's massively distributed artworks are 2D paintings, easy to reproduce, colorful, exciting, and "exotic" because of their flora and fauna of Mexico (Franco, 1991; Martynuska, 2016). She is remembered and commodified for public consumption, and this watered-down packaging of her work finds its way into art classrooms in the form of culturally insensitive assignments that undermine her true strife as a Mexican woman. More than that, they miss altogether her identity as a queer, Indigenous-identifying, marginalized, and suffering Mexican woman who represented her anguish through her art and neglect altogether her political importance in the politics of Mexico in the twentieth century. Conversely, using her image as a ready-made novelty definition of (a) Mexican art, and (b) what it means to be an artist of the Americas as a whole, neglects Central and South American artists (Lindauer, 2011).

Lanka and Lanka (2018) suggest that this commodification of Kahlo's image is also a fetishization, therefore diluting her power and symbolism. What she stood for and how she expressed her identity have been lost in the process of commercial accumulation and dissemination of her image. Her likeness and life's work are a powerful, moving narrative that can be used with respect in the classroom. Students can conduct explorations about the meanings behind her pieces, consume written material, and use the pillars of her artmaking to draw personal inspirations as it relates to themes of suffering, chronic illness, and romantic or emotional turmoil. However, using Frida Kahlo as a starting point rather than a sole focus may be more beneficial for students to explore and study more Latin American artists that share commonalities with Kahlo. Another prompt could be to tie strings between several Mexican muralists and their use of flora and fauna. This was an integral aspect of Mexican muralism and a key part of the *Mexicanidad,* or embracing of Indigenous Mexican identity that Kahlo infused into her paintings. These explorations into identity can have palpable effects for students who are navigating adolescence, especially minority students and those who do not speak English as their first language.

Generalizations of marginalized artists contribute to the homogenization of Hispanic culture and reinforce the original Spanish hegemony beginning with the arrival of the Spanish in 1519. Diversity among Indigenous groups in pedagogy is necessary to break down the preconceptions of students. For example, the term "Native Americans" is used to refer to Indigenous peoples that inhabit the United States. However, it does not comprise the Indigenous populations of Central or South America, who are by nature continental Americans, as well as the contemporary populations of these nations that define them as Indigenous.

The "Native Informant"

The "native informant" is a prime example of tokenism that makes multicultural education ineffective and alienating and results as being regarded as overwhelming to teach by faculty. The phenomenon of the native informant must be avoided at all costs in the teaching of culturally inclusive pedagogy. It is absolutely pertinent to prepare teachers with the confidence, know-how, and culturally sensitive guideposts to prevent this from occurring.

The native informant role is introduced by hooks (1994) in her book *Teaching to Transgress*. When consuming multicultural material, students turn to the diverse student from that specific culture to be an "informant," or designated individual to inform the class on the culture being presented. This places an unfair burden upon that student. This is an important consideration in diversity education and multicultural education. The material must be presented with care, in a manner that is inclusive of *all* students, whether they are a member of the culture being presented or not. In addition, it creates a relationship where the informant plays an active role, and other students play a passive role. It does not encourage white students to challenge their preconceived notions, ask questions, or discover their own insights; rather, it provides a forum for students to ask and receive answers, regarding the "token" individual as a spokesperson for a whole culture. The responsibility of preventing this problematic phenomenon from occurring within the classroom falls upon the instructor.

Quaye and Harper (2007) establish one of the first stones in the foundation of twenty-first[t] century culturally inclusive pedagogy. Relying upon earlier pedagogical writers, such as Ladson-Billings (1995) and hooks (1994), Quaye and Harper present a snapshot of pre-service teachers and graduate students who have been teaching for at least the last 5 to 10 years, assuming they graduated around when this was published. The accountability shifted

from student to faculty is "not regulatory, but instead collaborative and self-imposed" (p. 39). This accountability follows through at all stages of teaching, from planning, to instruction, to assessment, and ending in reflection.

The Need for Leadership and Support in Multicultural Arts Education

Multicultural education and culturally inclusive pedagogy require support for their facilitation above and below the teaching level. The following outlines tangible and intangible support provided by administration such as deans and chairs at the university level and department heads and principals at the K-12 level. These supportive and encouraging university-level faculty act as mentors to beginning professors who work with them to understand their scholarly interests as well as leadership potential (Kezar, Lester, Carducci, Bertram-Gallant, & Contreras-McGavin, 2007). It is up to these meta-figures-- teacher-educators, at the collegiate level--to take strides to prioritize multicultural education in the curricula of pre-service teachers. It is also up to their supervising faculty to make these changes pertinent and possible. Without these systems of support and the lack of extra assurance for teachers, the implementation of culturally inclusive pedagogy becomes increasingly difficult and in some cases, nonexistent.

Faculty Accountability in Diversity Education

A lack of multiculturalism in education burdens university students when they are responsible for supplementing their education with differing resources. Faculty accountability exists not only at the teaching level in individual classrooms, but also at departmental administrative levels that decide overarching themes at universities and provide training sites and support for faculty to embrace multicultural education. This accountability is needed at the pre-service teaching level for graduate students who are not adequately

taught the methods of pedagogy, in favor of content-specific area knowledge. This directly translates to a neglect of multicultural education that affects primary, secondary, and university-level students.

This lack is addressed by educational scholars Quaye and Harper (2007), who seek to "personalize [these] concerns," of diverse student populations and "encourage faculty to intentionally incorporate cultural inclusion into [their] pedagogy" (p. 34). In a study of 15,600 undergraduate students from 365 U.S. colleges and universities, students were most satisfied with faculty who employed methodologies that were respectful and inclusive of cultural differences. Students are aware and cognizant of all that goes on in the classroom; they are aware of dismissal and recognition; and dissent from and the direct approach to topics. Therefore, it is not surprising that student satisfaction is directly tied to the inclusion of cultures. Educators are responsible for their conduct both when they are delivering formal instruction and when they are simply acknowledging and interacting with students as they complete tasks.

While this article mainly focuses on diversity in the classroom as it relates to ethnic diversity of nationally homogeneous individuals, I also address the cultural diversity which dissents from nationality and ethnocentricity. While the two factors are not necessarily connected, exhibiting content that incorporates both of those qualities yields results that align with aforementioned traits: higher student satisfaction and instances of students being encouraged to think differently due to comments made by a peer in class discussion. In Light's (2001) study, the white students in the study were most affected by comments made by their "racially and ethnically different peers" (p. 36).

Quaye and Harper suggest that graduate students who have not cultivated an appreciation for multiculturalism and "recycle" the material from their professors to their new students are part of the lack of multicultural education. This may be due to the lack of pedagogical content being addressed in their undergraduate studies. Graduate students are taught in depth regarding their content area, but as far as cultivating future teachers and professors, it may be that pedagogical content is neglected or altogether absent. In the cases described, teacher-neutrality survives due to the neglect of multiculturalism and culturally diverse materials prior to entering teaching. The real issue underpinning these systemic problems is that, as Quaye and Harper (2007) state, it is "easier and safer to ignore diversity" (p. 36). Ignoring diversity and the extra step of incorporating diverse material into curricula require less research, preparation, and on-the-feet work on the part of the instructor. This problem is difficult to correct due to faculty accountability, especially of those who have tenure and established agency over their content and curricula.

Hooks (1994) suggests that aversion to multicultural education comes from the single norm of thought and experience, which students are encouraged to believe is universal. When teachers are presented with no one way to teach a subject, they sometimes revert to what they know and the traditional narratives of hegemony and power. Hooks asserts that there must be training sites where educators have the opportunity to express those concerns while also learning to create ways to approach the multicultural classroom and curriculum. These spaces allow for a parallel version of the requirements to culturally relevant pedagogy that Ladson-Billings (1995) describes. Just as students must be academically successful, teachers must also have pressure lifted off of them in order to express their concerns and ask questions before they are responsible for facilitating instruction. This is another example of

administrative and systemic accountability to ensure accountability at the teaching level. These support networks are integral to the successful implementation of culturally inclusive pedagogy. In fact, this implementation of culturally inclusive pedagogy is reliant upon these networks.

Faculty accountability at the collegiate level falls upon department deans and chairs to provide faculty with resources and confidence and to establish the pertinent nature of culturally inclusive education to benefit their students and departments. This accountability comes in the form of both tangible and intangible qualities but ultimately is dependent upon collaboration between individuals in higher education, both at the teaching and administrative level. Although faculty are granted autonomy to create their own programs of study and learning outcomes for their students, "Each individual has the responsibility to contribute to the success of the program as a whole, regardless of his or her own personal or professional preferences" (Gaff, 2007, p. 6). Support systems are how faculty learn from their colleagues, departments, and colleges the changing standards and expectations of them, as well as garner assistance on how to realistically implement broad and specific changes within their classrooms (hooks, 1994). Tangible examples are events, discussions, open forums, texts, writings, presentations, guest speakers, and student responses, while the intangible presents itself in the resulting learning and faculty self-efficacy that is the goal of these efforts.

Buffington (2007) also places the task of accountability upon faculty who teach pre-service teachers in teacher education programs. Teachers who have a complex understanding of cultures may be able to foster cultural tolerance in their classrooms through developing

inclusive curricula and a sustained approach; addressing this topic in one class or in one day is not enough.

> Those of us who teach pre-service art educators must accept responsibility for
> developing the multicultural intelligence of the next generation of teachers.
> (Buffington, 2007, p. 39)

Fostering the next generation of teachers is as important as fostering the next generation of students. Without teacher-educators who take the first responsibility of cultivating multicultural education in pre-service teachers, there can be no realistic facilitation of culturally inclusive pedagogy.

Faculty accountability is addressed in a guide authored for faculty at the University of Sunshine Coast (USC) in Sippy Downs, Australia. The University of Sunshine Coast's guide (2019) states, "Culture is largely what we 'take for granted' or what they [people] notice about others but is largely invisible to themselves" (2019, n.p.). Perhaps culture is a set of ingrained patterns, traditions, and qualities among groups of people who do not seem inherently distinct when one is not actively comparing ones' culture to others'. This text provides general guidelines for educators to follow in a classroom, such as using "family name" instead of "last name," and ensuring that students are not stereotyped.

Faculty, administrative, and university-wide accountability and support go hand-in-hand when it comes to systems of structure that are necessary for the implementation of culturally inclusive pedagogy. I believe that when we invest in pre-service teachers, teacher educators, and teachers in the field, the return is in student achievement. How can we expect multiculturalism to succeed if we are not training pre-service teachers to value it and learn the required skills to teach it? We must begin at the root of the tree and nurture all of its

branches; in other words, we must consider all individuals who have an impact upon students, before assuming that multicultural education and culturally inclusive pedagogy is a one-way relationship of teacher to student.

An Area Analysis: Art of the Americas

Using my focus area of the Americas, I apply the preceding concepts to the creation of culturally inclusive pedagogy as it relates to North, South, and Central America. This analysis and discussion contains specific examples into regions that I have visited and studied, including both self-study and lived experiences in Argentina, Brazil, and Chile, from February to July 2019. Following the findings in the literature review is a discussion of pluralism within art education by one of the leading voices on multiculturalism in art education, Graeme Chalmers. While my region-specific applications of culturally inclusive pedagogy apply only to the Americas, it is my hope that they can be applied to all regions and areas of the world, both those defined by borders and those that transcend them.

"American" Art Forms and Pedagogy

The neglect of South America from "American" art forms is a detriment to arts education. The neglect of Indigenous peoples not native to the U.S. marginalizes these groups even further, forcing them to skirt the line between being "Native" and being "American." More than this is the exclusive nature that the term "American" takes on as it regards citizens of the U.S. as being the only "Americans." In reality, all citizens of North, South, and Central America are Americans. In Spanish, there is the term *Estadounidense,* the adjective form of being from the United States, to clarify this; for this reason, Americans are those who inhabit these three continents and not just the United States of America. These

issues present conceptions of culture, belonging, and identity, all of which are explorable within art education.

Eldridge (2001) introduces the topics of identity and authenticity, which are important concerns in Native American art and are deeply intertwined with the history of art for Native American students. The issue of identity is reinforced, created, and cultivated in the art classroom, where students look at artists who look like them and create art that represents their internal emotions and struggles. As art educators, we must go through the process of "un-thinking" commitments to Western European formalist values, disciplinary territorialism, and the unquestioned conservation of existing cultural institutions (Ballengee-Morris et al., 2010).

Hernandez (2018), reflecting on his own cultural identity as a *Palmero,* or resident of the Canary Islands, found that the intellectual experience of culture comes from the values of the community or social group to which each person belongs. It is seen by outsiders through a lens of mystification and misconceptions. Examples of these mystifications and misconceptions can originate in culturally insensitive activities and practices; for example, Mexican culture becomes a paradigm for Latin America as a whole. Neglecting the ethnic and cultural diversity in Mexico, Central, and South America is a detriment to the rich processes of craft and artmaking that occur there. It is not acceptable for students to create *papel picados,* traditional Mexican folk art cut paper decorations, for Cinco de Mayo and *calaveras,* or sugar skulls, for *Día de los Muertos* (Day of the Dead) and that be their only interaction with Latin America for the curriculum. These crafts are generalizations of Mexico and the Americas at large and are surface-level interactions with culture that are inadequate representations of the actual lived experiences of their people. They are trite, overused

attempts that further tropes and exaggerations of Mexico and the Americas. There is an abundance of source material and inspiration to be found in exploring the rest of Latin America and its diasporic roots.

More gems can be gleaned from studying the African roots of the Caribbean and how they mesh with Spanish language, creating hybrid forms of religion and culture in places like Cuba and Haiti. Students can explore the country of Brazil and its dissenting language in the continent of South America. Brazil has a rich colonial and Indigenous history that survives today, including important ecological issues that stem from interactions with the Amazon Rainforest and the tribes that inhabit the area. Even more, students could explore the area of Iguazu Falls/Foz de Iguaçu in South America, where the countries of Argentina, Brazil, and Paraguay combine in a mix of language and bordering that splits the Falls of Iguazu in half. Students can explore the life of Eva Perón as a feminist icon of Argentina, for her contributions to women's suffrage in the country and the formation of her own female political party, to her nomination as Argentina's president. Her aesthetic, dress, and signature style remain cultural fashion icons of Argentina to this day. These are all introductions to the continent of South America as one that is varied historically, politically, geographically, linguistically, and, as a result of these variations, artistically. Students benefit from exploring deeper beyond the "token" aspects of a specific culture, ethnicity, or people-group to conduct meaningful research that deepens their artmaking, rooting it in genuine, compassionate interest for the world and its people. It is also worth noting that these explorations do not, and perhaps should not, be confined to borders and their resulting nations, but rather the human experience that occurs in these regions.

Making Culture Accessible

Chalmers is one of the leading voices on cultural diversity and art education, with most of his significant findings appearing in his work, *Celebrating Pluralism: Art, Education, and Cultural Diversity* (1996). Making culture accessible is done by combining factors that open up generations of multicultural art curricula to create the most generative environment for teachers, in the same manner in which student variability is not restricted.

It is important to stress to teachers that culture is an accessible, tangible, and attainable center of focus for art education. I find that approaching the overarching umbrella of culture can be overwhelming, as "culture" itself is a multifaceted term that varies greatly based on geography and a number of other compounding factors, so instead of doing disservice to the whole category of culture itself, teachers will neglect it all together. We need to be accountable as educators when approaching difficult, complex, or demanding subjects as material for curricula. Culture is a perfect example of a subject that fits all three of those qualities.

Chalmers (1996) sets forward benchmarks for introducing multiculturalism at a kindergarten level and onward, within a framework for learning objectives. Broad-based social understanding starts to develop as children are exposed to art from around the world, in addition to domestic artmakers and influences. By presenting all at once the plurality of art, elementary-age students can begin to distinguish art by its corresponding culture and discuss themes that appear in all forms of art. These are tenets of art education that are stressed to pre-service teachers, and by emphasizing the lateral nature of translating these skills to principles of multiculturalism and pluralism, it makes teaching culture accessible and removes the daunting nature of integrating already existing curricula with multicultural elements.

Chalmers (1996) stresses the importance of incorporating multicultural content when designing curricula from the start of lesson plan ideation. It is not a band-aid, or a token foreign face that is added to the appendix of exemplar artists following a lesson. Nor is it a "special" addition to supplement lessons, rather; it is a whole way of thinking that is imperative for art education.

A Self-Audit of Previous Lessons

Part of implementing culturally-inclusive pedagogy includes the self-reflection and self-accountability that fosters constant growth. Looking back on the lesson plans that I have created while in my teacher-education program, I can see the ways in which my philosophies, methodologies and beliefs have changed and, in turn, affected the ways in which I approach lesson planning. I have a better grasp on the standards and objectives that are used to determine learning outcomes, and a better idea of how the lesson plan will play out based on my accumulated experience in the classroom.

Previous lessons that I have created have revolved around subject matter restricted to local and regional boundaries, in western North Carolina at a southeast public university. These lesson plans have been part of curricula in various art education methods courses. While these lesson plans are not lacking in relevant, significant connections and challenges for students, they are somewhat narrow in scope and require the student only to look outside their own door for their inspiration and interdisciplinary underpinning.

I present the following lesson as an example of the local-to-global inquiries that lay the basis for culturally inclusive pedagogy. These inquiries exemplify an opportunity where the student is being made to feel that the lesson is made for them (Ladson-Billings, 1995).

In the art education teacher preparation at Appalachian State University where I attend, we use the Understanding by Design (UBD) model developed by Wiggins and McTighue (2011). This model requires educators to "think backwards" and start with a goal in mind, an overarching understanding called the "transfer" that is paired with a "big idea" and essential questions. In this way, the activity plan of the lesson and the corresponding

components are aligned with the essential understanding of the lesson to create a cohesive

learning plan for students and trackable measures of progress and assessment for educators.

In what follows, I will discuss two lesson plans: one that I created in 2018 exploring

local music creation and subsequent art production, and one that was created in 2020 that

draws on my time in Chile to allow interdisciplinary thought and ideation as it relates to its

multicultural and political underpinnings. These examples are not only important to the

creation of culturally inclusive pedagogy to model what is possible in different frames of

thinking, but to also encourage art educators to leave their comfort zones and transcend what

is possible with learners.

I conclude with the ideation of a unit plan that contains both lessons, as a starting

point for culturally inclusive pedagogy that builds upon and leaves the confines of content

rooted locally. This unit plan can be added to and expanded by art educators for their own

use and adaptation.

"Passing the Music Down"

The first lesson plan entitled *"Passing the Music Down": Tradition and Family in*

Appalachian Folk Music was created in 2018 for an assignment in an art education course at

Appalachian State University called ART 2420: Child as a Cultural Construct (Appendix A).

The lesson provocation was partly inspired by a 2011 picture book entitled *Passing the Music*

Down by Sarah Sullivan. The fruits harvested from this book led my partner and I to

investigate the history of music production within the Appalachian region, where our

university is located. In Boone, the culture of our town promotes and fosters musicians from

all walks of life, preferring the traditional instruments that have been cultivated through

families for years: banjo, guitar, fiddle, harmonica, and mandolin. This local culture includes

a plethora of live music events held weekly and monthly, and several music festivals centered around university bands, and already established musical groups, such as the larger annual music event, Merlefest, held in Wilkesboro, NC, less than an hour away. These are tangible events and histories that students in local schools are familiar with and their families have experiences with. For that reason, it gives students a starting place, a foothold into the idea of weaving music into art.

Reflecting upon the creation of this lesson plan, I view it as only one piece in my experience of creating lesson plans and pedagogy within art education, as my time as a student comes to a close. I think that this plan does not exemplify the beliefs that I hold now about lesson planning and the resulting lessons; they should be transformative, transcendent, and leave the traditional and expected content that creates measured, unoriginal, look-alike art. I argue that these principles can be achieved within the greater framework of a whole unit plan of, "Art that Speaks," a unit plan centered around forms of art that are tied into music and challenge students to weave together two forms of self-expression.

I think the shortcomings of this lesson lie in its unwillingness to depart traditional regional material and its weak grasp of technical aspects of UBD, like standards and objectives. The selection of standards in this lesson does not match the students' level. In addition, this lesson does not provide differentiation for low, at-level, and high-achieving students. The standards selected are North Carolina visual arts standards: "Understand the global, historical, societal, and cultural contexts of the visual arts (A.CX.1)," and, "Understand the interdisciplinary connections and life applications of the visual arts (A.CX.2)." These standards were not unpacked fully within the lesson, specifically in regards to societal contexts of visual arts. They are explored briefly by tasking students to interview

family members to gather information on how music is passed down from generation to generation. This is not contextualized as a whole with the class, and students do not participate in a group discussion or generate more generalized ideas to make them connect to society and its standards. However, these standards used for visual arts education are broad, allowing their wording to be interpreted in a variety of ways. In this way, it is suitable for a lesson plan to touch on some objectives and not others as long as the general goals of the standards and objectives are being achieved (Sweeny, 2014). It is also the goal of standards and objectives to measure student learning and those skills which are in progress and still developing (Meier, 2019).

The lesson plan does a good job in terms of its limited exemplar artists and ties to regional artists, such as Connie West. Using artists from the same area helps students to connect to similar experiences of adolescence and growing up, even if they are from different time periods. In the subsequent lesson plan, there are not specific exemplar artists to use. This presents two different outcomes. The first outcome reduces the burden upon students to recreate artwork in the exemplar form, and broadens the variety of work produced. The second outcome could potentially leave students without a starting place, confused as to the expectations placed on them. This is remedied by clearly explaining to students the parameters and expectations of the project and being present during the ideation and brainstorming phase. By allotting ample time for planning and brainstorming, this allows students the support they need to generate good ideas that lead to successful creation of works of art.

This lesson plan is successful as a foothold into the greater goals of the unit plan and as an exposition of "Art that Speaks." By rooting students in their local surroundings, we can

encourage them to spread to global learning and understanding, and arm them with confidence in their skills of investigating, critical thinking, understanding, and ultimately, creating. With this in mind, a reflection back of this lesson plan and its successes and shortcomings proves worthwhile in the lens of culturally inclusive pedagogy.

"Disappearing" Street Art in Chile

My experience as an undergraduate student studying abroad in Valparaíso, Chile, in 2019 inspired me to use all of these enriching, candid experiences to transform my conception of pedagogy into one that is rich in cultural understanding and inclusiveness. It made me more aware of the neglect of the Americas as a viable, tangible cornerstone for cultural understanding and, further, the origin of this disparity within primary and secondary education. For that reason, I created a high-school lesson plan based on the "disappearing" street art in Valparaíso created during the dictatorship between 1973 and 1990 (Appendix B).

I intend for this lesson to be taught following, "Passing the Music Down," because it requires students to branch out of their comfort zone and confront distressing topics as well as a culture unfamiliar to them. This lesson requires some exploration of background knowledge and less personal reflection and thought; rather, including this research in the process will be integral to the artmaking and critique after completion. It is also possible that the sequencing of the lessons will need to be altered depending on constraints such as time and proficiency of dependent skills such as reading comprehension. For these reasons, more intermediate lessons may be required for students before this lesson.

There are several differences between the creation of this lesson plan and the aforementioned. Two full years passed in between the creation of the two, and this is reflected in the depth of the planning and the accuracy with which students' skill sets are

paired with the objectives the lesson is seeking to accomplish. They share the same first objective related to "understand[ing] the global, historical, societal and cultural contexts of the arts (NC Visual Arts Standards, 2016)." In this lesson plan, the goals are tailored to beginning visual arts. The differences between beginning, intermediate, and advanced levels are at times difficult to discern, because the courses in high school can be mixed, and these labels do not accommodate for students' previous experience within the arts either inside or outside of the classroom.

This UBD lesson plan includes "language demands" that are a part of the licensure process, EdTPA or [Education] Teacher Performance Assessment, that the Reich College of Education at Appalachian State University uses to certify its teacher-education candidates. Language demands are the ways in which language is used, supported, and otherwise engages with the learner and the lesson plan. These include things like vocabulary and language supports.

For the Activity Plan (Stage 3), several elements have been changed to make it a more robust and extensive lesson, with opportunities for teacher differentiation through the use of "Instructor Notes." These were not something that I initially included in my lesson plans, but increasingly, I find myself accessing the shared network of teacher support and communication with my major. Every time I do this, I come away a better educator than before, and I am thankful that individuals are willing to share their knowledge and expertise. Because of these experiences I have begun to think of my lesson plans as less of my own and more of a collaborative, sharable tool that I am willing to lend to other art educators. For that reason, the activity plan becomes a place where I lay out a framework that can be adapted for other classrooms and regions of the United States and the world. That is another reason that I

find multicultural education and the creation of multicultural pedagogy so vital: Once the lesson escapes the nuances of regional boundaries and jargon unfamiliar to learners, there is an equal playing field for students to be global learners and approach content that is unfamiliar in a broader sense.

Limitations for this lesson plan present themselves in the prior knowledge and contextual learning that must occur prior to art making. This can deter art educators who do not have enough time to teach their students this information or are otherwise unwilling to budget this time into their schedules. This is still something that I struggle with during my practicums and student teaching opportunities; I find myself with a larger-than-life lesson plan that teachers will often look at and then tell me what is realistically possible. What *is* "realistic" when it comes to art education, specifically multicultural art education? What *is* "understandable" for students to realize, understand, and analyze?

This lesson exemplifies a multinational, multilingual, and multifaceted approach. The multinational approach comes in the subject matter of the lesson itself, and while it is not enough to have a lesson depart domestic boundaries and label it "multinational," I argue that the purposeful selection of the nation and the rationale behind the specific inquiry into its culture are the qualifying "multinational" factors. Beyond this fundamental idea are two important considerations. First, some areas of the world are not defined as nations, nor are their people "nationals" of their land, as they live in areas with transient and transforming borders or in areas of the world that lack borders altogether. Then, qualifying an area as a "nation" to place it within a "multinational" status would be both arbitrary and irrelevant. I encourage art educators to consider the implications of the words "nation" and "international" in relation to culturally inclusive pedagogy and further challenge students to

consider nations and the concept of the nation-state as a whole. The second consideration is

that to include more than one nation, an art educator must weave the "global," i.e., foreign or

otherwise unfamiliar elements of the lesson, into the domestic contexts that define U.S.

students. However, this rationale does not apply solely to U.S. students or their educators;

educators residing outside of the U.S. must tie it back to the country of origin of their

students and/or institutions. Again, if that is not a country at all, or rather a mother tongue,

appearance, or characteristic, educators must use their discretion in tailoring pedagogy to best

suit the needs of their classrooms (Kozleski, 2010). Further, lessons should not be packaged

in a way that best suits one majority classroom population over another, and the burden of

determining the makeup of the classroom to best decide the nuanced method of delivery of

material rests with the educator (Taylor, et. al., 2006). In this manner, the lesson is

multifaceted. Education is not a "one-size-fits-all" entity.

"Art That Speaks" Unit Plan

In what follows I present the beginning ideation for a unit plan that can be adapted,

expanded, or modified. "Art That Speaks" is a hypothetical title that I implore art educators

to run with. There are already two lesson plans to begin, one rooted domestically (applies to

U.S. instructors) and one in South America.

Connecting these two lesson plans, then, is vital for understanding and creating

culturally relevant pedagogy. There are questions that can unite the central focus of the two

lesson plans and lead to greater opportunities for generative content. What oral, familial

traditions exist in art and music in other parts of the world? Why are they relevant? Why and

how do your students connect to them? Those are questions that need to be answered, and

they are only related to one strand of multicultural thinking that relates two branches of the

arts (performing and visual), but it could be adapted to include and utilize interdisciplinary content. "Art That Speaks" as the name for a unit plan provides a large enough umbrella that multiple strands of cultural inquiry and exploration can be accommodated and tailored, based on student or instructor preferences.

Call to Action

The following is a set of guideposts based on the preceding discussion, analysis, and reflection on the multifaceted concepts of culturally inclusive pedagogy. These are explicit calls for art educators (and all educators) to heed as they develop their curricula, audit their existing materials, and instruct students moving forward. This call to action requires art educators to create culturally inclusive pedagogy, but beyond the sole act of creating, it invites educators to change their currents of thinking to align with tenets of adequate and comprehensive multicultural arts education.

Eliminate Token Minority Faces

Art curricula need to move away from the generally accepted criteria that are centered around those art history checkpoints with the most analysis, literature, and exposure, and are then seasoned with token minority faces to make them diverse. This does a disservice to students because it reinforces the societal constructs that possess the most power. These demographics of power comprise the most accepted, widely known artists who are often the subjects of many art education lessons.

To achieve this, we must begin with greater understandings in mind, not the exemplar artists themselves. This achieves greater student success twofold. First, by removing the emphasis on exemplar artists, students are encouraged to become their own exemplars; they are not restricted by examples, which for younger artists, can become less inspiration or starting point and more basis for a replica. Students do this both on purpose and accidentally, with many students recreating the example works to please the instructor.

Second, the removal of emphasis upon exemplar artists and works, or removal of emphasis upon *one* exemplar artist and their work, allows students to create original ideas

and not feel limited by the works they are seeing. This does not have to be the complete removal of exemplar artists in a lesson, but rather the removal of one selected exemplar artist and their narrative and the erasure of others. This emphasis can be spread equally to highlight minority and other subverted narratives throughout art history. This, in turn, lowers the stakes for artmaking for students and opens their potential to be inspired by artists not considered by the instructor.

This reliance upon exemplar art causes several outcomes to occur that negatively affect student work and learning outcomes. Students may see the example works and during the idea-generating phase, feel as if there are no original ideas left. For every idea they come up with, it has already been executed, or, in the furthest iteration of the aforementioned issue, students' ideas are born out of the example material and thus are not original enough and do not meet the standards for a rubric judging their drafting or idea-developing skills.

Beginning with the greater understanding works well with the Understanding by Design (UBD) lesson-plan format. It allows educators to identify the essential understandings and greater questions for inquiry prior to planning the activity and selecting exemplar artists. This could occur in several forms. For example, for a lesson that is wanting to achieve students' understanding in a wide variety of media, art educators can select specific objectives under this strand to tailor their lesson. The standard referenced here appears in almost all grade levels under the North Carolina State Visual Arts Standards, but referenced below is reproduced from Grade 6 (Figure 1).

6.V.3	Create art using a variety of tools, media, and processes, safely and appropriately.	6.V.3.1	Use tools and media appropriately to maintain a safe and orderly work space.
		6.V.3.2	Create art using a variety of 2-D and 3-D media, including digital.
		6.V.3.3	Create art in different media using various techniques and processes

Figure 1. 6th grade visual arts standards (dpi.nc.gov).

This standard and one of its objectives requires students to use a "variety of tools, media, and processes, safely and appropriately." I argue this is the main point of the standard, and thus, the exemplar artist is not at the core of the artmaking task. The task is asking art educators to demonstrate proficiency in their students' skill set and interaction with material. However, how this is accomplished is up to the individual instructor, and very may well include art history content that requires time-period specific knowledge and a set of exemplar artists. I argue in this case, then, that the works can be provided in a generalized format to bolster student understanding of their own interpretation of the assignment.

In conclusion, student-centered and student-focused instruction that benefits the individual learning processes is of utmost importance. Students are not pupils, blank slates, or machines to create and reproduce work that has been widely disseminated to the masses (Freire, 1993). They are distinct individuals capable of their own thoughts and interpretations of the world, and it is the responsibility of art education to draw these creations out of them.

Diverge From Narrow, Limiting Mindsets

This divergence from eurocentrism, Orientalism, and the emphasis upon developed countries exposes students to areas of the world that have been neglected. The divergence from this mindset opens up the world at large to be considered as an entity worthy of creating "good" or "valid" art. It loosens the constrictions upon which we view and ingest art, upon which art is "legitimate" and which art is "crude," "rudimentary," or "unrefined." This

mindset limits students because their inspiration for works of art is confined to what appears in museums, textbooks, accredited websites, and institutions. These sources lay out the societal norms that art falls under. In reality, art is a transnational, transcultural, translinguistic, human experience that does not rely upon the constructs of society to be legitimized.

In terms of gathering material, inspiration, and original content for lesson plans, this benefits the educator by allowing them to make more liberal and comprehensive choices for the underpinnings of curricula. Due to the vastness of resources to be found online and in print, it is possible to observe and utilize art forms that do not appear in multiple strands of "accepted" art history and art theory. It is also possible, then, to depart anthropocentrism entirely and encourage students to observe art as it exists in the tangible and intangible forces of nature. While these concepts might be reserved for middle-grades and secondary education due to their complexity and the dependent capacity of spatial and abstract thought, their value in a sea of look-alike-Van-Gogh sunflowers replicas cannot be underestimated.

Depart From Reliance Upon "Fine Art," "High Art," and Two-Dimensional Art

The reliance upon "fine art" and "high art," or any other names by which this "distinguished" and therefore superior form of art go by, shows itself in the hierarchy by which artists are classified and referenced in the classroom. This is done both visually and pedagogically. Visual cues in the classroom include large color posters that serve as cues for art that is widely accepted and thus suitable for classroom use. I have been in many classrooms where these popular laminated posters are some of the only things that decorate the walls save for a few posters about the elements and principles of art. What message is this sending to students? It demonstrates that only this type of work is worthy of being exalted.

Messages like this, although perhaps unintentional and surely very subtle, play a part in the constructions of students' identities as artists.

This departure begins to destroy the labels by which we define art, making more forms and types of it accessible to students, academics, and instructors alike. The reinforcement of high art as the accepted norm for art education leaves no room for other interpretations, peoples, narratives, or stories to come through. By not allowing subversive or alternative narratives and realities of art, the constructions of power are reinforced.

Widely accepted and lauded artists continue to take precedence in curricula, and this means that two-dimensional art continues to take precedence. Three-dimensional art contains just as much history, content, and rich, deep significance as do paintings that hang on the wall. In fact, once the reliance upon two-dimensional works of art is broken, the world becomes a place of three-dimensional art. Architecture is art, and architecture can be studied in an interdisciplinary context because of the use and history of the buildings and its revelations of peoples who built them. This is all to say, that alternative avenues of art education are possible, and even fruitful. They are fruitful because of Understanding by Design and its structure, which requires educators to determine essential questions and takeaways before the specific academic content. In this manner, student-centered and standard-focused learning is achieved.

By departing from this reliance, we expand the skills in a visual-material culture for students who think beyond paper and pencil. We create learners of the 21st century who turn old masterpieces on their head and start from scratch with original ideas, interpretations, thoughts, and feelings. Perhaps these learners are riveted to learn alternative processes or

mediums that are not offered at the beginning or intermediate level, such as metalsmithing or sculpture, that require comprehensive hands-on instruction and safety training.

These possibilities benefit the discipline of art education by transforming it into a means to foster artists who seek higher education, art careers, and occupations that combine courses of study introduced at the primary, middle, and secondary levels to benefit our society and contribute to the world at large. In turn, these students benefit and bolster the value of art education in an increasingly globalized world that values productivity and success, at times edging out forms of expression deemed extraneous to skills benefiting technological advancement and industry. These individuals are responsible for passing down the skills of craft and extremely nuanced and tedious artmaking that are products of generations of artists, while simultaneously being lasting creations of cultural significance.

It is sometimes up to artists to codify the art world for lay people who consider themselves "not artsy," or "not arts-inclined," or any other combination of words that are used to separate themselves from the art world. It is up to those who view themselves as artists to demonstrate first to students that they too can draw, paint, sculpt, construct, and fabricate anything their hearts desire—and more importantly, they can do it *well*. By decaying the element of *well*, by just granting them the courage to *try* through individual spirit and perseverance alone, they *will* create good art.

What is "good" art? I have never known in total entirety what "good" art could be. I have looked at work I have made, and thought, "that is good," or "that is bad," but as a college student we learn a more robust vocabulary to describe our work. However, I do think of the most memorable graffiti in our art building on campus, a place that is so decorated with illicit writings and drawings. A large message is written on the lockers, along with a

drawing of an angry dog baring its teeth: "Make good art or he will get mad!!" I always read it as I pass by the lockers, and it has comforted me in a strange way throughout the past four years in college. That piece of writing has seen me through the longest days in the metals studio, or with graphite smeared on my face; it saw me this past semester with clay dripping down my hands and arms from copper-stained green fingers. I always contemplated what "good" art was and whether I would make the little dog angry by not producing it. I eventually came to the conclusion that good art has that heart and soul that artists strive to attain through their work. It can't be forced, it can't be artificial, it can't be purchased, it must be that genuine, unadulterated force within a human being to create and produce forms of self-expression: art. As a future art educator, I recognize that not every student will possess this quality to make good art from the start; there might be students who are forced to create, and spite the instructor who forces their hand. Indeed, there might be students who create art, but do it with the crutch of copying a picture or replicating from a place of comfort; even so, this is creating, this is artmaking, it is valid. It is valid, because artmaking is recognized as an imperfect, in-progress, ever-changing, and evolving process, of which fruits of the harvest are always found as edible.

Embrace Individual Differences

The teaching of culturally inclusive pedagogy requires the embracing of individual difference, both by the educator and by their students. Here, I am referring to the unplanned elements, which cannot be predicted ahead of time, that affect the outcome of the lesson during its execution. These encompass the variables that exist in every classroom, setting, project, and lesson plan; that is why education and art education is not a "one-size-fits-all" approach.

I want to stress this because art educators should not strive to replicate the same curricula over and over again, like a mold that they are extruding the students through; rather, the art educator must embrace new cohorts of students as individual, different, and distinct from those that came before them (Rinaldi, 2001; Thompson, 2009). These cohorts are also products of the respective societies in which they live, and time periods in which they were born. For example, an educator teaching over a 40-year time span will ultimately teach differently to their first cohort of students versus their last, and they will have learned innumerable things along the way from their students. Embracing these differences does not mean starting from scratch in terms of idea generation or lesson preparation; rather, this can translate into different forms of sequencing in units and standards or partially adapting lesson plans to accommodate changing student interests. It also may require the abandoning of unsuccessful, or successful, lesson plans based on student feedback, quality of student work from past iterations, and unforeseen circumstances.

The individual differences in students is represented through the variety of artworks created. In pedagogy and curricula that are culturally inclusive, in-progress artworks are valued as being a part of the artmaking process, and this should be reflected and valued in the paths that students take to produce art. This shift is demonstrated through equal weight in assessment placed on the planning, creating, and critiquing stages that go into creating a finished work of art. Unequal weight placed on the finished product can result in student work that is rushed, planning that lacks forethought, and finished (or unfinished) products that seek to exemplify the standards of the assignment and grading criteria and are deprived of students' individual motives, interest, or connection with the piece. A curriculum that perceives the value of and recognizes in-progress, imperfect, or otherwise rudimentary forms

and finished works of art must be congruent with the structure of the assignment and actual instruction and assessment. In other words, perception must equal reality. This alignment reassures students that it's okay to make mistakes, start over, and ask for help.

Embrace your individual differences. This can take many forms; foremost is recognizing one's own privilege, biases, and imperfections in the classroom. Art educators are imperfect humans, so we must approach lesson planning while anticipating our individual differences that allow us to teach material differently, but also imperfectly. Art educators must realize the backgrounds from which they originate; further, we must move past the denial that these factors do not impact the way in which we teach *what* we are teaching or *why* we are teaching it. They impact our teaching in ways implicit and explicit, said and unsaid, seen and unseen. By recognizing and realizing this, we can seek outside assistance from varying perspectives; we can conduct honest and earnest self- and peer-assessments, in order to better our teaching and delivery of material; we can be accountable at the self and community level. All of these things benefit us immediately, but more importantly, they are methods of investing in our students today, tomorrow, and forever.

Allow Yourself Freedom to Make Mistakes

By granting ourselves the freedom to make mistakes, we free ourselves of the fear that cripples us from trying something new. Sometimes we get rooted in our ways as educators, with what "works" and what doesn't. We get product-based, product-oriented, and success-driven, and we lose sight of the goals of education and the standards that lead the way. We also lose sight of the visionaries who continue to revolutionize the manner in which we teach the arts to students. We can be pinned in a corner by the textbooks, Advanced Placement (AP) tests, examinations, and forms of assessment at the school, statewide, and

national level that make arts education so measurable that its unpredictable and surprising nature evaporates. Leaving this comfort zone allows for more teacher-student learning side by side. This student-teacher learning can fulfill the standards and requirements placed on us; it just means that we have to be extra-creative when it comes to creating curricula that satisfy all of these criteria.

The freedom to make mistakes does not have to be monumental shifts in what we believe or what schools will tolerate as lesson content. As art educators, we might be limited by forces outside of our control, as well as regional and cultural influences that, specifically in the U.S., vary greatly. For that reason, embracing these qualities and using them to our advantage is needed when developing lesson plans and road maps. This freedom can be small at first, to ease ourselves into the changes and newfound revelations that are included in culturally inclusive pedagogy. It could be manifested in the reworking of exemplar artists to include a wider breadth of variety and decrease their weight in curricula. It could look like the replacing of one lesson plan with another, experimental one, or even part of one, to see how students react and what products and revelations are gleaned, to inform the rest of our teaching. These are all examples that are dependent upon the comfort level of the instructor and the distinct set of (shifting) criteria that vary in every classroom.

This freedom is derived from the efficacy that educators possess in themselves. Students reflect the energy that is dispersed from an educator, and for that reason, this freedom must come from a place of kindness to oneself, and belief in one's abilities. I realize this is easier said than done, and I aim to inspire educators to take that first step and break out of the norm that fixes art classrooms in place. This norm assumes that the art classroom is a stagnant replication of art material from years ago, producing projects to be hung on

refrigerators everywhere. This normality regiments art classrooms to a rinse-and-repeat cycle of product generation and does not allow the educator liberty to reformat their students', and individual, potential as the years go on. Ultimately, the art educator is the one who is motivating students to create, and no textbook, standard, or law can substitute for the human being who fosters this beginning flame within students to express themselves and do so genuinely. The spark for the flame needs oxygen, patience, kindling, a dry space…or in other words, a desk, a piece of paper, a pencil, an eraser, and a teacher.

Coda

The writing of this thesis fulfills academic requirements for both majors: research, my departmental honors program, my independent study in art education, and my global studies capstone; but most of all, *I* feel fulfilled. This thesis realizes nine semesters of study that have been jam-packed with all of the things that I love to do. It hasn't been perfect, it hasn't been planned, but it has been fulfulling. I could not have anticipated the individuals that I would meet along the way who have influenced me and shaped me into a better person. These are people who truly made me, "willing to be disturbed," as Margaret Wheately said. They challenged me in their earnest and thoughtful ways to push the limits of my learning. I could not have anticipated the struggles that levied pressure on me, or the abominable failures that required me to start from scratch, or the pleasant surprises that transpired as a direct result. These are all things that I anticipate and hope will follow me into teaching.

My teaching philosophy for so long has been defined in the crosshairs of art and culture. What I realize now is that my teaching philosophy is actually the product of this unplanned combination and the unexpected moments that arose out of its creation. As a consequence of these unplanned results and situations, I find myself with even more questions and next inquiries that will inform my post-undergraduate life.

I do wonder about the rest of the world and its in-depth study as fodder for the classroom and pedagogy. My focus area in the Americas has allowed me to delve so deeply into just one region of the world, and I look forward to more international study and commitment to learn and embrace more peoples and bring those experiences back to students. I am committed to doing so in an honest, responsible, and inclusive way.

Reflecting upon my time in Chile, I return to the value of international study and immersive experience. While I cannot provide that environment to students, I can attempt to get as close as possible and foster connections internationally to faciliate these experiences. Interpreting these experiences and data, then, is the function and purpose of culturally inclusive pedagogy. And, the results of these undertakings do not have to be solely my property; through collaboration and a willingness to share, educators can benefit from the collective knowledge of the pack.

I am indebted to my educators, past, present, and future. I believe that the only way I can pay off this debt is to teach students with the truest spirit possible. It is with these beliefs in mind that I enter the world.

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Appendix A

"Passing the Music Down": Tradition and Family in Appalachian Folk Music

Collaborators: Hunter Koch, Casey Weaver
Appalachian State University

Stage 1 Desired Results		
BIG IDEA: storytelling ESTABLISHED GOALS (NC standards) A.CX.1 Understand the global, historical, societal, and cultural contexts of the visual arts. A.CX.2 Understand the interdisciplinary connections and life applications of the visual arts.	*Transfer*	
	Students will be able to independently use their learning to… Recognize the association that music presents for them as it relates to themes of tradition and family	
	Meaning	
	UNDERSTANDINGS *Students will understand that…* Folk music is created by the passing down of tradition and musical skills through family and culture.	ESSENTIAL QUESTIONS ● What skills can you pass down to future generations? ● How does music have the ability to surpass time and make its way through years of different interpretations? ● How do you listen? To yourself? To others?
	Acquisition	
	Students will know… ● Examples of Appalachian folk music. ● Their family and musical history.	*Students will be skilled at…* ● Developing an idea ● Listening ● Using a variety of media effectively
Stage 2 - Evidence		
Evaluative Criteria	**Assessment Evidence**	
● Idea generation ● Improvement ● Creative thinking skills	PERFORMANCE TASK(S): Student will conduct verbal interviews with family. Students will complete visual journal explorations.	

	OTHER EVIDENCE: Photo documentation, feedback from critique, completed drawings, critique/individual analysis and feedback

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Class 1: The instructor reads the book "Passing the Music Down" to the class, and asks them to share out verbally their takeaways from the book. What are the main themes? What is the author's purpose? This serves as an introduction to the learning of Appalachian folk music and its origins in familial roots and traditions. Read sections from the book "Talkin' Guitar" and discuss themes further.

Pose the following questions to the class, to be answered in their visual journal: W*ho in your family/life is musical? Do you play any instruments? Were these skills "passed down" to you? What songs do you remember being sung to as a child? What significance do these hold for you?* (If students do not resonate with a figure in their life that is musical, they are welcome to create a portrait of a famous figure in music history and pursue this route.) Have students respond, bounce ideas/stories off neighbors, and sketch pictures in visual journals.

Have students write down their answers on Post-Its and post in a class-wide communal space, and continue investigations at home. Students will respond and get their gears moving for the introduction of the project.

Class 2: Have students record any jewels of information gleaned from investigations at home if not already done.

After listening to a selection of folk music, and reflecting on Henry Tanner's 1893 painting "The Banjo Lesson" and the life of Connie West, introduce the project. Students will draw a picture with someone special that the music's message reminds them of --- this will make them think of how music has been passed down from generation to generation, its preservation, and its ability to tell a story. They can use graphite, charcoal, watercolor/pen+ink, or a mix of these on at least 12x15" paper.

Questions to answer/discuss regarding Henry Tanner painting:
What is the artist exploring? Who are the people in the painting? How do you think they are connected? What medium does the artist use, and how? Why is this so? Can you see the brushstrokes? Why are they visible, or why not?
Can you hear the music that he is playing? What does it sound like?

Link to Connie West (1908-1990) http://www.wvculture.org/agency/press/conniewest.html
-was a teacher
-founded Highlander Folk School
-painted histories and portraits called "Companions on my Journey"
-biography link: https://www.berea.edu/appalachian-center/2017/06/13/connie-west/
http://www.wvculture.org/agency/press/conniewest.html

Play the sampling of Appalachian folk music and have students brainstorm ideas in visual journal for their project on the same page where they conducted familial investigations. Display exemplar artists and project "The Banjo Lesson" as they begin work.

Classes 3-4: Work on project.

Class 5: Critique. Use verbal and nonverbal methods of collecting feedback, from a round-table discussion, to an individual written analysis of student work for students to reflect on.

Materials
-video of music samplings
-paper (12x15) or larger, preferably larger tooth
-graphite, watercolor/pen+ink, charcoal (vine, stick)
-"Passing the Music Down" by Sarah Sullivan (2011)
- "Talkin' Guitar: A Story of a Young Doc Watson" by Robbin Gourley (2015)

Exemplar Artists
-Henry Tanner, "The Banjo Lesson"
-Norman Rockwell, "The Banjo Player"
-Walt Curlee
-Connie West "Three Musicians"
Retrospective addition: Faith Ringgold (1930-). American quilter, mixed media artist, best known for her narrative quilts that are inspired by Buddhist tankas and her mothers' work as a fashion designer in 1970s New York City.

Appendix B

"Disappearing" Street Art in Chile
Hunter Koch,
Appalachian State University

Stage 1 Desired Results		
ESTABLISHED GOALS NCES.B.VA.CX.1 - Understand the global, historical, societal, and cultural contexts of the visual arts. NCES.B.VA.CX.1.1 Use visual arts to explore concepts in world history and relate them to significant events, ideas, and movements from a global context.	***Transfer***	
	Students will be able to independently use their learning to… Connect their artmaking with historical events, emotions, and implications in Chile	
	Meaning	
	UNDERSTANDINGS *Students will understand that…* ● Chilean street art and murals under the dictatorship has parallels with modern street art's subversive qualities. ● Artists reflect on current events as basis for their artworks, and use their art as catalyst for political revolution, uprising, and power	ESSENTIAL QUESTIONS ● What can you represent about yourself and your culture through large murals? ● Why does art sometimes appear "larger than life"?
	Acquisition	
	Students will know… ● History of Chilean art in the 1970s and now ● Effects and power of street art and subversive art	*Students will be skilled at…* ● Developing, sketching ideas and designs ● Peer collaboration ● Using scale to create large artworks
	Language Demands	

Language Function: Students will be able to **recognize** elements of Chilean street art during the dictatorship. Students will be able to **apply** its qualities on their own artmaking and **describe** the process.

Content/Academic Vocabulary: murals, street art, dictatorship, carabineros, paint, brushes, wall space, scale, measurements

Discourse: Writing reflections, discussion questions, creating works of art using techniques/qualities of time period

Syntax: Justification statements: "I created my artwork in this way because…" "I used ____ and _____ in my mural because…" Opinion statements: "I liked this element, so I incorporated it by…" and statements incorporating conceptual knowledge: "I didn't know this before, but it informed me by/how…" "My art relates to ____ because of _____" "My art resembles this work/artists because _____"

Language Supports: Vocabulary presentation through written note-taking, visual and verbal presentation, practice via mid-project critique, visual journaling activities

Stage 2 - Evidence

Evaluative Criteria	Assessment Evidence
- Engagement - Use of academic language of visual arts - Incorporation of contextual relevance of historical underpinning	PERFORMANCE TASK(S): - Students will brainstorm design ideas through visual journaling - Students will participe and engage in mid-progress and final critique - Students will collaborate and be actively involved with group
	OTHER EVIDENCE: Completed projects, photo documentation, artist statements + feedback from critique

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction (WHERETO)
Important Note. The details of this lesson plan are dependent on an inclusive narration and explanation of the events of September 11, 1973, their implications and their causes. Educators should address the CIA's role in the coup d'etat in Chile and Operation Condor, in a manner that they find fit for their class and specific populations. This should implicate the United States as the instigator of the coup and the resulting, brutal dictatorship that overthrew a democratically elected president.

HOOK

Class 1. Instructor begins with an introduction of Chilean street art and its reasons for being created during the years of 1973-1992 in Chile. Basic facts to be presented through a visual/verbal presentation, based on instructor's discretion:

- Chile fell under a dictatorship led by Augosto Pinochet from 1973-1992. During that time, 2,000 people were killed or disappeared and over 200,000 were exiled from Chile.
- There was ample censorship and widespread propaganda during the dictatorship.
- Artists were reliant upon avenues of subversive art painted in the streets, and the folk music (nueva canción Chilena) that emerged before and after the dictatorship.
- Valparaíso, a city 1.5 hrs west of the capital, Santiago, remains the [informal] "Street Art Capital of the World". Here, art survives from dictatorship-era college students that protested for their freedom and the return of Chilean democracy.
- In present-day Chile, the movement for a new constitution to replace the 1980 version is represented through the street art that reflects current political uprising.

EXPLAIN AND EQUIP
Street Art Webquest. Have students read articles and explore street art in Chile starting with the past moving into present. Write down reflections and reactions in a visual journal.

- BBC. *The Chilean Muralists who Defied Pinochet*. https://www.bbc.com/news/world-latin-america-23970034
- Harvard Library. *Chilean Protest Murals*. https://library.harvard.edu/collections/chilean-protest-murals
- Biobio.chile.cl. *El mural de 200 metros que convocó a artistas, víctimas de la dictadura y niños del Sename.*
- BBC. *Chile's Protest Street Art: The Writing is on the Wall*. https://www.bbc.com/news/51628295
- Al-Jazeera. *Chile Unrest: Graffiti used to express rage*. (2:51 video) https://www.aljazeera.com/news/2019/11/chile-unrest-graffiti-express-rage-191124103814103.html
- The Nation. *The Walls of Chile Speak of a Suppressed Rage*. https://www.thenation.com/article/archive/chile-protest-art/

Share-out and debrief following webquest. Introduce the "disappearing" aspect based on gems gleaned from webquest:

- How did Chilean artwork "disappear"? Why?
- How does that change its nature? Does it make the messages more important? Less important?
- What did you learn? What do you know? What questions do you have?
- Does it remind you of any art you've seen before? How and why?

RETHINK
Individual planning phase.

- Students work in their visual journals independently to brainstorm ideas for a mural or mural cycle. They can share ideas to their group if they need immediate feedback, but the working environment should promote the creating and recording of ideas, not purely conversation.
- These spreads in their visual journal should include notes from the webquest, sketches, watercolor/colored pencil/pastel renderings, possible themes, layouts, ideas and reflections.
- These ideas will be collaborated upon with groups to create large murals. Stress to students that they are not purely responsible for creating and executing all of their ideas, and not to get too attached to their ideas.

Class 2.

- Table share-out of ideas to see where everyone is. Students can share out verbally by table group or individually. Class can pose questions regarding the relevance of their ideas/clarify understandings.

Introduce the project.
- Students will collaborate in groups of 4-5 (decide based on class number) to create large-scale murals using elements and characteristics of Chilean murals. They must relate to content matter either about Chile's current political situation or apply these themes to situations in the U.S.
- Parameters: Must be at least 6'x4' in size. Must be made with acrylic paint, and the group must demonstrate individual and group planning before executing the mural. The group must present a short proposal of their mural before beginning. It is recommended, but not required to pencil out the mural on the canvas before starting.

Classes 3-5: Worktime. [Instructor note: use discretion with devoting classes to work time. You know how your class operates and how much time they may need.]
- Provide feedback and demonstrations* as class needs them. Provide resources and encouragement along the way, and mediate disputes among groups as collaboration takes place.
- Document with photos the progress of the murals.
*Demonstrations here might include: mixing colors, formulating foreground, middleground, and background, gridding, painting specific objects, facial features, and other advice/demos that are both technical and content-based.

[Instructor note: this is a perfect time to play a curated playlist of *La Nueva Canción Chilena* and explain to students the importance of this folk music as a method of Chilean agency before, during, and after the dictatorship; ask them what their webquest revealed about this genre of music.]

EVALUATE
- Upon finished murals, have critique with mural display outside or in a public location so it can replicate street-art and its public sphere engagement.
    o Here, students need to be posed questions targeting the heart of what it means to create art for an institution versus against an institution. How does this affect how and what you produce? If you were creating this in a contraband manner, in the middle of the night, against the rules, the law, how would it affect your process and message?
    o With that in mind, students discuss their source material and finished works using vocabulary learned in the unit.
- Verbal critique and analysis of finished murals. Prompt students to describe as a group their concept, idea and process.
- Discuss: "How would you feel if it was covered up overnight?" "Does it change the work you've put in, or the message you've expressed? Why or why not?" Have students share concerns and responses verbally.
- Reflect in visual journals and turn in for teacher assessment of completeness.

TAILOR Adaptations to meet individual needs (IEPs, 504s, specific language needs, other learning needs)
- Dysgraphia or trouble writing/drawing/painting. Have students that have problems with fine motor skills record voice memos of their reflections to the webquest, so they can reflect their thinking process without using their hands. For the painting and collaboration phase of the assignment, have these students work in a manner that is most comfortable to them (i.e., with canvas down on floor, elevated, at an angle). Provide materials that accomodate the pain their hands might experience (i.e. easy-grip, large paint brushes) and pre-mix colors of paint ahead of time. Students can work on filling

in large areas of color or underpainting to aid their group instead of nuanced detail work that can be difficult with limited physical control of a paintbrush.
- ESOL learners. This assignment is well-suited to ESOL with a mother language of Spanish, because of the Spanish content that is provided, as a means to bolster their English understanding. Allow students to make connections to the Spanish themes and language of the murals, and translate it for their peers if they so wish. Provide translations from Spanish to English for murals in Spanish. Support ESOL learners by providing visual reminders of vocabulary so they can ensure correct spelling and pronunciation.
- A.I.G. (Academically, Intellectually Gifted) Learners. This assignment can be adapted to challenge these above-level learners to contemplate more deeply the role of art in Chile, and in the Southern Cone during this time period. These learners could complete a separate mural of their own or elevate the work of their group to include more detailed, intentional approaches to the subject matter. Perhaps they would complete works that would accompany the group work, to make it a part of a series. These learners could also take on the role of "historian" for the group/class, depending on what they were comfortable with, and document the making of the murals themselves. This added role could have varying levels of commitment, from simply gathering the evidence to taking on the responsibility of compiling it for its viewing with the class following or accompanying critique.

Materials

- Visual journals for planning, sketching and ideation phase, documentation of feelings and process
- Pens, pencils, erasers, watercolor, oil pastel, markers, colored pencils
- Stretched wooden frames with canvas or plywood, drywall
- Paint, buckets, cups and palette knives for mixing, paint brushes of small and large sizes
- Drip sheets to be placed underneath canvases, clothes that can get dirty, aprons

Resources

- Articles on Chilean street art
- Visual presentation, examples of street art murals
- Website links for webquest
- Exemplar artists and references

References

Agosín, M. (1990). Art Under Dictatorship. Agni, (31/32), 33-36. Retrieved March 3, 2020, from www.jstor.org/stable/23009362

Art21 video on Alfredo Jaar (b. 1956), Chilean artist. "Protest Art" (12:51) https://art21.org/artist/alfredo-jaar/

Camnitzer, Luis. "Conceptualization in Latin American Art: Didactics of Liberation" (2007).

Skidmore, et. al. (2013) Modern Latin America, 8th edition. Retrieved March 3, 2020 from https://library.brown.edu/create/modernlatinamerica/