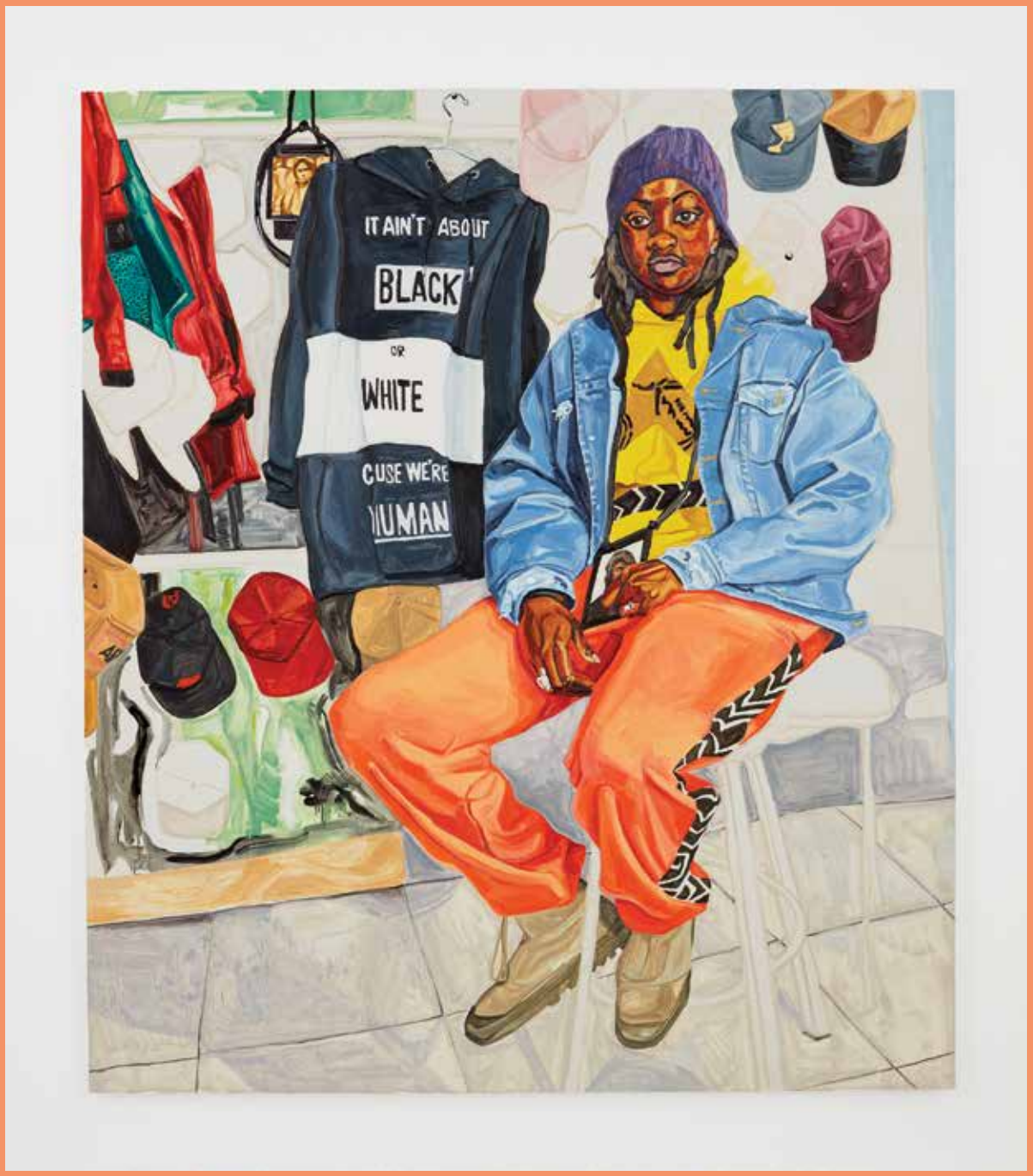
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ART EDUCATION

The Journal of the National Art Education Association



Brave Spaces and Next Practices

Reimagining the Preparation of Art Educators

EDITORIAL

Special Issue

Brave Spaces and Next Practices: *Reimagining* the Preparation of Art Educators

Mary Hafeli, Guest Editor

A Moment of Reflection

Ami Kantawala, Senior Editor

Stepping into 2022, a lot has changed, and yet not changed. Our teaching and learning experiences pre- and post-pandemic are now remarkably altered. Amid the fears of emerging COVID-19 variants and escalating global tensions, one can't not see the glass half full from our position of public responsibility. What remains unchanged is our promise and power as educators to galvanize our students and strengthen communities of practice while responding educationally and creatively through our lived experiences. Thus, I revisit and reframe the knotty questions asked in my first editorial of 2021:

> How do we continue to be creative in strengthening and reimagining our reflective practice from what we now know from responding to crisis? What did we as teachers learn from the lived experiences of our students?

With teacher education at the heart of our conversations, Guest Editor Mary Hafeli added to the questions from January 2021 for the inaugural issue of 2022:

> What do art educators and teacher educators need to be prepared for, to do, and to consider as they build their professional identities and practices? What constitutes "good" teaching and teacher preparation in art? Who has the authority to decide this? How do we teach and mentor art educators in "getting there" in terms of next practices, wherever "there" winds up being? How do we prepare art teachers and those who teach them for cultivating meaningful and impactful practices within such sweeping circumstances as global racial reckoning and widespread movements as Black Lives Matter?

Questions such as these and how we explore them can help redefine what our teaching means, how it is pursued, what impact it has, and what we can learn from it. As you untangle these knotty questions; the articles in this special issue will prompt you to unlock the door to your imagination, opening the brave spaces and identifying next practices where the possible might happen.

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Kantawala, A. (2021). Lived experiences and knotty networks [Editorial]. *Art Education*, *74*(1), 4–6.

Ami Kantawala, Adjunct Associate Professor of Art and Art Education, Teachers College, Columbia University in New York, NY.

Throughout the fall of 2020, the National Art Education Association vigorously publicized the call for papers for this special issue of *Art Education*, "Brave Spaces and Next Practices: Reimagining the Preparation of Art Educators." In composing that title and invitation as guest editor, I was mindful that this January 2022 issue would ring in the journal's 75th year of publication. One of my goals, as described in the call, was to encourage art educators to submit manuscripts that highlighted how our then current realities of the COVID-19 pandemic might inspire new insights about *ways of teaching art*—like developing teacher and student flexibility and collaboratively learning new instructional approaches, in suddenly moving from in-person classes, workshops, and gallery tours to virtual and hybrid classroom spaces.

The call for papers also invited authors to consider how issues of equity and access and antiracist practices, among others, may impact art educators as they construct the what of their practice—that is, the concepts, skills, and ways of thinking and working (and of being in the world) that come into play as we teach art and prepare art teachers to do so.

The call yielded a powerful response, and the number of submissions accepted through the journal's regular editorial review process was more than twice that which could be published in a single issue. While some art teachers and teacher educators described new strategies for online, hybrid, and hyflex teaching discovered during the pandemic, others explored issues of isolation, human contact, empathy, and hope in working with students during a period of monumental crisis. Many others took up issues of social justice—particularly antiracist teaching and learning, culturally sustaining pedagogies, and access and inclusion.

That concentration of themes is reflected in the articles in this issue. In "Getting Ready to Relate: Centering Radical Love in Art Teacher Education," **Marit Dewhurst** lays a humanistic foundation for teaching—getting to know our students and building caring relationships with them—that should be (but too often is not) part of any teacher preparation program. **Joni B. Acuff** and **Amelia M. Kraehe**, in "Visual Racial Literacy: A Not-So-New 21st Century Skill," describe another crucial aspect of teacher development, the "critical, creative, and ethical skills needed to interpret and respond to the visual culture of racism," with a focus on analyzing images of the January 6, 2021, insurrection at the U.S. Capitol.

Three more articles continue the theme of cultural and political aspects of art education practice. In "Reimagining Art Education: Moving Toward Culturally Sustaining Pedagogies in the Arts With Funds of Knowledge and Lived Experiences," **Alexandra Overby**, **Janelle Constance**, and **Barth Quenzer** describe how a student, a teacher, and contemporary painter Jordan Casteel examine social realities and students' more localized experiences to reimagine both artmaking and curriculum through culturally responsive frames. **Hannah Kim Sions**, in "Preparing Antiracist Teachers: Reflections on an Antiracist Elementary Methods Curriculum," writes about her experience helping future teachers to consider their work with elementary students from an antiracist, antibias perspective. In "An Anti-Ableist Framework in Art Education," **Alice Wexler** advocates for a contemporary art curriculum that does not rely on skill-based learning and therefore invites the participation of a diversity of learners without the need for accommodation. In the final two full-length articles, **Shari L. Savage** ("Blank Squares: A Narrative of Disillusionment and Hope") and **Camilla McComb**, **Nicholas Leonard**, **Michael Letts**, **Amy Ruopp**, **Cindy Todd**, **Guey-Meei Yang**, and **Katalin Zaszlavik** ("Zooming Support: Stories of How a Pandemic and SAMR Improved Preservice Art Education Instruction") chronicle the ways that art teachers and teacher educators were forced to radically shift their in-person teaching to virtual platforms, the obstacles confronting them in doing so, and the successes and implications for future teaching drawn from lessons learned during this tumultuous and transformative period.

James Haywood Rolling, Jr.'s firsthand testimonial essay, "Why Antiracism Matters," is the final piece in the issue and exemplifies, along with the other articles, how "brave spaces" can function, how they can matter, and how they can persist and grow ever stronger in facilitating work yet to be done despite resistance and challenge. Like Wanda B. Knight's (2014) vivid account of teaching future teachers in a cultural diversity course, we may simultaneously understand and personally experience the hurdles in doing the work of antiracist teaching *and hold optimism and hope for our eventual success, no matter how long that may take.*

Clearly, the topics taken up in this issue are of great importance to the authors who submitted manuscripts for this special issue and to many other art educators. But, of course, there are community members who remain unconvinced that certain content—for example, antiracist practices—should be a central element of the preparation of art teachers, or of any teachers for that matter. I end here with the recent words of one of my former students, New York City art teacher Nicole Raneri.[1] Nicole shows

She illuminates the kind of empathy and compassion—perhaps our greatest gifts as teachers and teacher educators—that evolving professional experience coupled with knowledge of antiracist practices can help engender, years after our students leave us.

us what grappling with her own teacher's (my colleague's) antiracist teaching felt like at the beginning of her personal journey in 2015. And she illuminates the kind of empathy and compassion—perhaps our greatest gifts as teachers and teacher educators—that evolving professional experience coupled with knowledge of antiracist practices can help engender, years after our students leave us.

This is going to be hard to say and admit who I was, but I grew up a racist. A white privileged racist.

I grew up to stay near mommy and hold her hand in "bad" areas.

I grew up to walk on the other side of the street if there was a "bad" crowd blocking the way.

I grew up to be angry when Obama won and not really understand why.

When graduating high school, I was angry about sharing a college course with someone who got a free ride, and me having to pay (but really my parents paid).

In my graduate year getting my masters, I was angry I had to take a cultural diversity and awareness course exposing myself as a racist with white privilege. I was in denial.

And then I started my first year teaching.

I was in an urban community with students who came from mostly poverty-stricken homes.

I watched students walk into class late everyday because they lived 2 hours away by train.

I watched students struggle to finish their SAT test because we didn't have enough calculators for them to complete one of the sections.

I watched students skip days of school to work at their family's restaurant because their dad was sick.

I learned about which students were in shelters and group homes that year, and school was the only thing they looked forward to.

I had students accidentally call me mom because I reminded them of her, and they missed her.

These experiences that year changed me. It was a gradual change, but it made me face my racism and my privilege head on.

I realized the change when friends and family would make comments about the environment I teach in. It would offend me and make me question why they are insulting me and my students. My kids. How dare they.

I'm writing this because now more than ever, we need to reflect on ourselves. Teaching has changed me as a person in ways I didn't realize until recently. People grow up with beliefs that are not their own, and once exposed to new worlds, it is then that they can start growing as a person with their own thoughts.

I am proud to be the teacher I am today.

Today I can say I am still white and privileged, but I am no longer a racist.

To Nicole and to all the authors for this special issue of the journal, thank you for your profound contributions as we celebrate *Art Education*'s 75th year. ■

Mary Hafeli, Professor Emerita, Teachers College, Columbia University in New York, New York. Email: mary.hafeli@tc.columbia.edu

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Knight, W. B. (2014). OMG, I have a Black bitch as my professor! In N. E. Johnson & S.-A. Wilson (Eds.), *Teaching to difference? The challenges and opportunities of diversity in the classroom* (pp. 69–84). Cambridge Scholars.

Endnote

[1] This essay was originally posted to the Art Teachers Facebook group page (https://www.facebook.com/groups/448592898504941) and then to the Art & Art Education Program, Teachers College, Columbia University Facebook page (https://www.facebook.com/TCArtEd), both in June 2020. It is included here with the author's permission.

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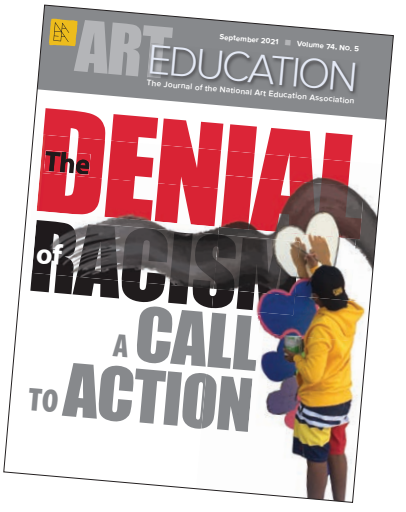
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GETTING READY TO RELATE:

Centering Radical Love in Art Teacher Education

Marit Dewhurst

IN A ZOOM CLASS THIS PAST FALL, I ASKED A GROUP OF GRADUATE STUDENTS IF THEY HAD EVER FELT A SENSE OF LOVE WHEN THEY WERE K–12 STUDENTS. It was an off-the-cuff question inspired by a conversation about Carla Shalaby's *Troublemakers: Lessons in Freedom From Young Children at School* (2017). Muted heads shook no. Finally, someone said what it seemed several were thinking: "The thought never crossed my mind that I should have felt love at school" (personal communication, October 23, 2020). After class, several students reached out to me to say that the question had lingered for them. For all of the complex, liberatory, and critical theoretical ideas we pore over in class, it was the brief mention of love that stuck.

Like several of my students, even as I write this, I flinch slightly at the idea of naming love as a missing ingredient in how we prepare ourselves to teach. Yet Shalaby reminds us that a radical love within teaching is akin to the practice of freedom. Teaching toward freedom, she reminds us, is about relationships. It's about connecting with and tending to each other. It's about listening, disagreeing, being uncomfortable to get comfortable, showing up, reaching out, acknowledging, letting go, and holding on. It's about being together and doing together. It is about how we relate to one another. And now, as isolation, division, and loss describe our days, we know that this relating and connecting matters even more.

Certainly, there are many scholar-educators who write about the need for transformational relationships between students and teachers (e.g., Ayers, 1993; Freire, 1970; Green, 2020; hooks, 2003; Kimmerer, 2013; Love, 2019; Shalaby, 2017). The idea is at the heart of liberatory pedagogy, antiracist curricula, Indigenous ontology, and culturally sustaining pedagogy. We know that it matters. Yet far too often, we focus our teacher training curricula on the more tangible tasks of teaching—the technical mastery of art skills, the writing of effective rubrics, or the development of coherent lesson plans. While all of these tasks are necessary, what would happen if we began our preservice programs with strategies for tending to relationships—not just the standards, academic vocabulary, management techniques, or even the art methods, but the actual connections between the people in the room?

When I became director of the art education program at The City College of New York, I wondered if I could create a course that could help educators identify specific tools to get to know their students, themselves, and the communities in which they would be working. It was far from perfect, but it was something. On the 1st day, I surveyed students about their thoughts on relationship building. Their insights were telling. They were hungry to build community with their students but nervous or oblivious about how to start. They could ace the theory, yet they were scared to talk to people outside their social circles. So I started the course there, asking simply, "How do you get to know someone?" As basic as it sounds, this first step to building relationships with students is remarkably complex. It is both foundational and mysterious. We spent an entire semester-long course just focused on what it takes to get to know someone different than you—what it means, why it's hard, how we do it, when we fail, and through it all, how the arts are the perfect place for engaging in this practice of relationship building.



Figure 1. Taspia Piya, 2020. Collage. "This collage was created in the midst of the first wave of COVID-19 when I began to feel the distance that quarantine put between loved ones. It also reflects my own quarantine experience as I was forced to ponder notions of family and practices of tenderness."

We need time to identify and practice what it takes to get to know and work with people across difference. We need opportunities to move from theories of engagement to the actual habits of connecting. And we need to remember that our teaching hinges on these connections.

After several years, I interviewed alumni of the course and shared their reflections in a book (Dewhurst, 2018). Students who come through City College's program come from remarkably different backgrounds—the majority are Latinx, Black, or of Asian descent; many are first-generation college and graduate students; they are not financially wealthy; they are New Yorkers at heart who typically plan to teach in the public school system. And despite their remarkable differences, their responses to a course designed to help us navigate those very differences were quite similar. And their insights revealed the necessity of the task. We need time to identify and practice what it takes to get to know and work with people across difference. We need opportunities to move from theories of engagement to the actual habits of connecting. And we need to remember that our teaching hinges on these connections. As many alumni reported, we are so frozen by fear of doing it wrong that we forget how to begin; and so, many of us do not even try. Half-laughing, one alumni reflected on our experiences in a class focused on these beginnings: "I learned that it's OK to say hi" (Whedbee, as cited in Dewhurst, 2018, p. 117). As simple as it sounds, her point is critical: We cannot build learning spaces rooted in radical love without first saying "hi."

Stances and Micromoves

In my research with alumni of my courses, I noticed a pattern that took me back to my childhood basketball and soccer teams. I can still hear my coaches' voices shouting across the field to be "on my toes." In practice, they taught me the right *stance* to take

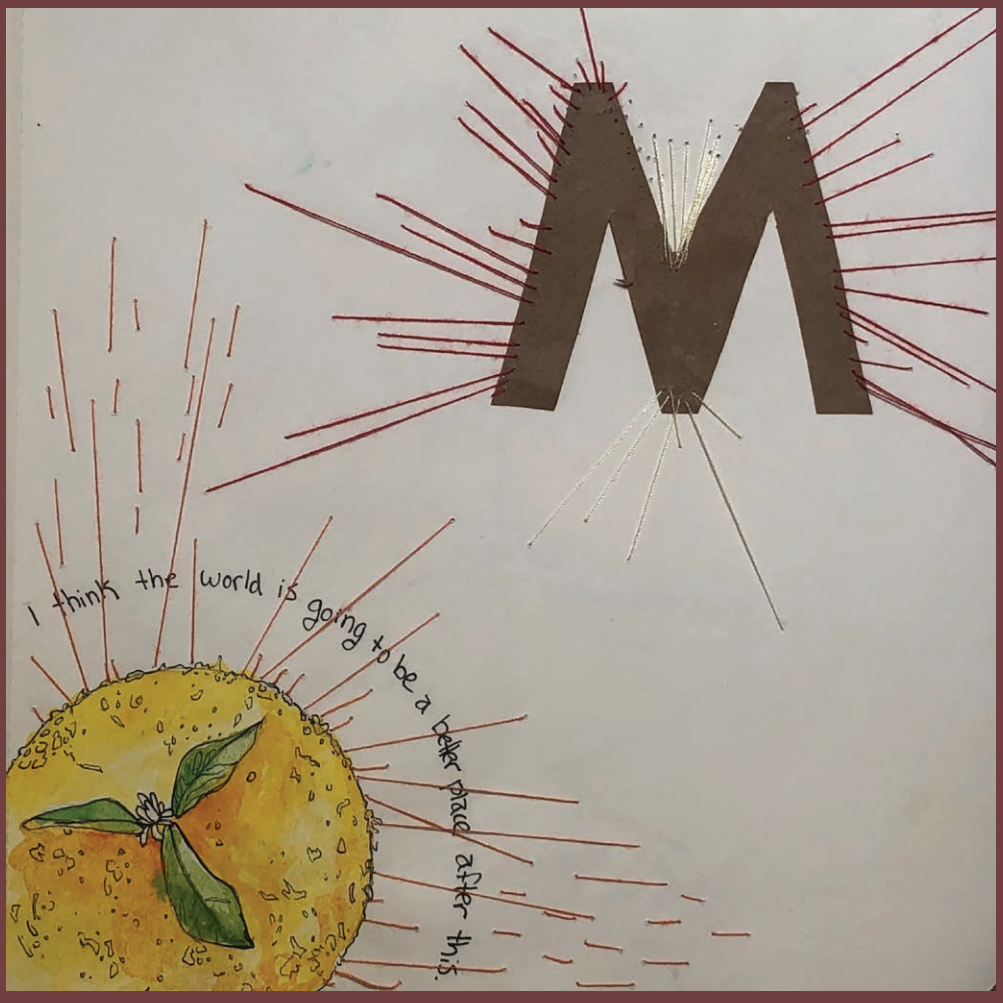


Figure 2. Irin Mahaparn, *Catching Up With M*, 2020. Collage.

to be ready for the ball. I practiced "boxing out" to learn how to position my body for maximum defense, crouching low with my arms wide. Other times, I had to bounce gently on my toes in an offensive stance—ready to run to the ball. Practicing these stances primed me for game time when the ball bounced my way; without thinking, I would instinctively know where to go (most of the time). These stances were certainly not rocket science. Yet my teammates and I still had to identify and practice the *micromoves* that sustained our stances. Our coaches trained us to lean forward, keep our peripheral vision engaged, and maintain near-constant motion. They adjusted our running postures and taught us to turn an ankle just *so*, to kick the ball just *right*. In sports, this kind of coaching about the tiniest actions and smallest attention to physical stance is a fundamental part of nurturing skilled athletes.

It's not a far leap from sports to teaching. When alumni of my courses described what they had learned when we slowed down to identify and practice the micromoves behind getting to know someone new, they talked about noticing, wondering, contextualizing, and connecting. In effect, they described stances—ways of being ready, nimble, and aware. As verbs, these stances describe actions that we can rehearse until they become instinctual. By pulling apart the complex task of getting to know students into the smallest micromoves that we can make (sometimes "just saying hi" or pronouncing a name correctly), they gained confidence in their capacity to nurture caring relationships with students. Through art activities, they practiced the stances they would need to teach with a radical focus on simply *relating*.

The other thing about stances is that they require both internal and external work. To be light on my feet, I had to understand my own body while also repeating the act of lifting my heels slightly during team practices. Similarly, the stances for building relationships with students require us to *turn inward* to understand ourselves and to *lean outward* to understand others. As we prepare educators to navigate the complicated responsibilities of relating to and loving students, they must know themselves well. Just as we encourage them to understand the specific personality traits, the unique cultural lenses, and the systemic inequities that shape their students, so too must they know this in themselves. Our efforts to prepare teachers to teach with radical love must involve this kind of inward and outward attention.

It does not take much to refocus ourselves on the stances required to connect with our students. For those of us in the arts, these stances are often part of our artmaking. Just as my coaches noted, often, I was already doing the small movements of my defensive stance. I just needed to draw my attention to it more, to do it with intentionality. Sometimes, all we need to do is name something to give it breathing room to grow. When we intentionally practice noticing, wondering, contextualizing, and connecting, we will develop the skills we need to prioritize the kind of loving relationships so often missing from our schools. As in soccer or basketball, the conditions of the field, the strengths of each team, and the stakes of the game all shape the execution of the play; the same goes here. What I share below are descriptions of stances and some of the practice points that could strengthen our capacities; they are not one-size-fits-all but rather are meant to be brought to life in each of our own playing contexts.

As we are increasingly divided by race, class, religion, and political perspectives, we must train ourselves to see and hear the experiences of people who are somehow different than each of us.

Noticing

As many artists have noted, to listen and notice the world around us is to bear witness to the experiences of people different from us, to acknowledge that we may experience the world in different ways, and understand that those different experiences can enrich our entire worldview. As we are increasingly divided by race, class, religion, and political perspectives, we must train ourselves to see and hear the experiences of people who are somehow different than each of us. Jeff Chang (2016) wrote, "Ending resegregation is about understanding the ways we allow ourselves to stop seeing the humanity of others. It is about learning again to look, and never stopping" (p. 167). This stance requires that we teach educators to slow down. We might give assignments where they can practice listening and observing. Blind contour prompts, sound maps, and extended-time reflective writing exercises are common examples of tasks that can allow us to notice more deeply. As any artist knows, the better we are at noticing, the better we are at creating. When we learn to listen to and observe our students, their families, and communities, we are better prepared to meet them where they are and grow with them.

Wondering

When it comes to building relationships with students, a caring and wondering question can be just what we need to force us out of our comfort zones to consider who we are in relation to each other. Through wondering, we might loosen a grip on previously held beliefs as new ideas, perspectives, and reactions sneak in. Suddenly, things might not be as simple as they had seemed. Other explanations might exist. To practice the stance of wondering is to consider how we can reinvent the social structures that tell us how to behave, whom to talk to, whom to avoid, and with whom we belong. This stance grants us the tools to reimagine the social and cultural barriers that often divide us and to wonder who we might be if we step outside, across, or through those barriers. We do this already through sitting with works of art to question and wonder about the artists' decisions and intentions in their work. We revise our work based on peer and group conversations that allow us to consider other possibilities. Wondering becomes a tool for dislodging



Figure 3. Ingrid Romero, *revolutions, no borders*, 2020. Collage.

the stubbornly strong ideas we have been taught about ourselves, our students, and our communities. To wonder who we are in the world is to embrace the idea that our current realities are not set in stone. Instead, we can reenvision what we have been taught about ourselves and each other. In doing so, opportunities emerge to build stronger relationships through authentic connections.

Contextualizing

To contextualize an idea or a relationship is to see it in its habitat and all of the environmental forces that support, surround, and influence it. It's about seeing the web of factors and relationships that link together. As we practice contextualizing, our awareness of the complexity and nuance of something or someone deepens. Moving from one-dimensional relationships to multidimensional ones brings volume, depth, and a range of possibilities to how we relate to one another. Practicing this stance can make the difference between perpetuating dangerous surface-level stereotypes and promoting a multifaceted understanding of who we are in relation to each other. Already, as artists, we are primed for the micromoves of this stance. We often seek to learn not just about a work of art itself, but of the social, political, personal, and historical forces that swirled around the artists as they made their work. In our

artmaking, we practice juxtaposing our art with different imagery, applying filters, and experimenting with different materials. Such small moves tune our capacity to see the interdependence of our choices and actions. Contextualizing helps us note that nothing exists in a vacuum; like our students, we are all multidimensional beings who deserve to be seen and related to as such.

Connecting

Writing about how to nurture a sense of community within the classroom, hooks (1994) notes that "our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another's voices, in recognizing one another's presence" (p. 8). In other words, we need to value what each person brings to the table and to connect with their specific ways of being in the world. A connecting stance encourages us to seek points of contact with students and to tend to them. When educators name these points of connection with students ("Hey, we both love this artist!"), this micromove affirms the relationship between two people. Once a connection has been established, people are more likely to be invested in each other's mutual growth and development. Drawing attention to how we connect and crafting activities that foster connecting can further embolden our relationships. When we make artwork collaboratively, we can even create tangible markers of our connections. It is in this connecting stance where we solidify our relationships with our students.

At the end of her book, Shalaby (2017) asked her readers, "How will we try to heal one another, to address human needs, and to alleviate harms to human being that we see out in the world?" (p. 179). It's a large and pressing question, one that many of us are asking more frequently. As if in response, a quote from hooks (2000) comes to mind: "When we choose to love, we choose to move against fear, against alienation and separation. The choice to love is a choice to connect, to find ourselves in the other" (p. 93). In other words, the answer to Shalaby's question is to nurture relationships among ourselves, our students, families, and communities. If this is the answer, then our approach to preparing educators must prioritize this above all else. To do so will require an infusion of the kind of radical love that Carla Shalaby, bell hooks, Bettina Love, Sonia Nieto, and countless others have long demanded. It will require that we coach educators to practice the stances they must embody to meet students in shifting landscapes, foster relationships of respect and care, and infuse those relationships with a radical kind of love.

There is much to say about teaching in this particular pandemic moment but neither the words to capture it fully nor the distance to reflect on its complexity. But we know this much: If we are to heal as educators, as leaders of classrooms, and as facilitators of community, we will need to invite this radical love into our classrooms—even if the initial thought of that makes us squirm a bit. The truth is that when we slow down to get to know our students and communities—to notice the specificity of their lives, to wonder genuinely about their worlds, to contextualize their experiences in a wider framework, and to connect with them as the complex people they are—then we can begin to teach in ways

But we know this much: If we are to heal as educators, as leaders of classrooms, and as facilitators of community, we will need to invite this radical love into our classrooms—even if the initial thought of that makes us squirm a bit.

that will heal us. If we did not know it already, we have all come to a different understanding of the sustaining need for relationships, for getting to know and rely on our neighbors. As we return to classrooms together, we must tend to these relationships and spend time getting to know each other, to say hello and listen for the response. When it comes down to it, radical love is actually contained within the smallest actions, and yet, those may be the most significant moves we can make as educators. ■

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Visual Racial Literacy:

A Not-So-New 21st Century Skill

Joni B. Acuff and Amelia M. Kraehe

After 2 decades and one pandemic, this millennium has brought a range of technological, educational, and social developments. Just think—social media apps, online instruction, and global protests for racial justice are rapidly becoming the norm. Therefore, a question that begs to be answered is, How are art teachers adapting their skills for this new world? Moreover, are the teaching practices of yesteryear still relevant in this changing context? What do art teachers need to know and be able to do to be effective educators in the 21st century?

We come to these questions as art teacher educators, as mothers of young children, and as Black women. These identities provide an intersectional lens through which we have experienced much of the 21st century, including the pandemic of COVID-19 and the entrenched pandemic of systemic racism (i.e., White supremacism). With its overwhelming death toll across Native and Black communities and with people who appear to be of Asian descent targeted in the name of the "China virus," COVID-19 may not be the source of injustices. However, it has amplified and aggravated preexisting systems that produce racial inequities and racist feelings in the United States and other White settler-colonial societies.

It is from this vantage point that we understand COVID-19 as a racial event. Images—streamed on handheld devices from news media and social media sources—have largely mediated our experience of the event. Often one of our children is nearby, enticed by the screen and curious to know, "Mama, what are you looking at?" How should we respond to racial events? Whose responsibility is it to address them?

Racial events can be traumatic and thus formative. All educators, no matter the context nor subject matter they are hired to teach, have a powerful role to play in shaping the formative years of human life. Parents, guardians, and the whole of society entrust them to do just that. Therefore, we believe all educators have an ethical obligation to address racial events head-on. However, we frequently see a strong reluctance to do so in art education. Art teacher education has scarcely addressed, let alone codified into professional standards or assessments, the capacities that enable an art educator to teach effectively and responsively in the context of racial inequality. These are capacities for antiracism that concerned parents and educators see as essential for all teachers (Kraehe & Herman, 2020).

In this article, we make the case that racial events demand our attention in art teacher education, and we show how we go about that in our own art teaching practice. Our rationale is twofold. First, there is substantial research that shows how subtle conveyances of disregard for the other (e.g., incidences with "Karens" and "Beckys"), as well as more blatant acts of physical violence (e.g., police officer pepper-spraying a 9-year-old Black girl or assaults on Asian and Asian American people as they go about everyday activities), impact people psychologically and physiologically to the point of increasing the instances and severity of disease and premature death (Sue, 2010). Second, race is not only a social construction; it is visually mediated (Acuff & Kraehe, 2020). The ability to perceive racial differences requires that one first learn the visual, symbolic, and aesthetic codes and conventions of racist ideology. If people have to be taught to see the

What do art teachers need to know and be able to do to be effective educators in the 21st century?

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world in racial terms, then they can also be taught to critique that way of seeing and develop countervisual practices of looking.

It makes good sense that the art classroom would provide opportunities for students to develop these skills, which we call *visual racial literacy* (Kraehe & Acuff, 2021). Visual literacy—without the race part—is already a part of a comprehensive approach to art education and is widely embraced by art educators working in schools and museums. Yet best practices for visual literacy are mute on the subject of race. We reject colormute practices, as they turn our attention away from systemic racism, thereby contributing to its maintenance (Pollock, 2004). Instead, we offer visual racial literacy as a foundational capacity for all art teachers that has remained underdeveloped in art teacher education.

Critical race scholar Lani Guinier (2004) described racial literacy as an ability to perceive, decode, comprehend, and articulate racism in its various manifestations. Building on her ideas, we define *visual racial literacy* as critical, creative, and ethical skills needed to interpret and respond to the visual culture of racism. We have argued elsewhere that "where one lies on the spectrum from racially literate to racially illiterate depends upon whether the person has historical knowledge and cultural familiarity with racial iconography, dominant racial narratives, and the supremacist logics embedded within visual technologies" (Kraehe & Acuff, 2021, p. 43). It goes without saying that for students to develop visual racial literacy, they need educators who are visually and racially literate, adept in decoding and recoding iconographies, narratives, and technologies that reproduce and disseminate racist ideas. We model visual racial literacy in the next section by transforming a racial event into a teachable moment.

Activating Racial Literacy: Turning Racist Events Into Teachable Moments

Teachable moments. Real-time, on-the-spot learning is birthed from student-led curiosities, questions, actions, and even mistakes. Teachable moments are not planned. They are spontaneous and attend to the reality of time, location, and context. Many art teacher educators embolden future art educators to embrace these veers on the road by proclaiming, "Don't be afraid to deviate from your lesson plan!" They encourage these future educators to notice and seize on moments of possibility. But are these future art educators given that same encouragement to deviate from the lesson when racism is at the center of the moment?

> Daily, there are events that occur in our world that our students see, experience, consume and can feel in their bodies as they watch them on television and through social media platforms. These opportunities for educating are even more important as it relates to race and racism because they function as a kind of public pedagogy. Watching racism play out in real time through state sanctioned violence communicates that the structures that have been created to keep every one's body safe regardless of color are faulty. Racist events, in society and in the classroom, left unquestioned teach students that racial hierarchy and access to power is non-negotiable. (Kraehe & Acuff, 2021)

Future art educators should be prepared to identify the pedagogical opportunities embedded in racial events like those that have occurred in recent months across the United States, including "The Insurrection" at the U.S. Capitol. Responding to the lived realities of students in real time requires art educators to have competencies that go further than basic art skills. It requires that they know how to engage students in reflection, dialogue, research, critique, and knowledge creation around race and racial events. Even more, trauma experienced from racial events can and does live in the body (Menakem, 2017; Ong et al., 2013). Art educators need to consider how these residual somatic effects may impact students' lives, specifically their engagement with and interest in the educational process.

When we activate visual racial literacy to unpack events, we find that common tactics, familiar and recurring, make oppressive racial structures resistant to change. These tactics are normalized and embedded in the cultural milieu of society. They are largely invisible because they fall into the scope of what the public is used to and what it understands to be "true." Because of this, identifying certain events as racial can be hard to do. This is why racial literacy is critical. Below we "conjugate the grammar of race" (Guinier, 2009, para. 14). We have identified the 2021 U.S. Capitol Insurrection as a teachable moment and illustrate the ways racial literacy can be activated to unpack the visual lessons it taught the world about how racial oppression is sustained.

Unpacking "The Insurrection"

On January 6, 2021, White supremacists and White nationalist militia members invaded the U.S. Capitol building in Washington, DC, in an effort to disrupt the confirmation of the 2020 presidential election results. Close to 1,000 of these domestic terrorists, who were supporters of then President Donald Trump, illegally forced themselves into the Capitol building with weapons like bats, knives, bear pepper spray, and zip ties for securing human captives. The event resulted in six deaths, two of which were police officers. Two more officers died by suicide nearly a week following the event.

We have organized our analysis of the U.S. Capitol Insurrection through sensitizing concepts that "offer ways of seeing, organizing, and understanding experience" (Charmaz, 2003, p.

259). Sensitizing concepts are points of departure to interpret, investigate, and ask questions about what is happening in a particular context. While there are multiple sensitizing concepts that can be gleaned from the U.S. Capitol Insurrection, we primarily focus on Trump's use of master narratives as a tool for reproducing White racial, social, and economic power.

Master narratives are "culturally shared stories that guide thoughts, beliefs, values, and behaviors" (McLean & Syed, 2015, p. 323). They can originate from and be sustained through language, imagery, actions, and constructed environments. Syed et al. (2020) said that "while all master narratives are grounded in ethics, not all master narratives are moral" (p. 500). Thus, master narratives can play a significant role in justifying the maintenance of oppressive systems, including racism (Acuff et al., 2012). Beginning well before his presidential run in 2016, former President Donald Trump employed a master narrative that buttressed the racial event we now know as the U.S. Capitol Insurrection. "Make America Great Again,"[1] his campaign slogan during both presidential bids, plays into an existential narrative that the current status of American life is a deterioration from the past state of American life. "Make America Great Again" likens sentiments about "the good ol' days" when White men held enormous racial, social, and economic power.

In a tweet, scholar Ruha Benjamin reminds us that "racial literacy is developing an historical & sociological toolkit to understand how we got here and how it could've been/CAN BE otherwise" (Figure 1). As we consider the historical foundation on which Trump's master narrative builds, we can identify the trends in America's cultural practice of visualizing race. Consider D. W. Griffith's record-breaking 1915 film *Birth of a Nation* (Griffith, 1915). The 3-hour film portrayed American life after the Civil War and Reconstruction as a dangerous and deep upheaval. This was done primarily through Griffith's depiction of newly freed Black people as manipulative, menacing thieves whose freedom jeopardized the welfare of America. White men donned blackface to portray Black men as corrupt illiterates who raped innocent and pure White women. Ultimately, the film sparked the resurgence of the Ku Klux Klan, emerging more powerful than before in an effort to essentially "Make America Great Again" (Figure 2).

Akin to Griffith's *Birth of a Nation*, Trump's proclamation to "Make America Great Again" is a directive that encourages "Americans" (read White people) to work to regain a state of being that was lost, or better yet, stolen. Trump's messages were racial dog whistles,[2] setting the stage for a series of racist events to occur throughout his presidency and beyond. Worldwide, people watched these events, like the U.S. Capitol Insurrection, unfold live on television and computer screens and through social media platforms. Visual racial literacy helps to discern what we are witnessing through our senses. It is the capacity to identify and respond to the visual culture of racism. For example, the news media highlighted photos of a White insurrectionist walking the hallways of the Capitol with a Confederate flag (Figure 3). In viewing the image, it is possible to decode the racial iconography present and the way it operates to create and sustain racism. The Confederate flag is a prominent symbol of support for American slavery, racial segregation, and Jim Crow era. "Since its debut during the Civil War, the Confederate battle flag has been flown regularly by white insurrectionists and reactionaries fighting against the rising tides of newly won Black political power" (Brasher, 2021, para. 2). How did such a historical symbol of

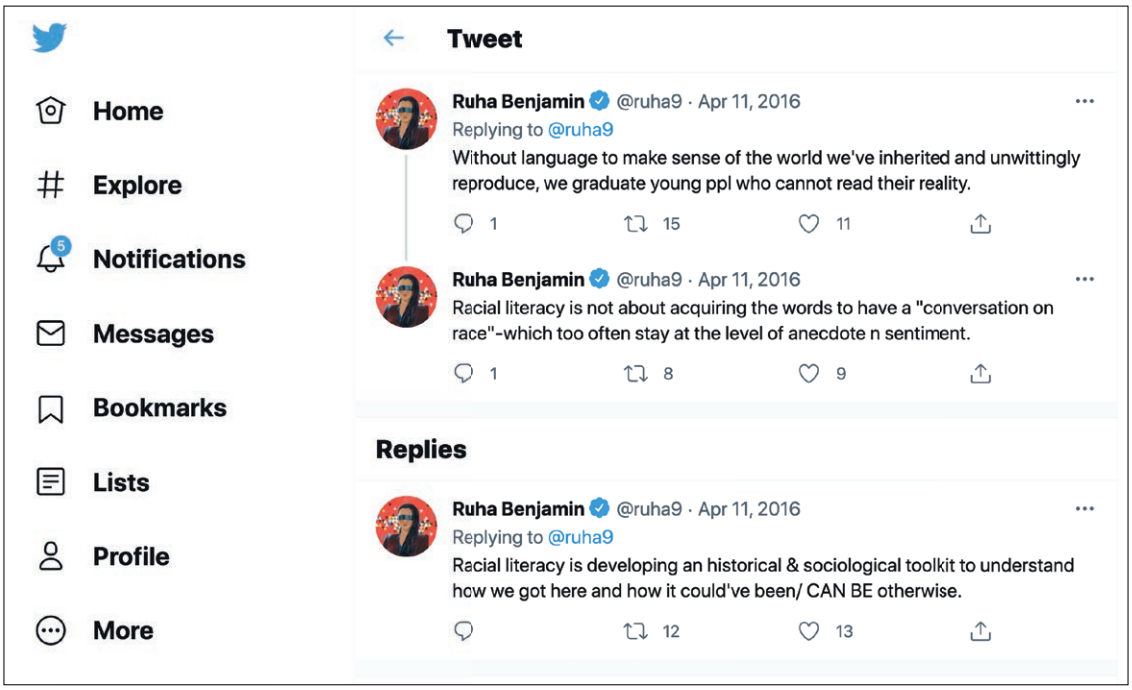


Figure 1. Acuff screenshot of a series of three tweets shared by Ruha Benjamin on April 11, 2016. https://twitter.com/ruha9/status/719535690615242753?lang=en.



Figure 2. National Photo Company Collection, *Ku Klux Klan parade, 9/13/1926*. Washington, DC, on Pennsylvania Ave. NW. Public Domain. http://loc.gov/pictures/resource/npcc.16225.

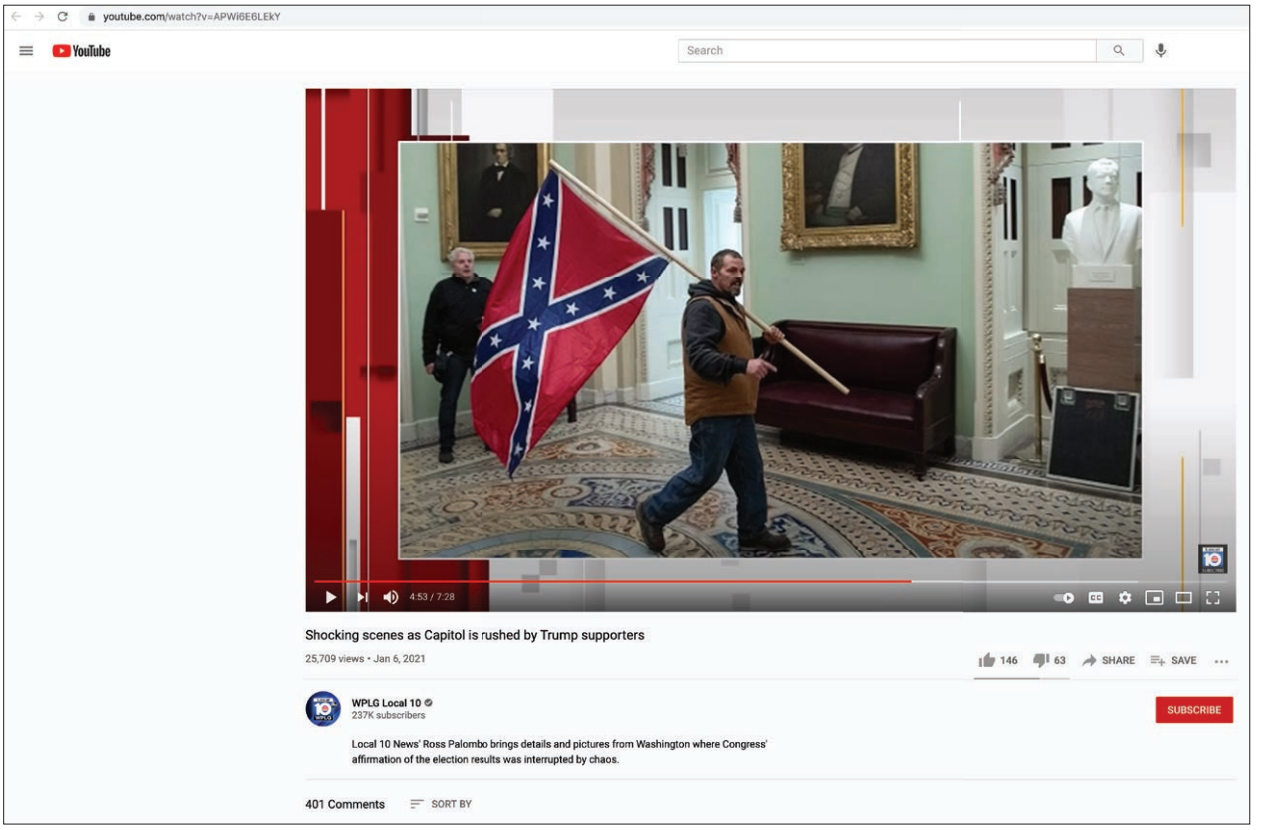


Figure 3. Acuff screenshot of a local news segment in which the reporters shared an image of a Trump supporter holding a Confederate flag outside the Senate Chamber during the Insurrection at the U.S. Capitol, January 6, 2021. https://ktla.com/news/nationworld/man-photographed-with-confederate-flag-in-u-s-capitol-during-riot-is-arrested.

racial oppression come to be taken up by those in support of making America great again? In what ways does the presence of the Confederate flag illustrate that "Make America Great Again" is synonymous with White dominance? With this example, one can see how the master narrative transitioned from being embedded in a written slogan, with words and text, to being embedded in a visual image.

The master narrative nestled within "Make America Great Again" supported Trump's false claims of election fraud. From election day up to the U.S. Capitol Insurrection, Trump denounced the heavily Democratic metropolitan cities populated with mostly BIPOC people, calling them hotbeds of fraud (Summers, 2020). Cities such as Philadelphia, Detroit, Milwaukee, and Atlanta were all named in his postelection lawsuits, which aimed to invalidate the votes in these cities. These unjustified claims were accepted by and large by his supporters because they played into the idea that America was being "stolen" by non-White and non-U.S. citizens. Trump's use of dominant racial narratives pulled at the heartstrings of the "saviors of American democracy," White supremacists and White nationalist militia members who needed to take the country back from non-White thieves. They considered themselves patriots fighting for the return to the status quo; when White power dominated, Black lives did not matter, and the economic and social needs of non-White people were suppressed. This master narrative is why we saw images of White domestic terrorists scaling the brick wall that surrounds the Washington, DC, Capitol building in an attempt to "stop the steal" (Figure 4).

Educators across the country are sharing how the U.S. Capitol Insurrection made its way into their classrooms immediately following the event through informal discussions as well as formal curriculum (Brown, 2021). Many teachers focused on textual artifacts, like words, slogans, speeches, and news reporting. Yet many young people extract information about racial events through digital images on a screen. They need to be supported in developing the savvy needed to make sense of what they are seeing. Art educators, if equipped with visual racial literacy, can play a vital pedagogical role in that, helping students to recognize racial events when they occur, process their feelings, and think critically, creatively, and ethically about how they might respond (see Facing History and Ourselves, 2021; ShareMyLesson, 2021).

"Go for Broke"

In his 1963 essay, "A Talk to Teachers," James Baldwin (1985) wrote,

> Let's begin by saying that we are living through a very dangerous time. Everyone in this room is in one way or another aware of that. We are in a revolutionary situation, no matter how unpopular that word has become in this country. The society in which we live is desperately menaced… from within. To any citizen of this country who figures himself as responsible—and particularly those of you who deal with the minds and hearts of young people—must be prepared to "go for broke." (p. 325)

As we prepare future art educators to lead students in arts-based knowledge creation and artmaking, are we teaching them how to "go for broke" for their students? Baldwin's words charged teachers to be ready to put everything on the line for those whose future they impact. In his letter, Baldwin emphasized how teaching must address contemporary societal moments and the lessons



Figure 4. Photo by Tyler Merbler, January 6, 2021. Public Domain. CC BY 2.0.

they teach, regardless of how "menaced" these lessons may be. This means that future art educators must take personal and professional risks and push through perceived discomforts that render them passive in the classroom. The same holds for those preparing future art educators.

The truth is that talking about race and racism is "difficult" only for people who rarely have to think about themselves as racialized beings and whose quality of life is not dependent on them having to use visual racial literacy on a daily basis. For the most part, discussions about race and racism are normalized within communities of color, particularly Black communities, as their lives depend on their racial awareness.

On the other hand, the general absence of these discussions in White communities is what makes them "difficult" when they suddenly arise. And this is why, we argue, to continue describing discussions about race and racism as "difficult" further centers Whiteness, aids and abets White fragility, and supports willful ignorance. The uncritical designation of race as a "difficult" topic creates and sustains angst around antiracist teaching altogether. To "go for broke" as Baldwin directs, educators—both White and non-White—need to be prepared to decenter Whiteness by normalizing classroom discussions about race and racism with confidence, care, and intention, and by activating visual racial literacy in ways that impact students' relationships with race. ■

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Endnotes

[1] Trump was not the first president to use a version of this slogan. Ronald Reagan and George H. W. Bush used "Let's Make America Great Again" in their 1980 campaign and at the Republican National Convention that same year.

[2] Haney López (2014) explained that dog whistling "constantly emphasizes racial divisions, heatedly denies that it does any such thing, and then presents itself as a target of self-serving charges of racism" (p. 5).

Reimagining Art Education:

Moving Toward Culturally Sustaining Pedagogies in the Arts With Funds of Knowledge and Lived Experiences

Alexandra Overby, Janelle Constance, and Barth Quenzer

In *Teaching Critical Thinking*, bell hooks (2010) addresses education as the practice of freedom by explaining that we use "our intellect and our imaginations to forge new and liberatory ways of knowing, thinking, and being, to work for change" (p. 170). Speaking to the arts, Maxine Greene (1995) said that "of all our cognitive capacities, imagination is the one that permits us to give credence to alternative realities" by opening up new social spheres for engagement (p. 3). This coauthored article expands on the educational imagination using learnings from culturally sustaining pedagogies. Specifically, we address the importance of funds of knowledge and lived experiences as a way to reimagine art education. In so doing, we hope to contribute to a better understanding of what it means to engage in educational transformation in the arts.

Culturally sustaining pedagogies (Paris & Alim, 2017) utilize the diverse literacies of students and borrow from culturally relevant (Ladson-Billings, 1995, 2014) and other asset-based pedagogies (Gutierrez, 2008; Moll et al., 1992). According to Paris and Alim (2017), culturally sustaining pedagogy "sees the outcomes of learning as additive rather than subtractive, as remaining whole rather than framed as broken, as critically enriching strengths rather than replacing deficits" (p. 1). Here, an expansive vision of schooling is offered in which we "reimagine schools as sites where diverse heterogeneous practices are not only valued but *sustained*" (p. 3). This article focuses on culturally sustaining practices in the arts that attend to diverse ways of knowing and sustain them in emergent and transformative ways.

A focus on funds of knowledge and lived experiences supports culturally responsive approaches with students. Funds of knowledge affirm the assets, skills, and cultural capital that students bring with them every day, which extend beyond the context of the classroom and into the students' homes and communities (Moll et al., 1992). Lived experiences assert that there is no singular story; they center the perspectives and voices of those who have historically existed on the margins (Salazar, 2013). In reimagining art education, three coauthoring art educators from Denver Public Schools provide insights from the student and teacher perspective as they critically reflect on what it means to engage in the arts for educational transformation.

Funds of Knowledge

Curriculum design in the art classroom has traditionally been centered around the Western canon of art (Chin, 2013). The historical focus on White male artists communicates to our culturally and linguistically diverse students that these are the important voices in the art world. One approach to dismantling these historically entrenched issues in art is to bring students' funds of knowledge to the forefront of curriculum development.

Funds of knowledge are the assets, skills, and cultural capital that students bring with them every day, which extend beyond the context of the classroom and into the students' homes and communities (Moll et al., 1992). In activating students' existing cultural knowledge in the curriculum, teachers leverage students and their role in the cocreation of learning experiences. With funds of knowledge, art becomes personally meaningful and culturally relevant as students draw on their existing worldviews, engage

With funds of knowledge, art becomes personally meaningful and culturally relevant as students draw on their existing worldviews, engage in sense making, and critique art from the perspective of their communities and cultures.



Figure 1. Jordan Casteel, *Fallou*, 2018. Oil on canvas, 90 × 78 in. Photo: Jason Wyche. ©Jordan Casteel. Courtesy of the artist and Casey Kaplan, New York.

in sense making, and critique art from the perspective of their communities and cultures.

One contemporary artist who draws funds of knowledge is Jordan Casteel, a painter whose work centers friends, family, and people of color in her community. Her large-scale paintings bring attention to subjects who are traditionally not represented in the history of art. Her first series of paintings featured nude Black men in domestic settings. She then focused on members of the Harlem community where she now lives (Art21, 2017). Casteel's work has been shown in major museums, and she was awarded the McArthur Genius Grant in 2021. Growing up, Casteel recalls seeing prints by artists of color at home, but she did not see the same representations of Black stories and art within her local museums (Lescaze, 2020; Figure 1).



Figure 2. Marin Griffith, mural in response to Black Lives Matter Movement, 2020. Painted mural, 15 × 27 ft. Denver, Colorado.

When her work was featured in a solo show at the Denver Art Museum in 2019, we were fortunate to have Casteel revisit her old high school in Denver. Rather than conducting a traditional art lecture, Casteel invited students to drive the inquiry. By allowing students to conduct the Q and A, topics centered around how Casteel used her experiences to develop her approach to art. The discussion validated students' funds of knowledge by demonstrating how artistic voice develops in part from the localized environment. High school student Marin, a gifted artist of color in her school community, was one of the student interviewers. Her testimony is shared here.

Marin reflects on her experience with Casteel and demonstrates the role of students' funds of knowledge as a pedagogical site for inquiry. Reflecting on her experience, Marin says:

> I was filled with questions about who these people are. I was curious about the stories mostly because they felt familiar. The men shown in these paintings are my uncles, neighbors and grandparents, they are gentle and tough and sometimes painted in blue or green. I was happily surprised to ask why these men were painted in vibrant colors and Jordan responded, "Because I wanted to." It was important for me to hear her say that, because as a young artist it's easy to forget that you are in control of your choices, your art is valid. And as a Black artist, you are not restricted to portray other Black people how the rest of the world has for generations. (M. Griffith, personal communication, December 17, 2020)

After the death of George Floyd and the subsequent protests in Denver, the school administration understood that students needed an opportunity to process and communicate. Marin was asked to paint a large-scale mural on the school's building that faces one of the busiest streets in Denver (Figures 2 and 3).

Reflecting on her mural in light of the current social realities, Marin explains:

> Making art with Black muses is not unusual for me, in fact, it is my goal to keep normalizing the Black body in art. Our history is rarely painted. And amidst the recent social emphasis on Black Lives Matter, I felt a need to create something overtly Black and intentionally bold. I had been playing around with these silhouette figures all summer, drawing these bodies in positions of connection, love, intimacy and kindness—all the moments I see people who look like me and my family share. But as with anything politicized, there was a lens of violence and opposition cast on this debate against brutality on Black and Brown bodies. We should embrace a perspective of joy and connection instead of separation. We can choose to empathize with a hug because we have felt it once too. (M. Griffith, personal communication, December 17, 2020)

In presenting her narrative alongside her art, Marin creates a deeply personal response to social injustice through the power of art and the poetic imagination. Asking students *what* stories are being told in art and *who* is telling these stories are important questions. But we must also ask the critical question of *why*.



Figure 3. Marin Griffith, detail of mural in response to Black Lives Matter Movement, 2020. Painted mural, 15 × 27 ft. Denver, Colorado.

These kinds of questions require teachers and students to draw on their funds of knowledge to evaluate the curricular context and their relationship to it. In this way, teachers and students share responsibility for the new and emergent directions of teaching and learning as they collectively examine their social realities and reimagine art education as a practice of freedom.

As a curricular example for drawing on funds of knowledge, imagine the possibilities of the traditional landscape unit, a common lesson within many studio art classrooms. Instead of defaulting to Google search images of faraway lands, the students could choose to investigate their local neighborhoods and document their encounters in journals, sketches, photographs, and interviews. Through this kind of inquiry, the teacher and students build a shared understanding of the complexities of their community and gain an empathic understanding. In this way, the teacher uses dialogic pedagogy (Gude, 2007) to draw out the themes and content of the curriculum while students communicate what they are discovering and how their experience fits within the broader context of the world.

Making art with Black muses is not unusual for me, in fact, it is my goal to keep normalizing the Black body in art. Our history is rarely painted.

Lived Experiences

Lived experiences complement students' funds of knowledge and contribute to the curriculum in humanizing ways. Lived experiences assert that there is no singular story; they center the perspectives and voices of those who have historically existed on the margins (Salazar, 2013). In sharing our lived experiences, we begin to understand that models of teaching and theories of learning are not exclusive, neutral, or objective but rather informed by our cultural literacy, interpretive frameworks, and social

identities (Salazar, 2018). In this section, Janelle shares her teacher testimony as an African American art educator in a large urban district. She reflects on the curriculum:

> Growing up as an African American female from a military town, I rarely saw representations of myself in the art I encountered, the books I read, or the learning I received in school. I never questioned it. I never thought twice about it. I just accepted that this was school, and this was what they taught. We read about slaves because that's all the Black literature there was, I assumed. When I attended college to pursue art education, the story didn't change. After *many* art history classes, I was fluent in the Western canon of art, full of the hundred or so Caucasian males and some females I had consumed for the last four years of my college career.
>
> When I began teaching in a neighborhood school as a new teacher, African American artists were not on my radar. The students were the ones who brought to my attention a lack of diversity in my elementary art curriculum. Looking around the room, I saw familiar images: Van Gogh, Da Vinci, Picasso, and Michelangelo. It was then that I realized none of these artists from history shared my story or the story of my students.
>
> Thus, a new teaching journey began. I sought out artists that looked like and represented the demographics of my school and shared their narratives. I began to ask, how might I use my lived experience and the lived experiences of my students to create an arts curriculum? In finding and sharing artists from diverse cultures and backgrounds, my students began seeing the value in their experiences. They began to see the beauty in their story amidst the struggles they were facing. These experiences of beauty and struggle were celebrated by the artists we explored. Students related. They connected. We connected. My students enter my classroom knowing their voices are valued and their experiences matter. They walk out of my classroom knowing their story is sacred and respected.
>
> The famous artists of yore still make their way into my curriculum because I value their viewpoints and history. These artists are taught alongside today's artists—Kehinde Wiley, Faith Ringgold, and other artists of color—who exemplify the beauty of the students and stories in my classroom. I have learned that knowledge cannot be left to textbooks and single-story lectures. True knowledge comes from sharing experiences as we dig deeper, ask questions, and arrive at a greater understanding of ourselves, those around us, and the world we live in. (J. Constance, personal communication, January 11, 2021)

The students were the ones who brought to my attention a lack of diversity in my elementary art curriculum. Looking around the room, I saw familiar images: Van Gogh, Da Vinci, Picasso, and Michelangelo. It was then that I realized none of these artists from history shared my story or the story of my students.

Funds of knowledge and lived experience help set the pedagogical stage for culturally sustaining practices as students and teachers critique and cocreate the curriculum.

For curricular inspiration, Janelle points to *GLORY: Magical Visions of Black Beauty* (Bethencourt & Bethencourt, 2020). In their book featuring Black children, the authors of *GLORY* combine photography with essays that illuminate the uniqueness of self and identity. Janelle explains that she uses books and art like *GLORY* in her classroom to enable students to see the beauty in their stories and create art infused with personal significance. In this way, art and story become life-affirming experiences to remind us of our shared humanity.

In sharing her lived experience as a teacher, Janelle illustrates how reimagining education depends on a "breaking free, a leap, and then a question" (Greene, 1995, p. 6). Intrinsic to such an imagination is an attentiveness to the multiplicity of voices and diversity of perspectives as we examine taken-for-granted notions of education (Greene, 1988). hooks (2010) said that cultivating the imagination takes initiative because "what we cannot imagine cannot come into being" (p. 59). We need imagination to illuminate the spaces of possibility and provide the kind of critical thinking that will lead us to new ways of being and knowing (hooks, 2010).

Conclusion

Reimagining art education as a practice of freedom requires the use of narratives that exemplify what it means to be culturally sustaining in our approaches to teaching and learning. Funds of knowledge and lived experience help set the pedagogical stage for culturally sustaining practices as students and teachers critique and cocreate the curriculum. Contemporary artist Jordan Casteel and high school student Marin demonstrate the influence of the localized environment by drawing on their communities and culture as funds of knowledge. Both artists offer a critique of the social realities to emphasize a plurality of voices. Art teacher Janelle shares a personal narrative about what it means to reimagine the curriculum in culturally relevant ways by highlighting the lived experiences of teachers and students.

We see the importance of student voice, choice, and agency at the heart of these narratives. As we move toward culturally sustaining pedagogies, Paris and Alim (2017) said we must reorient our critique of children to the educational system itself. This includes asking the critical questions, What counts as knowledge, and whose stories are being told? As the educational landscape continues to change, we should embrace Maxine Greene's (1995) invitation to release the imagination as an "opening of spaces, an end to submergence, a consciousness of the right to ask *why*" (p. 25, emphasis added).

New directions and questions are guaranteed to surface as students locate their voice, choice, and agency in the curriculum.

An initial focus on funds of knowledge and lived experience sets the pedagogical stage for culturally sustaining practices. But it does not end here. New directions and questions are guaranteed to surface as students locate their voice, choice, and agency in the curriculum. We believe one area for future inquiry is an exploration of counternarratives as a way to unveil the dominant narrative and further open pedagogical spaces for teacher and student discourse in the arts. ■

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This article has been corrected with minor changes. These changes do not impact the academic content of the article.

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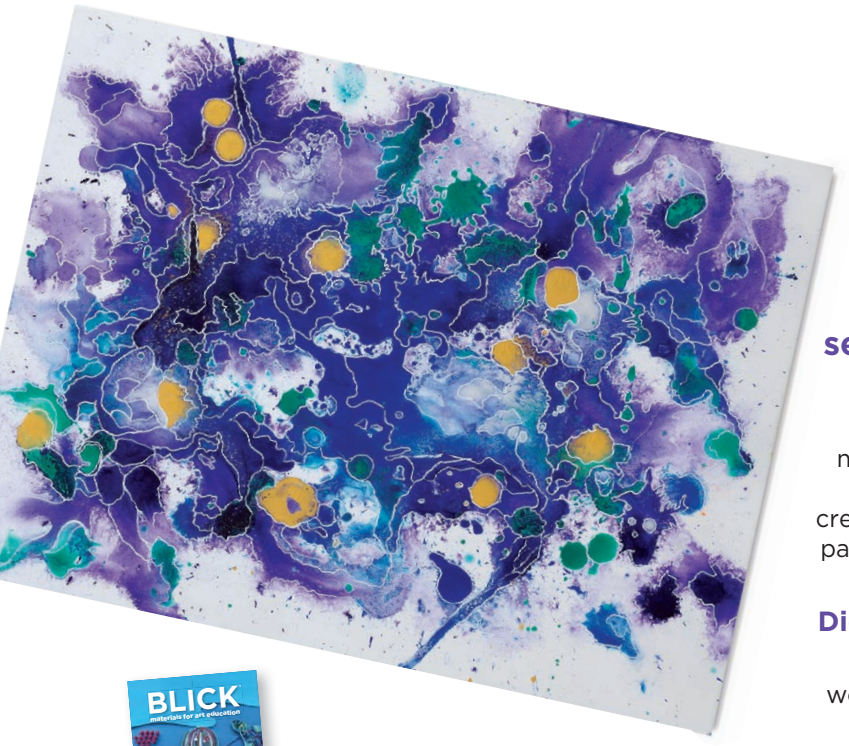
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Preparing Antiracist Teachers:

Reflections on an Antiracist Elementary Methods Curriculum

Hannah Kim Sions

THE WIDESPREAD VISIBILITY OF GEORGE FLOYD'S MURDER FORCED MANY TO CONFRONT THE REALITIES OF POLICE BRUTALITY AND RACIAL INEQUITIES IN THE UNITED STATES. Educational institutions, businesses, school divisions, and professional organizations (such as the American Educational Research Association [2020] and National Art Education Association [2020]) made statements supporting Black Lives Matter and their commitment to antiracist practices. As a personal commitment to antiracism, I decided to ground my curriculum in antiracist pedagogical practices. Here, I present my Elementary Art Education Methods curriculum for the 2020–2021 academic year. I describe the topics studied and the purpose of introducing these topics, provide students' feedback, and conclude with reflections on the course and considerations for the field.

Acknowledgment of Subjectivity

This article is intended to inspire additions to classroom practices and offer resources; I do not present this curriculum as an exemplar of antiracist teaching. I am a Korean American whose experiences of racism differ from those of Black individuals. I continue to confront my own racism and unconscious biases. Further, as a person who grew up in the United States with class privilege, I will always be working toward unlearning classism.

The Curriculum

Antiracism requires more than being nonracist; antiracism requires acknowledging systemic racism and antiracist action (Kendi, 2019). Systemic racism refers to institutionalized racial oppression in the United States, created and continued by White people (Feagin, 2006). Educational institutions have a long history of oppressing BIPOC and continue to disadvantage Black students (Ighodaro & Wiggan, 2013). As such, antiracist pedagogy should discuss how racist systems are implemented and maintained. The first decision I made was to focus the course on systemic oppression.

The second consideration was understanding that racism intersects with many other forms of oppression. Intersectionality reveals "that many of our social justice problems like racism and sexism are often overlapping, creating multiple levels of social injustice" (Crenshaw, 2016, 5:00). These intersections were necessary talking points because oppression is compounded when identities overlap (Kendi, 2019).

Third, traditional aspects of teaching (classroom management, lesson planning, etc.) were addressed, emphasizing the relationship between certain classroom practices and inequality. For example, unconscious bias impacts interactions with students and can result in disproportionately stricter discipline for Black students (Morris, 2016).

Because representation is critical in challenging who can (and cannot) be an expert (Sions & Coleman, 2019), the majority of class assignments were created by individuals who identify as BIPOC, disabled, and/or two-spirit, lesbian, gay, bisexual, transgender, queer and/or questioning, intersex, asexual, and other self-identifying terms (2SLGBTQIA+).

Course Description

The Elementary Art Education Methods course meets the requirements for licensure in preK–12 visual arts by the Virginia Department of Education. The topics explored in the course are

"We must question what is established as normal, acceptable, or natural and push our students to think alternatively as well… to question the norms that they might assume to be unchanging fixtures in society."

highlighted in bold and italics, with the topic's relationship to antiracist teaching explained. Topics are organized in the order they were introduced, and most citations were class assignments. Some topics were omitted for length. For each topic, students had written assignments where they submitted their reflections. These documents are shared throughout this article in *quoted italics*.

History of Education

From enslavement to present day, the right to quality education has always been a fight for Black students (Ighodaro & Wiggans, 2013; Williams, 2005). Before the Civil War, laws prohibited enslaved people from becoming literate as part of an effort to control their "hearts and minds" (Williams, 2005, p. 17). Nevertheless, enslaved people found ways to read, collect, and disperse information. After the Civil War, freed people advocated for their right to an education, recognizing that a limited education would be used to justify withholding civil activities (Williams, 2005). When they won the fight for desegregation, Black educators, along with their curriculum that centered African American history, were pushed out of their positions (Sions & Coleman, 2019). Consequently, the current curriculum centers White cultural norms at the expense of Black students' academic achievement (Ighodaro & Wiggan, 2013), leading to consequences such as negative self-perception and internalized racism (internalized beliefs about racial inferiority and a sense that oppression is deserved; Kendi, 2019).

Critical Consciousness

Critical consciousness challenges educators to engage with students, to draw on their existing knowledge, and "empower both students and teachers who are disempowered by systems of social inequity" (Hill Collins, 2013, p. 129). Critical consciousness is a necessary skill for examining how discriminatory ideas are normalized. "*We must question what is established as normal, acceptable, or natural and push our students to think alternatively as well… to question the norms that they might assume to be unchanging fixtures in society.*"

Preservice teachers (re)considered what should be included in their curriculum and how to address social inequity. "*Educator[s] should think past the school curriculum and aim for transformation of knowledge of one's self through… discussing different experiences that [others] face.*" Some wondered if their curriculum might receive negative responses. As a class, we addressed their concerns and concluded that an educator's job was not to tell students *what* to think, but to teach them *how* to think for themselves (Hill Collins, 2013; hooks, 2010). As the course progressed, preservice teachers began writing lessons that explored themes (such as environmentalism and illness) that asked students to reflect on these issues and share their perspectives through art.

Popular/Visual Culture

We shifted our critical perspective to the artists frequently utilized in lessons to redefine "good" art. As we explored the impact of social media and visual culture (Lawton, 2016), we discussed how overreliance on "Old Masters" is an outdated practice that values a narrow definition of art. This topic was a bit trickier to address, as interpretations of what is considered "good" art have shifted drastically due to shifting philosophies in the art world (Pistolesi, 2001). Simply put, our personal beliefs significantly influence the perceived quality of a work of art. Unsurprisingly, student responses were mixed: Those who had succeeded in a Western experience of artmaking had difficulty expanding their definition of art. Others welcomed the idea that the definition of "fine art" is too narrow. The class concluded that despite our own philosophies on what constitutes "good" art, we must consider our student population when defining quality art in our classrooms. Preservice teachers recognized that their prospective students may not be makers, and their role was to emphasize visual literacy and cultivate an appreciation for the arts. "*I think that it is important to note that social media and visual culture have recently become a vital part of our society.… Looking at social media and visual culture in the classroom opens the door for things to be discussed and promote kids to be able to understand [visual culture] deeper.*" Both visual literacy and cultivating an appreciation for art require introducing artists who provide different perspectives to encourage students' personal relationships with art.

(Colorblind) Racism

The next step was to understand our own role in systemic oppression. Students defined racism, how it is externalized, and why colorblindness (not acknowledging race) is harmful (Desai, 2010). Preservice teachers recognized that avoiding uncomfortable conversations about race permits oppression to continue. Instead, they should sit with their discomfort, reflect on internal biases, and confront microaggressions aimed toward students and colleagues

Simply put, our personal beliefs significantly influence the perceived quality of a work of art.

When creating artwork that responds to art from another culture, superficially diverse lessons can cause more harm than good by freezing cultures in time and treating cultures as alien.

from marginalized populations: *"By bringing my internal attention to the invisible scale that tips my direction as a white woman, I am able to see the areas where my students will have different life experiences."*

Cultural Appropriation

Preservice teachers listened to *Nice White Parents* (Joffe-Walt, 2020), a podcast about the power that White parents have in our education system. The parents wanted to diversify the student population, but their actions had negative consequences for many BIPOC students. In class, we discussed other instances in (art) education where good intentions had a negative impact (e.g., cultural appropriation in an attempt at cultural appreciation). *"Something we have addressed frequently in this course [is] how the intentions to help can often go wrong.… This was a large thought of mine in listening to the first podcast because it was so clear that the white parents, though well-intended, viewed their own opinions and ideas as superior rather than listening and elevating the voices of [BIPOC] parents."*

This was especially important because cultural appropriation characterizes the majority of multicultural lessons found on popular lesson plan resources (Department of Arts Administration, Education and Policy at Ohio State, 2020). When creating artwork that responds to art from another culture, superficially diverse lessons can cause more harm than good by freezing cultures in time and treating cultures as alien (Chin, 2011). *"I have learned to not generalize a cultur[e] based on geography or language and to conduct proper research for my students.… [I]f I teach in a way that is culturally sensitive, then [my students] will grow up to be enlightened members of society."* Preservice teachers recognized the importance of researching resources made by the community they were introducing (Knight, 2006).

Classroom Management

Conversations about classroom management are critical because of their connection to the school-to-confinement pipeline. Behavioral problems exist in all schools, but only schools with a large BIPOC population are labeled *urban*, a coded term that stereotypes Black and Latinx students as not valuing education (Watson, 2018). In *all* schools, educators' bias causes Black students, especially female-identifying and 2SLGBTQIA+ students, to be disproportionately disciplined, suspended, and expelled (Morris, 2016; Smith & Harper, 2015).

Frequently disciplined students are more likely to become discouraged with school, drop out, and/or be incarcerated (Morris, 2016). I posit the importance of teachers recognizing the educational system's role in incarcerating BIPOC individuals. To better understand the gravity of educator bias, we reviewed a report on school discipline practices of Black students in 13 southern states (Smith & Harper, 2015). Preservice teachers stated that seeing the data helped them understand the extent to which Black students were disproportionately disciplined. *"Something that this class has really caused to shift in me is addressing that the educational system in itself is racist and oppressive, and why that is important to know as an educator."*

Culturally Responsive Teaching

Culture is more than a racial or ethnic group; it refers to the unique values, behavior patterns, and norms of a community (Banks, 1977). Understanding our students' cultural backgrounds can provide insight into their behavior, communication styles, and learning styles (Hammond, 2015). Culturally responsive teaching asks educators to view their students through an asset-based, rather than a deficit-based, lens (Ladson-Billings, 1995). Additionally, it encompasses "the social-emotional, relational, and cognitive aspects of teaching culturally and linguistically diverse students" (Hammond, 2015, p. 4). Simply put, we need to build relationships with our students to earn their trust, create a learning partnership, and encourage a growth mindset through positive feedback (Hammond, 2015). Preservice teachers came to understand that learning about students was an essential aspect of culturally responsive teaching. They also recognized the importance of creating a classroom environment where students felt cared for: *"Many students simply want someone to care and be proud of what they are accomplishing (asset-based lens) instead of being proud of them despite their struggles (deficit-based lens)."*

Additionally, preservice teachers recognized that classroom management systems often used White cultural norms as benchmarks, resulting in overdisciplining for normal behaviors (Chandler, 2018; Morris, 2016) and overdiagnosing Black students with attention-deficit disorder/attention-deficit hyperactivity disorder (Snowden, 2018). *"Schools disadvantage BIPOC students through assumptions that they have learning [difficulties], although they may just learn differently."* Preservice teachers envisioned a culturally responsive classroom built on respect between the teacher and students. Instead of "rules," there could be a "safety agreement" made in collaboration with students (such as being kind, not hurting others, etc.), and conflicts could be opportunities for social–emotional growth.

Trauma-Informed Teaching

Traumatic stress inhibits students' ability to engage in learning (Carello & Butler, 2015), and students who experience prolonged, repeated trauma can develop complex posttraumatic stress disorder (TEDx Talks, 2011). Trauma-informed educators can recognize signs of extreme stress and deescalate situations (Grosse, 2019). The preservice teachers initially seemed surprised at both the causes of trauma and how often children are exposed

to traumatic experiences. They understood the importance of implementing trauma-informed practices, recognizing the signs of trauma, and how trauma relates to our previous topics. *"Creating a space that is considerate of students with trauma includes the concepts we have included for other categories such as honoring diversity, or accommodating needs."*

Hope Required

Hope is necessary for antiracist work (Kendi, 2019), and so Acuff's (2020) vision of an art education that uplifts Black experiences and creativity served as a beacon of inspiration. I reminded the preservice teachers that while this course introduced these topics, a deeper understanding would require personal motivation. We concluded the course by discussing how we can continue learning, growing, and working toward an antiracist classroom. *"I always wanted to make an impact with my life and help others. I was worried that I would not be doing enough by being an art educator. This class made me realize just how important our job is.… I want to be the classroom that is a safe space that has lessons that are inspiring and diverse.… I now know that not only is that possible, but something I really want to work towards."*

Reflecting on my introduction of antiracist teaching in higher education, I saw potential for similar approaches in K–12 settings. For example, antiracism and diversity should be anchors for a curriculum, not additions, and educators should not shy away from examining social inequities and more subtle forms of racism (Sleeter & Grant, 1987). In addition, educators should remember that their journey toward becoming antiracist educators demands continued learning; we should expect to stay uncomfortable. Discomfort challenges us to confront our biases and grow in those moments. Introducing these topics allowed my preservice teachers to begin their journey toward becoming informed educators in an environment where asking questions and reflection are encouraged. For K–12 educators, I hope that my curriculum introduces resources to help them continue their journey toward becoming antiracist educators. With each semester, I am committed to revisiting this curriculum for bias, superficiality, and room for growth. In doing so, I hope to model lifelong learning and a continued commitment to antiracist teaching. ■

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AN *ANTI-ABLEIST* FRAMEWORK IN ART EDUCATION

Alice Wexler

Ableism is when you say that I don't act disabled and expect me to take that as a compliment…

Ableism is when you make plans that do not include accessible venues, accessible spaces, so it becomes easier to erase me from your list…

Ableism is the way media portrays us as either objects of pity or inspiration…

Ableism is when you think I don't have a disability because you can't see it…

Ableism is painting our lives like a tragic story…

Ableism is our story told by nondisabled voices captured through a nondisabled lens…

Ableism is when you force unsolicited help upon me because, to you, it seemed like I needed it…

Ableism is calling my needs "special" and then ignoring them…

Ableism is believing I need to be fixed…

Ableism is you refusing to fix what's really broken…

(Palacios, 2017, n.p.)

THESE EXCERPTS from Maria Palacios's 2017 poem, "Naming Ableism," are an apt way to introduce this dauntingly multilayered term. The study of ableism, often defined as disability discrimination and prejudice, is still nascent when compared with racism, homophobia, and sexism. Anti-ableism, as Palacio's poem describes, highlights the inequities of institutions, including public education, in the United States that are structured for the success of the White middle class and offer little hope and resources for children of color and with disabilities. In this article, I examine ways to conceive drawing with children with disabilities that would not require accommodation, which is an unintentionally ableist practice because it separates them from their peers—both physically and emotionally. I inquire what kind of drawing methods might be interesting to all students and invite children with diverse disabilities to participate. I suggest two examples of anti-ableist drawing methods: collaborative doodles and walking a/r/tography. Doodling, however, has been central in two of my recent teaching experiences, which I describe in this article.

I argue that in art education, unlike other subjects, educators can use the visual arts to advance anti-ableism. The purpose of this article is to acknowledge that art education practices rarely take advantage of this possibility. One of the primary reasons for this void is a resistance to engage with disability as a category worthy of study in its own right, the consequence of the omnipresent institutional framework of special education (Connor, 2020; Keifer-Boyd & Knochel, 2019; Penketh, 2020; Wexler, 2016). The global pandemic has highlighted the discrimination of disabled peoples as well as other inequities such as the lack of economic resources, the exploitation of the most vulnerable people, systemic racism, and the lingering effects of poverty, especially in urban areas (Giegerich, 2020; Shapiro, 2020; Wilkerson; 2020). The pandemic has brought us and our work indoors. Out of necessity, we as educators have reimagined pedagogical practices. I suggest that these reimagined practices should include a reexamination of children with disabilities who are now in even more challenging conditions.

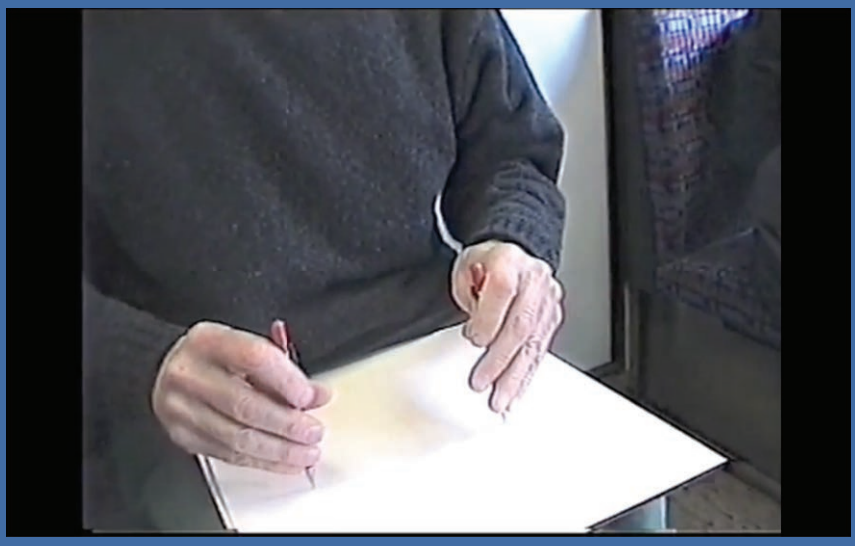


Figure 1. Film grab: William Anastasi, *Subway Drawings*, 1999. Copenhagen-Holte.

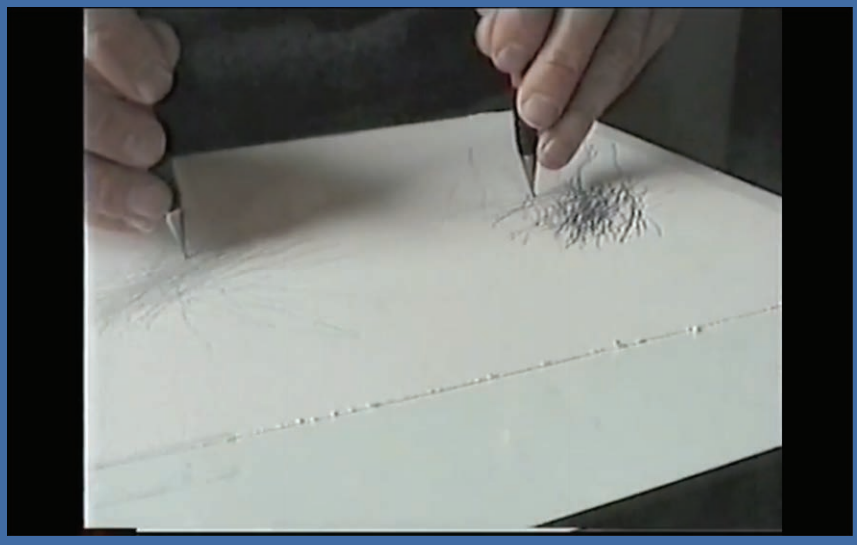


Figure 2. Film grab: William Anastasi, *Subway Drawings*, 1999. Copenhagen-Holte.

At the end of 2020, public schools in New York City closed, then opened, then closed again; at the time of writing this article, they are somewhere in between. In a hybrid-like situation, schools are both synchronistic and asynchronistic: in school, on Zoom, or both. Not surprisingly, the students who remained in school are in the poorest economic category, not having the resources to continue education at home (Giegerich, 2020). The Department of Education in New York City provided every family with a computer, but many caregivers failed to pick them up at their schools, despite multiple calls (K. Krinzman, personal communication, January 11, 2021). The reason was likely a lack of internet service or simply overwhelmed families.

In this unpredictable and precarious environment, I work with teaching artists as a disability consultant for Studio in a School in New York City. At the end of a series of workshops about the meaning of inclusion and the limitations of its interpretation in special education, I invited the teaching artists to imagine anti-ableist art curricula with disabled young children in the so-called mainstream classroom. They prepared for "An Anti-Ableist Framework for Curriculum," the workshop's title, by using the "universal" preoccupation of doodling in their sketchbooks for several weeks. I asked how they might reinterpret the demands of art education standards that emphasize fine motor dexterity with a broader and more contemporary ideology that included surprise,

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OUT OF NECESSITY, WE AS EDUCATORS HAVE REIMAGINED PEDAGOGICAL PRACTICES.

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chance, and random acts. As a contemporary interpretation of surrealist automatic drawing, doodling has been borrowed by Wassily Kandinsky, Paul Klee, and contemporary mainstream artists. I suggested that the surrealists' notions of intentionality versus chance might disrupt entrenched concepts of representing "reality," a construction that has been questioned since the mid-20th century. For example, the American conceptual artist William Anastasi has been linked to the lineage of surrealist automatic art with drawings in which he responds reflexively to the rhythm of walking or to the jostling of a subway train. While walking, Anastasi keeps a pencil and folded paper in his pocket, which he unfolds and refolds depending on his movement and the environment "to create a system of materials all its own" (Ananica, 2019, para. 8). In Figures 1 and 2, the subway train is his collaborator as it escalates, deescalates, and stops, all of which determine his "decisions." He places paper on his lap and works ambidextrously and simultaneously.

The teaching artists at Studio in a School teach in elementary school classes that include many children with disabilities. They, like other art teachers in New York City and urban areas, are conscious of the limitations and lack of resources for their disabled students. How might teachers reenvision what is possible in the classroom outside the conventional order of special education? The following paragraphs offer a theoretical background of how two disability scholars and educators have disrupted long-held notions enshrined in special education.

Background

Claire Penketh (2020) and David Connor (2020) recently published articles that inform art and special educators, respectively, on how disability studies might afford them new concepts of pedagogical and social inclusion. In Claire Penketh's (2020) article, "Towards a Vital Pedagogy: Learning From Anti-Ableist Practice in Art Education," she suggested that art education can resist the pervasive discourse of special education as deficit-based by introducing anti-ableist theory (also known as crip theory; see McRuer, 2006) to art educators that helps them reexamine and revise their practices according to an anti-ableist position. Two questions guided a workshop in storyboarding as a methodological approach to "cripping the curriculum" (Penketh, 2020, p. 18) with preservice art educators: "What does it mean to 'crip' art education? What happens when art educators apply this theory to their practice?" (Penketh, 2020, p. 15). The provocations were meant to question status quo assumptions about the young educators' curriculum by graphically revising them "with a desire to create safe, noncompetitive environments for pupils where assessment criteria acknowledged and valued individual experience over perceived quality judgements" (Penketh, 2020, p. 21). Although she did not claim that her study provided evidence that this method could be replicated with the same results, and she acknowledged the limitations of one workshop to engage effectively with such a complex subject, one workshop nevertheless offers a way of testing new ideas while honoring the uncertainty of both the method and the subjects of the study—particularly our uncertainty in predicting the ability of others.

David Connor (2020) used a different approach in his article, "'I Don't Like to Be Told That I View a Student With a Deficit Mindset': Why It Matters That Disability Studies in Education Continues to Grow." As a former special education teacher, and later as a retired professor, he offered presentations to in-service educators about the differences between the two fields, emphasizing the limitations of special education's deficit-based understandings of disability. In these sessions, he asked such pointed questions as "(1) What privileges do able-bodied people have in society? (2) What do they not have to be aware of? (3) What do they not have to think about in terms of people's attitudes, physical structures, and social systems?" (Connor, 2020, p. 27). The quote in the title of his article was a statement by one of his participants. Defensiveness, he realized, was an integral part of the work being done in disability studies.

> When much of the information DSE [Disability Studies in Education] scholars share is from people with disabilities themselves, and the unintended consequences of special education are presented in critical ways, a form of dissonance occurs. The first engagement with DSE, after all, asks individuals to seriously consider another paradigm of thought. When this happens, all knowledge that has been built upon certain foundations is now called into question. (Connor, 2020, pp. 28–29)

Nevertheless, the discomfort and anxiety elicited from such discussions are an important part of growth, expanding our vision of how disability is conceived in education. In the subsequent section, I return to anti-ableist drawing methods that combine unintentional and intentional collaborative work described earlier.

"WHAT DOES IT MEAN TO 'CRIP' ART EDUCATION? WHAT HAPPENS WHEN ART EDUCATORS APPLY THIS THEORY TO THEIR PRACTICE?"

Drawing an Anti-Ableist Curriculum: Walking A/r/tography

> **Mastery is what we strive for, but once we have it we lose the precarious superawareness of the amateur.** **(Ackerman, 1991, p. 305)**

How do we choose anti-ableist drawing projects that will equally excite children skilled and interested in representational art and others with diverse bodies and minds who might not have those skills or interests (Penketh, 2020)? How might we reinterpret the demands of art education standards that emphasize fine motor dexterity in favor of nonnormative capacities for artmaking within a broader and more contemporary ideology? I often use automatism or drawing without mind or sight as an inclusive method, such as collaborative inkblot drawings that bring forth "unconscious" random imagery, and are then acted on intentionally (see Olivia Gude's Spiral Workshop for similar projects[1]). Like Penketh, I look toward contemporary art practices that are multimodal and multisensory, using sound, movement, and performance. The introduction of multiple unconventional modalities in the curriculum allows students the opportunity to respond to their experiences without expectations of taken-for-granted drawing skills, and instead, they might perform collaboratively in a noncompetitive and, therefore, anti-ableist environment. As Penketh suggests, we must continually ask questions about our ableist assumptions, question the orthodoxy of ability, and resist well-worn solutions.

The emergence of walking a/r/tography as a pedagogical strategy in art education (Barney, 2019; Irwin, 2013) emphasizes the playful, provocative, and creative artmaking that careful observation while walking produces. Walking at different speeds while allowing the social and natural world of sound, pattern,

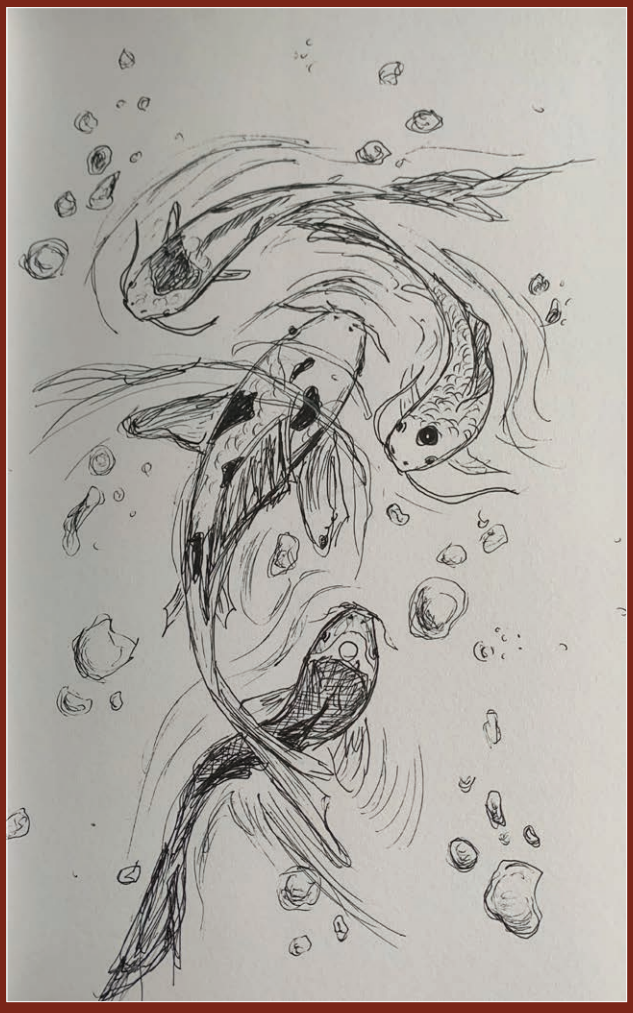


Figure 3. Doodle (original): Alex Chimenti, 2021. Drawing materials on paper, 8 × 12 in.



Figure 4. Doodle transformation: Danielle Read, 2021. Drawing materials on paper, 8 × 12 in.

HOW MIGHT WE REINTERPRET THE DEMANDS OF ART EDUCATION STANDARDS THAT EMPHASIZE FINE MOTOR DEXTERITY IN FAVOR OF NONNORMATIVE CAPACITIES FOR ARTMAKING WITHIN A BROADER AND MORE CONTEMPORARY IDEOLOGY?

and movement to guide the artist provokes the examination of self in relation to the outer world. Such open-ended prompting of artmaking leads effortlessly to inclusive, accessible, and democratic practices. Similarly, Jorge Lucero (2010), faculty at the University of Illinois at Urbana-Champaign, used the strategy of a scavenger hunt as a form of personal research to activate artmaking for high school students. Prior to this activity, Lucero (2010) thought that "most people were the same" (p. 1). It was only in these cohorts "that knowledge's heterogeneity was revealed to [him]" (Lucero, 2010, p. 1). Gathering his students around, he asks them to make whatever space they happen to be in special and important; in doing so, they discover how to make artwork from anything. Students are directed to walk through the space (inside or outside), augmenting their observation by creating a constraint, such as looking only to one side or what's above or below. These anti-ableist practices tilt the power relationship between teacher and student, prioritizing interdependence in a community of learners and extending the time to produce artwork, a needed consideration for nonnormative bodies and minds.

Drawing an Anti-Ableist Curriculum: Collaborative Doodling

Doodling is especially compelling for both elementary and high school students, and in my experience with all ages of children, they do it happily without coercion. The benefits of harnessing this preoccupation are twofold: First, it loosens the grip of formulaic drawing in older students by asking them to temporarily release their need for realism—a subtle and internalized ableist

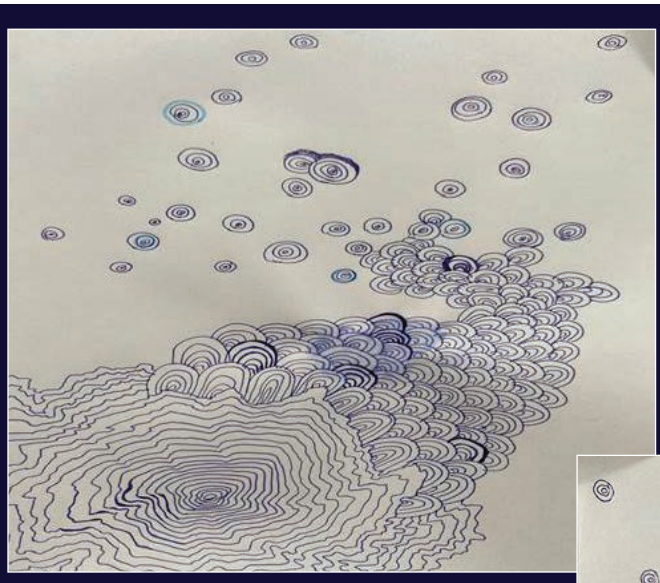


Figure 5. Doodle (original): Yayoi Asoma, 2021. Drawing materials on paper, 8 × 12 in.

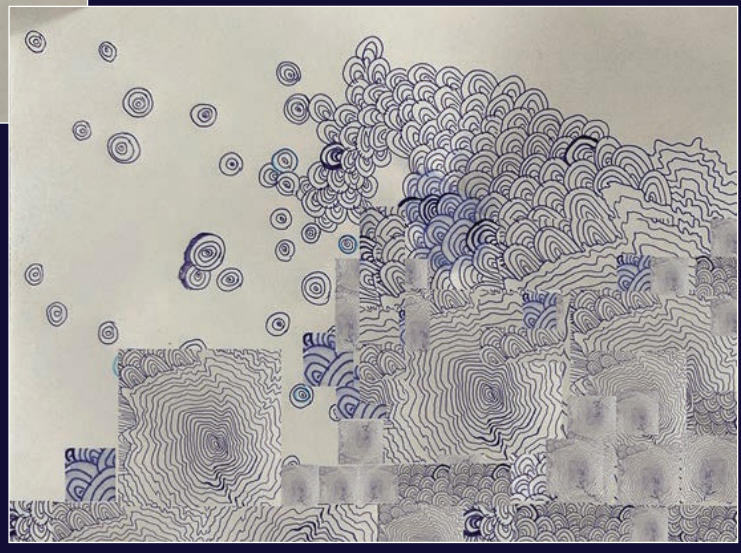


Figure 6. Doodle transformation: Susan Conte, 2021. Drawing materials on paper, 8 × 12 in.

requirement; second, doodling includes students who are not as adept at realism without requiring an accommodation or altered lesson that separates them from their peers.

Traditionally, a doodle is a drawing made without the mind while attention is occupied elsewhere. According to Phyllis Kornfeld (as cited in Michalski, 2019), you must doodle slowly—and consistently—to act un-deliberately. She says that doodling causes you to find a new relationship with your mind—a discomfort at first, but eventually it becomes irresistible. She continues,

> You need to transcend the person's personal history to get to a different level. People still have unique backgrounds, but we want to move beyond the clichés of imitation, habit, and the "normal ways" of expressing oneself. We learn to associate certain symbols with our "normal expression." We use the normal symbol of the eye and draw that accordingly. We have so many habits—and that's part of what I'm transcending. (Kornfeld, as cited in Michalski, 2019, p. 76)

In a recent course, I asked university students to keep a doodle journal and use it while listening to music, watching television, on the phone, or any time they were otherwise engaged. I asked them to be consistent and doodle regularly during the week. They must use a pen, so they are not tempted to think about what they have done and therefore revise it. After several weeks of work, they exchanged one page of their choice with a partner. When they received their partner's doodle, they considered how they might change or embellish it with color by using any method or materials (Figures 3 and 4).

Conclusion

In this article, I advocate for multisensory and multimodal artmaking and invite educators to resist persistent assumptions and expectations about abilities that are out of reach for nonnormative minds and bodies. I have suggested several collaborative and performative experiences that afford students a wide range of responses to the world—specifically, walking a/r/tography and collaborative doodling. Returning to the beginning of this article, the teaching artists at Studio in a School prepared for an "An Anti-Ableist Framework for Curriculum" by swapping one of their doodles with a partner, ready to transform it during the workshop in an intentional act on an unintentional drawing (Figures 5 and 6). The experience produced a range of insightful notions about how the mixture of unintentional and intentional collaborative work might shift the underlying purpose of their lesson units. One artist said that the experience suggested the concept of "an abundance mindset in the classroom by not creating a hierarchy of skills or materials" (personal communication, January 14, 2021). And another said, "I was inspired to do my line/shape exercise in more playful and collaborative ways. One person makes lines, another connects lines to make different shapes or 'rooms'" (personal communication, January 14, 2021). The final comment in the discussion was made by an artist who said that this way of working was like multitasking because the student might listen to music and draw, lose interest, and come back refocused, which changes the direction of artmaking. The freedom to work in a nonnormative way invites different bodies and minds to engage in an open-ended, anti-ableist artmaking process while experiencing other ways of being. ■

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Endnote

[1] https://naea.digication.com/Spiral/Spiral_Workshop_Theme_Groups.



Blank Squares:

A Narrative of Disillusionment and Hope

Shari L. Savage

Introduction

Using inquiry as stance and narrative, I describe, explore, and analyze how the COVID-19 pandemic affected preservice school site observations and shaped my students' burgeoning knowledge of art curriculum, and acknowledge how the pandemic impacted my own pedagogy. Inquiry as stance or practitioner inquiry (Cochran-Smith & Lytle, 2009) acknowledges that teaching, researching, and administrative work experiences count as formative methods of discovery that generate new knowledge. Cochran-Smith and Lytle (2009) believed that the practitioner inquiry framework "demonstrates how the process of theorizing can be the product of ongoing collaborative labor—often of school and university-based educators working in solidarity to alter the material conditions of teaching and learning" (p. 327). Likewise, Ledwell and Oyler (2016) argued that teacher educators "construct valuable and sometimes untapped knowledge related to the many policy reforms they must navigate, interpret, and occasionally disrupt" (p. 123).

As teacher educators, we often share ideas about what's working and what is not, and discuss how to react and adapt quickly. Curricular decisions are made in real time as seasoned teachers pivot, change plans, and redirect. In that generative, collaborative space, I write about the curricular challenges the pandemic created, including the impact on modeling good pedagogy, adapting when an entire mentoring and school site observation framework shifts precariously, and finding solutions to unexpected problems.

I draw from 18 preservice student observation reflections (180 reflection papers) and classroom discussions about remote art curriculum delivery, and I describe how our program responded to the challenging new reality, as well as what we can learn about teacher adaptability. Preservice student observation narratives illuminate and reveal the heart of good pedagogy—the ability to pivot, embrace flexibility, and find hope when disillusionment threatens: lessons their mentor teachers instilled with grace and humility.

Background and Context of Inquiry

While I was on sabbatical the previous spring and missed the chaos COVID-19 unleashed on education and my peers, it was important that my fall course be taught in person to build community within the new cohort. My curriculum development course is one of the first in which our new preservice art educators engage during our licensure program. Taught by a small group of core art education faculty, each of our classes has embedded school site observations ranging from 10 to 15 observation hours per course until teacher candidates complete 100 state-mandated prepracticum hours. As faculty, we dialogue and collaborate on preservice student progress and cohort concerns, and we take care to align curriculum, school site observation prompts, and other assignments.

> "Preservice student observation narratives illuminate and reveal the heart of good pedagogy—the ability to pivot, embrace flexibility, and find hope when disillusionment threatens: lessons their mentor teachers instilled with grace and humility.

I begin the curriculum development course by laying the foundations of the kinds of art instruction preservice students will be observing. I introduce backward design (Wiggins & McTighe, 2005) and share examples of how curriculum development works in tandem with contemporary art education frameworks (Acuff, 2016; Ballengee Morris & Staikidis, 2017; Barrett, 2017, 2019). One of the major assignments for the course is to identify a relevant and age-appropriate topic or issue to research and produce a robust unit plan. Because our preservice students observe in "Big Idea"–focused (Walker, 2001) and "Studio Thinking" or Teaching for Artistic Behavior (TAB) classrooms (Hogan et al., 2018), I introduce content on both curricular types before school site visits begin.

COVID-19 Instructional Challenges

We began the semester with in-person observations in place: two preservice students per school site,[1] as our state fully intended that public schools would reopen for the fall semester. Once preservice students began exchanging information with their mentor teachers, it became clear that plans were in flux as individual districts made decisions about instructional delivery changes. Some preservice students would now be observing in districts that had switched to remote instruction or hybrid delivery situations. Two students observed in a suburban school that taught in person, but the art classroom had been moved to an outside tent with lunch tables.[2] A few students went to physical art classrooms and assisted the teacher with digital delivery, while others never met their teacher in person and only joined the class remotely. Observations with authentic, tactile, interactive spaces and in-person art instruction were no longer possible for most preservice students.

Our university remained open but adhered to weekly COVID-19 testing and daily reporting of temperatures. Our classroom space was bizarrely structured; yellow caution tape blocked student access to common areas, and red "x" stickers on chairs denoted 6 feet of distance. I taught behind a red line taped across the carpet tiles, printed with a warning to keep away. Likewise, our department space looked like a crime scene with more yellow caution tape and piled-up chairs; our faculty offices were empty as we were restricted to no more than 20% occupancy. A university-hosted dashboard tracked student and faculty infection rates; we were warned that a spike of infections could close campus at any time. Everything felt compressed and off-kilter.

Pedagogical Realities

As a curriculum development course built around in-person observations, my original plans had to change—we had new terrain, new terminology, and new technology to understand. Introduction to TAB principles still occurred, but the experiences I was hoping they would observe did not match reality. Preservice students would not see TAB centers in action or hear students respond to instruction, watch as they made choices, or listen as they talked about artmaking. To supplement, faculty shared examples of art teaching content from YouTube and created links to art teacher websites to simulate classroom observations. However, many of the videos are instructor-centered due to privacy; students are filmed from behind, and while they can be heard, learners actively engaging in artmaking is limited.

Preservice students submit two-page narratives that focus on specific pedagogical or curricular issues faculty ask them to identify and reflect on while observing in the art classroom. The guiding prompts I used in the past no longer made sense. Depending on what a preservice student encountered on Zoom or in hybrid spaces, they could select a prompt that fit the circumstance and write from that viewpoint. Several topic areas, including how art classrooms function as spaces for learning, classroom management techniques, and timing of instruction, were reconsidered or discarded.

I typically read and respond to each preservice student's reflection, drawing attention to course content and answering any questions about what they observed. Prompts also ask preservice students to consider their own ideas of how they might approach a situation or issue, and I give feedback on that as well. Ten observation reflections are due during the semester per student. The narratives I read were unlike any other semester, yet I needed to find a way to make sense of what they encountered and what we might learn from their observations. I kept track of themes and

> "Observations with authentic, tactile, interactive spaces and in-person art instruction were no longer possible for most preservice students.



Figure 1. *Blank Squares*.

questions that appeared frequently and looked for ways to connect course content to the realities of pandemic art instruction.

Narrative Analysis of Preservice Observations

The 180 narratives I analyzed were vivid and well-described, but they tended to focus on how complex and disconnected remote art instruction appeared to my students. Many preservice students wrote about Zoom screens full of blank squares and kids who did not want to turn on their videos or only occasionally unmuted themselves. They wrote about mentor teachers trying myriad ways to entice engagement—those making heroic efforts to encourage art production, and who often forgave students who simply could not focus. Preservice students also found themselves questioning their assumptions as their preconceptions fell away. Instead of judging or questioning, we honored the hardships with which most mentor teachers were dealing and felt empathy for the kids trying to stay on track in digital teaching environments.

My preservice students struggled to feel connected to the art teaching career, only occasionally having an uplifting moment with a student in a Zoom breakout room. Others praised mentor teachers for not having thrown in the towel. I struggled, too, trying to find the right words to respond to their reflections. I wanted to acknowledge what they were processing and encourage them to look beyond the unfortunate obstacles in place. The word "flexible" became the thread running through so many reflections as mentor teachers wrestled with immediacies over learning goals. Based on the preservice reflections I read and to which I responded, our cohort made insightful observations on remote learning and student engagement. Fall 2020 also highlighted an educational system that remains uneven and troubled by issues of equity.

Access and Equity

Only a handful of preservice students observed in economically privileged schools, but the differences in relation to urban settings were significant. Wealthier suburban districts sent home bags full of art supplies, and they employed sophisticated digital platforms and technological advantages urban districts could not match. Students in suburban schools were expected to be present, meaning video on and unmuted, and to interact with each other as a group or in breakout rooms. Their teachers often taught from a familiar space, the art classroom, bringing normalcy and a sense of comfort. Mentor teachers readily assessed and tracked progress.

"They wrote about mentor teachers trying myriad ways to entice engagement—those making heroic efforts to encourage art production, and who often forgave students who simply could not focus.

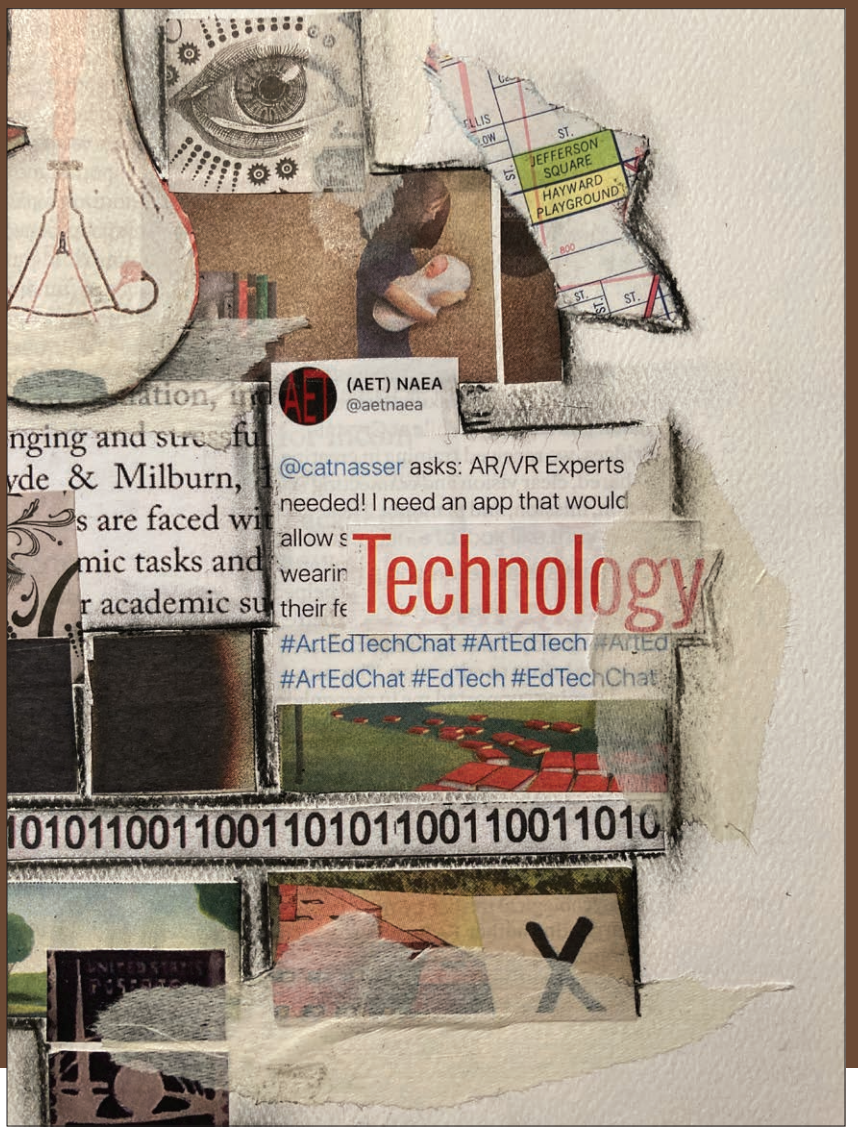


Figure 2. *Blank Squares*.

In urban schools, many lessons had to be tailored to limited supplies, like paper and pencils, or objects and materials found in students' homes. Some days PowerPoint screen shares or video content made more sense as students struggled to stay on task. When it came to assessment, many mentor teachers simply preferred to reward verbal exchanges and effort, or give students extra points for turning on their video. One teacher, however, encouraged video to be off, mindful of privacy regarding her students' home situations or their lack of supplies. Not all students had reliable internet access, or they had limited success with Zoom as an educational space.

Cohort discussions centered on equity issues and educational policy were heated, veering into the political—a space I tried to navigate with care. One thing was clear to them: Public education is not equal. I was surprised by how many students were not aware.

Digital Spaces

Preservice students found Zoom breakout rooms to be revealing places, in that behavior issues were more prevalent—but there was also evidence of students working collaboratively, offering support and encouragement to one another. The sharing of pets or pet visits lightened many Zoom calls. These were among the brighter moments about which preservice students wrote, including an anecdote about a student who took control of his teacher's Zoom screen and then bartered for its safe return. The mentor teacher, to her credit, found it humorous. But she also mentioned feeling unsure, that her students understood technology at a deeper level than she did. Younger mentor teachers seemed more comfortable with technology than others. Many were already adept at filming art demos; producing video content for asynchronous learning; designing QR code access; and creating vibrant, engaging spaces for digital learning. Preservice students recognized the need to learn more about educational technology, including its usefulness once in-person learning returns.

Empathy

While preservice students marveled at their mentor teachers' ability to adapt, multitask, and shift curricular plans to digital spaces, they were especially moved by their efforts to lead with care. Many observation narratives focused on a community of care; the teacher checked in with each student, offering kindness and understanding. Other preservice students discussed how much of this semester was about emotional needs. The stories they shared had little to do with art instruction or learning objectives; rather, they showcased the best qualities of good pedagogy—personal connection and empathy.

> "My preservice students struggled to feel connected to the art teaching career, only occasionally having an uplifting moment with a student in a Zoom breakout room.

> "When I stopped to check in with my Zoom viewers, a set of blank squares stared back at me.

As I read each week's observation reflections, I worked to alter our upcoming discussion topics as a way to allow a safe space to work through what preservice students had seen and heard. Our classroom discussions included student stress, economic disparity, regression, and skill loss (a common concern among mentor teachers). Privacy, both that of the teacher and their students; surveillance and recording; and the idea of parents listening in were also topics of concern. Preservice students were troubled by the idea of missing students; the kids who simply dropped off the radar during remote instruction—and how that could even happen. I tried to respond with honesty but worried about how dire it all seemed. Hope came from the empathy they observed.

Curricular Impacts

As a necessary instruction tool, online classrooms functioned as a reasonable alternative for a pandemic, but for teacher educators, it was a poor substitute for the observations we had planned. While preservice students admired their mentors' patience and commitment, I increasingly worried about preservice students losing their passion for teaching. Significant learning moments were missing for my preservice students: impromptu chats with mentors between classes, assisting with setup, understanding how classroom spaces function, and the buzzing energy of artists at work. On-site observations are irreplaceable in this way, offering tangible understandings of pedagogy in action.

My pedagogy became more fluid. I updated curricular plans as the semester revealed itself as unstable, removing anything that veered toward busy work or added additional effort beyond the major assignments as fatigue began to set in. Due to COVID-19 guidelines, all assigned work defaulted to digital form instead of paper. I learned that I prefer reading and giving feedback on paper copies; as my digital world expanded, so did the hours I spent engaging with screens.

I set aside class time to work on assignments and was lenient about students who needed to leave early to find a place to set up for a distance delivery class. Over 70% of campus classes were remote by October; all were remote by November 24, including mine. Campus was eerily quiet; few students could be seen crossing outdoor spaces between classes. Not once did I encounter one of my colleagues. I began to feel disconnected from my academic home and disconnected from my research. I dreaded any Zoom-hosted committee work, and I worried that my lack of enthusiasm might impact my teaching.

Personal Impacts

My preservice students' reflections about how their mentor teachers were coping came full circle at the midway point of the semester. Several of my students had been contact traced and had to Zoom in to class. One week, half of my class watched on Zoom as I taught the other half on campus. When I stopped to check in with my Zoom viewers, a set of blank squares stared back at me. The remote students were not engaging, and the students physically present were quieter than usual. Our dynamic community had been disrupted by the loss of so many peer voices. I left the classroom feeling unsettled, knowing personally how defeating it is to face a screen full of empty squares—talking and gesturing at nothingness. This reminded me of my belief that teaching is a reciprocal act. What sustains many of us who love teaching is the give-and-take—the intangibles, the connectedness of a community of learners at work, the knowledge that we are making purposeful steps toward understanding. It's why we continue to do what we do, even in the face of insurmountable change. But the pandemic fatigue was real and closing in on me fast. I felt exhausted. And angry. So much of what I love about my job had been dismantled. I needed to reframe and adjust.

The following week I described my discomfort and anger about the semester to my preservice students. I explained my struggle with what I was missing and what I knew they were missing. I apologized for not being as prepared as I should have been. I explained that normally, I try to model good teaching by walking around, dropping in to small group work to chat, using voice modulation (teacher voice) and facial expressions to communicate. I was having trouble reading their faces, hearing their responses, and gauging interest because of masks and distancing. Humor, I learned, can fall flat when everyone is wearing a mask. I realized in that moment that even if they had been able to observe in person, the obstacles we were facing would exist in those spaces as well. Instead of anger, I embraced acceptance. We were all doing the best we could.

Conclusion

During the writing phase of this article, I spent time creating visual representations of the themes and ideas on which my preservice students reflected in their observations (Figures 1 and 2). The artwork in this article represents my commitment to arts-based inquiry. The artmaking process also acts as counterpoint to the strictures of traditional research writing, opening new spaces for meaning-making. Likewise, it was a welcome release from the difficulties of the semester, a reminder that artmaking can be healing.

While I continue to worry about how COVID-19's impact may affect my preservice students' ability to plan instruction, the unit plans they produced for my class were nicely designed. Expected learning outcomes and assessment strategies were strong enough, but there was also evidence that many critical needs did not translate. The timing of activities, classroom management

strategies, and procedures for teaching lacked specificity because most preservice students did not have the benefit of seeing teaching in an art classroom space.

Teacher mentors remain the most important connection for preservice students. Literature on mentor teachers is robust (Ingersoll & Strong, 2011; Schwan et al., 2020; Shields & Murray, 2017), reminding us that the mentor teacher model is successful in its ability to bridge course content to authentic classroom pedagogy. Creativity happens in a noisy, chaotic space—a space in which mentor teachers thrive. Our students did not get the opportunity to see that magical alchemy in real time or learn about how art teachers harness and direct that energy and enthusiasm.

Finally, as a cohort, we talked about what we gained from this unusual semester. We felt grateful for having time to process our experiences as a group. We felt a shared commitment to checking in with each other. We acknowledged the need for digital competencies. We understood that students are influenced and impacted by their environments, that the disruption of familiar structures is destabilizing, but that this was also true for the art teachers we observed and for ourselves. We realized that being adaptive and flexible are critical skills—ones worth holding on to long after the pandemic fades. While my preservice students did not experience the usual rush of love for working with kids, they did develop a strong understanding that empathy is the cornerstone of great pedagogy. We send a collective hug to the mentor teachers who invited our preservice students into their classrooms; their transparency, courage, and humility are profoundly honored by this fellow educator and her students. We thank them for allowing our students to journey with them during a difficult but instructive time. ■

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Endnotes

[1] Preservice students observed in 10 K–5 grade-level settings, four 6–8 middle school settings, and four 9–12 high schools. No identifying information has been used.

[2] The art room had been co-opted to enable more classroom space for others. Preservice students reported that large amounts of class time were devoted to cleaning and sterilizing spaces, and reminding students of safe distancing protocols.

ZOOMING SUPPORT:

Stories of How a Pandemic and SAMR Improved Preservice Art Education Instruction

Camilla McComb, Nicholas Leonard, Michael Letts, Amy Ruopp, Cindy Todd, Guey-Meei Yang, and Katalin Zaszlavik

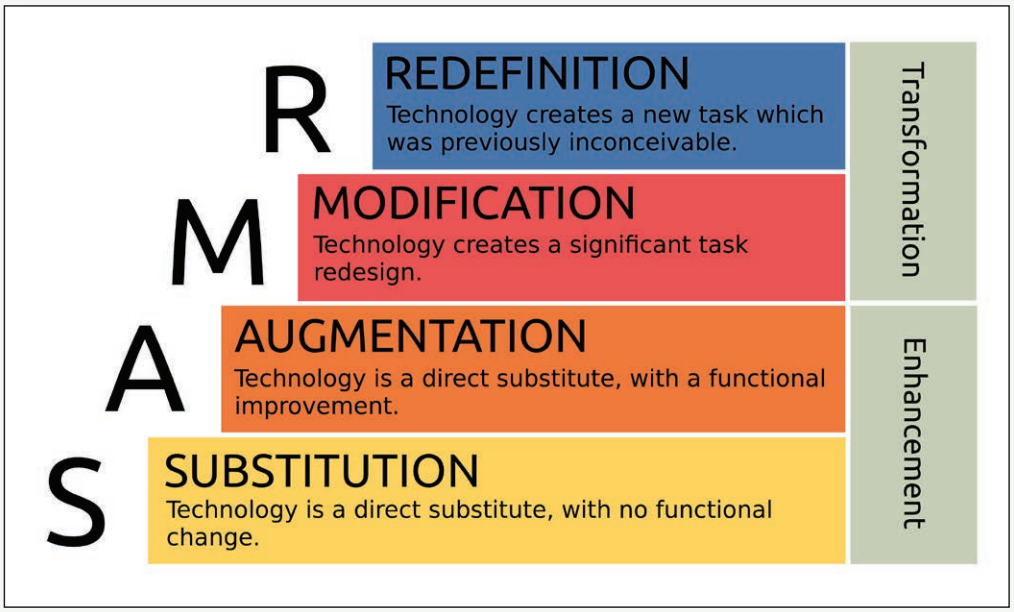


Figure 1. The SAMR model.

The transition to hybrid and online instruction during the 2020 pandemic presented unprecedented challenges to the field of art education (Kraehe, 2020). While art educators have investigated the use of digital technologies for artmaking and instruction (Erickson, 2005; Leonard, 2018; Quinn, 2011), the nationwide hurdle to remote and hybrid teaching suddenly had art educators reaching out to their peers for help. This resulted in newly formed communities of inquiry and support, representing a wide range of technological skills and teaching experience. This article spotlights the Michigan Art Education Association (MAEA) Higher Education Division as an example of one such group. In March 2020, we, the members of MAEA, started holding triweekly Zoom meetings to discuss our new roles as online art educators. Over 10 months, we bonded and provided social–emotional support, becoming a collaborative inquiry professional development group (Gates, 2010).

Because technology is integral to online and hybrid teaching practices, we chose a theoretical model called Substitution, Augmentation, Modification, Redefinition (SAMR) to anchor our triweekly MAEA conversations. The SAMR model contextualized our uses of technology in relation to our pedagogical approaches; it provided a common language to describe and explain how and why we use technologies to meet specific goals and objectives. We share our stories with hope of inspiring others to form similar transformational groups.

The SAMR Model

The SAMR model provided a conceptual lens to collectively analyze practices within our diverse teaching environments (Figure 1).

This framework, developed by Ruben Puentedura, is "designed to help educators infuse technology into teaching and learning… to transform learning experiences so they result in higher levels of achievement for students" (Schrock, 2021, para. 1). For example, drawing with a stylus on a screen is a technological substitution for drawing with a pencil on paper. Augmentation offers some functional improvement, such as animating a digital drawing. Modification occurs when technology allows for significant learning task redesign. Visual journaling, for instance, becomes redesigned when placed in a collaborative social platform. Finally, redefinition signifies creating inconceivable culminating tasks made possible with technology, such as multimodal digital storytelling that remixes images and sound. By selecting the SAMR model to guide our Zoom gatherings, our group focused our discussions on pedagogical approaches.

Sharing Our Stories Through Seven Vignettes

What follows are our personal stories written to convey how action-focused pedagogical discussions, employing the SAMR model, transformed our diverse teaching methods.

Moving Beyond Substitution and up the SAMR Ladder—Cindy

As a professor of a certain age, who when the internet came along once described herself as computer hostile, I placed myself firmly at the *substitution* level of SAMR. It was hard to imagine how teaching virtually could match the effectiveness of face-to-face meetings. How do I tell stories, make connections, and create meaningful learning from a screen?

Noticing my reservations about technology, Amy shared an activity that was effective in her classes. Using a constructivist approach where students create personal understanding through experience, she challenged her students to explore two different apps through each other to conceive a new use or effect that could not be accomplished by either app alone. For example, ChatterPix, which gives voice to an image, combined with PicsArt, a dynamic photo-editing app, creates new possibilities for animated expressions.

Adopting my colleague's idea provided us an excellent way to explore SAMR through *augmentation* and *modification*. My students presented each app separately and then demonstrated what they were able to do when combining apps. For instance, preservice teachers explored apps their future students might use to create or enhance their artwork digitally. Because students conducted their own playful research, this approach afforded them a deeper level of learning, building a bridge from our virtual classroom to their future classroom. Both the students and I learned a great deal through the process.

How do I tell stories, make connections, and create meaningful learning from a screen?

Augmenting Guided Practice and Redefining Practicum Experiences—Michael

I entered distance delivery with minimal technological experience. My classes were project-focused, which necessitated a demonstration space. Moving online, I *substituted* the classroom experience using Zoom, equipping a demo table with a webcam, studio lights, and a microphone for instruction (Figure 2), and I utilized Google Jamboard for class critiques.

In my Foundations Drawing and Art for Elementary Educators classes, we worked simultaneously on projects instead of delivering a short media demonstration, followed by student work time with individualized feedback. I described the process and rationale as we worked, highlighting best practices, critical thinking, pacing, and "strategies for creative inquiry" (Marshall, 2019, p. 71). Working simultaneously established pacing, assuring all students completed each step before continuing. Critical decisions about how elements such as color, shape, and symbols impact expression were discussed along the way. Modeling the creative thinking process as it unfolded *augmented* the content of a traditional demonstration period followed by independent work time.

Art education majors *redefined* school practicum experiences, transforming traditional demonstrations into virtual teaching. Microphone boom stands equipped with smartphone holders became makeshift demo table cameras that preservice art teachers used to record media demonstrations for elementary classrooms where they were invited to guest teach. Their videos were posted to a YouTube channel, and links were provided to local schools, giving teachers needed art lessons to add to their virtual learning options. These experiences resulted in unique advantages to online delivery that will endure and inform my teaching as we move back into the physical classroom.



Figure 2. Classroom demonstration table equipped for live web broadcasting.

Using Video and Jamboard to Substitute, Augment, and Modify Teaching Demonstration—Cam

I developed a 5-minute demo to help preservice art teachers understand the planning required for delivering clear and targeted art demonstrations. When the model was taught face-to-face, I found that students' focus on the performative act prevented them from understanding the pedagogical moves structuring the demonstration. They watched what I did but could not see *how* my actions related to the model. While considering how to teach art demonstrations online during the pandemic, I discovered a solution to this dilemma.

Art education majors *redefined* school practicum experiences, transforming traditional demonstrations into virtual teaching.

Within the Zoom online teaching context, I showed students a recorded video of me demonstrating. After watching the video, the preservice art teachers responded to two prompts on a Google Jamboard (Figure 3):

1. Explain how the demo exemplifies the model.
2. Offer suggestions on areas for growth.

Google Jamboard enabled preservice art teachers to provide simultaneous collective feedback on my art demonstration video. In simultaneous response, I typed comments into the Zoom chat box asking students to offer specific feedback with examples onto the Jamboard. The Jamboard–Zoom chat interplatform dialogue, complemented by remote teaching through video, helped beginning preservice art teachers objectify the demonstration process, helping them see the complexity and planning behind an art demonstration.



Figure 3. Using video and Jamboard to critically analyze a printmaking demonstration.

Before collaborating with MAEA colleagues, digital technology *substituted* projection technology to display content. While teaching online, the combination of several technologies (video, Jamboard, and Zoom chat) *augmented* and *modified* how I taught the demonstration practices. The *augmentation* and *modification* create an effective, simultaneous response-and-feedback loop approach that I will continue using when we return to face-to-face instruction.

Augmenting VTS Discussions Between Roomies and Zoomies—Katalin

I found teaching Visual Thinking Strategies (VTS) challenging in a hybrid classroom. VTS is a responding-to-art approach centered on three questions to ask when discussing art:

- What is going on in this artwork?
- What do you see that makes you say that?
- What more can we find?

Because of the pandemic, I faced a logistic challenge of a hybrid classroom, having some preservice teachers sitting in the classroom (roomies) and others joining via Zoom (zoomies). Technology augmentation made it possible to integrate both sets of students into the VTS processes.

When a roomie facilitated a VTS discussion, they used a laser pointer to point at the projected image while asking questions, paraphrasing, and linking answers. The zoomies could see the image through my laptop directed at the screen. The zoomies could also download the image to view on their computers. When it was time for a zoomie to facilitate a discussion, I pinned the facilitator, highlighting them, so that they were always visible to the roomies. I also projected their image and became, as one student said, the "transit-person" between the two spaces, functioning as an assistant to the facilitator. The zoomie facilitator asked the VTS questions while their peers responded. Hybrid teaching necessitated my use of technology to *augment* real-time interactive VTS discussions.

Modifying Studio Spaces—Nicholas

Recognizing that students would be intimately living with their artworks during the pandemic, I wondered how I could best create a meaningful artmaking experience outside of a formal studio space while still developing a rich community. The SAMR model provided me with a structure to identify the essential concepts that I intended to teach and then expand my thinking about the



Figure 4. Two student kintsugi project documentations.

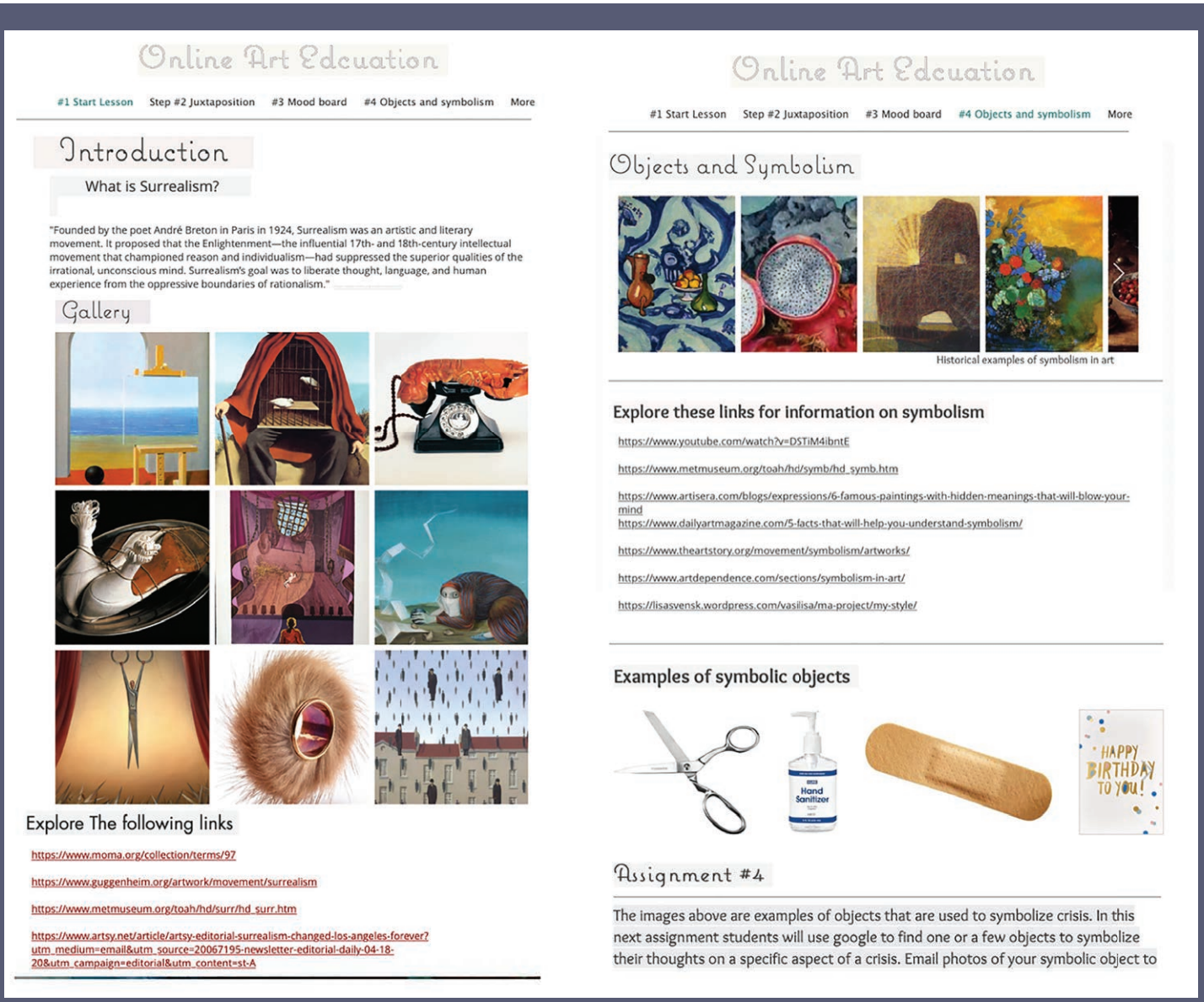


Figure 5. Virtual classroom website.

materials and technologies that made the desired learning activities possible. Through this process, I found *kintsugi*, a Japanese art of repairing broken pottery with a golden lacquer that follows the Japanese philosophy of *wabi-sabi* for valuing imperfections and impermanence. By supplying kintsugi take-home art kits, my students could exist alongside broken pottery pieces while therapeutically mending the object in their own living spaces (Figure 4).

Adding cameras and webcams to the kintsugi artmaking process allowed students to effectively *modify* their private spaces, making their work public to peers also taking the class. This private valuing of process and product merged into a shared experience as students used digital technologies to document, journal, and present their journey within a virtual classroom space. This experience of living with the project while social distancing produced an intimate artistic setting that emphasized the meaning and therapeutic process of kintsugi, which would be unattainable in a traditional classroom.

Redefining the Student Teaching Experience—Amy

The move from physical to a virtual space overnight required *modification* and *redefinition* of the student teaching experience. With an abundance of digital tools and countless virtual spaces for teaching and learning, preservice students were challenged to reconceptualize teaching, learning, and assessment strategies.

Reflecting on the advantages of moving online—in this case, a high school with asynchronous delivery—preservice teachers explored digital tools and spaces for modifying content delivery. Hyperlinks, digital resources, virtual museums, gallery spaces, and apps that created imagery in new ways were selected to create

robust online lessons. Students realized that the skills required to think critically and create are the same as traditional studio lessons, but the tools are different in what they can do and produce. This opened the door to multimodal thinking, modifying teaching and learning (Figure 5).

Utilizing digital tools for constructing lessons, preservice teachers designed course websites as dynamic *redefined* classroom spaces. Tabs on the website scaffolded learning while providing multiple opportunities for participation, instruction, and review when needed. Additionally, this format created an archive of student experiences producing textual and visual artifacts for reflection and assessment, which illuminated growth over time. The use of hyperlinks, videos, and apps, combined and integrated into classroom websites, offered a cohesive asynchronous digital curriculum for high school students, affording learning experiences otherwise not possible in a traditional classroom.

Plotting My Technology Integration Journey With SAMR—Guey-Meei

As I talked to my MAEA colleagues, I wondered: Where am I on the SAMR ladder? SAMR provided me with a convenient plot to trace my journey of teaching technology integration—how I began and where I am now (Figure 6).

At the start of my career, I relied on the knowledge and skills from my graduate study to teach a technology integration class. I knew the technologies well. When I taught the class, I focused more on technology how-tos and employed a direct teaching approach. Back then, I used technology mainly for analog-to-digital tool *substitution* and *augmentation*, such as Photoshop for digital collage and Dreamweaver for web portfolios.

> I no longer dispense knowledge and instead act as a consultant who coaches students in learning how to learn by providing advice on ways to create technology–pedagogy mash-ups.

Subsequently, the development of Web 2.0, mobile technologies, and apps excited me. Every year, I swapped some technologies and redesigned some learning tasks and assignments (*modification*), such as using a blog to engage the communities beyond the classroom in critiquing students' metaphorical self-portraits and

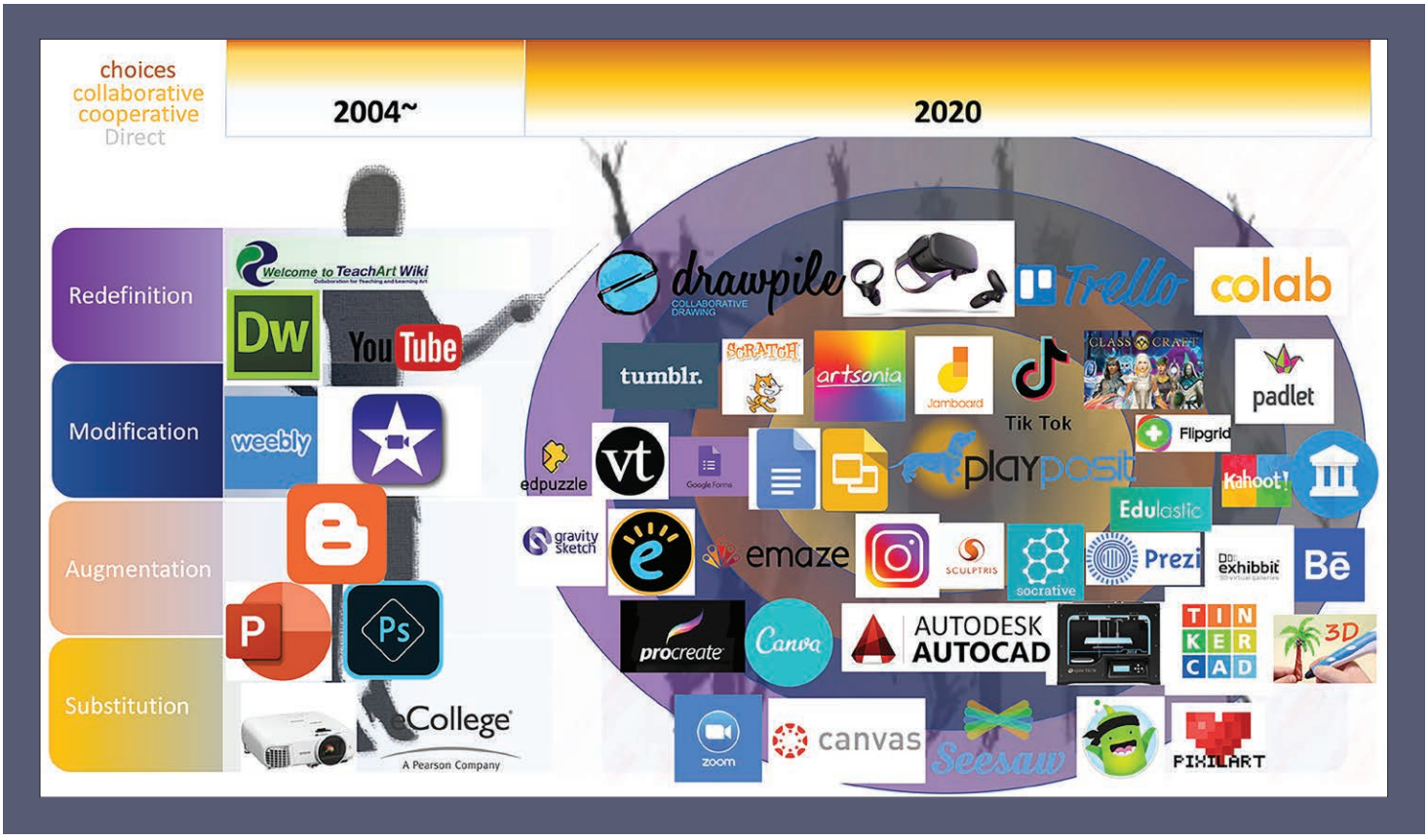


Figure 6. Journey of teaching technology integration: then and now.

Ironically, social distancing brought us together, out of our virtual silos, affording us opportunities to augment, modify, and redefine how and why we use technologies, thus enhancing and transforming our teaching practices.

TeachArt Wiki (Yang et al., 2011) as a collaborative authoring platform for facilitating artwork research and lesson design between students from art history, art education, and museum education classes. Gradually, the fast development and abundance of new technologies made me realize that to teach technology integration, I could no longer lean on what I knew. I needed to learn new technologies alongside my students. This realization pushed me to *redefine* my technology integration curriculum and create previously inconceivable new learning tasks, which I call digital TAB (dTAB), an approach inspired by choice-based art education (aka Teaching for Artistic Behavior [TAB]).

Each dTAB project created opportunities for my preservice teachers to propose plans for exploring a specific technology or technology combo, to reflect on their processes, share their dTAB experiences and products, and provide peer support. I no longer dispense knowledge and instead act as a consultant who coaches students in learning how to learn by providing advice on ways to create technology–pedagogy mash-ups. Redefining my approach allowed me to have one-on-one consultations in a Zoom breakout room, where I could take time to ask, How are you doing? To me, dTAB did not just redefine my teaching of technology integration; it also fostered caring relationships in a challenging time.

Conclusion

The seven of us jumped to online and hybrid teaching with varying degrees of expertise. Identifying SAMR as a common lingo to share our teaching practices, mediated by technology, allowed us to initiate reflective professional development that offered sustained support that was socially [virtually] situated, personalized, scaffolded, and learner centered (Froemming, 2020). Ironically, social distancing brought us together, out of our virtual silos, affording us opportunities to augment, modify, and redefine how and why we use technologies, thus enhancing and transforming our teaching practices.

Through our connection to MAEA, we Zoomed together as professors working at multiple universities and emerged on the other side as friends and colleagues. We plan continued discussion as we return to physical spaces, envisioning ways to integrate our newly acquired insights and practices. We wonder, How will our community continue to evolve as we reenter our classrooms? We encourage art educators to collaborate with fellow division members to enhance and transform our collective teaching practices, making art education better than ever. ■

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