CULTURALLY RESPONSIVE ART EDUCATORS:
PROACTIVE TRAINING FOR PRE-SERVICE TEACHERS

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CULTURALLY RESPONSIVE ART EDUCATORS:

PROACTIVE TRAINING FOR PRE-SERVICE TEACHERS

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Thesis

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ABSTRACT

American public school classrooms are becoming increasingly diverse. According to the National Education Association (NEA), “by 2015, ELL enrollment in U.S. schools will reach 10 million and, by 2025, nearly one out of every four public school students will be an English Language Learner (“Research & Tools,” 2013). Early teacher training to adapt a culturally responsive curriculum for diverse classrooms is not only necessary for these students to succeed academically and socially, but is also a prominent topic in education legislation. The artWORKS outreach art education program, conducted at a partnering public elementary school, offered cultural arts enrichment to underserved students and provided practicing art teachers a forum to improve their curriculum and instruction with diverse youth. A qualitative study of ten pre-service art teachers observed the growth in confidence of the pre-service art teachers after they received culturally responsive training and gained experience teaching the artWORKS program in a multicultural classroom. This study also highlights the instructional content pre-service teachers developed over the course of the outreach program.
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I would also like to thank Dr. Gargarella for introducing me to Susan Wuscher. I became Ms. Wuscher’s intern in 2012 and her work as a nonprofit consultant for the International Institute inspired my research on the education of students who are English Language Learners. I have greatly benefitted from her advice and support over the past year.

Finally, I would like to thank my parents and family for supporting me throughout my studies.
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CHAPTER I
INTRODUCTION

The purpose of this research and development of the multicultural art education program, artWORKS, was to understand the ways culturally responsive training may increase pre-service art teachers’ confidence in working with students who are refugees, and, or English Language Learners (ELLs). In the context of this study, confidence is defined as being comfortable in one’s abilities to develop and implement meaningful culturally responsive art curriculum in a multicultural classroom. If and how culturally responsive training may increase the production of culturally responsive art curriculum and instruction, when working in a multicultural classroom, was also examined.

Multicultural art education programs that are developed and implemented by trained culturally responsive teachers may increase social awareness and build a stronger education community for students, parents, and teachers. According to a National Center for Education Statistics survey, “Just 12.5 percent of teachers with English learners in their classrooms have participated in a scant day’s worth of ELL-related training during the past three years” (“Language Can’t Be a Barrier,” 2012). The survey also states that the reason for the deficient amount of training is not because of lack of interest, but because training is not always available in every district.
Personal Groundings

This research and case study were considered through a personal lens, a justice lens, and a caring lens (Glesne, 1999, p. 108). The personal lens of this research reflects my passion for education. I come from generations of educators. All of the women in my family for the past two generations have worked for either a school district or a university as an educator. Two of my immediate family members are currently directly involved in developing inclusive curriculum in each of their school districts. Inclusive curriculum is a type of curriculum “that includes the interests, strengths, and needs of all children” (Howe, W. A., & Lisi, P. L., 2014, p. 398). Throughout this research process the educators in my family have given me guidance and contributed their knowledge in regards to legitimate concerns of practicing educators.

The justice lens of my research stems from the multicultural educator’s common practice of instilling a sense of social justice into the classroom. Social justice can be defined as, “righting the wrongs of society or achieving a state in which members enjoy equality and fairness; the pursuit of fair treatment for all in society” (Howe, W. A., & Lisi, P. L., 2014, p. 399). A multicultural educator instills social justice by being, “committed to providing what every individual student needs to achieve at high levels” (Howe, W. A., & Lisi, P. L., 2014, p. 38). I believe all students regardless of cultural background have the right to receive an equal education in the public school system. The United Nations Refugee Agency also holds this belief and a year after the creation of this organization a legal document, The 1951 Convention, was written to define refugee status as well as define a refugee’s “rights and the
legal obligations of states in which they are resettled” (“The 1951 Refugee Convention,” 1951). One of the obligations found in Article 22 in this document relates to a refugee’s right to equal public education. Article 22 in The 1951 Convention states:


2. “The Contracting States shall accord to refugees treatment as favourable as possible, and, in any event, not less favourable than that accorded to aliens generally in the same circumstances, with respect to education other than elementary education and, in particular, as regards access to studies, the recognition of foreign school certificates, diplomas and degrees, the remission of fees and charges and the award of scholarships” (“UNHCR – Text of The 1951 Convention and the 1967 Protocol,” 1967).

The caring lens of this research is connected to both my personal and justice lens (Glesne, 1999, p. 108). My caring lens reflects my interest in the equal education of refugee and, or ELL students and the hope of their educational success in the future. I became aware of the needs of refugee students in the United States after I started to work for the International Institute. The International Institute is a social service agency responsible for resettling and supporting incoming refugees to the host city. The International Institute is part of the U.S. Committee for Refugees and Immigrants (USCRI) organization with numerous contracted affiliates across the United States. The Institute and it’s partner agencies around the country provide programs and services to help refugees integrate into society and spread social awareness of the value of ethnic diversity in a community. One of the services offered by the International Institute are ESL classes. Through my experience at the organization I have been able to witness the struggles faced by incoming children.
and adult refugees to learn English and adapt to American customs. This population works hard to overcome language barriers and make a new life for their families. An important part of creating a new life for their children is the education their children receive at the public school.

Methods

In order to address educational issues facing students who are refugees and, or ELLs I decided to look into the education of their teachers. I found through my research that there is a lack of formal culturally responsive training for pre-service teachers. To help further understand this issue, I developed a case study that would give pre-service teachers training and classroom experience developing and implementing culturally responsive curriculum. In this case study I acted as a participant observer. I observed the progress of ten pre-service teachers throughout the course of the 4-week artWORKS program. I also acted as the program coordinator for the artWORKS program. As program coordinator, I was responsible for the development and implementation of culturally responsive training workshops, all administrative responsibilities, and the task of approving curriculum before it was implemented in the classroom.

This case study consists of observations, interviews, qualitative surveys, and photography of artwork created over the course of the program. I also made daily analytic notes of my observations and reflected upon my experiences throughout the course of the study (Glesne, 1999, p. 53). Pseudonyms were assigned to all places and participants, as well as the name of the artWORKS program.
Statement of Problem

The need for multicultural arts outreach programming in public schools is a proactive approach to the increase of refugee and, or English Language Learner (ELL) students enrolled in the United States’ public school system. “According to the U.S. Department of Education, more than 5 million ELLs were enrolled in public schools in 2003 – about 1 in every 10 students. That’s a greater than 65 percent jump since 1993” ("Language Can’t Be a Barrier,” 2012). In 2012 the United States accepted more people for resettlement then any other country in the world according to the United Nations refugee agency report ("UNHCR Global Trends 2012," 2012). This influx of refugee students in public schools has become a challenge for educators to accommodate a culturally diverse student population academically as well as socially. Issues related to children and adult ELLs can no longer be solely dependent on the work of ESL teachers, “but face all educators regardless of location, grade level or content area” (Lee, J.S., & Suarez, D., 2009, p. 136).

A major issue for these incoming students, into the public school system, is that the curriculum does not echo the cultural framework of the United States. American curriculum is regularly categorized as Eurocentric, meaning “the content and perspectives offered are dominated by Anglo, male, middle-class, Protestant thinking” (Howe, W. A., & Lisi, P. L., 2014, p. 10). Early intervention into the education of pre-service teachers may help to change this backwards trend in curriculum development. Unfortunately for students, when a teacher develops only
Eurocentric curriculum it "offers only one perspective and invalidates the views of other cultures" (Howe, W. A., & Lisi, P. L., 2014, p. 10).

Art education has the resources to reflect the cultural framework of America using multicultural inspired art. This allows art educators to incorporate different cultural views into their curriculum. Art education has been shown to encourage social inclusion, an important part of a student's education. The National Foundation for Education Research (NFER) conducted a two-year study looking into research areas that addressed pupil disaffection, and arts education to find overlapping or commonalities. The study concluded, “in terms of social inclusion, arts outcomes appear to be strongly associated with the therapeutic outcomes of enjoyment, psychological wellbeing, and also interpersonal skills/relationship development along with increased awareness of cultural and more issues” (Kinder, Kay, and John Harland, 2004, p. 53).

Purpose of Study

The purpose of this study is to create a culturally responsive program model for pre-service art teachers and art educators to use in art outreach programs, which specifically targets students who are refugees and, or ELLs. This program model will contribute to research on culturally responsive pedagogies and theories. “Multicultural education is a teaching model that recognizes the significant influence of culture on teaching, learning, and student achievement” (Howe, W. A., & Lisi, P. L., 2014, p. 19). The culturally responsive art education curriculum created during the artWORKS program, along with a collection of relevant professional literature may
broaden educators’ knowledge of how to interact with refugee and, or ELL students in their classrooms.

Research Questions

The following questions drove this study and were developed in order to give my research and the case study of the program artWORKS relevancy to both current research being done in the field and current education mandates. The questions reflect my interest in the effects of culturally responsive training on the disposition of pre-service teachers. They also address my literature review, which covers topics such as multicultural education, pre-service teacher experience in the classroom, and the refugee experience. The following general research questions and sub-questions were concentrated on during this study:

Q. 1. Will training pre-service teachers to develop culturally responsive curriculum and providing first hand experience implementing this curriculum lead to teachers becoming more confident in culturally diverse classrooms?
Q. 1a. If so, in what ways?
Q. 2. Will pre-service teachers develop arts based curricula that reflect a genuine experience from native cultures?
Q. 2a. If so, in what ways?
Q. 2b. If so, what were the outcomes?
Definitions and Operational Terms

For the purpose of this study, the following definitions were used:

* Culturally Responsive: “Being sensitive to or respectful of shared beliefs, values, and customs of a group or society” (Howe, W. A., & Lisi, P. L., 2014, p. 397).

* Culture: “The set of common beliefs and practices that a person shares with a group” (Nuri-Robins, K. J., Lindsey, D. B., Lindsey, R. B., & Terrell, R. D., 2012, p. 13).


* Professional development: “A systematic approach to continuing one’s professional growth beyond graduation from a teacher certification program; the process of improving staff knowledge, skills, and competencies to achieve high-level educational results for students” (Howe, W. A., & Lisi, P. L., 2014, p. 399).

* Reflective practice: A systematic approach to problem solving and to self-assessment, accomplished through taking time to think deeply about what one does as an educator; why one does those things; and one’s professional strengths, areas of weaknesses, and goals for self-improvement” (Howe, W. A., & Lisi, P. L., 2014, p. 399).
American public school classrooms are becoming increasingly diverse. According to the National Education Association (NEA), “by 2015, English Language Learners (ELL) enrollment in U.S. schools will reach 10 million and, by 2025, nearly one out of every four public school students will be an English Language Learner” (unhcr.org). Early teacher training to adapt a culturally responsive curriculum for diverse classrooms is necessary for pre-service teachers to become confident in working with ELL students, especially students who are refugees. Culturally responsive training also encourages pre-service art teachers to explore their own cultural biases toward students who are refugees, and, or speak English as a second language (ESL). It is hypothesized that culturally responsive training will increase pre-service teacher confidence and encourage more culturally responsive curriculum and instruction when working in a multicultural classroom. The following literature review attempts to demonstrate and support the hypothesis.

Refugee Status

The United Nations Refugee Agency (UNHCR) defines a refugee as someone who “owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside
the country of his nationality, and is unable to, or owing to such fear, is unwilling to avail himself of the protection of that country” (UNHCR News). This definition was written into the 1951 Convention treaty, after WWII, in reaction to the displacement of over a million people during wartime. Today, this treaty is still considered the “cornerstone of refugee protection” because this document defines who a refugee is, and gives guidelines to ensure adequate treatment and protection of human rights for refugees while they are inside of host countries (UNHCR News).

In the article, “Community-Based Art Education and Performance”, the author first discusses a few commonalities that define the refugee experience before arriving to the United States. The commonalities stated in the article include; living two to three years in camps in several countries, speaking little to no English due to the urgent nature of their migration out of their home state, and the refugees enter the United States with stereotypical knowledge gained from mass media (Washington, G.E., 2011, p. 264).

Recently, the United Nations Refugee Agency (UNHCR) reported the number of people currently in situations of displacement is up to 45 million, the highest figure of displaced people in 14 years. These new figures include 15.4 million internationally displaced refugees and 937,000 asylum seekers, as well as 28.8 million people forced to flee their homes within their own countries. Fifty five percent of 15.4 million refugees come from only five countries: Afghanistan, Somalia, Iraq, Syria and Sudan. In 2012 the UNHCR reported that the United States accepted more people for resettlement then any other country in the world (UNHCR News).
The 1951 Convention treaty states, “According to their [1951 Convention] provisions, refugees deserve, as a minimum, the same standards of treatment enjoyed by other foreign nationals in a given country and, in many cases, the same treatment as nationals” (UNHCR News). In the treaty, a refugee’s right to education is stated in Article 22 and requires host states to give refugees the same public education that is received by citizens of the host state (unhcr.org). Receiving the same education though, can be difficult for refugee students, who are English language learners (ELL).

Refugee Acculturation and Education in the United States

In 2010 the United States became the home to the largest Bhutanese refugee population in the world. In the article, “Religious Coping and Acculturation Stress Among Hindu Bhutanese: A Study of Newly-Resettled Refugees in the United States”, the authors, Benson, Sun, Hodge, and Androff (2011), discuss the issues of environmental and social acculturation stress facing the Bhutanese refugee population. The authors define acculturation stress as, “the reduction in mental health and wellness that occurs among ethnic minorities during the process of adaptation to a new host culture” (Benson, Sun, Hodge, and Androff, 2011, p. 540). The article discusses the refugees’ history, including the physical and mental torture they endured in their home country. The majority of this refugee group is Hindu Lhotshampa, and currently these refugees have the largest worldwide resettlement program administered by the United Nations High Commissioner (Benson, Sun, Hodge, and Androff, 2011, p. 539).
The study conducted by the authors hypothesized that the Bhutanese could use their religion of Hindu, as a tool to help them cope with resettlement, and give them a sense of identity and purpose. The authors believe that immigrants, “...actively participate in the process of constructing new self-identities as they negotiate the intersection between their culture of origin and their host culture” (Benson, Sun, Hodge, and Androff, 2011, p. 540). The study found that religion actually worsened the situation for the refugees because of the occurrence of group isolation since they weren’t socializing and adapting to American culture. The authors surveyed 112 Hindu Bhutanese refugees. 61.5 percent of them had been living in the United States for less then a year (Benson, Sun, Hodge, and Androff, 2011, p. 542). At the end of the article, the authors’ state that more research needs to be done concerning this refugee group, especially since it is projected that 60,000 Bhutanese refugees will be resettled in the United States in the coming years.

Other refugee groups that have resettled in the United States are those from West African countries. In the article, “Complicating Culturally Relevant Pedagogy: Unpacking West African Immigrants’ Cultural Identities”, the authors, Allen, Jackson, and Knight (2012), state that “the African immigrant population within the United States has steadily increased since 1980, with 40 percent of African-born Blacks having arrived in the United States between 2000 and 2005,” (p. 2). The authors discuss their findings from a study of eighteen West African immigrant students in American classrooms who originate from the countries Cameroon, Gambia, Ghana, Guinea, Liberia, Nigeria, Senegal, and Sierra Leone. The authors interviewed each student and gave their personal accounts of their experiences in the classroom and
how they dealt with their own cultural identity throughout the process of acculturation.

This study was designed in response to anti-immigration discourses and the limited studies available on the practical studies of Black African born students. The authors state, “their [the student’s] experiences challenge educators and researchers to re-examine enactments of culturally relevant pedagogy in ways that move beyond subsuming African immigrants into the demographic category ‘Black’” (MacIntosh Allen, Jackson, & Knight, 2012, p. 13). In the study it was made clear that the West African immigrant students were very aware that their African history was not included in the curriculum. The authors contend that educators should practice culturally relevant teaching by embracing the cultures of their West African immigrant students. The authors believe, “immigrant students bring into schools a wealth of diverse cultural knowledge, values, and ideologies that are unrecognized or under-utilized in classroom instruction” (MacIntosh Allen, Jackson, & Knight, 2012, p. 2). Educators should start viewing these students as assets in the classroom as well as society in order to put an end to anti-immigrant discourses and educate others of West African culture (MacIntosh Allen, Jackson, & Knight, 2012, p. 13).

In the article, “Where Am I? Refugee Youth Living in the United States,” Mosselson (2009) looks at the issues of how refugee youth are invisible in the legal system and how they are invisible in society. “In a qualitative research study of refugee youth living in the United States, themes of invisibility were repeated throughout, both directly and indirectly” (p. 453). The author describes the issue of refugees being labeled as victims and being treated as such when in fact they are
survivors of war. This feeling of invisibility comes in part from the human brain’s need to compartmentalize people and therefore not see a refugee as an individual person with his or her own life experiences. “Psychological paradigms epitomize a normative approach with ‘a single, essential, transhistorical refugee condition’ that proceeds as if all refugee have one common, shared, inevitable life story” (Mosselson, 2009, p. 456).

To give personal accounts of refugee youth experiences in the United States, Mosselson (2009) interviewed fifteen refugee girls from Bosnia who resettled in America after fleeing war in their home country. It was found that these youths felt a sense of invisibility in the United States educational system. Schools, the author claims, are the place for children to construct a sense of national identity and therefore become a place “where social assumptions are exercised and sites for learning and reinforcing the refugee condition” (Mosselson, 2009, p. 458). The 15 Bosnian youths interviewed discussed how they became “easier to understand” once they began to excel in their studies. Their classmates and teachers found them to be more relatable, but the author believes that the student identity takes away from the youths’ cultural identity. (Mosselson, 2009, p. 461). The author acknowledges that her test subjects were able to excel because they were given appropriate levels of education and she believes, “This work needs to be broadened to non-European refugee groups who are not typically granted access to appropriate level classes due to the widespread and systemic institutionalized racism that is a defining feature of US society” (Mosselson, 2009, p. 466). The author also points out several studies have shown that, “...when granted access to appropriate levels of
schooling, refugees and immigrants are among the nation’s highest achievers” (Mosselson, 2009, p. 461). The question becomes what educational curriculum can teachers provide to help refugee students and, or English Language Learner (ELL) students feel comfortable and more confident in the public school system.

Multicultural Education

The integration of multicultural art education in art classes and after-school art programs has been proven, through multiple studies, to bridge cultural gaps in areas specifically related to different levels of social interaction between students and teachers (Cumming & Visser, 2009; Szente, Hoot & Taylor, 2006). Studies have shown that when multicultural art is integrated into elementary classrooms and throughout a student’s educational career, it will inspire students’ creativity, cultural awareness, and community collaboration (Kinder & Harland, 2004; Purnell, Ali, Begum & Carter, 2007). Multicultural education programs began in the United States during the 1970’s. The Author of “Broadcasting Diversity: Alan Lomax and Multiculturalism”, found that, “by maintaining that ethnic diversity gave the United States its cultural identity, the multiethnic educators incorporated aspects of cultural pluralism into their educational initiatives; by focusing on individuals, as well as groups, they also included elements of cosmopolitanism” (Donaldson, 2013, p. 73).

For the purpose of this paper, the definition of culture is “a dynamic system of social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give meaning to our own lives as well as the lives of others” (MacIntosh Allen, Jackson & Knight, 2012, p. 4). The definition of arts integration is defined by the
authors Donahue and Stuart (2008) in the article “Working Towards Balance: Arts Integration in Pre-Service Teacher Education in an Era of Standardization”. The authors define arts integration as, “using the arts in content area lessons to deepen understanding in disciplines other than art” (Donahue & Stuart, 2008, p. 345). The following section of the literature review discusses the effects of the integration of art education and, or multicultural art education into the classroom. The following section also discusses how educators can effectively use the cultural backgrounds of their students as a learning resource.

The idea of using art as a way to promote social inclusion is argued in the article, “The Arts and Social Inclusion: What’s the Evidence?” The authors, Kinder, Kay, and Harland (2004), review the key findings of the National Foundation for Education Research (NFER) research on strategies to address pupil disaffection, and arts education. “Since the Labour government’s election in 1997, ‘social inclusion’ has become well established as a terminology accompanying an array of strategies and initiatives designed to improve the life chances of disadvantaged groups in our society” (Kinder, Kay, & Harland, 2004, p. 52). The NFER did research looking for ways in which to engage students and found positive correlation between student engagement and the arts. “In terms of social inclusion, arts outcomes appear to be strongly associated with the therapeutic outcomes of enjoyment, psychological wellbeing, and also interpersonal skills/relationship development along with increased awareness of cultural and moral issues” (Kinder, Kay, & Harland, 2004, p. 53).
Culturally Responsive Teaching

In order to integrate multicultural education into the curriculum pre-service teachers, student teachers, and teachers could benefit from culturally responsive training, which includes cultural research and experience working in a diverse classroom. Culturally responsive teaching, “accommodates the dynamic mix of race, ethnicity, class, gender, region, religion, and family that contribute to every student’s cultural identity” (Purnell, Ali, Begum & Carter, 2007, p. 420).

In the article, “Responding to the Special Needs of Refugee Children: Practical Ideas for Teachers”, the authors, Szente, Hoot, and Taylor (2006), discuss the many challenges teachers face in classrooms with increasing numbers of refugee students. In order for the authors to gain perspective from individuals involved in the refugee education process, they conducted a study and interviewed 26 refugee families who had 5-8 year-olds enrolled in the Buffalo Public Schools (BPS). Interviews from teachers, social workers, counselors, and a school principal from the BPS were also conducted.

Educational challenges the authors found in their study included issues of helping refugee children cope with trauma while trying to support their academic adjustment to U.S. school system, and establish positive teacher/parent relationships (Szente, Hoot, & Taylor, 2006, p. 16). Their findings included responses from teachers not feeling prepared to address the needs of the refugee students, difficulty assessing the child's academic standing in verbal subjects, and the language barrier between teachers and the students’ parents. One of the strategies given to teachers to help refugee children cope with trauma was to,
“design various art and dance activities which allow children to communicate feelings, experiences and their knowledge regarding certain concepts” (Szente, Hoot, & Taylor, 2006, p. 17). Another strategy given to help teachers support academic adjustment was, “summer schools after-school programs, weekend clubs, or community projects can be established that are geared towards helping refugee children adjust to the academic requirement of U.S. schools” (Szente, Hoot, & Taylor, 2006, p. 18).

In the article, “Windows, Bridges and Mirrors: Building Culturally Responsive Early Childhood Classrooms through the Integration of Literacy and the Arts”, the authors, Purnell, Ali, Begum, and Carter (2007) examine different ways in which instructors can utilize the arts to gain appreciation and celebration of cultures in early childhood classrooms. Art can be used as a valuable tool to shape healthy cultural identities. The connection between culture and learning has yet to be fully understood by educators, but the authors state, “the educational value of culturally responsive teaching becomes apparent in view of the vital role that culture plays in how children interpret and respond to the world around them” (Purnell, Ali, Begum, & Carter, 2007, p. 420). The authors give three accounts of refugee children in American classrooms and the struggles they have emotionally and academically. The first account addresses the fact that a child’s affective needs must be met in order for the child to perform at his or her potential academically. The author defines a child’s affective needs as, “...the need for cognitive, emotional and intellectual safety – must be met in order for children to flourish academically” (Purnell, Ali, Begum & Carter, 2007 p. 420).
The second account deals with how children need educational materials that “respectfully and accurately represent the students’ own ethnic and cultural backgrounds” because it connects academic lessons with the child’s life experiences (Purnell, Ali, Begum, & Carter, 2007, p. 421). Also, having these educational materials in the classroom provides an opportunity for children to share their life experiences, which will lead to a sense of community especially in a diverse classroom. The third account deals with the need for the arts to be involved in the learning process. According to the authors, integrating the arts into the classroom provides three things; the opportunities to think and learn in new ways, communication when other forms of language fail, and the enrichment of the child’s environment (Purnell, Ali, Begum, & Carter, 2007, p. 421).

The conclusion of this article stipulates that culturally responsive teachers are necessary not only in diverse classrooms, but in all classrooms because every classroom could be considered multicultural. When a teacher provides a learning environment that allows students to engage in learning about one another’s culture, the student will become accepting of their peers and unfamiliar cultures.

Pre-service Teachers and Culturally Responsive Teaching

Today more service learning programs offer pre-service teachers the opportunity to gain experience working in a diverse classroom prior to entering the workforce. Research shows, placing pre-service teachers in culturally diverse classrooms, as apart of their education, will effectively shape a culturally responsive teacher that is comfortable communicating and caring for a culturally diverse
In the article, “Is Ignorance Bliss? Pre-service Teachers’ Attitudes Toward Multicultural Education,” the authors Cho and DeCastro-Ambrosetti (2005) assert that although the United States has an increasing amount of students from diverse backgrounds, the “majority of teachers and those in education programs continue to be predominantly Caucasian, middle class and English monolingual speakers” (Cho & DeCastro-Ambrosetti, 2005, p. 24). The authors conducted a study of eighteen secondary education pre-service teachers enrolled in a multicultural course.

The study observed the effect a multicultural education course had on pre-service teachers’ attitudes concerning the needs, resources, and their understanding of CLD student populations especially in the areas of racism and societal inequity (Cho & DeCastro-Ambrosetti, 2005, p. 25). The authors chose this study because of their students’ resistance to learn and gain experience working with culturally and linguistically diverse students (CLD). This study also looked into the value pre-service teachers placed on multicultural education. Questions on the survey pertained to demographics, self-reflection, and own perceptions. Before the class, pre-service teachers stated a fear of being rejected by minority students. After taking a multicultural education course, “pre-service teachers’ attitudes improved as they developed an increased awareness of and appreciation toward other cultures” (Cho & DeCastro-Ambrosetti, 2005, p. 24).

In the article, “Conceptualizing Identity, Learning and Social Justice in Community-Based Learning” the author, Farnsworth (2010), conducted a study that
observed how pre-service teachers shape their identities and learn to be social justice teachers after participating in community-based learning (CBL). Community based learning supports culturally responsive teaching and is used to train pre-service teachers to work in racially and ethnically diverse teaching environments (Farnsworth, 2010, p. 1481). “The aim of community-based learning should be to afford pre-service teachers a new perspective on self by mentally orientating one’s identity away from group affinities and instead reflecting on one’s interactionally-accomplished identities” (Farnsworth, 2010, p. 1488). This study observed elementary education students in five different schools where the low-income student population range between 61% and 71% students, and minority students represented 71%-77% of the student population (Farnsworth, 2010, p. 1482).

Service learning programs can also be a learning experience for pre-service teachers to encounter the difficulties of integrating art education in today’s educational climate. The ways in which pre-service teachers integrated art education into their curriculum is examined in the case study reported on in the article, “Working Towards Balance: Arts Integration in Pre-Service Teacher Education in an Era of Standardization,” by the authors, Donahue and Stuart (2008).

The current educational trend in the United States places importance on standardized curriculum of teaching to the test. American teachers now face the challenge of finding funding and making time for the arts in their classroom. “Teaching in US schools has veered away from socially constructed, affective, and narrative ways of knowing and towards technical-rational models of teaching that assume certainty and efficiency in learning” (Donahue & Stuart, 2008, p. 344).
The authors observed the lesson plans of 28 pre-service teachers and determined which arts integration method they used; making, analyzing, or balancing art. Arts integration can be used as a tool for; understanding society’s values and ideas, nurturing cognitive abilities, promoting multicultural understanding, and fostering social justice (Donahue & Stuart, 2008, p. 345). The authors define art projects that are structured with no room for expression or reflection as “making” and they define art projects that allow for reflection and observation as “analyzing”. The authors point out that truly integrated art lessons need a balance of both in order to allow for the students to learn how to make art, develop skills of expression and engagement, and then apply these lessons across more than one discipline.

The study concluded that only seven of the 28 teachers developed a balanced lesson plan with only one teacher implementing the plan as a student teacher. The study concluded that pre-service teachers’ prior knowledge, experience, and beliefs shaped the techniques the teachers used in the classroom. Also, that if the teachers tried to integrate art in their classroom they were open to accusations of not meeting all of the standards required of their class. In order to effectively integrate the arts into the classroom the authors’ suggest for non-art educators to collaborate with art educators and artists when planning an arts integrated lesson.

After-School Multicultural Art Programming

Difficulty integrating art education and keeping arts programs alive in schools has become a struggle for public school educators. One course of action to keep the arts in the lives of students is by creating art education outreach programs
conducted after-school. In the article, "Wide Awake to the World: The Arts and Urban Schools – Conflicts and Contributions of an After-School Program," the authors Quinn and Kahne (2001) discuss and analyze a multi-year case study on the implementation of an outreach art education program in eight Chicago public schools where the community is 96 percent African American (Quinn & Kahne, 2001, p. 14). The authors justify the need for an after-school art program initiative due to the decrease in art programs and the increase of standardized testing. The authors consider high quality after-school programs to include, “a safe environment; support, monitoring, and positive and purposeful interactions with peers” (Quinn & Kahne, 2001, p. 18). Throughout the article the authors discuss the advantages to after-school art programs such as an increase in youth involvement in organized activities and a more personalized assessment of the students work that doesn’t involve a statewide mandatory assessment (Quinn & Kahne, 2001, p.13).

A few of the pitfalls of this program included the tension between the artists who were selected to teach and the full time faculty. This tension came from the major difference of the artists asking for authentic art with self expression, that at times was chaotic, versus the faculty asking for order. Of course it is important to keep in mind that the faculty had to make sure they addressed the issues and pressures of living in an urban setting such as hunger and safety. The authors stated, “...we focused on understanding the place and purpose of the program in this particular community, the complexities surrounding its implementation, and its significance for all participants” (Quinn & Kahne, 2001, p.15).
The article, “Using Art with Vulnerable Children”, by the authors Cumming and Visser (2009) gives an example of an arts outreach program in the UK. This article describes a six-month study of the effects of an Art Workshop after school program for refugee children in England. The Art Workshops were set up in order to provide the newly admitted primary school age refugee children with the opportunity to work on their social interactions with the other children in their classes. The Art Workshops were also meant to build the refugee children’s’ self-esteem and work on emotional and, or behavioral difficulties the refugee students were experiencing. Since refugee children travel to other countries to avoid persecution many of them have faced traumatic events leaving them feeling isolated once arriving on foreign soil, which can affect their ability to cope.

The authors use the 2005 American Art Therapy Association Report as a resource that recognizes the arts as a medium to improve behavior, increase motivation and self-esteem because it gives children transferable skills while also providing them with the opportunity to be unique in front of peers (Cumming & Visser, 2009, p. 152). Social interaction techniques such as working on murals were employed in order to teach children how to take turns and following group rules. The language barrier was an issue, but the children in the class were supportive and the refugee children coped by watching other students.

The findings from this study come from the observations of the teachers using Morris assessment indicators. The study showed an evident growth in confidence after the refugee children participated in the workshops. Also, negative activities such as drawing in own space decreased overtime and positive activities
that required children to cross boundaries with one another increased. The authors state, “art offers a non-threatening way of working without the need for words, thus supporting and developing crucial emotional skills and empowering the individual” (Cumming & Visser, 2009, p. 156).

Another case study conducted on the benefits of after-school art programming for children is discussed in the article, “Culturally-Based After-School Arts Programming for Low-Income Urban Children: Adaptive and Preventive Effects”. In this case study the authors Mason and Chuang (2001) specifically integrate African American culture into the after-school art program held in a low-income, neighborhood community center, in Rochester, New York. The case study was conducted for one semester and followed the arts program called Kuumba Kids taught by African American artists.

The authors hypothesized that children who participated in the program would have, “better adaptive functioning and lower behavioral problems” then children who did not participate (Mason & Chuang, 2001, p. ). The authors concluded through using the Behavior Assessment System for Children evaluation on an experimental group that took part in the program, versus the comparison group that had no intervention, that their hypothesis was proven. Children, parents, and teachers all reported an increase in social skills and leadership competencies. Data was collected from participating children, parents, and teachers. Research flaws include; small test group of 51 participants including both experimental and comparison groups, short period of time study was conducted, and the question of
whether the effect of learning culture or learning culture through art led to positive outcomes.

Conclusion

The literature review would suggest that specific training in the development of culturally authentic curriculum and culturally responsive instructional strategies is not systemically encouraged in teacher education training. While the research implies placing pre-service teachers in diverse classrooms helps dispel stereotypes and gives them a culturally responsive teaching style, academic research on integrating cultural art into strictly art classrooms such as visual art and music classes has not been conducted. Benefits of the arts, community building, and social inclusion were all discussed when working with refugee children, but the research is deficient in the area of what research pre-service and, or teachers were doing to prepare curriculum that was culturally relevant to the children in their classrooms.

Also, the literature does not touch on the lack of cultural diversity in art programs being offered in outreach programming. The outreach programs discussed focused only on African culture as a whole, instead of delving into specific cultures of each country within Africa, which perpetuates the stereotype that all people from Africa share the same experiences and culture. Additionally, relevant literature appears to omit research pertaining to Slavic or Asian inspired cultural after-school art programs. Both populations have a large number of refugee resettlement in the United States.
CHAPTER III

METHODS

Part I. Program Implementation Methods

The artWORKS Multicultural Art Program is directly affiliated with the art education department of a university in northeast Ohio. This outreach program was originally established as a vehicle to expose art education students, both undergraduate and graduate students, to teaching in an urban school setting. In 2013 the program was further developed with a focus on culturally responsive curriculum development. A strategic plan was created with a concentration of creating a culturally responsive curriculum, requiring pre-service students to participate in additional professional training, and expert guidance from the art education department.

According to the authors of “Becoming a multicultural educator,” to become a multicultural educator teachers must follow four steps. First, become aware of personal bias. Second, continuously acquire knowledge and a personal understanding of other cultures. Third, develop skills to teach on cultural subjects, and lastly have a lifelong commitment to develop a plan to support education that is multicultural. (p.20). “Equally important, teachers should have time to experiment with multicultural education with the assistance of expert advisers. Only after these intensive learning experiences have been offered will teachers be ready to introduce
multicultural education in their classrooms and serve as instructional leaders to their colleagues” (Howe, W. A., & Lisi, P. L., 2014, p. 12). Professor Pritchy Smith, a recognized multicultural educator, outlines the characteristics of a multicultural education in his book *Common Sense about Uncommon Knowledge*. The characteristics Smith outlines can be found in Figure 3.1 (Howe, W. A., & Lisi, P. L., 2014, p. 193).

<table>
<thead>
<tr>
<th>1. Includes activities and teaching that help students navigate from the familiarity of their own culture to learning more about other cultures.</th>
</tr>
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<tbody>
<tr>
<td>2. Includes activities and teaching that promote positive ethnic identity.</td>
</tr>
<tr>
<td>3. Includes activities and teaching that involve increasingly more frequent and positive relationships among students who are different from one another;</td>
</tr>
<tr>
<td>4. Includes activities and teaching that build students’ personal knowledge of their culture and the cultures of other people.</td>
</tr>
<tr>
<td>5. Includes activities and teaching that help students see and understand issues, concepts, and events from the perspectives of other people.</td>
</tr>
<tr>
<td>6. Includes activities and teaching that help students to use their knowledge of other cultures to better understand and resolve social problems and, ultimately, to lead lives as multicultural persons.</td>
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**Figure 3.1 Characteristics of a Multicultural Curriculum**

The *artWORKS Multicultural Art Program* was put into practice fall semester, 2013. This was a 4-week program that was conducted once a week, on the following dates; October 22\textsuperscript{nd} and November 7\textsuperscript{th}, 12\textsuperscript{th}, and 19\textsuperscript{th}.

A service-learning grant from the university’s Institute of Teaching and Learning provided the financial support for the *artWORKS* program. A grant was applied for in early September 2013, and received $500 for the *artWORKS*
**Multicultural Art Program.** The university's Institute of Teaching and Learning aims to provide a service-learning experience by combining community service with instruction and reflection. The grant was used to facilitate the *artWORKS* program for the University's fall semester 2013 with the remaining funds set aside to facilitate future programming.

Population and Setting

**Population**

There were ten pre-service students involved in the case study. All of the pre-service teachers were enrolled in *Methods of Teaching Elementary Art* during the implementation of *artWORKS*. All of the pre-service teachers had the opportunity to co-teach one class of the outreach program. There were eight undergraduate art education students and two graduate art education students. None of the pre-service teachers had student taught previous to this class. Developing and implementing culturally responsive curriculum for the *artWORKS* program was a class requirement. Prior to working in the elementary school, each participating pre-service teacher was also required to undergo a federal background check.

The elementary students that participated in the program were fourth and fifth graders between the ages of 9-11 years of age. The majority of the students were female and African American. Each after-school session had at least one ELL student from Laos or Myanmar (Burma). The majority of the elementary students participating were members of the school system's after-school program offered Monday through Friday, until 5:15PM.

**Setting**
The university was the primary site for this study. Classrooms in the art building were utilized to support learning, training, and qualitative research. The workshops for the culturally responsive training, interviews, and surveys for the pre-service teachers were conducted in the art building of the university.

The program artWORKS was implemented at a public elementary school in northeast Ohio. This elementary school was chosen as the host of the program because the art education department of the University had a successful collaboration with the school in previous years. Also, the elementary school is in close proximity to the university, which enabled the participating pre-service teachers to easily drive to the school. The principal of the elementary school was a great partner for this program because she consistently strives to incorporate diverse programming for students and works with numerous community partners and volunteers to ensure successful programming.

Consent Procedures

Prior to conducting the study, I obtained Institutional Review Board (IRB) approval, and permission to work with the elementary students was attained from the principal of the elementary school. The ten pre-service teachers involved in the study were asked to sign a consent form prior to participation, allowing for their written reflections of the artWORKS program as well as interview responses to be used for research purposes. Their confidentiality was protected throughout the study. Any data obtained from interviews or other program work was kept confidential and will not be viewed by anyone but the researchers.
Student participation in the program required a weekly-signed permission slip by the student’s guardian. I also worked with the principal and the school’s after school program coordinator to be certain each student in the artWORKS program in fact had permission to participate.

Part II. Data Collection Methods

In order to collect data for this study interviews and surveys were conducted along with classroom observations and the collection of material culture.

Surveys and Interviews

To begin the process of exploring personal cultural biases, the pre-service teachers participated in multiple interviews and were given two surveys, one before teaching for the artWORKS program and one post survey. Both the interviews and surveys had quantitative scales pertaining to the pre-service teachers’ confidence in developing and implementing culturally responsive curriculum. There were also questions relating to the comfort level of the pre-service teachers when working in a diverse classroom with students who may be refugees and, or English Language Learners (ELLs). This was an opportunity for the pre-service teachers to explain their personal knowledge of culturally responsive teaching, and their confidence working with multiethnic students.

Surveys

The aforementioned surveys were developed and distributed to the pre-service teachers enrolled in the fall semester class, Methods of Teaching Elementary Art, at the University. The first survey (Appendix D) was given to the ten pre-service teachers prior to the start of the artWORKS outreach program. The survey had six
qualitative questions, each requiring a short answer. There was one quantitative answer, requiring the student to choose one answer. All of the questions were directed towards the pre-service teachers’ confidence in working with refugee and, or English Language Learner (ELL) students. Two questions spoke to the personal teaching style of the pre-service teacher in regards to how he or she would create lesson plans for enrolled refugee and, or ELL students. This survey provided a gauge of each pre-service teacher’s confidence level which allowed for the development of a program that would most benefit the pre-service teachers’ needs in order for them to create culturally responsive curriculum.

The second survey (Appendix E) was given to the ten-pre-service teachers after the artWORKS outreach program was completed at the elementary school. This survey also had six qualitative questions, each requiring a short answer. There was one quantitative question, requiring the student to choose one answer. The questions were directed towards the pre-service teachers’ confidence after working with diverse students, including refugee and, or English Language Learner (ELL) students. Also, questions were asked pertaining to the curriculum developed and the amount of time each student researched the subject.

Interviews

I conducted three interviews with each of the pre-service teachers. I also conducted individual interviews with the pre-service teachers’ professor of Methods of Teaching Elementary Art and with the principal of the partnering elementary school after the artWORKS program commenced.
The first interview was with each individual pre-service teacher group an hour before they taught at the partnering elementary school. This interview was done in order to get a sense of the pre-service teachers’ level of confidence concerning their preparation for the class and the culturally responsive curriculum they would be presenting to the class. This was also the time for the group members to ask for further assistance in classroom management from the artWORKS program coordinator. The following questions were asked during this study:

1. How do you feel about teaching this after-school program?
2. Have you taught an art class before?

The second interview was with each individual pre-service teacher group individually an hour after they taught at the partnering elementary school. This interview provided initial feedback concerning their confidence level after teaching in the classroom. The following questions were asked during this study:

1. How do you feel about working in a diverse classroom?
2. Teach as a whole or individual?
3. What was positive about your project?
4. What would you change about your project?
5. Do you think they learned about the culture?
6. Is this a good experience before student teaching?
The third interview was an in-class focus group that allowed for all of the pre-service teachers to share, with their peers, their individual experiences’ participating in the artWORKS program. The discussion was centered towards two main topics; confidence working with refugee and, or ELL students, and development of culturally responsive curriculum, which were aligned to the original research questions.

An individual interview with the pre-service teachers’ professor was conducted in order to gain feedback of her observations of the pre-service teachers’ progress in her class. This interview was also done to understand her perspective on culturally responsive training for pre-service teachers. The following questions were asked during this study:

1. Why did you choose to require participation in the artWORKS multicultural art program as a course requisite for your pre-service teachers in Methods of Teaching Elementary Art, fall semester 2013?

2. Do you think culturally responsive curriculum development training should be a part of a pre-service teacher’s education? Yes or No
   a. Why or why not?

3. Do you think the culturally responsive curriculum development training, provided through the artWORKS multicultural art program, encouraged pre-service art teachers to explore their own cultural biases toward students who are refugees, and, or English Language Learners (ELLs)? Please give an example.

4. Do you plan to continue the artWORKS multicultural art education program in the future?

The interview with the partnering elementary school principal was conducted in order to receive positive or negative feedback related to the artWORKS program.
This interview was a part of this research process as a way to gain perspective on the success of the multicultural program. Questions were raised as to whether the principal believed the program was successful and in what ways the program could be improved. The following questions were asked during this study:

1. Are there areas in which the pre-service teachers or myself could improve to make the program a better experience for your staff and the students?

2. Have your teachers attended culturally responsive curriculum development training or an equivalent training course?

Classroom Observations

There were observations, of the pre-service teachers and participating students, conducted for each after-school session. Classroom management assistance was also provided to the pre-service teachers by the coordinator of the artWORKS program. During the observations notes were taken of each groups’ curriculum, performance, preparedness, and the success of the students’ art projects. Photographs were taken to document the experience of both the pre-service teachers and the students in the artWORKS program. I also looked at the delivery of instruction.

There was a rubric to guide the observations of the pre-service teachers. Notes were also taken on subjects such as; how the curriculum was presented, the success of the project, and student engagement. Individual performance and group preparedness were also observed and taken into consideration when evaluating the success of the after-school session.

The instructional components for the pre-service teachers included; time, subject area, grade level, content area standards, objective, materials, anticipatory
set, instructions, guided practices, closure (evaluation or assessment), and independent practice (Vang, 2010, p. 276). Generally, the pre-service teachers’ curriculum was aligned with the 2012 Ohio Visual Arts Education Standards and the outline found in Figure 3.2.

<table>
<thead>
<tr>
<th>Time</th>
<th>After-school from 2:30p.m. until 4:15p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject area</td>
<td>Multicultural art</td>
</tr>
<tr>
<td>Grade Level</td>
<td>4\textsuperscript{th} and 5\textsuperscript{th} grade students</td>
</tr>
<tr>
<td>Content Area Standards</td>
<td>2012, 3-4-5, Ohio Visual Art Education Standards</td>
</tr>
<tr>
<td>Objective</td>
<td>Culturally responsive curriculum with a successful multicultural art project; Mexico, Laos, Mon, Hmong.</td>
</tr>
<tr>
<td>Materials</td>
<td>Dependent on art project.</td>
</tr>
<tr>
<td>Anticipatory Set</td>
<td>Ask elementary students’ prior knowledge of culture. Give objectives of the art lesson.</td>
</tr>
<tr>
<td>Instructions</td>
<td>A demonstration of the project was given as well as visuals from the culture that was the inspiration for the art project.</td>
</tr>
<tr>
<td>Guided Practice</td>
<td>A completed project was shown as an example.</td>
</tr>
<tr>
<td>Closure</td>
<td>(Evaluation or Assessment): Questions were asked pertaining to the presented culture throughout the art-making process.</td>
</tr>
<tr>
<td>Independent Practice</td>
<td>A take-home handout was developed. All of the take-home handouts had instructions to create the art project at home with a list of materials needed. In addition, facts about the culture that inspired the art project were given.</td>
</tr>
</tbody>
</table>

**Figure 3.2 Instructional Components**

**Material Culture**

I documented both the pre-service teachers and the students in the *artWORKS* program, by taking action photographs during the art making process
and taking photographs of completed work. All correspondence with parents and teaching supplements were also collected for later content analysis. An example of a handout, with information about the culture that inspired the art project created during the program that was given to the elementary students to take home to their families can be found in Appendix A.
CHAPTER IV

DATA ANALYSIS AND CONCLUSIONS

Part I. Data Analysis

The instructional process of the pre-service teachers was analyzed throughout the case study as the pre-service teachers learned and gained first-hand experience developing and implementing culturally responsive curriculum.

Instructional Process

An integral part of my research and the facilitation of the art outreach program was the instructional process of the pre-service teachers. There are four major stages of the instructional process, which include planning, implementation, evaluation, and feedback (Vang, 2010, p. 274). The pre-service teachers followed these stages of the instructional process. The planning stage included workshops and group meetings. The classroom experience for the artWORKS program was the implementation stage and the pre-service teachers were able to put their culturally responsive curriculum into practice. The evaluation stage consisted of an assessment of the pre-service teachers’ performance, which was given by an outside reviewer and myself. The feedback stage included both the pre-service teachers’ reflections immediately following their classroom instruction and a focus group that I conducted at the end of the artWORKS program.
Planning Stage: Curriculum Development

In order to facilitate the development of culturally responsive curriculum for *artWORKS*, each pre-service teacher was required to attend two workshops on the topic of culturally responsive curriculum. The workshops focused on ways in which an art educator can be culturally responsive in a diverse classroom, and on the different cultural backgrounds of the students who are English Language Learners (ELLs) enrolled at the partnering elementary school. Workshops also had an overarching theme of presenting culturally responsive context research and theory. The purpose of this theme was to not only present information, but also give the pre-service teachers the research tools to continue learning about other cultures, educational standards, and progress made in the field of culturally responsive teaching.

One of the topics covered in the first workshop was the theoretical model of *Conceptual Change*. The model of *Conceptual Change*, in the context of multicultural education, places responsibility on the teacher to educate themselves on the culture of their classrooms in order to change preconceived stereotypes their students may believe of dissimilar cultures. Research has found that, “when youth, family, and community culture are included in the classroom, student feel a sense of belonging, see purpose in learning, and are motivated to do well.” (Saifer, S., 2011, p. 11). After the lecture, the pre-service teachers were given the take-home assignment of writing down any biases or fears they may have of working with refugee and, or ELL students. This assignment was discussed in the second workshop.
The second workshop entitled, “Culturally Responsive Teaching; Myanmar (Burma), Laos, Mexico,” was conducted within the same week. This lecture compiled research about the cultures of Myanmar (Burma), Laos, and Mexico. The lecture was designed to specifically focus on cultures the pre-service teachers would encounter at the elementary school. “When teachers use language, examples, and illustrations that students recognize from their culture, students are more motivated to learn” (Howe, W. A., & Lisi, P. L., 2014, p. 8). The three cultures presented were specifically chosen on the recommendation of the partnering elementary school’s ESL tutor, Mrs. Harp. This recommendation stemmed from her personal assessment of the current school culture. She identified the different nationalities of the ESL population enrolled in the elementary school. According to Mrs. Harp, “we do not really do anything at school to preserve the culture of the ESL students.” Mrs. Harp also suggested we also work with the American children in order to promote cultural cognizance in the school because, “they (American children) are the ones who are more culturally unaware.”

Two separate visual presentations were created, in correlation with the lectures. Both presentations began with the definition of refugee status and current news concerning refugees and the education of ELLs in the public school system. The first presentation included visuals such as website links, videos, maps, national flags, monuments, art, historical sites, and native people of Myanmar (Burma), Laos, and Mexico. The videos contained language use, holiday celebrations, sports, weaving techniques, and historical sites. The visuals had corresponding text, commentary, and relevant statistics. In addition, the methods of research and the
sources utilized in the presentation were explained to the pre-service teachers. A slide example from this presentation can be found in Appendix B.

The second presentation created for the workshop is entitled, “13 Arts and Crafts of Bhutan.” This presentation gave information and visuals specific to the traditional arts and crafts of Bhutan. Each of the 13 arts and crafts of Bhutan were discussed with corresponding images. There were also slides giving resources for further research on the topic. Art Educators utilized this presentation as an example of cultural research that would influence culturally responsive curriculum development for their pre-service teachers. A slide example from this presentation can be found in Appendix C.

The artWORKS outreach program began in late October, which gave each group of pre-service teachers one month to plan and develop a culturally responsive art curriculum. The ten pre-service teachers were split into four groups, each group containing two to three members. Each group was required to submit and present three individual multicultural art projects with corresponding curriculum, for approval, to the professor of their Methods of Teaching Elementary Art professor and I prior to teaching. After each project was given approval, the four groups were then required to buy materials for their art project. Once all the requirements were met, the pre-service student groups were given the date of the after-school session they would be teaching. Each group taught one after-school session. Other requirements included; a completed art project for the demo, a take-home handout detailing the cultural aspect of the art project, and a method for the presentation to explain the culture.
Implementation Stage: Classroom Instruction

The pre-service teachers gave the presentation on the culture at the beginning of lesson. The pre-service teachers then gave a demo of the art project. A majority of the pre-service teacher groups had the elementary students observe them creating the entire project from start to finish. One pre-service group chose to give the demonstration with the students; explaining each step during the art making process. After and during the demonstration, the pre-service teachers continued to explain the steps of the art project to each student on an individual basis. The elementary students were expected to follow the same classroom rules and appropriate behavior that they would normally adhere to during school hours.

In all four sessions of the after-school program, every elementary student completed his or her project and was able to take the project home that day. The students were also given the option to take home any extra materials to make the project at home using the instructions on the take-home handout. Each of the art projects varied and the students were able to learn a new art technique each week. All of the art projects were repetitious in nature, leading to student engagement without constant instruction from the pre-service teachers.

Evaluation Stage

I observed the instruction of the pre-service teacher groups over the course of the artWORKS program. An evaluation of the curriculum and the art project were given by the associate professor of Methods of Teaching Elementary Art and myself. I gave my evaluations based on the rubric I used to evaluate their performance in the classroom. Evaluations of curriculum were given prior to the teaching experience in
order to give the pre-service teachers immediate feedback about areas in need of improvement or to give them encouragement to expand upon areas that were done well.

*Feedback Stage: Pre-service Teacher Reflection*

Following each after-school session, pre-service teachers were asked to reflect on the lesson plan they just taught, the students in their classroom, and the art project. “Candidates’ perceptions may be influenced by a field experience, but experience is educative only when combined with critical reflection” (Bleicher, 2011, p. 1171). Questions were raised related to successes and areas for improvement. As the program coordinator I acted as participant observer and guided conversation about the diverse students in their classroom and their behavior during class. “Teachers who understand reflective teaching and self-assessment become effective and responsive practitioners who can adjust instructional practices to meet the needs of diverse learners” (Vang, 2010, p. 276).

When the *artWORKS* program was completed for the fall semester a focus group was held. A final handout was distributed during this session, which gave the students resources for further research if they wanted to expand upon their training and produce a culturally responsive lesson plan in the future (Appendix D). There was also a discussion with topics such as social justice to further the idea, “in that a main goal of education is to enable students to understand social inequities and learn how to fight to improve society” (Howe, W. A., & Lisi, P. L., 2014, p. 17).

Two professionals in the field were asked to be a part of the focus group. An outside professional and a university professor of art education sat in during the
focus group to answer questions and give advice to the pre-service teachers. The outside professional currently teaches English as a Second Language (ESL) at the International Institute. He gave insight to best practices when working with ESL children and their families. The university professor fielded questions pertaining to classroom instruction in a public school environment. The pre-service teachers discussed their experiences in the classroom and asked questions concerning future instruction.

Limitations

Time Frame

Throughout this case study the time frame was a major issue. As most qualitative researchers I found that the institutions I worked with affected my schedule planning (Glesne, 1999, p. 34). While there was structure to when the classroom observation took place and when the culturally responsive workshops were taught, I was dependent on the schedule of the elementary and university administrators. I was also dependent on the schedules of the interviewees. Some of the pre-service teachers could only stay to reflect upon their classroom experience for ten minutes while others were able to spend a half hour answering questions.

The time frame of the case study limited the scope of my research because the artWORKS program only included 4 sessions in 4-weeks. This short time frame only afforded each pre-service teacher group one after school session. I was unable to determine whether multiple experiences teaching in a classroom using culturally responsive curriculum would affect the curriculum developed by the pre-service teachers. Also the pre-service teachers had to teach an art project that could be
completed in one after school session, which was approximately ninety minutes. This time frame had different results for each group. Half the sessions finished the art project well before the class was over and the other half were scrambling to complete the art project in the last ten minutes of class. This turned out to be a learning experience for the pre-service teachers to develop a curriculum that includes an art project that can be completed within a certain time limit.

Subjectivity

Another limitation in this study was subjectivity of the researcher involved when analyzing the interviews and surveys of the pre-service teachers. “As research relationships develop, the negotiation of subjectivities is ongoing with potential for values attitudes, and understandings of both researcher and participants to be changed through the research process” (Glesne, 1999, p. 110). In order to attempt to be subjective, I wrote analytic notes before and after interviews and observations to focus on my own predetermined views on culturally responsive education development and implementation (Glesne, 1999, p. 33).

Reliability/Validity

The reliability of the results gained from an analysis of the participating pre-service teachers’ experience in the artWORKS program, were also analyzed by an outside reviewer who uncovered the same themes in student responses. This study found the same results as other researchers in that prior to working in a multicultural environment pre-service teachers held biases and fears of working with children who come from different cultural background.
Every attempt to maintain validity was made. For example, two analysts reviewed codes/themes at end to secure strong validity. Accurate descriptions of material culture and documents were taken.

Part II. Conclusions

The purpose of this research and development of the multicultural art education program, artWORKS, was to understand the ways culturally responsive training may increase pre-service art teachers’ confidence in working with students who are refugees, and, or English Language Learners (ELLs). One of the driving factors for this research is the increase of ELLs in the U.S. public school system and the need for a proactive approach in the education of teachers in order to prepare them for the educational needs of this specific population of children. “Fourteen million households in the United States speak a language other than English, and one out of five school-aged children in the United States is a child of immigrants” (Lee, J.S., & Suarez, D., 2009, p. 136).

The culturally responsive workshops and the artWORKS program allowed the pre-service teachers to develop and implement multicultural curriculum while providing them with supportive professional resources to guide them. The professional resources provided consisted of culturally responsive lectures, an ESL specialist guest speaker, sources to find research on culture, a budget for art materials, a classroom, access to technology, and lesson plan guidance.

The culturally responsive art education curriculum created during the artWORKS program, along with a collection of relevant professional literature broadens educators’ knowledge of how to interact with refugee and, or ELLs
students in their classrooms. The research on culturally responsive education combined with the analysis of the disposition of the pre-service teachers who participated in the *artWORKS Multicultural Art Program*, contributes to research on culturally responsive theories, and specifically speaks to arts outreach programs.

Research Questions

There were two main research questions in this study. The first asked the question of whether training pre-service teachers to develop culturally responsive curriculum and providing first hand experience implementing this curriculum would lead to pre-service teachers ability to become more confident and effective in a culturally diverse classroom. The second question asked if pre-service teachers would develop arts based curricula that reflect a genuine experience from native cultures.

To examine the first question I researched the topics of refugee status, refugee acculturation and education in the United States, multicultural education, culturally responsive teaching, pre-service teachers and culturally responsive teaching, and after-school multicultural art programming. Then I created a strategic plan to develop a multicultural arts outreach program for a public elementary school. This strategic plan included training pre-service teachers enrolled in *Methods of Teaching Elementary Art* to develop and implement a culturally responsive art curriculum.

In order to gain an understanding of the pre-service teachers’ disposition to working in a multicultural classroom I gave two surveys to the pre-service teachers. The first survey was given before classroom instruction and the second was given
afterward the program was complete. There were ten pre-service teachers, one student chose not to fill out the surveys, but did participate as a teacher in the artWORKS program. Data analysis of both surveys concentrated on the pre-service teachers’ disposition and their content development. The disposition of confidence was analyzed before and after the artWORKS program. In the area of content development there was an analysis of the pre-service teacher’s knowledge of culturally responsive education, knowledge acquired during the artWORKS program, and how he or she used that knowledge to create content for multicultural art curriculum.

Prior to teaching, the most common disposition of pre-service teachers was of apprehension to teaching refugee, and, or ELL students. It was reported there were fears of communication barriers, lack of knowledge of culture, personal fears of not being an effective educator, offending someone’s culture, not knowing prior trauma of the student, and concern of how to discipline these students. This apprehension came from lack of classroom experience, lack of understanding of the personal experience of refugee and, or ELLs students, and insufficient knowledge about the culture in which they would be presenting. Another study on short-term field experience, of pre-service teachers in an urban school environment, found the pre-service teachers held the same fears where, “candidates most frequently cited lack of teaching experience, under-preparation, and insufficient knowledge of the school culture” (Bleicher, 2011, p. 1173).

In the pre-survey the content analysis was hypothetical since the pre-service students had not begun to outline their lesson plan. There was a hypothetical
question on the survey about how they would work with refugee, and, or ELLs
students in their classroom. A majority of the answers given were along the lines of
creating projects that will be successful, dividing students into small groups so
students can work together, and creating lessons with relatable material so students
can relate their own culture to other cultures. The definition of a successful art
project in this study is an art project that could be completed in one session.

It was a requirement of the pre-service teachers to choose an art project that
was inspired by a culture that was represented at the partnering elementary school.
Students at this elementary school were immigrant or refugee children from the
cultures of Mexico, Laos, Hmong, and Burma. The authors of “Becoming a
Multicultural Educator,” state that one of the goals of multicultural education is, “to
reduce the pain and discrimination that members of some ethnic and racial groups
experience because of their unique racial, physical, and cultural characteristics” (p.
18). One pre-service teacher, Sarah, commented on the idea of social inclusion,
“Giving the students a reason to talk and share may be better for them to jump start
some relationships.”

After completing the artWORKS program, all of the pre-service teachers
completed a post survey. All of the post-survey answers expressed the pre-service
teachers’ increased confidence working with ELLs. Another pre-service teacher,
Monica, stated on her post survey,

“Before going to the program I had reservations and worried there
would be situations I wouldn’t know how to handle or students I wouldn’t
know how to communicate with, but after completing the program I feel that
I learned not to be apprehensive about working with students like these
because it didn’t feel any different to me than working with any student in
their age range.”
In my analysis I found that the confidence of the pre-service teachers was directly related to knowledge of culture. All of the teachers reported feeling confident teaching in a diverse classroom in the post survey, but one student did not feel confident teaching about culture. Contemporary research on field experience for multicultural teacher education finds, “structured experiences with stigmatized groups also lead white college students to challenge and change perceptions and abandon stereotypes” (Bleicher, 2011, p. 1171).

In all of the post surveys, the pre-service teachers identified the ELL students through physical attributes as well as their actions and behavior in class with the words, “quiet, reserved, efficient, and focused.” There were one to four students who were English Language Learners (ELLs) in each after-school session. These students were either from Burma or Laos. Eight of the nine pre-service teachers who filled out the surveys recognized that there were ELL students in their classroom.

In the analysis of curriculum content, the post surveys indicated that a majority of the pre-service teachers spent less than three hours researching the culture they presented for the artWORKS program. Only one pre-service teacher, Michael, chose to research beyond the suggested five-hour research limit placed on the class requirement. Michael did this to gain a broader perspective of the Hmong culture his group was presenting to the elementary students. He took many avenues to gain knowledge of the Hmong culture that inspired his group’s curriculum. He spoke to a personal friend who was a Hmong refugee to gain insight into the refugee experience. He met with the President of HOOT (Hmong Ohio of Tomorrow), and he
attended the Hmong New Year's celebration in Cleveland, Ohio. During classroom observation I took note of the increased student engagement in correlation to his in-depth knowledge of the Hmong culture in comparison to the other pre-service teacher groups. The students in Michael's class showed engagement through being able to discuss facts they learned about the Hmong culture from the presentation.

All of the pre-service teachers reported wanting further culturally responsive training and more experience working in a diverse classroom. A main issue I deduced from the surveys was the lack of opportunities provided to pre-service teachers, through his or her higher education studies, to gain experience teaching in a classroom. Interviews showed that only three of the ten participating pre-service teachers had prior teaching experience. Of those three students only one had taught more than one class and it was for a day camp unrelated to the University's education program. A pre-service teacher, Monica, stated, "I think more practice in the classroom would help increase my confidence in this area. We are not given enough practice in the classroom actually teaching as it is, let alone in culturally diverse classrooms."

Future Program Improvement

To improve culturally responsive curriculum development training more professional development opportunities need to be available to the pre-service teachers. These opportunities include an extra culturally responsive training workshop, stricter guidelines for curriculum, and at least two classroom experiences. The extra culturally responsive training workshop would focus on instructional techniques for multicultural instruction. I found the majority of the
pre-service groups to use the direct approach to teach their class and I would like them to explore other approaches to better engage students who are ELLs.

Implementing stricter guidelines for curriculum would involve giving approval for every aspect of the curriculum; cultural presentation, instructional approach, handout, and art project. There were issues of receiving late and incomplete research assignments related to the culturally responsive curriculum as well as incomplete art projects required for the classroom demonstration. Also, the handouts had grammatical errors and a majority of the information was not suitable for the age group of the program. After encountering this issue with the first group, I began to give the groups immediate feedback and required the handouts to be corrected a week prior to the after-school session. I found that the lack of research was reflected in the presentations given at the elementary school.

Future Research

It is important to continue research in this field because researchers have discovered, “that disparities between the cultural values and patterns of communication of the home and of the school may undermine children’s enthusiasm for learning and their belief in their own capacity to learn by the time they have reached the age of eight” (Saifer, S., 2011, p. 10). Future research on this subject should include a more in-depth look at specific styles of teaching refugees and, or ELLs students. Pre-service teachers would benefit from trying multiple styles of teaching in a diverse classroom. Future analysis of the outreach program would have more concrete results if it would have a larger number of pre-service teachers who are able to teach culturally responsive curriculum more then one time.
increase of classroom experience would give researchers more data to analyze
disposition and content improvements during curriculum development and
observation in the classroom.
REFERENCES


APPENDICES
APPENDIX A

HANDOUT FOR ELEMENTARY STUDENTS

artWORKS After-School
Multicultural Art Workshop
Sponsored by the University of Akron Myers School of Art

Today your child learned about the culture of Mexico in the after school artWORKS program!

Your child created a Día de los Muertos Calaveras (Day of the Dead Skeleton). Calaveras are skeletons that symbolize the celebration of life during the holiday Día de Los Muertos, or “Day of the Dead”. Día de los Muertos is a holiday in Mexico where family and friends gather to celebrate the lives of those close to them that have passed away.

Want to create a Calaveras at home?

Materials Needed:
1. Black Paper
2. White Out
3. Paper Punch or Scissors
4. Decorations (beads, feathers, fabric, etc.)
5. Yarn

It takes four easy steps!
1. On the black paper, use the white out to draw your Calaveras. Make sure to include a skull, ribs, hips, arms, and legs!
2. Embellish your Calaveras with decorations of feathers, beads, and fabric.
3. Paper punch a hole at the top of your paper above the Calaveras.
4. To finish your project, string yarn through the paper punch hole so you can hang your Calaveras anywhere!

If you are interested in learning more about the culture of Mexico, here is a list of books you can get from your local library and websites you can check out!
Books:
1. Title: *Dia Del Los Muertos*  
   Author: Ann Heinrichs
2. Title: *Clatter Bash!*  
   Author: Richard Keep
3. Title: *Uncle Monarch and The Day of The Dead*  
   Author: Judy Goldman

Websites:

Thank you!
APPENDIX B

SLIDE EXAMPLE, PRESENTATION 1

Myanmar (Burma)
Mon Culture

- Mon Language is spoken in Southeast Asia by less than a million people
- Mon people attributed to introducing the national writing style of Pali to Myanmar
- Alphabet (12:30)

http://www.youtube.com/watch?v=Y68wK_8tznA
4. Calligraphy (yigzo)

- Calligraphy is an ancient form of art and a scribe has to have six qualities in his writing: perfect shape, uniformity, legibility, speed, spelling and proportions.

- In Bhutan there are different styles of scripts derived from the Tibetan script: uchen, umey but the most used is called jyuyig, an elegant cursive.

- Also present are the ornamental scripts, such as the Lantsa and the Vartu, derived from Indian alphabets. Before writing on paper, which was expensive, scribes trained on wooden planks covered with chalk.

- Tashi Mannox, Seven Line prayer to Guru Rimpoché, 2010

- Materials: Japanese mineral paint and gold leaf on Bhutanese Tsasho bark fiber paper

- Size: 80x58 cm
APPENDIX D

HANDOUT FOR PRE-SERVICE TEACHERS

Developing Culturally Responsive Curriculum
Art Education

According to the NEA “by 2015, ELL enrollment in U.S. schools will reach 10 million and, by 2025, nearly one out of every four public school students will be an English Language Learner.”


According to a National Center for Education Statistics survey, “Just 12.5 percent of teachers with English learners in their classrooms have participated in a scant day’s worth of ELL-related training during the past three years.”


The National Foundation for Education Research (NFER) conducted a two-year study looking into research areas that addressed pupil disaffection, and arts education to find overlapping or commonalities:

“In terms of social inclusion, arts outcomes appear to be strongly associated with the therapeutic outcomes of enjoyment, psychological wellbeing, and also interpersonal skills/relationship development along with increased awareness of cultural and more issues.”


Research:

National Association for Multicultural Education
http://www.nameorg.org/

Multicultural Lesson Plans and Resources
http://www.cloudnet.com/~edrbsass/edmulticult.htm

National Center for Culturally Responsive Educational Systems (NCCREST)
http://www.nccrest.org/
Mixed Heritage Center (MHC)
http://www.mixedheritagecenter.org/

APPENDIX E
PRE – CULTURALLY RESPONSIVE TEACHING SURVEY

1.) What does it mean to be culturally responsive?

2.) Do you feel comfortable working in a culturally diverse classroom with students who are refugees, and or speak English as a second language (ESL)?

3.) Please explain certain situations in which you might feel uncomfortable working with refugee, and, or ESL students.

4.) Rate your confidence in working with students who are refugees, and, or speak English as a second language (ESL)?

Very confident___ Somewhat confident____ Not very confident____ Insecure____

5.) Describe what might help you increase your confidence in this area.

6.) Explain what you think is important to understand about a specific culture of students who are refugees, and, or speak English as a second language (ESL)?

7.) In an art classroom, what type of teaching strategies might you implement to help students who are refugees, and, or speak English as a second language (ESL) become more comfortable when socially interacting with you and their classmates?
APPENDIX F

POST – CULTURALLY RESPONSIVE TEACHING SURVEY

1.) In your own words describe what it means to be a culturally responsive teacher.

2.) Explain what you think is important to understand about a specific culture of students who are refugees, and, or speak English as a second language (ESL)?

3.) What type of teaching strategies did you personally implement, in your artWORKS class, to help students who are refugees, and, or speak English as a second language (ESL) become more comfortable when socially interacting with you and their classmates?

4.) Did you feel comfortable working in a culturally diverse classroom with students who are refugees, and or speak English as a second language (ESL)?

5.) Please explain certain situations you encountered in the classroom in which you felt comfortable or uncomfortable working with refugee, and, or ESL students.

6.) Were you able to identify students from another culture?

7.) What attributes did the ESL student(s) exhibit?

8.) Describe how the ESL student(s) interacted with other students in the class and how they participated in the project.

9.) Rate your confidence in developing curriculum and instructional strategies for a multicultural class that includes students who are refugees, and, or speak English as a second language (ESL)?
Very confident____ Somewhat confident____ Not very confident____ Insecure____

10.) Describe what might help increase your confidence in this area.

11.) Explain your groups’ success in supporting learning or facilitating social growth for refugee students.

12.) Given the opportunity to do this again in what ways would you better support the artistic learning of multicultural students.

13.) Explain your group’s process for collecting research that you presented to your class. (You may describe any difficulties you and your group may have had in finding related resources)

14.) Please rate your time spent for collecting research related to the culture your group presented.

1 hour_____ 2 hours_____ 3 hours _____ 4 hours _____ 5+ hours _____

Extra Comments: