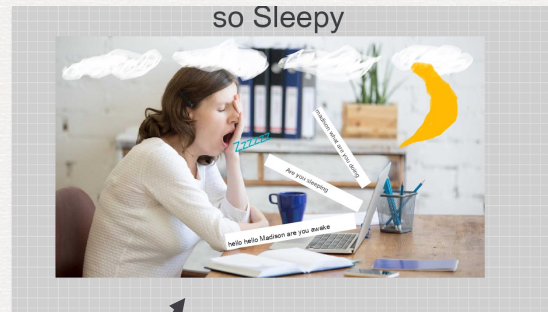


# Developing Curriculum: Culturally Sustaining Pedagogies in Arts Education

Yisha Zhao



# PROBLEM & PURPOSE

**Problem** — There are gaps in research about enacting CSP in arts education. A disconnection between academic research findings and practitioner practices.





# RESEARCH QUESTIONS




1

What curriculum design and teaching strategies did I utilize to cultivate a culturally sustaining environment in my art class?

2

What are the visible and invisible challenges to implementing CSP in my art classroom?



# Welcome to Metamorphosis Unit!

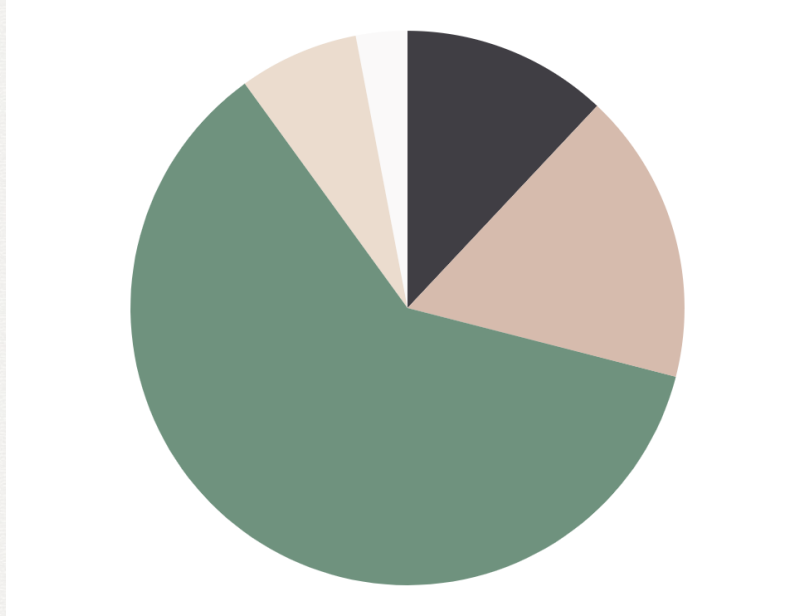
## Overview

In this unit, we will think, talk and reflect on ourselves and set a goal for our future.

Throughout the unit, we will start with a self-portrait and continue to create 2 additional drawings that show abstraction and metamorphosis from the initial self-portrait drawing into another inorganic object which could represent your dream/goal.



# STUDENT DEMOGRAPHIC



61%

African  
American/Black

17%

White

12%

Hispanic

7%

Asian

3%

Other





# SELF-STUDY DATA

## Lesson plans

Including big ideas, class activities, assessments & State standards

## Self-reflections

My personal responses to anything that happened related to the course.

## Transcript

It is a detailed record of the teacher's instructions, and prompts.

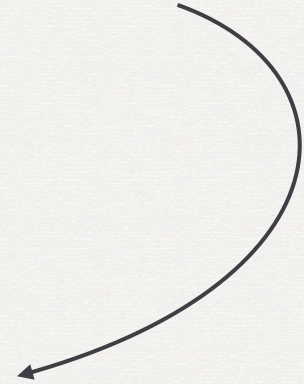
## Artifacts

Instructional materials including slides, digital handouts and course resources



# FELDMAN MODEL OF ART CRITICISM

STEP
I Description
II Analysis
III Interpretation
IV Judgment



# I Description

Naming and describing the facts – an  
information gathering stage  
What is that “work of art?”



## II Analysis

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Dealing with visual evidence – is an advanced type of description. I applied and grounded to the CSP framework.

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## Enacting CSP visual art curriculum (E)

Enacting CSP visual art curriculum refers to student teacher's curriculum that emphasizes on **preserving and transmitting cultural knowledge from one generation to the next**, and **seeks to create positive connections with the land, people of the land, with students and communities**. It also includes opportunities that are intentionally designed to **help individuals recognize and challenge these internalized oppression, false choices & inward**. The implementation may include classroom setting, course sources, course content, teacher's prompts, and class activities.

Category	How to identify	Examples/Non-examples	Notes
<u>Artistic Techniques &amp; Cultural Themes (AT)</u> <ul style="list-style-type: none"> <li>Course sources (videos, references)</li> <li>Class activities</li> <li>Assignments</li> </ul>	Course sources <ul style="list-style-type: none"> <li>- Have cultural and ethnical diverse representations that connect to students' background</li> <li>- Positive connect to local communities and land</li> <li>- Using Inclusive language that respects the diverse identities of all students, and avoids language that reinforces stereotypes or marginalizes particular groups.</li> </ul>	→ Black speaker's Ted Talk ( <i>If you want to achieve your goals, don't focus on them</i> ) → Examples of using Loomis Head Method are racially diverse (covered Asian, African, European) → The themes of each lesson are based on interests → The goal statement examples are from local college students → Drawing techniques are from different traditions (i.e, Japanese anime, realistic drawing)	→ How about Hispanic?  → MICA is the only local community in my lesson plans, nothing about the land → I think I and my students focus really on the realistic aesthetics
	Class activities <ul style="list-style-type: none"> <li>- Designed activities that share cultural knowledge either from</li> </ul>	→ Vote if we want to keep Today in history section half way of the semester	→ Zoom class is harder for students to share and engage



# III Interpretation

Creation of meaning. It is a statement which makes our descriptive and analytic observations “hang together.”

## FINDING I Positive CSP Implementations

KEY IDEA	EXAMPLE/STRATEGY
Building rapport: strategies for connecting with students' life and communities	The "Warm-up question" Jamboard collaborative drawings
Empowering students: navigating teacher-student power dynamics in the classroom	Acknowledged my mistake and thanked the student for bringing it up
Assessing process instead of product	Explicitly statement about my expectations

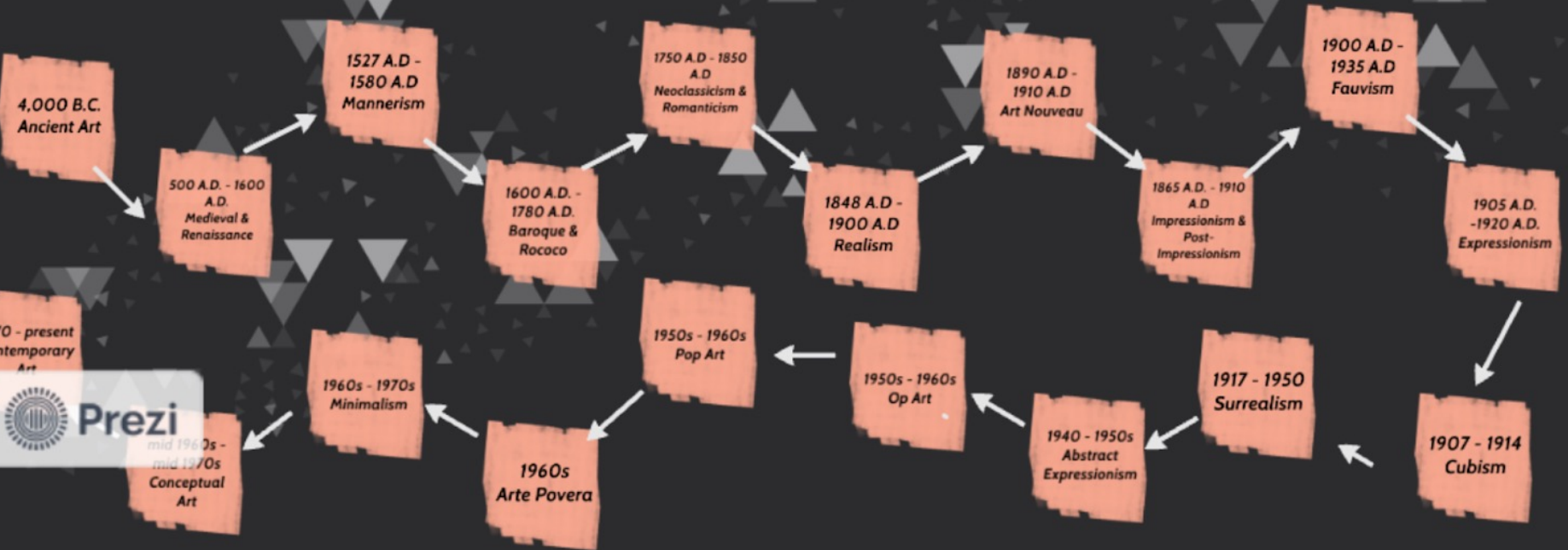


## FINDING II White gaze in curriculum amidst challenges

KEY IDEA	EXAMPLE/STRATEGY
Doing CSP for the sake of CSP	“This Day in History” Teaching materials solely for the purpose of showcasing diversity
My background defined what should be taught	Exploring art history and art styles through a limited lens “Loomis Head Method”

# Art History Timeline

## Art Movements





# IV Judgment

Estimating its value in relation to other “works of art.” Writing contributions and limitations.

# JUDGMENT

## Contributions

View changing – inviting teachers to be teacher-researcher.

Technical support – using the Feldman's model to analyze data in a structured and systematic manner

## Limitations

Limited data source (self-reported data)

The Feldman's model is most effective for analyzing small-scale data.



# THANKS!

Please reach out if you have any questions.

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QR code for the presentation

