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Making the Journey Personal: A Self-Study of the Intersections of Curriculum, Practice, and Identity

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By Patricia Tinsman-Schaffer

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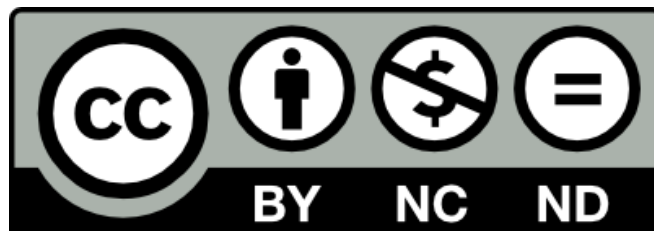
This Dissertation for the Education Doctorate in Transformational Teaching
and Learning Degree

By Patricia Tinsman-Schaffer

as been approved on behalf of the College of Education

Dissertation Committee:

Dr. Amber Jean-Marie Pabon, Committee Chair

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ABSTRACT OF THE DISSERTATION

Making the Journey Personal:

A Self-Study of the Intersections of Curriculum, Practice, and Identity

By

Patricia Tinsman-Schaffer

Kutztown University of PA, 2020

Kutztown, Pennsylvania
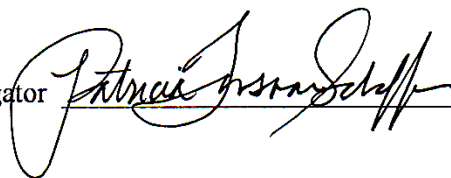
Directed by Dr. Amber Jean-Marie Pabon

The Obama's unveiled their official portraits for the National Portrait Gallery in 2018, forever changing the presidential tone by being the first portraits of Black Americans in these roles but also because they selected two Black artists to depict them, Kehinde Wiley and Amy Sherald. As a White woman, secondary school art educator of diverse students, I witnessed this event as a significant moment in time. Discussing what was immediately visible: portraiture, compositional formats, and use of pattern, but I was unsure how to connect the layered meanings of each portrait. As a veteran teacher, I had implemented different curricula yet had questioned what and how I taught influenced by my White identity. Ongoing growth needed to continue around social justice work and inequities by examining how identity intertwined with curriculum and pedagogy. This led to a qualitative inquiry of my curriculum choices and pedagogical practices to (a) document curriculum choices and pedagogical practices, and (b) analyze this data to identify affordances, limitations, and tensions. The study pulled from postmodernism augmented by critical art pedagogy, critical social justice, and critical whiteness. The self-study, in combination with an arts-based methodology, focused on Titus Kaphar, a contemporary artist

who addressed racial inequities in their art. Interweaving self-study reflections with collages

facilitated unpacking layers of my identity through vulnerability and listening to what was

spoken as much as to what was unsaid. Across multiple rounds of coding, three intersections

emerged in response to the research questions: identity/curriculum, identity/practice, and

identity/artmaking. Learning how my White identity informed each intersection proffered a lens

on biases and colorblindness. This study served to remind me that as I continue to challenge the

presence of my Whiteness, my biases, and my colorblindness with critical humility — it is a

journey, not a destination.

Keywords: self-study, arts-based methodology, collage, critical whiteness, pedagogy,

curriculum, social justice, art education, critical reflection, Titus Kaphar

Signature of Investigator _Patricia Worsayckiff_ Date _4/22/2020_

Dedication

To my father, Dr. James H Tinsman, Jr.,

always in awe of the forest primeval.

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Work of this nature only occurs with the sustained guidance and support of many individuals who graciously listened to me, engaged in questioning, and provided ongoing encouragement throughout this multilayered journey.

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To Jose — our discussions challenge and stimulate my thinking. To Debbie — our friendship

enriches me. To Mary — you are always there, our friendship transcends time.

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CHAPTER ONE: CONTEXT AND PURPOSE

On February 12th, 2018, the Obama's unveiled their official portraits for the National Portrait Gallery in Washington DC. These portraits changed the presidential tone, not only because they were the first portraits of Black Americans in these roles but also because they selected two Black artists to depict them, Kehinde Wiley and Amy Sherald. Conservative and non-emotional portraits were the precedent for the paintings of presidents; moreover, the paintings of past presidents had been of White people and did not represent influences other than the dominant culture. The artists selected by the Obamas had addressed race in their previous works. They did so again in the Obamas' portraits, but in subtle ways with carefully chosen messages embedded in the foliage, clothing, and composition. As noted art critic Cotter (2018) wrote:

> It doesn't take #BlackLivesMatter consciousness to see the significance of this racial
>
> lineup within the national story as told by the Portrait Gallery. Some of the earliest
>
> presidents represented – George Washington, Thomas Jefferson – were slaveholders;
>
> Mrs. Obama's great-great-grandparents were slaves. And today we're seeing more and
>
> more evidence that the social gains of the civil rights, and Black Power, and Obama eras
>
> are, with a vengeance, being rolled back. (p. C1)

I witnessed this event as a significant moment in time. As a White woman and secondary school art educator of diverse students, the experience had a noteworthy effect on me. I could discuss what was immediately visible: portraiture, Black subjects, Black artists, compositional formats, and the artists' use of color and shape. But I was unsure of how to carefully connect the layered meanings of each portrait with the way the artists composed their subjects. I was uncertain of how to unpack the embedded significance meaningfully with my students. This stark awareness

generated questions about the artworks I selected for class and also how I chose to unpack these with my students. Selecting Wiley and Sherald as curricular exemplars to inform portraits on identity, race, power, and equity was a starting point for dialogue with students. Still, it would not be sufficient without addressing the layered meanings.

As I shared Sherald and Wiley's work, I realized my students needed to see themselves within the artworks in curricular examples. Over the years, I have struggled with my identity as a White educator in diverse classrooms; for example, racially and ethnically diverse students often do not relate well to curricular exemplars of White male artists. As the curricular selections diversified, I realized I was not delving into the context or the significance of some works of art, especially when the content could create discomfort in the classroom. Art educators rely on their familiarity with art as well as knowledge of what they were taught in college as sources of content (La Porte, Speirs, & Young, 2008); thus, the curriculum may not reflect contemporary artists and issues of inequity. Children require a curriculum and pedagogy that engages them and has their self-images and experiences reflected in the artworks. As Gude (2013) advocated, "We cannot envision and manifest new styles of art education without examining and reconsidering art education curriculum as it is currently taught." (p. 6). The Obama portraits by Sherald and Wiley provided lessons that the artworks used in the curriculum serve as powerful mirrors for students.

Statement of the Problem

As a veteran teacher, I have implemented different curricula, tried a variety of instructional methods, and had some successes and failures. One constant generative practice I adopted was to reflect on practice and curriculum as well as issues of poverty, equality, equity, and, more recently, social justice. I developed an increased awareness of social inequities,

which, in turn, has led to deeper reflection into the intersections between identity, curricular

choices, and pedagogical practices. I questioned what and how I teach, as well as how my

identity has influenced teaching.

In this study, I engaged in a disciplined inquiry of my curriculum[1] choices, and

pedagogical practices. The purpose of the study was twofold: (a) to document curriculum

choices and pedagogical practices, and (b) to analyze the data to identify affordances, limitations,

and tensions. I sought to examine curricular decisions and pedagogical practices as shaped by

my identity.

Curricular Choices, Practice, and Identity

Reflecting, I recognized I have wanted to stay in safe conversations, but my silence was

denying opportunities for more meaningful discussions with students. As a White woman who is

a secondary art educator of predominantly Latinx, Black, and Asian students in a large urban

high school, I have struggled with identity and positionality in a diverse classroom. I have

recognized my curricular exemplars of White, male artists as unrelatable to students. Sensoy and

DiAngelo (2017) defined positionality as "the recognition that where you stand in relation to

others in society shapes what you can see and understand about the world" (p. 30). Whereas

reflection on teaching practice is encouraged, reflecting upon diversity is infrequently addressed

(Milner, 2003). Teachers need to reflect upon their positionality with regards to race, culture,

gender, class, and inequities (Milner, 2003; Pabon, 2016, 2018; Pfeiler-Wunder, 2017; Pfeiler-

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[1]. I will be using the terms: formal curriculum, hidden curriculum, enacted curriculum, and null curriculum. For formal and hidden curriculum, I will be using Gershon's (2017) definition as "the explicit content knowledge presented in classrooms, hidden curriculum embodies the implicit, often unnoticed knowledge and messages passed along to students in classrooms" (p. 9). Enacted curriculum refers to how the curriculum is carried out by the educator in the classroom, imbuing it with their positionality. The null curriculum "is the negative spaces in the formal curriculum, the concepts and constructs not selected for inclusion in the form curriculum that are noticeable for their absence" (p. 156).

Wunder & Tomel, 2014; Picower, 2009). Even though I have reflected on my practice as it

related to teacher identity, I considered that I have much to learn about identity and how it

influenced curricular choices and practices. Thus, I found it essential to investigate self-identity

as it intersected with curricular choices and practices; I viewed self-discovery as a path toward

transforming teacher identity and relationship to practice.

Research Questions:

What are my curriculum choices and pedagogical practices within a unit of study in an

introductory level art course?

a. What do they reveal about my teacher identity?

b. What affordances, limitations, and tensions are disclosed by reflecting on the

intersection of curriculum, practice, and identity?

Significance

Teacher reflection has been documented to improved practice because of how it can

embed thoughtfulness and critique into teaching practices (Dewey, 1933; Schon, 1983, 1987).

Therefore, it is crucial to examine and reflect on the curriculum and pedagogical practices

critically. It is also essential to learn how identity informs and interacts with curricular choices

and practices. Through the research, I sought to be a transformative educator who makes a

difference beyond the patina of a bronze sculpture. According to Pabon (2016), reflecting on

teaching meant "recognition of one's subjectivity as a researcher" while reflecting on one's

experiences as a teacher (p. 7). For White teachers who identify with the dominant culture,

cultural influences warrant critical reflection. Milner (2003) maintained, "My point here is that

many (but not all) White teachers have adopted color-blind ideologies in a variety of teaching

contexts. And this thinking could be disadvantageous for learning about students of color" (p.

174). Pfeiler-Wunder and Tomel (2014) noted, "educators need to be open and reflective in how they see the 'other'" (p.45). Therefore, engaging in reflection about content and practice is warranted for students to feel represented within the curriculum.

The National Core Arts Standards (2014) and a multitude of other educational resources advocate for a diverse array of artists (Acuff, 2014b; Gude, 2004; Marshall, 2010b; Stewart, 2014; Katter & Stewart, 2001). What is taught in classrooms may not represent these broader goals (Gershon, 2017). Although I possessed an awareness of diverse artists, I used the work of artists I was comfortable teaching resulting in a concern with a lack of knowledge about contemporary artists (Acuff, 2014b; Gude, 2004). In my experience, curricular choices often reflect the easiest path to teaching by selecting what is known; that which is within our comfort area. Therefore, a study on the influence of identity could bridge the gap between theory, curriculum, and practice in art education (Desai, 2010; Kraehe & Brown, 2011; Pfeiler-Wunder & Tomei, 2014; Picower, 2009). As Acuff (2014a) asserted, "investigative, reflective dialogue about systemic oppression is required before art teachers are able to see themselves as capable of creating art curriculum that is truly critical and attentive to difference, and that challenges systems of dominance" (p.75). The goal of this study was to address the gap in research and practice, which compels art educators to critically reflect on their identities as these intersect with curriculum and practice. Through self-study research, what I learn can add to existing research, lead to research, and inform professorial development for educators within the arts as well as other content areas.

Theoretical Framework

Denzin and Lincoln (2005) made the analogy comparing qualitative research to a bricoleur, a maker of quilts. As a collage artist, I have viewed collages and quilts as similar.

The same comparison could be made to teaching and learning when discussing the experiences

and theories that shape and define teachers. Each moment and experience has influenced who I

am as a teachers are and these influences act as the pieces of a collage. When working on a

collage, each piece of paper added to the piece represents a moment in time. Each step of

teaching and learning are parts of a whole where each moment contributes to a *collage* or a quilt

symbolically comprised of learning. In what follows, I present my background as it has

influenced my views of education and learning.

Researcher Personhood

Education involved social challenges for me. I was an awkward strawberry-blonde child

with horn-rimmed glasses framing eyes as wide as a startled deer. Because I spent my early

years transitioning between schools in two states, I was introverted and often the child in the

background who wanted to move into the foreground of participation. My father, a philosopher

and an anthropologist, was and is the main influence in my life. On a trip through the West, we

stopped at a Pueblo ruins in Colorado, where he had permission to visit. After arriving, he sat

with me and shared the Puebloan peoples' culture. I was permitted to explore on my own, but as

he insisted, I could only explore as a Puebloan. I was enchanted he entrusted me with the

responsibility to hold a people in your heart as you walk in their footsteps, and it felt like an

honor. Walking under a beautiful, cloudless, sunny day with a soft breeze at my back, while my

fingers grazed the walls as Puebloans likely did, I could feel the remaining pink-colored adobe of

the structures held their warmth and history. I sat in their spaces, walked through doorways, and

quietly watched while hoping maybe I could hear them. There is a picture of my father and me

from the end of that day. I sat next to him, glowing from the wonder of the day. My father's love

of understanding others' views engaged my siblings and me in discussions about a myriad of

topics, ideas, and theories. He built my confidence and challenged my thinking; he taught me to question and has continued to inspire me to learn throughout my life. From my father's example, I have valued and revered learning and education as unending.

When I began teaching, I replaced a teacher who advised me to remember 'you are not teaching students, art; you are teaching students through art.' Initially, I did not understand what this statement meant, but at the end of the first trying year, I began to understand. Since that year, the phrase became my guidepost for teaching and learning. Similarly, Parker (1998) wrote, "good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher" (p.10); thus, Parker discussed the importance of connecting with students to learning by trusting the teacher within. I have learned that authenticity and personal reflection creates a compassionate classroom.

Being a lifelong learner is about making the journey personal. The collage of learning is composed of authenticity and curiosity by use of one piece of paper at a time; i.e., it is one reflective step, or for me, one adobe wall at a time. Next, I present the theoretical lenses which undergird my research: postmodernism, critical art pedagogy, critical social justice, and critical whiteness.

Postmodernism

For teachers, postmodernism supports examining curriculum from a dualistic, reflective, and fluid lens. Slattery (2013) wrote, "postmodern challenges educators to explore a worldview that envisions schooling through a different lens of indeterminacy, aesthetics, autobiography, intuition, eclecticism, and mystery" (p. 24). A postmodern curriculum can grow and expand in response to student learning and educators' reactions to student learning. Slattery's (2013) thesis reinforces that

curriculum development in the postmodern era emphasizes discourses that promote

understandings of the cultural, historical, political, ecological, aesthetic, theologian, and

autobiographical impact of the curriculum of the human condition, social structures, and

the ecospheres rather than the planning, design, implementation, and evaluation of

context-free and value-neutral schooling events and inert information (p. 200).

Postmodernism theory supports using multiple viewpoints to analyze curriculum and curricular

choices because postmodernism is eclectic, evocative, and evolving. Gude stated,

"postmodernism thought embraces the heterogeneous, the local, and the specific" (p. 13). Thus,

it is useful for an introspective study to explore identity as it intersects with curriculum and

teaching pedagogy. Moreover, a postmodernism stance challenges researchers to use more than

one view or tradition as foundations for understanding before developing meaning-making

(Gude, 2004). For example, in art history and education, researchers, practitioners, and

educators no longer assume the great masters[2] must be known before introducing contemporary

works of art. In particular, educators no longer require[3] for learning media or instance, teachers

need not assume students must learn how to paint or draw before they use contemporary media.

A postmodern view encourages questioning and reflecting on the traditions and influences that

shape how curriculum and teaching practice are cultivated. In art education, postmodernism

encourages questioning and reflecting upon the traditions and influences which form curriculum

and teaching practices. Applying postmodernism to art education supports analyzing curricula in

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[2] are part of the canon of art, which is a socially constructed institution that communicates whose art is noteworthy and whose art is not notable. It is the epitome of cultural subordination; it reinforces the superiority of Western art and marginalization of non-Western art. The canon was initiated by Giorgio Vasari in the Renaissance and has been further codified by college art history texts (Emery, 2002; Vasari, 1998).

[3] d to use traditional methods, also referred to as the classical methods, are derived from the European classical canon refer to Renaissance and Baroque standards, which privilege the media and methods associated with classical works of art Cary, 2012; Emery, 2002).

the teachers' context akin to an artist acknowledging their learning while making art. Slattery

(2013) added, "a postmodern transformative pedagogy is most clearly seen as the engagement of

this journey by students and teachers who are confident that the consummation of education is

liberation and synthesis" (p. 265). The lens of postmodernism was also consistent with my

father's challenge to understand multiple ways of ethnographically seeing the world and,

subsequently apply in the analysis of curriculum and practices used in my teaching.

Using a postmodernism stance, Gude (2007) questioned the traditional framework in art

education by offering the "principles of possibility" not as a replacement structure but as a lens

using contemporary artists to stimulate critical reflection and discourse through a postmodern

lens. From a visual art lens, modernism is an artistic reaction to postmodernism, or a critique of

realism interpreted through Picasso's art, Schoenberg's music, and Joyce's writing. Picasso's art,

initially seen as a rebuttal or contradiction to realism, however, it was eventually accepted and

revered by the art establishment (Kleiner, 2015). Moreover, postmodernism is not only a

critique of modernism; it is an ongoing critical response which removes the barriers between

high and popular art. Scholars typically do not view postmodernism as oppositional to

modernism because that perspective is counter to the underpinnings of the postmodernist fluid

critiques of modernist theory. A contemporary artist, Kara Walker, challenged notions of 'Black

art' by recreating racist imagery or recasting it within a new light (Tang, 2010). This multiple

lens conception placed Walker's work squarely within the postmodernism dualism. In an

analysis of Walker's installation, *A Subtlety, or the Marvelous Sugar Baby* (Appendix A), Keyser

(2014) discusses the postmodern duality at play for their "anxiety about irony, the fear that

postmodern play with stereotypes and surfaces could, in fact, recapitulate what they seem to

reject" (2014, p. 144). In the current research, my reflections about curriculum and pedagogy

become a meta-reflection. Therefore, I will draw from the fluid nature of postmodernism in artmaking and teaching to support an ongoing critical reflection. Postmodernism aligns with critical art pedagogy when viewed as an ongoing reflexive process, continually questioning any given perception.

Critical Art Pedagogy and Postmodernism

Art education includes an influential platform for the interrogative power of analyzing the merging the teaching of art with the philosophy of teaching art. Art, the philosophy of teaching art, and art education are aligned through critical art pedagogy detailing how modern and contemporary artists empower art educators to challenge the traditional canon of art historical exemplars. "When art education adopts the goal of providing all students authentic art experiences through the means of a critical art pedagogy, art instruction can begin to promote empowerment and emancipation" (Cary, 2012, p. 65). Cary provides a connection between critical pedagogy, postmodernism, and art education; showing how the arts, historical and contemporary, demonstrate inherent normative power structures and by extension, how power can be challenged through art education researchers

Greene (2000) considered the role of imagination as a way to understand the world. Imagination permitted a break with that which is familiar in a surrounding environment. Greene wrote, people "cultivate multiple ways of seeing and multiple dialogues in a world where nothing stays the same" (p. 16). A teacher reflecting on their students' understandings and comprehensions begin to consider more than one viewpoint. The power of using reflection resides in retrospection while reaching forward to the future and what has not yet happened. Mindfulness is needed to enact critical choices that have a meaningful impact on the world. Drawing from postmodernism, Greene rejects positivist frameworks, adhering to multiple

viewpoints centering imagination as a way to discover a myriad of conceptions and actions

related to power inequities in teaching and learning.

Critical Social Justice

Delineating social justice, which includes ideas about fairness and equality from

critical social justice, Sensoy and DiAngelo (2017) explain critical social justice

acknowledges inequities based on race, culture, gender, and class are entrenched within

society and its social, political, economic, and educational systems. Critical social justice

encourages thinking analytically about knowledge about what we know. It considers using

curriculum, practice, and identity from a stance that acknowledges inequities on a local and

global level. For years, I thought I was promoting social justice, working towards ideals of

equality and betterment in my curricular choices of a diverse array of artists. Yet even as I used

diverse artists in my lessons, I still had not dug deep enough into the identity, power, equity,

race, and culture issues as much as I had thought.

To teach within a socially just framework warranted learning more about how curriculum

and practice could support social justice and transform the learning experience for students.

Acuff (2013) asserted, "Specifically, in art education, there needs to be a more fluid, complex,

interconnected conception of art education wherein various cultures are present and recognized

as pivotal in building contemporary art practices and theory" (p. 223). Supporting such analysis

warrants teachers' reflexivity "by investigating their own teacher identities and recognizing that

identity is fluid, situation specific and historically contingent on power relations" (p. 223). For

teachers to embrace a non-traditional way of conducting teaching and curriculum, it means being

able to critically reflect on practices (Pabon, 2016; Milner, Pabon, Woodson, & McGee, 2013).

Utilizing the lens of critical social justice to examine my identity and positionality served as a reminder to question power inequities, to think critically, and to continually and reflexively reexamine knowledge constructions as they influence and shape curriculum and practice. However, examining teaching practice also necessitated possessing critical humility to recognize the gaps in what I know and seeing my educational journey as fluid and ongoing. The definition I chose to employ defines "critical humility as the practice of remaining open to the fact that our knowledge is partial and evolving while at the same time being committed to speaking up and taking action in the world based on our current knowledge, however imperfect" (Barlas, Kasl, MacLeod, Paxton, Rosenwasser, & Sartor, 2012, p. 2; italic, author emphasis). Therefore, what I learn through merits a vigilant lens of critical humility, acknowledging what may be learned about my enacted White privilege against what was known prior and what is yet to be known. Next, I present critical whiteness theory as a lens to reflect upon how my identity as it influences what and how I teach.

Critical Whiteness

The framework of critical whiteness offers a lens to critically examine how White privilege has impacted educational knowledge and pedagogy (Matias & Mackey, 2016). As an educator within a diverse urban district, it is imperative to reflect upon and develop an ongoing awareness and reflexivity of the interaction of my White identity as it intersects with the diverse population I teach (Matias & Mackey, 2016). Pabon (2018) emphasized the importance of reflexivity, affirming a "process of recollecting, exploring, and crafting one's narrative as a Black woman as an act of liberation" allowed her to engage in an ongoing journey as a Black woman educator in the time of #Blacklivesmatter (p. 145). Pabon emphasized ongoing critical reflection as an important tool in unearthing identity relative to teaching and research. In

preparation for engaging in critical reflection and analysis, Milner's (2003, 2007) questions

challenge educators and educational researchers to examine the seen, the unseen, and the

unforeseen aspects of positionality (Appendix C and D). "In order to prepare a more racially

just teaching force it becomes imperative that we take into consideration how whiteness itself

such that it seems invisible and normal; it is this normativity that is problematic" (Matias,

Viesca, Garrison-Wade, Tandon, & Galindo, 2014, p. 301). Matias et al. (2014) conclude that

"To critical scholars of race: May the vibrant color of your work be heard amidst the white

noise" (p. 302). It is through the lens of critical social justice that "the opportunity to analyze

the normative nature of whiteness and the processes of racialization" (May & Sleeter, 2010, p.

11). As I engaged in preparing for my research, it became apparent to me I have not identified

all the biases in my curriculum or pedagogy in my identity as a White educator.

My role as an educator is to craft an engaging curriculum within a social justice

framework that critically examines issues of power, privilege, race, and inequity. Leonardo

and Zembylas (2013) write, "It is important that schools and individual educators take

responsibility for identifying and challenging the intersection of whiteness and emotion and

the formation of particular technologies of affect that marginalize non-white students" (p.

162). Hence, examining the role of Whiteness as it intersects with pedagogies is essential to

addressing the problem and purpose of the proposed research. Leonardo (2014) extends the

idea by stating, "Taking racial inventory becomes Whites' first step in the march toward racial

treason" (p. 96). Working within a primarily White institution supports critical reflexivity to

develop relevant pedagogies that promote social justice and meaning-making in artworks

while supporting students in naming their identity. Matias (2013) explained, "White teachers

have yet to investigate their whiteness, and those that dismiss this notion of self-examination

recycle the structure the race and white supremacy in education and society" (p. 68). The

journey of reflexivity is challenging and, at times, frustrating, but also revealing and

enlightening. The process can potentially lead to becoming a supportive ally in curriculum

construction and teaching practice.

Engaging in the necessary work of critical reflexivity can open up discussions, break

down resistance, and provided environments for conversations about race and allies. Kendall

(2013) addressed whiteness and white privilege by stressing the importance of examining white

identity through transformational moments of insight. Interrogating white privilege matters

because it provides a broader and global understanding of the world. Kendall shared the

experience of whiteness and privilege but stated that White people must begin with themselves.

Kendall wrote, "through that personal work, we become clearer about the necessity of changing

our institutions and we work to build a greater repertoire of skills to make the needed changes"

(p. 18). Self-reflective work supported the need for ongoing reflection, challenging me to

examine Whiteness using multiple lenses. Boutte & Jackson (2013) wrote, "In order for real

transformation to occur, all involved have to be prepared to struggle. White allies cannot just

layer 'diversity' on top of what they are doing." (p. 17). The authors add, "White allies need to

have an identity which acknowledges their inevitable privilege and racism while at the same time

actively working to dismantle their legacies of dominance" (p. 17). Their work aligned with the

proposed work concerning White teacher identity and positionality. My continued reflection to

recognize how privilege operates in the world warrants going beyond the superficial privileges of

flesh-colored Band-Aids (McIntosh, 1995). Boutte and Jackson (2013) offered advice on

interrupting racism by understanding how racism is codified in policies and practices and the

normalizing of injustice in schools using unwritten discriminatory criteria containing deflective

techniques and coded language. Boutte and Jackson concluded White educators who reflect on White privilege could support working through issues of privilege and inequity. Working to explore and understand privilege, as gained by those who represent a dominant culture, can support efforts to diminish inequities using intellectual humility.

Summary

Using a postmodern lens in my research allowed for multiple viewpoints augmented by critical art pedagogy, critical social justice, and critical whiteness, which facilitated a critically reflexive lens in examining identity as it intersected with teaching practice and curriculum. Akin to collage, the theories above layer, interact and influence each other, informing the lens that provided a window to and a further justification for using my site of curriculum and practice as it intersected with my identity. In Walker's *Subtlety*, the artist layered the postmodern meaning of her installation by media choices, placement, subject matter, engaging deterioration, and in her title choice in a public format challenging the viewer to consider blackness and its history from multi-layered perspectives (Smith, 2014). Engaging in a critical reflexive process through reflection and artmaking under the umbrella of critical humility challenged me and continues to challenge me, to sit in spaces in between knowing and not knowing, acknowledging my imperfection as a path to the ongoing journey of understanding my privilege.

CHAPTER TWO: REVIEW OF SUPPORTING SCHOLARSHIP

The literature intends to provide readers a review of research into two categories: (a) art education curriculum and practice, and (b) positionality, colorblind racism, and shifts, as related to art education. Each category examines the research using the lenses identified in the theoretical framework.   Within each category, subcategories are addressed.

The first section surveyed art education curriculum and practice: its historical underpinnings, what the arts can teach education and inquiry, meaning-making and social justice, and concluding with practice and pedagogy. Looking at curriculum situated the arts in education as to understand better how that trajectory has influenced contemporary theorists about what and how the arts should teach to facilitate deeper, engaging meaning making and art that represents the lived experiences of students in a socially just framework. The second section examined positionality, colorblind racism, and shifts in recognizing inequities through arts-based methodologies. The research asserts the need for further study of the intersection of identity as intertwined and reflected in practice in educators.

Art Education Curriculum and Practice

This section examined the literature on art education curriculum and the contemporary push towards expanding the canon not just to include, but center contemporary artists and artists of color as a path for increased meaning making within a social justice framework.

Curriculum and Curricular Choices

Art education has gone through evolutions in philosophy from an experiential approach to through a Discipline-Based Art Education (DBAE), and now into a current postmodern approach (Delacruz, 2013; Gude, 2007, 2009, 2010; Zimmerman, 2009). The inclusion of works of art of artists of color and female artists have been the topic of discussion since the

inception of Discipline-Based Art Education (DBAE) (Delacruz & Dunn, 1996; Zimmerman, 2009). In response to education reform in the 1980s, DBAE developed and supported by the Getty Center for Education in the Arts, became the curricular framework adopted by many districts (Delacruz & Dunn, 1996; DiBlasio, 2002; Dobbs, 1998). The framework advocated for pluralism defined as including examples "from a variety of cultures" in addition to an extensive list of media as long as they were deemed "suitable if selected and employed consistently with DBAE principles" (Dobbs, 1998, p. 90). A DBAE founder, Smith, "stressed reliance on masterworks because of their exemplary power and suitability for generating and sustaining aesthetic experience" (DiBlasio, 2002, p. 137). DBAE was criticized for not taking a more proactive stance on multiculturalism and the attending socioeconomic issues while looking to address the contemporaneous multicultural movement (Delacruz & Dunn, 1996). Some recommended mandating attending to artworks outside the European tradition to redress the lacking attention to female artists and artists of color (Delacruz & Dunn, 1996). The debate about including artists of color and female artists has been an ongoing discussion, yet even with the burgeoning awareness of the deficits in the curriculum, the reliance on artworks deemed 'masterworks' continued.

        In an analysis of the multicultural resources available to educators, Acuff (2014b) noted they maintained an 'us and other' dichotomy, thereby providing only a cursory surface review of information presenting mostly artworks within a European framework and the work of other cultures in a subsidiary context. Within the current technological era, the internet has frequently served as a primary source of information with a limited array of online resources, which have influenced on teacher and student exposure to artworks outside the European framework. Acuff noted three contentions in online multicultural lesson plans: 1) culture normalized and

standardized, 2) unsanctioned accounts of a culture's art or aesthetic, and 3) an additive approach

to multicultural art education. The first contention, cultural homogenization, occured when

works of differing cultures were linked together due to language or geographic proximity. For

example, when works by Mexican artists are viewed as similar to Puerto Rican artists because of

a shared language disregarding geography, context, and cultures; the voices of each culture are

silenced. The second contention is when art and artifacts from other cultures viewed as primarily

utilitarian or part of a ritual negated the artwork's value as an object of fine art, thereby assigning

it a 'primitive' status. The third contention described culturally themed weeks or months, in

which Black artists were highlighted only in February or when an artist of color was added to a

lesson instead of as an integral part of the learning objective. Acuff further emphasized within

an education system in which the majority of teachers are white, what artworks are used within

the classroom merits examination and, by extension, a teacher's awareness of their positionality

or point of view. My research intends to provide an opportunity to model a reflexive process in

light of Acuff's three contentions of how the artworks of artists of color are represented.

Consequently, the artistic process of the artist, especially one engaging in social justice

issues, illustrated what the arts teach. Education, curriculum, and teaching practices serve as a

model for not just education, but as a base for how meaningful content is embedded within an

arts curriculum can further the aims and objectives of art education. Eisner's (2002) work spoke

to the validity of the art process as a metaphor and method in investigating learning within

curriculum studies, reflections on practice, and how research can be constructed to support

meaning making and insights. "To learn and to teach, one must have an awareness of leaving

something behind while reaching toward something new, and this kind of awareness must be

linked to imagination," wrote Greene (1995, p. 20). Greene challenged art education to reach

forward, to extend and expand learning to encourage meaning making within a socially just

framework.

Meaning Making and Social Justice

In the field of art education, formal elements and principles of art have been the standard

of defining curriculum using artworks from a western tradition[4] (Gude, 2004). Challenging the

western standard, Gude forwarded the importance of meaning-making in art education because

of its inherent value to engage and empower students in the power of art connecting their lived

experiences to what they create. She advocated for using contemporary artists of color and

female artists because of their aesthetic and artistic stance and response to current issues and

events. Using traditional artworks serve a relevant purpose; however, it is about being inclusive

of gender and culture, using works that contest and counter, and challenge meaning making on

an individual and collective level. Gude (2008) further asserted that in a contemporary view of

art education, students constructed meaning in their works through their own lived experiences

just as the outside world can influence works of art and construct meaning. Therefore, a core

objective was for students to be able to make meaning defined as "the ability to engage and

entertain ideas and images… the ability to make use of images and ideas to re-imagine one's

own life experiences." (Gude, 2009, p. 101). Student voices empowered through the use of

contemporary artists used art as an investigative tool for understanding the experience of culture

and employed contemporary methods in media and technique in their aesthetic investigation.

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[4]. The elements of art are line, shape, value, color, space, texture, and form and used as the basis for works of art in conjunction with the principles of design. The principles of design are pattern, contrast, emphasis, balance, proportion/scale, harmony, and rhythm/movement and serve as the organizing structure to the elements (Kleiner, 2015).

Practice and Pedagogy

In Carl Rogers' work, *On Becoming a Person* (1961), psychological safety and psychological freedom need to be in place for personal growth to occur. Three components contribute to psychological safety are (a) "accepting the individual as of unconditional worth" (p. 357); (b) "providing a climate in which external evaluation is absent" (p. 357); and (c) "understanding empathically" (p. 358; as cited in Gude, 2010, p. 34). Reflection facilitated student awareness of their creative process. By engaging in activities which cultivated playful opportunities students become involved with artmaking and meaning-making through Gude's termed "principles of possibility:" playing, forming self, investigating community themes, attentive living, empowered experiencing, empowered making, reconstructing social spaces, and not knowing (Gude 2007, 2010). So, "contemporary art education must become a sophisticated hybrid practice that uses style (in its visual and verbal manifestation) to interest (and even to enchant) students to enhance students' abilities to engage, to analyze, to apprehend, to make, and to enjoy" (Gude, 2008, p. 111). Contemporary artists served as a tool for aesthetic investigation in art and across content areas, thereby prompting connections between meaning and knowledge through a global canon of artists (Marshall, 2010a, 2010b; Marshall & D'Adamo, 2011). Gude's research was relevant to my study because it challenged the use of a curriculum that relied on the formal elements of art and principles of design as guideposts to lesson planning. By changing the framework to possibilities and to incorporating contemporary artists, meaning making and social justice are placed at the forefront of art education.

Pfeiler-Wunder (2017) explored the myriad of identities intersecting our roles as teachers and learners, "revealing and concealing identities associated with 'teacher' " (p. 28). Through collage narratives, participants engaged in "the vulnerable and critical work of dissolving the

fictions we tell ourselves to embrace the often difficult relationships and power dynamics of

teaching" (p. 36). Pfeiler-Wunder asserted the importance of addressing conflict and facing

areas of discomfort by encouraging a curriculum that embraced a learning process as reflective

and acknowledged the voices of individuals within the classroom, inclusive of those of teachers.

As much as contemporary artists can serve as an important area of interrogation of social

justice issues, they can also serve as pathways for educators to explore their intersecting areas of

fictions and frictions. Hence, using works that invite discussions from areas of discomfort, such

as the Obama presidential portraits, provide curricular opportunities to investigate meaning and

identity. As has been reviewed, research and literature in art education theory and practice

reveal the changes that are challenging educators to view themselves and their students in new

ways, eschewing the formalized path predicted by years of past practice. Even with theoretical

evolutions and challenges, what is taught in the classroom does not necessarily reflect these

changes. In the next section, positionality and colorblind racism are examined against the

backdrop of art education.

Positionality, Colorblind Racism, and Shifts

This section examined the literature on teacher identity or positionality as it influenced

teaching practices, how the use of contemporary artists brought an increased awareness to biases,

and how shifts in perceptions within a normative White framework afforded changes in

perception.

Positionality and Education

Milner (2003) asserted, "many white teachers do not see themselves as racial beings and

often (idealistically) dismiss notions of race explicitly in their work, the idea of race reflection in

cultural contexts, could prove effective as they grapple with ways to better meet the needs of

diverse learners" (p. 17). Milner offered "race reflective journaling" as a method for teachers to

examine issues of race through their experiences followed by dialogue (p. 177; see Appendix D

for questions). Being that race is a constructed reality, Milner (2017) wrote, " while race may be

difficult to address among educators, *it may be one of the most important issues to consider,*

particularly in schools where students of color are grossly underserved" (author's emphasis, p.

35). Noting the overwhelming Whiteness of teachers, Milner's work, as supported by Acuff

(2014a), promoted the need reflection, for responsive spaces in developing empathy.

Furthermore, Olsen (2008) asserted that "teacher identity is a useful research frame

because it treats teachers as whole persons in and across social contexts who continually

reconstruct their views of themselves in relation to others, workplace characteristics, professional

purposes, and cultures of teaching" (p. 5). Considering the many aspects that shape and

influence a teacher, their identities can be seen as a collage, a bricoleur of constructs and

influences. Pfeiler-Wunder (2017) notes teacher identities are recognized as "the

intersectionality of identities, such as race, ethnicity, religion, economic status, social class,

gender, nationality, chosen interests, sexual identity, politics, and personal history" (p. 31). Each

of these perspectives supports an investigation of identity relative to curriculum and practice as a

way of expanding the exemplars of art and how they can be used to engage in discussions of

identity, power, equity, and privilege.

Colorblind Racism and Privilege

Desai (2010) asserted that issues of race could be reframed through works of

contemporary art because contemporary artists often create works forcing us to question our

longstanding beliefs and knowledges. Additionally, Desai documented that most of her students

did not have a working knowledge of the history of racism in the United States. She noted the

need for teachers-in-training to learn how to participate in conversations about race and

privilege, how to recognize their colorblind racism, and how to see the intersections with gender,

class, and sexuality. In confronting the 'colorline,' (author's word) Desai advocated using

artmaking and contemporary art to address the colorblind ideology and open the door for real

conversations about race and its intersections and allowing for discomfort, discovery, and

acknowledgment of the systemic racism. Using examples for contemporary art provided a place

where the discomfort with race discussions could be conducted in ways in which the

understandings were not merely cognitive but became part of their knowing. (Desai, 2010). The

use of contemporary artists and artworks aligns with Gude's recommendations in engaging

students in meaning making through processes of safety and play (2004; 2007; 2013).

Kraehe and Brown (2011), in their work with students and social justice, noted

discussions about positionality, about identity within the personal and professional frameworks,

were integral to teacher learning, not just for teachers of color, but for all teachers. The absence

of programs that addressed sociocultural influences indicated covert racism within a normative

white framework (Brown & Kraehe, 2010; Desai, 2010; Kraehe, 2015; Picower, 2009). Kraehe

(2015) concluded art education programs would benefit from the inclusion of a forum for

discussions about race and culture to facilitate a fuller developed teacher identity and aid in

supporting race consciousness, accompanying conversations, and racialized situations.

Shifting Views of Inequity

In their qualitative case study, Kraehe and Brown (2011) examined the use of arts-based

inquiry as a way to learn about what preservice teachers need to know to frame their teaching

within socially just and equitable principles. Drawing from research on multicultural and social

justice education, the authors noted that despite the increased interest in developing teacher's

cognizance, more work was needed in determining how to facilitate teacher learning with regards

to inequities. The authors asserted that working through an art practice provided for learning,

reflection, transformation, and change.

Kraehe and Brown (2011), in their research, each taught two sections of the course over

the next year. Their findings found four emergent themes:

1. artmaking fostered the building of sociocultural knowledge and critical understandings

2. students found working in collaborative groups pleasurable

3. in the creation of a video, students experienced shifts in understanding other's identities

4. by viewing other's collaborations, many students found their perceptions awakened,

open to a willingness to see inequities in a different light.

Many students stated their engagement with arts-based practices in conjunction with the subject

and other students contributed to shifts in their understandings of equity and inequity. While

students engaged the simple act of artmaking, they moved into voicing complex understandings

and, therefore, enhanced their capacities for change and reflection. Kraehe and Brown noticed

during their final interview with each student the extent to which using an arts-based inquiry had

created not just significant learning but higher engagement.

Kraehe and Brown (2011) concluded the use of arts-based methods supports aesthetic

decisions and processes to "examine, uncover, and voice new more complex knowledge around

the sociocultural with a critical perspective in mind" (p. 507). Arts-based inquiry encouraged

increased self-reflection and awareness about the ways teachers can affect perceptions of

inequities providing a "powerful entry point into and pathways toward acquiring the knowledge

teachers need to teach in socially just and equitable ways" (p. 507). Thus, Kraehe and Brown's

work served not only to inform about increasing teacher capacities for honoring inequities in

education but also to highlight the value of arts-based strategies in teaching and transforming. Their work illustrated the benefit of using an arts-based practice as a robust methodology to engage educators in acquiring social justice skills as well as a way to engage in art processes to challenge, transform, and connect us to new ways of seeing.

Summary

My review of the literature examines the research on curriculum and practice and the teacher identity related to art education. The scholarship on art education curriculum reveals a challenge to the traditional approach of art education to a more expansive approach inclusive of diverse exemplars and encouraging meaning making in the art process. Although these currents of thinking are abounding in art education discussions, it is not always representative of what is happening within the classroom as the enacted curriculum. Just as the art curriculum encourages emotional and aesthetic safety within the classroom, the same needs to be afforded art educators as they traverse new grounds. However, for changes to occur in the enacted curriculum within the classroom, teacher identity still needs to be addressed.

Looking at one's identity places the researcher in a vulnerable position to investigate their views and biases and how they are present within the curriculum and their teaching practices. Much research about art educator identity or biases has been with preservice teachers and has revealed that through an arts-based process, an awareness of inequities and biases have increased. The natural step is to employ similar methods with practicing educators. Using myself at the site of examination with regards to identity as it intersects and integrates with curriculum and teaching practice has the potential to speak to inequities by including and placing at the forefront global exemplars of artists and issues of social justice. Probing my identity for insights into biases within curricular choices and pedagogy advances the work of those engaged

in challenging the colorblind practices within school systems in support of an art curriculum

grounded in social justice.

CHAPTER THREE: RESEARCH DESIGN

For this qualitative research, I engaged in a self-study with an arts-based methodology to explore my identity using an evaluative framework of postmodernism, critical art pedagogy, critical social justice, and critical whiteness. In this chapter, I provide an overview of how the self-study and arts-based research support answering the research questions through a critically reflective process. Next, I describe the written and visual data collection, including an overview of the lesson plan based on the artist, Titus Kaphar. Following the data collection, I explain the methods of coding utilized in the analysis. I conclude by reviewing the limitations of the study.

Introduction

In this study, I engaged in a disciplined inquiry of my curriculum choices and pedagogical practices as they intersected with and were influenced by my identity. Using a conceptual framework informed by postmodernism (Slattery, 2013), critical art pedagogy (Cary, 2012), critical social justice (Sensoy & DiAngelo, 2017), and critical whiteness (Kendall, 2011; Leonardo & Zembylas, 2013; Matias, 2013; Matias et al., 2014) supported the self-study (Pinnegar & Hamilton, 2009; Pabon & Basile, 2019) and arts-based methods (Leavy, 2015; Pinnegar & Hamilton, 2009; Rollings, 2013) utilized in this research. The purpose of the study was twofold: (a) to document curriculum choices and pedagogical practices, and (b) to analyze the data to identify affordances, limitations, and tensions. Through the qualitative research study, I sought to learn through reflective narrative writing about my curriculum and teaching practice how they intersect with and were influenced by my teacher identity (Pabon, 2016). Even though I felt I had learned the necessary skills needed to prepare, plan a classroom environment, and organize instruction, ongoing growth needed to continue around social justice work, identity, and how they intertwined with curriculum and pedagogy. This study built on the

scholarship of Pfeiler-Wunder (2017) and her research on the examination of identity and curriculum, filling a gap addressing normative whiteness and its influence in the curriculum, curricular choices, and teaching practices.

Within the self-study, I created a portfolio of texts, reflective and narrative, which: a) described and analyzed my curriculum and curricular choices as reflected in a unit taught over four weeks, b) reflected about my curricular choices and teaching practice, and c) learned what each revealed about my identity and its influence. I selected a self-study to identify my biases in pedagogy and curriculum to build on previous research on teacher identity construction as reflected in curriculum and practice (Knowles, 2014; Reidler, 2016). Pinnegar and Hamilton (2009) explained, through a self-study framework, "we come to inquire into those areas of our practice where we become troubled or disturbed when we believe we are one thing and then find ourselves acting in opposition to that belief" (p. 52). As I considered my role as an educator, I began to see where I thought I was, as evidenced by my curriculum and practice, was not where I wanted to be. I knew I had to submit myself to a critical process to inquire about my practice.

For my research, I chose to research my curriculum and practices through a reflective self-study referred to as S-STTEP (Self-Study of Teacher and Teacher Education Practices), which "seek[s] to understand and improve practice…through authentic, rigorous, and trustworthy accounts of situations that are problematic, troubling, and curious" (Pinnegar & Hamilton, 2009, p. 155). An S-STTEP methodology best supported a critical exploration of the intersection of identity with curriculum and practice because of its focus on exploring the space between where I was as a teacher and where I sought to become acknowledging the tension

between the overlapping roles. Through narrative reflections, Hamilton and Pinnegar (1998) defined a self-study as:

> the study of one's self, one's actions, one's ideas, as well as the "not self." It is autobiographical, historical, cultural, and political…it draws on one's life, but it is more than that. Self-study also involves a thoughtful look at texts read, experiences had, people known and ideas considered (1998, p. 236).

Laboskey (2004) identified five defining elements to a self-study. In essence, it is self-initiated and focused on a problem of practice, aimed at improvement, it is interactive, it includes multiple methods, and it delineates validity through a process foregrounding trustworthiness. The goal of improvement extends beyond the personal problem of practice into the setting of the researcher. The interactive element during the collection and analysis of data is supported by ongoing interaction through colleagues and scholars, including scholarly texts. A self-study is teacher research by teachers with a focus on practice that engages the voice of the educator, employs narrative, and utilizes multiple ways to examine research questions. I committed to the process of reflection pulling from the S-STTEP research, which applied prior knowledge as well as the scholarship through a defined process of observation, questioning, analysis, interpretation, and concluding with presentation (Loughran, 2007; Pinnegar & Hamilton, 2009). The researcher can move forward and backward from questioning to analyzing and then returning to questioning — a cyclical process; therefore, I maintained analytic memos parallel to the reflections in a self-study in a narrative format

A self-study also shared aspects with narrative inquiry (Clandinin, 2013) in how it enlisted four key elements: living, telling, retelling, and reliving situating the self as researcher and teacher or object of research. Clandinin (2013) wrote, "It is because we all live out

narratives in our lives and because we understand our own lives in terms of the narratives that

the form of narrative is appropriate for understanding the actions of others; stories are lived

before they are told" (p. 197). A narrative inquiry led me to examine autoethnography as it

shared qualities with a self-study. I drew from the autoethnographic methodology of

assemblage, comparing it to the parts of a collage of methods which, when combined, provide a

complete multi-perspective picture of the site of research. (Hughes & Pennington, 2017). A self-

study employing narrative, reflective methods supports critically examining beliefs by translating

intuitive knowledge to explicit knowledge.

In addition to written artifacts, I engaged in an arts-based inquiry by creating collages

to complement and triangulate my research. Arts-based research can employ one or more art

methods, is usually conducted in conjunction with writing, and operates through a rhizomatic

creative inquiry process. I chose an arts-based methodology because it could reveal non-verbal

nuances as the artistic process mirrors the research process making reflexive dialogue made

visual (Pinnegar & Hamilton, 2009). Working with an arts-based methodology created

opportunities for insights not ordinarily visible in quantitative work; it revealed subtleties and

nuances not always seen with language (Barone & Eisner, 2012; Weber, 2014). Artists have

learned by searching and re-searching through practice, reflection, analysis, and

improvisation, a process similar to a self-study inquiry. Therefore, along with the

investigation, art naturally served as a site of reflexive research, a "system for thinking and

learning improvisationally" (Rollings, 2013, p.13).

Works of art created in the process of research served as data, follow the rhythm and

flow of the researcher's process (Kraehe and Brown, 2011; Leavy, 2015; Weber, 2014). As

Pinnegar and Hamilton (2009) wrote, "Art and arts-based research strategies bring a nonlinearity

to the sense-making process, often decentering ideas and encouraging a different look at a

setting, place, or person" (p. 127). As an act of combining and layering, collage activates an

intuitive level of thinking and reflecting (Hamilton & Pinnegar, 2009). As part of postmodern

epistemology, Pinnegar and Hamilton (2009) noted: "collage involves a reflexive internal

dialogue" (p. 129), challenging the researcher to critically question and consider ideas from

alternative vantage points, exploring a myriad of possibilities. Using collage in conjunction with

a reflective self-study enabled me to best address my research questions.

Research Questions:

What are my curriculum choices and pedagogical practices within a unit of study in an

introductory level art course?

a. What do they reveal about my teacher identity?

b. What affordances, limitations, and tensions are disclosed by reflecting on the

intersection of curriculum, practice, and identity?

Setting and Participants

The self-study occurred in a Northeastern U. S. urban high school within an introductory

art course on painting. The class met once a day for fifty minutes. Generally, students who have

taken the course have had previous art courses or experiences. Therefore, the lesson plan

developed for the course assumed an intermediate knowledge of art media.

Data Collection

The data collection included three categories of artifacts: teacher, written, and visual (Table 1).

Lesson plans and visual research planner comprised teacher artifacts which contained notes

about lesson development over the four weeks. Written artifacts included reflections which

addressed descriptions and reflections which arose within the research journal. Lastly, visual

artifacts included the collages and the accompanying collage reflections for each week of the study.

Table 1

Data Collection Artifacts

Teacher Artifacts	Written Artifacts	Visual Artifacts
Lesson Plan Visual Research Journal	Self-Study Reflections	Collages Collage Reflections

Teacher Artifacts

Teacher artifacts consisted of the lesson plan and a visual research journal. The lesson plan included national standards, lesson objectives, activities, and assessment methods. The visual research journal documented how the lesson plan was planned and then implemented, including research on artists, methods, and media. In the visual research journal, I wrote about what was planned for the day, followed by what occurred. Next, I provide detailed information about the lesson plan, Titus Kaphar, and the visual research journal.

Lesson Plan

The lesson plan, entitled *De/Constructing Our Identities*, centered on a single artist, Titus Kaphar, whose work dealt with issues of race, inequity, and social justice. Kaphar's objective in his art sought to amend racial inequities in art. Gude's (2007) 'principles of possibility[5]' informed the lessons' pedagogy and methods of engagement. The teacher planner and visual

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[5] Gude's (2007) principles of possibility are: 1) playing, 2) forming self, 3) investigating community themes, 4) encountering difference, 5) attentive living, 6) empowered experiencing, 7) empowered making, 8) deconstructing culture, 9) reconstructing social spaces, and 10) not knowing. Gude advocates incorporating the principles in place of the traditional curricular guideposts: the elements of art and principles of design.

research planner documented the lesson objectives and activities and their adaptations over the

four-week unit plan.

   Lesson objectives. National Art Education Association's core standards for visual arts

provided the basis for the lesson plan (Table 2). To prepare for the lesson, students learned

basics about several types of paint media: watercolor, gouache, acrylic, and oil paint.

Additionally, students participated in lessons inspired by Gude's principles of possibility with

the intention of students gaining increased comfort in identifying their strengths and challenges.

The main objective of the lesson for students was to research, plan, and create a work of art that

followed Kaphar's method of taking a masterwork of art and amending it with their own culture

or cultures. As the lesson plan evolved over the four weeks in response to student learning, the

primary objective adapted to reflect individual student choices.

Table 2

National Core Arts Standards for Visual Arts

Anchor Standard #	Standard
1	Generate and conceptualize artistic ideas and work.
2	Organize and develop artistic ideas and work.
3	Refine and complete artistic work.
10	Synthesize and relate knowledge and personal experiences to make art.
11	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Note: Standards used in the lesson plan to support learning.

   Lesson Activities. Titus Kaphar' Ted Talk (2017a) entitled, *Can art amend history?*,

centered the discussion on amending racism and power inequities in art. Students selected a

work of art from the classical tradition and then modified it incorporating the style of an artist

from their culture or cultures. The lesson activities (Appendix F) entailed unpacking and

discussing Kaphar's Ted Talk (2017a) and painting, *Shifting the Gaze* (2017b), which

demonstrated how his intention guided his selection and use of media. Students researched

artists from their culture or cultures to incorporate into their master copies. During the unit, the

objective to amend a masterwork expanded to include ideas generated by the students and me in

our discussions. For the Kaphar lesson, students utilized a visual research journal to record their

thinking and processes, much like my visual research journal followed the lesson's path. I

participated in each activity alongside the students.

        Titus Kaphar. In the Ted Talk, Kaphar (2017a) shared his journey of what led him into

art. In was an art history survey, the professor of the art history course decided to skip the

chapter on African art; Kaphar openly questioned the professor's decision wanting to know why

it did not seem important to cover the chapter on African art. He questioned why Black artists

were given only fourteen pages in an art history survey text. He did not receive a satisfactory

answer to either concern. However, throughout his studies, Kaphar discovered not only his

talents in art but that it was also his passion. At that point in the Ted Talk, Kaphar removes the

curtain off a large painting of family, painted in a Baroque style — a copy of a Franz Hals

painting of a Puritan family (Figure 1). As the painting was presented to the audience, Kaphar

revealed how we see the family but not the young Black man hidden in the dark foliage behind

the family. He explained how we know more about the lace on the woman's collar than we know

about the young Black man. He revealed how we, the viewers, were distracted by the White

family rendering us utterly unaware of the Black young man who was their servant –and likely

included in the painting because his presence as a servant highlighted their wealth, along with the

lace collar. Kaphar then shocked the audience by painting over the family with white paint in

broad, loose strokes. With each stroke, the family disappeared, and the young Black man came

forward (Figure 2). Kaphar concluded by pointing out the recent trend has been to erase racism

from our world. In contrast, he advocated amending the racism to bring the inequities to light.

At the end of the video, the young man stares out at the audience, the viewers with a new

awareness of how little was or will ever be known of the young man's life or dreams. Kaphar

noted, "reconfiguring them into works that nod to hidden narratives and begin to reveal

unspoken truths about the nature of history" (Jack Shainman Gallery, 2015).

  Describing his work, Kaphar stated, "I use a lot of different techniques in making

paintings. Sometimes the surface of the canvas will be cut out, something will be removed from

the surface ... in order to show something behind. This theme or this idea of layers and

multiplicity is a re-occurring theme in my work. There are always multiple narratives. I'm

asking the viewer to try to piece that whole story together without leaving behind the valuable

narrative, in many cases, of those people who have been silenced over years" Kaphar, 2018).

His interest in layering the narratives in his aligned with my choice of collage, a layering

process. More importantly, Kaphar's methods directly influenced how the lesson adapted and

grew to include multiple approaches based on individual student discoveries through the four

week unit of study.

Figure 1 *Family Group in a Landscape* by Frans Hals

Note: Hals' (1614) painting features a Puritan family in front of a landscape.

Figure 2 *Shifting the Gaze* by Titus Kaphar

Note: Kaphar's (2017b) painting amends the hidden racial narrative in his series,

Drawing the Blinds (Jack Shainman Gallery, 2015). .

Visual Research Journal

The research journal functioned to document the journey of the lesson noting daily objectives and activities with greater depth than the teacher planner. The journal, a handwritten document, developed over time to include visual components, as seen in the visual research journals advocated by Marshall (2010a). An informal record, the journal maintained a combination of written and visual data reflecting, providing insights, and "documenting the changing identity of a researcher" (Messenger, 2016, p.145). Over time, the journal evolved, including a description of planned activities, a summary of what occurred, concluding with a reflection about the changes and themes. The teacher research journal provided me with reports of intentions compared to what happened. It delved into why the changes occurred or what emerged from expanding upon in the self-study reflections.

Written Artifacts

Written artifacts were the reflective component of the study. Written reflections were maintained daily in response to the classroom experience.

Self-Study Reflections

The reflections expanded upon what was planned, what was taught, and reflected upon changes and emerging themes. Through the data collected in the teacher artifacts, I critically reflected and analyzed them through pulling from a self-study methodology (Pinnegar and Hamilton, 2009). Timeliness mattered in collecting reflections to maintain integrity and accuracy in the thoughts and observations, therefore, I recorded the writing in electronic form. In the reflections, I pulled from autoethnography in an assemblage methodology "to provide multiple perspectives and a rich multilayered account of a particular time, place or moment in the history of the autoethnographer and his or her profession" (Hughes and Pennington, 2017, p. 60;

see Appendix E). When the reflections started as the beginning of the data collection, the writing

flowed between description and reflection and back again, capturing the multitude of thoughts

and ideas from a given day in an erratic manner, thereby not fully recording the moments in a

thorough format. During the first week, I divided the daily reflections into two sections:

descriptive and reflective, pulling from an S-STTEP study (Pinnegar and Hamilton, 2009).

Following the recommended organization allowed ideas to emerge in a more fluid process of

critical reflexivity and examination even though often there was overlap between description and

reflection.

Visual Artifacts

As part of the data collection, I created collages and written collage reflections to capture

the research process through artmaking. Collage reflections described the collages following an

art criticism process of description, analysis, and interpretation.

Collages

Collage, a modern method that originated in the early twentieth century, papers combined

through layering, constructing, and interlacing (Taylor, 2004). Pinnegar and Hamilton's (2009)

definition of collage is, "a collection of found images that re-present in some way an idea, an

experience, and/or a conceptual frame" (p. 129). Collages were composed using materials such

as found objects, paper detritus, and more. The choice of materials expanded along with the four-

week study. Four collages were created each week in response to the curriculum, teaching

practice, and reflective writing of the self-study process mirroring the teaching process. As a

method, collage challenged verbal thinking, represented words in subtle, intuitive ways, and

provoked existing beliefs through the selection of images, papers, and objects (Hamilton &

Pinnegar, 2009). Being an artist has been a distinctive part of my identity and my teacher

identity, therefore employing an arts-based approach as an additional methodology to triangulate data from the teacher and written artifacts.

Sixteen collages were made in conjunction with the study. For each week of the study, a pair of collages were created using a timed format. I allotted ten minutes to compose the collage using papers found in my studio. After ten minutes, I began to construct the collage using glue and thread, as needed. I created two collages on the Sunday before the week of teaching, and two collages on Saturday following the lesson. At the end of each week, I reflected on the collages using description and analysis. In the first week of the collage making process, I chose to work in the style natural to me for the first set. By the end of the week, I was considering different approaches to making the collage. I questioned whether I should try to intentionally reference the influences of the previous week or try to allow them to emerge intuitively. Employing the time limit helped me prevent overthinking and work more intuitively.

Collage Reflections

For each pair of collages created, I wrote reflections addressing the following: how they were composed and constructed, what media choices were made, and lastly, how the collages reflected learnings during the data collection process. For each week, I reflected on the collages, including descriptions, detailing describing what media was used, what the collage looked like, and how it was composed. I analyzed the composition and how the elements of the collage interacted with each other. The reflection on each pair of collages explored teaching influences in their making and how the artworks mirrored the lesson development.

Coding Rounds Process and Presentation

I selected a qualitative self-study because I wanted to engage in a critical inquiry that allowed for the nuances of language and art. Upon conclusion of the data collection, I prepared

each data for coding analysis by photocopying the teacher planner and the research journal,

organizing the self-study reflections by date within a form I developed for coding, and

photographing and photocopying the collages. I engaged in two rounds of coding organized into

two categories: 1) teacher and written artifacts; and 2) visual artifacts.

Three coding processes were employed: looking for themes, descriptive, and in vivo to

analyze the written data looking for themes and categories related to the intersections of identity,

curriculum, and practice (Saldana, 2016). Each form of data, writing, and artmaking required a

different type of coding attention (Table 3). Self-study reflections were coded first, followed

Table 3

Data Artifacts and Coding Rounds

Written Data and Visual Artifacts	First Round of Coding	Second Round of Coding
Lesson Plan* Visual Research Journal Self-study Reflections	Looking for themes	In Vivo Coding organizing by themes
	Descriptive Coding	
	In Vivo Coding	
Collages Collage Reflections	Descriptive Coding	organized by weekly themes

Note: *used to confirm themes in the visual research journal and self-study reflections

by the collages, concluding with the visual research journal. The teacher artifacts served as a

form of reference and validity for the coding process. Themes that arose within the reflections

were subsequently reinforced and verified by the descriptive and in vivo rounds of coding and

further validated by the visual research journal. In the collages, I used the elements of art and

principles of design for the initial round of coding. I noted the prevalent elements and principles

and then went on to analyze the organization using the same elements and principles. Using the

process of description, analysis, and interpretation followed the same process used by art

historians and art critics. As I engaged with the process of analysis, the emerging ideas within

the collages ran parallel to the themes in the self-study reflections. Therefore, I wanted to

explore how the collages and the artmaking process intersected with the themes in the

reflections. This exploration led me to look at the data from two differing points of view:

chronologically and thematically. The chronological view traced the path of learning and

revelations in teaching and artmaking. The thematic view followed the themes as identified in

the research questions, concluding with an analysis of the intersection of the themes.

Written Data

The analysis started with the self-study reflections by engaging in two close readings:

first, looking for emerging themes and categories; and second, searching for themes specifically

related to the research questions. I noted the themes on the margins of the self-study copy.

Following the readings, I examined the reflections using descriptive coding searching the text for

words related to the categories of curriculum, teaching practice, and identity. As I surveyed the

data for the categories as mentioned earlier, I noted the presence of descriptors related to

artmaking, which led to the formation of an artmaking category. Using the descriptive codes, I

organized them into categories, and then by themes. For example, some words were organized

because they were synonyms for each other. In some cases, descriptive words about art media

were gathered into a single category. Lastly, I read the data using in vivo coding (Saldana,

2016). I searched for short phrases of three to five words that focused on 1) the areas where

identity intersected with either curriculum, practice, or artmaking; 2) processes related to

artmaking in the intersection with curriculum, practice, or identity; and 3) limitations or

affordances. Within the in vivo passages, I examined them to see how they aligned or supported

the categories discovered through descriptive coding. I followed the same process with the

visual research journal after I completed the self-study reflections. I focused on the self-study

reflections first because they held the richest data and were in direct response to the visual

research journal. The visual research journal contained information related to researching Titus

Kaphar, as the center of the lesson, as well as decisions made and, at times, changed about the

lesson plan.

Upon completion of the first round of coding, I examined the categories and found four

emerging themes of curriculum, practice, artmaking, and identity. I wanted to return to the data

of the self-study reflections and examined the data anew, specifically searching for passages and

themes through a variation of in vivo coding to highlight passages on a new copy of the data

(Foss and Waters, 2016). I wanted to review the data again for several reasons because, being

new at coding, I wanted to conduct a validity check on first-round discoveries. I also wanted to

return to the data with new eyes via a new process, and I wanted to examine data with a more

critical lens. During the second round, I noticed how each of the major themes related,

intersected, or influenced with each other. I also detected reflection passages posed as opposing

thoughts, such as comfort and discomfort. And I saw how the fluid, and at times, the unruly

process of reflection foregrounded the importance of conversations with others, students

included, and the power of reflecting on choices and considerations. Additionally, seemingly

subtle moments of reflective questions and statements arose as significant because of how they

challenged thinking, action, and perceptions. Each week of the study had its focus of reflection

which illuminated and informed how the categories and themes interacted with each other.

Alongside the process of coding, I maintained analytic memos akin to reflect upon the

process, the categories and themes, and how the themes interact with each other. Chang (2016)

offered strategies to analyze data in two categories: 1) analysis-oriented and 2) interpretation

oriented. The analysis examined recurring themes, topics, and patterns, cultural themes,

exceptionalities, what was included and omitted, and connections between the present and the

past (Chang, 2016). Interpretation analyzed the relationships between self and others,

comparisons to similar studies, contextualizing and aligning with theories and social science

constructs (Chang, 2016). In the memos, I examined the themes and topics uncovered in the data

collection. I considered the themes and categories as relationships between one category

intrinsically linked to another category, returning then to inform, answer, and direct the research.

As Wolcott (1994) wrote, data analysis is "an activity directed to the identification of essential

features and the systemic description of interrelationships among them" (p. 12). Thus, data

analysis began at the onset of writing, forming critical cyclical reflexivity that continued through

the end of the data collection and into the analysis.

Visual Data

Evaluating the collages through coding mirrored the process for the self-study and visual

research journal because it occurred in two rounds. Each collage was photocopied individually

and with its pair. In the first round of coding, I employed the elements of art and principles of

design to analyze the collages, serving as a symbolic methodology and an analytic tool.[6] The

---

[6] The formal elements of art are line, shape, color, value, texture, form, and space. The principles of design are variety, focal point or emphasis, contrast, proportion, rhythm, pattern, and perspective.

formal elements and principles, as part of the shared learning of educators, served as tools to analyze works of art in art production, art criticism, and art history. Therefore, the use as curricular guides served as the essential vocabulary to describe and analyze works of art. The first round of coding revealed patterns about: transitioning color choices, increased use of texture, simple to complex compositional arrangements, and more defined focal points. The colors moved from lowkey subtle tones of color to more vibrant colors towards the end of the four weeks. The collages in the first week were constructed out of paper. Gradually over the next three weeks, found objects, shells, and ribbons were added to the collages changing the texture from implied to real. The collages compositions evolved from what I would describe as 'safe' compositions to more challenging organizations of paper and found objects which incorporated multiple principles of design. And lastly, the focal points, the places of emphasis in each collage, became more defined as the weeks progressed.

For the second round of coding, I examined the collages relative to the themes of each week's set of self-study reflections. Looking at each set of collages, I noticed how each collection correlated to the main themes of each week and how they were composed. In the collage reflections, I noted the artmaking process and how I altered my working process in response to the lesson and my emotions. Before working on the collages, I considered what happened in the previous week and what was planned for the upcoming week. In the final round of analysis, I aligned the codes and themes for the self-study reflections and the collages to analyze the connections, intersections, and disruptions.

Limitations

The research involved examining my curriculum and my practices; thus, it was personally reflective of my choices and practices. As Greene (1995) wrote, "Only when teachers

can engage with learners as distinctive, questioning persons - persons in the process of defining themselves" (p. 13). Therefore, what has been learned via the self-study process may not be directly applicable to other art educators in similar situations.

During the data collection, I wavered between feeling confident about the research and anxious because of a concern that I or my interests would guide the direction of the study. Pinnegar and Hamilton (2009) addressed the issue of trustworthiness, noting, "S-STTEP research grows up in the space where our identity and integrity come together" (p. 161). I researched the space in-between space where who I am meets the what and how of my teaching. Evidenced by the fact my reflections do not glorify me; rather, they revealed me — sometimes in self-critical reflections, or in past practice descriptions, or assumptions I have made demonstrated my integrity. They also offered a critical lens to my thinking processes about planning and pedagogy. Pinnegar and Hamilton (2009) wrote,

> We have an ethical obligation to enact what we have come to understand. Thus,
>
> manipulation of results or faulty analysis, or fudging the findings, has a personal and
>
> ethical dimension that, while potentially shared by other researchers, is more
>
> fundamental to this kind of research (p. 13).

Ultimately, it was the 'why' of my study, which served as the most persuasive evidence for validity: I engaged in this self-study because I wanted to discover how my identity as a White educator influenced and shaped curriculum and practice. I aimed to be thorough in describing and delving into what had occurred during the day. I regularly took a step back in my writing, often going back to a previous point so that I could check my honesty and candidness. This pause involved looking and examining with an eye to what was visible and what was hidden or below the surface a self-study, a critically reflexive process.

CHAPTER FOUR: ANALYSIS AND RESULTS

Introduction

In this study, I engaged in a disciplined inquiry of my curriculum choices and pedagogical practices as they intersect with my identity. The purpose of the self-study was twofold: (1) to document curriculum choices and pedagogical practices, and (2) to analyze the data for the purpose of identifying intersections, limitations, and tensions. Through the process of self-study, I investigated how my teacher identity influenced curriculum and practice. To address the research questions, I created a portfolio of texts, reflective, and narrative that:

1) described and reflected my curriculum choice and teaching practices

2) analyzed what each revealed about teacher identity

3) created collages at the beginning and end of each week of the study.

This chapter responds to the research questions by following the chronological journey of the self-study reflections in conjunction with weekly collages. In what follows, the findings are presented in sequential order to show what I learned over the length of the four-week study.

The study focused on my growing understanding of the influence of my White identity on what and how I taught. Insights about my biases and colorblindness developed over the four-week unit plan. Therefore, I chose to present the data in chronological order, so I could best explore my identity and track the emerging themes of the data. Each week prompted thinking about my identity and catalyzed me to delve deeper into questioning the influence of my identity on content and teaching methods. Using the lens of postmodernism, I questioned my choices and actions from multiple viewpoints (Slattery, 2013). During the first week, I found myself in places of discomfort that challenged my curricular choices and facilitated discussions about race and inequity. In the second week, I became aware of preconceptions held about teaching and

learning, leading to focusing on sketching and searching. The third week centered on curricular

choices transecting with practice and their joint roles in creating visual voice[7]. Realizations and

revelations wove together intersections of curriculum, practice, and artmaking during the fourth

and final week, revealing discoveries about identity. Throughout the process, I sought to

practice critical humility by engaging the paradox of accepting what I know as valid, yet also

acknowledging that what I know has been shaped by White dominant structures (Barlas, Kasl,

MacLeod, Paxton, Rosenwasser, & Sartor; 2012). The process of interrupting my White

privilege meant that even as I engaged in reflection, the thoughts that guided my reflection held

the supremacist thinking I was trying to disrupt. Therefore, the study embodied a four-week

reflective journey in which I learn evolves and responded to itself in a helix, cyclical process

through writing and art.

Chronological Presentation of Self-Study Reflections and Collages

For each week, I present the data in the order in which the activities occurred: 1) preview

of the week; 2) pre-collages; 3) self-study reflections, and 4) post-collages. I preview the week

by providing a summary of the lesson and the objectives. Pre-collages were created before the

week; post-collages were created at the end of the week. Self-study methodology intertwined

with analysis — iterative in the flow between data collection and analysis in a helix pattern —

moving forward and stepping back (Pinnegar & Hamilton, 2009). Given the spiraling quality of

a self-study, I engaged in an ongoing meta-analysis with all aspects of data collection: from

teaching to artmaking to reflecting and memoing (Creswell, 2006; Hamilton & Pinnegar, 1998,

2006; Pinnegar & Hamilton, 2009).

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[7]. In art, the term visual voice refers to a personal artistic style. Developing a visual voice involves understanding artistic preferences which then makes the artwork distinctive and unique to that artist (Bayles & Orland, 2001).

The data is presented week by week, beginning with an overview of the lesson plan

followed by a presentation and critique of the written artifacts and collages. Starting with the

self-study reflections, I present the themes of the week and offer a critique of the data. I follow

with the collages, providing images of the collages in conjunction with descriptions and analysis.

Quotes from the written artifacts are embedded in the week-by-week review of the data. For

ease of noting the origins of the quotes, they are cited as follows: 1) visual research journal

(VRJ); 2) self-study reflections (SSR); and 3) collage reflections (CR). I conclude with a

summary of the self-study reflections and collages, focusing on how they inform each other and

speak to the research questions.

First Week

I went in the first day with a long list of goals and objectives, quickly realizing the need

to step back in my objectives. Having watched the Kaphar's Ted Talk (Kaphar, 2017a) several

times and had significant time to digest Kaphar's intent, I developed outrage over his revelations

about the Frans Hal painting he had copied and amended (Figure 1 and 2). My learning curve

shined a light on two areas: silence and the pause.

Silence

I considered silence: the silence of my students, my silence, how silence was being filled,

and how a silence could be allowed to exist. "My inner silence came from the questions I was

wrestling with internally: What history do I want to amend? Can I amend the history of a group

of people with whom I do not share ethnicity?" I reflected (SSR, 1st week). Using curricular

exemplars focused on issues of race and inequity raised deeper concerns about identity and

impacted a greater awareness of dominant knowledge constructs (Acuff, 2013; Sensoy &

DiAngelo, 2017). As the class and I discussed *Shifting Gaze* (Kaphar, 2015; Figure 2), Kapher's

painting in chapter three, I wondered if I added to the silence by my actions or if my lack of

comfort in the subject of racism affected the class. Each time Kaphar revealed the young Black

man hidden in the background, I became increasingly emotional, noting, "what bothered me, and

I didn't admit at first, is that I did not see him until Kaphar pointed him out and ever since that

time I now cannot take my eyes off of him" (SSR, 1st week). Working with contemporary artists,

especially those who address issues of social justice and inequity, centered my analysis on the

intersection of Whiteness and curriculum (Marshall, 2010a, 2010b; Acuff, 2013). I realized I

had not prepared students to consider the difference between erasing racism and amending

racism in artworks in museums and within communities, nor had I fully understood the concept.

As I became aware of my silence, I viewed it as a reflection of my discomfort. "I can't not see

what was once invisible to me" (SSR, 1st week). I had reflected and written about my thoughts

using Milner's (2003, 2007) questions (Appendices C and D); I had discussed with critical

friends who listened, challenged and corrected me when my assumptions were unfounded and

based on assumptions. Yet, for all my talk, my discussions continued to mirror my thinking and

had not taken into consideration my students' perceptions of their world. My curricular choices

had been based on my comfort. When the silences felt uncomfortable to me, they reflected my

knowledge construction of silence, my discomfort, and even how I held assumptions. By the end

of the week, I sat within my silences — my discomfort — recognizing how my Whiteness had

centered White artists as my primary curricular choices. Silence signaled to me the need to

acknowledge the discomfort and allow it to speak to me.

The Pause

Each silence I met during the week gradually prompted me to pause; each silence gave

me pause. I was uncomfortable because I had felt that I was "doing the work." Still, I developed

an awareness as the lesson progressed that the identity work I had done on myself was more a

work in progress rather than a destination. Had past curricular selections demonstrated that I

held lower expectations? Before this lesson, the majority of artists I used as exemplars came

from the classical tradition; I used artists that contributed to White dominance in the arts. And

even if some of the artists had addressed issues of social justice, I had not unpacked the issues as

thoroughly as I could have. Using those kinds of curricular exemplars, I considered, "is passivity

another way deficit perspective emerges" (SSR, 1st week)? By presenting Titus Kaphar, I

wondered if I was not pushing the conversations more to challenge my students' thinking. In my

reflections, I wrote, "because I have seen students I assumed were unmotivated, to dig deeper; do

I engage in shallower conversations to keep them motivated" (SSR, 1st week)? Works of art

selected solely for their accessible meaning undermined student capability, whereas works of art

with a challenging meaning fostered deeper learning (Gude, 2007, 2010; Acuff, 2014a). The

selection of Titus Kaphar as the contemporary artist's focus of the lesson facilitated unpacking

my identity and encouraged critical reflection. I began to glimpse at how my choices of White

artists had denied my students opportunities to see themselves in the curriculum. Centering

contemporary artists bolstered critical reflection on colorblindness and embedded dominant

power inequities (Acuff, 2014a). The choice of artists remained central to critical contemplation

about the influence of identity, of Whiteness, as a determinant of curricular choices, particularly

in the selection of works within the teacher's comfort zone (Acuff, 2014a).

One pause, in particular, led me to a revelation about a still life lesson that featured Paul

Cezanne. The subject of the lesson was a still life using apples and oranges, just like Cezanne's

paintings. Out loud to my class, I wondered, "if my choice of apples and oranges in a still life

made it a white still-life? Were apples and oranges white fruit? What fruit would be considered

non-white fruit" (SSR, 1st week)? The lesson had not been as engaging to students as it used to

be. "Was it becoming boring to me, or was it my presentation, or was it because it was

unrelatable?" I began to see how in selecting Cezanne as the exemplar artist — a White post-

impressionist from the nineteenth century — I had not considered contemporary still-life

painters, or women still-life painters, or artists of color. That pause triggered a shift, a

transformation, in how I looked at what I choose as an exemplar. Selecting Cezanne was not a

bad choice, but when the majority of artists I had selected were White, then the only ways

students would see or know would be art from a White normative perspective (Acuff, 2014b;

Kraehe, Gaztambide-Fernandez, & Carpenter II, 2018). I viewed my concerns "as an ongoing

conversation to critically examine the lens in which we as artists and teachers and researchers

frame our work and see our work and name or identify our influences" (SSR, 1st week). My

diverse students deserved to feel represented in my lesson and my curricular choices with

choices inclusive of marginalized artists: artists of color and women artists. Next, I present the

collages created for the first week of the study and relate them to reflections.

Collages

Collage is a process that combines a variety of papers and through layering and

manipulation to create an image (Taylor, 2004). Using collage as an arts-based methodology

augmented written reflection because it provided a bridge between action and thought,

translating the subconscious into a visual form (Barone & Eisner, 2012; Weber, 2014). My

aesthetic style usually has employed soft colors, vertical elements, and antique papers within an

asymmetrical composition. As I wrote in the collage reflections, "I would describe my style as

'safe,' lovely to look at — but I wouldn't say it [my work] challenges thinking" (CR, 1st week).

Making the first collage filled me with anxiety. Even though it was my preferred media and

method, utilizing it as a data collection placed unexpected pressure on me. I was concerned my

art might not disclose anything or that my artwork would be superficially lovely, devoid of

meaning. Even though I was aware of the interpretation of the collages used as data were not

based on aesthetic criteria, I still held a desire to create beautiful work. Yet, as I prepared to

start, it dawned on me that the aesthetic criteria I held were determined by a White normative

classical training. This awareness made me question whether I should try to release those

expectations or embrace them were paralleled by my concerns about lesson delivery and its

reception by my students in the classroom. With all of that in mind, I picked up the first papers.

The first collages (Figure 3) possessed attributes associated with my style of artmaking,

including the use of subtle colors, sheet music, and strong verticals. I relied on my style thereby

Figure 3

First Week: Pre-collages
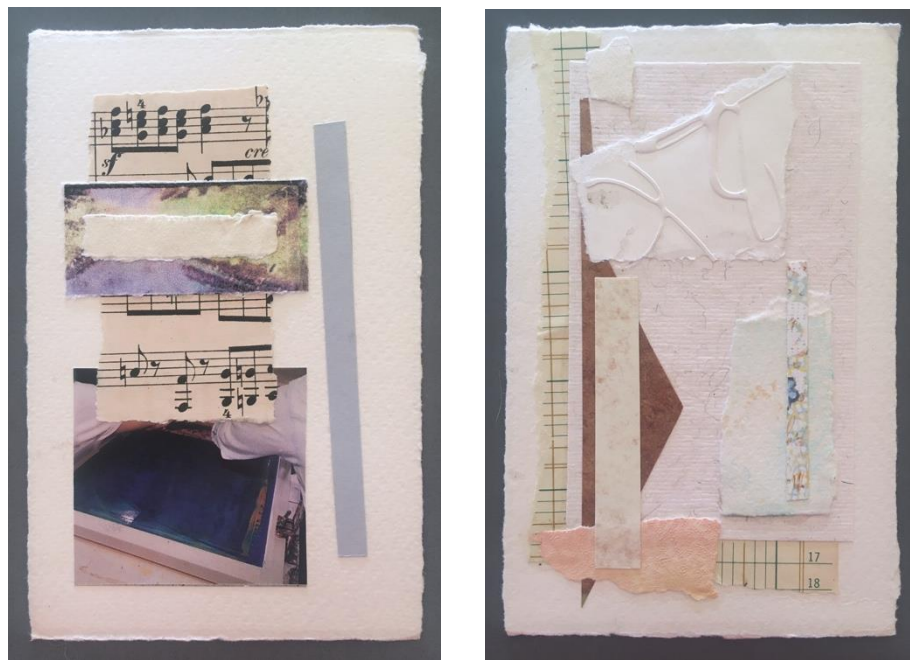
Note: From left to right, collages identified as 1A and 1B (Discomfort I, II).

establishing these works as a baseline from which to contrast the rest of the collages. In the first

collage, *Discomfort I*, I placed a blue strip of paper intentionally on the right somewhat askew

opposite the sheet music. The second collage, *Discomfort II*, acknowledged my desire to create a

pleasing sense of balance in low-key colors. Upon completion, they did not appeal to my sense

of balance; they felt awkward and unresolved, no matter how I tried to resolve them. In the

collage reflections, I wrote, "These collages reflect my worries even if I tried to hide them. I'm

worried about learning about the breadth of my [White] influence and of my own aesthetic style;

yet I want to know" (CR, 1st week). Collage, as an artmaking methodology, has been noted to

reveal the subtleties of emotions and thoughts not always conveyed in writing (Barone & Eisner,

2012; Weber, 2014). I created the post-collages (Figure 4) with less apprehension using my

subtle colors. As much as I tried to deny my style in the first two collages; the process reversed

Figure 4

First Week: Post-collages

Note: From left to right, collages identified as 1C (Silence), 1D (The Pause).

in the end of the week collages. The composition was more balanced in the post-collages,

evidenced by the careful balance between color and shape, which showed my comfort with my

style. In the third collage, I worked with the blues I love so much, placed the sheet music upside

down, having the spaces between the whole and half notes symbolize pauses. A blue horizontal

on the top right expressed to me, silence, and how it can hide or reveal, depending on how we

acknowledge or deal with the silence. The last collage included a circle on the top right, a circle

of transparent hand-made rice paper to symbolize the pause, the power of the pause. Using a

curricular exemplar that challenged how I thought about art, made art, and influenced my

artmaking — I recognized how my identity as a White artist mirrored the artistic influences that

shaped me; and how I did not need to erase my influences but, instead, learn from them to make

more informed and balanced curricular choices.

An aspect of a self-study was to provide a balanced view of self, and specifically, identity

(Pinnegar & Hamilton, 2009). Weber (2010) asserted, "A first step toward understanding

oppression is to make visible the processes that obscure and deny its existence" (p. 21).

Acknowledging silences and pauses enabled me to see how my Whiteness had influenced my

past curricular choices and revealed the edges of my discomfort in discussions about inequity. I

noted, "My knowledge comes from a strong Euro-American background. This awareness is like

a pendulum – right now it is all I see and I have this shocked perspective even though it has been

around for years" (SSR, 1st week). The notion of myself as an openminded person was upended.

I had contributed to the maintenance of a dominant White system in the works I privileged in my

curriculum. My art room maintained discriminatory values in the way dominant culture

"privileged the artworks and traditions of the economic and political elite" (Kraehe, 2010, p.

163). I knew most of the art and artists I had taught were White and came from the classical

tradition. However, I had justified their use due to my reliance on the elements of art and

principles of design, which also came from that same White dominant art tradition (Cary, 2009;

Kreahe, Gatzambide-Fernandez, & Carpenter II, 2018). Even though I had featured artists of

color, their role in my curriculum had been subordinate. Ultimately, I had been complicit in

supporting a White tradition. The first-week collages (Figure 5) mirrored how I wrestled with

my aesthetic identity within and outside the classroom; I recognized my avoidance of taking

risks and maintaining a quiet compositional balance. "I wasn't outwardly silent, but I was

inwardly silent because I didn't fully understand how using him [Kaphar] as my exemplar was

Figure 5

First Week Collages

Note: The collages for the first week in chronological order.

going to change or challenge my perspectives on practice and teaching," I reflected (SSR, 1st

week). Acknowledging privilege, akin to Kaphar's *Shifting Gaze* (Kaphar, 2017b), was about

uncovering privilege and seeing that process as ongoing, not a destination.

Second Week

During the previous week, the lesson focused on Kaphar's Ted Talk (Kaphar, 2017a) and

discussed racism and Kaphar's ideas about amending racism. The students and I learned about

the classical canon by exploring art history texts, and on the internet, so we could select artworks

to modify in our paintings. Seeing how students appeared to struggle with researching artists, I

decided to teach students how to search for artists representative of their identified cultures on

the internet. Mid-week, I introduced brainstorming and sketching so students could visually

describe their ideas. Time became an essential component with the study: time to think, time to

search, time to draw, time to reflect. Just as the students needed time to find their chosen artists

and formulate their ideas, I, too, found that the element of time combined with reflection and

artmaking created opportunities to reflect upon curriculum, practice, and identity.

During the first week, I discovered the breadth of how my identity guided curricular

choices I had made before this unit focused on Kaphar. This realization caused me to rethink

how I taught in conjunction with content. I had moved consciously from lessons centered on the

formal elements principles of art to a lesson focused on amending racial inequities. This week,

the reflective focus in the self-study shifted to examining my pedagogy and how I taught. I

sought to address gaps in the lesson that did not provide sufficient time for students to search and

sketch for their ideas. Thus, the themes for the second week: searching and sketching.

Searching

The first week started with understanding Kaphar's (2017b) intention in *Shifting the*

Gaze. The next activity of the lesson (Appendix F) involved searching for artists of the students'

cultures. Locating artists of diverse cultures and women artists required teaching students how

to be diligent in internet searches using specific keywords to facilitate the search. Changing

artists to painters or adding 'visual' in front of 'artist' enhanced the search. However, often we

found mostly male artists. Locating female artists of diverse cultures required a more in-depth

search. "Looking for artists proved to be more challenging than I had planned. I didn't fully

realize the limited options for finding diverse artists representing a variety of cultures" (SSR, 2nd

week). Internet searches provided sources but did not always address cultural differences with

an eye to race and inequity (Acuff, 2014b). My students and I learned quickly that information

on artists of color was scant and not readily available. Internet searching revealed the secondary

status of artists of color and women artists. In response to an artist found by a student, I

discovered my biases:

> I looked at the work of a Dominican artist that a student is interested in, and the first
>
> thoughts going through my mind were filled with judgment, emerging from my classical
>
> training. It was an island landscape in bright, vibrant colors without much compositional
>
> structure. I noticed the lack of composition first and then chided myself for that thought.
>
> I was approaching it with an attitude without taking the work in for itself and honoring
>
> that artist's approach. The student loved it, and I wanted to see it through their eyes, not
>
> mine. They had researched the artist and loved how the artist reflected Dominican island
>
> life for them as they know it. And I began to think about how my assumptions and
>
> perceptions influence how I instinctually judge artworks that aren't from the classical
>
> tradition (SSR, 2nd week).

I witnessed my attachment to my point of view, how oblivious I had been, and how many

assumptions I held subconsciously wondering if my judgments were expressed through my

words and body language. Examining the influence of my Whiteness on practice and pedagogy

proved to be more challenging to discern.

Sketching

The students had ideas, but they did not seem to know how to translate them into works

of art. Based on class discussions, I sensed they were unsure of their artistic capabilities. I

wanted to focus on sketching since the students were struggling with how to give their ideas a

visual voice. In my training as an artist, sketching was the method I used to generate a multitude

of designs for whatever idea I was developing. In art, sketching is how artists traditionally

brainstorm ideas prior to working on the final artwork. In my vast teaching experience, students

have often wanted to go with their first idea. My class was also similar in their perceptions of

sketching. A student asked me: what was the purpose of sketching? The question stopped me; it

gave me pause:

> I gave my pat answer [to sketching] – to find many ways to organize your ideas. 'But
>
> what if you already know?' I was asked. I pushed on, just try it; what if you placed the
>
> tree here, or here?' They proceeded to sketch a couple of ideas, called me over, pointing
>
> to the first one. 'This is the one I want to do.' I think my sketching lesson is sketchy…..
>
> (SSR, 2nd week).

It made me consider how sketching may have come from a classical tradition of art. I thought of

how I centered sketching as the primary method to develop ideas and experiment with

composition. By focusing on only one way, my way, to brainstorm ideas, I had created a

roadblock for some students as I was teaching from how I was taught and not acknowledging my

students' ways of learning and developing ideas. Sketching gave me pause as it challenged an

activity I had employed for years as an art educator. Sketching did have a place within

artmaking; however, I began to wonder to what level I used methods indicative of how I was

taught (LaPorte, Speirs, & Young, 2008). The moment altered my perceptions and guided me to

question more about the 'how' and 'why' of my teaching. Engaging with critical friends to reflect

upon what I was learning about myself helped me to confirm and question further how

Whiteness had woven itself into how I taught, asked questions, and planned learning. I

questioned art teaching methods I had used for years, seeing them now as extensions of a White

dominant perspective in the arts. Teaching my students the way I had been taught disclosed to

me how I thought I was a reflective educator, but I may not have been reflecting critically.

Collages

Going into the second week, I wanted to make a change to my color palette; I tried to

consciously step away from the pastel colors to which I was accustomed (Figure 6). Moved by

Figure 6

Second Week: Pre-collages

Note: From left to right, collages identified as 2A (Prepare), 2B (Reach).

Kaphar's (2017b) whiting out pieces of his painting; my initial thoughts were to use white to

cover areas. Using white seemed like an obvious choice since it echoed Kaphar's method in

Shifting the Gaze (Kaphar, 2017b). So, I limited the colors to a greyscale monochromatic palette

and selected repurposed drawings in addition to magazine images in the pre-collages. However,

I still included color as an accent to the monochromatic scheme. I wanted to challenge my usual way of making collages by limiting color and taking chances in how the collage was constructed to symbolize the risks I wanted to encourage and support in my students working methods. "I want to find a way of artmaking that incorporates my style … [and] Kaphar's ideas" (SSR, 2nd week). I worked intending to merge my aesthetic preferences with what I was learning from Kaphar's work and my students' perceptions. I sought to visually enact what I wanted to see in the classroom, focusing on my pedagogy, on how I taught. Discerning how I taught meant considering my art practice as a mirror of those choices.

The collages created at the end of the second week (Figure 7) did not try to avoid my preference for strong verticals in composition. I chose to try to align with Kaphar's desire to

Figure 7

Second Week: Post-collages

Note: From left to right, collages identified as 2C (Sketching), 2D (Searching).

amend and not erase my style. I changed my style by incorporating vibrant colors and photos of

images from magazines. In the left-hand collage, a vertical was created by an orange paper

balanced and intersected by the orange and red in the band-aid wrapper remnant over top of a

monochromatic background. A young White girl looks out at the viewer from the bottom left

corner holding a bird. Even though I chose her intuitively, she reminded me of my younger self.

As I searched for the ways my Whiteness flowed into my teaching, I realized I was analyzing

everything I created for the evidence of my hidden biases. The band-aid represented my desire

to 'fix' my colorblindness all at once, yet knowing that could not occur. The young girl

symbolized all the evolutions of me that have arisen from my youth to now. The second collage

had minimal color in it — just a touch of red and orange. The hand reaches out from a student-

drawn sketch. An old clock face sewn on the vertical symbolized the value of time in critical

reflection.

The second week's collages (Figure 8) represented a departure from the first week's work

(Figure 5) in color, media, and composition. My Whiteness had touched all aspects of teaching:

Figure 8

Second Week Collages

Note: The collages for the second week placed in chronological order.

in my choice of primarily White artists as exemplars, in the unconscious reliance on past

practices, and in my assumptions and expectations. Sharing both week's collages with critical

friends who are artists helped to confirm the changes in style from one week to the next.

Working through the joint processes of artmaking and self-study reflections fostered realizations

of my biases as each artifact informed the other (Barlas et al., 2012). Springgay (2008) noted

that art research "as living inquiry constructs the very materiality it attempts to represent" (pp.

37-38). What I knew at the end of the second week was that I needed to sit within the questions I

had about my hidden biases even if the questions could not be answered right away.

Third Week

In the prior week, the students searched for artists of their cultural traditions and planned

their works of art. For some who were ready, I had introduced acrylic and oil. However, based

on the students' hesitancy, their fear of making a mistake in mixing colors and applying paint

was palpable. I was not sure if their issue was a lack of an idea, knowledge, or confidence.

Working alongside the students, I related to their concerns about media and struggles in giving a

visual voice to their ideas and intentions. For Kaphar, his intended meaning determined his

media selection in service to giving voice to amending racism in classical works of art. Oil and

acrylic paint methods came from a White tradition of artmaking, which led to questioning

whether to teach traditional methods of trial and error. Therefore, during the third week, the

students and I learned more about paint methods in conjunction with expressing an idea in

artmaking. For me, the reflective focus was on the intersection of curriculum and pedagogy.

Media and Methods

To teach oil painting, I needed to show its historical and contemporary methods. I

realized how deeply I had perpetuated the perception in my classes that only classical methods

mattered. Therefore, I chose to teach both processes so students could decide which method to employ. However, through reflection, I recognized I held a judgment that privileged oil paint and works of art in oil painting, writing, "I came to my classroom with the idea that I knew and understood cultural diversity, but I was still teaching the methods the way I learned them — I am still learning" (SSR, 3rd week). I wanted to amend the perception of one media or method valued over another, but I had to recognize it in myself first. "Self-knowledge is power; sharing self-knowledge is empowering. When self-study reveals the connections between personal experience and social actions and inspires others to examine theirs critically, it becomes a form of critical pedagogy" (Weber, 2014, p. 17). During the week, I witnessed how my classical training influenced my deeply embedded beliefs and values about media. I realized I needed to know my biases to challenge them and amend them.

Voice

In Kaphar's work (Jack Shainman Gallery, 2015), the intended meaning determined his choice of media and the methods he employed. As an artist, Kaphar decided to amend classical works after years of studying art. Through artmaking and reflection, I came to see the challenge of acknowledging my voice. I wrote, "first, I should see where those questions [about Kaphar's intention] take me in my exploration of Kaphar's work as it influences my art. I have to go through the process myself" (SSR, 3rd week). I needed to name my discomfort for my voice to find its place so that I could facilitate the process for students. As I reflected, "I do think I avoid the deeper questions though, for fear of not having the answer" (VRJ, 3rd week). Peeling back layers of assumptions of what I believed and what undergirded those beliefs was harder when looking at practice then at curricular choices. Three weeks was not enough time. The Kaphar lesson involved wrestling with my thoughts and ideas about teaching and artmaking to model the

experience for the class, but also to fully embody and find my voice. Yet, I wondered in my self-study writing,

> I see myself pushing the students individually to dig deeper. But then when I sit with
> them and talk with them one-on-one, I can see their point of view, and I don't want to
> discourage their thinking like I used to do. In the past, I laid my thinking and opinions
> upon them – not consciously, but subconsciously, I influenced them with my intents and
> thoughts and didn't fully listen to their wonderings (SSR, 3rd week).

In one discussion, one student asked if all Mexican art looked the same; or if all Puerto Rican or Dominican art shared similarities prompting a lively conversation. Then a student asked me what White art looked like — I had no answer. I wrote, "A couple of days later, a student came into class eager to share that all the art in their workplace — which is huge — was all white art. I asked how they knew. The response: I don't know, but you just know" (SSR, 3rd week). Sharing my process about finding my voice with students, including my misgivings, assumptions, and challenges, opened up the conversation about inequity for all of us. Discussing what I was learning with critical friends challenged and corrected my assumptions and beliefs. For example, I shared with my critical friends what I thought students were thinking about social justice without actually asking the students what they believed. I had been so focused on how I was broadening my understandings of diversity, biases, and Whiteness that I had not spent a similar time considering my students' perceptions of inequity and racism. I listened to students and critical friends, knowing I had a lot to learn. As I approached making the collages, I was focused on how my Whiteness expressed itself in my artmaking choices.

Collages

In the second week, I stepped out of my comfort zone and worked with a color scheme and materials not familiar in my artwork. I had begun to unpack the impact of my Whiteness in curriculum and pedagogy; now I wanted to critically consider to what degree my Whiteness shaped my choices in composition and method. I viewed my collages as examples of White art, but I could not clearly define what I meant by that descriptor other than adjectives like 'safe' or 'lovely.' I saw my collages as not taking chances as much as they could; I felt I chose pretty over meaningful. With that in mind, I wanted to expand my palette to include more vibrant colors and media other than paper in the collages (Figure 9), which, for me, was taking a risk. In the first collage, I added three non-paper items: a cowry shell, a copper ring, and an

Figure 9

Third Week: Pre-collages

Note: From left to right, collages identified as 3A (Risk), 3B (Layered).

ivory-colored button to a background of handmade paper placed over a monoprint and a

photograph of a sculpture. "I am collaging as if I have discovered a new 'me;' an artist who now

sees how I can head into artmaking with a new mindset that focuses on intention and lets the

materials follow suit" (CR, 3rd week). In the second collage, I added three layers of transparent

ribbon moving from the bottom up — a red-pink, then white to a greenish hue — sewn to the

base with ivory seed beads on a colorful background of one of my paintings.symbolizing risk-

taking for me — in the incorporation of bright colors and the application of sewn elements. Yet

they still maintained the descriptor of 'pretty' and 'safe' to me. The post-collages (Figure 10)

intentionally explored how my Whiteness influenced my choices in artmaking. The third

Figure 10

Third Week: Post-collages

Note: From left to right, collages are identified as 3C (Voice), 3D (Time).

collage, *Voice,* embodied my style of working using verticals and what I learned about media by incorporating even more sewn objects. I pared down the number of papers and did not use a vertical element to anchor the image. The fourth collage, *Time*, encompassed all that was visually necessary with fewer pieces. I placed a strong horizontal near the top filled with three cowry shells and a watch face positioned in the center against a monoprint. The clock face referenced the ever-present element of time as a necessary tool for critical reflection, for developing experience with media, and for finding a visual voice. Reflecting on the collages, I journaled, "I have to spend more time examining my privilege and what it affords me and how it is reflected in my actions, my artmaking, my words, and also in what I don't say" (CR, 3rd week). By some definitions, teaching is at heart a kind of research (Tidwell & Fitzgerald, 2004). The process of arts-based research functioned as a form of teaching, "as I am reflecting, I am learning and seeing where I need to grow" (SSR, 3rd week).

In the collages (Figure 11), I challenged myself as an artist in media choices as well as color selection. This week I explored the role of media as a White normative construct

Figure 11

Third Week Collages

Note: The collages for the third week placed in chronological order.

and how our voices as artists were similarly shaped by Whiteness (Kraehe, Gaztambide-

Fernandez, & Carpenter II, 2018). Sullivan (2005) noted that through an arts-based research

practice, "the art world and the academy can be seen as critical sites where the individual and

cultural significance of the visual arts has the potential to be fully realized" (p. 220). I slowly

realized how Whiteness defines what arts were deemed as superior making all the arts White

property (Kraehe, Gaztambide, & Carpenter II, 2018). My art training came from a White bias

and, therefore, by association, so did my art. Thus, the White dominant methodology was deeply

embedded in my artmaking and interwoven into my teaching. The insight brought everything I

did as a teacher and as an artist into question. By the end of the week, I wrote, "The risks I took

in color and media rejuvenated me, inspired me, to try incorporating media in paintings or

drawings. But it was like the risks symbolized my growing awareness of my Whiteness and its

far-reaching presence" (SSR, 3rd week).

Fourth Week

The final week started with an increased cognizance of how my Whiteness impacted

curricular choices, assumptions, and artmaking preferences. The reflection focused on the

influence of my identity with a humble and dejected gaze. I was aware of my missteps in

planning and practice, times when I misjudged students' previous knowledge or misjudged the

amount of time needed to implement new methods. I pondered in the reflections, "Were my

misjudgments missteps or opportunities to learn about the influence of my identity on curriculum

and teaching? Were misjudgments another form of discomfort" (SSR, 4th week). Developing a

reflexive process played an essential role in practicing critical humility to challenge White

dominance and racism (Balsar et al., 2012; European-American Collaborative Challenging

Whiteness, 2005). With week four, I still had a significant amount of questions about how my

privilege infiltrated my teaching, curriculum, and artmaking. With each reflection, I queried the

'why's' behind my choices and actions:

> What are my notions of 'good art?' What are my definitions of high art? Does there have
>
> to be something grand about all art?
>
> What I value – is that related to my Whiteness? Am I imposing my values, of which I am
>
> not entirely aware, on my students? (SSR, 4th week)

Subsequently, each question challenged beliefs and ideas about my identity, often upsetting me

as I saw how my choices had been complicit in maintaining inequities. Investigating the breadth

and depth of influence of my Whiteness on practice was more difficult to discern and dissect.

Realizations

Having been raised in a diverse environment, I assumed I had done the work and that I

was openminded. Immersed in the self-study, I could see where those experiences blinded me

from seeing my own biases. At the end of the day on a field trip to an urban art museum, a

student stopped me to point out that they noticed people of Color were in positions like

custodians, security guards, and cashiers; and that White people were in positions of power, like

curators and tour guides. In response I wrote, "At one point in time, I would have said 'I don't

see color,' that 'we are all the same,' in an attempt to reflect and emphasize what is the same

about us rather than what defines us as individuals" (SSR, 4th week). Each week, I had used the

word 'realization' to identify a newly uncovered understanding. These realizations were in

response to assumptions, looking back at past practice, and moments of revelation. I viewed my

increased awareness of privilege as part of an ongoing journey to be continued beyond this self-

study. Learning about my positionality merited ongoing close examination to develop an

awareness of the far reaches of privilege (Acuff, 2018; Milner, 2003; Pfeiler-Wunder, 2017). I

wanted to model my awareness of biases and privilege to my students, with transparency and

authenticity, the critical questioning of my artwork, teaching, and curricular choices. Each

assumption I made revealed yet another layer of privilege in action and the accompanying lack

of awareness that had perpetuated it. I wrote, "I felt myself feeling a bit frustrated and

disappointed and wondering how to raise the bar of deep thinking, critical reflection, and

questioning" (SSR, 4th week). In discussions with critical friends, I lamented that learning about

my biases at times felt overwhelming since I saw how deeply interwoven the dominant culture

had defined me, the art I had revered, and the methods of teaching and artmaking I had used

without question. Unpacking my Whiteness at times felt overpowering, but my students, my

diverse students, deserved a curriculum that included them, and a pedagogy that invited them.

Revelations

I frequently wondered if I should move students forward in their work or step back and

allow them to progress at their own pace. Each moment of teaching was a negotiation of what

worked best for each student:

> I tried to shape and direct their learning, but I had to allow their learning to follow their
>
> timeline and be there to support and help their journey – pushing them along a little
>
> further – deepen their learning — help them ask the questions to supply them with the
>
> reasons why they were doing what they were doing (SSR, 4th week).

When I asked a question, I considered the choice of words and implied meanings. "Did I express

what I intended and how was it received or understood" (SSR, 4th week). The search for identity

through a self-study process was not a straight path. Throughout the process, I often reflected on

how I had defined myself comparing experiences within this study to past similar situations. I

questioned my growth and what I learned, "consider[ing] the strands of privilege that are part of

my life that I don't see or haven't seen" (SSR, 4th week). I would have liked to think I had fully

answered my research questions, but it was more difficult to identify the influence of Whiteness

in pedagogy. In the final week, I learned that what had started as a four-week study established a

pattern of reflection that would remain with me, continually giving me pause. "Critical humility

means that we strive on a daily basis to take confident actions that challenge racism and white

hegemony," noted the European-American Collaborative Challenging Whiteness (2005, p. 250).

I saw my privilege present within my curriculum, but I needed to learn to advocate proactively to

center social justice within the curriculum.

Collages

During the final week, I wanted to take even more risks in composition and media

choices (Figure 12). In the first collage, *Challenged*, I incorporated a marker drawing of a

Figure 12

Fourth Week: Pre-collages
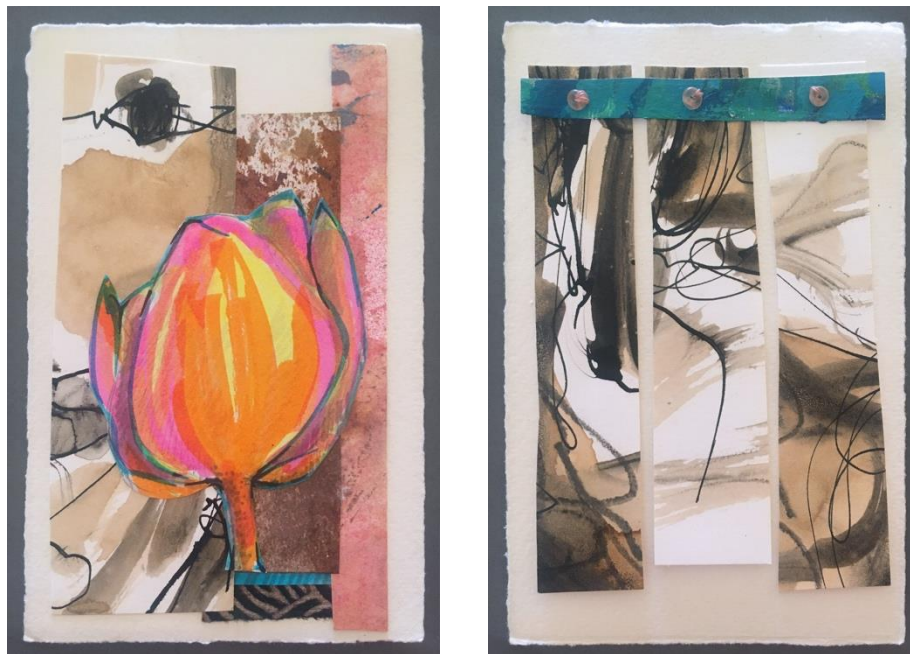
Note: From left to right, collages identified as 4A (Challenged), 4B (Identity).

brightly-colored flower, which was unusual for me. On the right, behind the marker drawing, I

added a self-portrait with an eye starring out in the top right. The second collage, *Identity,*

Inspired by Kaphar's painting of Andrew Jackson in which the bottom of the painting was cut

into strips referring to the Indian Removal Act of 1830 (Ault, 2018). I chose to work with strips

from a self-portrait painting and wrote about the journey of seeing my privilege play out in the

curriculum and practice through the data collection. With each collage, I tried new working

methods to present and incorporate into the classroom. I viewed my collages as 'White' due to

the pleasing choice of colors and compositions, but with these collages I wanted to create work

that reflected what I had been learning beyond the label of 'pretty.'

In the final collages (Figure 13), I used a spray paint pattern as the background for the

final collages anchored the composition. Verticals are present but not as overt in the first

Figure 13

Fourth Week: Post-collages

Note: From left to right, collages identified as 4C (Realizations), 4D (Revelations).

collages (Figure 5). In the third collage, placing the cowry within a circle highlighted the

the shell as a focal point. The self-study journey, with its layers of realizations through pauses

and silences, presented my learning as part of an enduring process. What I now know cannot be

unlearned; however, there was still more to learn. The final collage, composed of four elements,

brought together a streamlined composition united by a square-like washer attached with a bead.

The brownish red of the rust blended into the reds of the paper contrasted by the eggshell blue of

the spray paint paper, creating a fine jagged edge that divided the two, yet tied together by rusted

hardware. I noted, "I have more questions than answers, but I know my artmaking has changed"

(CR, 4th week). My teaching and thinking about art education also changed.   Reflecting on my

Whiteness was such a delicate balance of questioning and pondering.

Realizations and revelations occurred subtlety and slowly over time. They made me

aware of what I had not recognized in the past. Once I saw through new eyes, the layers peeled

away to witness an identity-in-progress unfold. As I wrote throughout the process, I continually

reflected on my identity, analyzing it at every moment, questioning every action. The collages

(Figure 14) of the fourth week brought to the forefront questions about the intersections of my

Figure 14

Fourth Week Collages

Note: The collages for the second week placed in chronological order.

artmaking, pedagogy, and curriculum showing me I needed to recognize my colorblindness, my

privilege and know that further transformation awaited me. I thought I was going to arrive at a

definitive answer by the end of data collection; that did not occur. I learned how embedded my

privilege was in what and how I taught. I learned how an introspective practice disrupted

privilege by peeling away layers of assumptions and long-held beliefs in the hopes that continued

reflective work would advocate an agenda centered on social justice.

Results

The self-study reflections and collages informed each other and highlighted emerging

questions and understandings related to the study of intersections of identity, curriculum, and

teaching practice. At times, each step of the analysis felt like a fight to untangle the deep

underpinnings of the influences of my Whiteness interwoven into pedagogy and curricular

choices. Insights of one week affected and informed the following week; at times, it felt as if I

took one step forward followed by two steps backward. As I moved through the study, I

engaged in a slow unraveling of my Whiteness, knowing that with each phase, I still reflected

with a White lens.

Through the research, I participated in a multi-layered cyclical process of reflection

intending to identify my practices and choices as an urban art educator with a diverse student

population. Centering Kaphar's art focused the study on the influence and interactions of my

identity that challenged my 'tried and true' teaching methods. Teaching through a contemporary

artist who addressed issues of race and inequity facilitated my learning academically and

artistically, which, in turn, facilitated student learning (Gude, 2004, 2007, 2010; Marshall, 2010a,

2010b). Revelations uncovered in the self-study writings about my Whiteness and its embedded

constructs were reflected in the collages. Over time, I began to recognize my aesthetic choices

as evidence of the White classical training I received and how employing those choices

perpetuated that normative tradition within my teaching. The combination of methodologies

over time supported my journey in unpacking my positionality (Rollings, 2013, (SanGregory,

2009; Loughran, 2007). Developing an ongoing reflective process mattered because it served as

a path to provide students with a curriculum that engaged them, challenged racism and power

inequities, and supported them in finding their voice.

Intersection of Curriculum and Identity

Pondering my curricular choices uncovered the ways my Whiteness swayed perceptions

of the masterworks as White property and the normative influences on how I had understood art

(Kraehe, 2015; Brown & Kraehe, 2010; Kraehe, Gaztambide-Fernandez, & Carpenter, II, 2018).

The silences which garnered my attention were the moments and pauses when I recognized

discomfort, where I came to an edge, a place that challenged what I had thought or believed.

Each silence, moment of discomfort, and pause revealed the impact of my Whiteness on what

and how I taught. I knew inequities existed, but I had not fully realized how my behavior was

complicit in supporting inequities in my teaching. As much as I had thought I possessed an

awareness of the numerous aspects of my White identity, a self-study process in conjunction

with conversations with critical friends, supplemented by an arts-based methodology unearthed a

deepened understanding of the importance of reflection (Milner, 2010; Toshalis, 2010; Pfeiler-

Wunder, 2017; Pabon & Basile, 2019). As I wrote, "my Whiteness had me talking a lot to cover

the silence, my discomfort, or was it to cover what I did not know but wanted to think I did.

(SSR, 4th week)"   Those spaces of discomfort, when acknowledged through self-reflection,

facilitated transformations that reverberated from curriculum choices to pedagogy to artmaking

and ultimately to the students (Acuff, 2015).

Intersection of Pedagogy and Identity

Within my practice, I had still relied on traditional methods of structuring that I learned during my preservice years becoming an art educator. I had organized curriculum around the elements of art and principles of design. In retrospect, I recognized how I used the same methods my teachers had used with me. My lessons followed a personal comfort level instead of focusing on challenging students to foreground meaning in their artwork. Using Kaphar as the exemplar artist enhanced student-created meaning. Centering practice on student engagement and learning by using contemporary artists had deepened student learning (Gude 2007, 2010; Marshall, 2010a, 2010b; Marshall and D'Adamo, 2011). However, examining pedagogy within a four-week self-study had not provided sufficient time to explore and reflect upon practice fully. By the second week, I began to question some of my methods, which were based on the ways I was taught. For example, I began to ask how I conducted discussions or how I encouraged students to take risks wondering if my Whiteness influenced my questioning. The reflective process initiated inquiries to almost every interaction, but I had not arrived at conclusive answers. Learning more about my practice required not just more time, it merited a dedication to an ongoing process of critical reflection to provide a curriculum that promoted social justice and challenged white hegemony.

Intersection of Artmaking and Identity

Viewing the collages week by week and all together (Figure 15), the changes in style, media, and composition illustrated the changes written in the self-study reflections. Artmaking contributed to the research partly due to my identity as an artist. Considering research without artmaking felt void of the intuitive process supportive of critical reflection. Stylistically, the use of color transitioned from subdued colors to bolder, vibrant colors. I incorporated media

Figure 15

Collages in Chronological Order

Note: Collages presented as a whole in chronological order.

with greater variety and confidence with each week. Some media additions symbolized an

awakened awareness; some represented an intentional change. And lastly, the composition

transformed from a complex arrangement involving many pieces to collages with more

straightforward organizations with fewer pieces symbolizing a clearer visual voice. Collaging

functioned as a meaningful entrance and exit to each week of data collection, offering visual

insights to analyzing written reflections. Collage employed a fluid, intuitive level of

contemplation accessing inner discourses (Pinnegar & Hamilton, 2009; Barone & Eisner, 2012).

What I learned within the self-study reflections was corroborated symbolically within the

collages (Figure 15). Collage making delivered a way to access the subconscious, the space in

between, offering insights that paralleled those disclosed by reflections (Brown & Kraehe, 2010;

Barone & Eisner, 2012; Rollings, 2013). Employing a self-study supported by an arts-based

methodology enhanced learning about the extent of my biased as they interacted between

teaching and identity. The methodologies worked in tangent with each other, informing and

enlightening each other. With its directed focus, the process of a self-study disclosed the

intersections of identity using a postmodern lens to challenge multiple views of curriculum and

practice (Greene, 1995: Pinnegar & Hamilton, 2009; Loughran, 2007; Barone & Eisner, 2012).

Artmaking allowed seeing how deeply my Whiteness, biases, and colorblindness were embedded

in my collages expressed through my color choices and composition. Examining art from the

vantage point of my Whiteness was a view I had not previously employed as an artist, so to

engage this lens permanently altered how I viewed artmaking.

Concluding Thoughts

Reviewing my past choices of artists, I saw my prior curricular decisions revealed a

preference for White artists as the primary exemplars with few exceptions. This insight reshaped

at what artists I featured and sparked my interest in studying the styles and methods of

contemporary artists who deal with current issues. Artmaking emerged as a significant

component addressing my research and transformational, giving visual voice to beliefs about

inequities (Kraehe & Brown, 2011; Kraehe, 2015; Pfeiler-Wunder, 2017). Using a contemporary

artist who addressed inequities challenged me to see the extent of influences by my identity.

The postmodernist framework of a self-study supported the process of the back and forth

between methodology and analysis (Loughran, 2007; Pinnegar & Hamilton, 2009). It was the

movement between methodologies, the seesaw between questioning and reflecting, that made the

research insightful. Reflecting on pedagogy meant being vulnerable and listening to what was

spoken as much as to what was silently voiced. Pinnegar (1998) explained, "Self-study seeks as

its hallmark not claims of certainty, but evidence that researchers, however stumblingly,

demonstrate in their practice the understandings they have gained through their study" (p. 33).

An interweaving of self-study reflections with collages through periods of uncertainty and

discomfort facilitated unpacking the layers of my identity. This study, therefore, served to

remind me that even as I continue to challenge the presence of my Whiteness, my biases and my

colorblindness — it is a journey, not a destination.

CHAPTER FIVE: FINDINGS

Throughout the study, I engaged in a reflective self-study of my curriculum choices and pedagogical practices as they intersected with my identity as a White educator. The purpose of the study was to: (1) to document curriculum choices and pedagogical practices, and (2) to analyze the data for the purpose of identifying intersections, limitations, and tensions. This qualitative research specifically examined how my identity as a White educator influenced my curricular content and teaching practices. As a veteran teacher, I have implemented a variety of curricula and instructional methods. Over time and further heightened during my doctoral program, my awareness of inequities increased, raising concerns about my inherent biases and how they revealed themselves in my teaching. Therefore, I chose to examine my own biases and how they affected my curriculum and pedagogy.

My research was based on a problem of practice I saw in my teaching. I had thought I was openminded in my curricular choices, but when I considered them from a critical social justice lens, I could see the majority of my exemplar artists were White and male. My initial intention was to work with a group of art educators and examine the influence of our identity as White teachers. As I researched art education and positionality, I realized I wanted to examine my own biases before I worked in tangent with other educators.

To examine my biases, I engaged in self-study in conjunction with an arts-based methodology. Over four weeks, I maintained narrative journals, descriptive and reflective, and created collages at the beginning and end of each week. In chapter four, I followed the chronological path of the data collection examining curriculum, practice, and identity, noting how, with each week, data built upon the findings of the previous week. Employing the multiple perspectives of postmodernism (Greene, 1995; Slattery, 2013) in conjunction with critical art

pedagogy (Cary, 2012), critical social justice (Acuff, 2013; Sensoy and DiAngelo, 2017), and

critical whiteness (Leonardo, 2015; Matias et al., 2013), I analyzed reflective texts and collages

for the intersections of identity, curriculum, and pedagogy through rounds of coding. In this

chapter, I report on the findings and answer the research questions, followed by presenting

implications for teaching practice and conclude with recommendations for future research.

Findings

Across multiple rounds of coding, three themes emerged in response to the research

questions through intersections: identity/curriculum, identity/practice, and identity/artmaking.

Learning about how my White identity occurred through each intersection, each intersection

proffered a lens on biases and colorblindness. Through the intersection of identity and

curriculum theme, I recognized my past preferences for artists from the classical tradition,

especially relative to working with a contemporary artist. Selecting an artist exemplar who

centered their work on racial inequity issues challenged me to examine carefully how my

colorblindness shielded me from making more diverse selections. By stepping into the

discomfort and being in the silence, I found myself reflecting on past choices and saw how the

majority of my preferences were White artists that often did not deal with issues of social justice,

thus challenging my curricular decisions for the future. The intersection of identity and practice

shed light on the influence of my Whiteness through assumptions I either questioned or

overturned. For example, I uncovered that how I taught art was based on assumptions derived

from a White normative tradition that situated classical traditions as superior to those coming

from contemporary artists or other cultures. Centering lessons on contemporary artists assist in

addressing how identity was reflected in teaching practices. However, learning about identity via

pedagogy showed me that more time with ongoing reflection was needed as much as a

commitment to authenticity and vulnerability. Lastly, the intersection of artmaking and identity revealed how engaging in making art brought to light how the classical traditions informed how I composed my work, and in turn, the methods I used to teach art. Discovering and acknowledging my style helped me to recognize the influential presence of my White identity. Working through an artmaking process was symbolic and transformational. What I learned through artmaking was revealed in my teaching and transformed how and what I taught. Through an examination of the intersections, two processes emerged that significantly contributed to unpacking my White identity: reflection and artmaking.

Reflection

This research, centered on reflection, was a way to explore and examine my curriculum and practice. Even though I have a personal history of reflecting through daily journaling over the years, the self-study method I used focused my lens on specific aspects of my teaching, uncovering insights into the depth of influence of my Whiteness in maintaining a dominant culture in all aspects of my teaching. Through a system of organized reflection, I could reflect with critical intention upon choices I made in what and how I taught. Using a teacher visual journal in conjunction with daily entries, I was able to note and describe what I planned and saw occurring in the classroom followed up by a critical reflection on the day's events. Reflection supports a critical humility practice by aiding in recognizing that the White superiority I am trying to change is viewed and distorted by a hegemonic lens. Therefore, learning critical humility is ongoing. Even with moments where I felt I had made great strides in understanding the powerful influence of my White privilege, I was aware of how each of those steps was simply pulling away from another layer of my privilege in action.

The ability to be candid within a reflection helped me to discuss sensitive issues and unravel each question and thought, piece by piece. It provided me with spaces to write until I was clear, which was particularly important when discussing pedagogy. Yet, it also allowed me to write without a conclusive answer. I accepted that part of the process of negotiating my privilege translated into being able to sit in silence, in discomfort, and in not knowing. Writing about privileging White or classical tradition, curricular choices, and content was more definitive when I could see the decisions I had made in the past. What was more challenging to discern was the rationales that I utilized to justify those choices.

Writing about questions of practice was significantly more challenging to dissect. Being able to write out my concerns and questions freely enabled me to look at a given practice from several perspectives. When I named an issue or concern, it became a part of my conscious thinking, and the conversation about it could continue within the journaling in either the journal or the self-study reflections. When I referenced practice in the reflections, I referred to the methods I used to teach art, the ways I led discussions and asked questions, and how I guided students in their artmaking processes. Looking at practice through reflective writing, I began to see how deeply entrenched my privilege affected my actions. Yet even as I would unpack one action, I could start to see how my Whiteness, how my indoctrination into Whiteness, infiltrated everything I did and said. This awareness became even more apparent when I reflected upon the collages created in conjunction with the self-study. My lens will always be shaped by my White privilege; yet, it is with hope that as I continue a reflective process, I will recognize the deep-seated influences of hegemonic power and can act to dismantle racism and White privilege. Next, I discuss the reflective tools I employed for the self-study and present their roles in the reflective process.

Visual Research Journal

Maintaining a journal to document my teaching choices and plans daily helped me witness the transformation of the lesson in response to my insights on student learning. I maintained the journal as a visual journal, incorporating images, sketches, lesson objectives, and activities. By documenting what I planned contrasted against what occurred provided me with opportunities to examine why the plan changed, which then brought up themes to delve into with critical reflection. Keeping a journal to document let me see how the lesson transformed and the relationship of the influence of my identity to that change. Even though, as a teacher, I have a plan book that documents my objectives and activities, the visual journal was a vehicle that let me record personal questions and thoughts about my teaching, which allowed me to focus critical reflection on the emerging problems and concerns about practice and curriculum. As an art educator, it was natural for me to include visuals within the journal. For a non-art educator, even though working visually could seem challenging in the beginning, using visuals helped to give voice to ideas hard to clarify in words. In conclusion, this research supported the incorporation of a visual journal that followed teaching practice as a research tool but also supportive of an ongoing form of personal, professional development.

Self-Study Reflections

Within a self-study, the line between description and reflection quickly became blurred; therefore, it was natural for one to flow into the other (Hamilton & Pinnegar, 2006). I chose to maintain dated entries since it allowed me to record my thoughts quickly. Within my reflections, I started with a description and then moved into reflection. However, within a self-study, whatever system works best is the one a researcher should use (Pinnegar & Hamilton, 2009). Through an in-depth critical examination of the issues that arose from the visual journal, I was

able to delve into pondering concerns from varied viewpoints, which often entailed recalling past

practices and choices. For example, I could examine my questions to students by engaging in an

in-depth reading of the words or phrases I chose or the tone I used or the intent of the question.

Writing about my assumptions — what I assumed the students knew, or what I thought they

believed — unearthed the ways my Whiteness cultivated biases, I had not recognized prior to

engaging in reflecting.

In some cases, I wrote questions for which I did not have an answer, but I did not

consider the lack of a solution to a problem. Even if the question could not be answered at the

moment, asking it situated as a question to revisit. Incorporating self-study reflections as a tool to

uncover problems of practice facilitated critical thinking and prompted an ongoing examination

of the situation. Using reflections subsequently as a source for discussion with peers encouraged

the sharing of viewpoints to challenge long-held beliefs. Referencing relevant scholarship

during the research supported my reflections by providing alternate perspectives to consider

(Hughes, & Pennington, 2017). Through regular reflection, I developed an increased self-

awareness of my teaching methods and what had shaped my pedagogy when I researched a

specific aspect of teaching, especially in conjunction with scholarship.

Artmaking

Making collages, along with written reflections, enhanced learning about the extent of the

influence of my identity. Initially, I incorporated an arts-based methodology due to my role as a

practicing artist and how that had influenced my teaching choices and practices. However, I had

not considered how much the addition of an artmaking process would enhance what I learned in

the data collection. The artmaking process facilitated my learning by bridging the space between

teaching in the classroom and what I wrote. Although I think I would have learned without a

visual component to research, the addition of collaging supported deeper learning and a confirmation of what I had written about in the visual journal and self-study reflections. The addition of an artmaking process does not mean that the art is judged on its artistic merit but, rather, how it supported and furthered learning for the researcher. I was surprised and pleased with how my artmaking expanded in style, color, and composition in addition to how I learned how to blend intuition with intention. As an auxiliary, arts-based methodology supported, confirmed, and offered an alternative way to start the process of unearthing biases in curricular content, and pedagogy. Making art as part of the study and alongside students enabled me to be an immediate witness to their encounters and use my challenges and realizations as a way to foster critical reflection in the artmaking process. Ultimately, my goal was to learn about how my White identity had influenced what and how I taught; yet, artmaking for the students and I opened doors to conversations about White privilege, racism, and power inequities to question the Whiteness of knowledge.

Implications for Practice

The process of reflection occurs naturally within an art process. As an artist, I engage in ongoing thinking about art to improve the work of art. Teaching can be viewed as a similar activity since we are continually refining our content and delivery. Developing a consistent reflective practice fostered increased knowledge about how our identity influences our curricular content and teaching methods to support a culturally relevant pedagogy (Milner 2003, 2007; Pabon, 2016). However, it was necessary to continually look at what I was learning from the lens of White privilege. Inclusion of reflective practice as part of a social justice course exploring identity could establish a critically reflective practice in the classroom. Augmenting critical reflection with a creative practice could enhance realizations of the impact of White

privilege and provide opportunities for dialogue about systemic hegemony. In my research, I

was explicitly examining my White identity; however, other aspects of identity could warrant

consideration such as gender, class, and intersectionality.

Professional Development Recommendations

Within a highly diverse student population, a reflective practice studying the influence of

a White normative lens on curricular choices and pedagogical practices would support critical

explorations of the presence of bias. Developing an essential practice of critical humility

through reflective activities provides opportunities to disrupt White normative narratives and

foster conversations about White privilege and its inherent influence on curriculum and

pedagogy. The disconnect between being White and recognizing its impact on content and

teaching could begin to be amended with professional development that incorporates explicitly

the innovative reflective thinking associated with artistic thinking (Marshall, 2008). Fostering a

reflective practice in assessment, planning, and pedagogy through visual research journals could

initiate conversations regarding the 'how' and 'why' of teaching practice. Professional

development could engage teacher reflexivity by challenging a normative White lens, which, in

turn, could establish a community of learners.

Professional development sessions do not frequently address the issues and needs of all

educators. For example, art educators are often placed in professional development sessions that

have little or no relevance to their topics or their educational needs. For art educators to be able

to participate in meaningful professional development through either a professional learning

community or professional development program designed would enable art educators to be able

to address issues critical to school success from their unique vantage points. Because of art

educators' joint roles as educators and artists, this group of educators could be positioned to

challenge the White normative bias in education since they teach all students. As research has

shown, participating in artmaking in conjunction with critical reflexivity facilitates shifts in

thinking about race, culture, and inequity (Brown & Kraehe, 2010; Kraehe & Brown, 2011;

Kraehe, 2015; Pfeiler-Wunder, 2017). Since the arts have a long history of facilitating change in

thinking and perception, starting with the arts could facilitate change a transformation in

professional development instead of being the add-on in professional development days.

In response to this study, I crafted a professional development plan (Appendix G) that

centers art in conjunction with reflective practice. Art educators would initially organize into a

collaborative team to build "shared knowledge regarding an essential curriculum" (DuFour,

DuFour, & Eaker, 2008, p. 93). Understanding what is taught and why it provides a foundation

upon which to grow and build. By scaffolding inquiry over a three-year plan using the National

Core Art Standards (2014) in conjunction with addressing issues of bias, it could serve as a

model for other content areas. Empowering art educators to use their art practice as a way to

craft their learning and engage in a journey of reflection has the potential to serve as an example

to other content areas, which could shift and shape school culture about professional

development.

Dewhurst (2014) writes, "social justice education is, by definition, rooted in the lived

experiences and cultural perspectives of the community in which it takes place, any attempt to

facilitate such work must account for the particularities of the community" (p.11). Working with

art educators is but one step to foreground the arts as central and critical to student learning and

achieving. Although the professional development plan starts with a small group of art

educators, the impact the group can have on other educators is challenging to ascertain.

However, since the arts have historically been the site of societal change and been significantly

shaped by a White perspective, to start within the seat of creativity may influence the expansion

of this professional development plan into other content areas. In my research, I learned that by

making art alongside written reflections facilitated and deepened my accruing awareness of the

impact of my identity on my curricular choices and pedagogy. As educators with content

specialties, we often become so occupied with lesson planning that we neglect the content that

brought us to teaching in the first place. To grow as educators, while reconnecting with our

content area can enhance our learning about our identity as well as reconnect us with how we

learn and construct knowledge.

Palmer Parker (1998) discusses the importance of connecting with students and learning

to trust who you are, writing, "good teaching cannot be reduced to technique; good teaching

comes from the identity and integrity of the teacher" (p.10). Often as educators, we lack time to

process correctly, reflect, and plan effective implementation. Integrating the arts with social

justice supports the development of a critically reflective practice centering a lens on the

influence of Whiteness as a way to support and enact change to inequities.

Implications for Future Research

When I started planning for this study, my original intention was to work with a group of

art educators and engage in the process of critical self-reflection as a focus group. However, it

became apparent to me I had to participate in an investigation of my own biases before I could

with any humility work with a group of educators. I needed to develop an awareness of the

influence of my White identity on what and how I taught. I needed to open the door to see how I

have been complicit in maintaining the White normative view. This self-study followed my

journey in exploring my identity as it intersected with teaching practice and content. Given the

value of ongoing critical reflection, I would recommend the research process be reproduced by

educators in other teaching situations and other content areas. Applying the research

methodology with a small group of educators, in art or other content areas, has the potential to

initiate reflection even if the results mirror or challenge these findings. Engaging in this study

changed assumptions and fostered realizations; however, reflecting on the vast and profound

influence of my privilege is only a start to an ongoing journey — a personal one of my making.

Conclusion

A critical reflexive process that blended self-study to an arts-based methodology

challenged me to face my silences, my moments of discomfort and broadened my perspectives to

view other aspects. I witnessed my complicity in how my Whiteness maintained a dominant

normative curriculum and practice. Using a postmodern lens in my research provided for a

multiplicity of views supported by a critically reflexive lens to examine identity as it intersected

and influenced my teaching practice and curricular content, exploring the layers of my identity.

Through assisting a reflexive process, a practice of critical humility could position teachers to

guide their learning in making their journey personal.

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Appendix A

The artists for the official portraits of President Barack Obama (Wiley, 2018) and First Lady

Michelle Obama (Sherald, 2018), Kehinde Wiley and Amy Sherald, were selected prior to the

President and First Lady's departure from the White House. The portraits were unveiled at the

National Portrait Gallery on February 12th in a private ceremony. This was the first time African

American artists were commissioned to paint presidential portraits (National Portrait Gallery,

2018).
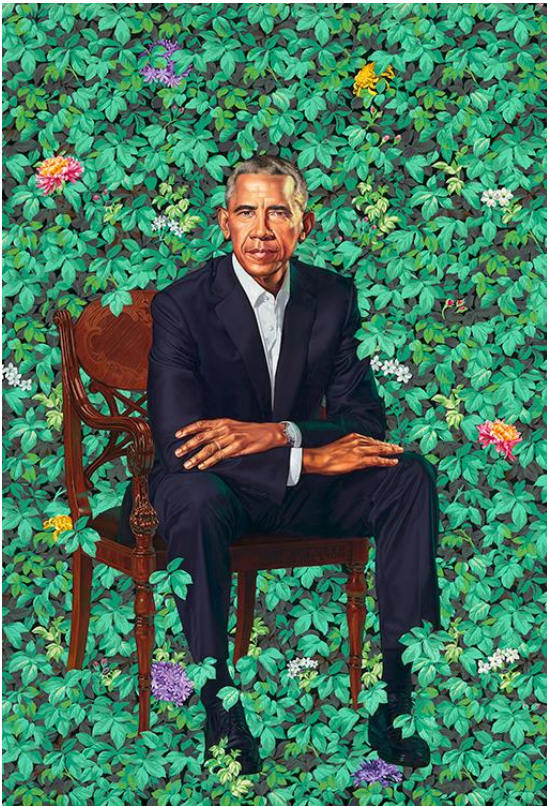
Appendix B

**Kara Walker's Installation of *A Subtlety: the Marvelous Sugar Baby***

From the Creative Time (2014) website:

At the behest of Creative Time Kara E. Walker has confected:

A Subtlety

or the *Marvelous Sugar Baby*
an Homage to the unpaid and overworked Artisans who have refined
our Sweet tastes from the cane fields to the Kitchens of the New
World on the Occasion of the demolition of the Domino Sugar
Refining Plant
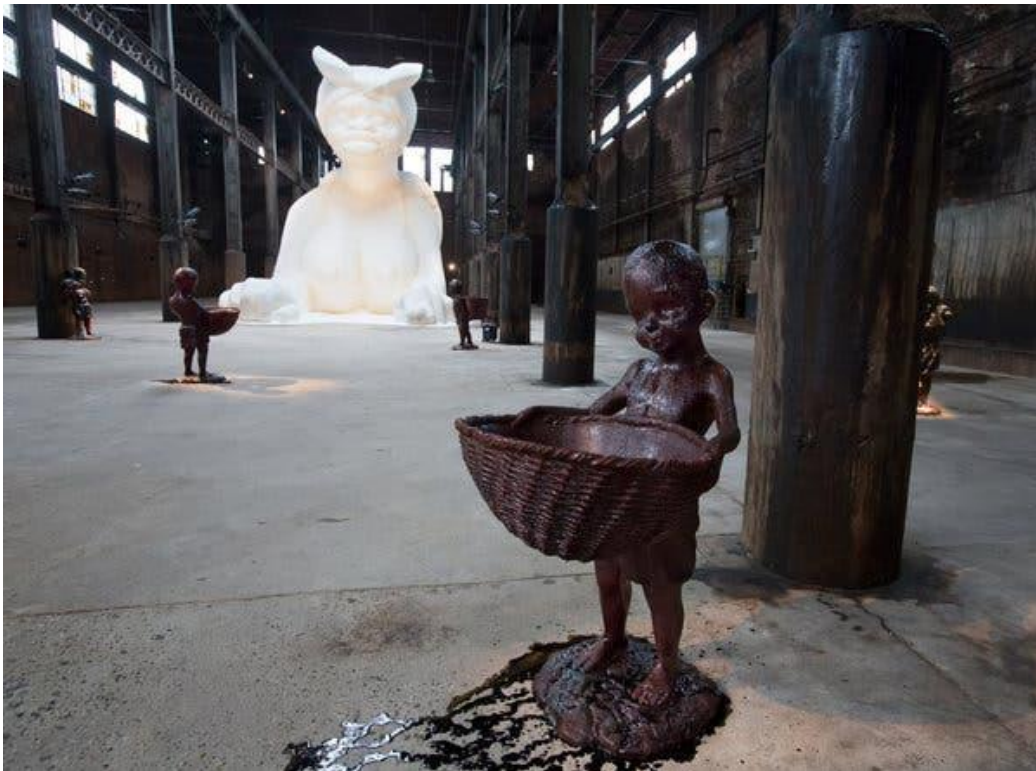
Note: Photograph of Kara Walker's installation (Krulwich, 2014)

Appendix C

Selected Questions for Teacher Reflection

The following selected questions are from Richard Milner's (2003) article about teacher reflection:

1. How will my race influence my work as a teacher with students of color?

2. How might my students' racial experiences influence their work with me as the teacher?

3. What is the impact of race on my beliefs? (teacher educators should explore more specific questions relative to this central question.)

4. How do I, as a teacher, situate myself in the education of others, and how do I negotiate the power structures around race in my class to allow student to feel a sense of worth?

5. How might racial influences impact my and my students' interest in the classroom? How might I connect lessons to those interests?

6. To what degree are my role as teacher and my experiences superior to the experiences and expertise of my students, and is there knowledge to be learned from my constituents?

7. How do I situate and negotiate the students' knowledge, experiences, expertise, and race with my own?

8. Am I willing to speak about race on behalf of those who might not be present in the conversation inside and outside of school, and am I willing to express the injustices of racism in conservative spaces?

Appendix D

Questions for Reflecting on Researcher Positionality

The following selected questions are adapted from Richard Milner's (2007) article on researcher positionality and the dangers seen, unseen, and unforeseen (pp. 395-397). With regards with the use of the word 'participants,' I inserted school referring to the setting of the study.

Researching the Self

1. What is my racial and cultural heritage? How do I know?

2. In what ways do my racial and cultural backgrounds influence how I experience the world, what I emphasize in my research, and how I evaluate and interpret others and their experiences? How do I know?

3. How do I negotiate and balance my racial and cultural selves in society and in my research? How do I know?

4. What do I believe about race and culture in society and education, and how do I attend to my own convictions and beliefs about race and culture in my research> Why? How do I know?

5. What is the historical landscape of my racial and cultural identity and heritage? How do I know?

6. What are and have been the contextual nuances and realities that help shape my racial and cultural ways of knowing, both past and present? How do I know?

7. What racialized and cultural experiences have shaped my research questions, practices, approaches, epistemologies, and agendas?

Researching the Self in Relation to Others

1. What are the cultural and racial heritage and the historical landscape of the participants in the study? How do I know?

2. In what ways do my research participants' racial and cultural backgrounds influence how they influence the world? How do I know?

3. How do I negotiate and balance my own interests and research agendas with those of my research participants, which may be inconsistent with or diverge from mine? How do I know?

4. What are and have been some social, political, historical, and contextual nuances and realities that have shaped my research participants/ racial and cultural ways or systems of knowing, both past and present? How consistent and inconsistent are these realities with mine? How do I know?

Engaged Reflection and Representation

1. What is the contextual nature of race, racism, and culture in this study? In other words, what do race, racism, and culture mean in the community under study and in the broader community? How do I know?

Appendix E

Assemblage Methods and Task Descriptions

Assemblage Method	Task Descriptions
selecting relevant journal articles	Articles set stage for written reflections
producing twice told narratives	Reflection about curriculum and practice as lived, then retold through critical analysis
straddling multiple temporalities	Reflection about planning, practice, the moments in between; ongoing analysis of teaching
producing personal-professional history	What has shaped my educational views, teaching path, planning, and practice
crafting [non]fictions	Reflection about what shapes planning and practice: influences on teaching
[auto]ethnographers writing about practice	Recalling curriculum and practice; analyzing tensions, affordance, limitations
commenting back to the profession	Reflecting on curriculum, practice, and identity
re-inscribing aspects of practice	Reflecting on writing process from data to analysis

(Denshire & Lee, 2013; Hughes & Pennington, 2017)

Appendix F

The lesson plan, entitled *De/Constructing Our Identities*, centered on a single artist, Titus

Kaphar, whose work dealt with issues of race, inequity, and social justice. Kaphar's objective in

his art sought to amend racial inequities in works of art as opposed to erasing racism in works of

art. Gude's (2007) 'principles of possibility' informed the lessons' pedagogy and methods of

engagement. The teacher planner and visual research planner documented the lesson objectives,

activities, and their adaptations over the four week unit plan.

Week by Week Activities

Week	Activities
1	1. Watch Kaphar's Ted Talk and discuss implications of amending racism compared to erasing racism 2. Examine art history texts to find artists of color and how they are presented 3. Identity and sketch master works to consider which work to amend with students' culture/s (in sketchbooks and visual research journals)
2	1. Search for artists representative of students' culture/s and document research in visual research journal 2. Start sketching ways to amend the master work with their artist's style (students may want to consider a guiding theme) 3. Introduction to media options
3	1. Refine sketches to begin transferring to final artworks 2. Review of acrylic paint and oil paint 3. Individual work with student to student consultations 4. Document work process in visual research journal
4	1. Students work individually; teacher support offered one-on-one 2. Pair students so they can share work process, objectives, and questions 3. Complete work and document working process in visual research journal with photos or sketches of the steps along the way

Appendix G

Three-Year Professional Development Plan to Develop a Reflective Practice

Activities	Participants	Objectives
Year 1: Develop a reflective practice about curriculum, practice, and artmaking		
selecting art faculty participants: • participants will be contacted at the end of the year and presented with an overview of the program • participation is voluntary and limited to no more than 10 participants • participants commit to program for the entire school year • participants will complete a pre-reflection (Appendix H: Adapted from Milner's (2007) reflection questions)	• Facilitator/s • Artists • Critical Friends	To plan for identifying and selecting participants
initial organizing meeting: readings, discussion prompts, research journals, and artmaking prompts/ possibilities	• Facilitator/s • Artists • Critical Friends	To plan for the PD sessions
bi-monthly meetings: • Using visual research journals, artist/ educators reflect upon practice and curriculum in support of district goals. • Teachers select one of the National Core Visual Art Goals as a focus for the year to guide professional development, after-school PLC's, and visual research journals. • After school teacher meetings would be on a volunteer basis using community art locales *see below for monthly meetings, discussion prompts, and activities (see Appendix H)	• Facilitator/s • Artists • Participants	To conduct discussions based on readings To discuss prompts To share learnings, discoveries, and aha moments with visual research journals and artworks created from prompts
Closing Meeting: • to unpack discoveries, challenges, and next steps • complete a post-reflection • meet with leadership team to evaluate and prepare for the next year	• Facilitator/s • Artists • Participants • Critical Friends	
Year 2: cohort 1: cultivating critical reflexivity about identity and biases cohort 2: follow Year 1 format		
organizational start-up meeting		
bi-monthly meetings		
end-of-year unpacking meeting		
Year 3: cohort 1: teacher-led goals cohort 2: follow Year 2 format cohort 3: follow Year 1 format		

Appendix H

Pre-reflection for Professional Development Plan

The following selected questions are derived from Richard Milner's (2007) article on researcher positionality and the dangers seen, unseen, and unforeseen (pp. 395-397). The questions have been altered to from a researcher perspective to that of a teacher.

Researching the Self

1. What is my racial and cultural heritage? How do I know?

2. In what ways do my racial and cultural backgrounds influence how I experience the world, what I emphasize in my curriculum, and how I evaluate and interpret others and their experiences? How do I know?

3. How do I negotiate and balance my racial and cultural selves in society and in my teaching? How do I know?

4. What do I believe about race and culture in society and education, and how do I attend to my own convictions and beliefs about race and culture in my teaching? Why? How do I know?

5. What is the historical landscape of my racial and cultural identity and heritage? How do I know?

6. What are and have been the contextual nuances and realities that help shape my racial and cultural ways of knowing, both past and present? How do I know?

7. What racialized and cultural experiences have shaped my curricular choices, practices, and artmaking?

Researching the Self in Relation to Others

5. What are the cultural and racial heritage and the historical landscape of the students in my classroom? How do I know?

6. In what ways do my students' racial and cultural backgrounds influence how they influence the world? How do I know?

7. How do I negotiate and balance my own interests with those of my students, which may be inconsistent with or diverge from mine? How do I know?

8. What are and have been some social, political, historical, and contextual nuances and realities that have shaped my students' racial and cultural ways or systems of knowing, both past and present? How consistent and inconsistent are these realities with mine? How do I know?

Appendix I

Readings and Activities for Professional Development Plan: Year 1

Year 1	Readings/ Activities
August	Restorative Circle Practice Discussion about curriculum and practice Discussion about PD process Visual Research Journals Artmaking Prompt Reading/ Visual Research Journal: • Sensoy and DiAngelo (2017). Is Everyone really equal?: chapter 1, pp. 1-22 • Marshall (2008) Visible thinking: Using contemporary art to teach conceptual skills
October	Restorative Circle Practice Discussion about August reading, Visual Research Journal reflections, artmaking and art Artmaking Prompt Reading/ Visual Research Journal: • Gude (2004) Postmodern principles
December	Restorative Circle Practice Discussion Artmaking Prompt Reading/ Visual Research Journal: • Milner (2017) Rac(e)ing to Class; chapter 1, pp.1-27
February	Restorative Circle Practice Discussion Artmaking Prompt Reading: • Gude (2007) Principles of possibility
March	Restorative Circle Practice Discussion Artmaking Prompt Reading: • DiAngelo (2018) White Fragility. pp. 1-14.
April	Restorative Circle Practice Discussion Artmaking Prompt Reading: • Gude (2010) Playing, creating, possibility.
June	Restorative Circle Practice Discussion about reflexivity, curriculum, and practice Artmaking Prompt