

AMALGAMS OF ALCHEMY AS EXPANDED CAPACITY: AN ACTION RESEARCH
STUDY OF ARTS-INTEGRATED TEACHING AND LEARNING IN
A SOCIAL METHODS COURSE

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COURSE (371 pp.)

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This action research study honors teacher-as-researcher and utilizes qualitative methods of data collection alongside emergent design to study arts-integrated teaching and learning at a mid-sized Midwestern university in a social studies methods course. The thinking and learning of both pre-service teachers and the teacher educator/researcher are analyzed using constructivist grounded theory, constant comparative and art-based methods.

Findings offer a holistic view of teaching and learning including: 1) pre-service teachers' learning experiences as developing social studies classroom teachers and arts-integrated learners to expand capacity in order to see and think differently, communicate and express their thinking and learning diversely, and to engage challenges and discomfort divergently within alternative, transformative pedagogical practices; and 2) the teacher educator/researcher's learning experiences to expand capacity in developing a meta-teaching action plan toward teaching the arts-integrated social studies methods course and altering the process of the dialectic action research spiral within action research to become the dialectic action research lemniscate.

Implications relevant in social studies teacher education and secondary social studies education include, transformative learning experiences and expanded capacity for pre-service teachers as they developed altered perspectives about arts-integrated teaching and learning as well as teaching civics/citizenship and engaging civic issues of equity and justice in the social studies and the early development of a partial framework for arts-integrated teaching and learning in social studies education. Implications germane to action research methodology reside in modifying the process of the dialectic action research spiral in offering the expanded capacity of the dialectic action research lemniscate as an alternative recursive process for action researchers.

Key words: social studies, civics/citizenship, teacher education, pre-service teachers, spirit of activism, social justice, justice-oriented civic issues, social justice issues arts-integrated/arts-based practices, artist-teacher/teacher-artist and self-taught artists.

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CHAPTER I

RATIONALE FOR THE STUDY

Defining the Problem

School sucks. For what this phrase lacks in eloquence, it makes up for it in straightforwardness. The author has experienced this sentiment on both sides of the desk as a learner and as a classroom practitioner (and most recently as a teacher educator observing pre-service teachers in schools). A love of learning in conjunction with a frustration about the kinds and ways of learning most often leveraged by schools evolved into a critical and transformative approach to teaching and teacher education. School does not have to suck. We should work in ways that are engaging to teachers and learners.

This work attempts to explore theory and practice to address critical ideas such as school reform and complicated conversation (Pinar, 2012) and daring the schools to build a bettered (in lieu of new) social order (Counts, 1932). This work serves these critical perspectives by endeavoring to design a course that answers the bell. This work engages transformative practice for teaching through the process of problem posing leading to praxis (Freire, 1970); honors civics/citizenship as a lynchpin of schooling and democracy as a through-line in social studies education that can work toward a spirit of activism (Wheeler-Bell, 2014) and that embraces deliberative democracy (Somers, 2008; Strike, 2010) and honors notions of dangerous citizenship (Ross and Vinson, 2014).

Schooling is problematic because it is often not intrinsically engaging for many learners and teachers. Schooling is problematic because it does not typically make space for divergent thinkers and learners. Schooling is problematic because it can be ignorant, inequitable and unjust in othering some learners and educators. Schooling is problematic because it can privilege labor

and capitalism by seeing learning as a business and students as products. Schooling can be problematic when it does not honor democracy and civics/citizenship by balancing the individual with the collective will and consensus of the people.

From a macro perspective, this qualitative study endeavors to interact with these problematic aspects of schooling from the author's experiences as a student, teacher, professor and researcher; and to work alongside pre-service teachers to try to expand the theoretical, conceptual and practical possibilities of teaching and learning inside social studies teacher education methods courses. From a micro perspective, this action research study explores the journey of pre-service teachers (learners) and a teacher educator/researcher and artist (the author) working through the process of problem posing leading to improving praxis (Freire, 1970) as both secondary social studies educators and as a teacher educator/researcher.

This work purposefully inhabits the spirit of the artist-teacher (Daichendt, 2010) and arts-integrated/arts-based methodological approaches to teaching and learning (Barone and Eisner, 2012; Chicago Guide for Teaching and Learning in the Arts, 2012; Efland, 2004; Eisner, 2002) to help pre-service teachers think about teaching. More specifically, to help pre-service teachers to think about teaching civics/citizenship in the social studies and engaging civics/being a citizen in a democracy; as well as discussing equity and justice oriented civic issues toward deliberation and dialogue in the social studies. Likewise, pre-service teachers are asked to consider leading learning in an engaging, motivating, environment in which social studies students and teachers have agency to explore thinking and learning in diverse, differentiated ways representative of autonomy, curiosity and purpose toward an aesthetic education (Greene, 2001) that engages art through inquiry, questioning, writing and art-making.

Purpose Statement

This work explores and examines arts-integrated teaching and learning within a social studies methods course for pre-service teachers framed by three sides: 1) arts-integration as a pedagogical approach to learning to teach social studies; 2) pre-service social studies teacher considerations of civic/citizenship education in teaching social studies; and 3) pre-service social studies teacher work engaging civic issues of justice and equity via research and art-making.

As social studies teacher educators we need to instill pre-service teachers with diverse teaching methods to support their eventual work with social studies middle and high school level learners working to develop as citizens. This study offers that arts-integrated teaching and learning in a social studies methods course provides opportunities for such diversity in practice across the curriculum, teaching methods, and assessment approaches considered in teaching methods courses.

The rationale for this study is guided by critical, transformative, and arts-integrated theories and practice as approaches toward civic/citizenship education in social studies teacher education. It is rooted in the idea that civic engagement and citizen action are important tenets of schooling and social studies thinking, teaching and learning; and that civic issues of equity and justice are part of the curriculum. If civics/citizenship is to be a key component of educational purpose in compulsory schooling, we must ask what kind of society and what kind of world we want to live in and then take action to create that world (Ross & Vinson, 2014, p. 11). In navigating the complex world of civics/citizenship, the social studies is needed so that teachers and learners can work together to decide what kind of world we will collectively inhabit.

The purpose of the study is to explore and examine the author's practice of utilizing arts-integration/arts-based teaching and learning approaches with pre-service teachers in a social

studies methods course. Further purposes of the study are to engage in the development of an action plan for individual practice and a fluid framework for collective practice of arts-integrated/art-based social studies teacher education approaches in social studies teaching methods courses via confronting social justice issues and teaching to develop a spirit of activism.

Research Questions

This action research study is anchored by two qualitative research questions. The first question asks, what did pre-service teachers (PTs) learn in engaging teaching and learning in an arts-integrated social studies methods course? This enables the study to explore how arts-integrated/art-based pedagogy connects pre-service social studies teacher thinking and learning about teaching social studies and about civics/citizenship education and civic issues of equity and justice in the social studies curriculum. This question will support the author's study of their teaching practice as well as pre-service teacher thinking and learning regarding alternative teaching methods and practices based in art-making and considerations of teaching civics/citizenship and engaging civic issues of equity and justice in social studies teaching and learning through a student-centric approach to teaching, learning and art-making.

The second question is, what did a teacher educator/researcher (TER) learn in engaging teaching and learning in an arts-integrated social studies methods course? This allows the study to engage how arts-integrated/art-based pedagogy affects teacher educator/researcher thinking and learning about teaching social studies and about civics/citizenship education and civic issues of equity and justice in the social studies curriculum. This question will support the author's study of their own teaching practice as well as teacher educator/researcher thinking and learning regarding alternative teaching methods and practices based in art-making and considerations of

teaching civics/citizenship and engaging civic issues of equity and justice in social studies teaching and learning through a student-centric approach to teaching, learning and art-making.

Study Design & Research Methods

The following are explanations of the participants, data collection, data analysis, ethical considerations, and key study terms and concepts of this research.

Participants

Participants in the study involved a social studies methods course including pre-service teachers and a teacher educator/researcher at a mid-sized Midwestern university. Qualitative and action research data collection methods were utilized in the co-construction of data. Data included anonymous open-ended exit tickets and course surveys, selected participant coursework artifacts, a teacher educator/researcher journal and portfolio of entries and memos as well as a photo essay capturing ongoing analysis and interaction with the data including examples of playing with and organizing data, mind/concept maps, and art pieces.

Data Collection

Data collection methods were qualitative (Creswell, 2013; Hatch, 2002) and utilized an action research approach (Mills, 2014, 2018) of studying teaching practice and student learning in conjunction with an emergent design (Pailthorpe, 2017). Data collection included three main data sets: 1) anonymous pre-service teacher thinking and learning in the course from open-ended informal exit tickets and open-ended formal interim and end-of-course surveys; 2) selected pre-service teacher participant coursework artifacts; and 3) teacher educator/research journal and portfolio consisting of teaching reflection and open-ended journal entries and memos as well as a photo essay of research approaches and art-based pieces to capture researcher interaction with data.

Data Analysis

Data analysis methods honored teacher-as-researcher (Kincheloe, 2012) and utilized constructivist grounded theory in concert with constant comparison (Charmaz, 2014), arts-based (Barone & Eisner, 2011; Daichendt, 2012; McNiff, 2013) and continued emergent design (Pailthorpe, 2017) approaches to synthesize data, emphasizing the emergent, interpretive nature of the action research study. Data is trustworthy in accordance with intentionally honoring triangulation both in data collection (co-construction of three data sets with pre-service teachers) and analysis (researcher, teacher critical friend, and artist critical friend). The author supports the research design and methods utilized in legitimizing study findings.

Ethical Considerations

Ethical considerations in the study were minimal as studying teacher educator practices and pre-service teacher learning was not likely to harm participants, however, three aspects of the study were considered in order to conduct ethically responsible research: 1) careful considerations of minor stress factors from alternative learning approaches and art-making among untrained artists were taken into account and supported by the author in teaching the course (including discussion in recognizing that one student's decision to drop the course may have been in part related to arts-integration/arts-based methods); 2) careful considerations of minor stress factors related to discussion connected to engaging civic issues of equity and justice and differing ideas, beliefs and opinions about various issues investigated in the methods course via student-inquiry; and 3) deciding not to feature artistic artifacts from pre-service teachers acting in their capacity as amateur artists and instead focusing on thinking, learning and practical skills and processes engaged through art-making.

Key Study Terms and Concepts

The key terms for this study are situated among three different categories: 1) social studies teaching and learning; 2) civic issues of equity and justice; and 3) art/art teaching and learning. The key terms are listed in the table/chart below.

Table 1

List of key study terms relevant to the Action Research Study

Social Studies Teaching & Learning Terms	Civic Issues of Equity & Justice Terms	Art/Art Education Terms
social studies	social justice	arts-integrated/arts-based
civics/citizenship	social justice issues	artist-teacher/teaching-artist
teacher education	civic issues of equity and race	Self-taught/amateur artist
pre-service teachers (PTs)	justice-oriented civic issues	
teacher educator/researcher (TER)		

This action research study also utilizes several concepts that gird the study and contribute to the theoretical teaching and research frames that support the work. The following concepts help provide clarity toward the study.

Values in Schooling

It is helpful to critically consider how schooling can be more equitable, just and transformative for teachers and learners within the duality of conservative and liberal value differences, particularly in regard to the middle class. Counts (1932) concluded that leaders, teachers and students as future citizens, needed to be “persons who, while capable of gathering and digesting facts, are at the same time able to think in terms of life, make decisions, and act.

From such persons will come our real social leaders” (p. 22). Counts (1932) was able to articulate what the problem was, a disconnect between the tenets of an industrial, capitalistic economy and a democratic social and political nation. In Counts’ (1932) view, the remedy for bounding education and society together is expressed by concluding that an equitable democracy has more meaning for educating citizens than competition rooted in market capitalism has for educating consumers. The pendulum has shifted from Counts’ view and requires educators to make choices about how they will teach.

School Deform and Complicated Conversations

Pinar (2012) offers two important concepts that help to illuminate critical elements of the study in discussing school deform and complicated conversation. Both concepts help to illuminate the de-professionalization of teachers as curriculum designers and developers and lament evaluation and assessment tools in schools as being overly reliant on standardized test scores. (p. 222-223). Pinar (2012) offers that the concept of school deform is “abusive to children and unjust to teachers” as well as being “disastrous for democracy”. As Pinar (2012) asks about the curriculum, “how can the school curriculum not be conceived as a provocation for students to reflect on and to think critically about themselves in the world they will inherit?” (p. 189). This study aims to address this critique of schooling by offering both form and function in response to this critical question.

Toward recognition of how complicated conversation works in education, Pinar (2012) astutely writes “until educators exercise greater control over what they teach and until what they teach permits ongoing curricular experimentation according to students concerns and faculty interests and expertise school conversation will be scripted, disconnected from students lived experience and from the intellectual lives of the faculty” (p. 198). The form toward school

deform is arts-integrated/art-based teaching and learning. The function toward complicated conversation is learning to share a world through considerations of civics/citizenship education in a democracy and civic issues discussions toward equity, justice and a spirit of activism.

Deliberative Democracy.

According to Strike (2010), “we need schools that focus on what is required to enrich lives more than on what is required to create successful employees and consumers” (p. 160). Deliberative democracy allows free people of equal standing to engage in both discourse, which is the practice of justifying an argument, and dialogue, which allows for convincing others of the value in an argument (Bohman, 2000) in order to find legitimacy in collective decisions. This is at the heart of democratic teaching in the social studies toward a just, equitable democratic society. Deliberative democracy can help restore substance to discourse while providing opportunities to listen and dialogue.

Dangerous Citizenship

Ross and Vinson (2013) describe dangerous citizenship as a pedagogical disposition composed of three fundamental aspects: political participation, critical awareness and intentional action (p. 8). Ross and Vinson (2016) argue that dangerous citizenship offers a unique composition of tactics that can potentially challenge the spectacle of schooling including: “pedagogies that attempt to maximize the possibilities that education can fulfill the fundamental human need for creative work, creative inquiry and for free creation” (p. 51). Ross and Vinson (2013, 2016) want to liberate teachers and learners to do important work that leads to important learning, discovery and knowledge; particularly civic learning, discovery and knowledge about how to be an active citizen sharing the world with others.

Spirit of Activism

Wheeler-Bell (2014) defines the spirit of activism as being, “a sense of justice that becomes part of salient social identity” (p. 2). Wheeler-Bell (2014) discusses the progression of developing the necessary steps to cultivate a spirit of activism in stating:

To develop the spirit of activism, children first need an understanding of what exists; including a general understanding of the current injustices within our society, the causes of these injustices, and the barriers preventing the achievement of justice. Second, children need to develop their own conception of the desired society, have a real and effective chance to create such a society, and process the skills necessary to revise that conception. Finally, children should be provided with meaningful ways to advance their personal sense of justice in the face of our current injustices (p. 18).

Wheeler-Bell (2014) is describing the needed work of social studies to cultivate habits of form that suggest an informed democratic citizenry capable of functioning for human flourishing.

Transformative Praxis

Freire (1970) “argued that authentic education must be socially and politically transformative as a liberating process that embodies a theory of knowledge put into practice (praxis) aimed at contributing to the emergence, development and maintenance of a just society” (Quinn, 2009, p. 84). From this vantage point, moral and ethical decision-making come to play an important role in a democracy. The key concept that comes from Freire (1970) toward this study is his concept of problem posing leading to praxis. Houser (2007) offers that “the problem-posing praxis-is substantially more than mere methodology; rather, this endeavor involves a fundamental relationship between quality and trust” (p. 47). Freire (1970) makes the critical

comparison between teaching and banking in recognizing that learning concepts were expected to be deposited into a student's mind, relegating the student's role in their own learning to "receiving, filing, and storing the deposits" (p. 72). Freire (1970) recognizes the oppressive element inherent in this manner of education writing, "knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (p. 72). A classroom can see value in both the knowledge of the educator leading learning as well as the collective and individual knowledge of the learners. Honoring the learning community and building a classroom of trust begins with engaging in quality course design.

Problem-Posing

Problem-posing can be described as a means by which people come to think about and conceptualize the world they wish to inhabit, critically analyze their perceptions of the world they reside in, and recognize that, if granted freedom, people can work together through mutually interest in the common good and reconcile the differences between the equitable, just world they envision and the inequitable unjust world in which they live. Freire (1970) described the reciprocal nature of praxis as "human activity (that) consists of action and reflection" (p. 106); while Allsup (2003) conceives of praxis as happening "when we disavow the traditional separation between abstracted learning and real life" (p. 158). At its apex Freire (1970) defines praxis as a transformative relationship between reflection and action" (p. 51). This is the nature of this study and the labor of teachers-as-researchers (Kinchloe, 1991, 2012) and action researchers (Mills, 2014, 2018).

Aims for Education

According to Fowler (1996), to graduate from high school in Germany, students need 7-9 credits of art; in Japan 5 are required; and in the United States we require 0-2 credits of art. The

arts inhabit an underemphasized space in American education. This study supports notions of remedying the underutilized tool of art for thinking and learning. Graham (2009) provides that “education in many schools is obsessed with testing, standardized outcomes, and curricula that have little connection to the social and ecological communities that surround students and teachers. The structure of these schools encourages pedagogy that is efficient, predictable, and detached from student and teacher interests” (p. 85). This reflects a lack of engagement and offers a sense of obligation to teaching and learning, rather than upholding the work of teaching and learning as an opportunity to grow both within the self and for the community. Art becomes a tool for possibility in moving toward diverse outcomes, connecting communities and interests and liberating thinking and learning.

Art in Schools

In advocating for an Arts in General Education program (AGE), Remer (1982) notes that an arts focus requires “that people plan and work together, share ideas, information and resources, and make connections... (combining) the notion of all of the arts for everyone with the conviction that the arts have value for their own sake” (p. 7). Efland (2002) defines the purpose of art as being a way to “construct representations of the world, which may be about the world that is really there or about imagined worlds that are not present, but that might inspire human beings to create an alternative future for themselves” (p. 171). From this vantage point art becomes a unique tool for citizens to reimagine different aspects of the world they interact with. Art can become a catalyst for transformation that helps “to contribute to the understanding of the social and cultural landscape that each individual inhabits” (Efland, 2002, p. 171). Remer (1982) asks, “what is the unique contribution the arts can make to the growth and development of the

total school?”. While this study is limited in scale and scope to answer Remer’s question in total it does honor the quarry in the space of a social studies teaching methods course.

Aesthetic Education and Imagination

Greene (2001) defines aesthetic education as an approach to teaching and learning that engages art through inquiry, questioning, writing and art making. Greene (2001) explains that imagination offers the opportunity to create new perspectives molded from learning experiences and that this process is transformative for the learner “to see and to hear differently” (p. 29). In her own words, Greene (2001) notes, “I believe that all those interested in the arts and in aesthetic education ought to find opportunities to come together in order to find a place for the imaginative, for the opening of possibilities in our classrooms and in public spaces wherever they exist” (p. 65-66). It is Greene’s spirit of imagination that inhabits aesthetic education as a key cog within this study by further considering possibility.

Learners Learning

The following discusses expressive outcomes and productive idiosyncrasy aspects of this research.

Expressive Outcomes

Eisner (1994) speaks to the idea of expressive outcomes in writing, “I believe that it is perfectly appropriate for teachers and others involved in curriculum development to plan activities that have no explicit or precise objectives” (p. 119). He goes on to define them explicitly in stating, “expressive outcomes are the outcomes that students realize in the course of a curriculum activity, whether or not they are the particular outcomes sought” (Eisner, 2002, p. 161). A more concrete understanding of expressive outcomes is offered by Stout (1990) who, in considering the learning of her elementary education majors, wrote, “expressive outcomes differ

in nature from instructional objectives in that they accommodate the students' learning agenda” (p. 58). Stout (1990) goes on to recognize that “expressive outcomes are spontaneously achieved objectives from what most educators recognize as teachable moments” (p. 58). Expressive outcomes allow for more diverse opportunities for learning and for learners to explore their own connections and meaning-making.

Productive Idiosyncrasy

At the center of productive idiosyncrasy is the idea that students should be enabled to do something “distinctive” and “inventive” (Eisner, 2007, p. 425). From this standpoint, productive idiosyncrasy provides the opportunity for classroom learning and curriculum products to hold “productive diversity” among differing student perspectives and orientations (p. 425). It should also be noted that productive idiosyncrasy allows for people to grow and change; to “become more differentiated as their thinking becomes more sophisticated” (Moroye, Flinders, and Uhrmacher, 2014, p. 147). Eisner’s (2007) expressive outcomes and productive idiosyncrasy (2007) help students to develop along their own path of learning alongside the teacher’s intended path.

Teachers Teaching

The following provides information as it relates to this research on becoming a teacher, what it means to be an artist-teacher, the spirit of Bauhaus, arts-integrated/arts-based curriculum, and the lessons that the arts teach.

Becoming a Teacher

Ayers (2019) discusses the rigors of becoming a teacher. In the opening chapter, Ayers (2019) asks educators to consider teaching that is both student-centric and data-driven and also considers the “heart and soul of teaching” asking two important questions. First, he asks what

teaching ideal is to be aspired to and second, he asks, what does teaching look like in a free and democratic society (p. 7)? These questions are at the heart and soul of social studies teacher education in a democracy. Ayers (2019) also goes on to make a powerful assertion about teaching and learning germane to the work of this study, stating “teachers must learn to create classroom spaces of energy and excitement, unlike the sites of coercion and containment that are all too familiar in schools” (p. 10). When class ends each day, teachers and teacher educators alike have either played a part in making thinking and learning energetic, exciting and interesting or they have made schooling an act of contrition coercing and containing ideas and making learning drab and boring.

Artist-Teacher

As Daichendt (2010) offers, the “artist-teacher, when used properly, is actually a philosophy for teaching. It does not presuppose an artistic lifestyle, but uses the individual talents and learned skills or techniques of the artist and circumvents them into the teaching profession” (p. 61). The philosophy of the artist-teacher is inhabited by the author in this study. Daichendt (2010) goes on to recognize the complex inner workings of the artist-teacher in describing the invisible developmental processes within as artful knowing which functions as a kind of unspoken knowledge operating in conjunction with “learned habits, techniques, and philosophies” (p. 62). Artful knowing is a way forward to consider the intuitive aspects of teaching and learning and to read the classroom in conjunction with arts-integrated teaching and learning to make decisions to support thinking and learning.

Spirit of the Bauhaus

From the beginning the Bauhaus spawned new methods of instruction in the visual arts (James-Chakraborty, 2006) serving to redefine instruction methods and practice. Although the

Bauhaus' time in existence was short, its contributions to a number of fields cannot be ignored. It is this emphasis on instruction methods and art that relates to this qualitative action research study. As Droste (2002) provides, "both the historical development of the Bauhaus and its spheres of work and activity are today documented in a large number of publications and exhibition catalogs exploiting important sources from a wide range of viewpoints, including design, architecture, educational theory and art" (p. 7). Educators lean on the work and spirit of the Bauhaus in taking a unique approach toward educational theory and as a unique space to engage art as an influence on this study.

Arts-Integrated/Arts-Based

The Chicago Guide for Teaching and Learning in the Arts (2012) notes that a central goal of art-integration is "to make meaningful arts connections that add depth to learning" (p. 218). The Chicago Guide for Teaching and Learning in the Arts (2012) offers that "effective arts integration instruction often begins with a topic that lends itself to study from several points of view" (p. 219). Teachers of arts integration observe that students enrich and deepen their academic knowledge while developing their creative expression" (p. 218). Arts-integration becomes a relevant approach for the social studies methods course by considering multiple points of view culturally, historically, politically and civically; as well as offering a more differentiated tract for assessing and understanding pre-service teacher thinking and learning.

Lessons the Arts Teach

Toward arts-based approaches in education, Eisner (2002) asserts that the arts teach powerful lessons. While he outlines ten lessons in *The Arts and Creation of Mind*, I have selected the following six lessons as they relate to similar considerations about social justice issues and developing perspective(s) often associated with democratic civics/citizens in the social studies:

1. The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.
3. The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
4. The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
5. The arts teach students that small differences can have large effects. The arts traffic in subtleties.
6. The arts' position in the school curriculum symbolizes to the young what adults believe is important.

These six lessons the arts teach function as powerful parallels to perspectives that are appropriate for future social studies teachers. First, making good judgments about qualitative relationships is at the heart of democracy and civics. Second, justice-oriented issues offer opportunities to explore the idea that problems can have more than one solution and that questions can have more than one answer. Third, culture, history and politics require multiple perspectives and there are many ways to see and interpret the world. Fourth, democracy and civics often require adaptation and application of purposes are seldom fixed, but change with circumstance and opportunity coupled with an ability and a willingness to surrender to the

unanticipated possibilities of the world as it unfolds. Fifth, thinking and learning offer that small differences can have large effects and allow knowledge to traffic in subtlety and nuance. Sixth, adults and their curriculum choices are not omniscient. Despite their wisdom and intentions, lawmakers, textbook and test corporations and status quo teachers infringe on the work of the school day and symbolize to the young what adults believe is important. What learners believe is important should also be honored.

Summary

This study recognizes the transformative potential of arts-integrated pedagogy in social studies methods courses concerned with civic/citizenship education as a through-line in social studies teaching and learning, content and curriculum. The study supports teachers/teacher educators studying and altering approaches to their craft, both as teachers/teacher educators and/or researchers/scholars in order to improve, refine or modify processes within action research methodology to better guide the work of educators and/or researchers.

In Chapter I, the author offers a rationale for the study, purpose statement and a brief overview of the research design of the study. In Chapter II, the author presents a review of relevant literature and scholarship across disciplines. The literature and scholarship reviewed in support of this action research study aligns with theoretical, conceptual and empirical work in the fields of social studies education and teacher education, art education and teacher education, civic/citizenship education within the social studies and social justice. Literature was selected in support of social studies teaching and learning, arts-integrated/arts-based teaching and learning, considerations of civics/citizenship education in the social studies, considerations of social justice issues and art/art-making toward speaking about social justice issues. The review of literature and scholarship led to recognizing a gap in the literature in bringing together

interdisciplinary literature and scholarship, the action research study questions and a conceptual framework for understanding what pre-service teachers and a teacher educator/researcher learned from arts-integrated/arts-based teaching and learning in a social studies teaching methods course.

In Chapter III the research design and methodology are offered. The chapter includes insights into research questions as related to pre-service teacher and teacher educator/researcher thinking and learning in engaging arts-integrated/arts-based methods within teaching theory and practice connections. Chapter III also offers a research frame that connects teacher-as-researcher (Kinchloe, 1991, 2012), action research (Mills, 2014, 2018) and emergent design (Pailthorpe, 2017). Primary pre-service teacher data was collected from open-ended exit tickets, interim and final survey questions and course artifacts providing learner perspective and context. Primary teacher educator/researcher data was collected through observations and entries in a research journal/portfolio offering teacher perspective and context. Data was organized within three sets, social studies teaching and learning, art/arts-based teaching and learning data, civics/citizenship and social justice teaching and learning data. Data was analyzed within and across the three aforementioned sets and utilized constructivist grounded theory (Charmaz, 2014), constant comparison (Glaser & Strauss, 1967, 1996) and arts-based methods (Barone & Eisner, 2011; Daichendt, 2012; McNiff, 2008, 2013) including six systematic iterations of coding, memoing and mind/concept mapping, critical friend and member checking and art-making to experience and understand data.

In Chapter IV the findings and evidence from data are offered and include four findings regarding pre-service teacher thinking and learning toward expanded capacity as learners and educators including: 1) learned to see and think differently as developing social studies classroom teachers, in terms of perspective (thinking) and capacity (knowledge and skills)

regarding social studies teaching and learning using arts-integrated/art-based practice; 2) learned to see and think differently in terms of perspective (thinking) and capacity (knowledge and skills) regarding justice-oriented civic issues and that civics/citizenship is an integral part of the social studies; 3) enhanced their ability to communicate and express ideas through exploring diverse artistic genres; and 4) experienced discomfort and challenges associated with the divergent, against-the-grain approach to typical teaching and learning.

Five findings regarding teacher educator/researcher thinking and learning also expanded capacity in teaching and researching including: 1) questions to explore generated by studying teaching and learning occurring in the course; 2) impressions to question of thinking, teaching, and learning processes as well as pre-service teachers as current learners and future teachers; 3) intentions to critique within the course throughout the semester as early elements of the action plan and framework developed; 4) tensions to confront between pre-service teachers and the teacher educator in teaching the course and occupying the dual role of teacher and researcher; and 5) lessons to refine in creating a meta-teaching action plan for teaching the social studies methods course.

In the fifth and final chapter, Chapter V, the findings, implications and future research are discussed and situated in the context of appropriate scholarly work. Findings, implications and future research are situated within social studies teacher education and secondary social studies teaching and learning and action research methodology and include: 1) a refined methodological process toward action research that expands on the form and function of the dialectic action research spiral (Mills, 2014, 2018) to enact a similar, yet differing recursive process the author calls the dialectic action research lemniscate; and 2) an emerging theory and developing framework that begins to consider a rigorous and systematic approach for arts-integrated

teaching and learning in social studies methods courses whereas art/art-making functions as a multi-tool.

This study advocates for the powerful takeaways that come from teachers-as-researchers studying and refining their own practice by conducting action research. In addition, this study offers a compelling case for the integration of arts and civic issues concerned with equity and justice in social studies teacher education concerned with civics/citizenship in an ongoing attempt to foster capable, engaging and conscious educators.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

Introduction

In the last chapter we looked at the rationale and overview of the research study. In this chapter we will review scholarly literature germane to this research work and recognize conceptual frameworks for the study as well as. Scholarly literature will explore aspects of teaching social studies and civics/citizenship within a democracy and considering engagement with civic issues toward teaching for social justice. Likewise, scholarly literature will also explore arts-integrated/arts-based teaching and learning in both social studies and art education; and art-making within these disciplines connected to considerations of justice-oriented issues. The conceptual framework for this study recognizes a girded framework built across four pillars: 1) critical and transformative perspectives; 2) teaching and learning processes to engage the work; 3) civics/citizenship participation in a democracy toward human flourishing; and 4) arts-based teaching and learning.

Figure 1

Overview of Literature Review



Note: Image created by author

Literature Review

The research process for this literature review began with a series of expansive searches within the initial “discovery” layer via the Kent State University library (which connects researchers to metadata from both KentLINK and OhioLINK as well as nearly three-hundred and fifty databases). Several rounds of searches for articles, books and book chapters that discuss civics and citizenship education in the social studies were explored. Several rounds of separate searches that explored social justice and justice-oriented teaching were likewise explored. Art-making, art-based methods and later art-integration were also conducted across several rounds of investigating scholarly literature. The following search terms were used in searches to identify relevant literature: activists/activism, art/artists, art-making/art-based methods, arts-integrated, social justice/justice-oriented, citizenship/citizens, civics and social studies teaching/social studies teacher education. This led to the creation of both theoretical and conceptual frameworks that would serve the teaching and learning within the methods course and guide the research study questions.

This process began by reading selected articles and book chapters and identifying ideas that focused on civics/citizenship education within social studies and in educational philosophy. Social justice and art in schools were investigated largely from conceptual and theoretical perspective. Studies that addressed art-making, art-based methods and arts-integration in teaching and learning that engaged social justice issues specifically in art education were also read. The culmination of this literature review was to support connections between theory and practice in helping to conceive of and create a vision for a course that would help to explore how preservice teachers develop as learners, citizens, and/or activists. This would include future social studies teachers capable of using arts-integrated practices and teaching for social justice

when engaging elements units of civics and/or citizenship as tethered to units within the social studies content and curriculum.

Mining this scholarship and noting prevalent themes in the literature allowed the researcher to identify theoretical ideas and studies that could be used to cobble together an informed approach to an alternative social studies methods courses. Exploring literature in these differing disciplinary areas informed the intertwined nature of the course and the study. Two primary themes were noticed across disciplines: (1) while the social studies often discussed citizenship/civics education and differing ideas about what teaching civics/citizenship and being a good citizen entails, art was rarely utilized as a way to support teaching and learning as well as social equity and justice; and (2) that while art education teachers and scholars routinely engaged social justice through art, there was often an absence in connecting what was learned toward aspects of civic/citizenship thinking and learning toward justice and equity. More often, art product creation and displays often sufficed as activism that analyzed problems, but fell short of addressing societal problems and challenges. These themes in the literature provided an opportunity to imagine an action research study in which an arts-integrated social studies teaching methods course could aim to explore perceived possibilities for connections between civics/citizenship in the social studies, art, and social justice.

Both theoretical pieces and studies are explored for their capacity to offer different perspectives that inform a coherent building and teaching of an arts-integrated social studies methods course. That said, the review leans in favor of theoretical pieces in social studies teacher education and leans on art teacher education studies given the rare nature of creating and researching an arts-integrated social studies methods course. The importance of each piece resides within the theoretical, curricular, and instructional ideas present in making informed

choices toward the construction of both the social studies method course and the action research study taking place. This literature review as applied to the action research study explores the potential to fill a perceived gap in the literature and to connect social studies and art teacher education spaces interdisciplinarily that have previously been siloed from one another in an effort to deepen and improve teaching and learning in teacher education.

An Arts-Integrated Social Studies Teaching Methods Course

Arts-integrated social studies teaching methods courses represent a positional approach from the periphery. In conceptualizing the study and exploring the literature several different areas of scholarship were explored. These areas of study had to be brought together like a mosaic and included both social studies teaching and learning as well as teaching and learning in art education, considerations of civic/citizenship education, conceptions of teaching for social justice, art-integration and art-based teaching and research, art in schools, the artist-teacher and artist-scholar concepts, and working with untrained artists, all contribute to the conceptual framework that guided decisions about how and where to explore literature.

The course and study developed from the conceptual question about how art might function as a mechanism that can be utilized in social studies teaching and learning. Theoretical, conceptual, and empirical scholarship in the form of both scholarly journal articles and individual book chapters were selected to help explore connections between social studies teaching and learning with an emphasis on considerations of civics/citizenship and art-based/art-integrated teaching and learning in a social studies methods class that is part of a secondary education/adolescence/young adult program with an emphasis toward social justice.

Social Studies Education

According to Evans (2004), five clear encampments compete to determine the direction of social studies education. The foci of these differing encampments include:

- 1) traditional historians which “emphasize content acquisition, chronology, and the textbook as the backbone of the course” (p. 317),
- 2) social scientists, which “includes those who want a larger place for teaching of the social science disciplines in schools” (p. 317),
- 3) social efficiency, who’s “hopes (are) to create a smoothly controlled and more efficient society by applying standardized techniques from business and industry to schooling” (p. 317), (4) social meliorists, “who want to develop students’ reflective thinking ability and, thereby, contribute to social improvement” (p. 317) mainly through reflective and issues-centered education with an emphasis on social problems
- 4) social reconstructionist, “who cast social studies in schools in a leading role in the transformation of American society” (p. 317).

While these encampments encompass and represent the leading theoretical perspectives in the social studies since the 1916 committee, Evans (2004) appropriately recognizes that teachers have choices in terms of which encampment(s) they are influenced by toward the curricular and instructional practices they implement in their classrooms. At the core of the struggle between these encampments lies “a struggle over both the nature of social studies and the kind of society in which we want to live” (p. 321). The intention for social studies teaching and learning and civic/citizenship perspectives for the course and the study falls along the segment of the spectrum between social meliorists and social reconstructionist as described by Evans (2004) with a considerable lean toward social reconstructionist.

Civics/Citizenship Education

Scholars have discussed the importance of democratic citizenship within teaching social studies (Abowitz & Harnish, 2006; Barr, et al., 1977; Boyle-Base, 2003; Evans, 2004; Field & Castro, 2010; Hursh & Ross, 2000; Martens & Gainous, 2012; Parker, 2003). The question of what is/composes the tenets of a good citizen in a democracy has been routinely asked and discussed (Bryant, 2006; Counts, 1932; Dewey, 1916; Kahne & Westheimer, 2004). Different perspectives emerged from this scholarship of both in considering the teaching and learning of civics/citizenship within the social studies for social justice.

Conceptions of Citizenship

Parker (2003) notes three conceptions of citizenship education; traditional, progressive, and advanced. Parker held that traditional and progressive conceptions dominate public and scholarly thinking and that in order to realize a more robust democracy, social studies educators need to rethink their approach to teaching. These ideas offer support for reframing social studies education thinking and learning toward elements of democracy and citizenship. Hursh and Ross (2000) explore perspectives on the relationship between education, society, and citizenship. Vinson and Ross's (2001) investigation of major ideas about the social studies curriculum and the purpose of social studies education offers a keen perspective about the complexity of being a citizen and about teaching civics/citizenship in the social studies. In this work, Hursh and Ross (2000) reveal that no matter your social and political leanings as an educator, some version of transmitted citizenship understandings comes through in one's teaching practices. The perspective for the course and study falls again on the segment of the spectrum between social meliorists and social reconstructionist with a considerable lean toward social reconstructionist.

Situated inside the institution of public schools, this great responsibility of the citizenry holds the potential to be cultivated. To consider this cultivation, Parker (2008) asks, “what kind of citizens do we want schools to cultivate, and how might these organizations go about that work?” (p. 65). This question resides at or near the center of civic/citizenship education for social justice in a democracy. As Hursh et al., state (2000) state, “emphasis on education for work has shifted the educational goal away from the humanities and critical thinking toward incorporating ‘appropriate’ workplace behaviors” (p. 191) reminding us that this question continues to be pulled from the curricular center in social studies/civic education to the fringe. When the end goal of schooling becomes making docile individuals ready for compliant living and employment instead of helping them to be active members of a collective democratic community, questions offered by Parker (and progressives such as Counts, Dewey, and Rugg) will continue to need to be asked.

Teaching Citizenship

Barr et al., (1977) provide that teaching for citizenship reveals three different kinds of social studies teachers and the orientations that inform their practice: citizenship transmitters, social scientists, and reflective inquirers. Citizenship transmitters adopt a “mode of teaching in which the teachers intend that certain behaviors, knowledge, outlooks, and behaviors will be learned by their students (p. 21). Social scientists focus on citizenship skills with the purpose being “to produce citizens who have learned the thinking patterns of social scientists” (p. 25) and therefore use the “thinking patterns” and “conceptual framework” of social scientists as a means to support their decision making processes and choices (p. 25). Rational inquirers define citizenship as being “the process of making rational, considered, well thought-out decisions” (p. 26) in order to address a society “continually caught in complex situations which require them to

make decisions in morally ambiguous circumstances” (p. 26). The intention for the course and study falls across the full spectrum of these social studies teaching findings.

Kinds of Citizens

Westheimer and Kahne (2004) address the good citizen question as best being represented by three kinds of citizens: the personally responsible citizen, the participatory citizen, and the justice oriented citizen. According to them, “the personally responsible citizen acts responsibly in his/her community by picking up litter, giving blood, recycling, obeying laws, and staying out of debt” (p. 3). The personally responsible citizen focuses on their own, individual contributions to society but operates largely independent of a community. The participatory citizen is tethered to the “focus on teaching students about how government and community based organizations work and about the importance of planning and participating in organized efforts to care for those in need” (p. 4). The participatory citizen looks to engage communities and institutions and help support other people, but falls short of critically seeing or changing their world. Justice oriented citizens are represented by the position that “effective democratic citizens need opportunities to analyze and understand the interplay of social, economic, and political forces... to prepare students to improve society by critically analyzing and addressing social issues and injustices” (p. 4). Justice-oriented citizens are critical of the world they see and work toward understanding and acting to combat injustice and inequality. The intention for the course and study falls again across the full spectrum of these social studies learning findings about the kinds of citizens learners become.

Citizenship Perspectives

In *Contemporary Discourses of Citizenship*, Abowitz and Harnish (2006) offer a long and sprawling review of the differing (and competing) “discourses that currently construct the

meanings of citizenship in contemporary Western cultures, particularly the United States” (p. 653). They begin by appropriately asking, “what does it mean to be a “citizen”?” (p. 653) and go on to thoroughly engage the complexity of this question through the varying approaches of: civic republicans, liberalism, critical citizenship (including discourses on feminist, culture, reconstructionist, and queer citizenship), and transnationalism. Abowitz and Harnish (2006) offer that citizenship is a fluid pursuit strongly attached to the needs of a particular group or a fleeting moment in history.

Studying articles in *Social Studies and the Young Learner* (Field & Castro, 2010) noticed that in elementary social studies citizenship education, “three themes emerged: citizenship education for perspective consciousness, citizenship education for fostering community awareness and global mindedness, and citizenship education for social action” (p. 31). These themes are important in understanding the early path students navigate as they learn about what citizens are and how one is expected to behave as a citizen. While young people will likely hold their own opinions about what constitutes the make-up of a good or citizen, being exposed to differing, more nuanced perspectives on citizenship within the social studies curriculum can be a powerful means to help students recognize that engaging in thinking about citizenship is a complex, dynamic process and endeavor that may not yield a one-size-fits-all, right answer that defines the good citizen; but rather a myriad of differing answers that help to reveal a complex and changing conception of different citizens, voices, and ideas in a democracy.

The Good Citizen

Coming from a social science perspective, Martens & Gainous (2012) offer that, “the goal of civic education is undoubtedly to create good citizens, but our research suggests that identifying good teaching may depend on your definition of good citizenship” (p. 972). Martens

& Gainous (2012) remind that “our America’s schools need to do a better job building young citizens, however, policymakers and educators need to know what works in the classroom when it comes to civics instruction” (p. 957). This perspective reinforces the idea that social studies classroom instructors and teacher educators’ can possess significant autonomy over the central perspective from which citizenship will be taught in their classroom, given the political pressures, real or imagined within a given situation. It also suggests that research, conversations, and deliberation must help to serve social studies classroom teachers and teacher educators as they endeavor to approach conceptions of what it means to be a good citizen with their students.

Boyle-Base (2003) notes that the good citizen discussion in the social studies “proceeds along parallel lines” (p. 52); with one line of thinking recognizing that “citizenship is reformative: informed, engaged, political, thoughtful, and temperate (whereas) individuals work cooperatively with others to improve established systems” (p. 52) and is composed of citizens that are “tolerant of diversity” (p. 52). The other line holds that “citizenship is transformative: critical, socially conscious, pluralistic, justice oriented individuals struggle collaboratively to reconstruct communities in ways that extend democratic principles to all” (p. 53). By arguing for integrating these parallel lines in citizenship, Boyle-Base advocates for making parallel perspectives intersecting perspectives. This position serves to look across different perspectives about how to best capture the educative process of instructing for citizenship. By recognizing curriculum that allows for the possibility of intersections and overlap present in differing perspectives about what it means to be a good citizen, the complex work of deciding who and what defines a good citizen becomes a deliberative democratic conversation steeped in the plurality of a classroom’s collective inhabitants.

Good citizenship in a liberal democracy according to Brighthouse (2006) contains three dispositions, “abide by the law... engage in political participation through legal channels to achieve justice... and to engage in political participation in a spirit of respect and a willingness to engage in public reasoning” (p. 67) which requires acceptance of norms of reciprocity as defined by Gutmann and Thompson (1996) for civic dialogue as “any claim (that) fails to respect reciprocity if it imposes a requirement on other citizens to adopt one’s sectarian way of life as a condition of gaining access to the moral understanding that is essential to judging the validity of one’s moral claims” (p. 57). This makes the prospect of agreeing to the values and characteristics of the good citizen complex work.

Although one discourse might be more prevalent than another at a fixed moment in time, in reality the events of the day seem to govern a flavor-of-the-month mentality among the differing citizenship discourses. The discourse of today will likely be tomorrow’s remains of the day. Schools will forever be in a state of flux when attempting to define citizenship and to decide upon how civics should be taught. Citizenship will be whatever it needs to be, whenever it needs to be, to whomever it needs to be. Educators will likewise continue to think and debate about how to make sense of civics in social studies teaching and learning both theoretically and practically.

Citizenship and Social Justice

Ross and Vinson (2014) provide a very important point in addressing the difference between social justice and fulfillment of citizenship responsibility in stating “the practice of citizenship, critical citizenship, or social justice-oriented citizenship requires that people as individuals and collectively, take on actions and behaviors that bring with them certain necessary dangers; it transcends traditional maneuvers such as voting and signing petitions” (p. 108).

Social justice becomes a responsibility that reaches beyond being informed and voting. Social justice becomes a democratic necessity that potentially challenges the power structures of systems and asks questions of governmental leaders, wealthy business owners, and other influential elites.

What form does the antithesis of social justice in the social studies take? Ross (2014) provides a strong model loosely connected in thought to Counts (1932) as discussed earlier in his critique of the middle and upper middle class. In offering the spectator democracy, Ross (2014) explains a kind of democracy that is “promoted in social studies classes through curriculum standards and the traditional instructional patterns... which situates students and teachers outside the knowledge-construction process as passive recipients of prepackaged information” (p. 379). Constructing one’s own interpretation of what is known and crafting a vision of how the world works through a social justice lens becomes important for helping student preservice teachers to see relevance and importance in varied aspects of social studies teaching and learning. The example of the spectator democracy can help teachers and learners to consider student conceptions of civics/citizenship toward being active democratic citizens and potentially change makers in society and in classrooms, rather than maintainers of the status quo in social studies teaching and learning, armchair activists of awareness, or political couch potatoes commenting on social media.

Justice oriented citizens are represented by the position that “effective democratic citizens need opportunities to analyze and understand the interplay of social, economic, and political forces... to prepare students to improve society by critically analyzing and addressing social issues and injustices” (Westheimer & Kahne, 2004, p. 4). Justice-oriented citizens are critical of the world they see and work toward attempting to understand and act to combat

injustice and inequality, where “students begin to learn how to develop questions and gather information in ways that enable them not only to better understand society but also to change it” (Hursh & Ross, 2000, p. 10). The long view of considering what kinds of citizens schools and their individual citizenship education orientations will help to build through curriculum and instruction practices offers a glimpse into the future of our democratic nation state and the values and purpose citizens will advocate for and enact within the shared role of representative self-governance.

Citizenship and Pre-service Teachers

Studying student pre-service teachers' conceptions of citizenship over a sixteen-week student teaching experience, Shiner (2010) challenged middle-class white, female students about their evolving definition of what a citizen is in conjunction with their basic assumptions of themselves (p. 81). In line with social justice efforts, Shiner (2010) writes, “the goal is to engage students in the course to think about what it means to be teaching in a postmodern world, to struggle with the discomfort of examining the world from a position in which they often represent power, authority, and control” (p. 93). This perspective aligns well with social justice in that it, in essence, asks student preservice teachers to confront their privilege within their new role as a classroom teacher. It connects to Counts (1932) earlier critique of the middle class and their unwillingness to sacrifice their creature comforts for the greater good of others. This is an important question for PTs to consider in terms of creating learning relationships with students who are different from their teachers and toward discussions of equity and justice.

Social Justice

The term social justice was first used in 1840 by “a little studied Jesuit priest” named Luigi Taparelli (Boyles, Carusi, & Attick, 2009, p. 32). His application of the term was rooted in the idea that “society is composed of other, smaller societies” and that “these smaller societies... function to assist the common good of societies larger than them and so on until society at large is working toward the common good” (p. 32). From this perspective the concept of rule by the people and the notion of grassroots or bottom-up support for a socially just society emerges (Behr, 2003; Boyles, Carusi, & Attick, 2009). It becomes the greater responsibility of citizens to determine the kind of world in which they wish to live in as opposed to accepting the terms of the ruling elite. In viewing social justice through this lens it is important to clarify that social justice is defined as having an “emancipatory emphasis” that seeks to free marginalized peoples from oppression rather than as distributive in terms of an equal amount of wealth or goods (Boyles, Carusi, & Attick, 2009, p. 39). This is an important delineation in considering how teachers and learners define social justice.

At the heart of helping to cultivate a rich democracy lies social justice. Stanley (2005) aptly approaches this in summarizing “schools should help students understand how our current democracy actually works, how it might be improved, and why it is the preferred political system” (p. 285). In this passage Stanley (2005) portrays how social justice is intertwined with democracy. Considering how our democracy might be improved is at the core of any social justice work or activism. Questions that wonder about how the marginalized can have their voices both heard and amplified and conversely, if and/or how the controlling elite might be convinced to consider redistributing portions of their vast power, influence and wealth are necessary if demands of social justice are to be fulfilled to a greater extent.

Democratic Social Justice

It is important to understand that asking questions, and then thinking about and responding to these questions is not enough to achieve a socially just democratic society. Bickmore (2008) reminds us that “democratic social justice describes behavior, not merely ideals or beliefs”, she continues “understanding, believing in, or even knowing how to achieve equality, freedom, or transparent decision-making is not sufficient to make them happen: they also require patterns of action/participation” (p. 155). These actions must evolve beyond responsibilities such as voting and paying taxes and must instead involve critically noticing examples of inequality and injustice in society and taking action to amend them. This would be at the crux of a public school system steeped in social justice that aims to “work out how a generally more equal society (can) be brought about” (Stears, 2010, p. 73). This consideration within the literature reviewed also connects to the aforementioned spirit of activism (Wheeler-Bell, 2014) discussed earlier in the chapter.

Teaching for Social Justice

A review of social justice literature in education reveals that social justice is a critical, transformative pursuit that challenges the status quo (Leistyna, 2009; Shinew, 2010), that social justice teaching is a difficult and complex practice in the current era of standardization (Agarwal, 2011; Bender-Slack & Raupach, 2008), but that approaches exist to thoughtfully implement social justice practice (Hackman, 2005). In recognizing these important points, social justice can be seen as a needed critical perspective in studying citizenship and democracy. Acknowledging social justice in civic and democratic content can be complicated to strategically implement in social studies/civics practice and can be seen as a risky proposition for classroom teachers whose livelihood is tethered to standardized test scores.

Providing a thoughtful model for engaging in the work of social justice teaching, Leistyna (2009) offers three important factors for K-12 instruction. This framework suggests that exposing students to critical thinking skills, expressly defined as “being able to understand, analyze, pose questions and affect the socio-political and economic realities that shape peoples’ lives” (p. 53) is worthwhile. Social movements throughout history and organizing civically with an emphasis on capitalizing on the role technology can play are also noted as a means to help students to become more equipped to practice social justice in their public lives (Leistyna, 2009). Two important stances are expressed by Leistyna (2009) in that social justice should be a lynchpin of any curriculum regardless of the imaginary boundaries of differing subject disciplines and that “social justice has no fixed definition” (p. 56). From these perspectives social justice becomes a fluid, evolving practice informed theoretically by movements of the past and practiced in the present by being simultaneously responsive and proactive in both one’s teaching and support.

In terms of teacher education, Agarwal (2011) chronicles the process of one student preservice social studies teacher, Tanisha, as she attempted to teach her social studies classes from a social justice perspective. Overall, Agarwal (2011) notes that “Tanisha struggled to find the space to teach social studies for social justice” (p. 60) and that “From Tanisha’s perspective, teaching for social justice was disconnected from the content standards, misaligned with administrative expectations, and a separate entity that was forced to trail behind mandated curricular commitments” (p. 60). Agarwal recognizes that Tanisha’s struggles are not unique in social studies classrooms for beginning teachers and that if society is to be reformed through social justice pursuits in transformative social studies classrooms, scholars and teacher education programs will need to “take concrete steps... of how to translate theory into practice” in

fostering a socially just space in social studies classrooms that also fits into the existing reality of learning outcomes and curriculum standards (p. 62). These concrete steps can be developed through considerations of meaning-making within active processes of teaching and learning in methods courses.

In striving to reframe how teachers might think about social justice, Bender-Slack and Raupach (2008) wonder what would occur if social justice was reconceptualized “in terms of methods rather than content” (p. 258). By studying student preservice teacher perceptions of social justice Bender-Slack and Raupach noticed that their students felt the pressure of meeting content-related standards and benchmarks. In recognizing this noticing, they determined that encouraging teachers to consider how social justice is to be taught rather than what will be taught may help them to feel more free in connecting instruction with curriculum” (p. 259) and likewise theory and practice. This methodological consideration of how an important element is connected to the research done and discussed in this work.

Offering an approach that addresses both the how and what of social justice education, Hackman (2005) provides five essential components, including: “content mastery, tools for critical analysis, tools for social change, tools for personal reflection, and an awareness of multicultural group dynamics” (p. 104). Hackman’s (2005) approach to social justice education helps to provide a “specific course of classroom implementation” (p. 104) that strives to strongly unite theory and practice. Like others formally associating themselves with social justice practice, Hackman (2005) holds the goal of creating “classroom spaces that are empowering and committed to social change” (p. 108). This consideration of social justice education connects strongly with the idea of finding a tool capable of connecting differing components within a coherent means of applying theory to practice.

In writing about her experiences at Justice Elementary, a community school with a social justice focus, Wade (2001) recognizes the importance and need to enact an educational focus on social justice. As Wade (2001) notes “Justice Elementary places social studies and social action at the heart of all student learning” (p. 23). This emphasis on social action through “democratic education, education for social justice and community service learning and community issues and global problems” (p. 23) certainly represents movement toward possibilities for social change. Wade (2001) succinctly describes social justice enactment at its core as being “both the belief in the equal worth of every person as well as the willingness to act from a place of both morality and care in upholding that belief” (p. 25). Stated differently, social justice becomes balancing moral and ethical judgments and actions between the self and the collective to find mutual reciprocity. It would be beneficial for it to be plausible for a student’s educational experience to take place in schools such as Justice Elementary that again loosely connect with elements of the spirit of activism (Wheeler-Bell, 2014).

Au (2009) recognizes the powerful corporate and political entities levying some manner of control over subject matter, curriculum, and instruction through high-stakes testing. He also asserts that teachers have some capacity to resist these measures. As the social studies discipline becomes minimized by test culture, based on the finding that “non-tested subjects and content are being reduced and teachers feel forced to use pedagogies that they feel are antithetical to good teaching” (p. 47), resisting may be the only way to carve out a space on the fringe for social studies to continue to exist as an integrated curriculum of disciplines and not become the study of a monocultural historical narrative alone. While falling short of a declaration that it is a social studies teacher’s duty, Au (2009) does recognize the deep importance of fighting for social justice in the practice of teaching social studies. By leaning on scholars such as Bigelow et al.,

(2009) whom assert that racism, sexism, classism, culturally relevant practice, and critical literacy are all important components of a socially just social studies education that challenges high-stakes test culture (p. 54).

Teaching for Social Justice in Social Studies

Social studies education is an appropriate home with which to engage in the discussion of social justice (Bickmore, 2008; Jorgensen, 2014). Social studies is also a place that can work to encourage students toward taking action (Wade, 2001) or challenging social injustice in an era of high-stakes testing (Au, 2009). As civics, political science, and sociology fall under the umbrella of integrated social studies education, perspectives that critically link citizenship, democracy, and social justice are represented through critical, transformative perspectives (Stanley, 2005; Ross, 2014; Ross & Vinson, 2014). Also represented in the social studies are notions of teaching with the intent of educating good citizens, connected to how socially just citizens might potentially think and act (Barr et al., 1977; Boyle-Base, 2003; Bryant, 2006; Kahne & Westheimer, 2004; Martens & Gainous, 2012; Westheimer & Kahne, 2004).

Jorgensen (2014) recognizes social justice as a responsibility of social studies stating, “As a subject, it maintains an emphasis on the need for reflective thinking skills as well as the need to advocate democratic ideals and social justice” (p. 10). Jorgensen goes on to further this idea by saying “social justice teaching represents the essence of social studies’ role in fostering a democratic society” (p. 12). Bickmore (2008) builds on this sentiment in writing “social studies can contribute to social justice by educating for pluralist, equitable democratic citizenship” (p. 165). The National Council for the Social Studies (NCSS, 1994) notes that the social studies is primarily charged with working “to help young people develop the ability to make informed and

reasoned decisions for the public good as citizens of a culturally diverse, democratic society” (p. vii).

This thinking on social justice may prove to be a difficult call for the social studies to defend democracy and promote social justice through persistent patterns of instruction and curriculum still dominated by textbooks (Levstik, 2008, p. 59). As neoliberal positions have infringed upon democracy and by default social justice in the social studies (through recent calls to emphasize only traditional American history and financial literacy for example), interesting questions arise in terms of wondering why critical perspectives in American history are deemphasized in some classrooms and why financial literacy does not fit better altogether or cross-curricular in the discipline of family and consumer studies and/or mathematics for example. In response to these questions, alterations to the curriculum and teaching methods can be considered.

Agarwal (2011) notes that, “in teaching social studies for social justice, teachers work to instill wonder in their students, building curriculum that connects to their students’ lives and prior learning” (p. 55-56). By engaging work that allows students to wonder, students can continue to think about what they want to cognitively understand, know, or develop ideas about through creating art. By choosing social justice issues as a focus to artistically respond to, “teachers challenge normative thought by integrating multiple perspectives in the curriculum, especially the voices of those dominated, marginalized or excluded” (Argawal, 2011, p. 56). Art represents a pertinent way with which to challenge the status quo by incorporating diverse student perspectives and voices.

In the end, “teaching for social justice required one to be an advocate for students, empowering students to use their voice to critically examine and question the world around

them” (Agarwal, 2011, p. 60). This statement embodies the skills PTs and civic learners need to develop. By investigating social justice issues, social studies teachers and students can work toward becoming citizens engaged in activism; beginning in classrooms and schools and moving toward local, state and national communities (Marker, 2000) in which “teachers and students... raise questions of whose knowledge is in the curriculum and how power and equality are maintained” (Hursh & Ross, 2000, p. 10). When considering the stakes, it becomes clear how vast the landscape of possibilities in social studies/civic education can be. Should citizens be civil, tolerant, accepting and/or empathetic? Do arts and aesthetics provide greater perspective in considering how citizens might view and work toward solving societal problems? Questions such as these can continue to bolster rich discussions and research possibilities about different perspectives on social studies/civics teaching and learning

Art Education and Social Justice

In explaining the importance of art as connected to social justice, Anderson (2010) notes, “foundationally, art education for social justice takes a contextualist, instrumentalist position that art must be about and for something other than just being decorative for its own sake” (p. 9). This perspective positions art as a means to transcend more traditional curriculum in new ways that can dually serve student needs to create as evolving artists and to inform as developing citizens. According to Anderson (2010), “the arts can provide windows and mirrors on the world to help us to understand what needs fixing, if we are so inclined” (p. 8), allowing art to become a frame and a process for students to see the world in new ways.

Art can become a catalyst for empowering voice and inspiring action. As Anderson (2010) suggests, “artists and art educators have the skills to create aesthetically framed objects and performances that can move people to action” (p. 8). It must be remembered that in our

capacity as teachers “teaching for social justice is always more possibility than accomplishment” (Hochtritt, et al., 2010, p. 179) and that we are likely to work in the capacity of seed planters rather than harvesters. Developing these capacities in students is likely to benefit the quality of the democratic citizenry moving forward.

Serving as an important exemplar, Dewhurst (2013) provides a thorough landscape of social justice literature inside of art education that focuses on the core elements of the artist, the artwork and the audience. Dewhurst (2013) delineates different variances in name at the crossroads of art and social justice including: activist art, community-based art, public art, art for social justice and art for democracy (p. 144). Also recognized is the connection between social justice and critical pedagogy (p. 144), aligning ideas as an art educator with many social studies/civics educators explored in the social studies/civics education literature.

A social justice artist in art education is defined by distinct characteristics and behaviors (Dewhurst, 2013). In describing the social justice artist, Dewhurst (2013) recognized that the following four traits emerged “a dedication to critical inquiry and reflection, an ability to imagine possibilities, a commitment to collaboration across socially constructed barriers, and a sense of agency or empowerment resulting from their work in the arts” (p. 146). In discussing social justice artwork, Dewhurst (2013) makes the important declaration that this intentional art “may provide an indirect avenue by which one may reflect on and confront complex or contentious ideas that are difficult to discuss in conventional modes of direct verbal communication” (p. 148). Concerning the social justice audience, they are “expected to react to, engage with, or otherwise be impacted by the experience with the work of art-therefore becoming an agent in dialogue, not merely a passive viewer” (p. 149). These ideas in art education align well with the rationale to explore connections between art-integrated social

studies teaching and learning and the course focus on civics/citizenship coupled with the secondary/adolescent and young adult program focus on teaching for social justice.

Art in Social Studies

Art-making is an underutilized practice in social studies. Using art or engaging in art-making processes inside the social studies discipline strongly benefits student motivation, interest, and participation (Taylor, Monck, & Ayoub, 2014; Kosky & Curtis, 2008), can help students to question their perspective (Powell & Serriere, 2013), and can serve to invigorate disciplines which are being marginalized in educational settings (Risinger, 2012). From this research it can be argued that incorporating the arts in social studies classrooms may positively impact student interest and motivation, and help to develop critical questions and connections to foster powerful thinking and learning.

Engaging in quantitative research Taylor et al., (2014) revealed that social studies educators seek to incorporate the arts within the curriculum because of positive outcomes for student motivation and interest. Their survey was focused on social studies students analyzing historical photographs, drawings (such as political cartoons), and paintings as opposed to art-making. While survey data indicated that nearly 62% of social studies teachers “use art sometimes” this vague description seems to not include students engaging in the creation of their own art, reflecting the limited use and defining of art in the social studies discipline.

By integrating art into social studies education working with preservice teachers, Kosky and Curtis (2008) “found that giving students' choice in what type of activities to complete had the greatest perceived impact on their motivation and participation” (p. 22). Their project had students choose a fable and work to parallel the fable in one of twelve artistic forms including:

(a) draw an illustration, (b) draw a comic strip, (c) write a fable and illustrate it in a book, (d) write a fable as a screenplay or script, (e) create a computer generated picture, (f) prepare a scene from a fable, (g) build a costume for a fable, (h) write a fable as a song or poem, (i) create a PowerPoint about a fable, and (j) create a diorama that depicts a scene from a fable. (p. 24)

This study helps illuminate claims that providing artistic choice for students helps to bolster their intrinsic motivation to interact with, think about, and learn from the curriculum and content, while also providing a worthwhile laundry list of artistic genres that can be considered.

Image Theatre

In an interesting juxtaposition of two different studies coming together in one manuscript Powell & Serriere (2013) reveal unique insights into using visual practices derived from Boal's (1985) Image Theatre. Engaging with graduate students, art educator Powell had students create different images of democracy (after brainstorming a conceptual list about the term) by having students perform a "series of exercises that are generally wordless, (in which) participants sculpt an image of a selected theme with their own and others' bodies, expressing their feelings and/or experiences. Images are given three-dimensional form, and the word sculpture is often used in discussion of images" (Powell & Serriere, 2013, p. 6). From these exercises the graduate students and other onlookers and passersby were able to explore democracy in order to "unframe democracy". As Powell and Serriere (2013) write:

These depicted images and beliefs about democracy relate to social justice because they bring to the surface what is not yet just or democratic, with contrasting images of what might be, or imagined. Notable in these reconfigurations were the ways in which students continually sculpted – either adding to or flatly disagreeing with the image in front of

them as representative or ideal images of democracy, despite sharing similar ideas across sculptures. As a result, while positions about democratic concepts may have been shared, the images representing these concepts were fluid, unpredictable and open to multiple interpretations. (p. 15)

Like other opportunities to engage meaning-making through art, the authors suggest that this practice can lead to new interpretations and understandings that may not be available through more traditional curriculum and assessment.

In social studies educator Serriere's study, she worked with preschool students to explore digital photos of the students taken in class in order "to reimagine and reframe their own social reality" (p. 16) through the practice of reenacting the photo depictions with differing outcomes. By seeing "a photo as a script, one that they were then asked to "change" in order to reimagine different possibilities that might result in a different outcome" (p. 17), Serriere and the cooperating classroom teacher, Mr. Baker, were able to encourage student agency, exploring problem-solving processes versus outcomes, and encouraging the "exploration of dilemmas and understanding other viewpoints" (p. 20). From these connected studies in visual practices and using Image Theatre, the conclusion that, "the arts may enhance our awareness of the disequilibrium by unframing our own perceptions of reality" (p. 21) reveal the arts as an important, liberating means to reconsidering our perspective in the classroom and the world we exist in.

It also suggests that art provides a unique space for differing student and citizen perspectives to come together and deliberate about civics and citizenship as well as the social issues of their classroom, community, nation, and world. Focusing on these perspectives provides students with a space to consider and discuss their views on different social justice

issues as well as to develop the necessary skills and decisions-making processes necessary for being citizens.

Art, Social Justice, and Democracy

Tied to the practice of social justice in a democracy, Houser (2005) argues that art offers opportunities to engage citizens in considering the possibility of new perspectives that support diverse, fluid problem-solving. In discussing a unique perspective regarding citizenship education and its potential relationship with arts and aesthetics, Houser (2005) recognizes that, “the NCSS Standards acknowledge that the United States and its democracy are constantly evolving, and they affirm the need for citizens who can adapt to these changing circumstances... perhaps the greatest value of postmodern arts and aesthetics is their capacity to help us reconsider old problems through new philosophical lenses. (p. 63). This helps consider critical and transformative capacities within thinking and learning through art and art-making.

Houser (2005) is an exception to the general rule that arts-integrated/arts-based teaching and learning is underutilized in social studies teacher education; and offers connections between art and citizenship/civics to engage civic issues of justice and equity through the idea of empathy related to what he calls critical consciousness. Noting the potential of art to engage empathy/critical consciousness, he writes “I believe the arts are well-situated to promote critical consciousness, the capacity to care and a greater appreciation of our fundamental interconnectedness” (Houser, 2005, p. 50); and that art can serve as a “powerful catalyst for the awakening of critical consciousness and empathetic identification and a sense of connection with others” (Houser, 2005, p. 53). By becoming critically conscious, social studies teachers can consider the likely wide-ranging and diverse perspectives of their future students.

Houser (2005) suggests that, “while it can be difficult to hear oppositional perspectives, the imperative of a strong multicultural democracy is to carefully listen, thoughtfully consider and seriously deliberate the concerns of all participants” (Houser, 2005, p. 65) offering connections back to the concept of deliberative democracy to provide a means toward sharing varied perspectives and talking across difference when engaging in civic issues discussions or iterating with art that addresses civic issues of equity and justice. Houser’s (2005) work and thinking serves as a beacon in a sea of social studies riddled with status quo norms and traditions that are frequently retransmitted and reproduced in classroom practice.

Arts-Based Practice in Art Education

Specific examples of arts-based practice discussed in art education literature offer connections to social justice and artistic forms or genres such as: music (Clemons & Clemons, 2013; Shaw & Martin, 2005); visual arts/pictures (Zwirn & Libresco, 2010); visual arts/mixed media (Bode et al., 2013; Galloway, et al., 2010); photography (Zenkov, et al., 2013); and drama, (Hanley, 2011). The following arts-based practices are summarized in terms of considering the arts-integrated work of the social studies methods course.

Music

Clemons and Clemons (2013) accessed social justice by conceiving of hip hop as a transformative tool in endeavoring to “support students in understanding concepts such as oppression and liberation and to analyze interlocking systems of discriminatory practices” (p. 59) in studying hip-hop pedagogy-inspired summer programs created for Children’s Defense Fund (CDF) freedom school students. The authors describe their work as being “participant-oriented qualitative research designed to work with elementary and middle school students interested in creating art while participating in summer enrichment programs with a strong emphasis on social

justice” (Clemons & Clemons, 2013, p. 62). This intent to engage students through art and to infuse hip-hop culture connects well regarding the rationale to integrate art and to learn about methods toward teaching and learning for social justice. Hip-hop was born because of social justice pursuits, providing a platform to address the inequitable aspects of life for people of color occupying a marginalized role in American society. Seeing power and potential akin to that experienced by artists in the field, student rap music (the music of hip-hop culture) performances offered opportunities to see “firsthand how students engaged in the process of writing lyrics, producing beats, and organizing live performances can create meaningful work” (Clemons & Clemons, 2013, p. 68). This study will also seek to find out if students create meaningful work and learning experiences via their art-making.

Shaw and Martin (2005) advocate for the “creative energy” experienced by preservice teachers in their collective act of making class-recorded music that acted as a “pedagogical tool”. The authors recognize their own transformative agenda in terms of the difficult value relationship between democracy and capitalism in writing, “we are increasingly alarmed at the way in which the public life of the citizen is becoming saturated with the language and values of the market. This crassly commercial colonization of public and personal space drives out alternative ways of thinking, feeling and speaking about democracy and citizenship” (Shaw & Martin, 2005, p. 89-90). By creating the music CD the class was able to realize several learning themes that affected their thinking, including: learning from experience (which is sometimes easier to express through art, in this case in song), reasserting human agency (in order to confront decisions about the way we live, not just what we consume), personalizing the political (meaning that our personal values likely appear in our public lives as well), putting it all together (seeing

how people relate to one another in their shared world), building solidarity (by celebrating difference), and dreaming to make a better world (Shaw & Martin, 2005, p. 92).

Visual Arts/Mixed Media

Bode et al., (2013) worked in a juvenile justice setting (the Massachusetts Department of Youth Services) with adolescents aged twelve to nineteen in order to expand the use of art in the curriculum. The students engaged in deconstructing art to understand how artists present their ideas, first looking at and discussing Aaron Douglas' oil on canvas mural *Aspects of Negro Life: from Slavery through Reconstruction* before moving on to the contemporary work of street artist Shepard Fairey. Students were then asked to create their own art in which "Their final mixed-media pieces were layered with wallpaper, newspaper, magazine scraps, photocopies, drawn imagery, stenciled text, and paint" (Bode et al., 2013, p. 79) and included an artist statement. Key artistic themes from student work included the struggle and purpose of life.

At the conclusion of the month-long residency, culminating installation, and documentary video that encapsulated the students' experience, the authors found that "the students achieved academic knowledge and artistic production that far exceeded their own expectations and reached beyond classroom teachers' imaginations" (p. 80). This demonstrates powerful and meaningful learning akin to Eisner's (2002) productive idiosyncrasy. The authors also note that teachers working at the facility that were originally skeptical about art's place in their classroom asked to leave art supplies behind and invited the authors to return again as co-teachers (p. 80). While the study highlights the success of this particular scenario, the authors make an important declaration for the importance of art in education writing, "all teachers and all students in all schools should have access to such meaningful arts-integrated curriculum and professional development" (p. 81). This study aims to further support Bode et al., (2013) declaration.

Over a three-year period Galloway et al. (2010) studied how sixth grade students could improve their writing by tethering it to visual art, mixed media, and performance. Their findings reveal that, while students still disliked writing, they were more apt to engage in the process if it was tied to other artistic mediums for them to express themselves and their views. By empowering student voice over the three years, students were able to develop greater academic competence as writers and artists and began to explore “broader cultural issues” (Galloway et al., 2010, p. 119) in their work such as high-stakes school testing, the cultural heritage of Mexico, and the journey of immigrating from one country to another. Galloway et al. (2010) work with their sixth grade students revealed growth in academic engagement and motivation via varied artistic mediums, also showing strong gains in self-esteem and a sense of freedom buoyed by their artistic creations, writings, and excitement for the shared experience of participating in a school wide end-of-the-year performance (Galloway et al., 2010, p. 119).

Photography

In the social justice photography art project Through Students’ Eyes, researchers Zenkov et al., (2013) asked urban high school and middle school students to “document their perspectives on school” (p. 95) by providing students with 35 mm point-and-shoot cameras obtained through local grants. Responding to the questions “what is the purpose of school, what helps you to be successful in school, and what gets in the way of your school success” (Zenkov et al., 2013, p. 98), students took pictures and also provided short, descriptive explanations of each photo. From these photos and explanations, the authors found that injustice and general school success was connected. The project featured a student-centric approach to social justice described by the authors as:

... allowing youth to picture equity and show us how to practice it. Perhaps most importantly, the question of how to make schools socially just places might be best answered by young people themselves, using the aesthetic forms and media which they are already proficient but which are most often not incorporated into school curricula. While we did not ask... young adults in our project about social justice and schools, we found numerous insights in their images and writings about what they consider to be equity-oriented content pedagogies. Equity and social justice might best be understood both by and through art-based processes of reflection in which we engage our students (Zenkov et al., 2013, p. 96).

This passage includes three important aspects to recognize. First, the project is strongly rooted in the perspectives of the young people involved in the study. As opposed to responses to researcher prompts, through their own photographs and the short accompanying explanations, they communicate their own understandings about schooling and education. Second, the researchers encouraged, supported, and respected student voice in describing their educational experiences, finding that students hoped for opportunities with unexpected role models at school, wished for mentoring activities, and that many practices common in school were irrelevant to their lives (p. 105). Third, using art opened new opportunities for students to make connections and communicate their perspectives and understanding. Traditional curriculum generally supports writing and test taking as the preferred means to show-what-you-know, art offers different potentials to students to find relevancy in their learning particularly when limited by the linear nature of writing and test-taking.

Drama

Hanley (2011) worked with eighth grade students to understand “how adolescent African Americans construct knowledge within the context of performing in a drama experience” (p. 425). The drama experience is called the Tubman Theatre Project and is described as being culturally relevant, confronting racism, classism, and unexamined internal oppression, as well as exploring the development of a positive racial identity. Within the program, students engaged in inquiry-based theatre experience learning skills to help them develop as actors, dancers, and playwrights. Working within an expressed framework for culturally responsive arts education, Hanley came to define social justice for African American students as being “an affirmation that transforms so that positive development is possible” (Hanley, 2011, p. 440). Hanley’s work aims to understand the creation of liberatory learning experiences through the arts for the African American students.

Visual Art/Pictures

Zwirn and Libresco (2010) recognize the capacity of document-based questions (DBQs) to integrate social justice issues and the arts. The arts, in this case, are constituted by students analyzing “informational” pictures and “fine arts” pictures as opposed to engaging in artistic construction using the images. Despite their faith in DBQs, the end game of analyzing primary source documents (including visual representations and artistic pieces such as maps, graphs, photographs, cartoons, or artwork) to compose an essay that synthesizes responses to a picture is a far cry from art-making or creation. Synthesizing information in any form or medium other than writing would be helpful for their thinking, learning, and understanding.

Collins and Ogier (2013) used contemporary art pieces to help European grade school children respond to citizenship issues related to nation-state identity and individual identity. As

the authors report, “one child’s summary comment made the pupils’ learning very clear, ‘I’ve learnt that Europe has many unique cultures and millions of different identities’” (p. 631). This study draws on the important idea that when engaging in “an artistic production, a creative community is established whereby pupils develop a shared meaning through dialogue which in turn becomes an inherent part of the understanding of their own creative output” (p. 617).

Dialoguing about art pieces in the curriculum as well as art made among course learners and peers can potentially become a powerful extension of arts-integrated teaching and learning.

To push back against the increase of standardized curriculum and test culture, Smith and Shaw (2014) argue that arts-based inquiry can be a powerful means with which to come together. While not a formal study, this article focuses on the action of the Campaign for Artful Resistance via the Save Our Schools Organization and recognizes artistically inspired responses to the important question, “What is it you love about school that you have lost because of high stakes testing, school closings, budget cuts, curriculum losses, teacher firings, and other educational catastrophes?” (p. 9).

Interdisciplinary Work: Gaps in the Literature

Within the existing scholarship in social studies education/teacher education, civic/citizenship education, social justice education as well as art education and arts-integrated/art-based education, there is a gap in the literature left by researchers that this study addresses. There is a lack of work that brings art, social studies/civics teaching and learning, and social justice together in the way(s) this study attempts. Work in art education literature connects art-making and social justice. Work in social studies education connects civics/citizenship through contextual discussions of history and considerations of democracy as helping to support social justice. Work in social studies teacher education also offers limited examples that connect

art to general social studies curriculum or practices but fall short of offering cohesive research that connects art, civic/citizenship education, and social justice within social studies teacher education. This research will help to contribute to a better understanding of how teacher educators and pre-service teachers (PTs) can think and learn about teaching social studies, civics/citizenship, and addressing civic issues toward social justice through arts-integrated teaching and learning.

In considering the literature through the lens of the author's experiences as a learner and classroom practitioner of social studies teaching and learning, efforts toward exploring alternative form and function within teacher education led to overlap among artist, teacher and civics/citizenships that have connections for teaching and learning. For example, art educators concerned with social justice have considered the possibilities for connection in teaching for social justice and making art connected to civic issues of equity and justice but fall short of making connections to civics/citizenship and activism within democratic structures. Instead finding favor with raising awareness and offering civic commentary through artistic products.

Social studies educators can explore connections in greater depth in terms of exploring connections to citizenship and democracy. By investigating this work and working to develop a framework for future practice among these connected areas and disciplines, social studies preservice teachers can consider powerful alternative outlets for differentiation, skill-development and application and meaning-making from curriculum products made through art.

Art educators doing social justice work are integrating art/art-making into the curriculum in a matter that causes students to ask critical questions, a necessary element for respecting its liberatory and transformative elements. Art educators invested in social justice are not often able to connect their social justice explorations to conceptions of teaching and educating for

civics/citizenship. What's missing in the literature are studies that illuminate the capacity to draw from art education and social justice curriculum to work interdisciplinarily, bringing this work into social studies and civic/citizenship teacher education. This alternative practice may allow social justice to be approached, interrogated and analyzed through arts-integrated teaching and learning in order to play with ideas and explore connections across conceptions of civics/citizenship within a democracy.

This review endeavors to explore connections between social studies and civics/citizenship education engaging civic issues and art/art-making toward socially just teaching and learning practices. This study offers opportunities to reimagine social studies teacher education from a critical perspective and transformative capacity to further understand the complexity and nuance rooted in two important aspects of social studies teacher education: 1) remixing art/art-making practices from art education and incorporating them in social studies teacher education to offer alternative approaches to instruction, and 2) recognizing educating citizens as a foundational purpose of schooling by recognizing civic/citizenship education across social studies disciplines and interrogating civic issues via social justice.

Philosophical Connections and Patterns in the Literature

Within the literature there are differing findings, ideas, and attitudes that encompass how a citizen should behave. There are different findings, ideas, and attitudes about how civics should be taught both within social studies and civic education in schools. These differing ideas and attitudes are worthwhile spaces to explore scholarly literature given the social studies context of the methods course and civics/citizenship as a throughline across integrated social studies licensure disciplines. Within the scholarship of social studies and civic/citizenship education,

art/art-based education, and civic issues toward social justice explored in the literature review, four philosophical patterns emerge.

From the social studies and civic/citizenship education emerges the pattern that differing ideas are represented about both the roles and responsibilities of citizens and civic actors as well as how citizens and civic actors should be taught about how to have and share society and the larger world. From the social studies and civic/citizenship education as well as art/art-based education, differing ideas emerge regarding the wide range of issues prevalent in society and philosophical, theoretical, and practical suggestions for how to both discuss and combat issues of social equity and justice. Art/art-based scholarship that leans into the imaginative and creative art and artistry of teaching and learning, alternative methods utilizing arts-integrated/art-based methods emerge that offer philosophical, theoretical, and practical examples for divergent approaches for teaching learners. From educational scholars and educators alike, arts-integrated/art-based teaching and learning outside art education is recognized as an underutilized approach toward educating learners.

Social Studies and Art Education for Social Justice.

In considering how to teach for social justice within the context of an arts-integrated social studies methods course in a secondary teaching program with a social justice mission it seemed logical to engage social studies and art education scholarship that sought social justice. The revelation that there is overlap between art and social justice emerged in terms of learners engaging in art-making and stance taking regarding justice-oriented issues in society. Art education offered little connection toward civic action to address social justice issues beyond raising awareness. Social studies education on the other hand explores civic action and stance taking through learning about the roles, responsibilities, and rights of citizens as well as

considerations for what a good citizen is and what they do, but rarely uses *art making* as a means for learners to develop, communicate, and present their understandings of social equity and justice.

Both disciplines' inclusion of social justice in the curriculum have potential in that they can help to access greater experiences of liberation in school and in society. Both disciplines can be critical, which helps to refine thinking skills. Both approaches to combating injustice are vast and complex in schools that can either ignore or outright prohibit social justice in the curriculum. From social justice scholarship and educational philosophy concerned with democratic equity and justice, social justice is more widely defined from the perspective of being a laboratory than distributive and as such is associated with being a critical and transformative outlet for those that have been marginalized rather than a call for change among the citizenry.

Imaginative and Creative Teachers and Learners

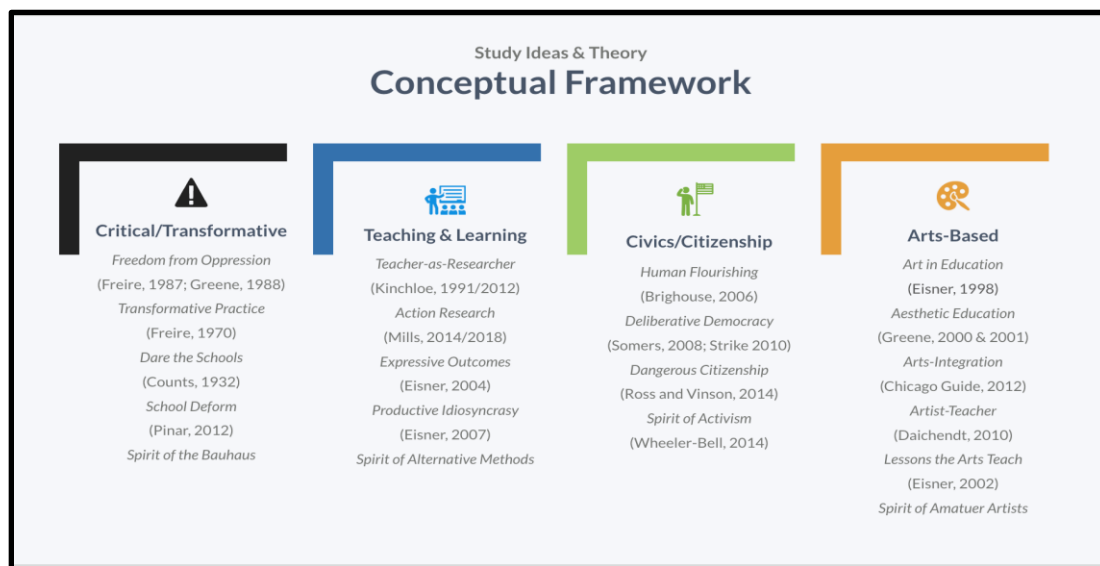
Engaging educational scholars that value imagination and creativity as connected to the arts helped to consider two values often overlooked in the educational journey to the other side of the desk. Given the prevalence of arts in the social studies methods course, these ideals were important to consider. Imaginative and creative approaches to teaching and learning including arts integration can lead to divergent outcomes. For teachers and learners alike, placing priority on values such as imagination and creativity can potentially lead to engagement, more meaningful learning, and differing learning outcomes than intended in things such as lesson objectives that honor the intentions of standardized learning and teachers, but may bypass students intentions in terms of their interests, aptitudes, and capacities toward thinking and learning.

Art is Underutilized

Yet another trend is the underutilization of arts in the curriculum outside of art education. While art education is an obvious place for artistic projects and products, its use is more rare in disciplines like the social studies, which often feature traditional curriculum and instructional practices. As a unique curricular tool, art offers teachers and learners opportunities to learn from divergent rather than status quo educational practices such as standardized curriculum and test culture. Art can potentially liberate students from the confines of status quo educational practices such as lecture or drill-and-kill practices often experienced in social studies classrooms. Art may provide a mechanism that more closely aligns to non-linear thinking and learning processes to make connections to people and places across time and connected to context, serve to help apply knowledge to practice and potentially develop aptitudes for valuing habits such as imagining, creating, and empathizing toward acting in a civic sphere or social studies classroom.

In the above representations of trends seen within the literature, art evolves beyond a medium for creation alone and instead functions as both a medium for conveying and as a mechanism for exploring ideas about teaching and learning in social studies to potentially transform aspects of society. Art is presented and interpreted as a medium by those who interact with the art pieces promoting thinking and learning; as a mechanism, the art informs, bringing people together for discussions about what they see and hear in their shared world promoting learning relationships in practice.

Figure 2

Study Ideas & Theory : Conceptual Framework

Note: Figure created by author.

Teaching and Learning

“Both academic and political discussions of education tend to take it for granted that one of the central aims of schooling is to produce good citizens... but there is much less agreement about exactly what constitutes good citizenship, and how it should be reflected in schooling” (Brighouse, 2006, p. 63).

Transformative Teaching and Practice

Paulo Freire was born in the harbor city of Recife on Brazil’s east coast in the state of Pernambuco. His parents were middle class but suffered severe financial despair during the Great Depression. Freire learned what it meant to go hungry during this time. This experience during his childhood impacted Freire toward dedicating his life to the struggle against poverty and class oppression (Johnson & Reed, 2008, p. 205). Freire devoted his working efforts as an adolescent to helping the poor and impoverished people of Recife to improve their circumstances. Even at this early age he believed possessing knowledge and an education was the best means to find

opportunity, so he endeavored to study law, but ended up becoming active in teaching adult literacy. He found traditional teaching methods to be ineffective and thus rejected them (Johnson & Reed, 2008, p. 205). Freire responded to the limitations of status quo teaching with a divergent perspective as determined by what he saw in the experiences and outcomes of his learners and their learning.

Freire (1970) “argued that authentic education must be socially and politically transformative as a liberating process that embodies a theory of knowledge put into practice (praxis) aimed at contributing to the emergence, development and maintenance of a just society” (Quinn, 2009, p. 84). From this viewpoint moral and ethical decision-making come to play an important role in a democracy. The key concept that comes from Freire (1970) toward this study is his concept of problem posing leading to praxis. Asking questions of yourself as a teacher and understanding the engagement and learning of learners becomes critically important to the teaching and learning relationship. Civics and citizenship education in social studies is rooted in these complexities as is the teaching and learning relationship, with both requiring action. Working on one’s craft to better your effectiveness as an educator and trusting learners to do the same as they are guided by curriculum, coursework and assessments can be seen as parallel to civic roles and responsibilities of leaders to the citizenry in upholding rights, making laws, and interpreting civic roles in differing ways, yet finding some way to share a world, good, bad and ugly.

Banking Concept

The banking concept represents a critical twist on the concept of the *tablula rasa*, or *blank slate*. Freire (1970) makes the critical comparison between teaching and banking in recognizing that learning concepts were expected to be deposited into a student’s mind,

relegating the student's role in their own learning to "receiving, filing, and storing the deposits" (p. 72). Freire (1970) recognizes the oppressive element inherent in this manner of education writing, "knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (p. 72). From this perspective Freire saw the inherent problem in a learning relationship that subjugates students and devalues their knowledge and experiences. This is an insult to learners and their capacity to think. In the author's experience on both sides of the desk, thinking and learning is a collective relationship where the teaching and learning grows both ways.

Problem-Posing

Freire's (1970) remedy to the banking concept was the idea of problem-posing. Problem-posing can be described as a means by which people come to think about and conceptualize the world they wish to inhabit, critically analyze their perceptions of the world they reside in, and recognize that, if granted freedom, people can work together through mutually interest in the common good and reconcile the differences between the equitable, just world they envision and the inequitable unjust world in which they live. As Freire (1997) plainly states, "my ethical and political responsibility does not allow me to hesitate before the cynicism of those who say 'things are as they are because there is no other way'. If I settled for the lie in this phrase, I would be betraying the desperate in the world" (p. 101). From Freire's words we see, not only a mantra for his work as a teacher, but one that serves his research and life. More importantly, it makes a value judgment to think of those that are othered and to stand with them.

In connecting problem-posing to praxis, Houser (2007) offers that "the problem-posing praxis-is substantially more than mere methodology; rather, this endeavor involves a fundamental relationship between quality and trust" (p. 47). Houser (2007) adequately connects

the relationship between quality and trust in explaining that Freire trusted in the human capacity to overcome oppression if provided the opportunity to participate fully in our own pursuit of humanization (p. 47). Praxis is realized when citizens can be free in being granted the rights necessary to pursue and engage their humanity, the potential conceptual link toward societal self-actualization as borrowed from humanistic psychology. Societal self-actualization would be akin to the realization of freedom both in terms of a person feeling internally free, but also not being externally oppressed by factors such as socio-economic status, race or ethnicity, gender identity, sexual preference or divergent thinking for example.

Praxis

Praxis strives to connect the curriculum of life to the living of life, offering an opportunity to apply what we have learned in a given situation. Freire (1970) described the reciprocal nature of praxis as “human activity (that) consists of action and reflection” (p. 106); while Allsup (2003) conceives of praxis as happening “when we disavow the traditional separation between abstracted learning and real life” (p. 158). At its apex Freire (1970) defines praxis as a transformative relationship between reflection and action” (p. 51). The parallel of teaching and learning and civics and citizenship is seen within a social studies teaching frame. An important distinction about praxis comes in the recognition that teachers and learners dialogue in order to reach praxis through reflection and continued conversations. This learning relationship opposes teaching in which the teacher is in the dominant role providing banking curriculum and instruction into the minds of students (Hickling-Hudson, 2013, p. 25). This situates praxis as a powerful means for considering how we share a world of equity and justice.

From this distinction praxis can be seen as a liberatory practice that helps to free student minds to make their own connections and for their teacher to help in guiding, supporting, and

exploring these connections through reciprocal conversations rather than telling or waiting to talk instead of listening. Frierre (1970) helps conceptualize a vision for a thoughtful, critical, self-reflective educator asking powerful questions about their own students, teaching, curriculum, and school (problem posing); and wondering what might be done to improve the problems that persist within a collective of imperfect people, institutions, and constructs (praxis) that is somehow mutually beneficial for all.

School Deform and Complicated Conversations

Pinar (2012) offers two important concepts that help to illuminate critical elements of the study in discussing school deform and complicated conversation. Both concepts help to illuminate the de-professionalization of teachers as curriculum designers and developers and view evaluation and assessment tools in schools as being overly reliant on standardized test scores. (p. 222-223). School deform situates school reform efforts largely in the hands of lawmakers; and complicated conversations of learning in the hands of corporations profiting off of tests and textbooks as curriculum. This work aims to engage Pinar's (2012) critique and to honor reforming what teaching and learning looks like in social studies teacher education and to engage in complex conversations that help teachers to consider our shared world and how we endeavor to educate citizens for participation in a democracy in social studies teaching and learning.

Pinar (2012) offers that the concept of school deform is "abusive to children and unjust to teachers" as well as being "disastrous for democracy", further noting that school deform is based on two falsehoods: 1) that teachers cannot be singled-handedly charged with student learning and 2) schools cannot single-handedly solve the problems of injustice and harm in American society (p. 221-222). Toward recognition of how complicated conversation works in education, Pinar

(2012) astutely writes “until educators exercise greater control over what they teach and until what they teach permits ongoing curricular experimentation according to students concerns and faculty interests and expertise school conversation will be scripted, disconnected from students lived experience and from the intellectual lives of the faculty” (p. 198). As Pinar (2012) asks about the curriculum, “how can the school curriculum not be conceived as a provocation for students to reflect on and to think critically about themselves in the world they will inherit” (p. 189)? This study aims to address this critique of schooling by offering form to the function of this question.

Daring Schools

George Counts dared schools and teachers to build a new social order. As Lagemann (1992) notes, Counts was more sociologist than educator in his perspective and saw an opportunity within compulsory schooling to change society. Counts (1932) was able to articulate what the problem was, a disconnect between the tenets of an industrial, capitalistic economy and a democratic social and political nation. He noted why this was an important challenge to address, with his rationale being that it was necessary in order to maintain a state ruled by the people. In Counts’ (1932) view, the remedy for bounding education and society together is expressed by concluding that an equitable democracy has more meaning for educating citizens than competition rooted in market capitalism has for educating consumers.

The instruments of change for Counts would come via “an activist role for teachers to facilitate social reform” (Rowan, 1969, p. 20). Counts believed teachers should work toward indoctrinating students to hold democratic beliefs and ideals. Counts (1932) conceded that the influence teachers have over students as future citizens, at a minimum, is an imposition to their thinking or held beliefs, but was steadfast in his belief of championing teachers and schools to

restore the social order by transmitting more democratic, collectivist sentiments when working with students. Counts (1932) recognized it is not possible to move away from indoctrination in teaching, so far as to recognize that teachers make choices about what they will emphasize, which in turn can potentially influence students and later society.

Another cause for concern from Counts perspective was that America was suffering from a crisis of inactive leadership. As Sewell (2005) notes, “Counts felt that American society had become leaderless, and in order to improve the lives of Americans, teachers should fill the vacuum” (p. 7). Counts “wanted to find ways to organize the schools so that they could help to reconcile traditional American beliefs and values with the far-reaching changes inherent in the advent of the modern, industrial age” (Lagemann, 1992, p. 148). To accomplish this task, Counts advocated “for education as a strategy to fundamental social change” (Lagemann, 1992, p. 152). This strategy was buoyed in the idea of “an activist role for teachers to facilitate social reform” (Rowan, 1969, p. 20). Through an activist role, Counts believed teachers should work toward indoctrinating students to hold democratic beliefs and ideals and balancing the duality of the individual with the collective.

While Counts (1932) challenged teachers to use school as a means to consider critiquing and transforming society, he was also critical of the middle class. This critique finds relevance in that the middle class is the socio-economic class that both produces the most teachers and which most of contemporary school values are predicated upon. As Counts (1932) notes:

it is but reflecting the viewpoint of the members of the liberal-minded upper middle class who send their children to the Progressive schools—persons who are fairly well-off, who have abandoned the faiths of their fathers, who assume an agnostic attitude towards all important questions, who pride themselves on their open-mindedness and tolerance, who

favor in a mild sort of way fairly liberal programs of social reconstruction, who are full of good will and humane sentiment, who have vague aspirations for world peace and human brotherhood, who can be counted upon to respond moderately to any appeal made in the name of charity, who are genuinely distressed at the sight of unwonted forms of cruelty, misery, and suffering, and who perhaps serve to soften somewhat the bitter clashes of those real forces that govern the world; but who, in spite of all their good qualities, have no deep and abiding loyalties, possess no convictions for which they would sacrifice over-much, would find it hard to live without their customary material comforts, are rather insensitive to the accepted forms of social injustice, are content to play the role of interested spectator in the drama of human history, refuse to see reality in its harsher and more disagreeable forms, rarely move outside the pleasant circles of the class to which they belong, and in the day of severe trial will follow the lead of the most powerful and respectable forces in society and at the same time find good reasons for so doing (p. 7-8).

It is helpful to critically consider how schooling can be more equitable, just and transformative for teachers and learners within the duality of liberal and conservative value differences within the middle class. Counts (1932) concluded that leaders, teachers and students as future citizens, needed to be “persons who, while capable of gathering and digesting facts, are at the same time able to think in terms of life, make decisions, and act. From such persons will come our real social leaders” (p. 22). Focusing on thinking, decision-making, and acting, allows opportunities for students to work toward transcending issues of class by building creative communities of citizens invested in inquiry and action that confront and solve communal problems. Teaching social studies that leans toward civics/citizenship is connected to the central purpose for schools as educating students to be citizens in a democratic republic.

The Spirit of the Bauhaus

In January of 1916 while still fighting as a soldier in the German army, Walter Gropius crafted an idea in mind that called for “an educational institution to provide artistic advisory services to industry, trade, and craft” (Droste, 2002, p. 16). From the beginning the Bauhaus spawned new methods of instruction in the visual arts” (James-Chakraborty, 2006, p. xiii) serving to redefine instruction methods and practice. Bauhaus “teaching was dominated by both the symbolic and practical goal of building” (Droste, 2002, p. 18-19); but building was not a simple, tangible creation of a concrete construction alone, rather, “building was a social, intellectual and symbolic activity. It reconciled previously separate disciplines and callings and united them in a common task. Building was to level class differences and bring laymen and artists together” (Droste, 2002, p. 19). This important revelation is far-reaching in considering teaching efforts that endorse cross-curricular education in the short-term schooling of children and young adults, but also make significant contributions to the long-term implications of working to craft forthright democratic citizens capable of working toward an equitable society.

By adopting a fluid and evolving curriculum, the Bauhaus serves as a rich example for idealistic thought in education. As Oswalt (2009) wrote “throughout the fourteen years of its existence, the school followed no single established program, but rather oriented itself conceptually numerous times. Because of this powerful dynamic there was no such thing as the Bauhaus, but rather a multiplicity of differing, conflicting, and even contradictory currents and opinions” (p. 7). This ability to change over time as well as provide students with a myriad of learning experiences, curricular diversity, and instructional strategies engaged new technologies and embraced “new forms of popular culture, including illustrated newspapers, radio, film, and records” (James-Chakraborty, 2006, p. xvii). These new cultural mediums offered opportunities

for communicating, interacting, and influencing culture and society at the time, and allowed students to explore content in new ways.

The Bauhaus's existed as a worthwhile educational living experiment that explored the nuanced and the different; it possessed, as James-Chakraborty (2006) describes, "a rich student life" and "set a legendary and perhaps unsurpassable standard for communal dedication to the new" (p. xi). The new was not limited to a simple doctrine of contemporary-for-contemporary's sake; but rather for this collective of teachers, craftsmen, and artists, educational endeavors took on a much more ambitious end; "design-related objectives... connected to goals for society" (Oswalt, 2009, p. 9) thus creating a powerful intersection between knowledge, experience, and skill, as applied to art and civic life.

The Bauhaus was shut down by the Nazis in 1933 (Oswalt, 2009, p. 8), but has lived on in circles that consider education, teaching, culture, and society. As Oswalt established, "the intense controversy of the Bauhaus more than seventy years after its closing is a sign of the continuing relevance of its idea and policy" (p. 9) and its effect on providing an institutional exemplar of divergent teaching and learning. Although the Bauhaus' time in existence was short, its contributions to a number of fields cannot be ignored. Droste (2002) provides, "both the historical development of the Bauhaus and its spheres of work and activity are today documented in a large number of publications and exhibition catalogs exploiting important sources from a wide range of viewpoints, including design, architecture, educational theory and art" (p. 7). Although in the 1920's the "Bauhaus approach to materials and crafts... (was) virtually unknown to all but a handful of Americans" (Logan, 1955, p. 7), it is the Bauhaus' lasting influence on educational theory and art that holds great potential for providing a frame for reimagining what teachers and students might do together inside schools.

Schooling and Civics/Citizenship

What is freedom? What kind of learning is necessary to support students in their growth as democratic citizens? What roles will citizens play in striving to imagine and create a world that is bettered by equity and justice for the people who live in it? Schools are important experiments in democratic education because they can help people understand how to stand out rather than fit in. A healthy democracy demands that citizens challenge inequitable and unjust values rather than conforming to them. By allowing for free exploration inside of the thinking, learning, and teaching that occurs in schools, teachers, learners and other school and community stakeholders can help young people to consider who they are, what they learn, what motivates them, and how they think about the world both individually and collectively in their capacity to shape their community as democratic citizens.

Deliberative Democracy

While different ideas inhabit a wide range of views about the aim of schools, it is important to ask what kind of schools we need. According to Strike (2010), “we need schools that focus on what is required to enrich lives more than on what is required to create successful employees and consumers” (p. 160). By moving away from values steeped in market fundamentalism, or the idea that free markets can solve economic and social problems (Somers, 2008, p. 73) and instead, operating from the perspective that every human being has an unalienable right to have rights (Somers, 2008, p. 70), schools can help to promote the essential value of democratic citizenship, freedom.

Promoting and allowing space for young people to consider how to interpret and handle freedom within a community of their peers is essential to democratic growth. Freedom learned within the context of democracy allows for personal space, but also requires interaction between

individuals to co-construct an equitable and just community built upon a foundation of agreed upon values. This allows pre-service teachers to learn the nuanced navigation between being an individual and belonging to a community. This differs from capitalist understandings of individuality in which producers consider market incentives for profit-maximization (Wheeler-Bell, 2012, p. 4) and consumers are positioned to likely consider their own wants or situation alone (Abowitz, 2013, p. 51) rather than the needs of the collective. This creates a world in which things such as power, wealth, goods, and services matter more than the lives of people. To be free in a democratic republic is to realize one is not stuck in an inequitable, unjust world, but rather to possess the means and opportunity to transform such a world for the betterment of all people.

Deliberative democracy allows free people of equal standing to engage in both discourse, which is the practice of justifying an argument, and dialogue, which allows for convincing others of the value in an argument, (Bohman, 2000) in order to find legitimacy in collective decisions. The principles of deliberative democracy include public reason-giving, accessibility to all participants through reciprocity of process and content, normative binding conclusions, and engagement in a dynamic recursive process (Gutmann and Thompson, 2004). If practiced in social studies classrooms, this positions deliberative democratic governance as a way forward that is capable of helping teachers and learners to engage a deeper sense of equity among differing voices, while acquiring an important understanding of both the purpose and principles of deliberative democracy. The purpose of deliberative democracy seeks to legitimate communal decisions by giving reasons, responding to moral disagreements by broadening participant perspectives, providing for mutual respect by engaging in deliberation, and honoring reflexivity to avoid past pitfalls and mistakes, hallmarks of sound teaching practice in the social studies.

The inclusiveness of voice and ideas as key deliberative values helps to ensure that no individuals are excluded from the deliberative process (Chappell, 2012). Shared values can be decided upon and emphasized as well as redressed over time. Voice becomes a powerful tool for offering perspective, asking questions, and making reasonable arguments. Teachers and learners are exposed to and can grow inside the informal deliberative sphere before having to perform as citizens within the formal deliberative sphere (Habermas, 1996). By learning to respect voice in the informal deliberative sphere, equity becomes a shared tenet that is upheld in the greater democratic society of the formal deliberative sphere. In considering these points, social studies classrooms and schools become small communities that help foster the development of democratic imperatives such as reasonable arguments, new connections among ideas, and listening across differences in classrooms, which can help PTs support future learners to develop into democratic citizens. Deliberative democracy offers a fruitful frame for teachers and learners to consider justice-orientations when focusing on civics/citizenship issues and actions in social studies learning spaces.

Dangerous Citizenship

Ross and Vinson (2013) describe dangerous citizenship as a pedagogical disposition composed of three fundamental aspects: 1) political participation, which is akin to enacting traditional rights and responsibilities of democratic citizenship such as voting, enacting first amendment freedoms such as speech and assembly, and likewise obeying reasonable laws, also includes the component of undermining the actions of corporate-inspired governmental policy and actions that contradict justice, freedom, and equality; 2) critical awareness, which is cobbled together from differing educational scholars including Paulo Freire and Maxine Greene, but can be summarized as a recognition of how things are, how things can be different, and how things

should be; and 3) intentional action, which can be described as behaviors that instigate human connection through meaningful experiences with everyday life through engagement, communication, and change (p. 8).

Ross and Vinson (2013) identify several threats to public schooling, including disciplinarity/deterrence, anti-democracy, oppression, anti-collectivity, and inauthenticity. They argue that these threats are inherent and can be countered by dangerous citizenship. The dual aims of dangerous citizenship are to both challenge the dominant status quo and disrupt the disciplinary mechanisms that threaten publicly supported schools. Ross and Vinson (2013) advocate for varied means of resistance, meaning-making, disruption, and disorder of status quo teaching practices toward civics/citizenship education in the social studies in order to counter the separation of students from their real worlds and lived experiences and replaced by a curriculum that creates an abstract reality that reinforces dominant ideologies and values (p. 10-12).

Ross and Vinson (2016) argue that dangerous citizenship offers a unique composition of tactics that can potentially challenge the spectacle of schooling including “pedagogies that attempt to maximize the possibilities that education can fulfill the fundamental human needs for creative work, creative inquiry, and for free creation” (p. 51). By embodying political participation, critical awareness, and intentional action toward dangerous citizenship Ross and Vinson (2016) cite examples of practice among artists, including: the work of political-based performance artists, artwork that emphasizes individual mobility and freedom, artists who utilize aesthetic strategies in urban landscapes toward counter-messaging, and artists who produce tools and clothing that uplift the sense of the autonomy for wearers (p. 51) in an effort to disrupt the disciplinary mechanisms that threaten the capacity of public schools to create a more just and equitable society.

A Spirit of Activism

It is important to define a spirit of activism for this research. Wheeler-Bell (2014) defines the spirit of activism as being, “a sense of justice that becomes part of salient social identity” (p. 2). In terms of social studies teaching and learning toward civics and citizenship, it is integral to note the difference between a spirit of activism and isolated activism which can be regarded as a compromise of sorts regarding transformative citizenship. Wheeler-Bell (2014) illuminates this distinction in writing:

We need to distinguish between two types of activism: the spirit of activism and isolated activism. Isolated activism is when an individual acts mostly through their private life to affect social processes, which is often separated from larger social movements. Isolated activism can include, but is not limited to, conscious consumerism, volunteering, donating, signing petitions, voting, and so forth. Isolated activism is commendable, and is better than apathy, but it alone is not sufficient to deepen democracy. The spirit of activism moves beyond the private realm, by connecting one’s sense of justice to collective processes aimed at radical social change; it is a conscious attempt to harness one’s social power via social movements (p. 18).

Endorsing a spirit of activism while working with pre-service teachers as they endeavor to develop as both citizens and teachers can therefore become integral toward a deepening of democracy. This is preferable to the isolated activist who helps in the caring of others in society but does not risk addressing the inequities and injustices of the status quo whether in mass society, the local community, the school, or the classroom. As Wheeler-Bell (2014) suggests:

“A civic education should aim to provide children with the ability to engage in the deliberative process and implement their conception of justice... this entails explaining

the desired society children should create and the skills needed for creating that society... a civic education ought to prepare children to radically change the current injustices. This requires thinking about feasible and justifiable ways to educate children to be capable of creating radical social change in the face of our current injustices. The most effective way to educate children to advance their conception of justice is to prepare children to engage in social movements; this is because social movements are the only mechanism capable of creating radical change... for children to develop a spirit of activism they must be provided with a variety of meaningful opportunities to engage in politics, understand what exists, and develop their own conception of justice” (p. 20-21).

It is important for teacher educators and social studies teachers to offer engaging opportunities for pre-service teachers and social studies learners to develop a spirit of activism.

As social studies teacher educators engage pre-service teachers, it is important to attain and develop skills that help bolster one’s practice and the mastery of teaching social studies with a keen eye toward civics and citizenship. Aronson and Owens (2000) discuss these necessary skills as being: high, positive individual self-esteem that is intrinsically centered in social identity and having the empathy necessary to recognize injustice as well as a willingness to act in order to remedy the injustice. Wheeler-Bell (2014) discusses the progression of developing these steps in stating:

To develop the spirit of activism, children first need an understanding of what exists; including a general understanding of the current injustices within our society, the causes of these injustices, and the barriers preventing the achievement of justice. Second, children need to develop their own conception of the desired society, have a real and effective chance to create such a society, and process the skills necessary to revise that

conception. Finally, children should be provided with meaningful ways to advance their personal sense of justice in the face of our current injustices (p. 18).

In addressing this process it is again important to state that the development of socially just citizens and teachers can mirror one another in terms of democratic action in our shared world, in the local community, schools, and social studies classrooms.

The Art of Teaching

With this section, to expand on the art of teaching, the following will be discussed in greater detail: art, aesthetic education and imagination; art in school; schools teach that failure is unacceptable; teaching as artist-teacher; learning as expressive outcomes; process as productive idiosyncrasy; arts-integrated/arts-based teaching and learning; lessons the arts teach; and untrained self-taught artists.

Art, Aesthetic Education and Imagination

Maxine Greene's work is paramount within the field of education. Her deep connections to art, aesthetic education, and imagination are well-reasoned when considering alternative and/or divergent practices in teaching and learning. Greene (2001) defines aesthetic education as an approach to teaching and learning that engages art through inquiry, questioning, writing, and art making with a Deweyan emphasis on experience. While Greene (2000) often fostered aesthetic learning in her students by prioritizing and referencing art, her greatest emphasis was on the art of teaching. She considered the role of the teacher to be imperative in fostering aesthetic learning opportunities by engaging the learners' consciousness and "urging them to make their own interpretations of what they see" (p. 35) and called on learning that was self-initiated, derived from a sense of wonder, exploratory, and in search of both questions and possible conclusions, connecting learning to ideas of inquiry and student-centric curiosity.

Throughout many of her works, Greene (2001) speaks eloquently about the power of imagination for learners. In terms of learning Greene (2001) explains that imagination offers the opportunity to create new perspectives molded from learning experiences and that this process is transformative for the learner “to see and to hear differently” (p. 29). In her own words, Greene (2001) notes, “I believe that all those interested in the arts and in aesthetic education ought to find opportunities to come together in order to find a place for the imaginative, for the opening of possibilities in our classrooms and in public spaces wherever they exist” (p. 65-66). From this perspective, being exposed to art and/or engaging in a creative endeavor helps us to alter our lens. It allows us to interpret the information being drawn from the world through our five senses differently. It allows us to open ourselves up to new possibilities in the world and to perhaps become aware of things we have not previously noticed. While entrenched in this mindset of imagination, the way we share having a world appears in a different context.

Art in Schools

Scholars have recognized art as a positive and necessary force in the school curriculum (Dewey, 1934; Efland, 2002; Eisner, 1998; Greene, 1995, 2001; Remer, 1982). Anderson (1990) aptly defined art as “culturally significant meaning encoded in a sensuous medium” (p. 238), meaning that art helps to develop our understanding of our shared world through our senses based on what we experience through sensual perception and how we interpret our perceptions when we create our own artistic pieces or interact with the art of others. In this regard art has a deep tradition serving as both a medium for and preserver of the culture of many tribes, groups and societies throughout history. From Anderson’s (1990) perspective, art is a key component of culture and can be a powerful communicator toward sharing aspects of differing cultural ideas,

values, and customs with others. Art can be available across subject disciplines for students and teachers oriented in aesthetic ways of understanding.

In viewing the American education system through a broad social lens, Graham (2009) provides that “education in many schools is obsessed with testing, standardized outcomes, and curricula that have little connection to the social and ecological communities that surround students and teachers. The structure of these schools encourages pedagogy that is efficient, predictable, and detached from student and teacher interests” (p. 85). Graham’s statement helps us to think about interest and consider relevance for how teachers and learners experience schooling. A divergent idea to respond to Graham is connecting civic/citizenship to be the social in social studies and ecological being an in road toward justice oriented issues about how to have a world. The use of art outside an art class becomes a framework piece to consider toward practice in responding to Graham’s critique.

According to Fowler (1996), to graduate from high school in Germany, students need 7-9 credits of art; in Japan 5 are required; and in the United States we require 0-2 credits of art. The arts inhabit an underemphasized space in American education. Hickman (2010) recognizes the need for different, artistic spaces in education, declaring “what everyone needs is the opportunity to create and when the occasion calls for it, to create something of aesthetic significance, that is something which has meaning for the person who created it” (p. 111). In furthering this point, Gardner (1993) notes, “art education is too important to be left to any one group, even that group designated as ‘art educators. Art education needs to be a cooperative enterprise involving artists, teachers, administrators, researchers, and the students themselves” (p. 143). In borrowing from these ideas, another piece that serves to undergird the conceptual framework of utilizing art in a social studies methods course arises.

In connecting art-based curriculum and methods to the organic, art-based inquiry as a learning tool Szekely (2005) notes “children come to the art class as inventors, designers, collectors, and beautifiers with vast creative skills and experiences. They come with ideas, confidence, and playful hands, excited to do research in pockets and pocketbooks. Young children are used to independent searching and artmaking at home. They start as full-time artists, become part-time artists, and end up with no time and validation for their own art in school” (p. 48). By utilizing an arts-integrated approach self-directed learning (independent searching) and play (inventors, designers, collectors, and beautifiers applying creative skills and wisdom) can be rekindled.

In advocating an Arts in General Education program (AGE), Remer (1982) notes that an arts focus requires “that people plan and work together, share ideas, information and resources, and make connections... (combining) the notion of all of the arts for everyone with the conviction that the arts have value for their own sake” (p. 7). This perspective also recognizes that the arts provide the opportunity for “re-imagining educational tradition, practice and mandates in order to revamp the status quo. It also offers another route to self-renewal because the arts stimulate and nurture insight, creative pride and a sense of joy” (p. 7). Through the arts and art-making, powerful connections can be achieved, within the curriculum (Alexenberg, 2008), toward citizenship (Collins & Ogier, 2013; Houser, 2005), and toward activism (Smith & Shaw, 2014).

With its intuitive movement and fluid outcomes, art can make for a profoundly powerful practice of personal meaning-making. Efland (2002) defines the purpose of art as being a way to “construct representations of the world, which may be about the world that is really there or about imagined worlds that are not present, but that might inspire human beings to create an

alternative future for themselves” (p. 171). Art becomes a unique tool for citizens to reimagine different aspects of the world they interact with. In this way, art can become a catalyst for transformation that helps “to contribute to the understanding of the social and cultural landscape that each individual inhabits” (Efland, 2002, p. 171). This makes art a powerful tool for engaging social justice issues and thinking about the kind of society and world one wishes to inhabit.

Strong questions must be considered in discussions about what rationale is to be provided in regard to schooling steeped in the arts. In her collective work with colleagues, Remer (1982) asks, “what is the unique contribution the arts can make to the growth and development of the total school?” In both ruminating about this question and experiencing it first-hand through Remer and her colleagues involvement in the League of Cities for the Arts in education (which included six diverse urban school districts in the cities of Hartford, Connecticut, Little Rock, Arkansas, Minneapolis, Minnesota, New York, New York, Seattle, Washington, and Winston-Salem, North Carolina) the rationale for arts in schools comes from the recognition that:

Work with these programs demonstrates that changes take place in schools so that they become humane environments in which the arts are valued as tools for learning as well as for their own intrinsic sake. Experience further indicates that the arts are useful to educators in meeting some of their main goals—that is, providing a great variety of educational opportunities, distinguished by quality, for all children” (Remer, 1982, p. 49-50).

This understanding reveals that the arts cannot only serve to create more equitable, humane environments in the microcosm of schools, but also that art helps to provide opportunities for differentiation, reflection and dialogue given different student understandings and ability levels.

Schools teach that failure is unacceptable

Anyone who has experienced an “F” on a test or report card can speak to this notion. What if failure was regarded differently within the curriculum? What if failure was reframed not as an encapsulating, negative experience, but instead as an opportunity for redress? To offer an example, “in art design, pupils learn to take risks and learn to address and resolve failure” (Hickman, 2010, p. 47); is that not the point, to learn from one’s mistakes? Why do schools punish novice learners for a lack of understanding? Crafting learning through the lens of art-integrated course design can be a more thoughtful and productive way to address failure through exploring creative solutions as opposed to the practice of passing back a standardized test and allowing students to compare themselves to one-another via a score that often fails to account for varied individual factors and collective bias.

A failed design offers positive opportunities for problem solving, reworking, reimagining, and recreation whereas a failed test provides a student with negative outcomes typically germane to feelings of being wrong and/or not being smart and being punished. While punishment holds learners accountable, it often fails to teach the intended lesson of learning. Teaching and learning allows opportunities for students to consider their own interests and work as well as the work of their peers and even their teachers. Art can be a fruitful way to engage teaching and learning. As Daichendt (2012) notes, “critiques are opportunities for student artists to display their work in front of their peers or in class through a learning process that can last minutes or hours the group holistically attempts to define, interpret, offer advice, reflect and experience the work in question. The process is never repeated the same way and to the casual observer it may look like an informal discussion or complete chaos” (p. 19). Hickman (2010) illuminates this point further in addressing the values of a learner-centered approach in art

education, “such an approach should value imagination and expression, and should take place in an environment where individuals are taught practical skills in the handling of materials and media and where learners are encouraged to develop their own sense of identity” (p. 159).

Whether developing as an artist, teacher, learner or citizen, human beings become humans doing when creating art related to curriculum, thinking and learning.

Hickman (2010) goes on to provide that “through self-expression and the opportunity to communicate through materials and media not commonly found elsewhere, young people can develop a greater sense of self and heightened self-esteem” (p. 47). This represents the kind of thinking that considers the practice of utilizing art to seek powerful learning opportunities for students by addressing the needs of both the self and communicating with the collective through making art.

Teaching as Artist-Teacher

Defining the artist-teacher is an effort in problematizing a term. As Booth (2003) describes, most artist-teachers and teaching artists avoid all-inclusive definitions. The differentiation between the terms teaching artist and artist-teacher is situated largely in one’s initial expertise. Teaching-artists are portrayed as working artists who substitute teach or assist classroom teachers in daily or continuing lessons or projects and work with a broad range of students (Booth, 2003); while artist-teachers, on the other hand, are represented by professional teachers, working artists, or both. Artist-teachers typically hold teaching or faculty positions often in the disciplines of art education, the visual arts, or the fine arts and work with their own group of students from semester-to-semester or from year-to-year (Daichendt, 2010; Hall, 2010). The focus for this framework will be on the artist-teacher rather than the teaching-artist.

As Daichendt (2010) offers, the “artist-teacher, when used properly, is actually a philosophy for teaching. It does not presuppose an artistic lifestyle, but uses the individual talents and learned skills or techniques of the artist and circumvents them into the teaching profession” (p. 61). The term artist-teacher first appears in academic literature in H. H. Horne’s *The Teacher as Artist* from 1917. Horne asks the question of whether the art of teaching will be recognized as a fine art (p. iii). While the answer to Horne’s question seems to be no, it is interesting to note that Horne himself identifies the idealism of this teaching philosophy, foreshadowing the artist-teacher’s place on the fringe. In describing the ultimate purpose of an artist-teacher and their responsibility toward their students, Horne (1917) recommends that, “he must be an artist at transmitting life” (p. xi). So the focus of teaching becomes a means to help in the development of people rather than the memorization of facts.

Daichendt is an interesting scholar in terms of the research line of the artist-teacher and other research related to art. His articles and books appear throughout the literature discussing the artist-teacher (Daichendt, 2009, 2010, 2011, 2013b), artist scholar (Daichendt, 2012), street art (Daichendt, 2013a; Daichendt, Jim, Smear, Kloo, Gheorghiu, & Morris, 2012), and street artists (Daichendt, Conal, & Morris, 2013). His book *Artist-Teacher: A Philosophy for Creating and Teaching* has been a powerful influence within this framework. Daichendt (2010) writes about the artist-teacher in an open, philosophical way, providing that artist-teaching “is not just a focus on arts or art making, but the application of those ideas in the classroom” (p. 61-62) and surmises that “the artist-teacher is thus a philosophy for teaching and not a simple title or dual role” (p. 62). For Daichendt the artist-teacher is a form of teaching.

Daichendt (2010) goes on to recognize the complex inner workings of the artist-teacher in describing the invisible developmental processes within, comparing how a child learns to

speak without understanding the rules of grammar and language, to artistic development without formal training (p. 62). Artful knowing functions as a kind of unspoken knowledge operating in conjunction with “learned habits, techniques, and philosophies” (p. 62). Being an artist-teacher then requires an intuitive understanding that can be developed and refined through education and practice with learners, that requires deep self and data examination for learning and teaching. Daichendt (2012) offers insights in terms of acknowledging this depth through art, writing, “art products and processes are the result of thoughtful dialogue, deep thinking and that there is value in artistic products” (p. 16). From this perspective artistic products and processes offer opportunities for meaning-making and connections toward learning.

Lending to a holistic concept of the artist-teacher, Thornton (2005) defines the artist-teacher as “an individual who both makes and teaches art and is dedicated to both activities as a practitioner” (p. 167). He also goes on to offer a thorough laundry list of several characteristics that help to define artist-teachers including:

- similarities to the skills and knowledge exchanged in a master/apprentice relationship;
- motivations and convictions based on art practice and exposure to the culture of art;
- supporting the nurturing of children or other needful individuals; a philosophical belief in the value of education; tolerating and encouraging artistic autonomy as an important factor in the production of quality art; a deep identification with art and teaching that could be strongly associated with identity; a desire to be authentic in the world; a positive relationship between personal art-making and teaching; teaching colleagues and administrative support in the education institutions in which they work and the education system and society in general; development of appropriate teaching strategies so that convictions, knowledge and art skills are effectively conveyed to others; value art as an

important subject to teach an important part of students' general education and vocation; translating the world of art for students in order to help them understand its methods, philosophies, history and language, and respect for students' personal languages, cultures and interests and considerations of how these connect with the world of art; see their practice as a 'way of life', professional, and an important aspect of their teaching (p. 168-169).

Thornton (2005) clarifies that this list of characteristics is important to take stock of one's personal commitment to the combining of these essential components within the quest to be an artist-teacher (p. 169). As further undergirding to support a robust conceptual framework for considerations of how to teach. Thornton (2005) also notes the difference between his native England and the United States in finding greater usefulness for the model of the artist-teacher as outlined by his characteristics. This helps to illustrate the still-limited acceptance of the concept of the artist-teacher holds in the culture of American education and the value that art has in American society.

Learning as Expressive Outcomes

Expressive outcomes and productive idiosyncrasy are terms that speak to more instinctive and natural ways of learning. Eisner (1994) speaks to the idea of expressive outcomes in writing, "I believe that it is perfectly appropriate for teachers and others involved in curriculum development to plan activities that have no explicit or precise objectives" (p. 119). He goes on to define them explicitly in stating, "expressive outcomes are the outcomes that students realize in the course of a curriculum activity, whether or not they are the particular outcomes sought" (Eisner, 2002, p. 161). Expressive outcomes are not the learning objectives that teachers

diligently write out in their lesson plans, rather they are the learning that takes place outside the lines and from connections made inside student minds.

A more concrete understanding of expressive outcomes is offered by Stout (1990) who, in considering the learning of her elementary education majors, wrote, “expressive outcomes differ in nature from instructional objectives in that they accommodate the students' learning agenda” (p. 58). Stout (1990) goes on to recognize that “expressive outcomes are spontaneously achieved objectives from what most educators recognize as teachable moments” (p. 58).

Expressive outcomes find themselves at the crossroads of curiosity, intrinsic motivation, and understanding. Are these not the most rewarding moments of learning? Recognizing the sense that a connection is made and wondering about how to apply the connection. As an educator these moments are wonderfully spontaneous and exciting because you see enthusiasm for learning manifest in student work. Likewise, a recognition of the work to come toward refinement. Believing to have seen an expressive outcome reached in making experience as an educator, we bring them into our framework for learning with renewed motivation and excitement.

Process as Productive Idiosyncrasy

At the center of productive idiosyncrasy is the idea that students should be enabled to do something “distinctive” and “inventive” (Eisner, 2007, p. 425). Productive idiosyncrasy provides the opportunity for classroom learning and curriculum products to hold “productive diversity” among differing student perspectives and orientations (p. 425). Productive idiosyncrasy also provides for opportunities “in helping children learn to use their senses to achieve greater degrees of perceptive and expressive differentiation, so that they may formulate concepts and represent them through a variety of forms” (Urmacher and Matthews, 2005, p. 6). It should also

be noted that productive idiosyncrasy allows for people to grow and change; to “become more differentiated as their thinking becomes more sophisticated” (Moroye, Flinders, and Uhrmacher, 2014, p. 147). In considering learning as a dynamic process, productive idiosyncrasy offers opportunities for meaning-making within thinking and learning. Eisner’s (2007) expressive outcomes and productive idiosyncrasy (2007) help students to develop along their own path of learning. Instead of being pushed by standardization, objectives, benchmarks, and tests that conform learners to a singular vision of what a systematic education produces; learners can be provided with opportunities to learn about their own interests, through their own processes, and guided by their own inquiry as well as by their teachers.

Arts-Integrated/Arts-Based Teaching and Learning

The Chicago Guide for Teaching and Learning in the Arts (2012) became an unofficial guide for helping to frame teaching and learning for this study. From this guide, it became clear that the concept of arts-integration as an approach to curriculum, instruction and products/assessments was similar to the framework and intentional choices for the course and for the dissertation study. As noted in the Chicago Guide for Teaching and Learning in the Arts (2012), arts-integration utilizes and “blends content and skills from one discipline with another” (p. 218). Art can be integrated holistically and blend the opportunity to engage in many artistic genres or forms with the teaching, learning and doing of social studies teacher education as a primary focus. A secondary focus leans on the same holistic art integration into considerations of teaching civics and/or citizenship within the social studies as well as teaching for social justice.

As considered in part from the Chicago Guide for Teaching and Learning in the Arts (2012), a multidisciplinary (among integrated social studies disciplines) arts-integration approach across teacher instruction, methods and activities as well as project products/assessments were

utilized as contributing elements to the framework for teaching and researching the course. As a rationale for the Chicago Guide for Teaching and Learning in the Arts (2012) the guide notes, “when delivered successfully arts integration can have a profoundly positive effect on student learning and engagement. Students have multiple opportunities to enhance critical thinking skills by making connections across arts and academic disciplines. Teachers of arts integration observe that students enrich and deepen their academic knowledge while developing their creative expression” (p. 218). This aspect of the conceptual frame helps to consider different aspects of arts-integrated teaching and learning.

The Chicago Guide for Teaching and Learning in the Arts (2012) notes that a central goal of art-integration is “to make meaningful arts connections that add depth to learning” (p. 218). The Chicago Guide for Teaching and Learning in the Arts (2012) offers that “effective arts integration instruction often begins with a topic that lends itself to study from several points of view” (p. 219). Study and discussion of differing points of view is the nature of sound social studies, history, and civics teaching and teacher education programs.

There were several intuitive choices that aligned with the framework for art-integration noted in the Chicago Guide for Teaching and Learning in the Arts. Areas of intuitive alignment within the Chicago Guide for Teaching and Learning in the Arts (2012) included (219-220): (1) clear instructional goals; (2) collaboration; (3) note-taking/journaling; (4) assessing outcomes; (5) communicating with PTs; (6) being flexible (‘teaching is a fluid business’); (7) exploring a theme/question (teaching/modeling art-integration in social studies teacher education); and (8) emphasizing thinking and learning processes over artistic products.

These elements again provide greater clarity toward the intentionality of the framework for teaching and learning utilizing art-integration in a social study teaching methods course.

Further intuitive choices that were made that connect once again to the guide's expertise included Eisner's (2002) *Ten Lessons the Arts Teach* which functioned as guideposts somewhat akin to benchmarks/standards that we read, ranked and discussed in class. Lesson plans were considered in terms of art-integration in the curriculum, art-based methods and artistic products to assess thinking and learning were also utilized. Considering the *Chicago Guide for Teaching and Learning in the Arts* offers further tools to incorporate in future iterations of this work; both in terms of teaching an arts-integrated methods course as well as further learning and articulating aspects and elements of the findings, implications and discussions from this dissertation study.

Lessons the Arts Teach

Art can be a central cog in educational endeavors across disciplines (Efland, 2004; Eisner, 2002). This allows for unique thinking and connections that students may not be able to articulate in words. This sentiment is echoed by Efland (2004) who wrote "the creation and understanding of works of art, though endowed with feeling and emotion, are nevertheless cognitive endeavors" (p. 71). The argument presented leans on Eisner's assertion that the arts teach powerful lessons. While he outlines ten lessons in 2002's *The Arts and Creation of Mind*, I have selected the following six lessons as they relate to similar considerations about social justice issues and developing perspective(s) often associated with democratic civics/citizens:

1. The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.

3. The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
4. The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
5. The arts teach students that small differences can have large effects. The arts traffic in subtleties.
6. The arts' position in the school curriculum symbolizes to the young
7. what adults believe is important.

While Eisner advocates for these important lessons in the arena of art education, my argument positions them inside the overlapping disciplines of social studies and civics/citizenship education. Through a creative parallel interpretation I see their potential as a consideration to help students to develop as citizens and student preservice teachers PTs to develop as educators of social studies/civics.

Untrained Self-Taught Artists

It is important to consider the untrained artist in regard to this study. As most if not all of the participants in the study are likely to be untrained artists, it is important to understand who PTs are and how and why they will function within the process of art-making. In defining the amateur, self-taught and/or outsider artist, literature helps provide a descriptive portrait rooted in work that discusses artistic identity (Fine, 2003) and development of artistic identity and process (Manifold, 2012). In creating a portrait of the self-taught artist, Dubuffet (1973) provides the descriptors of “rawness, spontaneity and individuality” (p. 105); while Cardinal (2006)

recognizes the “general trend of self-justification through the pursuit of a distinctively personalized style or strategy of expression” (p. 19) to describe the self-taught, outsider artist.

Most important in this discussion is the capacity of the amateur artist to notice the values our society and culture emphasizes. As Manley (1994) says of self-taught artists, “the objects they make and the environments they build, help give our communities a sense of place, help combat the modern tendency of everything toward mass sameness, toward shopping mall and fast-food, multiplex-cinema America” (p. 5) revealing a value-aware critical eye that can help in using art to consider aspects of civics/citizenship and issues of equity and justice. Infused with a productive amount of do-it-yourself (DIY) spirit, the amateur artist possesses, “creative impulses through a process that developed outside of the art world” (Hollander, 1998, p. 46) and that represents “powerful, emotional images from the very heart of human expression, from the basic creative urge” (Maizels, 1998, p. 13). Given the novelty of arts-integrated/arts-based teaching and learning it is reasonable to consider that social studies PTs are not likely to be trained artists, hence this scholarly addition helps to consider who learners are likely to be given the context of the course and the learners being studied.

Conclusion

In this chapter the author discussed the tenets and aspects of a conceptual framework consisting of critical and transformative perspectives; teaching and learning processes in social studies and art education to engage the work; civics/citizenship participation in a democracy toward human flourishing; arts-based teaching and learning. Scholarly literature was reviewed in detail regarding teaching social studies and civics/citizenship within a democracy and considering engagement with civic issues toward teaching for social justice.

The scholarly literature also explored arts-integrated/arts-based teaching and learning in both social studies and art education; and art-making within these disciplines connected to considerations of justice-oriented issues in order to recognize that arts-integrated teaching and learning is an under-utilized practice in the social studies and that social studies teacher education can learn by art education offered little connection toward civic action to address social justice issues beyond raising awareness. Social studies education on the other hand explores civic action and stance taking through learning about the roles, responsibilities, and rights of citizens as well as considerations for what a good citizen is and what they do, but rarely uses art-making as a means for learners to develop, communicate, and present their understandings of social equity and justice. In the next chapter the author will discuss the research design and data collection and analysis procedures for this action research study.

CHAPTER III

RESEARCH DESIGN AND METHODOLOGY

Introduction

In Chapter I, the author offered a rationale for the study, purpose statement and a brief overview of the research design for the study. In Chapter II, the author presented a review of relevant literature and scholarship across disciplines in support of social studies teaching and learning, arts-integrated/arts-based teaching and learning, considerations of civics/citizenship education in the social studies, considerations of social justice issues and art/art-making toward speaking about social justice issues in an arts-integrated/arts-based social studies teaching methods course.

In this chapter we will consider and discuss the research design of the qualitative action research study. Methodology for data collection, organization, and analysis procedures will be discussed in-depth and include teacher-as-researcher, action research, and emergent design as important elements of research design and methods toward qualitative data collection and organization. Data analysis methods feature constructivist grounded theory, constant-comparison and arts-based methodologies in discussing aspects to facilitate meaning-making among thematic and category codes within micro data sets and across micro data sets when engaging in a macro approach to determining the overall findings of the study. Ethical considerations, assumptions, and bias of the researcher as well as the context and participants in the study will also be discussed in the chapter.

Theoretical Worldviews: Constructivist/Interpretivist and Transformative

The theoretical worldviews of the teacher educator/researcher are rooted in constructivist/interpretivist and transformative worldviews that support the study. As a

constructivist/interpretivist, the author believes people endeavor to understand the world around them and that the understandings of people are varied, multiple and complex (Creswell, 2014). This aspect of the constructivist/interpretivist worldview leads to inquiry that aims to develop theory from seeking patterns of meaning from open-ended questions and within a specified context (Creswell, 2014). Important overlaps between the constructivist/interpretivist lens and action research and arts-based and constructivist grounded theory reside in the ontological assumption of not one, singular truth, but rather the construction of multiple truths and realities as co-constructed by the researcher and participants; and the epistemological assumption that acquiring knowledge is exploratory and subjective and can be attained by following different paths (Creswell, 2014).

In studying teacher educator practice and pre-service teacher learning the author engages in co-constructing data alongside participants to pursue change toward empowerment and away from oppression in teaching and learning experiences (Creswell, 2014). In terms of research design, the transformative worldview leads to action research that aims to alter teaching and learning experiences to challenge the status quo norms regarding teaching methods, curriculum, and assessment in social studies teacher education and social studies teaching and learning with a focus on civics/citizenship and civic issues of equity and justice. As theoretical worldviews, these perspectives align with qualitative research, the study questions and the research design (action research and emergent design) including the data collection (narrative-based and art-based artifacts) and data analysis methods (constructivist grounded theory and art-based approaches).

Theoretical Disequilibrium: A Constructivist/Interpretivist Cannot Think Like a Positivist

When the study began, the teacher educator/researcher (TER) was seeking a magic bullet; a universal cure-all that addressed the complex challenges of guiding pre-service teachers (PTs) on the journey from student to teacher and likewise addressed school reform (Pinar, 2012). This idea was overly idealistic and optimistic. The TER believed art and arts-integrated/arts-based methods would be the remedy that served to offer seismic shifts in PT thinking and learning constructions of what it meant to become a teacher of civics/citizenship within the social studies. As the study unfolded and data emerged it became clear that the hunch that arts-integrated/arts-based methods would alter student's path had some traction, but that the arch that PTs follow to grow in knowledge and skill would be more incremental, more nuanced and would manifest differently within each student. Likewise, student thinking and learning evolved differently than the teacher educator/researcher had anticipated.

Discussing these teacher/researcher assumptions demonstrated cognitive dissonance. While the TER saw their researcher lens as constructivist/interpretivist and bricolage/bricoleur as their teacher lens, the teacher within was seeking a positivist outcome. These two perspectives could not coexist rationally and led to a useful tension in which the TER had to confront an underlying dissonance in their thinking. By engaging their own theoretical assumptions, the TER was able to process their flawed thinking and open their mind while working to analyze and interpret data, unearth the findings and consider the implications of this study.

Research Questions

This action research study is anchored by two qualitative research questions. The first question asks what did pre-service teachers (PTs) learn in engaging teaching and learning in an arts-integrated social studies methods course? This question supports the author's study of their

teaching practice, and pre-service teacher thinking and learning regarding alternative teaching methods and practices based in art-making and considerations of teaching civics/citizenship and engaging civic issues of equity and justice in social studies teaching and learning through a student-centric approach to teaching, learning and art-making.

What did a teacher educator/researcher (TER) learn in engaging teaching and learning in an arts-integrated social studies methods course? This question will support the author's study of their own teaching practice as well as teacher educator/researcher thinking and learning regarding alternative teaching methods and practices based in art/art-making and considerations of teaching civics/citizenship and engaging civic issues of equity and justice in social studies teaching and learning through a student-centric approach to teaching, learning and art-making.

Conceptual Framework: Constructivist Grounded Theory Analysis

Constructivist grounded theory research comes from grounded theory research, which employs an inductive, recursive, emergent, open-ended approach to research. While this is an action research study, the main data analysis procedures are rooted in the methods of constructivist grounded theory; which calls for traditional grounded theory analysis techniques such as initial and focused coding, memo-writing, theoretical sampling, theoretical sensitivity, and saturation (Charmaz, 2014), yet recognizes contemporary advances in qualitative research to allow for "greater flexibility in the method" (p. 13). Constructivist grounded theory acknowledges research as a social construction between researcher and participant(s) and is forthright in establishing that researchers must deeply examine how their privileged position, preconceptions, and values (lenses) can influence and impact findings and analysis (Charmaz, 2014, p. 13). Constructivist grounded-theory serves as both a grounded, systematic approach to

data analysis in conjunction with free and playful research analysis that dovetails with arts-based research methodology.

The rationale for using constructivist grounded theory analysis lies within the strength of its exploratory nature, its co-construction of meaning between the researcher and participants, and its capacity to generate a grounded theory that can help inform others. Constructivist grounded theory as a means for analyzing data allows for researchers to “try out ideas to see where they may lead” (p. 137) and supports the belief that it is important that “we play with the ideas we gain from the data” (p. 137). Constructivist grounded theory analysis is also situated in the responsibility to recognize “subjectivity and the researcher’s involvement in the construction and interpretation of data” (Charmaz, 2014, p. 14) along with participants. To not acknowledge this seems inauthentic to the research being conducted, to the participants being studied, to the data being analyzed and toward the trustworthiness of the study. Constructivist grounded theory is direct in acknowledging the limitations, circumstances, and lenses that affect the analysis and findings in the study.

Constructivist grounded theory analysis is an apt approach for this action research study in that it recognizes “we are part of the world we study, the data we collect, and the analysis we produce” (Charmaz, 2014, p. 17). It allows for the perception of multiple realities, the construction of theoretical ideas, models, and frameworks. It is a creative and pragmatic method that allows data analysis in a dynamic, iterative process that is both systematic and simultaneous. Charmaz (2014) notes that “flexible guidelines, not methodological rules, recipes, and requirements” (p. 16) are hallmarks of constructivist grounded theory. This methodology of analysis also connects with arts-based analysis procedures because of its flexibility and encouraging a direction of theoretical playfulness since rules and recipes are not required.

Charmaz (2014) contends that researchers are obligated to “try out ideas to see where they may lead” (p. 137) and supports the belief that it is important that “we play with the ideas we gain from the data” (p. 137). As noted earlier, play is theoretically essential in constructivist/interpretivist as well as artistic thinking as a means to deeply enjoy and systematically interact with data.

In further connecting constructivist grounded theory analysis to the varied lenses to be discussed in this chapter it is essential to consider why this method is appropriate for analyzing data within this study. Charmaz (2014) accounts for the “assumption that social reality is multiple, processual, and constructed, then we must take the researcher’s position privileges, perspective, and interactions into account as an inherent part of the research reality” (p. 13). This important statement addresses the pink elephant of transparency in qualitative research by thoughtfully acknowledging a fuller spectrum of a researcher’s role in a study. Charmaz (2014) then notes that “constructivist grounded theory highlights the flexibility of the method and resists the mechanical applications of it” (p. 13). This suggests a thorough and rigorous method for analysis, that is also creatively freeing and fluid; a useful balance between the idealistic and pragmatic in employing sound analysis strategies and trustworthiness in the study.

Conceptual Framework: Constant-Comparison Data Analysis

In conducting data analysis, the process of coming to understand pre-service teacher (PT) ideas, perceptions, and experiences to help refine and reframe teaching practice was at the forefront. All data was analyzed and interrogated using a constant-comparison process (Glaser & Strauss, 1967, 1996) within constructivist grounded theory analysis (Charmaz, 2014). This required that data be cyclically revisited in order to craft appropriate understandings by looking across different data for patterns, similarities, and differences. In reviewing research data such as

the aforementioned research-specific open-ended exit ticket and course interim and final surveys, course research journal/portfolio entries and reflection notes, and participant course assignment/product artifacts, the researcher worked to identify various thinking and learning actions as well as perceptions and processes of PT learners while building codes and acknowledging potential themes (Charmaz, 2014).

The research analyzed data by playing with it theoretically and artistically. Data was distilled to its essence and then situated with other like, emerging ideas. Data was constructed, deconstructed, and reassembled across six iterations: 1) exploratory open coding and further open coding, 2) exploratory initial coding, 3) a more systematic attempt at focused coding and categorization, 4) memoing, including both narrative and arts-based visual memos as mind/concept maps, diagrams, sketches or paintings; 5) emerging considerations of theoretical sensitivity about the shared experience of the social studies methods course, discussed with a teacher educator critical friend and art/art-making in the course discussed with an artist critical friend, and 6) finally theoretical sorting, sampling and saturation again utilizing art-based methods. When discrepancies were found in analysis, data was reoriented, reorganized, or refined by considering its essence. When data was accurately connected with similar ideas, codes and thematic categories emerged. As codes and thematic categories emerged, they were scrutinized and again distilled to their essence. Once codes and thematic categories were more firmly entrenched, a process of articulating what each code or thematic category meant and how it would be defined was considered by looking across the data within a particular category or theme.

Conceptual Framework: Art-Based Research

Arts-based research is an important approach both directly and indirectly connected to much of the mental rigor connected to analyzing data in this qualitative action research study. To begin, McNiff (2008) powerfully notes that arts-based research is a primary mode of inquiry which aligns deeply with the TER's life experiences utilizing art to intellectual process ideas and actions in the world, society and classroom. McNiff (2008) goes on to describe arts-based research's place within research methodology in noting, "as colleges and universities offer master's and doctoral programs that combine the arts with other disciplines, artists, look for ways to use their skills as researchers, with the academic environment becoming more responsive to new methods of investigation" (p. 30). This perspective aligns with the nature of the study and allows a path forward in the academy for utilizing art/art-making as a way of exploring, discovery, and knowing.

McNiff (2008) defines the process of arts-based research methods as being the "systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies" (p. 29), allowing for art/art-making and artistic thinking to serve researchers as a tool for data analysis and development of ideas. McNiff (2008) elaborates that arts-based research as an approach is characterized by systematic experimentation including variations in style, interpretation, and outcomes, but to honor the nonlinear and novel nature of artist thinking. McNiff (2008) also describes the work of the arts-based researcher in embracing their willingness to start the work with questions and to design methods in response to those questions or toward the situation being studied.

Like McNiff (2008, 2013), Barone and Eisner (2012) discuss arts-based research as an approach to research that exploits the capacities of expressive form (art/art-making) to capture qualities of life that impact what we know and how we live, enlarging human understanding and creating an expressive form to study the lives of others and the situation (Barone & Eisner, 2012). For Barone and Eisner (2012) arts-based research helps people make sense of the world; to raise significant questions and engage in deliberation or rethinking; can capture meanings that measurement cannot; allows a greater array of forms and aptitudes, and diversified skills by expanding the variety of resources suited to the researcher. In connecting Barone and Eisner's (2012) approach to art-based methods, the TER was able to occupy familiar cognition during analysis in making sense of data, raising questions and engaging in deliberation, while applying diverse aptitudes, skills, and resources to engage data.

According to Barone and Eisner (2012) arts-based research must feature criteria as a means by which to utilize arts-based approaches. Their criteria includes incisiveness, meaning research goes to the core of a social issue; concision, meaning there is a guiding insight that comes from the art or researcher; coherence, meaning arts-based research hangs together as a strong form; generativity, meaning the methods enable one to see or act upon phenomena; social significance, pertaining to the central ideas of the art, issues, or people's lives within a society being positively affected; and evocation and illumination, allowing the researcher to acquire or evoke meaning, and cognitively illuminate thinking and learning processes. In utilizing this criteria from Barone and Eisner (2012) as a determinant in terms of using and applying arts-based methods to data analysis, the TER determined that concision is addressed via the exploration of social justice issues; coherence is addressed via arts-integrated teaching and learning in the methods course; generativity addressed within studying teaching and learning

practices; social significance addressed by addressing civic issues of equity and justice through art/art-making and learning to teach civics/citizenship in the social studies; and evocation and illumination addressed in the process of developing an action plan and a framework for arts-integrated teaching and learning in a social studies methods course.

Arts-based research methods of analysis were utilized in order to analyze participant coursework artifacts. Two dilemmas occurred that altered the TER's approach in using arts-based research. First, only one of the twenty-four PT participants labeled themselves as an artist which caused the TER to feel analyzing the art of the PT participants as non-artists was inappropriate in the context of the study seeking to understand learning. Second, the TER struggled to see themselves as an artist in terms of professionally trained artists discussing arts-based research in the literature often from the perspective of the art and fine art worlds and lost confidence in operationalizing systematic processes of arts-based analysis germane to amateur, untrained artists making art in a social studies methods course. The use of arts-based methods shifted allowing the TER to honor that arts-based research addresses complex and often subtle interactions that provide imagery to make interactions noticeable and that arts-based research is holistic and allows learners to deepen more nuanced and complex understandings of the world around us (Barone & Eisner, 2012).

Arts-based research served as a tool to help the TER analyze what PTs learned via arts-integrated methods from a perspective of thinking like an artist-teacher (Daichendt, 2010), rather than directly analyzing PT participant art itself. Arts-based research methods also helped the TER to make sense of themes, categories, codes and deepen processes of data analysis through artistic means including mind/concept mapping, diagramming, sketching, painting, and

photography (which led to the creation of a photo essay to tell the story of the action research study).

A further example of arts-based research of artist-teacher thinking stems from analyzing data through the creation of metaphors. Arts-based research methods mainly took hold during the fourth iteration of constructivist grounded theory data analysis in creating memos. The following research memo offers insight into arts-based research methods utilizing metaphor, “as a researcher driven by exploring and processing teaching and civics somewhat intuitively that teaching and learning can be taught as both artful wayfinding and precision navigation collected from data instruments. To further the metaphor, captains (teachers) must pilot different boats (learning spaces) in unpredictable seas (the world) and as an educator I function mostly as a tugboat captain, guiding, pulling, and/or dragging wayward ships back to differing ports, docks, or shipyards (a learner’s future)” (TER research memo).

This example of a narrative memo supports data connections between art-based research methods to further engage narrative analysis and honors the idea that art-based methods indulge habits of creative thinking. Daichendt (2012) articulates this perspective as a process toward arts-based analysis, offering that artists doing research ponder, rethink, and challenge traditional methods of thinking, which is often the genius in art making whereas new insights or knowledge is gained. The metaphor becomes a powerful means to articulate memos for art-based researchers and artist scholars in acknowledging that while articulation of data analysis and findings are complex, difficult and challenging for researchers, the nonlinear characteristics of art and artist thinking do not lend themselves to communicating in predictable fashion (Daichendt, 2012).

Conceptual Framework: Artist-Scholar

Daichendt (2012) also offers the idea of the artist scholar as an approach to research practices in terms of data collection, organization, and analysis. As connected to the organization and analysis of this research study, Daichendt's (2012) artist scholar perspective was utilized in honoring that study, experimentation, and exploration are fundamental both to research and art making; and that an artist can alter the way we think about issues. These aspects of the artist scholar inform this work. According to Daichendt (2012) the research analysis for this study falls between original research, which involves exploring ideas or information that has not been discovered or discovered by a few; and secondary research, which involves discussing and comparing viewpoints from other studies resulting in the potential for new insights. From the author's perspective, the scholarly literature helped forge a path of secondary research, but ultimately the action research study and artist scholar methods lean into an original research approach.

Daichendt (2012) suggests artists are natural data collectors, and artistic processes are fluid, dynamic, and organic, resulting in loose organization and less systematically planned research which lends itself to further connections between art-based methods and emergent design (Pailthorpe, 2017). In joining art-based methods and emergent design, this work recognizes another truth from Daichendt (2012) in that the educational context can be limiting for most artists but can likewise be refreshing to see an avenue for artist research that progresses beyond formal art education scholarship. By studying arts-integrated teaching and learning practices in a social studies methods course among untrained/amateur artists, this study occupies a different research space than formal art education scholarship.

Daichendt (2012) states “art may not change the human condition for the better or worse... sometimes it is just an idea for discussion, a criticism of an idea, or something we did not consider or reflect upon before” (p. 73). Utilizing art-based analysis was more often connected to Daichendt’s (2012) suggestion that, “reframing art practice as a mode of understanding opens up many possibilities, as artists use many different types of information knowledge and data they practice an awareness of information and manipulate how these ideas are connected and put to use this is a deep way of knowing that goes beyond a psychological or behavioral definition of understanding and values what we can observe in the work of artists” (p. 79). Art-based research methodology used within the greater framework of constructivist grounded theory analysis (Charmaz, 2014) and the recursive process of constant comparison (Glaser and Strauss, 1967/1996) allowed for Daichendt’s (2012) perspective to be applied to analysis (particularly in the final three iterations of analysis) in embracing research products and processes that are the result of thoughtful dialogue and deep thinking, honing independent thinking and creativity skills and allowing expression or explanation outside of narrative writing that can likewise refine ideas or redirect resources to improve work, thinking or learning.

Researcher Background and Lenses: The Many Sides of Schooling

The teacher educator/researcher is a thirty-second grader. The TER has been a student, summer maintenance worker, substitute custodian, high school teacher and professor. All these roles shape the TER’s perspective about schooling. This action research study has offered the teacher educator/researcher the possibility to deepen development as a social studies teacher educator. While the TER has experience as a high school social studies educator (ten years in the classroom) this work has allowed for reflection and consideration of working as a teacher educator. The teacher educator/researcher cannot untangle the entanglement of work experience

as a high school social studies teacher from how the support necessary in preparing future teachers to teach. Nor can the TER untether the experiences as a student and learner bothered by status quo outcomes and conformity in thinking. The teacher educator/researcher felt disappointed by the experience of schooling, despite retaining intense passion and curiosity for learning. Learning without play felt oppressive, while others may believe it to be regressive.

Social and Historical Lenses: Critical from Head to Bootstraps

In discussing personal and social factors that impact the teacher educator/researcher's teacher and researcher lenses, it is respectful to readers of this work to discuss elements of the TER's history and perspective. The TER is a third-generation college student and attended their father's alma mater upon graduating from high school. Neither the TER's birth mother or stepmother attended college, while the TER's maternal grandparents both attended college and the TER's paternal grandparents did not. The ethos in the teacher educator/researcher's family is rooted in blue collar, Midwestern values such as working hard and learning to do things yourself (DIY). The TER had the opportunity to attend college largely because it was the generalized expectation in the suburban community in which they grew up. The teacher educator/researcher's opportunity to be educated was one of privilege.

Education Experiential Lens: Secondary Schooling

The teacher educator/researcher has held a critical perspective and a passion for learning since being a middle and high school student; demonstrating the nature to be curious, ask questions and to explore. The TER was strongly interested in art but did not have the general support or fiscal courage to be a full-time artist. The TER settled for making art in various forms and genres as a deeply serious hobby. During the TER's first year as an undergraduate, they visited their hometown and had a conversation with an influential high school teacher that was a

mentor at the time. The high school teacher asked if the TER had ever considered teaching and said that they thought the TER would be good at it. This conversation became a germinating seed in the teacher educator/researcher's mind and coupled with research on the limited number of sports broadcasting jobs (the TER's major at the time) that were available each year in the United States, the TER changed majors, deciding to pursue a bachelor's degree in secondary education, integrated social studies.

Education Experiential Lens: Undergraduate Education

As an undergraduate the teacher educator/researcher enjoyed the mental stimulation of college life socially and academically but was inconsistent in their motivation as connected to largely traditional teaching practices and assessments in courses. The TER was enchanted by critical, transformative ideas that had been present through high school largely coming from hip-hop culture, stand-up and sketch comedy, cultural practices and social movements as learning interests. It seemed like learning was more fun when questions and interests were the driving forces, which the TER often found outside the general K-12 curriculum, revealing perspective as critical and divergent.

Varied collegiate intellectual experiences and interactions with friend/social groups mixed with naiveite led to a foray into campus politics, informing the TER's fledgling critical/transformative ideas and taking shape in the TER's decision to run for and become an undergraduate student senator for two years. During that time the TER learned much about the political microcosm of campus as well as certain town-gown issues. The TER found themselves much more attracted to the ideologies and conversations of minority and fringe student groups that they worked with rather than the plight of majority students. The teacher educator/researcher's penchant for critical and divergent thinking revealed itself.

The teacher educator/researcher struggled with the bureaucracy and marginalization of student voice and power in their student leader work and failed to see the equitable and just microcosm of democracy they were searching for within the discussion, decisions and actions of student government. History and political science courses academically stirred critical and analytical considerations of policy and the past (when and where), anthropology and sociology courses, humanized people and groups (who and what), and psychology offering opportunities for considering the behaviors of the self and others (why). Whether in partisan politics, in mass society, or on the university campus, the TER was routinely frustrated by narratives and actions that seemed at best to exist in disharmony and at worst exist in discord. The TER could not make-meaning of the disconnects they were experiencing. The TER felt they were deep within a cave of cognitive dissonance. The TER became disenfranchised with the bureaucracy and leadership of a hierarchical power institution maintaining the status quo and not addressing issues and problems that prioritized students. The TER felt lost inside the machine, dropping out of school in the spring of their junior year as their motivation and grades floundered. This choice offers insights into the prevailing tension the teacher educator/researcher had experienced in life participating in the practices and processes of hierarchical power structures/systems.

Education Experiential Lens: Classroom Aide and Student Teacher

After working as a classroom aide with students with various dis/abilities for a year, the teacher educator/researcher found a renewed sense of purpose regarding being an educator from working side-by-side with students. The TER enrolled at a public Midwestern university to complete undergraduate studies in integrated social studies at the secondary/young adult level. While there TER attacked learning with a vigor they had not previously known. This reflected an early shift in professional values from passively-aggressively critiquing education policy and

practice (talking the talk), to making it an ingrained habit to work on the art and craft of teaching within theoretical influences and teaching practices (walking the talk). The teacher educator/researcher enjoyed fieldwork experiences in urban settings and was excited to be placed with an experienced mentor teacher in an urban school for the student teaching experience.

During the student teaching experience the teacher educator/researcher found joy in building learning relationships with students and learning from their mentor teacher, but again became frustrated in trying to reconcile what they believed education should be with what was actually happening each week in the school in which they were placed. The TER held perspectives of critical and divergent thinking, offering evidence of trying to question a status quo that was neither dynamic nor engaging. The TER also struggled to manage the varied roles and responsibilities teachers take on behind the scenes, primarily as mentors and tutors. The TER was likewise underprepared for the emotional toll in trying to help students navigate the difficult circumstances of their lives, which intertwined the want of thinking and learning endeavors and processes of the classroom with some students not having their basic needs met. The TER's motivation to be a part of the educational system again waned because challenges and problems that did not put students as first priority went unresolved. The teacher educator/researcher naively doubled-down and thought that as a teacher they could do work toward practice that engaged students using non-traditional methods and caring about each student as a learner and an individual.

Education Experiential Lens: High School Social Studies Teacher

The teacher educator/researcher followed this path for nine years as a social studies practitioner at a rural career and technical school in the Midwest before resigning to become a doctoral student and stay-at-home dad. In teaching social studies in an alternative setting, the

TER had consistently observed a difference in the enthusiasm for learning students had in the social studies class versus the enthusiasm students had for learning in their career/technical labs. The TER would visit career/technical labs during their planning period from time to time and ask students to teach what they had learned. Sometimes the TER would even participate in technical/lab experiences including welding scrap metal, collecting firewood and baking pumpkin rolls. The experiences in technical/lab learning environments confirmed that students were more motivated and engaged in these learning environments versus the social studies class and that the capacity to do work that engaged both the mind and body/hands seemed to help in the application of thinking and learning.

Bias and Assumptions

Researchers are not without bias and make value judgments that impact their perspectives toward analysis and findings. Researchers bring their own lens to the research, as well as preconceived ideas based on understanding and experiences in the world. Therefore, it is imperative that researchers engage in a careful process of self-examination prior to beginning research to reveal assumptions that will impact the research being conducted. In engaging this process of self-examination and understanding, the following qualitative researcher assumptions should be noted from the perspective of the teacher educator researcher's dual role of teacher and researcher in this study: 1) arts-integration/art-based methods offer a unique, alternative method to engage thinking and learning; 2) arts-integration/art-based products and assessments are concrete tools for learners to engage in deconstructing, reconstructing, and playing with ideas; 3) there are connections between social justice and democratic citizenship and/or civics that can lead to potential activism in citizens and in teaching; and that developing a spirit of activism

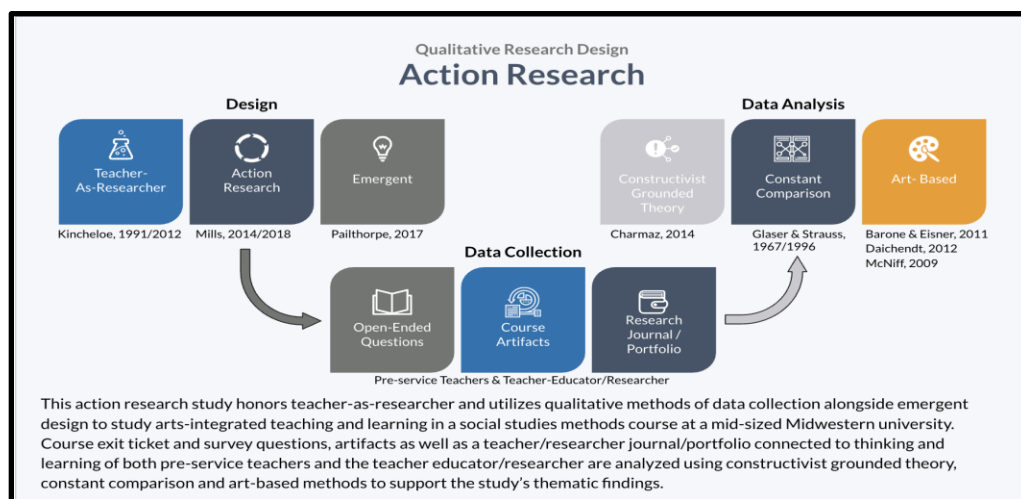
(Wheeler-Bell, 2014) toward civics and/or citizenship is closely related to how a social studies teacher considers teaching practices toward civics/citizenship in the social studies.

In beginning of this work the researcher made the naive assumption that arts-integration/art-based methods and assessments would serve as a universal cure-all for the ills of the classroom. The researcher thought by emphasizing arts-integration/art-based methods, PTs would have a ‘silver bullet’ to combat the researcher’s critical perspective of traditional means of education being less engaging. While this is an honest reveal of a flawed teaching assumption, it offers the opportunity to see the disconnect from the researcher’s perspective.

Arts-integration/art-based methods helped to offer preservice teachers a tool that connected thinking and doing; theory to practice. It engaged some learners more deeply through offering a fluid opportunity that offered purpose and autonomy. It pushed students beyond the boundaries of their comfort zone in terms of typical classroom activities and assessments and it helped to engage and explore social justice issues from a critical perspective that aimed to better understand and, in some cases, resulted in empathy.

Figure 3

Qualitative Research Design: Action Research



Note: Figure created by author.

Design Rationale: Teachers-As-Researchers

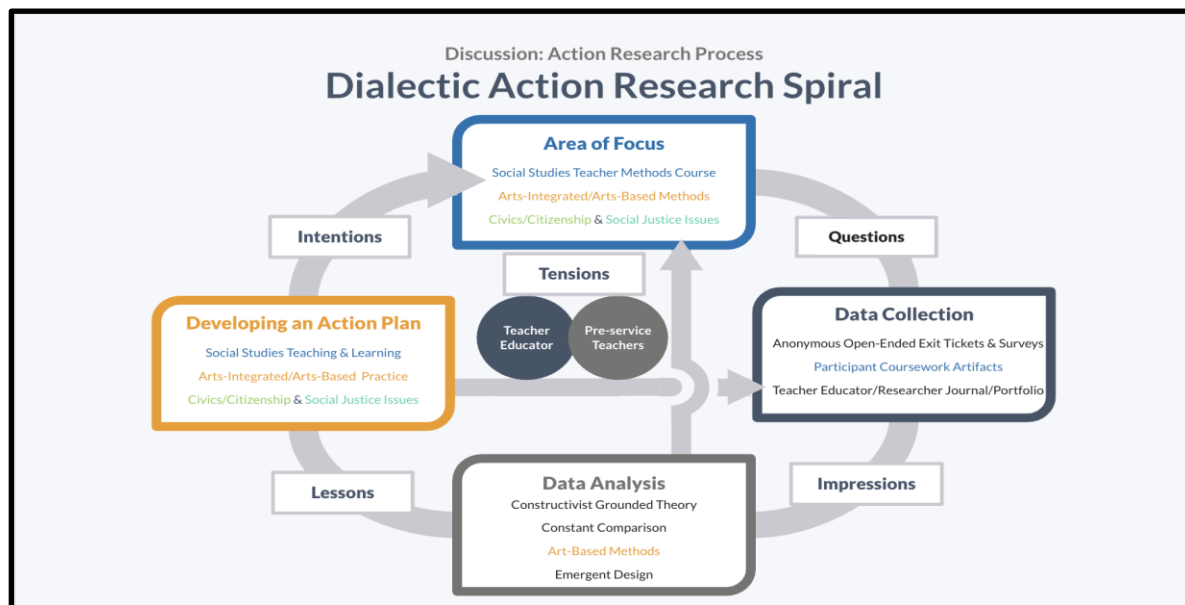
This study is a qualitative study. Given the nature of the research questions and their exploration, qualitative study aligns with an appropriate research design. This study is deeply rooted in the theoretical undergirding of teachers as researchers (Kinchloe, 1991, 2012) and of action research (Mills, 2014, 2018). This work is closely connected to Kinchloe's (1991, 2012) thinking about the emancipatory power of teachers as researchers as connected to the conceptions of research, teaching and learning as being self-directed, work as a place of learning, and play as a virtue in one's work (p. 26-27). As related to integrated social studies teacher education in an arts-integrated methods course, this study connects strongly to Kinchloe's (1991, 2012) claim that "one of the most important aspects of teacher education might involve the study of the processes by which teachers acquire the practical knowledge, the artistry that makes them more or less effective as professionals" (p. 37). In the experiences of the teacher educator/researcher and reflections across their teaching career prior to beginning this research study, the TER found that the artistry they possessed as a teacher and person often helped to be more effective in their work and wondered if it might support PTs thinking and learning.

The teacher educator/researcher sees artistry and creativity as closely aligned if not entangled. This notion of creativity and artistry connects to the civic and democratic responsibility of the social studies in Kinchloe's (1991) claim that educators "must protect the creative active meaning-seeking aspects of humans; social scientists in particular must see men and women as potentially free and marked by the capacity to set and achieve their own goals" (p. 23). By considering the powerful dual role of teacher as researcher this study embraces research as "an act which engages teachers in the dynamics of the educational process as it brings to consciousness the creative tension between social and educational theory and classroom

practice” (p. 39). This study comes from trying to explore the tension of social (teaching experiences) and educational theory (conceptual framework and scholarship) with an arts-integrated approach to practice.

Figure 4

Discussion: Dialectic Action Research Spiral



Note: Figure created by author; Mills (2016)

Methodological Rationale: Action Research

Action research is a process of systematic inquiry conducted by teacher researchers in an environment of teaching and learning to gather insights about reflective practice, positive changes, and improving the outcomes and lives of those involved, in this case, a teacher educator and a class of social studies student preservice teachers. (Mills, 2018). Action research connects strongly to the study as a methodological choice because of its capacity to be critical as well as its foci of being democratic, participatory, empowering and life enhancing (Mills, 2018). Democratic and participatory elements align with social studies and civic/citizenship education ideals such as deliberative democracy (Somers, 2008; Strike, 2010), and teaching and learning

for social justice through a spirit of activism (Wheeler-Bell, 2014). These ideals can potentially be empowering and life-enhancing for both the individual and collective.

In utilizing the research method of action research, one must deeply engage in the Dialectic Action Research Spiral which includes, identifying an area of focus, collecting data, analyzing and interpreting data, and developing an action plan (Mills, 2018). Action Research is steeped in improving the capacity of educators in applying theory to practice and in gaining perspective in utilizing knowledge and tools toward teaching and learning. As noted by Mills (2018), adept stewards of action research engage in a cyclical process that is persuasive in future thought and action, authoritative in addressing unique contextual challenges, is relevant to educators and learners, grants access to research findings related to what is being studied, and finds greater capacity to connect research with practice in an environment of consistent educational reform led by outside forces. Mills (2018) further asserts that future thought and action as connected to an action plan, authoritative in context as associated with a locus of control, relevant in the mutuality of co-creating data for study and analysis and granting access to discuss findings and implications are all necessary parts of the action research process when presenting a study.

Methodological Rationale: Emergent Design

According to Pailthorpe (2017) “emergent design refers to the ability to adapt to new ideas, concepts, or findings that arise while conducting qualitative research” (p.1). In contrast to more structured methodological approaches, this offered a capacity to allow for intuitive and artistic sensibilities to guide research design and study methodology in conjunction with action research. An emergent design “welcomes unanticipated information, often adding to the richness of the data” (Pailthorpe, 2017, p.1) and allowed for a helpful, supportive orientation in

connecting the qualitative, action research data from the social studies methods course to constructivist grounded theory (Charmaz, 2014), constant comparison (Glaser & Strauss, 1967, 1996), and arts-based (Barone & Eisner 2012; Daichendt, 2012; McNiff, 2008, 2013) analysis that allowed the researcher to be playful and creative while interpreting data. As interpretations and ideas emerged, the emergent approach allowed for varied conceptualization, stops and starts, and twists and turns in grounding the data. This helped the teacher educator/researcher to work toward an emerging theory and offer a framework for arts-integrated teaching and learning in a social studies methods course rooted in the thinking and learning of pre-service teachers.

Methodological Challenges

The methodological challenges present in this study parallel those found in many qualitative studies in terms of data management and organization and the messiness or blurred lines of qualitative research work in conjunction with the theoretical lens of constructivist/interpretivist. The research design methodology (action research, arts-based methods, and emergent design) must be sound in its breadth and depth regarding data collection (qualitative) and data analysis methods (constructivist grounded theory, constant comparison, and arts-based methodologies) had to be sound in achieving trustworthiness by seeking to triangulate data and by being clear about researcher lenses and assumptions that impact analysis and findings.

Teacher-as-Researcher Toward Action Research

More unique challenges resided in the researcher's dual role as researcher and teacher educator participating in the action research study. Field work was manageable, but complicated in classroom observations. This was due to the author trying to jot down observation-based field research notes at times, while also leading teaching in the course, and supporting pre-service

teacher (PT) students and participants in their learning and work in terms of the course readings, coursework, and course learning objectives. Mills and Burtroyd (2014) recognized these differing approaches as active participant observer (who is working more actively in a direct teaching role with students/participants), privileged active observer (who is working more in a support role, not directly responsible for instruction), and passive observer (focusing purely on observational field notes for data collection). Within the fieldwork germane to this study, the researcher functioned as an active participant observer at all times.

Occupying these two roles simultaneously was difficult and likely served the duality of missing out on adding to the research journal/portfolio in the moment or at the level of depth that may have been achieved by a passive observer, but this dual role did allow for the necessary theoretical sensitivity of having the insider knowledge of planning and teaching the course and interacting with PTs in learning relationships. The TER worked to help PTs feel comfortable in moving forward with their art/art-making, to encourage engagement with course readings and peer conversations, and to support thinking and learning in regard to teaching social studies by occupying a facilitator role. The TER would try to find moments to operate in an observer role during small group discussions among peers and to add fieldwork observation notes in the researcher journal/portfolio. Often these notes were written immediately after classes so that journal/portfolio entries were reflective of what transpired in class that day, but in rare instances, some very brief notes were quickly written down during class so they would not be missed or forgotten in post-class journaling and thinking.

Arts-Based Research Methods of an Untrained Artist

Throughout this research the TER struggled to identify as an artist. All of the art the TER has made in life has been as an untrained artist. The TER has utilized a do-it-yourself (DIY)

approach technique to make art. When using arts-based research methods discovered by reading about arts-based researchers among trained artists, teaching artists, and/or arts educators the TER felt like an imposter who did not belong. This made the work of arts-based research difficult and though there were intuitive, systematic processes that were attempted in terms of painting, sketching, writing poetry/verse, and eventually the photo essay, at times the art-based research felt forced, inorganic and unauthentic.

Having to translate the arts-based research practices of trained artists in the arts and applying arts-based research to social studies was also challenging and uncomfortable. By the conclusion of this dissertation study's research and analysis, the TER did become more comfortable with the label of artist and therefore with utilizing arts-based research methods. In conjunction with the emergent design, arts-based methods allowed for thinking, analyzing, and processing data in ways related to artistic seeing and knowing that offer divergent insights and connections and help to articulate what was learned from the data. Arts-based research in a social studies methods class represented a sincere methodological challenge for the TER.

Research Context

The setting for this study was a sophomore-level (2000s) social studies teaching methods course (which included sophomores and juniors) at a mid-sized, Midwestern state university. This site was chosen for several reasons over other potential sites in the area. First, an earlier version of the study was crafted to be researched within a high school social studies course context with the researcher working with a classroom teacher, but the study's use of arts-integration/arts-based methods seemed to be an alternative idea that was ultimately beyond what was comfortable for several area high schools (including one that had initially been receptive to the idea).

Second, the study required a unique and fluid space for implementing teaching practices and curriculum that supported an exploration of research questions related to arts-integration/arts-based methods and likewise an alignment of teaching rationale/philosophy between researcher and practitioner. It was determined after workshopping the idea with several critical colleagues and area high school classroom social studies teachers that there was limited opportunities to conduct the research in an area high school.

Third, in occupying both the teacher and researcher roles in this study, a space was needed that supported action research and the university and my teaching responsibilities provided me with the opportunity to conduct this research. A new course was needed within the required integrated social studies secondary licensure program and the course had yet to be developed, so the TER volunteered to teach the course as part of my graduate assistantship teaching load and to develop the course foci, curriculum, and assessments. The site was also one of convenience as the TER was doing the doctoral coursework there. Data collection took place beginning in September of 2016 and concluding in February of 2017.

The context for this action research study was an introductory secondary social studies teaching methods course of undergraduate student pre-service teachers (PTs). The methods course contextualized in the study is the first in a sequence of three secondary social studies specific teaching methods courses in the secondary education integrated social studies licensure program. This first integrated social studies methods course focuses on the throughline of teaching about civics/citizenship within the social studies. The course also focuses on discussion as a powerful way to discuss citizenship as well as engaging civic issues both past and present. The second methods course in the sequence focuses on historical thinking and empathy, lesson and unit planning based on inquiry-based design and the C3 framework (Swan et al., 2018) and

continues engaging in discussion-based methods for teaching and learning in the social studies. The third integrated methods course in the sequence focuses on refinement of lesson and unit plans, further exploring of teaching methods and classroom management.

All courses aim to offer perspectives rooted in social justice in accordance with the secondary education teaching program at the mid-sized, midwestern university in which the study took place. The first methods course is unique in that it utilizes art-integrated methods/activities, assignments/products and assessments as a catalyst for considering alternative pedagogical choices in social studies teaching theory and practice. It also focuses on engaging a spirit of activism (Wheeler-Bell, 2014) as a building block toward philosophical considerations of social justice. The following themes emerged from the analysis of open-ended interim and final course surveys, open-ended survey exit tickets, course work artifacts, and observation/reflections from teaching the course each week, ideas and noticings about the course and/or data and thinking, memoing, and art-making in analyzing data present within the teacher researcher portfolio/journal.

Area of Focus

This work explores art-integrated/arts-based teaching and learning within a social studies education methods course and a justice-oriented secondary teacher education program. The data has been analyzed, organized, summarized, and synthesized. Connections were sought among themes to help explore meaning in the data and to help make the abstractness of theory as connected to practice more concrete. Connections were sought among themes that were rooted in the thinking and learning of social studies pre-service teachers enrolled in the arts-integrated course as well as the action research spiral (Mills, 2014, 2018) and working toward the development of an action plan that helped to adapt and refine the teaching, thinking and learning

of the teacher educator/researcher (TER) teaching the course. The foci of art/arts-integration, civics/citizenship education and engaging social justice issues toward a spirit of activism (Wheeler-Bell, 2014) in social studies teaching and learning were explored to seek meaning regarding what PTs and the TER learned and how learning will be applied to future practice. Meaning attempts to illuminate form as theory and connect it to the function of practice in working to decipher abstract processes of thinking, learning and development in concrete ways that helped to consider art-integrated teaching and learning practices in a social studies methods course.

Why Art?

Art is divergent in that it challenges the status quo of teaching and learning. Students deserve great teachers and powerful opportunities to think and learn. In working with PTs for nine years at the conclusion of writing this TER experience holds that bereft of imagination, we imitate what we think, know and see whether as teachers, citizens or artists. This work strives to upset that modus operandi in an effort to improve teaching, learning, and engagement in social studies classrooms through arts-integrated practice. By applying a continuous spirit of exploring, developing and refining theory to better inform the planning and orchestration of teaching practices, this work strives to offer a vision that girds a framework for teaching and learning that offers opportunities to consider how to connect theory and practice in teaching and learning, particularly toward alternative and transformative practice.

A fluid, flexible, integrated framework for teaching to accommodate and connect with learners in different ways is valuable. Based on considerations prior to formalizing this action research study, arts-integrated teaching and learning offered an approach to utilize art as an educational tool within a metaphorical teaching toolbox/toolkit. To explore and model arts-

integrated/arts-based teaching and learning, the TER worked in fluid, responsive, emerging and diverse ways in order to consider an alternative way to teach and engage PT learners that would likely be different from previous schooling experiences. Within the social studies methods course PTs would endeavor to consider the ‘what, when, how, and why’ of being a social studies teacher including: beginning considerations of teaching practice, teacher identity and rationale and planning for student thinking and learning. The teaching of civics/citizenship, early considerations of discussion-based methods toward civic issues and arts-integration throughout the course curriculum, teaching methods and learning assessments of the course.

Arts-Integrated Teaching

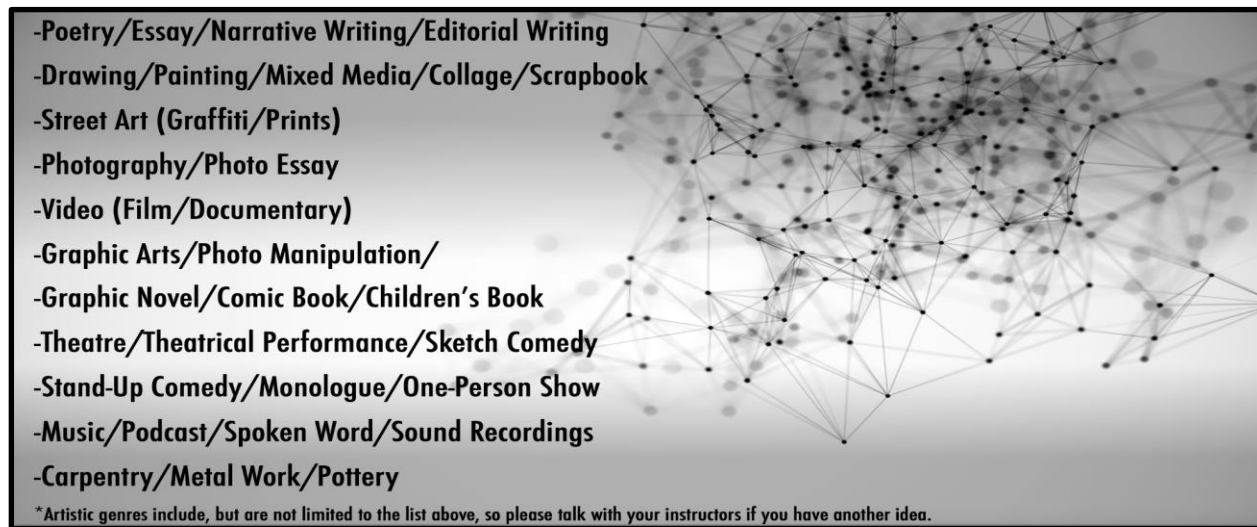
In the arts-integrated approach, play, joy and work are essential for teaching, thinking and learning that is fluid and flexible. The action research study explores arts-integrated course curriculum, teaching methods, and learning assessments in a secondary social studies teaching methods course. Based on laymen research, course instructor considerations, and experiences of art and art-making, and a parallel interpretation that adapted Ray’s (2006) genre study in the teaching of writing toward art/art-making the following artistic genres were selected/suggested to offer a variety of genre options for PTs to create art toward some coursework assignments (see Appendix D). As noted in the course syllabus, acceptable genres to use in completing coursework assignments included but were not limited to:

“Drawing/Painting/Mixed Media/Collage/Scrapbook; Street Art (Graffiti/Prints);
Photography/Photo Essay; Video (Film/Documentary); Graphic Arts/Photo
Manipulation/Graphic Novel/Comic Book/Children’s Book; Poetry/Narrative
Writing/Editorial Writing/Essay; Theatre/Theatrical Performance/Sketch Comedy; Stand-

Up Comedy/Monologue/One-Person Show; Music/Podcast/Spoken Word/Sound Recordings and Carpentry/Metal Work/Pottery/Piecemeal” (course syllabus).

Figure 5

Artistic genres for arts-integrated teaching and learning



Note: Graphic created by author.

Arts-Integrated Planning

Data examples of arts-integrated planning come from the TER sketching lesson plans in a mind/concept format before formally planning lessons in a more traditional linear lesson plan format. This method of creating lessons or visual planning (Szekely, 2006) was shared with PTs informally during an early impromptu discussion of lesson planning and formally as a course reading. At its core arts-integrated planning, as utilized in the study, takes a brainstorming approach to lesson (and/or unit) planning by sketching out/mind/concept-mapping the lesson before committing it to the required/preferred linear lesson planning format utilized in the secondary education program and within similar structures employed in most middle schools and high schools.

Visual planning (Szekely, 2006) often includes considerations of a central element/focus of the lesson (questions and learning objectives for example), the set-up of the learning

environment (a classroom bird's-eye-view map of the work space, learning materials and curricular resources), curricular pieces that involve multiple sources (often involving primary source art such as political cartoons, poems, paintings, etc. as curriculum belonging to a wider text set), consideration of how students will learn (representing the teaching methods/learning activities) and how a teacher knows what their students have learned (in considering course work evaluation and assessment). This conversation was meant to support early PTs in beginning to consider how to conceptual plan lessons creatively without formally utilizing a singular framework and/or the full logistical nuts-and-bolts of traditional linear lesson plan structures that PTs are introduced to later in the secondary integrated social studies program's other methods courses.

Arts-Integrated Curriculum

In terms of data examples from the social studies methods course toward art-integration in teaching, art was part of the course curriculum and included, considering symbols (or logos) and symbolism in historic and contemporary social movements in weeks 4-5; reading and discussing ten lessons the arts teach (Eisner, 2000) in week 6; exploring social justice in art education (Dewhurst, 2010) and connecting it to social studies education in week 8; considering the different learning environment of an artist teacher (Graham, 2009) in week 9; and exploring and considering principles, theories and tactics for artful civic activism through the beautifultrouble.org website in week 12. Art was also part of the course learning materials in the form of six department-purchased art kits containing: markers, colored-pencils and crayons; as well as an art storage bureau in the classroom that included: blank paper, molding clay, pipe cleaners, popsicle sticks, glue/glue sticks, scissors and tape. Chart paper and dry-erase boards

rounded out the physical learning materials present in the classroom related to arts-integrated teaching and learning.

Art-Integrated Teaching Methods and Learning Activities

Arts-integration was part of the learning activities stemming from the teacher educator/researcher's artist-teacher (Daichendt, 2010) approach toward teaching the course and artist-researcher (Daichendt, 2012) approach toward engaging the action research study. Arts-integrated/arts-based methods and activities included: utilizing small group mind/concept mapping and poster making to rehearse/prepare for individual coursework assessments, to synthesize course readings and to consider differing ways in which information could be presented as well as beginning understandings of teaching social studies in order to share different perspectives and ideas connected to learning and skill-building/skill application in weeks 3, 4, 6, 8, 9, and 12. Students used art kits to collaborate in synthesizing key points, powerful takeaways and burning questions about course readings. Students also discussed entries in their teacher journals: personal collections of learning, ideas and meaning-making used as an individual space for pre-service teachers to make connections and to foster the habit of teacher journaling to improve and reflect on practice as well as to share ideas and work with PT peers/colleagues. Further aspects of arts-integrated methods and activities consisted of the teacher educator modeling arts-integrated practice and PTs considering what elements of arts-integrated teaching and learning they might use in creating a metaphorical toolbox for practice. PTs also engaged in gallery walks organized to get students out of their seats (honoring kinesthetic learning and mind/body connections) and to offer constructive critical and creative feedback to their peers about their art-based course work in progress in weeks 7, 10 and 15.

Art-Integrated Assessment

In terms of specific course projects and/or products/assessments, arts-integration was utilized across the majority of course work assignments, projects and/or assessments. Featured coursework included *Social Studies is... Haikus* in week 2 to understand early PT perspectives about social studies; a social justice issues 'zine, chap book or blog in week 3 for pre-service teachers to begin exploring and researching justice-oriented civic issues; the 'good citizen' collage and mind/concept map in week 5 to consider aspects and elements of being a good citizen and criteria for good citizenship as well as considering how one might teach about citizenship in the social studies; an artistic genre and civic issues scrapbook in week 7 that helped to investigate and research artistic genres PTs were interested in and to continue investigating and researching justice-oriented civic issues; and the social justice issue-inspired art mini-installation and artistic statement in week 15 that connected art-making and stance-taking to communicate PT perspectives and supported, evidence-based arguments about justice-oriented civic, social and humanitarian issues.

Non Arts-Integrated Elements of the Course

Further course curriculum, teaching methods/learning activities, and projects and products/assessments were rooted in more typical elements of a social studies teaching methods course. Curriculum included elements connected to teaching social studies for social justice in accordance with secondary education program standards (Argawal-Rangnath, Dover, & Henning, 2016); considerations of how to teach social studies (Stanley, 2005); considerations of civics/citizenship perspectives in the social studies (Barr, Barth, & Shermis, 1977); considering approaches to teaching civics/citizenship in the social studies (Westheimer & Khan, 2004); and

philosophical considerations for engaging civic issues and civics teaching in the social studies through a spirit of activism (Wheeler-Bell, 2014).

Teaching methods/learning activities not directly related to arts-integrated teaching included short fifteen to twenty minute lectures and small and/or whole group discussion. A technique called silent discussion was also utilized and although it is not directly related to arts-integration, it did serve as a precursor to mind/concept mapping in that a silent discussion allows students to note powerful learning takeaways and/or burning questions from course readings and to silently respond to peer/colleague PT statements and questions on the dry-erase boards in class as a way of documenting a conversation for later review and synthesis of learning by the class as a collective.

Projects and/or product/assessments not directly related to arts-integration, but engaging the art of writing included the PTs teaching rationale and teaching commitments in which they work to begin conceptualizing their purpose for teaching and ways in which they will commit to their rationale within their future teaching. This is an important assignment/assessment that follows PTs throughout the three social studies specific methods courses within the secondary education integrated social studies program. The teaching rationale is rewritten and refined in each class as PTs grow in their professional capacity and identity in terms of their development to articulate a purpose and vision to lead learning in social studies classrooms and commit to that vision and purpose in their practice. Each arts-integrated project and/or product/assessment featured elements of both art and writing or art, writing and concept/mind mapping. Because the end goal is not simply to make art in the social studies or to become artists, but rather to utilize art as a tool for teaching and learning, PTs did not make art for art's sake, but rather utilized art-

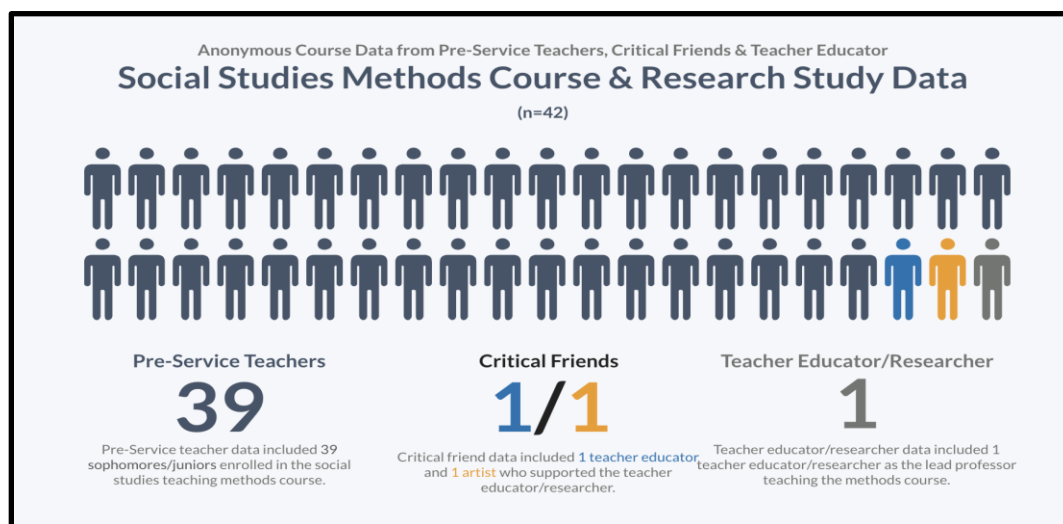
making as a tool for thinking and learning, meaning-making and as a place to play with ideas, make sense of their learning and to find joy in the work of learning to teach/become a teacher.

Area of Focus: Arts-Integrated Social Studies Methods Action Research

The area of focus is using arts-integrated methods, assignments and assessments in a social studies methods course. The collection of data transpired across a sixteen week semester and consisted of data from SPTs in the form of open-ended survey and exit ticket research questions responses and course assignment/product artifacts as well as the teacher educator/researcher's research portfolio/journal. Analyzing and interpreting data was done using constant-comparative analysis (Glaser & Strauss, 1967/1996) and constructivist grounded theory analysis (Charmaz, 2014) as well as arts-based analysis (Barone & Eisner, 2012; Daichendt, 2012; McNiff 2008, 2013). The action plan for the teacher researcher's own practice developed out of the findings from study data analysis. The implications of this study offer discussion of the action plan as well as a beginning framework for arts-integrated social studies methods course instruction in secondary/young adult teacher education programs.

Figure 6

Social Studies Methods Courses & Research Study Data



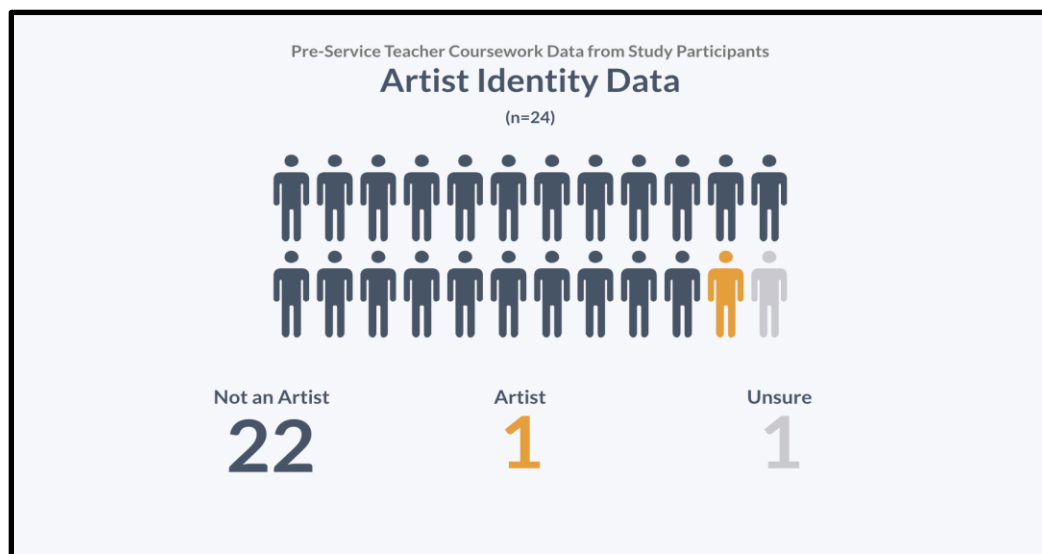
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Participants

The study called for participants to be pre-service social studies teachers (PTs).

Participants needed to meet the following requirements: enrollment in a university-based teacher education methods course for undergraduate students seeking certification to teach social studies classes in grades 7-12 at public or private schools.

All participants in the study were at a similar point in pursuing their undergraduate degree as sophomores or juniors between their third and fifth semester of considering the teacher education program; and two semesters away from potentially being admitted to the advanced program of teacher education. All participants were enrolled in a newer beginning social studies methods courses meant to provide students with a foundation for considering important social studies curriculum situated in both civics/citizenship in terms of social studies education and social justice education in terms of our secondary education adolescent/young adult program. Participants were recruited via the methods course that served as the context for the study. All students enrolled in the class were given the option to participate in the study in the hope that they provided detailed, thick, rich descriptions about their experiences (Hatch, 2002). Diversity of race, social class, gender, sexuality and identity as an artist or one who dislikes art among the participants would be beneficial for an exploration of a range of experiences, data, and realities (Lincoln & Guba, 1985). These criteria did not determine who could participate. Undergraduate students enrolled in the teaching methods course received a study outline and notification of responsibilities document before deciding whether or not they wanted to take part in the study (see Appendix A, B, & C).

Figure 7*Artist Identity Data*

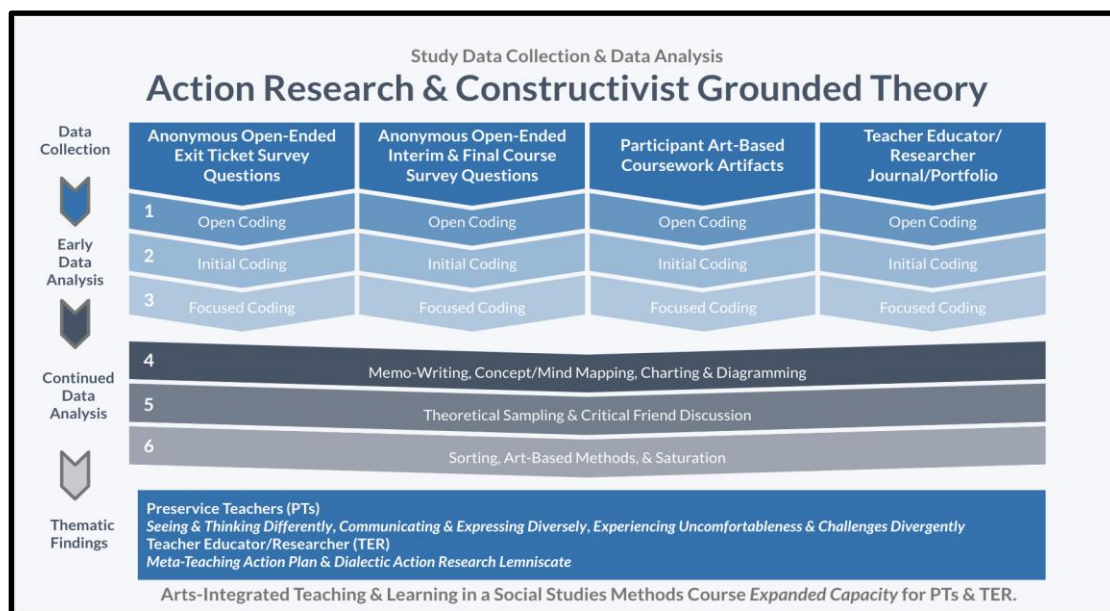
Note: Figure created by author.

Anonymous artifact/assignment specific data was collected from a group of PTs who agreed to allow the researcher to analyze their coursework (n=24). Among this group, demographic data was collected to denote racial/ethnic, gender and sexual identity as well as whether or not the PT saw themselves as an artist or not. Racial/ethnic identity demographic data included twenty-one of twenty four PT participants that identified as white/European (n=21), two of twenty-four participants that identified as Hispanic/Latin@/LatinX/non-white (n=2) and one of twenty-four participants that identified as Asian/non-white (n=1). Gender identity demographic data denoted thirteen of twenty-four PT participants that identified as male (n=13), ten of twenty-four PT participants that identified as female (n=10) and one of twenty-four PT participants that identified as fluid/non-binary (n=1). Sexual identity demographic data denoted twenty-two of twenty-four PT participants that identified as heterosexual (n=22), one of twenty-four PT participants that identified as lesbian, gay and/or bisexual (n=1) and one of twenty-four PT participants that identified as pansexual (n=1). Artist identity demographic data found that

twenty-two of twenty-four PT participants did not see themselves as artists (n=22), one of twenty-four PT participants that did identify as an artist (n=1) and one of twenty-four PT participants that was not sure if they identified as an artist or not (n=1).

Figure 8

Action Research & Constructivist Grounded Theory



Note: Figure created by author.

Data Collection Sources

Data collection for the study came from different qualitative sources. Pre-service teacher (PT) data came from four main sources: anonymous exit tickets, anonymous interim and final course surveys, and in-class course group work. The final PT data source came from individual participant artifacts/products that agreed to allow the researcher to look at their work. Teacher educator/researcher (TER) data came from a single source: a teacher researcher journal/portfolio for the action research study. Narrative journal/portfolio data reflected both direct connections to course teaching and learning as well as indirect ideas, ponderings, and questions about teaching, learning, social studies, civics/citizenship, social justice and art. Visual journal/portfolio art-

based data was captured via photos to document researcher mind/concept mapping, diagramming, and charting and art-based analysis approaches as well as to provide an overall synthesis to tell the story of the action research study (see Photo Essay in Appendix E).

Open-Ended Exit Tickets

Open-ended exit tickets included several rounds across the semester, with each round consisting of a specific question related to coursework being engaged at the time. The open-ended exit tickets were anonymous and offered to all preservice teacher students in the course (n=39) whether they were participating in the study or not. Tickets were distributed and collected the same day and students were free to not complete an exit ticket if they chose not to do so. The following questions note the specific exit ticket questions asked to PTs listed by round and by week:

1. Round 1: “In two to four sentences, please briefly discuss the process of being an artist in writing your *Social Studies is... Haikus*.” (week 2)
2. Round 2: “How did it feel to be an artist creating a ‘zine, chap book, or sample blog in order to explore a social justice issue?” (week 3)
3. Round 3: “How did you choose what traits, values or characteristics make up a good citizen? Did you utilize any criteria to make your choices?” (week 5)
4. Round 4: “What are you thinking about/learning from the experience of writing your social studies rationale?” (week 9)
5. Round 5: “What are you thinking about/learning from the experience of creating your mini-art installation?” (week 10)

Open-Ended Interim and Final Course Surveys

Open-ended course surveys were also utilized to collect data. Interim surveys were distributed and collected between weeks seven and eight of the sixteen week semester, with each survey being anonymous. The final course survey was distributed and collected on the final day of class in week sixteen of the sixteen week semester. Both the interim and final course surveys were anonymous and offered to all preservice teacher students in the course (n=39) whether they were participating in the study or not. PTs were free to not complete the surveys if they chose not to do so. The following questions note the specific questions asked to PTs listed by round and by week:

Interim Survey Research Question:

1. In thinking and learning about social justice/activism and teaching social studies/civics, how has art-making affected your experience in this methods course? (week 7)

Final Course Survey Research Questions:

1. What have you learned about art-based learning/art-making? (week 15)
2. What have you learned about social justice, citizenship, and/or activism? (week 15)
3. What have you learned about teaching social studies and/or civics? (week 15)
4. What have you learned about yourself? (week 15)

In-Class Group Work

Course group work was utilized in pursuit of thinking and learning to develop knowledge and skills toward becoming secondary/young adult middle school and high school social studies teachers. Coursework takes into consideration Vygotsky's (1978) social learning theory that students learn from having conversations and Eisner's (2002) call for exploring art because students learn from doing. Group work in class helped to scaffold a vision for arts-integrated

teaching and learning, as an opportunity for unpacking and making-meaning of course curriculum including readings and for supporting individual course work products/assessments SPTs would be asked to complete. Specific data collected and included in the study consisted of individual social studies haiku poems combined together to create one class group poem about what social studies is; and group visual posters made using class art kits that helped to synthesize considerations of the traits, values, and/or characteristics of a good citizen and the criteria utilized to decide what a good citizen was/is.

Participant Artifacts/Products

Several PTs (n=24) agreed to participate in the study in terms of granting permission in my researcher capacity to analyze their coursework. Data collected among course artifact/products included six art-based coursework pieces. First, a haiku poem explaining what social studies is, Second, a social justice blog (web-based editorial writing), a 'zine (mini-magazine) or chap book (short book of poetry) that explored a social justice or justice-oriented issue that was interesting to the individual learner. Third, a good citizen collage and concept map that noted at least five traits, values, and/or characteristics of a good citizen. Fourth, an under-the-influence of an artist or artistic genre scrapbook that collected examples of the kind of art PTs were interested in making for their mini-art installation. Fifth, a first draft of a teaching rationale that explains the PTs purpose for teaching. Sixth, a table-top sized mini-art installation that contained three to six art pieces and an artist statement that took a stance and discussed a social justice and/or justice-oriented issue. The following notes how these assignments were explained in the course syllabus.

Social Studies Is Haiku Poem

This social studies curriculum is designed to help both the PTs consider what they think social studies is and similarly for the TER to consider their ideas about what social studies is. The goal of *Social Studies is... Haiku* poems were to serve as an unofficial pretest to help the TER understand PTs conceptions of social studies at the beginning of the course. A partial description of the coursework assignment for class from the course syllabus read, “what do you think the social studies is? You will explore this idea by answering the question through the creation of a haiku poem that answers the question, what is the nature of social studies? For those unaware, a haiku poem is a 3 line poem that features a 5 syllable (line 1), 7 syllable (line 2), 5 syllable (line 3) format”. The TER combined all PT haiku poems (n=39) into one one-hundred and seventeen-line poem and did a line-by-line analysis to make use of this engaged course artifact.

Social Justice Issue Blog ‘Zine, or Chap Book

The social justice issues ‘zine, chap book, or pamphlet was designed to help explore social justice issues that PTs are interested in. The goal of the ‘zine (meaning a mini-magazine) chap book (a short book of poetry) or sample blog (a personal editorial discussion) is to accomplish two primary tasks: 1) to define the concept of social justice overall through narrative writing (‘zine) a poem (chap book), or editorial writing (sample blog). Each ‘zine, chap book, or sample blog should discuss the concept of social justice and should then investigate three social justice issues the PT is interested in. Each of the three entries should include a title, an image that gets at the heart of the social justice issue (it can be a picture or visual art) and a narrative, poem, or editorial that follows a what, why, how format explaining what each social justice issue is, why it is important to confront the issue, and how the issue can be remedied to make our world a

better place. Among the PTs that agreed to participate in the study by allowing the researcher to collect their work (n=24), sixty-nine differing social justice issues were explored in this collected course artifact.

Good Citizen Collage and Mind/Concept Map

The good citizen collage and concept map featured PTs deciding on five values, criteria, or characteristics necessary for being considered a good citizen. SPTs would then create a collage of a Frankenstein citizen (meaning the parts of the collage should come from different sources but should be connected together to create a visual image of a good citizen representative of the values, criteria, or characteristics each PT had selected). Each part of the visual needed to be labeled in a black and white concept/mind map copy of the collage in terms of the values of a good citizen. Each label needed to define the value, criteria, or characteristic chose using a ‘what, why, how’ format, as in ‘what’ value, criteria, or characteristic has been selected and ‘how’ does each PT define it, ‘why’ does this value, criteria, or characteristic make someone a good citizen, and ‘how’ these values, criteria, or characteristics can be instilled and followed by citizens in society. PTs did an in-class group activity that paralleled the assignment to help experientially support the work they would do individually. Among the PTs that agreed to participate in the study by allowing the researcher to collect their work (n=24), one-hundred twenty five differing values, criteria, or characteristics were explored in this collected course artifact.

Artistic Genres/Artist Scrapbook

As described in the syllabus, the artistic genre scrapbook featured nine to fifteen examples that represent the kind of art PTs wished to create for their end of the course mini-art installations. PTs choose between one, two, or three different genres that PTs were interested in.

If PTs chose more than one genre for their mini-art installations (for example, two genres you should have five images for each; if you choose three genres you should have three to five examples for each genre). The examples were meant to inform PT thinking and ideas about what art they aimed to create by being under the influence of a particular artist and/or artistic genre toward their mini-art installation. This idea stemmed from an adaptation of Ray's (2006) idea for young writers learning to write in different ways by being under the influence of different writing genres or styles in her book *Study Driven*. This idea calls for both teachers and students to collect books (or art in the adaptation) to serve as examples of the kind of writing and/or art students are attempting to learn about by being collective contributors to the learning curriculum. Artistic genre(s) include (but are not limited to, so please talk with your instructor if you have another idea): drawing/painting/mixed media/collage/scrapbook, street art (graffiti/prints), photography/photo essay, video (film/documentary), graphic arts/photo manipulation/graphic novel/comic book/children's book, poetry/narrative writing/editorial writing/essay, theater/theatrical performance/dance, sketch comedy, stand-up comedy/monologue/one-person show, music/podcast/spoken word/sound recordings, or carpentry/metal work/pottery. Among the PTs that agreed to participate in the study by allowing the researcher to collect their work (n=24), fifty differing artistic genres were explored in this collected course artifact.

Teaching Rationale

The teaching rationale is designed to help PTs consider their purpose for teaching. Similar to a teaching philosophy, the teaching rationale is an early attempt in secondary education, integrated social studies program to help PTs connect the thinking of theory with the action of practice. From the syllabus an excerpt of the coursework assignment notes, "decisions about what and how to teach, and about how you carry out your role as a social studies teacher,

ought to be based on an understanding of what you hope to accomplish as a social studies teacher. This represents your rationale for teaching. Throughout the semester we will be discussing your developing rationale. A rationale explains what you believe should be the purpose of teaching social studies. Since rationales are always a work in progress for reflective teachers you will be turning in two drafts during the semester and two more drafted throughout the integrated social studies secondary teacher education program". While this artifact was collected, data germane to PT teaching rationale work was drawn from exit tickets after turning in their first draft to understand the process in crafting and developing their ideas rather than exploring the rationale as a full document in this action research study.

Mini-Art Installation and Artist Statement

The mini-art installation represents the culminating project of the course and requires the imagining, creation, and refinement of three to six original art pieces as well as an artist statement. These art pieces and artist statements helped PTs to engage the social justice issue PTs chose to focus on and reflected ideas of justice-oriented citizenship and activism. PT art was to be done to the best of their ability and was meant to take a stand in engaging a social justice issue. PTs artistic statements were limited to two-pages and framed to offer PT perspective in four parts. First, PTs had to name their piece, list the artistic genre and/or tools they used and include a short one to three sentence statement that served as a rationale for their artwork. The second part, or introduction of the artist statement, explained PT personal connections to the social justice issue. Third, the body of the statement followed a 'what, why, how' format explaining what each social justice issue was, why it is important to confront the issue, and how the issue can be remedied to make our world a better place. Within the 'what, why, how' format, PTs were encouraged to potentially include selected principles, theories, and tactics from an

unofficial course curriculum piece called Beautiful Trouble, a text and website that included art-based ideas toward activism and was described as a “toolbox for revolution.” The fourth part of the artistic statement encouraged PT’s to illuminate how they and/or their fellow citizens might move from awareness to concern, from caring, to advocacy, and from planning to action. Among the PTs that agreed to participate in the study by allowing the researcher to collect their work (n=24), forty-two differing artistic genres were explored in this collected course artifact.

Teacher Educator Research Journal/Portfolio

Other data collected came in the form of a teacher educator research journal/portfolio. Most journal/portfolio entries were open-ended and unstructured to capture teacher educator thinking, ideas, and questions related to the arts-integrated social studies teaching methods course. The researcher journal/portfolio was utilized several times each week with the teacher educator writing a post class-specific entry each week of the semester, and reflecting and playing with thinking, ideas and questions as they arose. Across journal/portfolio entries there was a collection of narratives about each class, lists of ideas and/or questions toward theory and/or practice as well as mind/concept maps that helped to reveal thinking and learning processes taking place in an effort to improve one’s practice and/or make sense of the data. Often teaching journal/portfolio entries were hand-written and then digitized as thinking, connections and practice were being refined and/or reframed. Across the sixteen week semester, TER composed one-hundred and seventy eight entries/pieces for the journal/portfolio (see Appendix F).

Teacher Educator Research Photo Essay

As the TER collected, analyzed, played with, summarized, and synthesized data, a photo essay emerged as a means to specifically and directly utilize arts-based research methods and to capture researcher/author thinking, ideas, and moments to document the evolving and emerging

action research study. Like many aspects of the study as connected to arts-based research and emergent design, this choice was intuitive and felt like an approach that would be denied by the academy. In retrospect the photo essay resides as a powerful data tool and method toward capturing moments of interest in telling the story of the action research study, particularly as related to the role of researcher after the arts-integrated methods course had ended and data was being analyzed, organized and played with in order to find codes, themes, and/or categories. The photo essay offers a glimpse into the thinking and analysis of the TER in navigating the data of this action research study. The photo essay can be found in its entirety in Appendix F.

Organization of Data

In order to achieve triangulation, data were organized in three main strands. The first strand was course PT anonymous data (exit tickets, interim and final course surveys and in-class group work). The second strand consisted of course PT participant art-based coursework (artifact/products data). The third strand was a dedicated course and teacher educator/researcher journal/portfolio data (various narrative entries, mind/concept maps and art-based memoing). A triangle structure was used to organize course PT anonymous data and course PT participant artifact/assignment data consisting of three parts (or sides): 1) arts-integration/arts-based learning data; 2) social studies teaching/becoming a teacher learning data; and 3) civics/citizenship and teaching for social justice data.

Course teacher educator data was compiled from a researcher journal/portfolio. Most journal/portfolio entries were open-ended and unstructured as a means to capture teacher educator/researcher thinking, ideas, and questions. As journal/portfolio entries were amassed and analysis began, entries were organized using a pentagon structure consisting of five parts (or sides): 1) teaching and learning intentions, 2) teaching and learning questions, 3) teaching and

learning impressions, 4) teaching and learning tensions and 5) teaching and learning lessons. The researcher journal/portfolio was utilized several times each week with the researcher writing a post class-specific entry for each week as well as reflecting and playing with thinking, ideas and questions as they arose. The researcher journal/portfolio was a collection of narratives about each class, lists of ideas and/or questions toward theory and/or practice as well as mind/concept maps that helped to reveal thinking and learning processes taking place in making connections. Teaching journal/portfolio entries were often hand-written and then digitized as thinking, connections and practice were being refined and/or reframed.

Data Analysis

Data analysis for this study began by collecting data and engaging in an ongoing, cyclical research process largely engaged through the use of the researcher journal/portfolio. This research journal/portfolio served as a space for thinking through and interpreting data, reflecting on analysis methods, refining researcher perceptions offered mainly in the forms narrative reflections, refinement, memos, concept/mind mapping, diagramming and charting, arts-based methods including visual conceptual memoing and painting. Information was better organized from the researcher's perspective through visuals such as concept/mind maps, diagrams, charts, and sketches in conjunction with narrative data. Additions to the research journal/portfolio continued throughout the entirety of the methods course and semester across fifteen of sixteen weeks (the researcher took a week away from the research journal/portfolio while presenting at a national conference). The journal/portfolio was also shared with a colleague/critical friend sitting in on and at times, supporting the teaching of the course. This informal sharing of ideas transpired in order to open researcher perceptions to questioning and critique and to bolster the trustworthiness of the study. Likewise, an artist critical friend helped to both engage in

conversation around perceptions of data as well as to support the generation of data alongside the researcher by asking important questions about art, art-integration, and/or art-making.

Much of the data collected in the study was narrative data, while other collected data was arts-integrated/arts-based artifacts from PT s representing several artistic genres. Research specific open-ended exit slip questions and open-ended interim and final course survey questions as well as various PT participant course artifacts/assignments were analyzed. Within this narrative and arts-integrated data, PT participants spoke about their thinking and learning experiences or offered perspectives about aspects of their thinking and learning regarding arts-integrated/arts-based social studies teacher education practices. The following integration of constructivist grounded theory (Charmaz, 2014) as connected to constant comparison analysis (Glaser and Strauss, 1967, 1996) and arts-based methods (Barone & Eisner 2012; Daichendt, 2012; McNiff, 2008, 2013) were used to analyze various collected data.

Recursive Analysis Procedures

As data were collected they were kept in sets during the first four iterations of data analysis. Data analysis fits within the structure and framework of constructivist grounded theory analysis featuring open coding and further open coding, initial coding, focused coding and categorization, memo writing, and theoretical sorting, sampling and saturation (Charmaz, 2014). Within each iteration of constructivist grounded theory analysis, constant-comparison analysis procedures (Charmaz, 2014; Glaser and Strauss, 1967/1996) were utilized. During the fourth iteration of analysis, memoing, and the sixth iteration of sorting, arts-based research methods were utilized (Barone & Eisner, 2000; Daichendt, 2012; McNiff, 2008, 2013) to reach saturation.

Iteration One: Open Coding and Further Open Coding

In this first iteration or open coding stage of analysis the researcher simply reviewed data to see what the data was saying and to try to gain perspective of what had been collected and what was being said. The researcher reviewed PT responses to open-ended exit ticket and survey questions as well as PT course artifacts and teacher educator/journal entries and kept responses within sets responding to each exit ticket or survey question (surveys), across each assignment/product (artifacts), and among entries (teacher educator/researcher journal portfolio). Responses were read and notes were made in the researcher journal/portfolio about what was being said among PT responses as a means toward generating initial lists of ideas and things to look for, early understandings and considerations, as well as early questions that emerged as connected to the research questions of the study.

In this next iteration or further open coding stage of analysis, the researcher read the data line-by-line and began highlighting different parts of the data to compartmentalize differing parts and key ideas within each data set. Data were analyzed and organized within two early categories: 1) pre-service (PT) data engaging thinking and learning; and 2) teacher educator/researcher data engaging thinking, teaching, and learning from the methods course.

By separating data into these two early categories, the researcher could differentiate and distill text passages line-by-line to explore insights into what both PTs and the TER were thinking and learning in the social studies methods course. By conducting line-by-line analysis in this instance the researcher found thematic categories began to emerge among PT data and TER data. The researcher then continued highlighting lines in different colors to merge similar ideas into thematic categories.

This strategy of color-coding like narrative data was employed in utilizing line-by-line analysis in analyzing individual PT open-ended exit slip, interim, and final survey question responses as well as TER journal/portfolio entries. Responses generated from each individual exit ticket or survey question and each TER journal/portfolio entry were gathered together in lists of responses and read line-by-line. Color-coding was implemented as a strategy, this time on differing colored Post-It notes, to begin putting like responses together in early formation of themes and categories. As analysis continued the individual PT exit slip and survey responses and TER entries were placed in categories, moved to other categories if discrepancies were found, or positioned as outliers or bridges if responses or entries seemed to reside between two thematic categories. As categories emerged themes were considered, reconsidered, and refined within their respective PT and TER data sets.

These constant-comparative analysis strategies with constructivist grounded theory analysis during open coding were utilized to analyze both PT and TER data. That said, the researcher made a conscious choice to analyze PT data first before moving on to TER data analysis. Given the author's dual role as teacher educator and researcher, I thought it to be a prudent, intuitive decision to try and create some separation between the dual roles of teacher educator and researcher by analyzing PT & TER data at different times. Within the dual role of teacher educator and researcher, the author feared there would be a level of cross-contamination of analysis regarding privileging my own perspectives as a researcher analyzing my teaching of the social studies methods course in real time. The TER journal/portfolio entry analysis took place beyond the sixteen week course but utilized the same processes of constant comparison methods within the constructivist grounded theory analysis framework.

Iteration Two: Initial Coding

Initial coding helped the researcher to begin defining emerging thematic and categorical ideas and also to wrestle with other ideas of what data might mean (Charmaz, 2014, p. 343). Initial coding for this study began by further focusing on the line-by-line approach used in the first iteration of open coding and further open-coding in order to revisit thematic and categorical choices in grouping like responses of PTs within open-ended exit ticket and survey questions responses and TER entries as well as refining approaches to analyzing PT course artifacts, which was becoming a tricky approach given some artifacts were not narrative based and the researcher was struggling to formalize an arts-based process that seemed to be rigorous enough in structure to interpret art-based data. Responses were still being curated within differing PT data sets separated by each exit ticket round or interim and final survey question, and likewise across each assignment/product or coursework artifact. This same process was later used among TER entries. Throughout this second iteration of the analysis cycle or initial coding, the researcher worked to develop in vivo (Charmaz, 2014) and more focused codes that clarified ideas from iteration one, open coding. The researcher also revisited individual responses within categorical and thematic groupings that helped to clarify PT perceptions, thinking, and learning and later employed the same strategy in clarifying TER perceptions, thinking, and learning from teaching the course.

In this second iteration of analysis the researcher also began to take an early macro view of the study; to begin seeing how early compartmentalized categories and themes might connect beyond specific data sets within the larger scope of findings. While this perspective was untidy, at best at this juncture of analysis (or clear as mud as the TER's teacher educator critical friend would say), it was an important notion for the researcher to begin making sense of analysis at both the detailed micro level of compartmentalized data sets pertaining to PT and TER data and

to recognize possibilities for early placement within the macro whole of the study. Articulations of difference and similarity became a focus during this second iteration to try to connect micro insights in analysis within PT and TER data sets in working to form a fledgling, broad, general, yet coherent approach to macro thematic categories that ultimately would become the findings of the study.

In doing the specific work of the second iteration of analysis or initial coding, the researcher began to distill key words or phrases on PowerPoint slides that corresponded to each emerging thematic category in compartmentalized PT and TER data sets (including potential outliers and a miscellaneous categories containing key words and phrases that did not yet have a tidy fit within the developing thematic categories). These initial coding categories included art (red), civics/citizenship & social justice issues (blue), and teaching/teaching social studies (yellow) as macro categories. As a researcher, the author again found it necessary to separate PT data from TER data as a potential means of later comparing and contrasting teaching and learning in the shared space of our arts-integrated social studies methods course. Within this work the researcher was beginning to see the similarities, differences, and nuances within the action research study that seemingly reflected a kind of parallel journey between pre-service secondary social studies teachers and a beginning social studies teacher educator in learning to teach, albeit at different levels and/or within different contexts. After going through all PT responses to open-ended exit ticket and survey questions as well as PT course artifacts and TER journal entries, initial compartmentalized data set thematic color-coded categories, of art (red), civics/citizenship & social justice issues (blue), and teaching/teaching social studies (yellow) were decided upon, organized, and prepared for further exploration on a macro level to find connections across data sets and to determine the larger findings of the study.

Iteration Three: Focused Coding & Categorizing

Focused coding and categorizing began by working to further refine initial codes by employing recursive methods of constant comparing and contrasting of micro-level PT and later TER data set analysis. Theme and category codes were further analyzed with an eye toward looking across PT and TER data sets to recognize macro connections between differing data sets found within each of the PT and TER data sets. Focused coding helped to recognize strong initial codes and to test their resolve against other data collected for study (Charmaz, 2014, p. 343) which was ultimately not featured in this study, but included brief focus group discussions to check-in with select PTs and participant PT individual interviews. Focused coding consisted of reviewing and refining initial micro codes and beginning to explore categorizing of codes across micro codes into like macro groups. Categorizing represented an important step in data analysis in which like categories, themes, and patterns were brought together in order to flesh-out analytic conceptual category codes to help build theory (Charmaz, 2014, p. 341) that pertain to the macro codes representing the findings of the study as connected to the action plan and framework for utilizing arts-integrated teaching and learning in a social studies methods course.

In this third iteration of constant-comparison analysis or focused coding within constructivist grounded theory the researcher looked across micro data sets related to data regarding PT responses, ideas, and perspectives about social studies teaching and learning, teaching civics/citizenship for social justice, and teaching and learning in an arts-integrated learning environment. Categorized codes, themes, and patterns that emerged from PT open-ended exit ticket and survey questions, specific arts-based coursework artifacts. Employing the same process to analyze TER data, observational field/research journal entries led to micro category development of refined open and initial coded themes. Using a recursive process to

compare and contrast emerging focused codes across micro data sets the researcher engaged in a distilling process of developing focused macro codes of art (red), civics/citizenship & social justice (blue), and teaching/teaching social studies (yellow) within PT codes as a means to reconsider open and initial code connections and developing focused primary, secondary, and tertiary codes representing study findings. Across the fourth iterations of analysis, memo-writing, concept/mind mapping, charting and diagramming and fifth iteration of analysis, theoretical sampling and critical friend discussion these art (red), civics/citizenship & social justice (blue), and teaching/teaching social studies (yellow) codes would be altered.

Iteration Four: Memo-Writing Concept/Mind Mapping, Charting & Diagramming

Memo-writing took place at different times across a prolonged fourth iteration of analysis within the data analysis process but was of particular relevance as an essential point in the study in which constructivist grounded theory and emergent design (Pailthorpe, 2017) dovetailed to alter the direction of data analysis. Memo-writing uniquely required writing down as many ideas as possible regarding developing ideas about emerging codes, categories, or other aspects of the action research study (Charmaz, 2014, p. 343). Memo-writing was an important tool within analysis and in conjunction with art-based analysis (Barone and Eisner, 2012; Daichendt, 2012; McNiff, 2008, 2013) that included painting to try and reconsider data outside of narrative analysis as well as creating many concept/mind maps, charts, and diagrams to explore open, initial, and focused code analysis visually. Iteration four was conceived as one-part brainstorming and one-part exploring pushing ideas and connections further through artistic approaches to thinking and asking questions about the study and codes. By creating concept/mind maps, charts, diagrams, and paintings the researcher was able to play with and organize the data in non-linear and artistic ways that helped to enrich understanding of what the

data was saying and to help consider connections between micro data set themes and categories and macro data analysis that ultimately led to study findings, an action plan, and framework for arts-integrated teaching and learning in a social studies methods course. Memo-writing, concept/mind maps, charts, and diagrams helped the researcher consider design strategies toward ways the data could be presented clearly to those engaged in reading the research study.

The researcher kept a research journal/portfolio specific to the study which included reflections written after each class and random thinking related to the course teaching, learning, social studies, civics/citizenship, social justice, civic issues, and art/art-making. The researcher included emergent, exploratory memos within the research journal/portfolio. Different approaches to memo-writing were utilized including: 1) creating lists of questions and ideas, creating descriptive phrases germane to PT data and TER data and ideas, and sketching out varied mind/concept maps, diagrams, and charts, as visual representations of thinking, reflecting and further analyzing data within the work of memoing to both explore meaning-making and to further develop ideas for thematic categories and codes. Iteration four helped to more deeply consider how to organize ideas so that thematic categories and codes could be clearly presented within the findings and also helped to contribute to refinement in more clearly articulating findings when discussed.

This arts-based approach to memoing allowed for a conceptualized, concrete representation of the PT and TER data that was utilized as a prompt to help organize writing and improve articulation of meaning-making and ideas using visual memos consisting of mind/concept maps, diagrams, charts, or other visual representations. This arts-based approach to memoing offered the TER the opportunity to integrate visual thinking in order to analyze each of the compartmentalized PT and TER micro thematic categories within the greater macro context

of the study. This allowed the TER to employ a microscoping/telescoping technique via emergent process to figuratively use a microscope to zoom in on certain micro aspects of the data; as well as a telescope which allowed the TER to zoom out in working to see the macro connections and disconnections of the study more clearly. This zooming in and telescoping out allowed for contemplations of scope and provided a perspective that considered both the forest and the trees for the author. This emergent, intuitive fourth iteration of data analysis was integral in offering micro and macro perspectives within data analysis across the study and helped to refine applications of an action plan as well as a framework for practice when teaching an arts-integrated social studies methods course steeped in civics/citizenship and civics issues of equity and justice.

Iteration Five: Theoretical Sampling and Critical Friends Discussion

In working to refine constructivist grounded theory analysis, theoretical sampling and critical friend discussions with both a teacher educator critical friend (TECF) and artist critical friend (ACF) were engaged to help refine and clarify the action research study's emerging overall findings. Theoretical sampling involved the researcher seeking out contextual elements such as people, events, and/or information that explained the specifics and relevance of developing categories (Charmaz, 2014, p. 345). The TER's teacher educator and artist critical friends helped the TER to further consider findings regarding PT thinking and learning, the TER's thinking, teaching, and learning, an action plan for teaching the methods course and leading to developing a framework for arts-integrated teaching and learning in a social studies methods course.

Theoretical sampling and critical friend discussion occurred simultaneously as data analysis moved beyond focused coding and slowly progressed toward completion. The

researcher returned to data and memos that best acknowledged and supported the constructed thematic categories and codes under consideration and toward the development that contributed to the action plan and framework for teaching an arts-integrated social studies methods course. The researcher worked to be steadfast in having an awareness of the depth, coherence, and alignment of the data to arrive at a point of saturation in data analysis, but was surprised by the richness of discussion with an artist critical friend (ACF) that offered a list of wonderfully thoughtful questions toward arts-integrated/arts-based teaching and learning. While this discussion between the TER and ACF did not ultimately shift codes or categories, it did serve as the last collection of data to become part of the study and offered profound questions to strengthen the depth and breadth with which the TER worked in completing data analysis and considering elements of this action research study in further scholarly work.

Theoretical sampling involved the researcher moving back-and-forth, returning to previously analyzed data and participants to, at times solicit more data in the form of further memoing that helped to provide greater depth to categories, answer remaining questions for furthered clarity, or to help address TER assumptions about previously collected data. Through engaging the process of theoretical sampling with a small group of PT participants as well as the aforementioned teacher educator and artist critical friends, the researcher worked to recognize categorical discrepancies and/or unanswered questions as well as to articulate thematic category codes and findings clearly and to interrogate any lingering assumptions. These discussions helped to eliminate findings as primary, secondary, and tertiary and to rather see findings as related to PT thinking and learning, TER thinking, teaching, and learning, and learning germane to action research processes.

Iteration Six: Sorting and Saturation

The TER engaged in sorting as the methodological process of constructivist grounded theory analysis moved away from focused coding and theoretical sampling and toward sorting and saturation. Final sorting of thematic category codes was developed to distill, refine, and solidify focused codes with emerging overall study findings to both serve the study data, participants, and methods course and also to illuminate study findings in presenting them clearly. This sixth analysis iteration helped bring the data together coherently in an organized manner to understand what was learned by PTs and the TER at a macro level and what elements were applicable in creating an action plan. The action plan and accompanying framework for arts-integrated teaching and learning in a social studies teaching methods course helped the author to consider and offer an apt discussion of why this learning is applicable to social studies teaching and learning; and to refine how teacher educators can theoretically and practically apply this work in social studies teacher education methods courses.

Sorting was relevant to the process of engaging an emerging theory for teaching and learning in an arts-integrated social studies methods course and supported the purpose of creating refined categories and comparing these categories at an abstract level (Charmaz, 2014, p. 216). This process of abstract comparison was made concrete by utilizing arts-based methods (Barone & Eisner, 2011; Daichendt, 2012; McNiff, 2008, 2013) to consider themes, codes, and findings once more. Saturation occurred when gathering and exploring further data yielded no new insights or ideas about the emerging grounded theory (Charmaz, 2014, p. 345). Within art-based analysis methods and revisiting scholarship, saturation was noted by a recognition, to some extent, of alignment with other scholarship pertaining to arts-integrated/art-based teaching and learning, albeit in a different context in terms of this action research study. The theory in the case

of this action research study is represented in developing an action plan for future teaching and learning in an arts-integrated social studies methods course and by offering a framework that offers considerations for how other teacher educators might teach an arts-integrated social studies methods course.

Theoretical Sensitivity: Teacher-as-Researcher

Throughout the course of this action research study, the researcher was embedded within the course as the instructor, operating from the researcher as participant role (Creswell, 2014). While this role was complex it helped to develop the researcher's theoretical sensitivity. Charmaz (2014) defines theoretical sensitivity as "the ability to understand and define phenomena in abstract terms and to demonstrate abstract relationships between studied phenomena" (Charmaz, 2014, p. 161). A key component of this ability resides in the researcher's capacity to "see this world as our participants do – from the inside" (Charmaz, 2014, p. 24). By being embedded in the group and interacting as both researcher and participant within the action research study, the researcher possessed an insider's understanding to ask informal questions for clarification that helped to make thoughtful connections among differing qualitative data such as open-ended surveys, observational field/research notes, participant course artifacts, and teacher educator research journal/portfolio entries. In this capacity as teacher-as-researcher (Kincheloe, 2012) the TER was able to engage in theoretical sensitivity.

Ethics

There were limited ethical issues in the course and study in terms of mental, emotional, and physical safety. An issue to note was the unanticipated pushback against art from a segment of students who held the perspective that art was ambiguous and difficult. This may have caused a small amount of mental or emotional distress in terms of cognitive dissonance. This culminated

with one student withdrawing from the class. Based on my role as an educator trying to support the student's learning in an alternative environment, I have reason to believe arts-integration/arts-based methods was a component in the student's decision. This caused the researcher to pause and simply ask why. In analyzing the data insights were offered regarding the unique challenges of utilizing arts-integrated/arts-based methods for teaching and learning. Although this research will never know the specific plight of the student that dropped the course, the researcher must acknowledge there was likely short-term discomfort for students in utilizing arts-integrated/arts-based methods for thinking in learning. In most cases the PTs adapted to this alternative approach.

The dual role of teacher educator and researcher, had to be approached thoughtfully and ethically to protect participants from feeling compelled to answer questions or respond to the researcher in ways that reflect an awareness of power and hierarchy. It was important to make clear to participants that reactions, comments, and discussions of their thinking and learning, or their experiences in the course or with coursework, and construction of artifacts would be kept confidential and anonymous. It was important to ensure the sanctity of course grades by noting and upholding the practice that participation in the study did not impact the grade earned in the course. Only the researcher had direct access to participant data. Access to coursework artifacts was done so with participant permission and only after several iterations of analysis were considered were emerging research study ideas and themes shared with two critical friends of the researcher. Access to data was never granted, but rather discussed through researcher memos; with the intent being to prove the researcher's understanding of data.

Another aspect of ethics was the TER choice to not show any of the PTs art germane to the course and relevant to the study. By and large, demographic data notes that only one of

twenty-four official study participants considered themselves to be an artist. As amateur, untrained artists PTs did not consider themselves artists, thus the TER felt compelled to protect the modesty of their work to some extent. The TER thought it best to focus on PT thinking and learning from the course rather than specific artistic artifacts and/or artist mini-installations from the course applicable to the study. This choice corresponds with research previously mentioned regarding how amateur/untrained artists work. Only twenty-four of thirty-nine PTs gave permission for their art to be shown. When looking at collective thinking and learning this made it increasingly difficult to find favor with the choice to show art made by PTs during the course even with their permission in this study. The TER believed this to ethically be the correct choice in recognizing that PTs did not ask to make art or be artists prior to our social studies methods course beginning, regardless of participant permission.

Trustworthiness

Coming from a general perspective within qualitative research, the procedural strategy for ensuring the trustworthiness and reliability of the qualitative data was triangulation, which notes “examining evidence from (different) sources and using it to build a coherent justification for themes” (Creswell, 2014, p. 201). Triangulation was reached across three key micro data sets including art/art-making experiences, civics/citizenship thinking & social justice issue learning, and teaching and learning in social studies education in connection to the macro study findings such as what was learned from the study about PTs and the TER in exploring teaching and learning in an arts-integrated social studies methods course. These three early micro data sets allowed for triangulation by considering art/arts-based elements of the study as a method or approach to teaching social studies; learning about how to teach social studies; and learning how to teach about civics/citizenship and confronting aspects of social justice through exploring civic

issues of equity and justice. Triangulation occurred among three distinct individuals/groups whose perspective was part of the study. The teacher educator/researcher, two critical friends, and the pre-service teacher students and participants.

Peer Debriefing

Peer debriefing occurred by “locating persons who reviewed and asked questions” (Creswell, 2014, p. 202) about the study. The TER debriefed emerging inferences with two trusted critical friends, one a fellow teacher educator helping to support the teaching of the course and the other an artist critical friend helping to support art-making in the course. Through discussion and dialogue these critical friends helped to refine ideas and questions as well as serving to clarify inferential shortcomings in data analysis and ultimately the action plan that supported the building of a coherent framework for arts-integrated teaching and learning in social studies methods courses. The teacher educator critical colleague focused on elements of social studies and civics/citizenship education and teaching practice that helped to encourage refinement of practice and deeper engagement with learning while the artist critical colleague focused on artistic products and art-making processes in asking outsider questions that served to connect arts-integrated/art-based teaching and learning with intentions and goals for learning.

Member Checking

Trustworthiness was also reached by the TER during member checking (Creswell, 2014) to explore emerging findings and ideas for the action research study with PT participants. In addition to providing any final clarifications regarding interpretations of the data, PT participants presented informal feedback to the TER and were encouraged to reflect on their thinking and learning about arts-integration/arts-based teaching practices or art-making processes and creation of artistic products, social justice and civic issues in the curriculum, teaching and learning about

civics/citizenship, and any other related insights regarding the study. Member checking not only helped to clarify researcher interpretations of data across the first three iterations of constructivist grounded theory analysis and coding, but also allowed for furthering learning relationships and opened doors for discussions and reflections that helped participants grow as future social studies teachers willing to make adjustments to elements of their fledgling practice (including integrating arts-based learning at times in the lessons and considering civic issues of equity and justice in their curriculum). Member checking was helpful both in terms of making sure themes, categories, and codes were sensible, but also continued notions of theoretical sensitivity in allowing the TER and PT participants to enjoy a continued symbiotic and reciprocal relationship as co-learners in which their informal conversations informed one another about teaching and learning in the social studies.

Trustworthiness was achieved by reaching saturation in data analysis and member checking with PT research participants as well as having discussions with a teacher educator critical friend (TECF) who sat in on and at times engaged in supporting the teaching of the class as well as an artist critical friend (ACF) who was consulted across the study to help more deeply consider the arts-integrated/arts-based methods of the course. Saturation occurred when opportunities to continue analyzing and playing with data failed to elicit new ideas, perspectives and/or understandings. Likewise, saturation was realized when analysis yielded aspects of or similarities to previous scholarship found in the literature review, albeit in differing contexts, with different participants, or exploring different questions. Trustworthiness further came from saturation when reason and intuition in further moving, expanding, or distilling data between codes and thematic categories or further defining codes and thematic categories or critically questioning code and thematic categories within the macro findings of the study and framework

did not yield deeper or different ideas toward an action plan and framework nor toward research and course design coherence in future work.

Conclusion

In this chapter we considered and discussed the research design of this qualitative action research study. Methodology for data collection, organization, and analysis procedures were discussed in-depth and include teacher-as-researcher (Kincheloe, 2012), action research (Mills 2016/2018), and emergent design (Pailthorpe, 2017) as important elements of research design and methods toward qualitative data collection and organization. Data analysis methods featured constructivist grounded theory (Charma, 2014), constant-comparison (Glaser and Strauss, 1967/1996), and arts-based methodologies (Barone and Eisner, 2012; Daichendt, 2012; McNiff, 2008, 2013) in discussing aspects to facilitate meaning-making among thematic and category codes within micro data sets and across micro data sets when engaging in a macro approach to determining the overall findings of the study. Ethical considerations, assumptions, and bias of the researcher as well as the context and participants in the study also discussed in the chapter. In the next chapter, we will look across the micro data set findings as well as the overall macro findings of the study.

CHAPTER IV

FINDINGS

Introduction

In Chapter I, the author offered a rationale for the action research study, purpose statement and a brief overview of the research design. In Chapter II, the author presented a review of relevant literature and scholarship across disciplines in support of social studies teaching and learning, arts-integrated/arts-based teaching and learning, considerations of civics/citizenship education in the social studies, considerations of social justice issues and art/art-making toward speaking about social justice issues in an arts-integrated/arts-based social studies teaching methods course. In Chapter III the author discussed research design and methodological procedures related to data collection, data analysis and data organization of the action research study. In this chapter we will look at the overall findings of the study and the thematic findings and data results that emerged in analyzing data.

Findings

Findings are represented through thematic categories supported by data. Findings are expressed across three elements: pre-service teacher thinking and learning/findings from the study, teacher educator/researcher thinking and learning toward an action plan/findings of the study and research methods/action research design/findings of the study. All thematic findings presented help to support a developing framework and theory for arts-integrated teaching and learning in a social studies methods course and within secondary social studies practice with a focus on considerations of civics/citizenship and engaging civic issues of equity and justice both past and present as pivotal elements of teaching and learning within the social studies.

Across the collection, organization, and analysis of data, three initial data sets reflecting differing elements of the course and research study were established. First, data was collected, organized and analyzed to explore the specific use of arts-integration/arts-based methods of teaching and learning in the course including the course curriculum, teaching methods and learning assessments of the course and to consider art-making and/or creativity and imagination as related aspects of arts-integrated/arts-based teaching, thinking and learning. Second, data was collected, organized and analyzed to explore pre-service teacher thinking, learning and applying methods and tools for teaching social studies rooted in thinking about who you will teach (adolescents), how you will teach (methods toward practice) and what you will teach (curriculum building). Third, data was collected, organized and analyzed to explore civics/citizenship conceptions of a democratic society as well as civic issues of equity and justice toward social justice and PT considerations of civic/citizenship education and engaging issues within secondary social studies teaching and learning practices.

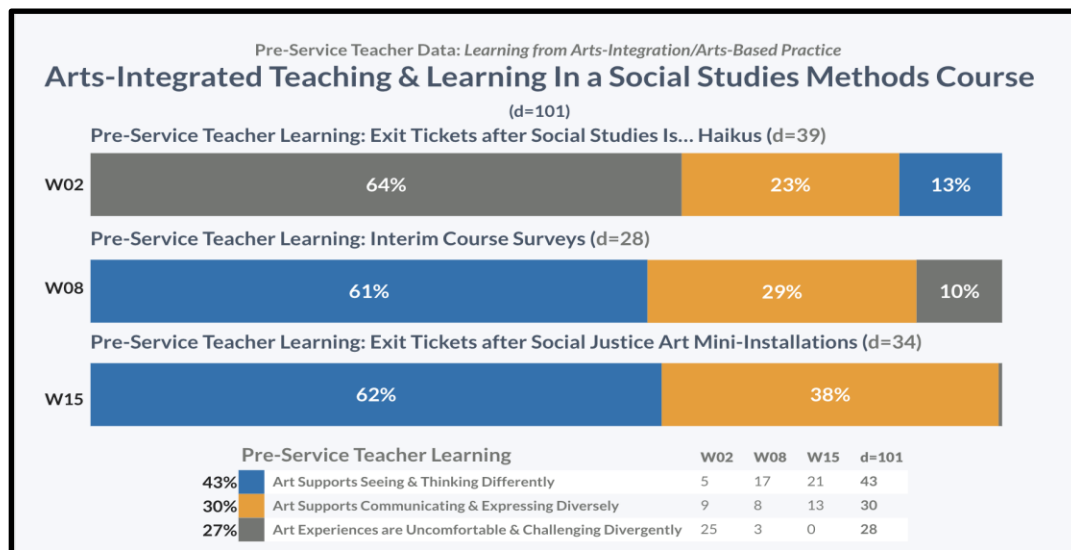
Pre-Service Teacher Findings: Expanded Capacity

Data findings toward pre-service teacher thinking and learning support the idea that arts-integrated/arts-based practices and/or art/art-making expanded pre-service teacher capacity. Across the semester in the arts-integrated social studies methods course and action research study pre-service teachers expanded capacity as teachers, thinkers and learners in the following ways: 1) PTs experienced discomfort and challenges divergently towards art/art-making and arts-integrated teaching and learning; 2) PTs engaged in seeing and thinking differently about teaching social studies at the secondary level and about arts-integrated teaching and learning practices; 3) PTs engaged in seeing and thinking differently about teaching civics/citizenship and engaging civic issues of equity and justice through art/art-making and arts-integrated teaching

and learning practices; and 4) PTs were able to communicate and express ideas and learning diversely through art/art-making and arts-integrated teaching and learning in the social studies methods course.

Figure 9

Arts-integrated Teaching & Learning in a Social Studies Method Course



Note: Figure created by author; Overall PTs reported discomfort and challenges divergently, seeing and thinking differently, and communicating and expressing diversely.

Experiencing Discomfort and Challenges Divergently

Arts-integrated teaching and learning expanded capacity as PTs experienced growth working through feelings of uncomfortableness and reconciled challenges to conventional/status quo teaching practices to adapt and adjust to arts-integrated teaching and learning practices divergently; indicating that while preservice teachers (PTs) may not have changed some or all of their beliefs or opinions about social studies teaching and learning indicative of their schooling experiences and toward arts-integrated teaching and learning practices, the majority of PTs were able to experience growth in overcoming early feelings of uncomfortableness and process-oriented challenges directly connected to the arts-integrated approaches utilized in the methods course.

PTs expanded their capacity as teachers and educators by feeling uncomfortable and being challenged at times within the course. Chief among PT feelings of uncomfortableness and being challenged emerged from demographic data related to learner identities in terms of nearly all PTs not being or not seeing themselves as artists. One PT of twenty-four participants identified as an artist, one PT was not sure and twenty-two self-identified as not an artist. Other uncomfortableness and challenges came from the alternative approach of arts-based coursework assignments and the ambiguity and abstract nature of art-making associated with the process-orientation of what and how to do the work as well as if the work was being done right or correctly. Related apprehension and anxiety resulted from how the coursework assignments would be assessed and evaluated in terms of course grades since art is subjective.

This caused many PTs to feel the course was difficult, challenging, and uncomfortable (anonymous pre-service teacher exit tickets) particularly through the first half of the semester; but by the mid point of the semester (weeks 7-8 of the methods course) most PTs were able to adapt and adjust to this alternative approach to teaching and learning and began to find value and/or be motivated by creating/working differently and the inherent challenges of art-making. By being committed to earning PT trust and building a learning community within the course the TER began to notice many PTs were engaging the course differently in their attitude, thinking and learning toward arts-integration which allowed the TER to regain confidence that had been shaken across the first few weeks of the course regarding the arts-integrated approach to teaching the class.

Seeing and Thinking Differently About Social Studies

Arts-integrated teaching and learning expanded PTs capacity toward secondary social studies teaching practice by helping PTs to see and think differently. The theme of seeing and

thinking differently manifested in pre-service teacher learning in two distinct ways: seeing and thinking differently about social studies teacher practice and seeing and thinking differently about teaching civics/citizenship and engaging civic issues. In terms of practice, PTs were seeing and thinking differently by noting intentions of adopting and utilizing arts-integrated teaching and learning approaches in their future roles as middle school or high school social studies teachers. This perspective is best represented by a pre-service teacher who, near the end of the semester, reflected that “coming into this course I had little knowledge of how to engage students other than just lecturing for forty-five minutes every day. I've learned things that I will one-hundred percent include in my teaching: art and collaboration on assignments to help connect students and help them communicate” (anonymous PT survey response). Data analysis found PTs learned to see and think differently in their perspective (thinking) and capacity (knowledge and skills) regarding social studies teaching and learning practice toward applying arts-integrated/art-based practice, project-based learning and assessments, discussion-based methods, issues-infused curriculum and that the social studies is more than history.

In terms of teaching civics/citizenship and engaging civic issues, PTs were seeing and thinking differently by noting that civics/citizenship education and engaging civic issues were important aspects of the social studies and that social studies was “not simply history” (anonymous PT exit ticket), hence the idea that social studies is more than history. Data analysis found that PTs learned to see and think differently in their perspective (thinking) and capacity (knowledge and skills) regarding justice-oriented/social justice issues from engaging issues in the course, considering different opinions/multiple perspectives from talking about civics, citizenship and social justice and engaging in civil civic dialogues with others. Likewise, pre-service teachers offered that “civic action can lead to change” (anonymous PT survey response)

and that “civics/citizenship is an integral part of the social studies” (anonymous PT exit ticket) based on classroom discussions with pre-service teacher peers and colleagues, individual inquiry and research and stance-taking toward civic issues of equity and justice.

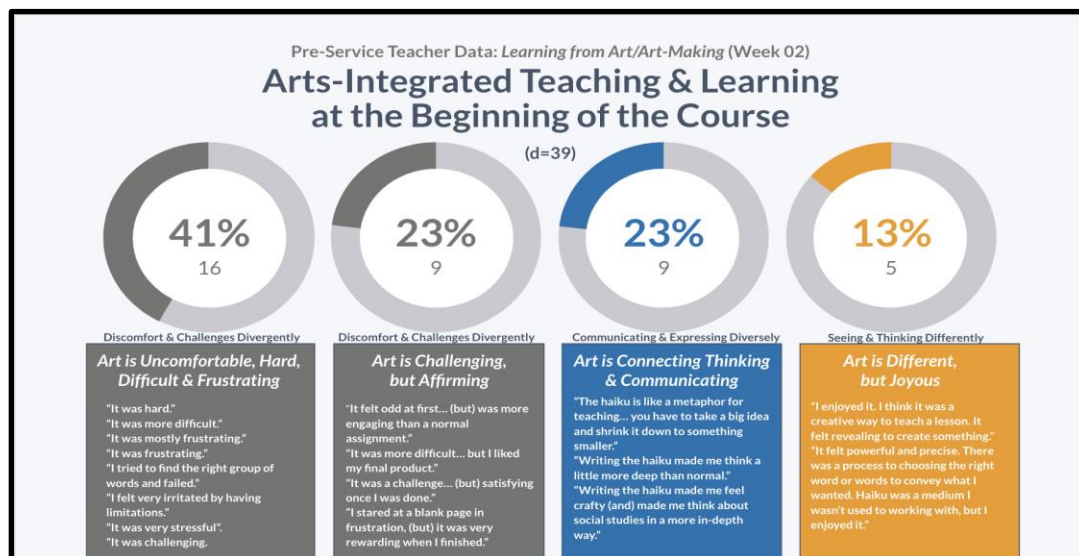
Communicating and Expressing Diversely Through Art

Arts-integrated teaching and learning expanded PTs capacity as thinkers and learners by offering opportunities to communicate and express their ideas, thinking and learning diversely. Through the exploration of the many genres and forms of art that they were asked to engage or chose to engage, PTs expanded their creative and artistic capacity because arts-integrated teaching and learning functioned as a diverse multi-tool tool that helped to support clearer, more-precise communication of thinking and learning as well as expression of ideas, values, opinions, beliefs or feelings in order to articulate or convey meaning through both words and means beyond words. Art-making expanded PT literacy capacities to encode, decode, process, utilize, present and play with information through engaging and refining art-making processes. Examples from data include pre-service teacher recognition that arts-integrated/arts-based practices and/or art/art-making helped allow for “precise and powerful” (anonymous PT exit ticket) language in writing haiku poetry. Another pre-service teacher noted “being a better communicator” (anonymous PT exit ticket) in creating photo manipulated pictures in conjunction with short, narrative captions. Two other pre-service teachers in the course noted communicating diversely with one stating that art allows for communicating “a message that cannot be transmitted in any other way” (anonymous PT exit ticket) and the other reporting that art allowed them “to convey so many thoughts and ideas without using a single word” (anonymous PT exit ticket). These examples speak to arts-integrated/arts-based practices and/or

art/art-making supporting pre-service teachers to articulate their thinking, learning and feelings diversely through course learning activities and assignments.

Figure 10

Arts-Integrated Teaching & Learning at the Beginning of the Course



Note: Figure created by author; PTs reported experiencing discomfort and challenges divergently in regard to art, also noting art connects thinking and communicating and is different, but joyous after writing haiku poems about what social studies is during week two of the social studies methods course.

PTs reported experiencing discomfort and challenges divergently in regard to art, also noting art connects thinking and communicating and is different, but joyous after writing haiku poems about what social studies is during week two of the social studies methods course.

Pre-Service Teacher Thinking and Learning About Art

Teachers will need to consider different aspects of how art can be implemented into the coursework and what those implementations will look like and what they should cover. The following section discusses those in greater detail.

In the Beginning of the Course

In responding to an anonymous open-ended exit ticket after completing their *Social Studies is... Haiku* assignments, student preservice teachers were asked how it felt to be an artist

using art-based practices and/or art-making in the course. Thirty-nine responses were generated (d=39) and in analyzing the data, four thematic categories emerged toward arts-integrated/arts-based practices and/or art/art-making: *Art is Uncomfortable, Hard, Difficult and Frustrating*; *Art is Challenging, but Affirming*; *Art is Connecting Thinking and Communicating*; and *Art is Different, but Joyous*. Among the four thematic categories, arts-integrated/arts-based practices and/or art/art-making is uncomfortable, hard, difficult and frustrating was the most prominent category and accounted for sixteen of thirty-nine responses (d=16), or forty-one percent. The following thematic categories reflect early development of findings from course data collection consisting of anonymous open-ended pre-service teacher exit tickets.

Art is Uncomfortable, Hard, Difficult and Frustrating

Examples of responses in the thematic category arts-integrated/arts-based practices and/or art/art-making were based in the idea that *Art is Uncomfortable, Hard, Difficult and Frustrating* and were organized within two sub categories, *Art is Hard, Difficult, Frustrating or Stressful* and *I Am Not Good at Art*. Selected examples of responses in the *Art is Hard, Difficult, Frustrating or Stressful* sub category included pre-service teacher statements such as, “it was hard”, “it was more difficult”, “what I put on the page was more difficult than I thought it would be”, “it was mostly frustrating”, “it was very stressful” and “it was challenging”. Selected examples of responses in the *I Am Not Good at Art* sub category included pre-service teacher statements such as, “I do not have a creative mind... I felt like it (my work) wasn’t enough“, “I am not very good at art”, “I am not very artistic”, “I am not an artistic person” and “I did not really enjoy writing the haiku”. These statements offer insights into some pre-service teachers' early discomfort with engaging in arts-integrated/arts-based practices and/or art/art-making.

Art is Challenging, but Affirming

Examples of *Art is Challenging, but Affirming* and *Art Connects Thinking & Communicating* were the second most prominent thematic categories based on week two's exit ticket data. Each thematic category included nine of thirty-nine responses (d=9) or twenty-three percent each. Examples of pre-service teacher responses in the thematic category *Art is Challenging, but Affirming* offered similar notes of frustration, difficulty and stress in responses, but also noted the wherewithal to see the work through. Selected pre-service teacher examples such as, "it felt frustrating at the beginning, but rewarding at the end", "it was frustrating at the beginning... (but) it was fun creating my haiku though", "I stared at a blank page in frustration, (but) it was very rewarding when I finished", "it was more difficult... but I liked my final product" and "it felt a little stressful at first because I am not very creative, (but) once I got it going and done I was happy with the outcome" offer insights into pre-service teachers' divergent approach to arts-integrated/arts-based practices and/or art/art-making. Other PT responses noted the challenge or novelty of arts-integrated/arts-based practices and/or art/art-making as pre-service teachers noted, "it felt odd at first... (but) was more engaging than a normal assignment", "it was a challenge... (but) satisfying once I was done" and "being an artist was very challenging at first; it was hard to get the creative juices flowing, (but) once I got my idea... I began to enjoy it". Again, these responses offer the divergent nature of pre-service teacher ideas and attitudes toward arts-integrated/arts-based practices and/or art/art-making.

Art is Connecting Thinking and Communicating

Examples of pre-service teacher responses in the thematic category *Art is Connecting Thinking and Communicating* were more nuanced, but reflected evidence of how arts-integrated/arts-based practices and/or art/art-making helped pre-service teachers to think and/or

communicate. Selected PT responses included connections to thinking about teaching, “the haiku is like a metaphor for teaching... you have to take a big idea and shrink it down to something smaller”, PT thinking about processes and choices in making art, “you have to have patience, imagination, (and) a feel for what you do”, “I ended up revising several times” and “it’s complicated to take a broad topic or image and shrink it down”, “I was forced to connect more with my creative side”; and PT connections to art-making and thinking, “I felt the chance to be outlandish. Art allows the impact of words to reverberate in people’s minds”, “I feel like (poetry) inspires a hire form of thinking”, “writing the haiku made me think a little more deep than normal” and “writing the haiku made me feel crafty (and) made me think about social studies in a more in-depth way”. These pre-service teacher responses help to illuminate early semester pre-service teacher ideas about connections between thinking creatively and with greater depth about course content and concepts and communicating ideas and learning diversely through poetry as opposed to narrative writing.

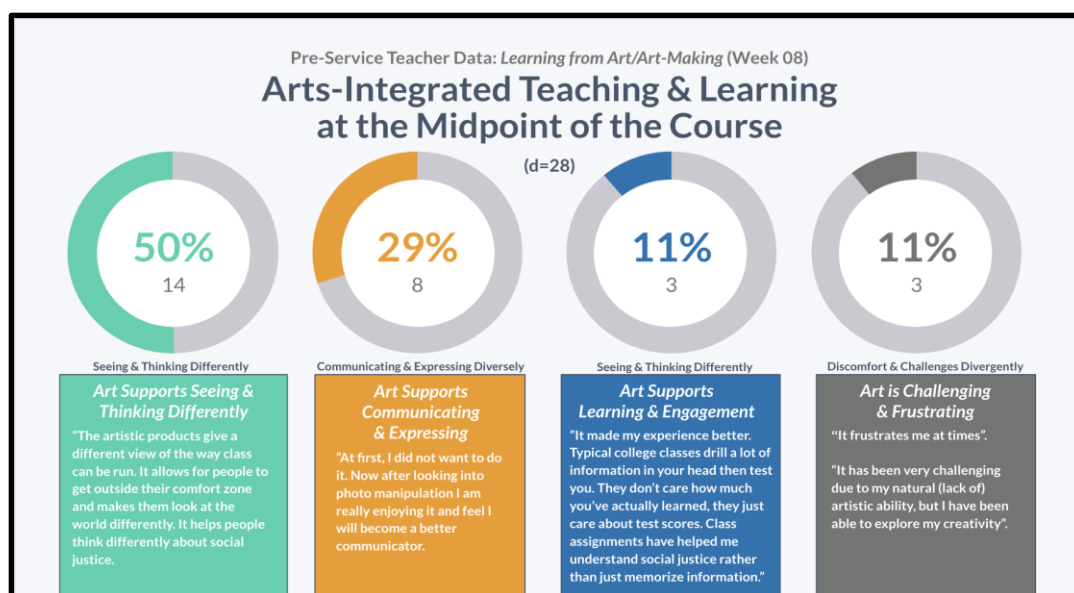
Art is Different, but Joyous

The final thematic category to emerge from week two exit ticket data provided by pre-service teachers after completing haiku poems describing what social studies is was that *Art is Different, but Joyous*. This thematic category included five of thirty-nine responses or thirteen percent. Examples of PT responses in the thematic category *Art is Different, but Joyous* included ideas about process, “it felt powerful and precise. There was a process to choosing the right word or words to convey what I wanted. Haiku was a medium I wasn’t used to working with, but I enjoyed it”; PT feelings of freedom and flow toward their coursework, “it felt like freedom that flowed from the mind in the form of words”; and PT experiences of interest, ease, joy and creativity, “writing a haiku was very interesting. It made me think in new ways to find the words

I wanted to express”, “it was easy to be an artist. I like poetry and it comes easy to me; and I loved it”, and “I enjoyed it. I think it was a creative way to teach a lesson. It felt revealing to create something”. This thematic category offers early semester insights into some pre-service teachers having a positive reaction to the alternative approach of arts-integrated/arts-based practices and/or art/art-making.

Figure 11

Arts-Integrated Teaching & Learning at the Midpoint of the Course



Note: Figure created by author; PTs reported that art supports seeing and thinking differently, communicating and expressing, learning and engagement and that art can be challenging and frustrating after completing an open-ended interim course survey during week eight of the social studies methods course.

PTs reported that art supports seeing and thinking differently, communicating and expressing, learning and engagement and that art can be challenging and frustrating after completing an open-ended interim course survey during week eight of the social studies methods course.

Pre-Service Teacher Thinking and Learning About Art

When teachers are at the midpoint of the coursework, they should be able to observe and the different aspects of art, specifically that it supports communication and expression, connects learning and caring, and can be challenging and frustrating at the same time.

At the Midpoint of the Course

In responding to an anonymous open-ended mid semester course survey pre-service teachers were asked what they learned about arts-integrated/arts-based practices and/or art/art-making in the social studies methods course. Twenty-eight responses were generated (d=28) and in analyzing the data, four thematic categories emerged: *Art Supports Seeing and Thinking Differently*, *Art Supports Communication and Expression*, *Art is Connecting Caring and Learning*, and *Art is Challenging*. Among the four thematic categories, *Art Supports Seeing and Thinking Differently* and *Art Supports Communication and Expression* accounted for twenty-two of twenty-eight responses (d=22) or nearly eighty percent. The following thematic categories reflect evolving development of findings from course data collection consisting of anonymous open-ended pre-service teacher interim survey responses.

Art Supports Seeing and Thinking Differently

Art Supports Seeing and Thinking Differently was the most prominent category, holding fourteen of twenty-eight responses (d=14) or fifty percent. Examples of responses in the thematic category Art Supports Seeing and Thinking Differently included ideas about thinking outside-the-box. As two pre-service teachers used the phrase in open-ended survey responses stating, “it makes me look more into things and think outside-the-box” and “it makes me think outside the box and of multiple perspectives. It's opened my eyes to different teaching styles”. Similar to outside the box, another pre-service teacher referenced being outside their comfort zone in

responding “the artistic products give a different view of the way class can be run. It allows people to get outside their comfort zone and makes them look at the world differently. It helps people think differently about social justice” (anonymous PT survey response). Two other selected PT examples were more direct in noting how arts-integrated teaching and learning and/or art/art-making was supporting their thinking differently in stating “it has really brought about a different view of things. It helps me think more critically while being hands on” and “I think it adds a layer to thinking about and understanding different issues. Art can give you a different perspective on something you thought you already understood pretty well” (anonymous PT survey responses). This thematic category offers insights into some pre-service teachers' thinking and seeing differently because of arts-integrated/arts-based practices and/or art/art-making.

Art Supports Communication and Expression

Art Supports Communication and Expression was the second most prominent thematic category in analyzing anonymous open-ended survey responses. It included eight of twenty-eight responses ($d=8$) or twenty-nine percent. Selected examples of responses in the thematic category Art Supports Communication and Expression including three pre-service teachers all focusing on expression in writing, “art is something that has never really been enjoyable for me. However, I am starting to realize the true benefit of art is that sometimes it sends a message that cannot be transmitted in any other way. I have developed a new appreciation for art as a form of expression and I am grateful to have this class as an outlet”; “it’s opened my eyes to new creations of expressing my belief on issues”; and “I like that everyone can do art and express themselves in their own way” (anonymous PT survey response). Two other pre-service teachers focused on communication in responding that, “art is allowing me to convey so many thoughts and ideas

without using a single word” and “at first, I did not want to do it. Now after looking into photo manipulation I am really enjoying it and feel I will become a better communicator” (anonymous PT survey response). This thematic category offers evidence toward some pre-service teachers' being able to articulate, communicate and express their ideas, thinking and learning because of arts-integrated/arts-based practices and/or art/art-making.

Art Supports Connecting Learning and Caring

The final two thematic categories to emerge in the mid semester survey regarding arts-integrated/arts-based and/or art/art-making data were Art Supports Connecting Caring and Learning and Art is Challenging and Frustrating. Each thematic category included three of twenty-eight responses (d=3) or eleven percent. Selected examples of responses in the thematic category Art Supports Connecting Caring and Learning included two pre-service teachers referencing caring in saying “making art has given me an honest (analysis) and care for social justice issues... in cases when I just read about these issues I did not connect in the same manner as when making art” and “it made my experience better. Typical college classes drill a lot of information in your head then test you. They don't care how much you've actually learned, they just care about test scores. Class assignments have helped me understand social justice rather than just memorize information” (anonymous PT survey responses). This thematic category offers insights into some pre-service teachers' caring intrinsically about their learning because of arts-integrated/arts-based practices and/or art/art-making.

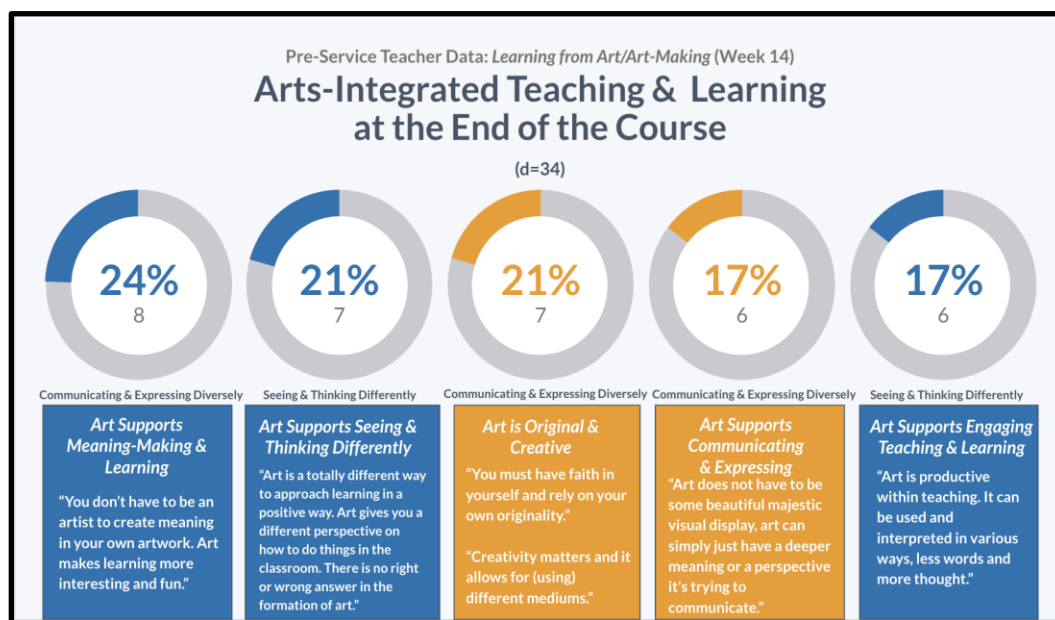
Art is Challenging and Frustrating

Examples of responses in the thematic category Art is Challenging and Frustrating are similar to open-ended exit ticket data from week two in terms of pre-service teachers being challenged and/or experiencing frustration. One pre-service teacher noted dissonance in

responding “I am not really linking the art projects to education, but maybe the large project (mini-instillation) will change my mind” (anonymous PT survey response); while two pre-service teachers discussed their use of arts-integrated/arts-based practices and/or art/art-making by recognizing personal challenges in exclaiming, “it frustrates me at times” and “it has been very challenging due to my natural inartistic ability, but I have been able to explore my creativity” (anonymous PT survey responses). This thematic category provides that some pre-service teachers' continued to be challenged and frustrated because of arts-integrated/arts-based practices and/or art/art-making or to not be able to see a clear connection between art-integration, thinking, teaching, and learning.

Figure 12

Arts-Integrated Teaching & Learning at the End of the Course



Note: Figure created by author; PTs reported that art supports meaning-making and learning, seeing and thinking differently, communicating and expressing, teaching and learning and that art is original and creative after completing an open-ended final course survey during week fourteen of the social studies methods course.

Pre-Service Teacher Thinking and Learning About Art

Towards the conclusion of the course the teacher should see the following concepts as described below taking hold as foundation in the goal of using art when instructing the social sciences.

Near the End of the Course

In responding to an anonymous, open-ended end of the course survey pre-service teachers were asked what they learned about arts-integrated/arts-based practices and/or art/art-making. Thirty-four responses were generated ($d=34$) and in analyzing the data, five thematic categories emerged: Art Supports Meaning-Making and Learning, Art Supports Seeing and Thinking Differently, Art is Original and Creative, Art Supports Communication and Expression and Art Supports Engaged Teaching and Learning. Among the five thematic categories to emerge from data analysis, Art as a Tool for Refining Process Orientations paced a balanced distribution of responses across the five thematic categories accounting for eight of thirty-four responses ($d=8$) or twenty-four percent. The following thematic categories reflect further development of findings from course data collection consisting of anonymous open-ended pre-service teacher final survey responses. This thematic category supports findings into some pre-service teachers' capacity to consider and create differing work processes to complete coursework and likewise to have an outlet to process the emotional elements of learning about humanity in the social studies because of arts-integrated/arts-based practices and/or art/art-making.

Art Supports Meaning-Making and Learning

Selected examples of pre-service teacher responses to final survey questions about arts-integrated/arts-based practices and/or art/art-making in the thematic category Art Supports

Meaning-Making and Learning focused on addressing the work and process orientations germane to art/art-making; as three PTs explain in the following selected statements, “it is a much more difficult process than what people may think. The making of art was a way to open my eyes to more things”; “I learned that work, like art, has a process and does not happen on the first try”; and “I learned to bring the artist in myself out. I learned to show my work in different ways than just narrative writing” (anonymous PT survey responses). Another pre-service teacher connected meaning-making and learning on an emotional level explaining that they were able to process emotions through doing the work of art-making by responding, “art can be used to process strong emotions... creating art on your own time can relieve stress and is an invitation to empathy” (anonymous PT survey response).

Art Supports Seeing and Thinking Differently

Art Supports Seeing and Thinking Differently arose as a thematic category alongside *Art is Original and Creative* within open-ended final course survey questions pertaining to arts-integrated/arts-based practices and/or art/art-making. These thematic categories were the second most prominent thematic categories within the final course survey data and each category included seven of thirty-four responses (d=7) or twenty-one percent each. Selected examples of pre-service teacher responses in the thematic category Art Supports Seeing and Thinking Differently discuss art’s capacity to help shift perspective as three PTs noted in stating, “you don’t have to be an artist to create meaning in your own artwork. Art makes learning more interesting and fun”; “art is a totally different way to approach learning in a positive way. Art gives you a different perspective on how to do things in the classroom. There is no right or wrong answer in the formation of art. You can make art personal and really express how you feel”; and “your artwork can open your own eyes about issues as you make it or what happens

when it's finished. Art makes it easier to see the other side of issues... art is more than painting and sculptures” (anonymous PT survey responses). This thematic category provides evidence that some pre-service teachers' perspectives were transformed in their thinking and learning because of arts-integrated/arts-based practices and/or art/art-making.

Art is Original and Creative

Some pre-service teachers offered beliefs that arts-integrated/arts-based practices and/or art/art-making is original and creative. Selected examples of three PT responses in the thematic category Art is Original and Creative focused on art's capacity to allow learners to be original and creative in their work and learning, exclaiming, “you must have faith in yourself and rely on your own originality”; “creativity matters and it allows for different mediums” and “art is just having an open mind to create and think freely” (anonymous PT survey responses). This thematic category provides evidence that some pre-service teachers' were free in their thinking and learning to be original and creative because of arts-integrated/arts-based practices and/or art/art-making.

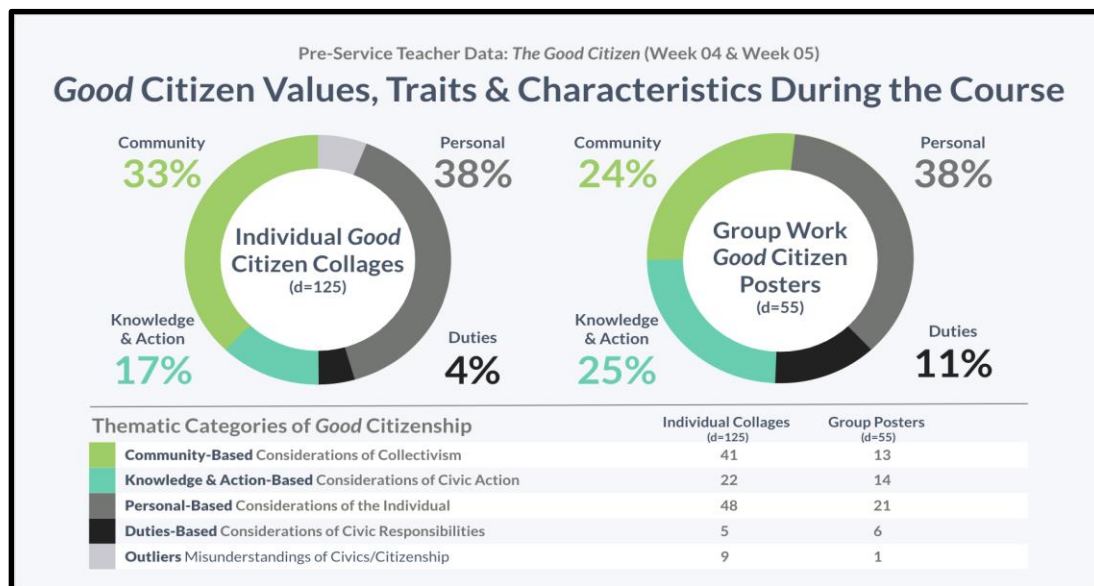
Art Supports Communication and Expression

The final two thematic categories to emerge from open-ended final course survey question data pertaining to arts-integrated/arts-based practices and/or art/art-making were *Art Supports Communication and Expression* and *Art Supports Engagement in Teaching and Learning*. Each thematic category included six of thirty-four responses (d=6) or seventeen percent each. Selected examples of PT responses in the thematic category Art Supports Communication and Expression spoke toward voice and stance. Four pre-service teachers reflected about arts-integrated/arts-based practices and/or art/art-making stating, “anything can be art. Art gives you a voice without having to speak”; “I learned that art and social justice issues

can be linked together to make a stance more clear”; “art does not have to be some beautiful majestic visual display, art can simply just have a deeper meaning or a perspective it's trying to communicate”; and “I am not as bad at art making as I thought. Art looks different to everyone and there is no right or wrong way to do it. When I cannot express an idea in words sometimes they can be better expressed through art instead” (anonymous PT survey responses). This thematic category supports evidence that some pre-service teachers' were engaging in diverse ways to articulate their thinking and learning because of arts-integrated/arts-based practices and/or art/art-making.

Art Supports Engagement in Teaching and Learning

In analyzing responses from final survey data, the thematic category *Art Supports Engagement in Teaching and Learning* emerged and included selected PT statements connected to student thinking and learning being applied to their future teaching within the social studies. Four pre-service teachers' responses about arts-integrated/arts-based practices and/or art/art-making offered the following perspectives, “I've learned that it is a great option to offer students to express what they've learned, also that art comes in many forms and odds are everyone is good at one”; “I learned that it is not that bad. I really enjoyed the photo manipulation. These are going to be great to incorporate into classrooms”; “art is productive within teaching. It can be used and interpreted in various ways, less words and more thought”; and “artmaking can be used as a teaching method and therapeutically” (anonymous PT survey responses). This thematic category supports evidence that some pre-service teachers' were engaged learners toward arts-integrated/arts-based practices and/or art/art-making and that from their experiences they were considering applying arts-integrated/arts-based practices and/or art/art-making within their future practice as secondary social studies teachers.

Figure 13*Good Citizen Values, Traits, & Characteristics During the Course*

Note: Figure created by author; PTs reported that a good citizen is community-based, knowledge and action-based, personal-based and duties-based across weeks four and five of the social studies methods course.

Pre-Service Teacher Thinking and Learning About Civics/Citizenship

Having covered the art influences of the implementation, this section of this document takes a closer look at the instruction provided on citizenship with the individual, and then knowledge and action based considerations of citizenship.

Near the Beginning of the Course

During weeks four and five of the course, pre-service teachers worked to consider the traits, values and/or characteristics of good citizens. In preparation for creating individual Good Citizen Collage and Concept Map art-based projects, PTs worked in small groups of three to four students to consider criteria for determining the traits, values and/or characteristics of good citizens during a Good Citizen Poster activity. Data was collected anonymously and analyzed

from the Good Citizen Poster activity. Likewise the twenty four pre-service teacher participants who agreed to participate in the study in terms of allowing coursework artifacts to be analyzed all completed and turned in their Good Citizen Collage and Concept Map art-based projects. The assignment was described in the course syllabus as follows:

Our Good Citizen Collage and Concept Map will feature you deciding on five values, traits, or characteristics necessary for being considered a good citizen. You will create a collage of a Frankenstein citizen (meaning the parts of the collage should come from different sources, but should be connected together to create a visual image of a good citizen representative of the values, criteria, or characteristics you have selected). Each part of the visual should be labeled in terms of the values of a good citizen. Each label should define the value, criteria, or characteristic you chose using a what, why, how format, as in 1). what value, trait, or characteristic have you selected and how do you define it, 2). why does this value, trait, or characteristic make someone a good citizen, and 3). how are these values, traits, or characteristics followed and/or inhabited by citizens in society.

Across the twenty four pre-service teacher participants' art-based collage and concept map coursework, one-hundred and twenty-five values, traits, or characteristics of good citizens were generated (d=125). From analyzing these one-hundred and twenty-five values, traits, or characteristics, four thematic categories emerged: Individual-Based Considerations of Citizenship, Collectivist-Based Considerations of Citizenship, Knowledge and Action-Based Considerations of Citizenship, and Civic Duties-Based Considerations of Citizenship. The following reflect the differing traits, values and/or characteristics that compose the findings of the for thematic categories regarding citizenship.

Individual-Based Considerations of Citizenship

The most prominent thematic category was Individual-Based Considerations of Citizenship. Examples of values, traits, or characteristics in this thematic category included: honest/trustworthy, hardworking, open-minded, responsible, courage/courageous/brave and patriotic. Forty-eight of the one-hundred and twenty-five values, traits, or characteristics (d=48) generated by participants in creating their Good Citizen Collage and Concept Map art-based projects or thirty-eight percent of the values, traits, or characteristics of a good citizen fit in the Individual-Based Considerations of Citizenship category.

Honest/Trustworthy

Selected examples of student preservice teacher responses in discussing what an honest/trustworthy citizen is or does include attempts to define terms and to match what is said with what is done. As one PT discussed in their work, “trustworthy is someone that can be trusted and is loyal. This makes someone a good citizen because they can be trusted by the people in their lives and can be someone that another person turns to in a time of need” (PT participant coursework). A second PT noted, “honesty makes a good citizen because just like responsibility, it holds them accountable as a person. Citizens need to learn to be honest so they become trustworthy and dependable. This is learned first on a personal level and then on a social level to become a good citizen” (PT participant coursework). A third PT coursework statement said, “honesty is a characteristic of a good citizen because it is the basis of trust. Trust forms groups and connections through which many civic things can be accomplished” (PT participant coursework). From pre-service teacher participants in the course, honesty and trustworthiness were important aspects of Individual-Based Considerations of Citizenship.

Hardworking

Selected examples of pre-service teacher responses in discussing what a hardworking citizen is from their art-based collage and concept map coursework included connections between citizenship and labor, as one PT offered, “a country needs workers in a variety of different industries in order to reach its maximum potential. It also needs each individual to strive to be the very best at what they choose to do in order to reach their own potential... the idea of working hard at goals you set for yourself become very important for my idea of a model citizen” (PT participant coursework). A second PT stated, “being a hard worker makes you want something and helps working hard towards it. Everyone wants to be around people who are hard workers and somebody who does not take things for granted. People enjoy being around hard workers in their community, as employees and even as students” (PT participant coursework). A third PT statement said, “someone that works hard for what they need and doesn’t just get things handed to them makes someone a good citizen because they put work into what they do. Strive to earn what is needed or wanted instead of just being handed everything. Citizens can fulfill working hard by striving to always do their best in what they do. They can work for what they deserve and not stop until they get it” (PT participant coursework). From pre-service teacher participants in the course, hard work is a virtuous and necessary trait, value or characteristic of Individual-Based Considerations of Citizenship.

Open-Minded

Selected examples of pre-service teacher participant responses in discussing what an open-minded citizen is from their art-based collage and concept map coursework included the PT perspective that, “having an open mind means that a citizen is accepting of others and open to new ideas and innovations. Being able to listen to different people and learn from them is a very

important part of being a good citizen because it means an individual will be more accepting of those dissimilar to themselves and willing to work together” (PT participant coursework).

Another PT idea discussing open-mindedness stated, “being open-minded is being open to new ideas without immediately judging” (PT participant coursework). For pre-service teacher participants in the course, being open-minded is a necessary trait, value or characteristic of Individual-Based Considerations of Citizenship associated with aspects of acceptance of new ideas and not judging the perspectives of others.

Courage, Courageous, Brave and Patriotic

Selected examples of student pre-service teacher responses in discussing what it means to have/be courage/courageous/brave citizen from their art-based collage and concept map coursework included two differing PT thoughts, “moral courage embodies the beliefs of society but stands against those beliefs which are immoral and unfair. Stand up for other citizens” (PT participant coursework) and “courage is something that has to come from within. Someone we need people to challenge the everyday norms of society” (PT participant coursework). A selected example of student pre-service teacher consideration of what it means to be a patriotic citizen from their art-based collage and concept map coursework noted that, “being patriotic means you are proud of where you are from and care about the people that are from the same place as you. This could go for the community, town, city, and country. Being patriotic is respecting the citizenship of where you are from. I believe everyone should be proud if they are a citizen from wherever they are from. Show off where you are from but most importantly be PROUD of where you are from” (PT participant coursework). Some pre-service teacher participants in the social studies methods course, believe that courage/courageous and bravery as well as patriotism are important traits, values or characteristics of Individual-Based Considerations of Citizenship.

Collectivist-Based Considerations of Citizenship

The second most prominent thematic category emerging from the Good Citizen Collage and Concept Map art-based project was Collectivist-Based Considerations of Citizenship. Examples of values, traits, or characteristics in this thematic category included PT participants' considerations of empathy/compassion, respect, tolerance/acceptance, community, generous, caring and culture. Forty-one of the one-hundred and twenty-five values, traits, or characteristics were generated by pre-service teacher participants in this thematic category in creating their Good Citizen Collage and Concept Map art-based projects or thirty-three percent of the values, traits, or characteristics of a good citizen that fit in the Collectivist-Based Considerations of Citizenship category.

Empathy and Compassion

Selected examples of pre-service teacher considerations in discussing what empathy/compassion in a citizen from their art-based collage and concept map coursework included two PT thoughts that express value in considering others, writing that empathy and compassion mean “to help regardless of circumstances compassionate and understanding if you do something for me that I cannot do for myself, I will do something for you that you cannot do for yourself”; and “compassion is a feeling of sadness for someone who is suffering and are going through a hard time. Having compassion is when a person is able to see the world in a different view, my feeling is a deeper bond in creating emotions from within that spark something in a person so they can become a good citizen” (PT participants coursework). For some pre-service teacher participants in the social studies methods course, empathy/compassion in considering others are important traits, values or characteristics of Collectivist-Based Considerations of Citizenship.

Respect

Selected examples of pre-service teacher responses in discussing what respect is in a citizen from their art-based collage and concept map coursework did not include references to Aretha Franklin, but did include the notion that differing values should be respected. As one PT wrote, “whether it’s religion, competition, or people; citizens need to respect everything of value around them. The biggest issue in the world is people neglect to respect others, countries, or the environment. Citizens should interact with these things as if it’s the most valuable thing to them at that moment. In disagreement or not, you should recognize they deserve respect” (PT participant coursework). A second PT idea communicated that “respect is showing other people that you care about their thoughts as well as yours too. Showing respect goes along with caring, it’s showing you care towards others. For example, respecting other people's beliefs or showing your respect by being quiet while somebody is talking to you makes you a good citizen” (PT participants coursework). A third PT statement from the Good Citizen Collage and Concept Map noted, “respect is needed for the overall well-being of the community. Through respect citizens can get to know each other, becoming more connected with the community. Respect helps citizens because it keeps our reputation in good standing with the community” (PT participant coursework). For some pre-service teacher participants in the social studies methods course, respect for others and their beliefs and/or ideas are important traits, values or characteristics of Collectivist-Based Considerations of Citizenship.

Tolerance and Acceptance

Selected examples of pre-service teacher responses in discussing the trait, value or characteristic of tolerance/acceptance in a good citizen from their art-based collage and concept map coursework included the PT thought that tolerance or acceptance means to, “embrace

multiculturalism and diversity, understand differences and see the benefits of these differences. No two people look identical, why should anyone behave identically” (PT participant coursework). A second PT expands the idea remarking, “my idea of tolerance also has the theme of respect and non-violence as core values. It is very important for citizens to cooperate with each other to form a strong country. With millions of people, you are very rarely ever going to come to a consensus on an issue. But what is most important is listening to what they have to say and respecting them in doing so without jumping to anger or violence. Citizens must be aware of differences of cultures of subgroups in any country and must treat them with care even if they have a different race, sex, gender or socioeconomic class” (PT participant coursework). A third PT response states, “a good citizen does not judge based on color, race, religion or gender; but instead looks beyond the surface to determine the character of another a good citizen. Citizens should be open to differing opinions and ideologies and practice the lifestyle of cultural relativity rather than egocentrism” (PT participant coursework). Some pre-service teacher participants in the social studies methods course found tolerance and acceptance of other citizens and their differences to be important traits, values or characteristics of Collectivist-Based Considerations of Citizenship.

Community and Culture

Selected examples of pre-service teacher responses in discussing what community means toward being a good citizen from their art-based collage and concept map coursework included the PT thought that community is related to surroundings, “whether your environment consists of a small town or global interactions, both impact your community. Citizens need to recognize what they value in their environment whether its people, institutions, or the natural environment and connect to it. They can do this by getting involved with neighbors, helping with a school

(fundraiser) or even challenging themselves to fix issues such as cleaning waste in nature or other such outreaches” (PT participant coursework). A second PT consideration of community was more rooted in people, “a good citizen looks after their community and tries their best to help keep everyone safe” (PT participant coursework). A selected example of a PT discussing the culture of a citizen also emerged, with the pre-service teacher writing “the understanding of others beliefs and cultures helps to realize the world is filled with a massive diversity of people and behaviors. Time does not stop for anyone in the world and certainly does not revolve around any one person” (PT participant coursework). Some pre-service teacher participants in the social studies methods course found community to be an important trait, value or characteristic of Collectivist-Based Considerations of Citizenship both in terms of environment and people.

Caring and Generosity

Selected examples of pre-service teacher responses in discussing what caring/generosity in a good citizen from art-based collage and concept map coursework included the PT consideration of giving back as a form of caring and/or generosity, “giving back to society is the best way that allows us to create a world better than how we found it. We can do this by recognizing what we have to offer whether its labor, talents, or passions and input those into our daily walks of life the best we can so that we actually make a difference that is meant to happen” (PT participant coursework). A second PT response noted supporting others through care and justice writing, “caring to me, means willing to go that extra mile to help others and not being afraid of repercussions for doing something just. It is important to look up to other people as they show change can be done. If we are willing to take the risk and do what is right, even if it is considered against the norm, we can change things in the world” (PT participant coursework). Two other PT responses clarified that good citizens privilege others before self, noting that

“caring is taking pride in what you do and also having feelings toward other people and not just yourself. It’s not about being selfish and thinking about others. As a good citizen, it is important to not think just about yourself but you have to think about other people in your community, state, and country” and “a good citizen puts others before themselves. Go out of your way to care for another individual. This is a good quality of a good citizen” (PT participants coursework). Some pre-service teacher participants in the social studies methods course found caring and generosity to be an important trait, value or characteristic of Collectivist-Based Considerations of Citizenship toward prioritizing other people.

Knowledge and Action-Based Considerations of Citizenship

The third prominent thematic category was Knowledge and Action-Based Considerations of Citizenship. Examples of values, traits, or characteristics in this thematic category included: education/knowledge/understanding and awareness, critical thinking/problem-solving, volunteering/charity and speaking up/advocacy and or taking action. Twenty-two of the one-hundred and twenty-five values, traits, or characteristics (d=22) generated by participants in creating their Good Citizen Collage and concept map art-based projects or seventeen percent of the values, traits, or characteristics of a good citizen fit in the Knowledge and Action-Based Considerations of Citizenship category.

Education, Knowledge, Understanding and Awareness

Selected examples of pre-service teacher responses in discussing what education/knowledge/understanding and awareness in citizens from their art-based collage and concept map coursework included two PTs thinking toward education, knowledge and understanding in their work, writing “the model citizen should be very well educated. The good citizen should be literate in many areas, including: technology, finances, culture, and other areas

to be the very best that they can be” and “I think Americans often forget how lucky we are to have a free education when so many others do not have that right... This means finding credible sources and watching more than one news channel to understand an issue” (PT participants coursework). A PT focused more on awareness in a democracy, noting, “the idea of democracy is that society is ruled by a mass number of people rather than just a single or small number of nobles. In order for this to work the very best, the model citizen should be very well educated. While being able to read and write is important to build and grow both as individuals and as a society, I envision the term in a broader fashion. Well-informed citizens make better decisions. It is our goal as teachers not to force feed morals or our personal goals to young citizens, but to help equip them with the tools they need to make the decisions of what is best for themselves and for society” (PT participants coursework). A fourth PT statement combines all four aspects of the thematic category offering, “intelligence is someone who has an education and strives to learn. Citizens can fulfill this by going to school and trying their best and then continuing to be open to learning as time goes on” (PT participant coursework). A fifth PT idea focused on awareness within their local community explaining, “a good citizen will not be afraid to dig their nose into issues of injustice or maltreatment. In their communities they must be willing to ask difficult questions when others are not being aware of the happenings around them. A good citizen is able to stay active and aware in their community” (PT participant coursework); while a sixth selected PT thought also focused on awareness in the community, but also included education and knowledge saying, “knowledge is important quality of a citizen knowledge is knowing what is going on around you in the community it is vital in the fact that it says some can only make a difference thing knows what is going on a person is able to make differences and changes in the community when they know what the problems and issues are” (PT participant coursework).

Some pre-service teacher participants in the social studies methods course found education, knowledge, understanding and awareness to be key traits, values or characteristics of Knowledge and Action-Based Considerations of Citizenship toward prioritizing learning, knowing and acting as citizens.

Critical Thinking and Problem-Solving

Selected examples of pre-service teacher responses in discussing what Critical Thinking/Problem-Solving in a citizen from art-based collage and concept map coursework included two PTs considerations of the relationship between critical thinking and problem-solving, suggesting that “critical thinking is a very important for citizenship because it is where new ideas come from. Society should always be evolving and critical thinking helps continually shape ideas until they are stronger and better in general” and “on the other side, critical thinking is also key in recognizing when there is an issue with something that has been long established and can create a path to creating a solution” (PT participant coursework). Some pre-service teacher participants in the social studies methods course believed critical thinking and problem-solving to be key traits, values or characteristics of Knowledge and Action-Based Considerations of Citizenship toward prioritizing reading the world and constructively applying critical thinking to resolve problems.

Volunteering and Charity

Two selected examples of pre-service teacher responses in discussing volunteering/charity toward a good citizen considered societal examples of gestalt thinking in recognizing the whole while a second PT response viewed volunteering and charity simply as help. PT responses offered that “a good citizen recognizes that a society is only as good as the sum of its parts and when people are struggling in the community that community cannot strive

to the magnitude that it should while a good citizen should do what they can to contribute and give back” and “volunteering is helping others while expecting nothing in return volunteering makes good citizen because it is helping those in times of need” (PT participants coursework). For these pre-service teacher participants in the social studies methods course volunteering and charity support values, traits or characteristics of Knowledge and Action-Based Considerations of Citizenship toward being a good citizen.

Speaking Up, Advocacy and Taking Action

Selected examples of pre-service teacher responses in discussing what speaking up/advocacy and/or taking action mean toward being a good citizen from their art-based collage and concept map coursework included PT considerations of differences among citizens, as one PT wrote “it is so important to recognize that even though others may be different, they are still a human being who deserves to be treated like anyone else... overall, this can be demonstrated for speaking out against injustices and fighting for what is right” (PT participant coursework). Two other PT statements focused on moral advocacy, writing that a good citizen “stands up for what is right, someone who is not afraid to speak up when something is happening that they don’t believe in. This makes someone a good citizen because they are not afraid to stand up for what is right and will fight for what they believe in. Citizens can fulfill this by not fearing speaking up, by standing by their beliefs and never wavering when opposed by others” and “a good citizen has the ability to speak out against wrongdoings and instances of injustice they serve as a leader in their community, they can be a silent leader and lead by example showing their fellow citizens the right thing to do and acting with integrity” (PT participants coursework). A final PT idea focused on collective action, recognizing the need to “unite with others when needed to provide abundant support to form a sense of community and unification. We the people” (PT participant

coursework). For these pre-service teacher participants in the social studies methods course, speaking up/advocacy and taking action support values, traits or characteristics of Knowledge and Action-Based Considerations of Citizenship toward being a good citizen.

Civic Duties-Based Considerations of Citizenship

The final thematic category in analyzing good citizen data was Civic Duties-Based Considerations of Citizenship. Examples of values, traits, or characteristics in this thematic category included: obeying laws/being law abiding, voting and paying taxes. Five of the one-hundred and twenty-five values, traits, or characteristics generated by participants in creating their Good Citizen Collage and Concept Map art-based projects (d=5) or four percent of the values, traits, or characteristics of a good citizen fit in the Civic Duties-Based Considerations of Citizenship category.

Obey Laws/Law Abiding, Vote and Pay Taxes. Selected examples of pre-service teacher responses in discussing obeying laws/being law abiding, voting and paying taxes toward being a good citizen coming from art-based collage and concept map coursework included a PT participant focused on the law, “someone that does what they are supposed to do according to the law is law-abiding. This makes someone a good citizen because they follow the laws, from obeying rules and police to paying taxes. They do what is right because it helps keep society running the way it is. Citizens can fulfill this by following the laws put in place by the leaders of our country and making sure to do them respectfully” (PT participant coursework). A second idea to emerge focuses more generally on the duties of a citizen and in doing so, drifts a bit into other categories already discussed before acknowledging voting in writing, “the idea of civic responsibility is often identified with being a good citizen and rightfully so. It means going out and helping the community, volunteering, voting, attending city meetings and such” (PT

participant coursework). A third PT thought focuses on responsibility, but roots it in carrying out the aforementioned civic duties offering, “being responsible is a sign of maturity and showing that you are caring as a citizen. There are many things you can do by showing you are responsible as a citizen. For example, showing up to work on time, going out and voting, paying taxes and bills. Being responsible means you take responsibility in your actions. If you do something, you are held accountable for it. That is a characteristic citizens should have” (PT participant coursework). A fourth response again notes responsibilities and duties, but is a bit more of an advocate for the previous category in offering in-roads toward education and knowledge explaining, “responsibility is about the action of being an informed citizen about our government and community. Voting in elections is just one responsibility along with encouraging educational growth and enlightening civic viewpoints” (PT participant coursework). For these pre-service teacher participants in the social studies methods course, obeying laws/being law abiding, voting and paying taxes directly support values, traits or characteristics of Civic Duties-Based Considerations of Citizenship category toward being a good citizen.

Ethics and Responsibility

Selected examples of pre-service teacher responses in discussing what ethics and responsibility in a good citizen look like from their art-based collage and concept map coursework included two PT examples that internalize accountability writing, “with strong ethics, law becomes simpler, crime rates plummet, and general human conflict is reduced to produce a better country” and “the way I view it, ethics along with honesty and integrity are very important values for citizenship. Society is made up of individuals. It is very important that individuals have high moral standards for themselves to create a solid foundation for the country” (PT participants coursework). For these pre-service teacher participants in the social

studies methods course, ethics and responsibility reflect aspects of accountability germane to values, traits or characteristics of Civic Duties-Based Considerations of Citizenship aligning with being a good citizen.

Considerations of Citizenship through Good Citizen Posters

Supporting the work of the Good Citizen Collage and Concept Map art-based projects, pre-service teachers in the social studies methods course worked in ten small groups of four to five students during class time to complete Good Citizen Posters. From this anonymous course data a comparative data set was created in which the ten groups generated fifty-five values, traits, or characteristics (n=55).

In analyzing data the same four thematic categories emerged. Individual-Based Considerations of Citizenship was again most prominent accounting for twenty-one of the fifty-five values, traits, or characteristics (d=21) or thirty eight percent, Knowledge and Action-Based Considerations of Citizenship was second with fourteen of the fifty-five values, traits, or characteristics (d=14) or twenty-five percent, third was Collectivist-Based Considerations of Citizenship with thirteen of the fifty-five values, traits, or characteristics (d=13) or twenty-four percent and lastly Civic Duties-Based Considerations of Citizenship represented six of the fifty-five values, traits, or characteristics (d=6) or eleven percent.

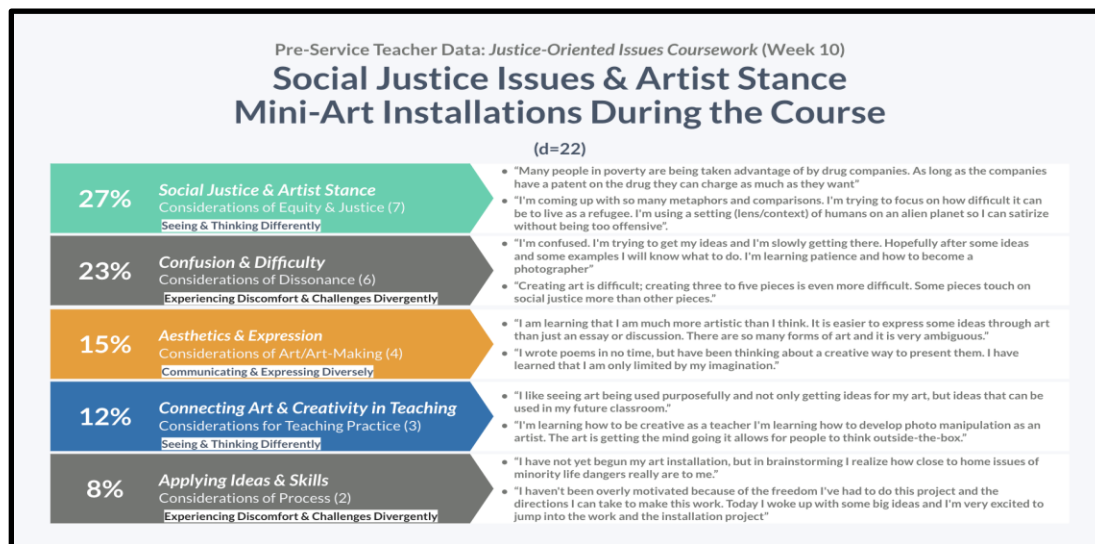
Outlier Considerations of Citizenship

Pre-service teacher participant outlier values, traits, or characteristics accounted for nine of one-hundred twenty-five responses (d=9) or seven percent. This number is likely closer to four outlier values, traits, or characteristics or three percent due to one PT participant's misunderstanding of the assigned coursework and their offering of some ill-fitting good citizen values, traits, or characteristics (examples: gender roles, sex, fitness, family). Among the

anonymous group work Good Citizen Poster generated values, traits, or characteristics only one outlier or two percent emerged in a group suggesting “not being a scumbag” (anonymous PT group work) was an important civic value, trait and/or characteristic.

Figure 14

Social Justice Issues & Artist Stance Mini-Art Installations During the Course



Note: Figure created by author; PTs reported that they were focused on social justice issues and artist stance, experiencing confusion and difficulty, aspects of aesthetics and expression, connecting art and creativity in teaching and applying ideas and skills to artistic processes while working to complete social justice mini-installation art-making and stance-taking in week ten of the social studies methods course.

Pre-Service Teacher Thinking and Learning About Civic Issues and Art

When looking at civic issues and art near the midpoint of the course, teachers will be reflecting on social justice and artistic stand-taking, confusion and difficulties, aesthetics and expression, and the applying of ideas and skills.

Near the Midpoint of the Course

Anonymous pre-service teacher exit ticket data was collected after pre-service teachers participated in a gallery walk classroom learning activity to receive constructive critical feedback on their work in progress on the culminating coursework assignment of the social studies

methods course, the Social Justice mini-Art Installations and Artist Statement. The assignment was described in the course syllabus as follows:

The mini-Art Installation represents the culminating project of the course and requires the imagining, creation and refinement of 3-6 original art pieces as well as an artist statement. These art pieces and artist statement should engage the social justice issue you have chosen and should reflect ideas of justice-oriented citizenship and/or activism. Your art should be done to the best of your ability and should take a stand in engaging your social justice issue. Your artistic statement should be no more than two-pages and should offer your perspective in four parts. The first part, or introduction of your artist statement should explain your personal connection to the social justice issue. Then the body of the statement should follow a what, why, how format explaining what the social justice issue is, why it is important to confront the issue and how the issue can be remedied to make our world a better place. Within the 'what, why, how' format, inclusion of selected principles, theories, and tactics (from www.beautifultrouble.org) may be a helpful way to help illuminate how you and your fellow citizens can move from awareness or concern, to caring, to advocacy and from planning to action. (course syllabus).

In responding to anonymous open-ended course exit ticket, pre-service teachers were asked what they learned in working on their Social Justice mini-Art Installations and Artist Statement Twenty-two responses were generated (d=22) and in analyzing data, five thematic categories emerged: Social Justice and Artist Stance, Confusion and Difficulty, Aesthetics and Expression, Connecting Art and Creativity in Teaching and Learning to Apply Ideas and Skills. Among the five thematic categories, Social Justice and Artist Stance paced the five thematic categories accounting for seven of twenty-two responses (d=7) or twenty-seven percent.

Connecting Social Justice Issue Learning with Artistic Stand-Taking

Selected examples of pre-service teacher exit ticket responses in the thematic category Social Justice and Artist Stance were separated into two sub categories focusing on Connecting Art and Social Justice Issues with four responses (d=4) or fifteen percent and Connecting Social Justice Issues and Stance with three responses (d=3) at twelve percent. Two PT responses in the thematic category Social Justice and Artist Stance focused on learning about social justice issues and creativity, writing “creating my mini art installation has helped me learn more about my topic” and “I am learning more about my social justice issue. I am also learning to become more creative and open to the idea of art” (anonymous PT exit tickets). Two other PTs considered processes of art/art-making and considering how to situate and articulate aspects of their social justice issue, noting “creating my mini art installation made me think about the social justice issue, but after all that making a powerful art statement about the issue will be great” and “I’m coming up with so many metaphors and comparisons. I’m trying to focus on how difficult it can be to live as a refugee. I’m using a setting (lens/context) of humans on an alien planet so I can satirize without being too offensive and without having to fact check everything” (anonymous PT exit tickets).

PT responses in the thematic sub category Connecting Social Justice Issues and Stance focused on stance-taking related to social justice issues and worried less about processes of art/art-making and creativity. One PT focused on the issue of sexual assaults on college and university campuses, discussing their views “I’m thinking about what the University is not aware of in terms of sexual assault. How big of an issue is it? I want to find this out” (anonymous PT exit ticket). Two other PTs focused on the opioid epidemic, particularly among impoverished

communities stating that “many people in poverty are being taken advantage of by drug companies. These people need medication from the drug companies” and “as long as the companies have a patent on the drug they can charge as much as they want” (anonymous PT exit tickets). A final PT response noted the difficulty of addressing some social justice issues, writing “my art installations have made me rethink what poverty is and how incurable it may be. Money can't dissolve scars. Living a life that is exemplary of one's ideals may be the best solution” (anonymous PT exit ticket). For these pre-service teachers in the social studies methods course, Social Justice and Artist Stance reflect aspects of learning about civic issues of equity and justice and how to respond to these issues through art.

Confusion and Difficulty

Confusion and Difficulty was the second most prominent thematic category within week ten exit ticket data island included six of twenty-two responses (d=6) or twenty-three percent. Examples of responses in the thematic category Confusion and Difficulty were separated into two sub categories focusing on Confusion, Difficulty, and/or Dissonance with four responses (d=4) or fifteen percent and Art Costs with two responses (d=2) at eight percent. Responses in the thematic category Confusion, Difficulty, and/or Dissonance included the following PT statements which discussed struggling to engage the process of art/art-making, “I'm confused. I'm trying to get my ideas and I'm slowly getting there. Hopefully after some ideas and some examples I will know what to do. I'm learning patience and how to become a photographer” (anonymous PT exit ticket); difficulty, “creating art is difficult; creating three to five pieces is even more difficult. Some pieces touch on social justice more than other pieces” and “sometimes it's really easy to write and sometimes it's difficult. I got my first spoken word done in an hour, but I've been working on my second for over a week” (anonymous PT exit tickets). A final

selected PT response discussed the struggle to connect to the humanity of their chosen social justice issue, asking “how do I evolve my peace from just facts to connect on a personal level. I’ve learned how little I know about music, these installations are not going to be easy at all” (anonymous PT exit ticket).

Exit ticket responses in the thematic sub category Art Costs included the following PT statements focused on the logistical difficulties of realizing their expectations for the project, offering “it ain’t easy with outdated technology. Sometimes you need to pay a pretty penny for success” and “I really want to create a great piece, I just doubt my ability to create something great. Being a perfectionist also means it makes it difficult to accept I’m not going to have all the pictures I want. I just feel limited as a college student with low income to make good art” (anonymous PT exit tickets). For these pre-service teachers in the social studies methods course, Confusion and Difficulty continued to be a difficult experience in addressing civic issues of equity and justice through art/art-making.

Aesthetics and Expression

The third most prominent thematic category, Aesthetics and Expression included four of twenty-two responses (d=4) or fifteen percent. Examples of responses in the thematic category Aesthetics and Expression focused on PT perspectives of the aesthetic quality of their art as well as further discussions of process. One PT consider connections between aesthetics and expression, writing “I want my mini art installation to be enjoyable to look at I want it to be meaningful, but relatable” (anonymous PT exit ticket). Two other PTs focused on aesthetics and the art-making process, declaring “I wrote poems in no time, but have been thinking about a creative way to present them I’m going to print a couple on pictures that represent the poem and may even build a little set up to hang them on I have learned that I am only limited by my

imagination” and “I'm still enjoying the mini art installation. It's hard to perfect a cartoon to reflect real life people, but with trial and error I'm getting there. Also, I'm slowly learning how to be funny and sarcastic with my writing. I've been forced to make artistic decisions (color versus black and white; size and extent of dramatization; etc.) so that's been interesting” (anonymous PT exit tickets). While a final PT reflected on aesthetics and art, stating “I am learning that I am much more artistic than I think. It is easier to express some ideas through art than just an essay or discussion. There are so many forms of art and it is very ambiguous” (anonymous PT exit ticket). For these pre-service teachers in the social studies methods course, Aesthetics and Expression was the focus of their efforts to address civic issues of equity and justice and through how their art looked and how their art-making was to be done.

Connecting Art and Creativity in Teaching. Connecting Art and Creativity in Teaching was the fourth most prominent thematic category including three of twenty-two responses (d=3) or twelve percent. Examples of PT responses in the thematic category Connecting Art and Creativity in Teaching focused on arts-integrated/arts-based teaching and learning and art/art-making. Two PTs focused directly on the role-modeling of arts-integrated teaching and learning in the class, saying “I like seeing art being used purposefully and not only getting ideas for my art, but ideas that can be used in my future classroom” and that art offered “a new way of teaching through creativity” (anonymous PT exit tickets). Another PT also discussed creativity but from the standpoint of both teachers and learners in expressing “I'm learning how to be creative as a teacher I'm learning how to develop photo manipulation as an artist the art is getting the mind going it allows for people to think outside the box” (anonymous PT exit ticket). For these pre-service teachers in the social studies methods course arts-integrated/arts-based teaching and learning was becoming a focus for practice both at current toward their efforts to address

civic issues of equity and justice through their art-making, but also in their future teaching practice by Connecting Art and Creativity in Teaching.

Learning to Apply Ideas and Skills

The final thematic category to emerge in the week ten exit ticket data was Learning to Apply Ideas and Skills which included two of twenty-two responses (d=2) or eight percent. PT examples of responses in the thematic category Learning to Apply Ideas and Skills focused on procrastination and included the following statements, “I have not yet begun my art installation, but in brainstorming I realize how close to home issues of minority life dangers really are to me” and “I haven't been overly motivated because of the freedom I've had to do this project and the directions I can take to make this work. Today I woke up with some big ideas and I'm very excited to jump into the work and the installation project” (anonymous PT exit tickets). For these pre-service teachers in the social studies methods course arts-integrated/arts-based teaching and learning was leading to uncertainty in Learning to Apply Ideas and Skills toward their efforts to address civic issues of equity and justice through their art-making.

Figure 15

Civics/Citizenship, Social Justice Issues, and/or Activism at the End of the Course



Note: Figure created by author; PTs reported that they were focused on different social justice issues and civics/citizenship perspectives, including change as motivation for civic action, different citizens and multiple perspectives, that social studies is more than history and expanding views of equity and justice after responding to an anonymous open-ended final course survey in week fourteen of the social studies methods course.

Pre-Service Teacher Thinking and Learning About Civics/Citizenship and Issues

Teachers provided feedback at the end of the course on civics and citizenship issues as it relates to change as motivation for civic action, the multiple perspectives of different citizens, the idea that social studies is more than history, and the expanding views of social justice.

At the End of the Course

In responding to an anonymous open-ended end of the course survey, pre-service teachers were asked what they learned about civics/citizenship, social justice and/or activism in the social studies methods course. Thirty-three responses were generated (d=33) and in analyzing data, four thematic categories emerged: Change as Motivation for Civic Action, Different Citizens and Multiple Perspectives, Social Studies is More Than History, and Expanding Views of Equity and Justice.

Change as Motivation for Civic Action

Change as Motivation for Civic Action was the most prominent thematic category from the survey question data, including ten of thirty-three responses (d=10) or thirty percent. Selected PT examples of pre-service teacher responses discussing the thematic category Change as Motivation for Civic Action included pre-service teachers thinking about their learning. Two PT responses in the category focused on change and activism as PTs wrote that they “learned that anybody can be an activist; all movements start with a single person” and “I’ve learned that there are a lot of social justice issues that go unspoken about. I learned that a good citizen can be active in addressing social justice issues” (anonymous PT survey responses). Two other PTs looked at change toward freedom, noting that “I learned that we can make changes for the better, but it takes time for change to happen” and “social justice is not about winning every battle. We are only as free as the most oppressed person” (anonymous PT survey responses). A final PT survey response addressed social justice issues and the responsibility of citizens/citizenship, writing that “there are many social justice issues that need to be fixed and many people react personally to them. Citizenship and activism is a great responsibility to have, but people must address their responsibilities as a citizen in a positive way” (anonymous PT survey response). These pre-service teacher responses from open-ended final course survey questions in the social studies methods course reflect Change as Motivation for Civic Action as a civic means to address civic issues of equity and justice as citizens.

Different Citizens and Multiple Perspectives

Different Citizens and Multiple Perspectives was the second most prominent thematic category, and included nine of thirty-three responses (d=9) or twenty-seven percent. Selected examples of pre-service teacher responses discussing Different Citizens and Multiple

Perspectives included talking about civics/citizenship and also about social justice issues. Two PT responses focused on discussing different ideas and multiple perspectives to help do good in the world, stating, “the world is in constant change and it's important to share our ideas and interests with one another so we can make change for the common good” and that “talking about social justice opens the door to many thoughts and opinions; and what greater good can be done when we express our thoughts and opinions” (anonymous PT survey responses). Two other PTs noted that people can see things differently but respect each other, offering that “we all have different views on all subjects and we need to respect each other’s opinions. It is possible to have normal conversations with someone who doesn't see things the same way as you” and “we must stand up for what we believe and it is OK for others to think differently” (anonymous PT survey responses). A final selected PT response provides that conversations about civics/citizenship and social justice issues are needed in teaching social studies, saying “there are many different parts that make up a good citizen. Everyone has different opinions on what makes a good citizen. Social justice is something that needs to be talked about in class” (anonymous PT survey response). These pre-service teacher responses from open-ended final course survey questions in the social studies methods course provide that Different Citizens and Multiple Perspectives about civics/citizenship and social justice issues are important aspects of the social studies and should be discussed in classrooms and among citizens.

Social Studies is More Than History

Social Studies is More Than History and Expanding Views of Social Justice were the final two thematic categories to emerge from data with each category including seven of thirty-three responses (d=7) each or twenty-one percent overall. Selected examples of PT responses in the thematic category Social Studies is More Than History included statements that reflected

considerations of social studies teaching practice that engage civic issues of equity and justice both beyond and related to history, explaining “justice, citizenship and activism are all important aspects of society and the social studies” and that “there is a difference between social issues and social justice issues in that some groups are disadvantaged more than others” (anonymous PT survey responses). Another PT considered teaching methods in saying, “I learned that there are a lot of different techniques you can use to help get your students involved and how to implement artwork into a teaching lesson” (anonymous PT survey response). Two other PTs noted connections between social justice issues and teaching, explaining “there are a lot of issues within this country and teachers are in a perfect position to address these issues” and “social injustice is everywhere and can be combated in many different ways. It is important for social justice issues to be talked about in the classroom” (anonymous PT survey responses). While a final selected PT response connected social justice issues and history, offering that “I learned there is more to teaching history and that exploring social justice issues ties into history” (anonymous PT survey response). For these pre-service teachers in the social studies methods course, their thinking and learning about civics/citizenship and social justice issues provided evidence of connections within the integrated social studies that support the idea that Social Studies is More Than History.

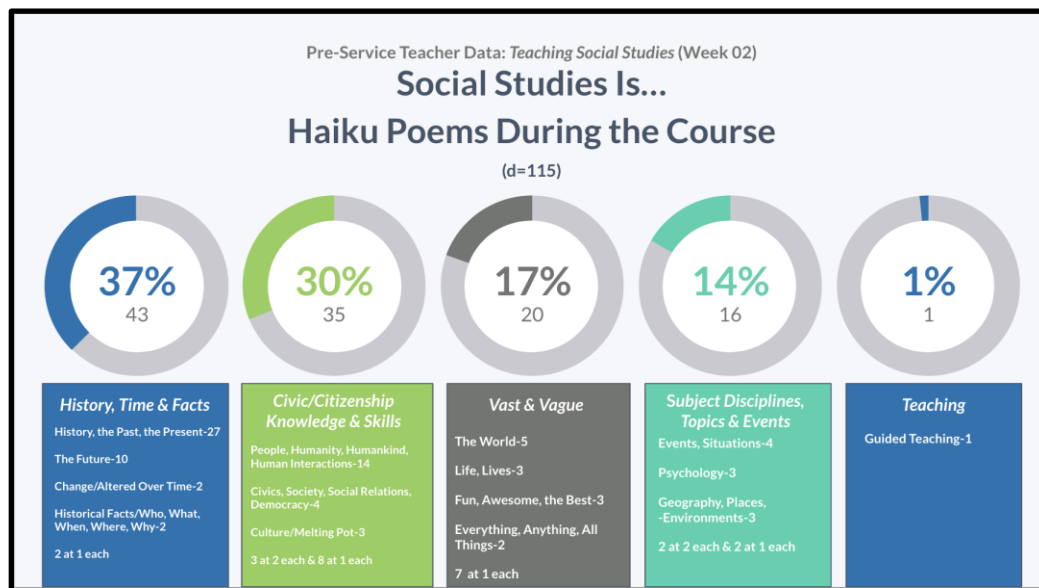
Expanding Views of Social Justice

Selected pre-service teacher responses in the thematic category Expanding Views of Social Justice focused on evolving perspectives of PTs learning about social justice in the social studies methods course. Two selected PT responses noted the scope and complexity of social justice issues in society, offering that “there are more issues that need support than I realized. There is also more perspective than just black and white, yes and no, good and bad, etc.” and

“social justice is in almost every aspect of our lives and is involved with more than I thought before this class” (anonymous PT survey responses). While two other selected PT responses simply looked at scope, stating “I’ve learned that there are so many social justice issues and activist groups that are close to me” and “there are far more social injustices than I thought” (anonymous PT survey responses). From these selected responses pertaining to scope, pre-service teachers reported having Expanding Views of Social Justice and for some PTs the complexity and nuance that are connected to different civic issues of equity and justice among different groups in society.

Figure 16

Social Studies is ... Haiku Poems - During the Course



Note: Figure created by author; PTs reported that social studies is history, time and facts, civics/citizenship knowledge and skills, vast and vague, subject disciplines, topics and events and teaching in writing haiku poems about what social studies is during week two of the social studies methods course.

Pre-Service Teacher Thinking and Learning: The Social Studies

After the first week of the semester pre-service teachers in the arts-integrated/art-based social studies methods course were asked to use the framework of a haiku poem to write a five syllable, seven syllable, five syllable line poem defining what the social studies is. After

anonymous placing of haiku poems into a whole group poem, line-by-line analysis offered the following pre-service teachers as to what the social studies is. Pre-service teachers generated thirty-nine haiku poems with each poem containing three lines of poetry. Thirty-nine haiku poems with three lines each accounted for one-hundred and seventeen total lines of poetry (d=117) and in analyzing data, four thematic categories emerged: Social Studies is History, Time and Facts, Social Studies is Civic/Citizenship Knowledge and Skills, Social Studies is Vast and Vague and Social Studies is Disciplines, Topics and Events. Among the four thematic categories, Social Studies is History and Time was the most prominent category and accounted for forty-three references (d=43) among one-hundred and seventeen poetic lines or thirty-seven percent. Social Studies is History and Time. Anonymous pre-service teacher references within the lines of the haiku poems in the thematic category Social Studies is History, Time and Facts included: history, the past, the present, and the future with thirty-seven references (d=37) or thirty-two percent. Other references included: change and altered over time with two references (d=2) and historical facts (who, what, when, where, why, and/or how) also with two references (d=2) for two percent each. One reference each (d=1) or less than one percent included: where time went and time and space, concluding the thematic category Social Studies is History, Time and Facts from lines of poetry.

Haiku Poetry Component

The component that provided a written art instead of drawing or other arts, the haiku poetry component, provides understanding on social studies as civic/citizenship knowledge and skills while being vast and vague.

Social Studies is Civic/Citizenship Knowledge and Skills

Social Studies is Civic/Citizenship Knowledge and Skills was the second most prominent thematic category and accounted for thirty-five references (d=35) among one-hundred and seventeen poetic lines, or 30%. Examples of pre-service teacher references within the poetry in the thematic category Social Studies is Civic/Citizenship Knowledge and Skills included aspects of civics such as: studying people, humanity, humankind, human interactions, and all man with fourteen references (d=14) or twelve percent. Other PT poetic references included: aspects of knowledge and skills such as: developing good citizens and leaders, understanding diversity, examining information and ideas, educate youth on society and communication with seven references (d=7) or seven percent; and aspects of civics/citizenship such as: fighting the good fight, why things are the way they are, problems need fixed, transcending boundaries, learning from mistakes and perspectives with six references (d=6) or five percent; how we work as one, culture and the melting pot with four references (d=4) or three percent; civics, social relations, functioning society and impacted society with three references (d=3) or two percent concluding the thematic category Social Studies is Civic/Citizenship Knowledge and Skills from lines of poetry.

Social Studies is Vast and Vague

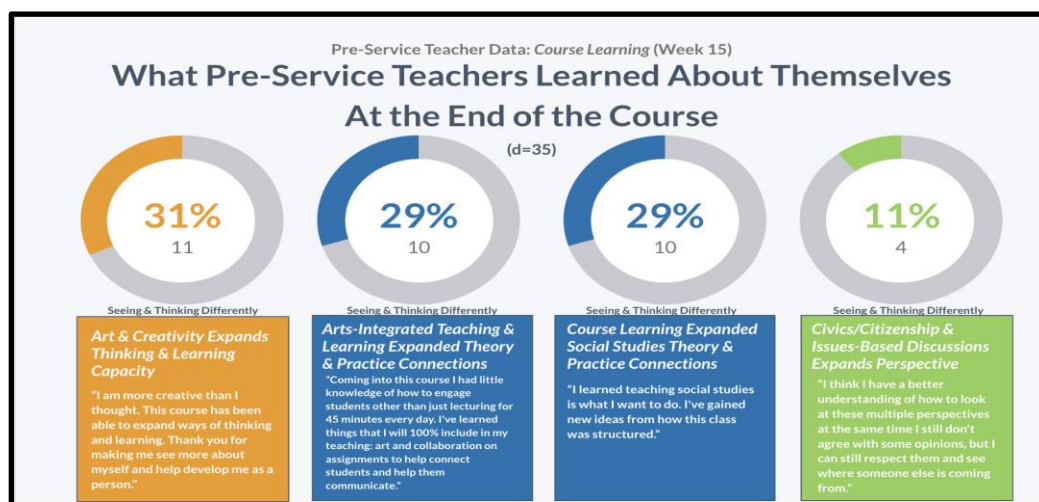
Social Studies is Vast and Vague was the third most prominent thematic category and accounted for twenty references (d=20) among one-hundred and seventeen poetic lines, or seventeen percent. Examples of references within the lines of pre-service teacher poems in the thematic category Social Studies is Vast and Vague included notions of vagueness such as: fun, awesome, and the best, anything, everything, and all things, more than history, intertwined, a work of art, imperfect yet beautiful, crazy, and open to new doors with eleven references (d=11)

or nine percent. Likewise, notions of vastness included references such as: the universe and the world with six references (d=6) or five percent and life or lives with three references (d=3) or two percent, concluding the thematic category Social Studies is Civic/Citizenship Knowledge and Skills from lines of poetry.

Social Studies is Disciplines, Topics and Events. Social Studies is Disciplines, Topics and Events was the final thematic category and accounted for sixteen references (d=16) among one-hundred and seventeen poetic lines, or fourteen percent. Examples of pre-service teacher references within the lines of poetry in the thematic category Social Studies is Disciplines, Topics and Events included social studies disciplines such as: Psychology, Sociology, Humanities, Geography, places and environments and various disciplines with nine references (d=9) or eight percent; as well as references to topics and events such as: events, situations, war, prevent war, peace and themes with seven references (d=7) or six percent, concluding the thematic category Social Studies is Disciplines, Topics and Events from lines of poetry.

Figure 17

What Pre-Service Teachers Learned About Themselves at the End of the Course



Note: Figure created by author; PTs reported learning that art and creativity expand thinking and learning capacity, arts-integrated teaching and learning expanded theory and practice connections, course learning expanded theory and practice connections and civics/citizenship and issues-based discussions expand perspective about themselves during the semester in the social studies methods course.

Pre-Service Teacher Thinking and Learning

Pre-Service Self Reflection

The following are the pre-service teacher self-assessment results, covering multiple aspects of the instruction with arts-integrated instruction.

The Self

In the penultimate class of the semester pre-service teachers in the arts-integrated/art-based social studies methods course were asked what they learned about themselves in the class via an open-ended end of the course survey. Pre-service teachers generated thirty-five responses (d=35) and in analyzing data, four thematic categories emerged: Art and Creativity Expand Thinking and Learning Capacity, Arts-Integrated Teaching and Learning Expanded Theory and Practice Connections, Course Learning Expanded Theory and Practice Connections and Civics/Citizenship and Issues-Based Discussions Expand Perspective. Among the four thematic categories, Art and Creativity Expand Thinking and Learning Capacity was the most prominent category and accounted for eleven references (d=11) among thirty-five responses or thirty-one percent. The following discuss thematic category findings in response to data that asked pre-service teachers what they learned about themselves in the methods course.

Art and Creativity Expand Thinking and Learning Capacity

The category Art and Creativity Expand Thinking and Learning Capacity paced the thematic categories, accounting for eleven of thirty-five pre-service teacher responses or thirty-one percent. Responses in the thematic category Art and Creativity Expand Thinking and Learning Capacity included two main foci in which responses focused on emerging artist and/or activist identities and processes or responses discussing creativity and/or creative thinking. Two responses in the category discussed both. Selected examples of PT responses discussing artist

and/or activist identities in the thematic category Art and Creativity Expand Thinking and Learning Capacity included the idea that “I can be an activist through my art. I am really good at concept maps and they can be used to show a process. They are very useful for lesson planning and creating activities” and “I like being able to challenge myself and art and activism are great ways to do so” (anonymous PT survey responses). Selected PT survey responses discussing creativity/creative thinking included the responses, “I learned I'm more creative than I initially thought. Play becomes joy, joy becomes work, work becomes play” and “I am more creative than I thought. This course has been able to expand ways of thinking and learning” (anonymous PT survey responses). Examples of responses discussing artist and/or activist identity and/or art-making and creativity/creative thinking both in the thematic category Art and Creativity Expand Thinking and Learning Capacity included, PTs stating, “I've learned I can make art and I can be creative” and “I've learned that I can be artistic if I try. I've also learned that art is a great idea to have in a classroom to help students to be engaged as well as be creative” (anonymous PT survey responses). From these selected responses pertaining to artist and/or activist identity and/or art-making and creativity/creative thinking, pre-service teachers reported Art and Creativity Expand Thinking and Learning Capacity toward teaching and learning efforts.

Arts-Integrated Teaching and Learning Expanded Theory and Practice Connections

Arts-Integrated Teaching and Learning Expanded Theory and Practice Connections and Course Learning Expanded Theory and Practice Connections were the next most prominent thematic categories and included ten of thirty-five responses (d=10) or twenty-nine percent each. While these categories are closely aligned, alternative art/art-making practices and more standard teaching and learning practices offered differing evidence about pre-service teachers learning about themselves from the methods course. Examples of pre-service teacher responses in the

thematic category Arts-Integrated Teaching and Learning Expanded Theory and Practice Connections focused on professional identity, teaching methods, teaching assessments and teaching inspiration. PT responses that discussed professional identity and teaching methods in the thematic category Arts-Integrated Teaching and Learning Expanded Theory and Practice Connections included two different PTs that stated, “I have learned who I want to be as a teacher. This class has helped shape my ideas and philosophy of teaching and I can't wait to continue to shape those ideas. I also learned that I am not that bad of an artist. Thanks for teaching and guiding me to become an excellent teacher” and “overall, I'm figuring out the teacher that I want to be and how I will accomplish that. Also coming into this course I had little knowledge of how to engage students other than just lecturing for forty-five minutes every day. I've learned things that I will 100% include in my teaching: art and collaboration on assignments to help connect students and help them communicate in the best ways possible” (anonymous PT survey responses).

Another selected PT response focused on teaching methods and assessments, noting “I learned I'd rather have projects similar to what was in this class versus tests and papers. It's not easy to make yourself vulnerable the way art does (you can be your own worst critic)” (anonymous PT survey response). While a final selected PT survey response reelected excitement for their future practice, writing “I like making art to get my thoughts out. I'm more excited after this course to begin teaching” (anonymous PT survey response). For pre-service teachers in the thematic category Arts-Integrated Teaching and Learning Expanded Theory and Practice Connections arts-integrated/arts-based practices were a major part of what was learned and what PTs will take with them into their future social studies classrooms.

Course Learning Expanded Theory and Practice Connections

Pre-service teacher learning about themselves in the thematic category Course Learning Expanded Theory and Practice Connections included ten of thirty-five responses (d=10) or twenty-nine percent. Selected examples of PT responses discussing course learning about themselves toward future teaching perspectives and practice included two PTs who noted that, “I have learned from this course that as a teacher I want to make it a point to include multiple perspectives for students to choose how they want to complete assignments. I think with that in mind students will take away more from my class. I want to always be an advocate for students” and “I learned I'm not an artist, but I really want to be a social studies teacher. I learned how to implement skills to help students” and “I learned teaching social studies is what I want to do. I've gained new ideas from how this class was structured” (anonymous PT survey response).

Selected examples of responses discussing professional confidence and excitement for future social studies teaching included two PT responses that offered, “overall, this class has made me more confident about being a teacher. I now know that this is the correct career for me and I can still make an impact. I have so much more freedom with my job than others. If I use that for good I can impact many students” and “I found even more of a love for social studies and knowing that this is what I truly want to do. I found a political science side of myself from engaging social justice issues”. A final PT response echoed the sentiments of their colleagues toward professional confidence toward their future as a social studies teacher, stating “I have grown this semester and got a better feel of the social studies teacher I aspire to be” (anonymous PT survey response). For pre-service teachers in the thematic category Course Learning Expanded Theory and Practice Connections, arts-integrated/arts-based practices were less a part of what was learned, but other more standard and traditional elements of teaching and learning

practice were indicative of PTs perspective, confidence and excitement toward their future social studies practice.

Civics/Citizenship and Issues-Based Discussions Expanded Perspectives

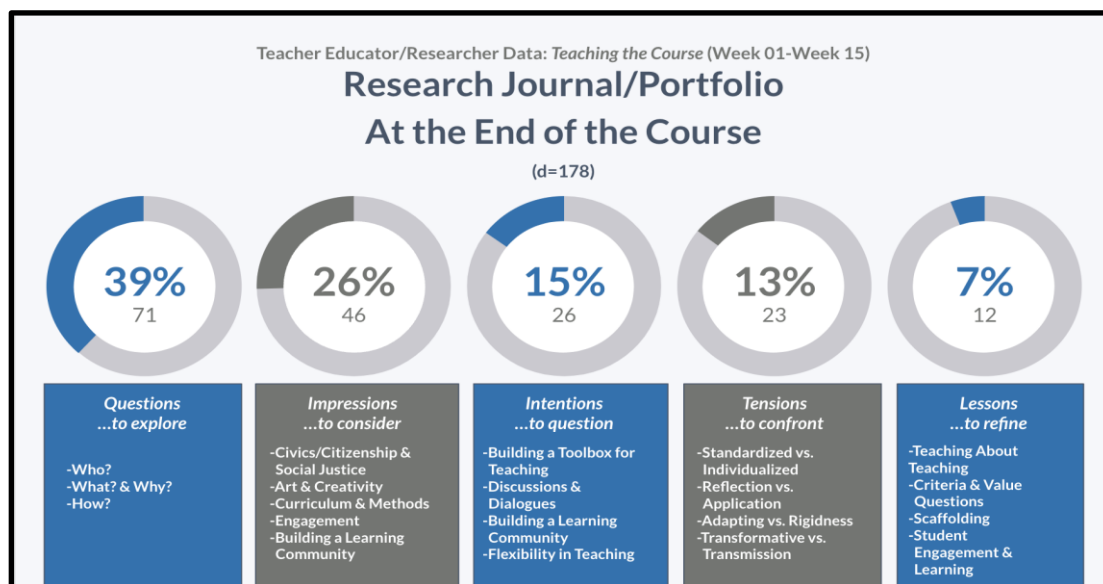
Civics/Citizenship and Issues-Based Discussions Expanded Perspectives was the final thematic category in regard to open-ended final course survey data and included four of thirty-five responses (d=4) or eleven percent. Examples of pre-service teacher responses in the thematic category Civics/Citizenship and Issues-Based Discussions Expanded Perspectives included two PTs that focused on civics/citizenship, and/or society in learning about themselves, including, “I have formed more of a voice and found different ways to express my voice. I've used one of my hobbies as a form of ‘protest’” and “I learned I have opinions that I thought were very common to the rest of the population and I guess they're not as popular as I thought, even at a very liberal school. I think I have a better understanding of how to look at these multiple perspectives... I still don't agree with some opinions, but I can still respect them and see where someone else is coming from. I can have conversations with people and not say in my head ‘I'm right (expletive) your opinion’. Even if I still think their opinion is wrong I can still listen and appreciate their thought. I'm glad I have that now” (anonymous PT survey responses).

Two other selected PT example responses discussed the self and included references to personal growth and work quality as PTs shared, “I've learned about what I need to open my mind to and that I have work to do to help me grow as a person” and “I learned that when I treat everything with a lot of care the work is solid” (anonymous PT survey responses). For pre-service teachers in the thematic category Civics/Citizenship and Issues-Based Discussions Expanded Perspectives, arts-integrated/arts-based practices were less a part of what was learned,

but focusing on teaching civics/citizenship and having issues-based discussions within teaching and learning practices were indicative of PTs learning about themselves by considering others. In the next section of the chapter we will move away from pre-service teacher (PT) data and findings to consider teacher educator/researcher (TER) data and findings. Overall, TER findings reveal that five distinct themes emerged from a dedicated TER research journal/portfolio toward the study. Additionally, the five findings helped in developing an action plan for teaching the arts-integrated/arts-based social studies methods course. The five overall findings from the TER portion of the action research study included the teacher educator/researcher engaging, Questions to Explore, Impressions to Consider, Intentions to Questions, Tensions to Confront and Lessons to Refine. The data collected and analyzed to support these findings will be reviewed in the next section of this chapter and discussed in Chapter V.

Figure 18

Research Journal/Portfolio at the End of the Course



Note: Figure created by author; The TER reported that five differing elements of theory and practice arose in working to create an action plan for the social studies methods course. Questions to explore, impressions to consider, intentions to question, tensions to confront and lessons to refine emerged as the overall findings of the action research study from the TER's research journal/portfolio.

Teacher Educator/Researcher Teaching and Learning Across the Semester

In writing in a weekly course research journal/portfolio, the teacher educator/researcher generated 145 total journal/portfolio passages and/or reflections/responses to his thinking. The teacher educator/researcher also asked an artist critical friend for their perspective toward teaching amateur artists who composed thirty-five passages reflecting unique questions toward art/art-making and learning in the methods course. In total the teacher educator/researcher and their artist critical friend created one-hundred and seventy-eight passages (d=178) within the methods course research journal/portfolio toward the action research study. After analyzing data from the research journal/portfolio, five thematic categories emerged: Questions to Explore, Impressions to Consider, Intentions to Question, Tensions to Confront, and Lessons to Refine. More specifically, the researcher found that Seventy-one passages (d=71) related to teacher educator and a critical artist friend's Questions to Explore, or thirty-nine percent, developed in considering the course. Forty-six passages (d=46) related to teacher educator Impressions to Consider, or twenty-six percent, emerged while teaching the course. Twenty-six passages (d=26) related to teacher educator Intentions to Questions, or fifteen percent emerged in teaching the course. Twenty-three passages (d=23) related to teacher educator Tensions to Confront, or thirteen percent developed while teaching the course. Finally, twelve passages (d=12) related to teacher educator Lessons to Refine, or seven percent surfaced when analyzing the course research journal/portfolio from teaching the course.

Figure 19*Questions from the Research Journal/Portfolio*

Note: Figure created by author; The TER and an artist critical friend generated seventy-one differing Questions to Explore toward an arts-integrated/arts-based social studies teaching methods course. Questions considered the self and others, theory and practice. TER questions focused more on teaching the course while ACF questions focused more on art/art-making and learning.

Teacher Educator/Researcher Questions to Consider

Seventy-one questions (d=71) within the thematic category of Questions to Consider were generated by the teacher educator/researcher and an artist critical friend (ACF). Interestingly, an unintended balance came to bare as the teacher educator/researcher accounted for thirty-six (d=36) of the seventy-one questions while the artist critical friend accounted for thirty-five (d=35) of the seventy-one questions. More specifically, the teacher educator/researcher generated sixteen questions (d=16) or twenty-three percent within the subcategories of Self and Others (Who?), ten questions (d=10) or fourteen percent; within the subcategory of Theory (What? and Why?), seven questions (d=7) or ten percent; in the subcategory of Practice (How?) and three overarching questions or four percent that served as outliers among the questions residing with the subcategories.

Self and Others

Selected examples of teacher educator/researcher questions within the subcategory of Self and Others (Who?) included considerations of citizenship, such as: “what is citizenship?” and “what values are promoted among American citizens?” and “are there different value systems among different civic groups and subcultures?” (TER journal/portfolio entries) as well as considerations of social justice, such as: “what is social justice?” and “why does this social justice issue connect with you?” and “what was done historically to combat this social justice issue?” and “is social justice possible?” (TER journal/portfolio entries). These were important questions that helped the TER to further consider aspects of civics/citizenship and social justice that were emerging from pre-service teacher thinking and learning in teaching the methods course.

Theory

Selected examples of teacher educator/researcher questions within the subcategory of Theory (What? and Why?) included general considerations of course thinking and learning such as: “where are we pushing students to? Can we work within mental spaces of ambiguity about citizenship, social justice, teaching, and activism?” and “what do students see at the intersection of art, citizenship/activism, social justice, and teaching?”(TER journal/portfolio entries). Also, included in this thematic subcategory was a curriculum specific question connected to the web site and text Beautiful Trouble, a toolbox for revolution, “what philosophies, principles, theories and tactics might be adopted to in developing as an artist, teacher and/or citizen/activist?” (TER journal/portfolio entry). These were important questions that helped the TER to further consider civics/citizenship and social justice in terms of connecting art/art-making to activism within teaching and learning about civics/citizenship.

Practice

Selected examples of teacher educator/researcher questions within the subcategory of Practice (How?) included general considerations of curriculum, methods and assessment, including: “what are other ways of engaging students in our/a learning space to consider, work thoroughly and to share ideas?” and “how can art be more opened up, yet scaffolded as a space to play in order to find answers or make progress in understanding how these elements intersect” (TER journal/portfolio entry)? Two other questions in the subcategory Practice (How?) considered element’s of rationale building and/or refinement of the assignment, asking “what are we teaching for?” and “how can teacher educators confront privilege to understand others that don’t have and/or come from a position of privilege” (TER journal/portfolio entries)? These were important questions that helped the TER to further consider civics/citizenship and social justice in terms of connecting art/art-making to activism within teaching and learning as well as about teaching social studies as a discipline and how pre-service teachers would build learning relationships with future students.

Selected examples of outlier, overarching questions generated by the teacher educator/researcher included asking macro questions, such as: “what do students see at the intersection of art, citizenship, social justice and teaching?” and “how can making art and posting it via social media or in a public place potentially be disruptive to conventional notions of citizenship?” (TER journal/portfolio entries). For the teacher educator/researcher in the thematic category Questions to Consider, the questions asked helped to reframe and reconsider the what, why and how of being a teacher educator, researcher and the work of teaching the arts-integrated/arts-based social studies methods course.

Artist Critical Friend Questions to Consider

The teacher educator/researcher's artist critical friend (ACF) generated thirty-five (d=35) of the seventy-one questions, with thirteen questions (d=13) or eighteen percent within the subcategory of Theory (What? and Why?), twelve questions (d=12) or seventeen percent coming from the subcategory of Self and Others (Who?), ten questions (d=10) or fourteen percent in the subcategory of Practice (How?) and three overarching questions that served as outliers among the questions residing with the three subcategories.

Theory

Selected examples of critical artist friend questions within the subcategory of Theory (What? and Why?) included considerations of thinking and learning within the course, asking, “without rules and structure does thinking and learning lose its impact?” and “when do you feel engaged, stimulated, or mesmerized while thinking and learning?” and “does the thinking and learning stand on its own or does it require an explanation to be understood?” and “do questions and goals inhibit organic thinking and learning?” (TER journal/portfolio entries). The critical artist friend also asked questions related to vision, asking “can separate destinations share common ground?” and “does organic/natural growth follow predictable structures?” and “are the questions as important as why they're being asked?” as well as offering a question within a metaphor, “do you trim the plant as it grows or after it reaches maturity” (TER journal/portfolio entries)? These were important questions that helped the TER to further consider both arts-integrated/arts-based teaching and learning in the social studies as well as the art of teaching itself.

Self and Others

Selected examples of artist critical friend questions within the subcategory of Self and Others (Who?) included considerations of the individual, such as: “what is the importance of our impressions?” and “how can we channel ourselves as part of a system?” and “how might we offer direction through understanding” (TER journal/portfolio entries)? Both the individual as well as the collective were considered in the ACF asking, “how do our impressions affect you and others?” and “how can we balance relationships and righteousness?” and “how might we target the cause and notice the people affected?” and “is the art bigger than the artist” (TER journal/portfolio entries)? These were important questions that again helped the TER to further consider both arts-integrated/arts-based teaching and learning in the social studies as well as the art of teaching itself.

Practice

Selected examples of artist friend questions within the subcategory of Practice (How?) included general considerations of quality, such as: “is the work done or is it good enough?” and “should well enough or good enough really be left alone?” and “is it unfinished business or unanswered questions” (TER journal/portfolio entries)? The ACF also asked questions related to process, such as: “how might we follow patterns that don't follow a pattern?” and “how might we respect reality while navigating turbulence?” as well as vision, “how long until you choose a new destination or until a new destination emerges?” and “do you have to create the destination or does the destination create itself” (TER journal/portfolio entries)? Again, the ACF offered a final question in the form of a metaphor, asking “how do we build a ship that cannot sink?”(TER journal/portfolio entry). Again, these important questions helped the TER to further consider

arts-integrated/arts-based teaching and learning in the social studies, the art of teaching and finding a path within the system of education as a professional.

Figure 20

Impressions from the Research Journal/Portfolio



Note: Figure created by author; The TER generated forty-six Impressions to Consider toward an arts-integrated/arts-based social studies teaching methods course. TER Impressions focused on differing aspects of the social studies methods course including: civics/citizenship and social justice, art and creativity, curriculum and methods, building a learning community and engagement.

Teacher Educator/Researcher Impressions to Consider

Among the forty-six passages (d=46) within the thematic category of Impressions to Consider five thematic subcategories emerged including Civics/Citizenship and Social Justice, Creativity and Art, Curriculum and Methods, Building a Learning Community and Engagement. The following reflect thematic category findings from the data.

Civics/Citizenship and Social Justice

Among the five subcategories, Civics/Citizenship and Social Justice was the most prominent subcategory and included seventeen-and-a-half (d=17.5) of forty-six passages or

thirty-eight percent. Selected TER passages from the thematic subcategory Civics/Citizenship and Social Justice included considerations of defining social justice, “between our class this week and class last week in looking over the ‘zines, sample blogs, and chapbooks, I have been rethinking what I think social justice means and what issues ‘qualify’ as social justice issues. I am in cognitive dissonance about my own thinking and am theorizing about it and how it relates to my practice decisions for our class” and “social justice is the diversity of deep critical thought and acceptance, not the faux diversity of surface awareness and tolerance” and “at its core, social justice is about the confrontation between originality versus conformity; control versus freedom; and access versus inaccessibility” (TER journal/portfolio entries).

Other TER selected passages focused on considerations of teaching for and enacting social justice, including observations, “I thought the two students responses showed underlying tones of privilege that has yet to be confronted, but I am hopeful this can be another space for unpacking ideas about a more equitable and just world and that it may be yet another stream to begin securing data from” and “it seems as if social justice and privilege collide in attempt to reconcile the difference between oppression every day, everywhere, in every way versus oppression in an outlier bubble” (TER journal/portfolio entries). Continued passages focused on considerations of teaching for and enacting social justice including, “social justice is connected to our subconscious views of the world and the ways in which learners synthesize and organize information. Some perspectives organize the world in stereotypes (by word of mouth), some by statisticeotype (by the numbers), some by archetype (by psychological personality type) and some on a case-by-case basis (by virtue of the individual)” (TER journal/portfolio entries).

Further TER selected passages referenced social justice beyond schooling, noting “improvements in social justice are possible. This endeavor runs forward and backward through

fits, starts, and stops of improvement and regression. Freedom, justice, and rights function on continuums that are connected to the zeitgeist, the political and social norms of the time, and the individuals value and belief systems” as well as “I wonder why we look to our political leaders to impact social justice. I think cultural leaders have greater capacity to affect change. In challenging power, it must be realized that our only advantage is numbers. Power cannot be confronted in the arenas they have built (courts, legislature) nor on the battlefield (outgunned and outflanked). Power must be challenged through resistance, directly and indirectly” (TER journal/portfolio entries). These passages offer insights into the TER’s considerations of social justice and dissonance in working toward a refined understanding and defining of social justice and social justice issues.

Further TER selected passages offer considerations of the intertwined existence of democracy and capitalism as governmental and economic systems, “greed seems to be a core value in America. To these ends greed leads to I before us; me before we; and attitudes of individualism over collectivism” and “this seems to be an economic value that has somehow contorted itself into our democratic governance. The morals and ethics of our culture have offered that greed in terms of money and power is more valuable than human life or the will of the people” as well as “our freedoms as citizens are perpetually connected to what we can or try to afford” (TER journal/portfolio entries). These passages reflect the teacher educator/researcher’s critical perspective in terms of considering civics/citizenship and values that define civics/citizenship.

A last selected passage existed between the space of Civics/Citizenship and Social Justice and Creativity and Art, noting “looking at one’s imagination can help citizens to find a way forward, to translate one’s thinking and feeling about a social justice issue, and to conceptualize

how it might be approached in the present and future to be more equitable and just” (TER journal/portfolio entry). These were important impressions that again helped the TER to further consider aspects and elements of social justice and civics/citizenship toward future practice.

Creativity and Art

Creativity and Art was the second most prominent subcategory and included ten (d=10) of forty-six responses or twenty-two percent. Selected TER passages from the thematic subcategory Creativity and Art included considerations of art-based methods and art-making in the course, noting, “while making the origami pyramids were difficult, they helped with understanding the process of making art. Their worlds will likely be upset by this decision to apply art as a central tool for meaning-making in the course” and “the haikus will serve to offer a nice base line of where the creativity and art ideas are. I am interested in interacting with their work” (TER journal/portfolio entries). The TER was able to consider impressions of creativity and art after a week of class, expressing “in quickly looking over student pre-service teacher responses to how it felt to be an artist in creating their social studies is haikus the teacher educator assessment of students feelings about the artistic angle is closer to fifty/fifty as opposed to the seventy-five/twenty-five straw assessment from last week” (TER journal/portfolio entry). These passages offer early semester insights into how the TER was studying their own practice.

Further passages continued TER considerations of utilizing creativity in art-making to bring ideas, thinking and learning together, noting “I think students are responding to the unique challenges, thinking and connections that engaging ideas through art allows (connections they may not come from linear learning opportunities)” and “I think students just needed time to get comfortable with ambiguity, with leading their own learning and with having freedom to create work that is beneficial to their thinking and understanding versus doing work that features step-

by-step directions and rigid parameters” (TER journal/portfolio entries). Another impression of pre-service teacher art and creativity via the teacher-educator researcher concluded that, “I was impressed with the work the students had done in their scrapbooks and I believe that the students are beginning to show signs of becoming more comfortable with ambiguity, with finding their own way, and with considering the kind of art they will make and tether to the social justice issues they are engaging” (TER journal/portfolio entries). The TER journal/portfolio entries offer windows into how thinking and learning is transpiring within the confines of the arts-integrated social studies methods course.

Other creativity and art passages focused on engagement as the TER observed, “as students worked, many were smiling while they were hard at work and engaged in the activity. While they are still developing as artists and considering their artistic processes, there was a sense of joy coming from the engagement in the work. There was a sense of purpose coming from thinking through what it means to be a good citizen and what composes the tenets of a good citizen. The interesting part of the course will be seeing the values/characteristics chosen and represented on their group work activity large poster paper pieces” (TER journal/portfolio entry). Another entry focused on process as the TER wrote, “students can consider important ideas such as studying historical and current citizens and social movements (case studies) as well as historical and current activist art. From these considerations students can work toward their own integrated process of developing a mini-art installation (three pieces), an artistic statement (insights about social justice issue research and art-making) and a transformative vision statement (creating a more equitable and just society)” (TER journal/portfolio entry). Revealing observations of engagement and developing processes toward learning and art-making, the TER

as able to again consider impressions relevant to the teaching and learning transpiring in the social studies methods course.

A last selected TER passage existed between the space of Creativity and Art and Engagement, stating “art can help to engage students. If engagement is learning in which passion for learning and curiosity for understanding collide, art can be a healthy alternative both methodologically and as an assessment tool to foster an emboldened habit toward lifelong learning that connects the possibilities of novelty and idealism with the problem solving of pragmatism” (TER journal/portfolio entry). Throughout teacher educator/researcher journal/portfolio passages, the TER found optimism and possibility for pre-service teachers as they engaged the creativity and art connected to arts-integrated teaching and learning.

Curriculum and Methods

Curriculum and Methods was the third most prominent subcategory and included nine (d=9) of forty-six responses or twenty percent. Selected TER passages from the thematic subcategory Curriculum and Methods included considerations of specific teaching methods, “the jigsaw activity was alright. The expert group discussions were rich, but the dry-erase board work intended to share out what the experts knew about the three types of citizens Westheimer & Kahne (2004) note in the article (personally-responsible, participatory, justice-oriented) did not meet expectations and seemed mediocre to weak in terms of depth of understanding” and “dry erase boards and large paper seem to be good places to think through things in small groups. I am still wondering about other means to “think out loud” and to process ideas in small groups in order to then share out with the large group” (TER journal/portfolio entry). These ideas reflect teacher educator/researcher impressions about critical elements of the course and ways in which teaching methods may not have been supporting the intended thinking and learning.

Further curricular and methodological impressions continued looking at dry-erase board work, “the dry erase board work from the reading of chapter four of the *Preparing to Teach Social Studies for Social Justice: Becoming a Renegade* text by Agarwal-Ragnath, Dover and Henning (2016) detailing pre-service teacher powerful statements and burning questions was fruitful. The small group conversations that took place around chapter four were rich and students were digging into some of the challenging aspects of social studies teaching” and “the dry erase board work from the reading of chapter five (powerful statements & burning questions) was decent. The small group conversations that took place around chapter five were again rich and I noticed more students have begun to highlight, underline and annotate their readings. This is an encouraging sign that our discussion of the importance of reading and methods on how to engage the reading was being heard by some of the students” (TER journal/portfolio entries). A final TER entry on dry-erase board work which served to anchor small group discussions over course readings, offered an honest impression to consider, “the dry erase board work from the reading of chapter six (powerful statements & burning questions) was thoughtful. Students seem to be getting more comfortable with the idea of annotating their writing and instead of having two readings for class today, students seemed better able to focus their attention on one reading. The small group conversations that took place around chapter six were animated, but due to chatting with one group for a bit, I don’t have a strong overall sense of how the conversations went” (TER journal/portfolio entry). These teacher educator/researcher impressions about teaching methods, learning activities and practice choices offer further evidence of better supporting teaching practice toward thinking and learning.

Other impressions focused on TER considerations of curriculum, noting “students had a hard time discussing and thinking about the Stanley (2005) article and understanding the

discussion of transmission and transformation. For some this was a simple matter of not having completed the reading for class; for others it was Stanley's perspective about the ideas of transmission and transformation that were not understood" and "I was surprised and appreciated some of the student's comments. I thought there were good ideas and questions to help me to think more deeply about how students are thinking about the intersection of social justice and citizenship in the 'real world' and how art was playing a role in giving students a space to reflect on their ideas" (TER journal/portfolio entries). These teacher educator/researcher impressions about curriculum offers evidence of considerations of what pre-service teachers were thinking and learning from engaging the curriculum of the social studies methods course.

Building a Learning Community

Building a Learning Community was the fourth most prominent subcategory and included six-and-a-half (d=6.5) of forty-six responses or fourteen percent. Selected TER passages from the thematic subcategory Building a Learning Community included impressions of how the classroom learning community was functioning including observations, "there seemed to be general enthusiasm and passion for teaching emerging from many students. Their choice to keep the big group together versus separating into two classes seemed to suggest that a working sense of community was present on the first day" and "I have the sense that the class is forming some bonds and is beginning to invest, enthusiastically or begrudgingly in the different artistic/creative leanings of the course" (TER journal/portfolio entries). Further observations of the learning community working together were evident as the TER reported, "I have the sense that the class is forming some bonds and that students are willing to work together. I also think students' real personalities are starting to come out a bit more which seems to be indicative of them letting their guards down" as well as "the last two weeks have showcased the sense of

community that is growing. This perspective is derived from the greater comfortability the class seems to be inhabiting in sharing their ideas” (TER journal/portfolio entries). These teacher educator/researcher impressions about the learning community offer evidence of supporting pre-service teachers thinking and learning from engaging peer-to-peer and collegial discussions in the social studies methods course.

Engagement

Engagement was the fifth and final subcategory and included three (d=3) of forty-six responses or six percent. Selected TER passages from the thematic subcategory Engagement included considerations of disengagement due to environment and preparation, “I have the feeling that some students did not read the article and my teacher educator critical friend and I began reflecting on the potential to offer hard copy readings to students so that they have something tangible in hand to markup” and “the class worked with us and did work decently today, but students seemed to not quite have the same energy and enthusiasm as they did in weeks one and two... one reason may be that it was about ninety degrees in the classroom, so we’ll see moving forward if the warm temperatures impacted the impression of lethargy in the class” (TER journal/portfolio entries). Another selected TER journal/portfolio passages also considered impressions of disengagement due to pre-service teachers’ willingness to be outside their comfort zone; as the TER observed, “there is a table in the back who have not engaged in the work at the level I would like, that seems to rarely speak and consistently asks for clarification on assignments. They consistently disengage from the class during large group and small group discussion and often ask how they should do their art work” (TER journal/portfolio entry). These teacher educator/researcher impressions about engagement offer evidence of how engaged and/or disengaged in the social studies methods course.

Figure 21

Intentions from the Research Journal/Portfolio



Note: Figure created by author; The TER generated twenty-six Intentions to Question toward an arts-integrated/arts-based social studies teaching methods course. TER Intentions focused on differing aspects of the social studies methods course including: building a toolbox for teaching, discussions and dialogues, building a learning community and flexibility in teaching.

Teacher Educator/Researcher Intentions to Question

Among the twenty-six passages (d=26) from the teacher educator/researcher journal/portfolio within the thematic category of Intentions to Question four thematic subcategories emerged including: Building a Toolbox for Teaching, Discussions and Dialogues, Building a Learning Community and Flexibility in Teaching. The following will review data to support the overall findings of the study regarding the TER's thinking and learning in teaching the arts-integrated/arts-based social studies methods course.

Building a Toolbox for Teaching

Among the four subcategories within the finding Intentions to Question, Building a Toolbox for Teaching was the most prominent category and included eight-and-a-half of twenty-six responses or forty percent. Selected teacher educator/researcher passages from the thematic

subcategory Building a Toolbox for Teaching included the use and modeling of arts-integrated/art-based methods. Within the course pre-service teachers were introduced to the concept of arts-integrated/art-based methods and art/art-making toward course activities and assessments. As the TER writes, “the curricular choice of the pyramid activity and dry-erase board discussions seemed to work well and help students begin the kind of creative, critical and problem solving thinking necessary for the complexity of social studies” (TER journal/portfolio entry). Similarly, the method of concept/mind mapping was also introduced by the TER who wrote, “after being provided with a concept map and some questions to consider toward writing teaching rationales students had about thirty minutes of workshop time to begin constructing their rationales. Students asked strong questions in the overview such as how will this be used in the future? And how long should it be? We answered these questions both ambiguously and specifically and then students began to do some brainstorming/prewriting/ concept mapping while chatting with colleagues so verbal processors had some peers to bounce ideas off of” (TER journal/portfolio entry). Additionally the teacher educator/researcher introduced the silent discussion method, noting “using dry erase board work on the Barr, Barth, and Shermis (1977) article (given what had transpired the last two weeks with the second reading) we reframed this work by highlighting the burning questions of the article and noting the key points of the piece (citizenship transmission, social scientist, and reflective inquiry) and had students discuss their experiences of social studies framed around these three ideas from the article” (TER journal/portfolio entry). These journal/portfolio entries offer evidence of the TER introducing pre-service teachers to non-traditional aspects of teaching and learning to support the building of a teacher toolbox.

Two passages offer the capacity to belong to differing subcategories. The first entry belongs in the Building a Toolbox for Teaching and Flexibility in Teaching subcategories simultaneously and notes, “a few weeks back in class, students composed a mini-social justice lesson. I thought it would be interesting to have them revisit this today. Students worked on different peer lessons (since they originally began the lessons in small groups) and worked to critique, edit and complete the lessons begun by their peers. The mini-lessons focused on three pieces, a learning objective, content/curriculum and an assessment” (TER journal/portfolio entry). Residing between elements of both Building a Toolbox for Teaching and Discussions and Dialogues was a final TER passage toward a learning activity that offers an art-based teaching method and the capacity for divergent perspectives via constructive discussion and dialogues rooted in critique. As written, the passage notes, “the gallery walk was interesting. Many students received a lot of feedback about their artist scrapbooks from the activity” (TER journal/portfolio entry). These journal/portfolio entries offer evidence of the TER introducing pre-service teachers to non-traditional aspects of teaching and learning and PT efforts to integrate learning in working to build their own teacher toolboxes.

Discussions and Dialogues

Discussions and Dialogues was the second most prominent subcategory in the thematic category of Intentions and included seven of twenty-six TER responses or forty percent. Selected passages from the thematic subcategory Discussions and Dialogues included considerations of our sharing collective ideas and experiences, “pre-service teachers and the teacher educator/researcher worked to discuss, “what we bring from our real worlds into this class” as well as “memories of Social Studies classes, teachers and content” and early considerations of “what the social studies is and why we want to teach it” (TER journal/portfolio entries). Further,

the TER noted learning from the wisdom of others, particularly in terms of historical figures and/or artists, writing, “I discussed with students briefly, the ideas of Weathermen from the documentary *Weather Underground*. As students were talking, I was reminded of these quotes, so I shared them as a teachable moment that helped to connect the discussion to sentiments of activism and the formation of social movements (I cherished my hate as a badge of moral superiority... “if you think you have the moral high ground you can do some really dreadful, horrible things. I’m sure these people believe they were on the side of right, that is a dangerous ethical position... wanting to save the world is a huge ego trip)” (TER journal/portfolio entry). Current events discussions steeped in a social justice lens were also utilized as the TER noted, “the floor was open to the large group to discuss their takeaways from the first presidential debate. While we framed the question around what social justice issues were discussed (treatment of African Americans by law enforcement was brought up, the question of whether or not good paying jobs is a social justice issue was also raised) we encouraged students to share their views” (TER journal/portfolio entry). These journal/portfolio entries offer evidence of the TER introducing pre-service teachers to teaching and learning via discussion and dialogue and allowing space for both teacher and student perspectives.

Finding space between Discussion and Dialogue and Flexibility in Teaching, the following TER passage reflects an intentional teaching choice to honor students differing ideas and utilizing flexibility to engage a teachable moment in referencing the presidential debates as a current event topic worth discussing in class. As the teacher educator/researcher wrote, “this conversation ended up being nearly forty-five minutes long and as many as ten students or a quarter of the class shared their ideas and impressions of the debate. We discussed having civil dialogues about the election, students tuning in because they were going to be social studies

teachers, the difference between debate and discussion and considered how to have discussions such as these in high school and middle school classrooms” (TER journal/portfolio entry). From these journal/portfolio entries, evidence again supports the idea that discussion and dialogue among teachers and learners can support powerful thinking, learning and participation.

Building a Learning Community. Building a Learning Community was the third most prominent subcategory in the thematic category of Intentions and included six-and-a-half of twenty-six responses or twenty-five percent. Selected TER passages from the thematic subcategory Building a Learning Community included intentional attempts to bring the class together, “in my classes I begin with building the learning community right away. Across the first class I worked at building rapport with students and helping to build a supportive, safe but critical space for the remainder of the semester” and “pre-service teachers were then introduced to community building through a student-centric learning environment, discussion-based teaching methods and course activities, and sharing collective knowledge” (TER journal/portfolio entries). The teacher educator/researcher also suggested course related opportunities to connect with colleagues outside of class, writing “I also recommended working with/meeting with classmates outside of class to engage assignments and to attend the town creativity festival occurring in two weeks. It is my hope that the pre-service teachers attending the town creativity festival might have their imaginations stirred or their perspectives opened to the possibilities different artistic genres can offer” (TER journal/portfolio entry). Lastly, in utilizing small groups for discussion, classroom community was built by having “students sit in new small group foursomes in order to build community and to meet and discuss ideas with different colleagues. This was a purposeful decision in order to help the overall community feel of the classroom” (TER journal/portfolio entry). From these journal/portfolio entries, evidence

again supports the idea that building a learning community among teachers and learners can support powerful thinking, learning and participation.

Once again there were a few passages that fit between the subcategories Building a Classroom Community, Discussion and Dialogues and Flexibility in Teaching around discussing the presidential debates for the presidential election as well as the students differing political views. As the teacher educator/researcher notes, “in beginning class today we had another decent conversation about the presidential debate. Students were asked to talk with a partner briefly in order to recall what was discussed in the debate. Our focus question was what social justice issues did the candidates discuss” and toward the final debate a few weeks later, “the students willing to participate in the conversation were greater in number and there was a steady flow of students responding to one another. In sharing their views they connected to the thinking of others either noting agreement or disagreement and building off of the points and thinking of others or trying to confront the realities of teaching in the current context of the profession” (TER journal/portfolio entries). While evidence suggests these examples lean toward discussion and dialogue, they also support building a learning community and flexibility of teaching by allowing for pre-service teachers to grow in comfort in articulating their own point of view as well as confronting differing ideas and perspectives.

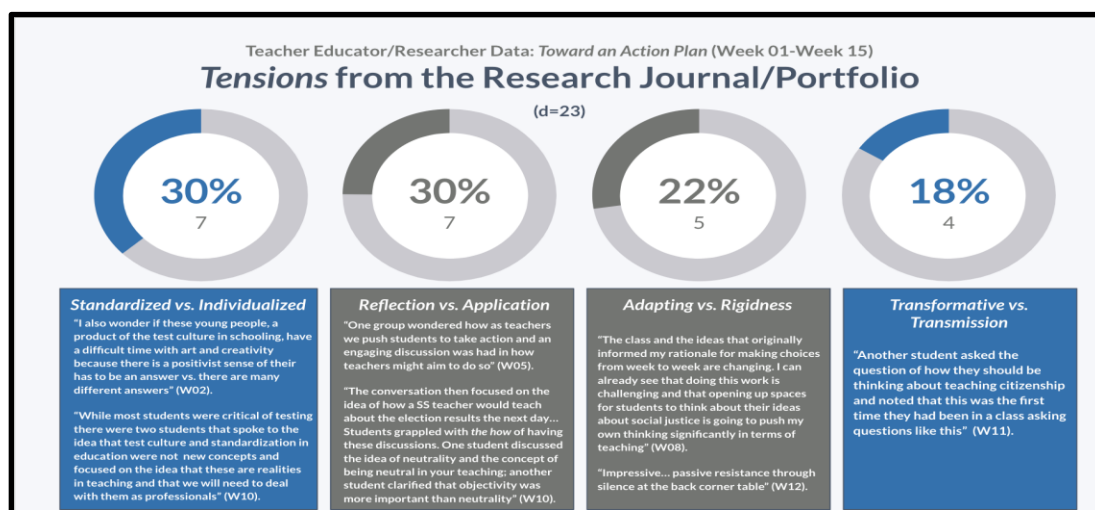
Flexibility in Teaching

Flexibility in Teaching was the least prominent subcategory in the thematic category of Intentions and included four of twenty-six responses or fifteen percent. Selected passages from the thematic sub category Flexibility in Teaching included noting the idea of adapting via “the concept of wiggle room (Henderson & Gornik, 2007) in regard to still finding ways to incorporate social studies teaching that was powerful, but was still capable of functioning within

the orbit of teaching scripts, curriculum pacing guides and teaching to the test” (TER journal/portfolio entry). Another selected TER passage included a critical reflection to change an unintended habit of inflexibility in teaching, noting “I have gotten myself into a bad habit of bulldozing a bit more than I would like. I aim to follow my colleague’s (teacher critical friend) lead on this as they are adept and skillful at whole group conversation” (TER journal/portfolio entry). A third selected TER response altered teaching based on responding flexibly to student need, “pre-service teachers struggled to understand the different positions discussed in the article by Stanley (2005). In making an in-class adjustment to pre-service teacher confusion about the Stanley article, the idea of connecting it to current events and controversial issues aimed to provide a teachable moment” (TER journal/portfolio entry). From these journal/portfolio entries, evidence supports the idea that flexibility is an important consideration for teachers and learners working together toward powerful thinking, learning and participation.

Figure 22

Tensions from the Research Journal/Portfolio



Note: Figure created by author; The TER generated twenty-three Tensions to Confront toward an arts-integrated/arts-based social studies teaching methods course. TER Tensions focused on differing tensions of the social studies methods course including: standardized versus individualized, reflecting versus application, adapting versus rigidness and transformative versus transmission.

Teacher Educator/Researcher Tensions to Confront

Among the twenty-three passages (d=23) from the teacher educator/researcher journal/portfolio within the thematic category of Tensions to Confront, four thematic subcategories emerged including: Standardized versus Individualized, Reflection versus Application, Adapting versus Rigidness and Transformative versus Transmission. The following will review data to support the overall findings of the study regarding the TER's thinking and learning in teaching the arts-integrated/arts-based social studies methods course.

Standardized versus Individualized

Among these subcategories, Standardized versus Individualized and Reflection versus Application were the most prominent subcategories and included seven of twenty-three responses or thirty-percent each. Selected TER research journal/portfolio passages from the thematic subcategory Standardized versus Individualized included considerations of school test culture toward notions of school deform (Pinar, 2012), as the teacher educator researcher wrote, "I also wonder if young people, a product of the test culture in schooling, have a difficult time with art and creativity because there is a positivist sense of their has to be a right answer versus there are many different answers" and "while most students were critical of testing there were two students that spoke to the idea that the test culture and standardization in education not being new concepts and focusing on the idea that these are realities in teaching and that we will need to deal with them as professional educators" (TER journal/portfolio entries). Likewise the teacher educator/researcher struggled with classroom conformity and norms versus divergent ideas, writing "after two weeks of teaching the course I am struggling with students that are fearful of art, being an artist or making art. I tried to bring those students aboard by offering some different ideas about creating art, sharing some of my four year-old daughter's art and by recognizing that

making art is a process” and “among a group of roughly eight students, I have a sense that the class is difficult for them and that perhaps they feel othered and uncomfortable with the kind of work and thinking I am asking them to do. That said they still try and they come to class nearly every week, I just don’t know that there is much evidence that would lead me to believe that they can do the work and make the connections needed to become more than status quo teachers” (TER journal/portfolio entries). From these journal/portfolio entries, evidence supports the idea that the teacher educator/researcher struggled to confront the tension of standardization versus individuality, particularly among some learners that were seemingly more comfortable with standardization.

Reflection versus Application

Selected TER passages from the thematic subcategory Reflection versus Application included tensions reflected within dilemmas of theory and practice for pre-service teachers, as the teacher educator/ researcher remembered, “one group wondered how as teachers we push students to take action and an engaging discussion was had in how teachers might aim to do so” and “students grappled with the how of having these discussions. One student discussed the idea of neutrality and the concept of being neutral in your teaching; another student clarified that objectivity was more important than neutrality” (TER journal/portfolio entries). Likewise the teacher educator/researcher also considered tensions related to reflecting on theory and applying it to practice in the methods course stating:

“I am still thinking about other ways in which students can collectively work, and share ideas (as I have for the last few weeks, but nothing else has come to mind yet). Thus, I maintain that dry erase boards and large chart paper seem to be good places to think through things in small groups. I am still wondering about other means to think out loud.

Perhaps technology or a simulation might be a good way to consider other ways in which students can work through critical thinking and problem-solving skills” (TER journal/portfolio entry).

Another TER entry furthers the tension of reflection and application, writing:

I was nervous about the disconnect I felt last week; however as class went on and I connected with students toward answering questions or asking them questions and interacting I began to feel more grounded. I felt as if I was being slowly pulled out of the abyss, out of the Foucaultian death spiral and into a space in which dialogue helped to connect the rubber and the road. The theorizing or philosophizing part of social justice is complex and when I read the world and see the angles, I fear not much is likely to come of it in terms of genuine change, but my heart and passion and going to work to teach somehow restores hope and purpose. At our SS lunch the other day I said that “what my mind sees and what my heart feels toward social justice are often at odds with each other” (TER journal/portfolio entry).

From these journal/portfolio entries, evidence supports the idea that the teacher educator/researcher was actively considering how to confront the tension of reflection versus application, both regarding pre-service teachers and practice in the methods course.

Adapting versus Rigidness

The next most prominent subcategory within the Tensions thematic category is Adapting versus Rigidness. The Adapting versus Rigidness subcategory included five of twenty-three responses (d=5) or twenty-two percent. Selected TER passages from the thematic subcategory Adapting versus Rigidness included considerations of initial course frameworks, “the class and the ideas that originally informed my rationale for making choices from week to week are

changing. I can already see that doing this work is challenging and that opening up spaces for students to think about their ideas about social justice is going to push my own thinking significantly in terms of teaching” and “I also critiqued myself in considering if two readings per week and an assignment was a heavy workload for undergraduate students and that perhaps I was asking for too much from them given their other courses, responsibilities and interests” (TER journal/portfolio entries). Another selected TER passage revealed considerations of how to respond to evolving issues of engagement among a portion of the pre-service teachers enrolled in the course, “impressive... I am noticing passive resistance through silence at the back table” (TER journal/portfolio entries). From these journal/portfolio entries, evidence supports the idea that the teacher educator/researcher was actively considering how to confront the tension of adapting versus rigidity, regarding the teacher educator/researcher to adapt practice in the methods course.

Transformative versus Transmission

The final subcategory within the Tensions to Confront thematic category is Transformative versus Transmission. The Transformative versus Transmission subcategory included four of twenty-three responses ($d=4$) or eighteen percent. Selected TER passages from the thematic subcategory Transformative versus Transmission were germane to considerations of teaching identity and teacher rationales. This idea came through an article and current event discussion of San Francisco 49ers quarterback Colin Kaepernick kneeling during the national anthem in protest of police violence toward people of color. As the TER described, “based on the Stanley (2005) reading we noted that the transmission position likely critiqued Kaepernick and supported a position of nationalism and/or patriotism and that the transformative position likely supported Kaepernick and provided a position toward raising awareness and advocating for more

just and equitable treatment of people of color (TER journal/portfolio entry). Indirectly engaging the Transformative versus Transmission element were two passages tethered to class discussion reflections with TER passages noting:

students discussed how past social studies teachers taught and what category or categories they may have fit into and also discussed which of the three forms was most representative of the kind of teaching they were interested in doing. One student asked if they could combine forms and I responded “yes”, but asked them to think about which of the three forms would be primary, secondary, and tertiary in terms of their teaching” (TER journal/portfolio entry)

This was followed by “another student asked the question of how they should be thinking about teaching civics/citizenship and noted that we were the first social studies teacher’s they had that were asking questions like this” (TER journal/portfolio entry). From these journal/portfolio entries, evidence supports the idea that the teacher educator/researcher was considering how pre-service teachers would confront the tension of transformation versus transmission toward their own future practice as social studies teachers.

Figure 23*Lessons from the Research Journal/Portfolio*

Note: Figure created by author; The TER generated twelve Lessons to Refine toward an arts-integrated/arts-based social studies teaching methods course. TER Lessons focused on learning about how to better teach the social studies methods course including: teaching about teaching, criteria and value questions, scaffolding and student engagement and learning.

Teacher Educator/Researcher Lessons to Refine

Among the twelve passages (d=12) from the teacher educator/researcher journal/portfolio within the thematic category of Lessons to Refine, four thematic subcategories emerged including: Teaching about Teaching, Criteria and Value Questions, Scaffolding and Student Engagement and Learning. The following will review data to support the overall findings of the study regarding the TER's thinking and learning in teaching the arts-integrated/arts-based social studies methods course.

Teaching About Teaching

Among these subcategories within the Lessons to Refine finding, Teaching about Teaching was the most prominent subcategory and included four (d=4) of twelve passages or thirty-three percent. Selected TER passages from research journal/portfolio thematic subcategory Teaching about Teaching included deep considerations of the layered, meta aspect of teaching

about teaching and the transparency it often requires with pre-service teachers in talking about the teaching that is occurring and what considerations and choices connect the theory and practice of teaching. As noted, the teacher educator/researcher wrote, “after the discussion had concluded, I made it a point to be transparent about how the discussion informed my thinking and how if a similar discussion was had in a high school classroom and I were to think about it like a teacher I would see that I could build a lesson around first amendment and civic rights to address a content standard” and “I discussed the messiness of the defining the good citizen, of teaching civics/citizenship and the messiness of social studies in general. We also discussed how these ideas could potentially tie to the rationales they would be creating and writing about later and how this assignment will challenge you to figure out who you are as a social studies teacher” (TER journal/portfolio entry). From these journal/portfolio entries, evidence supports the idea that the teacher educator/researcher was deeply engaged in teaching about teaching while also studying the arts-integrated/arts-based methods course within the action research study.

Criteria and Value Questions

Criteria and Value Questions and Scaffolding were the second most prominent subcategories and each included three (d=3) of twelve passages or twenty-five percent each. Selected TER passages from the thematic subcategory Criteria and Value Questions included considerations of what should be done and why it should be done toward teaching and learning. In completing a class activity called the pyramid activity, which included students working for roughly thirty-minutes to “search for and figure out how to make a four-sided paper pyramid (including the base)” and to “work with a partner to make each fold and make your own four-sided origami pyramid while also talking and getting to know your partner while you work” before finally, “writing responses on three sides of the pyramid to the following questions: What

is the most important thing we bring from our real worlds into this class? What is your most vivid memory of a middle or high school social studies class, teacher or content? What is social studies and why do you want to teach it” (TER journal/portfolio entry)?

Other criteria and value questions surfaced in the journal/portfolio in regard to the good citizen collage noting, “I found it interesting, but not necessarily surprising, that some students were not able to justify/rationalize their value, trait, or characteristic choices. Some thinking had to take place to come up with these ideas, so I may have to lean-into understanding how they thought about these ideas if they were unable to be articulated. I also think it wise to find out more about these ideas moving forward in thinking about them in conjunction with a grand-narrative of values/characteristics that represent norms of American culture” (TER journal/portfolio entry) as well as “we will have to make greater strides in offering constructive feedback to each other about our work. Some of the feedback was ineffective (this is good and the like), so this is another indicator of considering criteria/criterion in making judgements about art, our work and the world we inhabit” (TER journal/portfolio entry). From these journal/portfolio entries, evidence supports the teacher educator/researcher in considering the criteria and value questions present within the social studies methods course.

Scaffolding

Scaffolding also included three (d=3) of twelve passages or twenty-five percent. Selected TER passages from the thematic subcategory Scaffolding included considerations of how to support pre-service teacher thinking, learning and application of skills in noting, “I regret the decision to attempt lesson planning and think it may have been too early for many of the students and that the activity was somewhat disconnected from the rest of the day. While in the long run this may better inform my teaching and the students did (in most groups) work to get some ideas

down, I feel overall that at this juncture it was an error in judgment and that more scaffolding is needed (perhaps challenging the students in to plan in smaller chunks)” and “while this conversation reflected that our classroom community continues to grow as a safe space, the discussion is rarely as inclusive as I would like; of the thirty-five or thirty-six students in class today about twelve students spoke” (TER journal/portfolio entry). The following TER entry serves as a guidepost to encapsulate the thematic category as noted, “I will need to consider how to better scaffold the beginning artist or the person trying to reconnect with the artist and the freedom once known as a young learner” (TER journal/portfolio entry). From these journal/portfolio entries and the following entry, evidence supports the idea that scaffolding is an important lesson to refine moving forward in teaching practice.

Student Engagement and Learning

Student Engagement and Learning was the final subcategory and included two (n=2) of twelve passages or seventeen percent. Passages from the TER journal/portfolio thematic subcategory Student Engagement and Learning included considerations of student engagement and motivation for learning with passages noting, “if students are stimulated and motivated by topics or examples that connect to the curricular and instructional choices of the instructor, I believe it a prudent choice to almost always engage the student-led aspect of the discussion” and “small group conversations seem to produce greater engagement and energy among the students and, to their credit, they even seem to be on task much of the time in their discussions” (TER journal/portfolio entry). From these journal/portfolio entries, evidence supports the idea that student engagement and learning is an important lesson to refine moving forward in order to deepen practice and improve teaching and learning.

Conclusion

This chapter discussed the overall findings of the action research study as well as the data collected and analyzed that serves as the evidence to support the findings of the action research study and to tell the story of the methods course and the thinking and learning that took place within. Overall, data findings toward pre-service teacher thinking and learning support the idea that arts-integrated/arts-based practices and/or art/art-making expanded pre-service teacher capacity. Across the semester in the arts-integrated social studies methods course and action research study pre-service teachers expanded capacity as teachers, thinkers and learners by: 1) experiencing discomfort and challenges divergently towards art/art-making and arts-integrated teaching and learning; 2) seeing and thinking differently about teaching social studies at the secondary level and about arts-integrated teaching and learning practices; 3) seeing and thinking differently about teaching civics/citizenship and engaging civic issues of equity and justice through art/art-making and arts-integrated teaching and learning practices; and 4) communicating and expressing ideas and learning diversely through art/art-making and arts-integrated teaching and learning in the social studies methods course.

Data findings toward teacher educator/researcher thinking and learning support the idea that teaching an arts-integrated/arts-based practices social studies methods class expanded teacher educator/ researcher capacity. Across the semester in the arts-integrated social studies methods course and action research study the teacher educator expanded capacity as an educator and a researcher by engaging: 1) questions to explore; 2) impressions to consider; 3) intentions to question; 4) tensions to confront; and 5) lessons to refine in working toward a coherent practice of arts-integrated/arts-based and art/art-making in teaching and learning in a social studies methods course. In the next chapter, these findings will be discussed. Likewise, the implications

for these findings will be discussed within the respective fields of social studies education and action research methodology. Future research intentions will be discussed toward a developing theory and framework for illuminating arts-integrated/arts-based and art/art-making in teaching and learning in a social studies methods course.

CHAPTER V

DISCUSSION AND IMPLICATIONS

Introduction

In Chapter I, the author offered a rationale for the action research study, purpose statement and a brief overview of the research design. In Chapter II, the author presented a review of relevant literature and scholarship across disciplines in support of social studies teaching and learning, arts-integrated/arts-based teaching and learning, considerations of civics/citizenship education in the social studies, considerations of social justice issues and art/art-making toward speaking about social justice issues in an arts-integrated/arts-based social studies teaching methods course. In Chapter III the author discussed research design and methodological procedures related to data collection, data analysis and data organization of the action research study. In Chapter IV the author wrote about the overall findings of the study and the thematic findings and data results that emerged in analyzing data. In this final chapter, Chapter V, we will discuss the findings of the study as related to scholarship, implications within the fields of social studies teacher education and secondary social studies classrooms as well as action research methodology. The chapter will conclude by considering further research germane to the action research study.

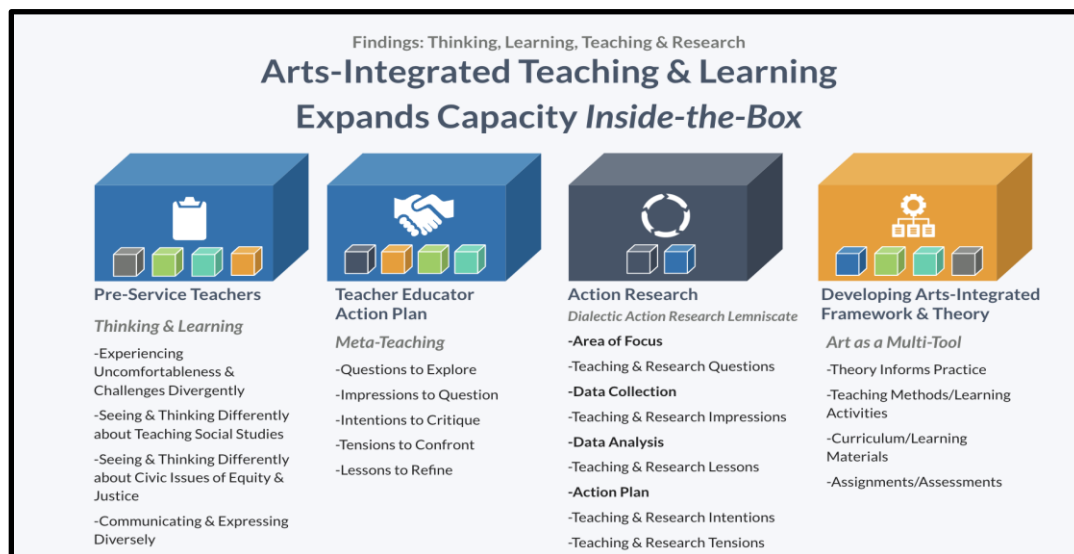
Arts-Integrated Teaching and Learning in Social Studies Teacher Education

This work is fostered by the need to innovate and/or push the envelope of how we might conceptualize the art form and performance of teaching and learning each day. As an educator, the author takes risks to not feel stagnant in the craft of teaching. My experiences as a K-12 and teacher educator suggest that bereft of imagination we imitate what we know and see whether as teachers, learners, citizens or artists. In the social studies that is often teachers lecturing, learners

notetaking and regurgitation of facts on traditional assessments such as textbook company produced tests. This work strives to upset that method of operation. The action research study invites those interested in the challenge of growing as a person, educator, learner, citizen or artist to read this work and to take away from it what you will in endeavoring to help support the thinking and learning of preservice teachers, innovating the social studies and engaging civics/citizenship and justice oriented issues and democracy. If the point of art is to elicit a response there is hope that this work provokes curiosity, engages inquiry and stirs the spirit of activism toward teaching social studies by offering an alternative perspective to consider in the work of social studies teacher education.

Figure 24

Arts-Integrated Teaching & Learning Expands Capacity Inside-the-Box



Note: Figure created by author; Findings from the study support the developing theory that arts integrated teaching and learning helped expand capacity for both PTs and the TER in several ways that have implications for social studies teacher education theory and practice and action research methodology and research design.

Discussion Overview

Discussion offers three elements of the study: 1) a synthesis of pre-service teacher thinking and learning; 2) considerations of arts-integrated teaching and learning in a social

studies methods course as not being outside-the-box, but rather expanding teacher and learner capacity inside-the-box; and 3) a divergent approach to the dialectic action research spiral (Mills, 2014/2018) that emerged from discrepancies in methodological process leading to the the dialectic action research lemniscate.

The discussion section elaborates on: 1) pre-service teacher thinking and learning throughout the course featuring the core themes of seeing and thinking differently as social studies teachers and in engaging civic issues of equity and justice (considered as perspective); communicating and expressing thoughts and ideas diversely through art-making (considered as craft); and engaging challenges and uncomfortableness divergently in pursuit of thinking and learning, connections and meaning-making (considered as growth); 2) both pre-service teachers and the teacher educator/researcher's similar belief that they were working outside-the-box through arts-integrated approaches to teaching and learning. However as the study continued, the reality emerged that it was more likely that arts-integrated/arts-based teaching and learning was expand capacity inside-the-box in the application of knowledge, tools, skills and processes toward teaching and learning practices in social studies teacher education; and 3) modifying the approach of the dialectic action research spiral (Mills, 2014/2018) leading to the creation of the dialectic action research lemniscate to guide the research process in developing a meta-teaching action plan for teaching the methods course.

Implications Overview

The overall findings of this study offer implications in the field of social studies teacher education and action research. In terms of social studies teacher education, the findings confirm ideas within other disciplines (art education and language arts education) that arts-integrated teaching and learning featuring arts-based methods and art-making help PTs to see and think

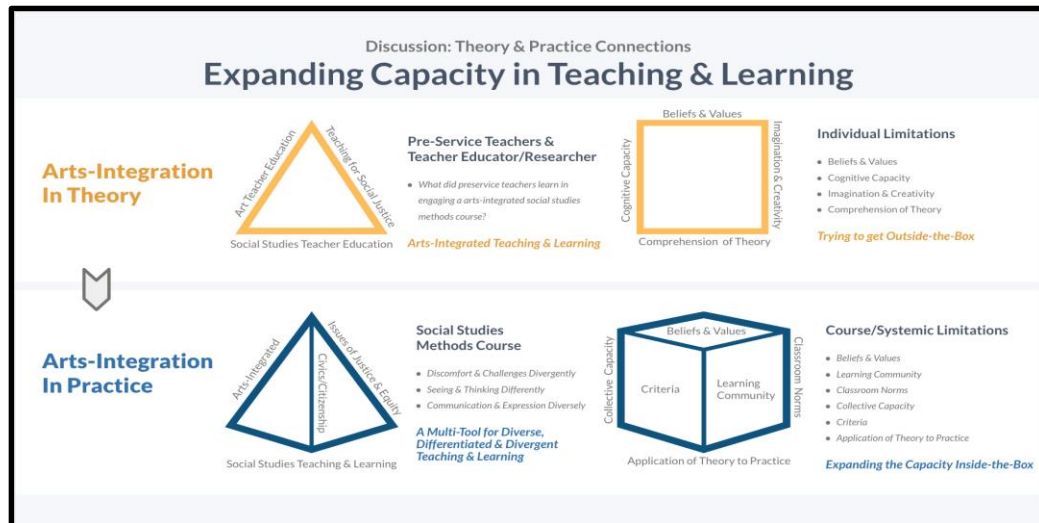
differently, express and communicate diversely and to experience being uncomfortable and challenged divergently. By providing an alternative means to the status quo norms of practice in social studies teaching and learning such as lecture and multiple choice tests from textbook corporations, there are implications toward social studies teacher educators and teachers to both engage learners and to expand their capacity as thinkers, learners and communicators.

In terms of action research, findings suggest that methodological research design can be refined to more clearly account for the complexity residing within the dual roles of teacher and researcher; as well as honoring the organic nature of teaching as a communal pursuit versus the more individualized exploration of working with data in terms of scholarship. The teacher educator/researcher (TER) was not able to remedy the thought that the dialectic action research spiral (Mills, 2014/2018) was an awkward fit while conceptualizing the study. Likewise the TER struggled to reconcile that the dialectic action research spiral did not seem to be fully representative of the emergent process evolving in engaging in the work of the action research study. This prompted a redesign that more accurately represented the emergent, recursive process representative of the meta-teaching action plan developed to support teaching future iterations of the methods course. In the action research study the TER refers to the refined process model for action research as the dialectic action research lemniscate.

Further Study and Research Overview

Evolving from the pre-service teacher (PTs) findings and the teacher educator/researcher's (TER) meta-teaching action plan findings, an emerging framework and theory for teaching and learning in both arts-integrated social studies teaching methods courses and secondary social studies classrooms was developed in which art functions as a multi-tool. In featuring considerations of theory connected to practice within the TERs own work toward

praxis (Freire, 1970), course curriculum and learning materials, teaching methods and learning activities and coursework assignments and learning assessments can all feature and utilize arts-integrated teaching and learning to scaffold and support social studies teacher educators and social studies teachers looking to infuse aspects of arts-integration. While a developing framework is offered and discussed to help conceptualize the teaching of an arts-integrated social studies methods course and/or utilizing arts-integrated teaching and learning in the social studies, further study is required to flesh out the framework and to more deeply support the theory. Other areas of further study connected to the developing framework and theory for arts-integrated teaching and learning in the social studies include: 1) innovative approaches steeped in imagination and creativity toward arts-integrated teaching and learning in social studies education; 2) engaged thinking and learning rooted in deeper development of arts-integrated/arts-based practices in social studies education; and 3) the spirit of activism (Wheeler-Bell, 2014) as a means to further connect art, civics/citizenship and activism by fostering deeper inquiry toward equity, justice and human flourishing in social studies education related to social movements and the public sphere.

Figure 25*Expanding Capacity in Teaching & Learning*

Note: Figure created by author; The two dimensional representation of theory and trying to get outside the box versus the three dimensional representation of practice and expanding capacity inside the box.

Alternative and Transformative Practice: Expanding Capacity

A social studies teaching methods course for pre-service teachers rooted in arts-integrated/arts-based teaching and learning offers a multifaceted and intellectually rigorous approach toward learning to teach. Through the TER's commitment to alternative practice, PTs were offered an alternative pathway for teaching social studies that allows for possibilities to richly and deeply engage thinking and learning. This alternative path requires teacher educators and teachers of social studies that "have prided themselves on the importance of cultivating the individuality of students, of encouraging students to take risks, of eschewing standardization and exploiting those unpredictable teachable moments that emerge in any classroom (Eisner, 2002, p. 4). Even with the emphasis firmly placed on arts-integrated teaching and learning in the social studies, students, as the teacher educator/researcher's experiences as both a classroom practitioner and professor of social studies education remind, are likely to push back to some

extent when their teacher is not able to offer or support the right answer to a question because this is what the culture of schools has taught.

Across the action research study and in alignment with a constructivist interpretivist worldview, the TER wondered many times if efforts to find a singular right answer to a question are inappropriate and futile? As one teacher educator/researcher research memo notes in addressing this question, “might we instead as learned, professional educators be able to situate our efforts in helping our students to think and to answer questions from their own perspectives” (TER research memo). Vinson et al. (2011) thinks so, in revealing, “being a teacher means for me, being with the other. Being with the other means to converse-to ask and to answer... it doesn’t mean that my pupil is the one who asks the questions and that I am to provide the answers. The exchange of questions and answers is mutual, a reciprocal engagement. The questions we cannot answer are a source of learning; they teach us respect for the mysterious” (p. 112); and that “as an art teacher’ I understand my task as being with my student. That means that at the center of my interest is the other person. My interest in the work is an aspect or extension of my principal interest in the student” (p. 113). These sentiments reside at the heart of the teacher educator/researcher’s approach to engaging preservice teachers and was a constant toward the soft skills of arts-integrated teaching and learning that the TER worked to model with PTs.

As Graham (2009) proudly describes, “I have observed how some teaching artists engender a classroom dynamic that can transform the mundane traditions of school into something more meaningful, interesting, and relevant to the lives of students and teachers” (p. 86). Related to both the schooling experiences of the TER as both a learner and social studies practitioner as well as the limited scholarship in which social studies educators engage art/art-

making, relevance, engagement and motivation go hand and hand. By using art or engaging in art-making processes inside the social studies discipline, strong benefits toward student motivation, interest and participation are recognized (Kosky & Curtis, 2008; Taylor et al., 2014). As noted by a pre-service teacher's anonymous response to an open-ended survey question regarding what they had learned from engaging art/art-making, "I've learned that I can be artistic if I try. I've also learned that art is a great idea to have in a classroom to help students to be engaged as well as be creative" (anonymous PT survey response).

Arts-integrated teaching and learning helped to expand PT capacity for teaching and learning by attempting to get outside-the-box (a phrase used by both the TER and PTs within the study). For PTs the idea of pursuing outside-the-box expansion of capacity was related to the unique and alternative nature of arts-integrated teaching and learning practices. As noted in the demographic data, only one of twenty-four full study participants self-identified as an artist. The PTs early struggles in experiencing uncomfortableness and being challenged were germane to the common claim among PTs that they had no experience regarding arts-integrated teaching and learning, nor had been asked to engage in art-making toward coursework assignments.

Despite these fish-out-of-water experiences initially in the social studies methods course, data indicated that by the midpoint of the course most PTs had overcome their initial discomfort and were adjusting and adapting to the unique, alternative arts-integrated approach to the course. As further data was collected and analyzed, findings revealed that for the majority of PTs enrolled in the social studies methods course, their capacity as thinkers, learners and teachers was expanded. What was seen as outside-the-box because it was a different approach to teaching and learning based on the norms of schooling actually expanded capacity inside-the-box of

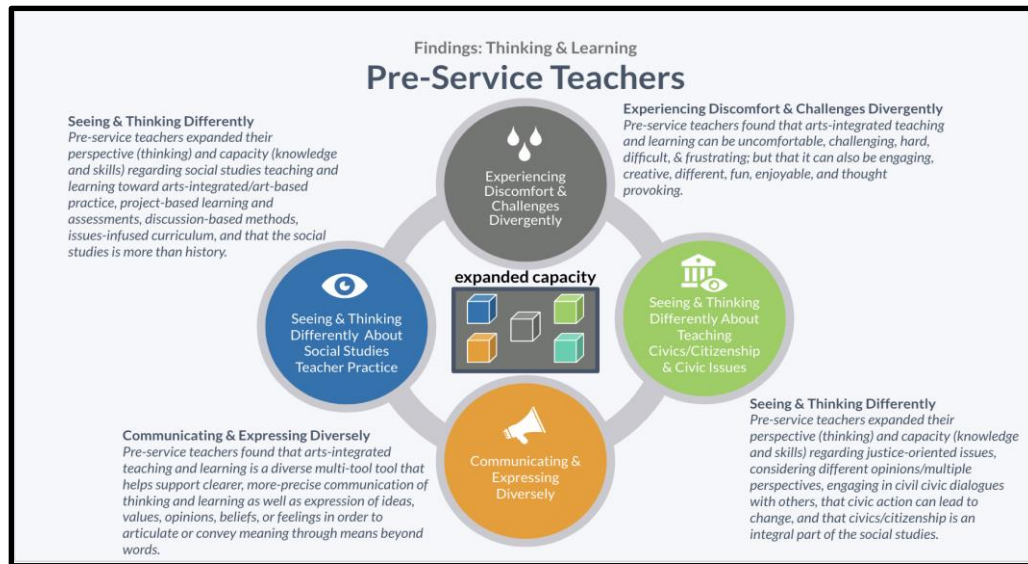
teaching and learning both in the social studies method course and in the future classroom practice of the pre-service teachers (PTs).

“Never put me inside a box” said the teacher educator/researcher (as reminded at times across the dissertation study by the teacher educator/researcher’s fellow teacher educator critical friend). The teacher educator/researcher (TER) held the attitude and belief long into the action research study that the alternative approach of arts-integrated teaching and learning in social studies teacher education was indeed outside-the-box, before realizing that systems such as education, norms of practice in social studies classrooms and/or the limitations of our own knowledge, thinking, skills or imagination always create boundaries (or boxes) for teachers and learners to exist within. As the cliché accurately notes, you don’t know what you don’t know; but because art is imaginative and creative and can contribute to expanded thinking and perspective by considering what’s possible (imagination) and how to overcome a challenge and/or solve a problem (creativity) the TER believed difference of approach or alternative methods were outside-the-box. PTs shared this perspective as the literal phrase “outside-the-box” showed up often in open-ended exit ticket and course survey narrative data discussing or describing PTs experiences related to course arts-integrated teaching methods and learning activities and/or arts-based coursework assignments.

As the TER explored what the phrase outside-the-box actually meant while analyzing data it became clearer to the TER what PTs were articulating. When PTs noted thinking outside-the-box it offered evidence of attempting to connect to theory that was different and/or beyond what had been taught or expected in their previous schooling experiences, reflecting notions of transformative practice. This led the TER to reconsider their own theory-to-practice connections regarding the teaching of the methods course and application of arts-integrated practice akin to

praxis developing from problem-posing (Freire, 1970). Slowly across the action research study, the TER came to the conclusion that expanding capacity required a patient arc that commits to engaging the hands-on work and making of art. The learning arc required for arts-integrated teaching and learning must be strongly scaffolded and developed on a foundation that privileges depth over breadth in terms of thinking, learning, skill, tool and process application; and that arts-integrated practice requires careful considerations of criteria and values in terms of planning, alignment and connections.

For both the teacher educator/researcher (TER) and pre-service teachers, the box represents the borders of what is known (theory) and what is done (practice) individually as well as the systemic, institutional and community boundaries inherent to be a practicing teacher educator and/or secondary social studies classroom teacher. When introduced to new ideas and/or knowledge it can lead to new considerations that expand perspective of what's possible as well as expanding capacity for what can be done and accomplished. When asked to think or work in a different way that is outside the norms of previous experiences it can expand our capacity within teacher/learner relationships and teaching/learning interactions of practice. These aspects were present in both the expanded capacity of the TER and the PTs learning to teach together in the arts-integrated teaching methods course. To transform practice from outside to inside, it required a paradigm shift, a leap of faith and a daringness to challenge traditional or status quo practices that often presented itself in PTs reminding the TER, "we have never had a class like this before" (anonymous PT survey response).

Figure 26*Pre-Service Teachers*

Note: Figure created by author; The two dimensional representation of theory and trying to get outside the box versus the three dimensional representation of practice and expanding capacity inside the box.

Pre-Service Teacher Expanded Capacity

In considering teaching from an artful perspective, Vinson et al. (2011) presents the following model, “the art teacher I want to talk about is not someone who teaches routines in art (though he may teach rituals in art). Neither is my kind of an art teacher perfect. Rather, I have in mind someone who still looks for, still asks questions-questions for which she or he may not be able to find answers; someone who doesn’t have the answers because the answers only come one at a time and as partial responses to particular problems. The kind of teacher I have in mind accepts that some questions must go unanswered-though not without a response” (p. 111). Ross’ construct of an artful teacher is representative of what the teacher educator/researcher was working toward within the methods course and likewise was trying to encourage social studies pre-service teachers to do in the arts-integrated methods course.

Feeling Uncomfortable and Challenged

The TER's inexperience contributed to PT feelings of uncomfortableness and being challenged. While the TER had researched amateur, self-taught and/or outsider artist identity and process connections (Fine, 2003; Manifold, 2012) in conceptualizing the study, their inexperience as a teacher educator and fledgling attempts converting arts-integrated theory and artist-teacher philosophy (Daichendt, 2010) into practice limited their initial capacity to address and support PT questions and concerns. The TER relied unreliably on their own do-it-yourself (DIY) experiences, creative impulses and urges (Hollander, 1998; Maizels 1998), art exploration and art-making. Having begun to integrate theory into both teacher educator identity and practice, the teacher educator/researcher struggled to effectively respond to PTs learning needs effectively and recognized the uphill slog that would result in working to expand the capacity of their practice with preservice teachers (PTs) in the arts-integrated social studies methods course.

Seeing and Thinking Differently

The TER's intentional choice to utilize arts-integrated/arts-based teaching and learning as connected to both the secondary education program's commitment to social justice and social studies education's embedded curricular relationship with civics/citizenship were reflected in these differing, yet related aspects of preservice teachers seeing and thinking differently about what social studies is and how social studies can be taught, reflective of arts-integrated work in social studies teacher education that also found that the arts can also help students to question their perspective (Powell & Serriere, 2013). Seeing and thinking differently requires a shift in perspective. These shifts can come as a result of new knowledge or new questions. Analyzing new knowledge and exploring new questions can lead to changes in thinking and perspective. It is a delicate process of deconstruction, dissonance and rebuilding new frameworks.

Demonstrating this shift in perspective was a common refrain in the data articulated by PTs as the course continued, “social studies is more than history” (anonymous PT exit ticket response). Early data collected during the second week of the course in the form of haiku poems endeavoring to respond to the prompt social studies is... revealed that history was indeed the central cog of social studies education in the minds of PTs. That said, aspects of civics, citizenship and culture were not far behind in PT notions of what social studies is, ranking second, but not sharing an equal foothold with history in the top spot. Also absent from PT thinking and articulation of what social studies is via haiku poem data, was the inclusion of civic issues or notions of equity, equality or justice beyond references to “social interactions, democracy and problems needing fixed”. Within the social studies methods course, PTs read and discussed scholarly perspectives on civics/citizenship from the social studies field about teaching about citizenship (Barr et al., 1977; Stanley 2005) and what kinds of citizens social studies/civic education is creating (Westheimer & Kahne, 2004) and engaged in the arts-based and short-narrative coursework assignment of creating a good citizen collage (visual) including defining and describing traits, values and/or characteristics (narrative) of good citizens which concluded with a gallery-walk learning activity in which PTs discussed their different perspectives on what elements composed a good citizen, PTs began to see and think differently about civics/citizenship education’s place within the social studies.

Closely related to PT thinking and learning about civics/citizenship education in the social studies was pre-service teacher exploration of civic issues and justice-oriented/social justice issues through inquiry and arts-based approaches. PTs read about the philosophical approach of the spirit of activism toward equity, justice and human flourishing (Wheeler-Bell, 2014). PTs also engaged coursework assignments connecting PT-selected justice-oriented/social

justice issues research with art by creating a blog, 'zine or chapbook discussing initial perspectives and learning about PT-selected justice-oriented/social justice issues; and later refining research, thinking and learning to communicate an equitable or just stance regarding PTs-selected justice-oriented/social justice issue in making a table-top mini art installation of three to six related art pieces and writing an artist statement. This work integrated well with the secondary education program's social justice commitment as well as the TER's intention of connecting art-making and stance-taking within issues-based social studies teaching and learning. Evidence supports the finding that PTs came to see and think differently about civics/citizenship education and connecting issues-based and art-based approaches to lessons in the secondary social studies methods course.

Arts-integrated teaching and learning helped PTs to see and think differently about social studies teaching practice. By engaging in art/art-making in conjunction with other methods PTs were able to see and think differently, realizing an important aspect in regard to the art of teaching recognized by art educator Elliot Eisner. In referencing a particular teacher's interesting aesthetic lesson in having his students write about what can become of red food coloring being dropped into a clear, plastic cup, Eisner (2002) encapsulates an important focus, contending that "the larger point of the lesson is that perceptual attitude is a choice, that there is more than one way to see" and continuing, "unlike many tasks in school, this exercise has no single right answer" (p. 59). Within the work of this study, Eisner's perspective is indicative of the difference between the art of teaching and teaching to pass a test.

Arts-integrated teaching and learning helped PTs to see and think differently about teaching civics/citizenship and engaging civic issues in the social studies. By engaging in inquiry-based and art-based work toward justice-oriented/social justice issues PTs learned to see

and think about the world they inhabit differently both inside and outside the methods course classroom. As Hickman (2010) recognizes, “art has a particular role to play in illuminating trans-cultural issues through the critical study of art and artifacts in different contexts” (p. 47); while Anderson (2010) espouses that, “the arts can provide windows and mirrors on the world to help us to understand what needs fixing, if we are so inclined” (p. 8). PTs were also able to expand capacity in critical thought by considering how to navigate cognitive dissonance when the ideas, perspectives, and opinions of others challenged their own ideas, perspectives, and opinions when engaged in discussion-based methods connected to course readings and learning activities, including discussions about our own art work as part of the curriculum. This allows art to become a frame for and a process of situating students to see and think differently and to perceive the world both outside and inside the classroom in different as well as new ways that expand capacity to see and to be.

Communicating and Expressing Diversely

Evidence from the action research study finds that PTs also expanded capacity in connecting thinking and learning to communication and expression by engaging in expressive outcomes. Eisner (1994) defined expressive outcomes as being the content, concepts, skills, tools and/or processes that students learn; whether they were the intended learning outcomes or objectives of the teacher are inconsequential as compared to the learner’s own meaning-making and understanding. Likewise, Stout (1990) notes “expressive outcomes differ in nature from instructional objectives in that they accommodate the students' learning agenda” (p. 58). Thus, pre-service teacher’s (PTs) communication and expression of their thinking, learning and ideas through art/art-making allowed space for diverse and differentiated learning.

Similar to expressive outcomes, arts-integrated/arts-based practice allowed for “distinctive” and “inventive” coursework learning products aligned with productive idiosyncrasy (Eisner, 2007, p. 425). By communicating and expressing diversely, PTs held “productive diversity” among differing student perspectives and orientations (p. 425) and that across the study pre-service teachers grew and changed as their thinking, understanding and learning became “more differentiated” as their thinking became “more sophisticated” (Moroye, Flinders, and Uhrmacher, 2014, p. 147). Eisner’s (2007) expressive outcomes and productive idiosyncrasy (2007) helped pre-service teacher thinking and learning to be student-centric and inquiry-based and to develop along paths that paralleled the teacher educator/researcher’s intended path albeit with greater capacities for autonomy, purpose and motivation.

In thinking about the art’s connection to creativity and aesthetics as a focus in teaching, Hickman (2010) points out that “in such activities, intuition, expression, skill, and consideration of aesthetic form—all attributes of artistic activity—are considered important” (p. 110-111). By having freedom within the learning activities and coursework assignments in the social studies methods course, PTs could satisfy their own learning agenda and expressive outcomes alongside the intended learning outcomes and objectives of the TER. In doing so, PTs were able to expand capacity toward communicating and expressing their thinking and learning diversely by engaging justice-oriented/social justice issues with civic empathy that considered other people, cultures, perspectives and plights in society.

By utilizing arts-integrated teaching and learning PTs learned to play with and present information in unique and novel ways through art, a helpful skill for social studies classroom teachers working to help student learning through creative ways to interact with information. Art also helped to internalize and/or feel the work of thinking and learning. Art integrates the senses

and brings them together through exploratory, emergent student-centric processes that helped PTs to engage and refine processes of making art and applying and meaning-making strategies toward their thinking and learning about becoming a secondary social studies teacher. Cobb (2006) notes, “an environment that supports self-expression illuminates and encourages one’s voice, self-worth and sense of accomplishment” (p. 86), connecting both the internalized work of . Evidence from the action research study as connected to the art education scholarship recognizing art’s role in scaffolding self-expression and voice, PTs felt art helped them to better communicate their point of view, express their feelings or to be creative by communicating beyond words.

Implications in the Social Studies

Does art imitate life or does life imitate art? Are life and art intertwined or two related things traveling in opposite directions on the same recursive circle? Representing two philosophical positions, mimesis means to mimic or imitate and toward the debate of art imitating life or life imitating art, we are offered the perspective that art in fact imitates life. Objecting to this idea is the anti-mimesis position which decrees that life more often imitates art; most notably represented by the Oscar Wilde quote that, "life imitates art far more than art imitates life" from his 1889 essay *The Decay of Lying*.

Art and Social Studies

Why consider this question? In bringing together art and social studies it becomes a critical question to help support thinking about two things that may not connect easily in the minds of some educators, but that this action research study has endeavored to bring together. By thinking about the integrated subject disciplines that reside beneath the umbrella of secondary integrated social studies licensure in most states such as world history, American history,

American government, psychology/sociology, geography as well as prevailing elements in the social studies such as studying cultures, societies and civics/citizenship we can view social studies more broadly as the study of life. While this may seem vague and generic on the surface, art can offer a dynamic lens with which teachers and students can utilize inquiry and art via their own curiosities and perspective to focus the lens within a particular subject discipline, universal element of social studies or toward a specific historical or contemporary topic, event or issue. The study of a discipline example or aspect of life present under the umbrella term of the social studies can then be compared and contrasted with the art associated with this aspect of life. Discussion can be had in responding to the compelling and supporting questions that anchor units and lessons (Swan et al., 2018) and students can explore artist examples as primary source document examples to illustrate different positions and perspectives and/or engage in art-making and utilize gallery walks. Ultimately the class debrief of such coursework and conversations will likely reside in the conclusion that both life and art imitate one another through a complex, nuanced and discursive process; a process similar to the complex, nuanced and discursive processes in working to develop as a teacher, citizen, historian or social scientist.

Teacher Education and Secondary Education

This work wonders about opportunities for spaces in both social studies teacher education and secondary social studies classrooms that would support arts-integrated/arts-based teaching and learning. It wonders about learning environments in which professors or teachers can work with their students to confront and discuss both historic and contemporary issues of injustice and inequality and connect present and past. This work allows for individual and collective ideas to be explored with less intrusion and influence by outside forces that often do not seek to serve and

foster the curiosity, thinking, learning and creative abilities of students to expand and develop capacity.

By engaging in the investigation of social studies teaching and learning through arts-integrated/arts-based practices that consider civics/citizenship education and engagement with justice-oriented/social justice issues, secondary students, preservice teachers, social studies teachers and teacher educators can endeavor to experience mutual reciprocity. By utilizing art as a multi-tool in co-constructing curriculum, determining rigor, considering the classroom workspace, navigating thinking and learning relationships and having some semblance of agency as individuals as well as a shared sense of purpose as a collective to commit to creating meaningful learning experiences; experiences that serve to reflect complex, nuanced thinking and understanding about content and context and to foster the thinking and civic skills necessary to live life as informed democratic citizens. Social studies education could strive to foster values that are harmonious between the individual and the collective, students and the teacher in building a functional, rewarding, innovative democratic curriculum. This action research study endeavors to show that further work exploring arts-integrated/art-based learning in the space of social studies classrooms is a worthwhile endeavor to consider in aiming to do so.

Implications for the fields of social studies teacher education and secondary social studies teaching and learning rooted in arts-integrated/arts-based approaches offer connections to possibilities representative of: 1) emphasizing a developing framework and theory for utilizing arts-integrated practice as a multi-tool for teaching and learning that supports alternative, imaginative, creative and innovative practice; 2) honoring engaged student-centric, self-directed and inquiry-based thinking and learning connected to both intended learning as well as expressive outcomes (Eisner, 2002) and personal meaning-making; and 3) critical, analytical and

creative thinking skills rooted in a spirit of activism (Wheeler-Bell, 2014) that honors equity, justice and human flourishing connected to civics/citizenship education and engaging civic issues in the social studies.

Utilizing an arts-integrated approach in conjunction with the artist-teacher philosophy (Daichendt, 2010) in social studies teacher education would be both a small step and a giant leap in the field. For the teacher educator/researcher and preservice teachers featured in this action research study already oriented to arts-integrated practice, utilizing art and art-making and led by a teacher and artist doing the work, this is a small step based on efforts to research one social studies methods course at one mid-sized midwestern university. For social studies teacher educators and preservice teachers on a larger scale within the field who perceive other aspects of curriculum and instruction as being paramount or those intimidated by the prospects of arts-integrated/arts-based teaching and learning practices, it will be a giant leap. From the teacher educator/researcher's perspective, arts-integrated teaching and learning coupled with the artist-teacher philosophy (Daichendt, 2010) is not likely a universal model to be applied across the board in the field of social studies teacher education, but rather a powerful ideal with the means to greatly impact preservice teachers and educators who believe "teaching is an aesthetic process" and are willing to "apply artistic aptitudes" (Daichendt, 2010, p. 147) that serve to enhance the educational experiences and learning connections students make by subscribing to the belief that the act of teaching itself is an art.

Arts-integrated/arts-based teaching and learning conjoined with the artist-teacher philosophy (Daichendt, 2010) can have implications for classroom spaces/learning environments. By considering adaptations in social studies teacher education rooted in the dominant method of instruction in the artist-teacher classroom, the studio or workshop

experience. The studio/workshop classroom allows for artist-teachers “to relate to students as fellow artists, equals, co-learners, and perhaps at times direct collaborators in the making of art” (Daichendt, 2013b, p. 227). The form and function of the studio/workshop is a pronounced departure from the traditional PowerPoint, lecture-based social studies classroom and the benefits of the studio/workshop model of the artist-teacher philosophy (Daichendt, 2010) can be bountiful for teaching, thinking and learning.

As Magee and Kochhar-Bryant (2013) state, “the challenge of every teacher is to create a learning environment that promotes student engagement in the learning process and addresses the unique learning style of each individual student in an effort to encourage both engagement and learning. The studio model presents a means to successfully meet this challenge” (p. 214). Additionally, studio/workshop classrooms promote individual and group work simultaneously, paralleling an interesting feature of democratic society in negotiating the balance of the individual and the community. The studio/workshop holds great potential to function as a more democratic space in social studies education that “minimizes hierarchy and competition, leading to egalitarian practice” (Magee & Kochhar-Bryant, 2013, p. 205), albeit in a somewhat chaotic environment, but one in which productive work is taking place and conversations are being had that support thinking, learning and doing in order to scaffold student content and conceptual knowledge as well as skill building, tool development and use and refinement of processes applied to thinking, learning and doing the work needed to grow.

For some social studies teachers adopting the artist-teacher model and studio/workshop classroom will be a liberating fit for their teacher identity and pedagogy. Other social studies teachers however may only adopt certain aspects of the artist-teacher philosophy (Daichendt, 2010) and studio/workshop. Others will reject this model outright. The artist-teacher presents the

possibility of bringing complicated abstract concepts to life through the concrete medium of art, helping to further student understanding. The studio/workshop, for example, allows for multimodal learning, collaboration, and peer teaching (Magee & Kochhar-Bryant, 2013, p. 209). Whether it becomes the norm of a social studies classroom or an instructional method that appears from time-to-time, the artist-teacher philosophy (Daichendt, 2010) in conjunction with arts-integrated studio/workshop classroom makes the important choice to connect constructivist theory with practice, replacing passive learning with active doing to help students work with both their minds and their bodies.

By applying art education concepts such as arts-integration, studio/workshop learning environments and the artist-teacher philosophy (Daichendt, 2010) to theory, curriculum and instruction this study bridges the social studies education and art education disciplines to offer a more-holistic framework and theory toward thinking, learning and teaching. In terms of the art, it allows for multi-modal understandings to take place in the social studies, a discipline often associated with traditional teaching practices and curriculum such as lecture, book work and/or prepackaged worksheets and boxed curriculum from textbook corporations. This study can serve the field of social studies teacher education by illuminating transformative practices rooted in arts-integration that support empowerment and choice in order to liberate thinking, learning and working.

Civic Issues and Social Justice

Though PTs learned to see and think differently about civic issues of equity and justice and their place in the social studies curriculum and how learners can discuss justice-oriented/social justice issues, it is likewise important for preservice teachers, classroom practitioners and professors alike to be clear and intentional in recognizing that ultimately

teachers teach students, not the subject discipline. When engaging justice-oriented civic issues in relation to civics/citizenship topics in the social studies, it is important to consider how teachers will teach (Au, 2009; Hackman, 2005; Wade, 2001) and how teachers see people, including their students. (in the framework in their mind as archetypes, stereotypes, case-by-case, or some other way). An important consideration of the frameworks (schemas) preservice teachers hold about people must be confronted regarding teacher identity development. In terms of engaging social justice issues, school culture functions mostly from a status quo perspective (Leistyna, 2009; Shinew, 2010). Likewise time and space to engage civic issues are often limited in classrooms (Agarwal, 2011; Bender-Slack & Raupach, 2008) and many preservice teachers enrolled at the university that served as the context for this study arrive in the methods course with a limited view of the world; based on the mostly hegemonic suburban and rural communities they come from. To engage the spirit of activism (Wheeler-Bell, 2014) and to broaden the scope of the students the preservice teachers will encounter throughout their career, many preservice teachers must confront their privilege.

A way to scaffold this difficult endeavor of critical self-analysis and potential deconstruction is through artistic means; asking preservice teachers about how they see people both individually and collectively. In doing so we may be able to better understand mental frameworks for organizing the information being decoded and organized within preservice teacher schemas. In considering how to approach this task as a classroom activity the teacher educator/researcher offered the following idea noted in a journal excerpt:

“I wonder if deficit perspectives rooted in racism, classicism, or other isms are a result of a flawed way of organizing informative knowledge and experiences within preservice teachers schemas in combination with limited personal exposure to diversity of people

and thinking in many of the hegemonic suburban/rural towns many of students grow up in. If there is any element of accuracy in this hypothesis, a fruitful idea could be to frame deconstruction toward the schema through art-making as it would be a less provocative way to engage in these controversial discussions than if someone was to confront the ego directly. This could be a more productive way to scaffold the conversation preservice teachers must have with the self as their professional identity unfurls” (TER journal/portfolio entry).

While insights regarding how preservice teachers will ultimately teach civics/citizenship and confront civic issues of equity and justice, evidence from this action research study helped PTs to consider how they might teach civics/citizenship from a social justice and artistic perspective that supported seeing and thinking differently and continuously held the potential for encountering differing insights via classroom conversations and discussions among peers and colleagues.

This action research study helped to encourage preservice teachers to think about their future classrooms and learning experiences as social studies students. While insights regarding how preservice teachers will ultimately teach civics/citizenship and confront civic issues of equity and justice in the social studies are not fully clear, evidence from this action research study helped PTs to consider how they might teach about civics/citizenship in the social studies and from a social justice and artistic perspective in engaging justice-oriented civic issues. The action research study findings support PTs seeing and thinking differently about teaching civics/citizenship in terms of seeing civics/citizenship as an important element of social studies teaching and learning. Likewise, engaging civic issues of equity and justice also helped PTs to see and think differently by considering their inclusion in the curriculum. Discussion-based

practice rooted in considering and researching social justice issues and art-making toward stance-taking about how to confront justice-oriented civic issues continuously held the potential for encountering differing insights via classroom art/art-making as well as conversations and discussions among peers and colleagues.

While the culminating project of the semester tasked pre-service teachers with creating an artistic three to five piece mini-installation (fitting on a table top) and artist statement to take a stand and compose a research-based argument toward a social justice issue by presenting their art works in a school setting (larger campus-based learning space than the classroom) there was future potential for expansion into community settings (local public art galleries and/or non-profit community art spaces) and therefore engaging perspectives outside the class. Throughout work on the artistic mini-installation social justice project and artist statements, pre-service teachers were encouraged to build a supportive artistic community engaged in exploring social justice issues in their local community, state, nation or world, talking about them with their peers and colleagues and developing an argument/stance regarding the inequality or injustice to be addressed. PTs were consistently asked inquiry-based questions about how they would teach civics/citizenship as a through line in the social studies in conjunction with asking their own inquiry-influenced questions about civic issues of equity and justice. These questions in conjunction with the culminating art mini-installation social justice project caused PTs to think about the world and to consider taking action, through art, activism and/or teaching in order to disrupt the status quo and to find new ways to plausibly change aspects of the world in which they live and work, helping to consider how learning matters beyond the teacher's desk or walls of the classroom.

Teaching Civics/Citizenship

This study resided at the crossroads of arts-integration and art-making process, artistic products that engage social justice issues and considerations for teaching civics/citizenship in the social studies. When brought together these disparate components provide a unique and interesting perspective in which the social studies and art education disciplines are conjoined in considering and making-meaning of how to teach at a micro level and how to have an equitable and just world at a macro level. From the work and evidence within this action research study, art-integration serves as a multi-tool for engaging these complex and nuanced aspects of civics and citizenship toward an equitable and just democratic school, community, state, region, nation-state and world.

In thinking about the environment fostered in most schools, values important for a vibrant, living, breathing democracy such as empathy, open-mindedness, equity, justice, acceptance and equality can be underrepresented (Hursh & Ross, 2000; Vinson & Ross, 2001). The core values of a truly democratic state must be encouraged, guarded, guided and upheld collectively by social studies teacher educators if the work and hope of transformation in imagining an equitable and just world for citizens are to remain intact (Ross, 2014). While civics/citizenship education has varied outcomes in the social studies in terms of the citizens schooling produces (Field & Castro, 2010; Parker, 2003; Westheimer & Kahne, 2004) within the field of social studies, it is clear that the field is still considering questions about what citizenship is (Abowitz & Harnish, 2006; Martens & Gainous, 2012), what kind of citizens are needed (Brighouse, 2006; Parker, 2008) and how to have/share the world. Issues such as the common good, poverty, racism, gender equality, homophobia, multiculturalism, cultural diversity and globalism should be carefully considered and deliberated for pre-service teachers to think about

what kind of world they are helping to create as stewards of civics and citizenship alongside their future social studies students.

Teacher educators and preservice teachers can use arts-integrated teaching and learning to discuss and dialogue about these issues in the classroom or within appropriate campus and/or community locales. Teacher educators and preservice teachers can engage in discussions with local middle and high school teachers and citizens in the community in order to build relationships, generate ideas and develop the integrated capacity for teaching, learning and taking action. Teacher educators and preservice teachers can engage one another and decide for themselves why and how the shared values of democracy can take root in terms of teaching civics/citizenship in social studies. Teacher educators and preservice teachers can consider advocacy that strives to move beyond tolerance and toward acceptance by using arts-integrated approaches in considering criteria and values to build consensus in addressing difficult civic issues through developing expanded capacities toward democratic thinking, critical thinking, creative thinking and moral/ethical responding.

Democratic Thinking

Arts-integrated social studies teacher education methods courses can help to create a deep understanding and appreciation for democracy within social studies methods courses as well as secondary social studies classrooms teaching learners on the brink of becoming democratic citizens; a democracy that truly regards all individuals as created equal and judged by the quality of their thoughts, words, arguments, and actions rather than their socio-economic status. Arts-integrated social studies teacher education methods courses can help preservice teachers to understand a functioning, symbiotic democracy that accepts individual choices but limits them to support collective learning environments and working together to satisfy the need of building

learning communities in which learners work together to understand the role as future citizens. For example, arts-integrated social studies teacher education methods courses can better serve both preservice teachers and developing citizens in their attempts to be thoughtful in achieving the careful balance between the wants of individual freedoms and respecting the needs of the common good by delineating the competing tensions of capitalism and democracy through art/art-making.

Critical Thinking

Arts-integrated social studies teacher education methods courses can help build dynamic social studies teachers and civic learners, capable of critical, yet reasonable arguments in terms of developing a teaching rationale and teaching commitments or engaging in civic duties, responsibilities and practice that establish criteria and a purpose for what will be taught, why they will teach. This includes learning how to teach and adapting and adjusting when initial ideas do not meet expectations. Similarly, citizens need to know what is happening, why it is happening and how they will respond civically to the happenings in the world around them. Critical thinking is important to promote for both educators and learners so that the teacher educators, preservice teachers and citizens alike can make inferences about the world around them as well as both creating and responding to arguments about what should happen in social studies classrooms and by extension our shared world. By promoting critical thinking, arts-integrated social studies teacher education methods courses and secondary social studies classrooms can work to develop critical teachers and learners and establish critical thinking as an important, valuable commodities to society that strives to be active in analyzing problems and entrenching critical thinking as routinely cultivated to help work toward transformation, equity and justice in social studies teacher education programs and classrooms.

Creative Thinking

Arts-integrated social studies teacher education methods courses can help provide the opportunity for preservice teachers and secondary social studies students to be more diverse in creating learning products and projects. This opportunity exists in contrast to traditional teaching methods tied to practices of drill-and-kill content coverage in order to find success on traditional assessments and pass standardized tests. Arts-integrated social studies teacher education methods courses and secondary classrooms can make a commitment to creativity and provide specific time for preservice teachers and students to explore and encourage their creative vision and mean-making through art/art-making. By developing creative thinking as a value that allows for the ability to build, conceptualize change, promote a willingness to play with ideas and possibilities and endorse flexible outlooks, preservice teachers and secondary social studies learners can uphold the habit of enjoying the work of becoming social studies teachers and citizens, while simultaneously looking for ways to improve education and society. Teacher educators and secondary social studies practitioners can further the prospects of unseen possibilities and pursue expanding capacity to imagine and create bettered social studies teaching and learning across learning environments for preservice teachers and future citizens.

Moral and Ethical Responsibility

Arts-integrated social studies teacher education methods courses and secondary social studies classrooms can function as spaces that offer teacher educators, preservice teachers, social studies teachers and learners the capacity to perform morally and/or ethically significant acts in their work by helping to make humane decisions toward teaching social studies as well as to support efforts that aim to recognize needs and to foster responses to those needs that strive to produce helpful, positive outcomes for preservice teachers and secondary social studies learners.

Arts-integrated social studies teacher education methods courses and secondary social studies classrooms can encourage preservice teachers and social studies secondary learners to consider individual value judgments about the priorities in their individual development of teacher identity, theories and practices while also wrestling with the moral and ethical questions and situations that permeate the educational system. Likewise, secondary social studies students can consider their evolving civic identities, duties, roles and responsibilities as citizens. Moral and/or ethical responding at its core allows for teacher educators, preservice teachers, social studies classroom practitioners and learners to work with one another and to utilize art/art making in order to democratically conceptualize and reach consensus about what human flourishing and the common good looks like.

Arts-integrated social studies teacher education methods courses and secondary social studies classrooms can offer teacher educators, preservice teachers, social studies teachers and learners different aspects of democratic citizenship to consider civics teaching and learning in the social studies. While citizens can be defined as subjects, members, or inhabitants (real or naturalized) that belong to or reside in a particular country or nation-state's political boundaries, conceptions of the good citizen are a more difficult idea. Art/art-making allow for this complex idea to be unpacked in unique ways such as the good citizen collages created by PTs in order to not the traits, values and or characteristics of a good citizen. In many cases, good citizens are expected to be loyal to their home or adopted country or nation-state and in return for this loyalty, the government of the country or nation-state offers protections, through the enforcement of laws and maintenance of armed forces; and rights, offered to protect against the tyranny of the state as well as to provide a normative framework toward the values and principles that are supposed to be upheld in a particular society.

Beyond this, however, good citizens are human beings that coexist with other citizens in local, state, and national communities. Somers (2008) asserts that “citizenship is the life-blood of social solidarity in civil society and political communities comprised of rights, relationships and reciprocal responsibilities” (p. 69). In the United States not all citizens are protected to the same extent, not all citizens have equal rights and sometimes justice is not blind. What can arts-integrated social studies teacher education methods courses do to improve upon this reality? While arts-integration has been described throughout by the TER primarily as a tool for thinking and learning in the social studies, as noted by preservice teachers in the study, it can also be used to communicate and express stances related to civic issues, social justice issues and humanitarian issues. Given art’s long history connected to advocacy within varied social movements (Lampert, 2013), art can be a powerful means with which to take civic action (Swan, Lee & Grant, 2018).

Form: The Spirit of Activism/Taking Civic Action

What form will civics/citizenship education take under the tutelage of arts-integration within the social studies, but beyond the classroom? The exploratory and experimental nature of arts-integrated social studies teacher education methods courses and as an approach in secondary social studies classrooms can help orient teacher educators, preservice teachers, secondary social studies teachers and learners toward supporting the growth and development of active citizens. Whether through their thinking and learning individually, small and whole group deliberations and/or by acting, using art/art-making to arrive at and/or communicate values tied to freedom, democracy equity or justice instead of conformity, competition, inequality or injustice arts-integrated social studies teaching and learning methods courses and approaches in secondary social studies education can support teacher educators, preservice teachers and secondary social studies classroom teachers and learners to encourage and scaffold citizens capable of asking

critical questions and engaging ideas toward transforming society in ways that are more equitable and just for all people. Within a form that honors the spirit of activism (Wheeler-Bell, 2014) and taking civic action (Swan et al., 2018) three kinds of teachers/learners-to-citizens the teacher educator researcher imagines from existing scholarship in conjunction with the findings and implications of this action research study toward a developing framework and theory of arts-integrated/arts-based teaching and learning in the social studies is to nurture civics engineers, social activists and citizen artists.

Function: Equity and Justice

What function will the structure/approach of arts-integrated social studies methods courses and secondary social studies classrooms rooted in civics/citizenship and engaging civic issues of equity and justice serve? Arts-integrated social studies methods courses and secondary social studies classrooms can help teacher educators and social studies teachers to encourage and inspire pre-service teachers and secondary social studies students to play with and refine ideas, thinking and learning, to deliberate with colleagues about civil rights and civic issues of equity and justice, to decide what moral and/or ethical responses may be required to promote equity, justice and human flourishing and to take informed action (Swan, Lee & Grant, 2018) via the spirit of activism (Wheeler-Bell, 2014) as citizens. Arts-integrated teaching and learning approaches to civics/citizenship and engaging civic issues of equity and justice in the social studies can create opportunities to interact through both art-making and sharing art. By utilizing art/art-making as a multi-tool for teaching and learning and taking informed action via the spirit of activism, arts-integrated social studies methods courses and secondary social studies classrooms can connect teacher educators, social studies teachers, pre-service teachers and secondary social studies students with the neighborhoods, communities and local citizens.

Engaging in civic-minded and civic issues-based dialogues by sharing art pieces related to social justice allows educators and learners to engage other stakeholders such as family, friends, school faculty, staff and administrators or community members and community organizations in thinking and learning together in ways that are relevant and meaningful to all.

Social studies teacher education and secondary schooling can help to support art making and creating by simply allowing pre-service teachers and students the curricular freedom to consistently explore content, concepts, criteria, values and issues through art. By using art to communicate and express diversely about civics/citizenship and justice-oriented issues, teacher educators, social studies teachers, pre-service teachers and secondary social studies students can have dialogues that may result in others seeing and thinking differently within differing school, campus and community environments. This can help scaffold thinking and learning to enrich pre-service teachers and secondary social studies students to stretch their perspective beyond thinking and learning about civics/citizenship and civic issues of equity and justice in books and classrooms alone. Instead, it can offer opportunities to see civics/citizenship in action.

By using art as an element to reflect stance-taking aligned with informed action and the spirit of activism teacher educators, social studies teachers, pre-service teachers and secondary social studies students can discuss schools and civic issues, challenges and/or problems related to schooling, teaching and learning, campus and/or local neighborhoods and communities by offering art and arguments that critically analyze social structures and relationships at local, state, regional, national and/or international levels. Art as activism can then be leveraged to encourage further civic/citizenship action such as participating in marches, demonstrations, and/or protests that seek change that is aligned with what teacher educators, social studies teachers, pre-service teachers and secondary social studies students creatively communicate

through their perspective and stance-taking connected to their art. By making thoughtful art and articulating powerful perspectives perhaps arts-integrated social studies approaches can help citizens grow and evolve in expanding capacity to function and flourish in a democratic society.

Civics Engineers

As opposed to civic or civil engineers, who help to design, construct, and maintain the physical environments we inhabit as people, civics engineers can help to think about the design, construction and maintenance of social structures in society. As part architect and part sociologist, civics engineers can use their critical eye, honed by arts-integrated social studies practices to critically evaluate social structures and consider ways in which they can be reimagined, redesigned, deconstructed and/or reconstructed. Collectively they can help to analyze local communities and American society and can work to help deliberate, build consensus and decide on solutions to civic disputes that are more equitable and just. Civics engineers can work to support school, campus or community discussions and dialogues by helping to facilitate reasoned arguments by providing informative structural and strategic plans that help to inform the deliberation. By working to think through and develop reasonable arguments alongside deliberating citizens, civics engineers can help answer questions that address what is feasible and what is viable (Guttman & Thompson, 2004) in order to better legitimate civic decisions so that the thinking and learning of future generations can be scaffolded to better support democratic pursuits of equity and justice.

Social Activists

Social activists are often justice-oriented citizens who work to seek a better world. Social activists can challenge inequitable and unjust social structures through community organizing, democratic deliberation and taking action. In utilizing arts-integrated practices within the social

studies and again honoring art's long history connected to social movements, (Lampert, 2013), social activists can lead movements rooted in the desire for change in order to help improve situations for groups of people that have been marginalized civically and/or politically. While often associated with the enactment of American First Amendment rights associated with protesting or boycotting, social activists can also work to enter the public sphere and help to influence public opinion by leveraging social capital as well as the decisions made by policymakers. Through rights and practices deeply connected to grassroots activism in a democracy and utilizing art as a way to communicate and express views, social activists can work to help transform local communities and American society by raising awareness, aiming to stop inequity and injustice and advocating for change on a wide variety of issues. Through their passion for freedom, democracy and justice, social activists can help to communicate what is desirable for people in the face of power (Guttman & Thompson, 2004).

Citizen Artists

Like artists, citizen artists can engage in creative pursuits and activities that make art or conceive and enact performances, albeit more purposefully connected to the civic issues that society must work to address. Citizen artists can ask difficult questions and help people to see the world in different ways through their art. Through the use of diverse artistic genres or mediums citizen artists can confront hypocrisy, question values and motives of people and can explore conceptions of freedom, or illuminate different aspects and examples of the struggle for equality and justice. Through an arts-integrated social studies approach citizen artists can enhance perspective through creative arguments and positions and can also amplify inspiration and voice to communities, social and/or political movements that align with the messages present in their work.

Enclaves of citizen artists can also work together to make specific statements about the way they interpret the world they live in. Artists such as writers, musicians, comedians, photographers, painters and documentarians have a long history of engaging the public sphere in unique ways because of their ability to speak for those that are othered within communities and publics, but to also maintain their individual anonymity through pen names, stage names and monikers if they choose. Artists can be formidable citizens when aligned with activist movements and can contribute powerful perspectives in a civil society due to their celebrity status in the mass media. Citizen artists could position themselves inside the public sphere in a very unique way that holds considerable potential to affect change through the ideas they ask citizens to engage with.

Arts-Based Campus/Community Forums and Art Projects

An example representative of the action-taking discussed above would be teacher educators, social studies teachers, pre-service teachers and secondary social studies students and citizens meeting together in an arts-based campus/community forum in which local citizens and community member interact and discuss teacher educators, social studies teachers, pre-service teachers and/or secondary social studies students art/art-making and issues/stance-taking. Teacher educators, social studies teachers, pre-service teachers and secondary social studies students and citizens could discuss local civic issues, challenges and/or problems of equity and justice and respond via campus/community art projects that reflect communal stance-taking toward values related to the spirit of activism and the common good.

Teacher educators, social studies teachers, pre-service teachers and secondary social studies students, civics engineers, social activists, and/or citizen artists, depending on the nature of the project, could lead and/or coordinate forum and/or project work. Forums and/or projects

could be discussed, decided upon and completed by collectively working together to promote human flourishing in recognizing, researching, and taking action to respond ethically to a problem, need, or service that betters the community.

Teacher educators, social studies teachers, pre-service teachers and secondary social studies students may have to work collaboratively to further share art/art-making and issues/stance-taking in order to build networks of publics with other surrounding schools, campuses, neighborhoods and communities. By creating coalitions engaged in the spirit of activism, Teacher educators, social studies teachers, pre-service teachers and secondary social studies students, civics engineers, social activists, and/or citizen artists can take informed action to raise awareness, demonstrate, protest and/or boycott in connection to a specific cause or issue. Teacher educators, social studies teachers, pre-service teachers and secondary social studies students, civics engineers, social activists, and/or citizen artists could use art as an appropriate form of civic critique to organize deliberation within a school, campus or community environment working to interact, plan and coordinate confronting injustice or inequality by interrogating specific issues and building consensus to take-a-stand.

Teacher Educator/Researcher Expanded Capacity

The development of a teacher educator/researcher identity was difficult and rooted in transitioning first from high school social studies teacher, to teacher educator, and finally to teacher educator and researcher. The four central cogs in supporting this expanded capacity resided in the practice of keeping a teacher journal (which evolved into the teacher educator/researcher's journal/portfolio work for this study), revisiting and revising a teaching rational/educational philosophy document, engaging in previous self-study work around teacher educator identity and engaging in the work of the action research study featured within the

dissertation being read. While change was slow and incremental across the journey of becoming a teacher educator, it was not until the dissertation study that the TER connected the dual role of teacher and researcher. In doing so for the action research study, there was a consistent questioning of applying criteria, values or commitments toward practice and a concerted effort to understand how arts-integrated teaching and learning would work within the social studies methods course, but also in the TER's practice and in social studies teacher education and possibly the social studies itself. By engaging arts-integrated teaching and learning in a social studies methods course and learning to refine both teacher educator and research practices the teacher educator/researcher came to see that their path and the path of the pre-service teachers was parallel. This realization is noted in a teacher educator/researcher journal entry from the semester:

“In essence we are exploring parallel paths. The students are working to understand who they will become as young educators and how they will work to apply what they learn about the craft of teaching and I am ultimately doing the same as their guide. We are exploring together with the main significant difference residing in our teaching experience” (TER journal/portfolio entry).

That said, the teacher educator/researcher was somewhat mistaken in that their experience was limited as a teacher educator and researcher, just like the pre-service teachers' experience was limited as secondary social studies teachers. From the work of this qualitative action research study, the teacher educator/researcher also expanded their capacity in terms of action research methodology and design as well as working toward developing a framework and theory toward arts-integrated teaching and learning in the social studies. The following represents how the teacher educator/researcher, like pre-service teachers, expanded their

capacity, both as a teacher educator engaging arts-integrated teaching and learning in the social studies to create a Meta-teaching action plan and as a researcher engaging action research methodology and design in utilizing the dialectic action research lemniscate.

Theory Informs Practice

The act of making art is similar to the act of developing as a citizen in understanding what choices are to be made in order to work through a complex process. In terms of civic competence, it was the teacher educator/researcher's idea that art could help contribute to pre-service teacher thinking and learning and perhaps compel pre-service teachers to take action in some manner as citizens within their varying communities. In working through analysis and writing of the action research study, the teacher educator/researcher was reminded of Eisner's (2002) assertion that the arts teach powerful lessons; again tying six of the ten lessons discussed in *The Arts and Creation of Mind*, due to their proximity to similar considerations about civic issues and developing perspective(s) often associated with democratic civics/citizenship in the social studies. Toward this work the teacher educator/researcher reconsidered Eisner's (2002) lessons by replacing the arts with social studies in the following lessons from Eisner:

1. Social studies teach children to make good judgments about qualitative relationships.
Unlike much of the curriculum in which correct answers and rules prevail, in the social studies, it is judgment rather than rules that prevail.
2. Social studies teach children that problems can have more than one solution and that questions can have more than one answer.
3. Social studies celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

4. Social studies teach children that in complex forms of problem solving, purposes are seldom fixed, but change with circumstance and opportunity. Learning in social studies requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
5. Social studies teach students that small differences can have large effects. The social studies traffic in subtleties.
6. Social studies' position in the school curriculum symbolizes to the young what adults believe is important.

Given these six lessons and seeing the arts and social studies as connected in using arts-integrated practice to engage justice-oriented issues and civics/citizenship, it can be considered that the arts in conjunction with social studies represent a powerful means toward shaping citizens, taking a stand on social justice issues and interacting in ways that create a more dynamic, democratic world. Can art support civic/citizenship education within the schooling experience to better facilitate a society of civic competence and citizenship responsible to themselves and one another, thus providing a true likeness of the common good? While the study offers pedagogical possibilities toward social studies practice, it is questions such as these that require further study, knowing and learning about these phenomena and how they might help young people to think and act as citizens as well as social studies teachers teaching future citizens will require further study.

By applying art education concepts in terms of theory, practice, curriculum and instruction this study bridges the social studies and art education disciplines to offer a more-holistic understanding for citizenship. Concerning art, it allows for multi-modal understandings to take place in the social studies, a discipline often associated with traditional teaching practices

and curriculum such as lecture, book work, and/or prepackaged worksheets and boxed curriculum from textbook corporations. This study helped to illuminate alternative, transformative practices rooted in arts-integrated teaching and learning that support empowerment, choice and community building through democratic practices of freedom and equality. This study explored arts-integrated curricular and instructional practices concerned with inquiry, individual and collective meaning-making, and constructed through the creation of artistic products via arts-based practice. This work can help students, teachers and researchers in better understanding themselves and their thinking through analysis of arts-integrated teaching and learning and art-making process.

Outside-the-Box Becomes Inside-the-Box

For the TER thinking or working outside-the-box was related to reconciling a misunderstanding that outside-the-box meant total freedom. The TER came to understand outside-the-box as an expansion of the parameters and the creation of a larger box, therefore increasing and/or expanding the possibilities, opportunities and/or capacity for teaching and learning within a social studies teaching methods course. In working to develop an action plan for refining and improving arts-integrated practice from studying pre-service teacher learning and their own teaching, the TER was able to expand their use of the dialectic action research spiral (Mills, 2014/2018) and instead offer a modified model, the dialectic action research lemniscate, for action research.

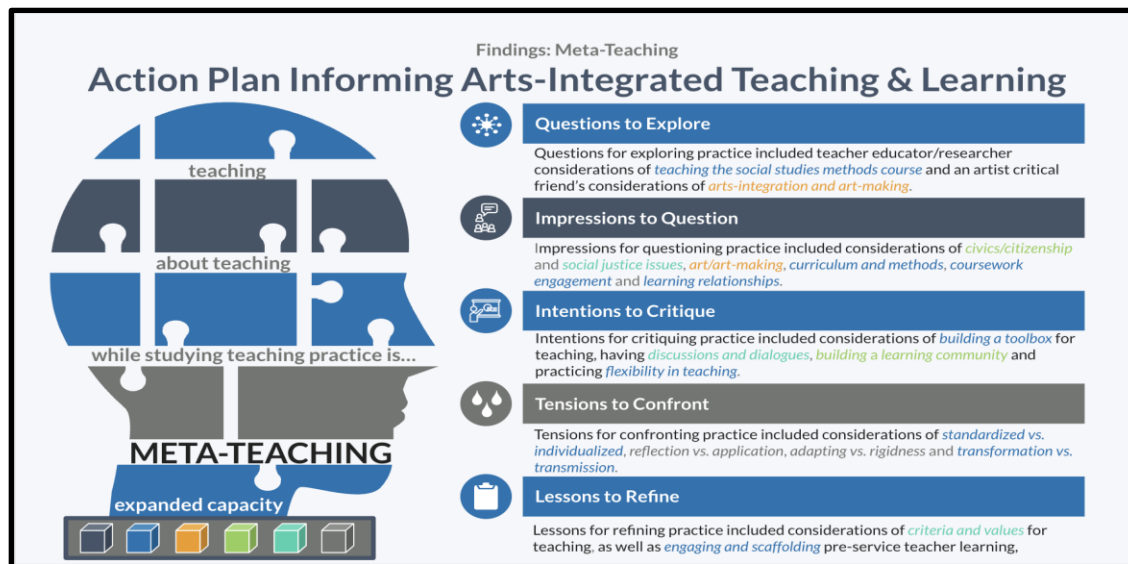
This process was more indicative of the TER's interpretation of the complex dual role practiced by teacher researchers. By sharing this work inside the action research and self-study fields the TER is hopeful that the process might expand the capacity and/or refine the dialectic process of action research methodology and/or design for other teacher researchers studying

student learning as well as their own practice. By offering a refined process for operating rigorously and independently within the dual roles of teacher and researcher for teacher educators and/or practitioners studying both their own teaching practice as well as the learning of their preservice teachers and/or students the dialectic action research lemniscate can offer needed potential for separating the different, but overlapping roles of teacher and researcher.

In utilizing action research for the qualitative research study's design, the TER referred to and worked within the context of the dialectic action research spiral (Mills, 2014/2018) throughout much of the study before finally amending the process by making the connection that the spiral did somehow not fit the actual practice of teaching the social studies methods course, collecting and analyzing the data and considering arts-integrated teaching and learning as an alternative, interdisciplinary approach to a social studies teacher education methods course. The four elements of the dialectic action research spiral (area of focus, data collection, data analysis and the action plan) are represented, but reconfigured within the amended process the teacher educator/researcher utilized.

Figure 27

Action Plan Informing Arts-Integrated Teaching & Learning



Note: Figure created by author; TER findings from the action research study offer an action plan of meta teaching to teacher educator capacity in teaching a social studies methods course including questions to explore, impressions to question, intentions to critique, tensions to confront and lessons to refine.

Meta-Teaching Action Plan

In working toward the development of an action plan for arts-integrated teaching and learning in a social studies methods course, the teacher educator/researcher worked through the difficulty of applying the dialectic action research spiral toward the development of an action plan, albeit in a way that seemed forced and clumsy given the action research study. Instead, the teacher educator/researcher continued to work within the research journal/portfolio utilized in the action research study and analyzed its components in terms of weekly narrative reflection entries after each methods class, daily/weekly narrative, list and mind/concept map open-ended entries about any aspects of teaching the arts-integrated social studies methods class on the teacher educator/researcher's mind, weekly/monthly narrative, arts-based and mind/concept map research memos which served to experience the data in greater depth and clarify data analysis and findings and weekly/monthly photos comprising a photo essay which attempted to capture

aspects of the study utilizing arts-based methods. From the data collected and analyzed from the research journal/portfolio both the adaptation of the dialectic action research spiral as the dialectic action research lemniscate and a Meta-teaching action plan emerged.

Teaching about teaching while studying your own teaching is Meta-teaching; or more specifically said, teaching pre-service teachers about arts-integrated teaching and learning in a social studies methods course while studying your own arts-based teacher education practice and completing an action research study is Meta-teaching. Meta-teaching is the dual-role of teacher educator/action researcher teaching pre-service teachers and researching pre-service teacher learning as well as their own teacher practice simultaneously. As this action research study provides, this can become a messy endeavor to pull apart, tease out or to make linear. The spirit of Meta-teaching is represented well in the words of a colleague, who often notes that the cognitive complexity of thinking and learning is “clear as mud”. Meta-teaching also honors the action-data connection and action elements of action research (Mills, 2014/2018) by helping the TER to find clarity in developing the Meta-teaching action plan and to utilize that clarity to work toward developing a more expansive framework and theory for arts-integrated teaching and learning in both teacher education and secondary social studies.

The Meta-teaching action plan expanded capacity as a teacher educator by illuminating several aspects of arts-integrated teaching and learning in a social studies methods class that would support refined teaching and learning practices and strengthen connections between social studies, civics/citizenship, justice-oriented civic issues and arts-integrated teaching and learning. The Meta-teaching action plan included addressing questions to explore (both from the teacher educator/researcher and an artist critical friend) including teacher educator/researcher considerations of teaching the social studies methods course and an artist critical friend’s

considerations of arts-integration and art-making; impressions to question, including considerations of civics/citizenship and social justice issues, art/art-making, curriculum and methods, coursework engagement and learning relationships; intentions to critique, including considerations of building a toolbox for teaching, having discussions and dialogues, building a learning community and practicing flexibility in teaching; tensions to confront, including considerations of standardized vs. individualized, reflection vs. application, adapting vs. rigidity and transformation vs. transmission; and lessons to refine, including considerations of criteria and values for teaching, as well as engaging and scaffolding pre-service teacher learning. The Meta-teaching action plan's five components helped to support the teacher educator/researcher's consideration of both how to refine teaching the arts-integrated methods course but likewise how to better apply theory to practice in designing a developing framework for expansive arts-integrated teaching and learning in both social studies teacher education and secondary classrooms.

The Meta-teaching action plan demonstrates how action research expanded the TER's capacity to be intentional about the values and choices that teachers and teacher educators make; in this case represented by the crossroads within the method class of art/art-making, engaging social justice issues and consider teaching civics/citizenship in the social studies. Considering intentional teaching and learning values and choices in conjunction with the traits of the social justice artist, the TER found overlap in Dewhurst's (2013) recognition that social justice artists are intentional about "a dedication to critical inquiry and reflection, an ability to imagine possibilities, a commitment to collaboration across socially constructed barriers, and a sense of agency or empowerment resulting from their work in the arts" (p. 146). These intentional values and choices align with the teacher educator/researcher's intentional values and choices of

exploring arts-integrated teaching and learning, engaging and researching social justice issues and considering how civics/citizenship is taught. By utilizing action research to study pre-service teacher thinking and learning as well as teacher educator/researcher teaching, thinking and learning the TER's Meta-teaching action plan offered the expanded capacity to be more informed and intentional in advocating for and applying reasoning and research to decision-making processes tethered to teaching and learning values and course choices.

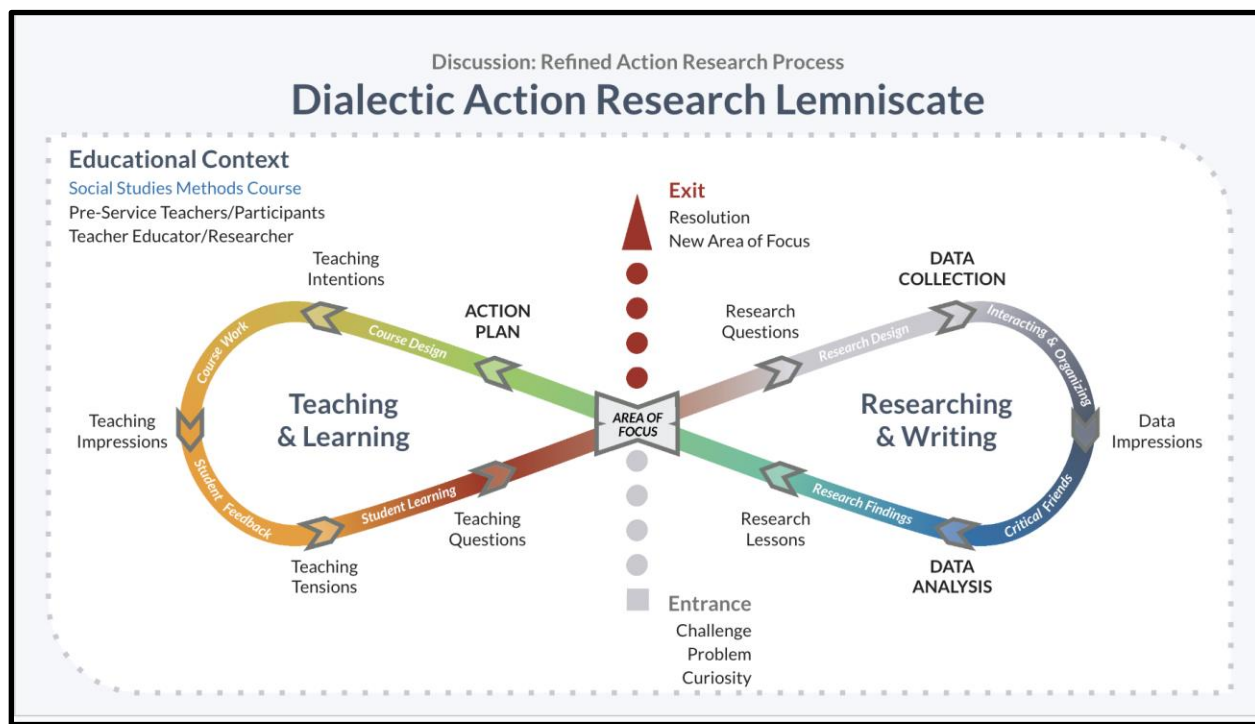
Vinson et al., (2011) provide an interesting outlook regarding the choices he makes in his teaching as connected to the TER's Meta-teaching action plan offering, "choices in art are always made in mutual acts of response. To make a choice in profound personal freedom means always to sacrifice, to resign, to give something up and to make something sacred (chosen and special). I can show my students what I value, how I make choices, how I confront what I find different and strange, how I struggle to make my choices" (p.112). You can see in Ross a profoundness that comes from teachers/teacher educators in reflecting on their practice; and furthermore how to engage in the meta work of teaching about teaching while studying teaching. By being informed by the research of studying one's own teaching practice, teachers and teacher educators can reveal what values and choices guide teaching and learning and how educational experiences steeped in a variety and diversity of values and choices can expand pre-service teacher and student thinking and learning.

Implications toward Action Research Methods

Implications from this study toward conceptions of how teachers-as-researchers (Kincheloe, 2012) work in regard to the Meta-teaching action plan and action research methodology and design (Mills 2014/2018) in terms of the dialectic action research lemniscate are offered in contributing process insights and guidance in which the dialectic action research

spiral (Mills, 2018, p. 26) process is altered to utilize a similar recursive process that accounts for the duality of the overlapping, yet differing roles of action researchers as teachers/teacher educators and researchers/scholars. As models and/or frameworks applied toward action research work and study design the considerations of the Meta-teaching action plan and the process of the dialectic action research lemniscate can support the work of other teachers-as-researchers and/or action researchers.

In the action research study the thematic findings emerging from the TER's research journal/portfolio helped to refine the process of the dialectic action research spiral and to utilize an amended process that was a more intuitive and authentic representation of navigating the complex, overlapping dual roles of teacher educator and researcher. The dialectic action research lemniscate refines the dialectic action research spiral to be more representative of the dynamic process of moving back-and-forth between teacher educator/teacher and researcher/scholar when studying one's own practice toward pre-service teacher/student learning. While the Meta-teaching action plan offers five considerations that can be applied as a general framework for action research work or as a precursor to action plans that consider what questions of teaching, learning or research the researcher wants to explore, what impressions of teaching, learning or research should be questioned, what intentions of teaching, learning or research should be critiqued, what tensions within teaching, learning or research should be confronted and what lessons within teaching, learning or research should be refined. Toward both teachers-as-researcher and action research design, this study can help teacher educators/teachers and pre-service teachers/students to think and work differently, challenge convention and conformity and to be uncomfortable and challenged by trying to get outside-the-box in order to recognize expanded capacity inside-the-boxes educators and students work within.

Figure 28**Dialectic Action Lemniscate**

Note: Figure created by author; A flowchart that reflects the refined process of the Dialectic Action Research Spiral to become the Dialectic Action Research Lemniscate. This refined process emerged from the findings of the teacher educator/researcher's study and evolved from data in the research journal/portfolio.

The Dialectic Action Research Lemniscate

In using the dialectic action research lemniscate to work toward an action plan for teaching the arts-integrated social studies methods course, the area of focus, data collection, data analysis and action plan are all still present, but five new aspects of the action research process emerged in doing the work of the study and are illuminated to reflect a more accurate representation of the process used in the study and toward development of the Meta-teaching action plan. Joining the dialectic action research spiral elements of the area of focus, data collection, data analysis and action plan within the dialectic action research lemniscate helped to refine the work of teacher as researcher (Kinchloe, 1991/2012) and expanded capacity to include: questions, impressions, lessons, intentions and tensions which are represented within both

aspects of the dual roles of teacher and researcher. The teacher and researcher roles are recognized as separate, but simultaneous endeavors that are connected by the area of focus in traversing the recursive nature of teaching and learning, teacher and researcher.

The dialectic action research spiral becomes the dialectic action research lemniscate. Beginning with an area of focus the dialectic action research lemniscate expands the dialectic action research spiral from four to eleven points and unites the processes of teaching and of researching through the single point of connection, the area of focus. Throughout the study the TER had trouble remedying the idea that the dialectic action research spiral did not look like nor seem to represent what had transpired and what was emerging in the study, despite efforts to follow the process. Intuitively when the teacher educator/researcher looked at the model of the dialectic action research spiral, their sense was that the process being employed as a novice action researcher was different or did not represent the dialectic action research spiral accurately. The work the teacher educator/researcher did as a teacher in the methods course and the work the teacher educator/researcher did as a researcher were meant to integrate the teaching and learning done with pre-service teachers (PTs), yet the teacher educator/researcher was perplexed that the work of data collection and analysis was so different from the work of teaching. The process was separate, yet integrated, different, but connected, disjointed, yet recursive. Finally, an odd connection of artistic happenstance occurred in which cognitive dissonance subsided and thinking offered a solution. While the teacher educator/researcher was watching the film *Good Will Hunting*, the scene in which the student apprentice and mentor professor are arguing with another professor about a clearer way to express terms in mathematics, the capacity to represent the process accurately came into focus. After mind mapping the idea four times the dialectic action research lemniscate emerged as an accurate depiction of the process utilized in the study;

with a little help from the art of film in conjunction with arts-based research methods and emergent design the dialectic action research lemniscate was born. This reflects the dual relationship of teacher and researcher in action research and offers a recursive process for teacher researchers that builds on existing scholarship.

In the dialectic action resource spiral, research begins with an area of focus followed by data collection, data analysis and creating an action plan. The dialectic action research lemniscate includes these four elements but expands the process of doing action research to also include seven other points along the process path and uses the area of focus as a unifying point connecting teaching and researching. Like the dialectic action research spiral, the dialectic action research lemniscate begins with an area of focus. After determining an area of focus to study, the dialectic action research lemniscate follows an infinite path connected by the area of focus to unify what someone is researching toward their teaching. Action researchers following the dialectic action research lemniscate next consider questions they have about their area of focus. Upon generating and reflecting on teaching questions and creating a research design, data can be collected in order to gather further information and insights into answering the research questions. In looking at the data collection and interacting and organizing data the researcher begins to form impressions of the data.

These data impressions develop and emerge across the various phases of data analysis and conversations with critical friends/colleagues. Through data analysis researcher impressions of data are refined, biases are revealed, themes and categories emerge and findings are revealed to connect the relationship of theory informing practice, culminating in research lessons that are explained and described. The area of focus is revisited and passed through again noting research lessons as the researcher moves along the dialectic action research lemniscate to utilize research

lessons in the creation of an action plan to address the area of focus, research questions and research lessons learned from the findings of a teacher studying their students learning and their own practice to refine practice. The dual roles of researcher and teacher shift, with the teacher moving to the forefront and the researcher residing in the background.

As course design and instruction begin, the teaching intentions of the action plan are revealed in the teacher's curriculum, coursework and practice choices. Moving along the dialectic action research lemniscate, thinking, learning and skill development are assessed and evaluated leading to teaching impressions about what is happening within the teaching and learning relationships and work occurring in the classroom. By considering teaching impressions teachers can solicit feedback from students as well as critically question their impressions to gain insights about what teaching tensions are occurring as an impediment to effective teacher teaching and student learning in applying the action plan and teaching intentions to practice. As the work of teaching and learning takes place among teaching impressions and teaching tensions, new and/or refined teaching questions emerge and teachers as researchers pass through the area of focus once again. This time with the researcher role moving into the foreground and the teacher shifting to the background. By using teaching questions to determine a refined or new area of focus and as a context to develop refined or new research questions, the recursive process of the dialectic action research lemniscate begins again.

The Dual Roles of Teacher and Researcher

This qualitative action research study was engaged by the teacher educator/researcher functioning in a dual role as both researcher and a social studies teacher educator. Working to both support and to gain knowledge about what pre-service teachers learned from arts-integrated teaching and learning that utilized arts-based coursework to engage justice-oriented issues and

consider teaching civics/citizenship in the social studies as well as what the teacher educator/researcher learned from this practice was difficult. Similar to the pre-service teachers who struggled to adapt and adjust to their dual roles of learner and artist, the teacher educator/researcher also experienced feeling uncomfortable and challenged by being both teacher educator and researcher.

The original idea for this study called for the teacher educator/researcher to function primarily as a researcher in practice and as a behind-the-scenes supporter of the concept of utilizing arts-integrated teaching and learning as a tool within the secondary social studies classroom. While this was representative of best-laid-plans to execute the study in its original form (one taking place in a high school classroom learning context), due to circumstances beyond the teacher educator/researcher's control and the goal of completing a dissertation in a timely manner, an opportunity to do this work with a collective of pre-service teachers altered the intertwined role the teacher educator/researcher would endure functioning in both roles of teacher and researcher. Not having been in this dual role before, the teacher educator/researcher found it to be a complex coexistence that contributed to a blurring of lines and a nuanced layered duality of navigating the conjoined roles of teacher and researcher.

The role of the teacher educator often trumped the role of researcher throughout this study as the teacher educator/researcher was teaching a five/five load and attempted to work through data collection, analysis and writing across many fits, starts, and stops. This caused the TER to be limited in interactions and perhaps miss out on some opportunities to learn more via follow up, to clarify aspects of data analysis more specifically and/or to offer more depth and/or detail about individual pre-service teacher participant thinking and learning or methods classroom experiences. Within the dual role of teacher educator and researcher, real time choices

sometimes limited what occurred in this study regarding pre-service teacher interaction after the methods course concluded. While the teacher educator role continuously required teaching, the researcher wanted time for critical reflection and analysis within journaling and memoing work associated with the experiences of this study. Despite sharing the same mind, sometimes the dual roles of teacher educator and researcher were engaged in such cognitive dissonance that analysis and/or writing could not move forward. Yet from this frustration, the conundrum of the dual role provided opportunities to refine work within both roles and to ask more-focused, critical questions as a researcher and to conduct more-engaging interactions in teacher education work.

By engaging in a difficult, complex and nuanced integrated process of inhabiting the dual roles of teacher educator and researcher the teacher educator/researcher has recognized that the roles are connected, yet separated. This allows for the relationship of the dual role to either be a hindrance in which the dual roles do not seem to be connected nor working together. Or, a help in which the roles are complimentary, working to serve one another. In adapting the process of the dialectic action research spiral to become the dialectic action research lemniscate the TER was able to untangle the roles a bit and to expand capacity as teacher educator and researcher finding greater clarity in pursuing the teacher educator/researcher's developing theory and framework for arts-integrated teaching and learning in a social studies methods class with the teacher educator's emerging practice of teaching the course.

Figure 29*Expanding Capacity: Teaching, Learning, & Research*

Note: Figure created by author; The action research study implications can potentially expand capacity of teacher educators in the field of social studies teacher education and researchers engaging in action research methodology. Further areas of study include innovative approaches to teaching and learning, engaged thinking and learning in arts-integrated/arts-based practices and the spirit of activism toward civics/citizenship education in the social studies.

Further Study: Future Research Endeavors

This qualitative action research study about how arts-integrated/art-based pedagogy affects pre-service teacher and teacher educator/researcher thinking and learning about teaching social studies and about civics/citizenship education and civic issues of equity and justice in the social studies curriculum has offered several paths for future research. Three such pathways include: 1) the further study of engagement toward thinking and learning in arts-integrated social studies teaching and learning practices; 2) the further study of imagination, creativity, and innovation in arts-integrated social studies teaching and learning practices; and 3) the further study of the spirit of activism toward equity, justice and human flourishing in arts-integrated social studies teaching and learning practices related to civics/citizenship and civic issues.

Researching engagement allows for deeper understandings of what aspects of art/art-making support bettered motivation toward thinking and learning for social studies learners

and/or pre-service teachers. Researching imagination, creativity and innovation allows for deeper exploration of what is possible in classrooms and/or learning environments that utilize art/art-making with social studies learners and/or pre-service teachers. Researching the spirit of activism as an educator disposition coupled with the artist-teacher philosophy allows for opportunities to connect art/art-making and activism as a means to consider aspects of learning and teaching about civics/citizenship and how to be a citizen in a democracy in conjunction with engaging the civic issues prevalent in a complex contemporary world.

Another area of future research involves the continued development of a framework and theory for arts-integrated teaching and learning that can be utilized both in social studies teacher education and secondary social studies. By more deeply investigating how teacher educators and/or pre-service teachers and secondary social studies teachers apply a framework and theory for utilizing arts-integrated practices to make connections within thinking and learning processes of social studies/civics education toward social justice, the teacher educator researcher can build on the work of this action research study; believing there is much to be learned from imagining innovative arts-integrated theory and practice in teaching, creative non-linear connections made through engaging, developing and modifying processes in creating art and in becoming a civic actor steeped in the spirit of activism in order to promote and support equity, justice and human flourishing. When juxtaposed with the equally complex process of developing as a citizen and/or teacher of social studies and civics, powerful connections can potentially be illuminated.

Art as a Multi-Tool for Teaching and Learning

Based on the Meta-Teaching Action Plan developed within this action research study, a developing framework for arts-integrated teaching and learning in a social studies teaching methods course was conceived. While arts-integrated/arts-based teaching and learning was

modeled within the course, the framework presented was developed post-methods course as a result of the Meta-teaching action plan illuminating areas of consideration to help guide social studies teacher educators, pre-service teachers and secondary teachers interested in utilizing arts-integrated/arts-based approaches to practices within social studies teacher education and social studies secondary education. Within the framework the art functions as a multi-tool that can be utilized to support theory informing practice, within course curriculum and as learning materials, as a teaching method and within learning activities and as course/class work assignments toward assessment/evaluation. The following are the components of a developing framework for arts-integrated teaching and learning in social studies teacher education and secondary social studies education.

Arts-Integrated Teaching and Learning

Art, with its intuitive movement and fluid outcomes, can make for a profound tool applicable to teaching and learning. As connected to the study, a pre-service teacher noted, “I am more creative than I thought. This course has been able to expand ways of thinking and learning”. Toward these ends, Efland (2002) defines the purpose of art as being a way to “construct representations of the world, which may be about the world that is really there or about imagined worlds that are not present, but that might inspire human beings to create an alternative future for themselves” (p. 171). Art becomes the theoretical picture of the world as it is or a canvas for creating what an imagined world or alternative future looks like. Art can critique what is now and can illuminate what could be. Art can ask who we are and what we are doing. Art can imagine who we will become and what can be done differently.

Without art/art-making students can be left without the proper learning opportunities or curricular mediums to explore, communicate and express their thinking, ideas and emotions

because writing or test-taking in a state of cognitive dissonance is generally a futile pursuit for gaining insights into thinking and learning; while on the other hand, art offers the capacity to make sense of dissonance by engaging in creative endeavors sans linear form or preconceived outcome. In this way, art helps learning through the opportunity to play with ideas. To frame the ideas, to explore the ideas, to create the architecture for the idea that can then be pursued, researched, refined and realized. As one PT said in describing how teachers can use art as a tool for engaging learning, “I am really good at concept maps and they can be used to show a process. They are very useful for lesson planning and creating activities” (anonymous PT survey response).

For some teacher educators, teachers, pre-service teachers and secondary learners, consent to teach, think and learn differently must be given and alternatives to work, communicate and express diversely must be provided. Why does schooling force capable people into circumstances by which their learning, creativity and growth are stymied? As teachers and learners we must remember that “the arts help to maintain our sense of personal meaning and significance” (Ross, 2011, p. 74). Why is arts-integrated teaching and learning not made available to social studies educators and learners? Why are college and secondary social studies learning environments not liberated, stimulating environments in which teachers and learners can strive for powerful teaching, thinking and learning? As stated by one PT, “I like being able to challenge myself and art and activism are great ways to do so”. What becomes of the teacher and/or the learner who have no place to turn, to go or to enact intuitive, organic ways of knowing within the walls of schools and campus buildings? Why is it so essential that we emerge from secondary social studies classrooms and teacher education experiences being nearly the same? By utilizing arts-integrated teaching and learning practices and considering art as a multi-tool

perhaps we can learn to embrace both our similarities and differences, strengths and weaknesses, the individual and the collective by applying a holistic framework and theory.

Inquiry-Based and Student-Centric Learning

In considering social studies teaching and learning in both methods classrooms for pre-service teachers and secondary classrooms for middle and high school students, the integration of inquiry-based social studies and student-centric learning practices, rooted in art/art-making, embodies a pedagogical approach that aligns well with arts-integrated practice. This approach privileges inquiry questions and student interests and curiosity in working to facilitate a deeper understanding of social studies content, concepts, tools, skills and processes by aligning questions, learning activities and coursework assignments utilizing arts-integrated/arts-based approaches. Inquiry-based and student-centric learning offers social studies pre-service teachers and secondary learners opportunities to contribute to the curriculum, to engage in art/art-making of their own volition and to foster connections through their own exploration, discovery and meaning-making as guided and supported by social studies teachers educators and classroom teachers. Through art/art-making, social studies pre-service teachers and secondary students can become equipped with the differing and diverse skills and knowledge to foster dynamic and engaging learning in social studies learning environments.

Inquiry-based social studies teaching and learning dovetails with arts-integrated approaches by way of alignment with constructivist/interpretivist worldviews. Inquiry emphasizes the role of social studies pre-service teachers and secondary students as active learners who construct knowledge through exploration and creation as well as critical and analytical thinking. In utilizing inquiry, social studies pre-service teachers are encouraged to ask questions that can help consider pedagogical choices toward teaching about civic, historical, and

cultural contexts. Secondary learners can engage in learning choices through asking questions and building arguments that consider civic, historical, and cultural contexts. Art/art-making offers the opportunity to further engage inquiry and create art that illuminates pre-service teacher discoveries rooted in personal meaning-making and understanding, fostering a sense of agency over their learning and multimodal approaches to answering inquiry questions.

Student-centric social studies teaching and learning practices as connected to self-directed, experiential and arts-integrated learning allows for differentiation in honoring individual student needs and interests. Within social studies teaching methods courses and secondary classrooms, social studies pre-service teachers and secondary students can engage in designed activities that empower personal choices in learning and pursue inquiries and art/art-making that resonate with their unique perspectives. Arts-integrated teaching and learning as connected with inquiry-based and student-centric practice can serve as a vehicle for personal expression and exploration, enabling social studies pre-service teachers and classroom teachers to work to create classroom environments where students actively participate in shaping their learning experiences.

Discussion-Based Social Learning and Civic Discussions

Discussion-based practices entail interactive and dialogic approaches in which social studies pre-service teachers and secondary students can learn from one another in terms of honoring differing, diverse and/or divergent perspectives in exploring civic issues. Discussion-based practice encourages social studies pre-service teachers and secondary students to actively engage in social learning theories and discourses about what is happening in our shared world. When using arts-integrated and discussion-based practices in conjunction with engaging civic issues of equity and justice pre-service teachers and secondary social studies students can engage

diverse and/or divergent perspectives as well as different artistic forms of communication and expression

These practices not only foster a deeper understanding of civic issues by moving beyond wash, rinse, repeat cycles of textbook learning, review, test, but also align with teaching and learning theories emphasizing the development of analytical, critical, and creative thinking toward overcoming civic issues and challenges, engaging in active citizenship practices and bolstering skills of communication and expression. Examples of potential discussion-based practices utilized in the methods course explored in this action research study that can be used in other social studies methods courses or middle and high school social studies classes include: 1) Socratic seminars in which pre-service teachers or secondary learners engage in thoughtful, open-ended discussions on readings from multi-perspectives and civic issues of equity and justice brought forth by learners.

These discussions encourage pre-service teachers to ask questions (essential to lesson planning), explore different perspectives (essential to honoring multiple perspectives in teaching and learning) and to articulate their views and perspectives through art/art-making (such as visual representations, narratives, performance art and/or other artistic means) providing a creative and reflective outlet for thinking and meaning-making; and 2) civic issues of equity and justice mini-art installation projects which offered an invitation to discuss justice-oriented civic issues. In creating civic-issues related mini-art installations pre-service teachers made art and took stances related to equity and justice concerns in order to foster classroom discussions among pre-service teacher peers and their invited guests, promoting civil civic dialogues, socially responsible conversations and community engagement. These ideas can be modified,

adapted and adjusted to fit into the context of middle school and high school social studies classrooms.

Discussion-based practices can both engage and enrich educational experiences and align with pedagogical theories embracing social constructivism, deliberative democracy and community engagement within thinking and learning processes. Civic issues of equity and justice are connected to curriculum content and concepts related to civic/citizenship standards and statements in social studies. In connecting teaching and learning theory with practice, pre-service teachers can gain valuable experiences in applying strategic discussion-based strategies and skills needed to foster critical thinking, civic awareness and the ability to engage in informed, meaningful dialogues about the civic issues pertinent in our shared world through teacher preparation practices of art/art-making and discussion in their future classrooms. Secondary social studies students can engage in similar learning experiences in preparation to become democratic citizens.

Heuristic Self-Guided Thinking and Learning

Heuristic learning, in an arts-integrated context, refers to a student-centered approach whereas teacher educators, teaching-artists, and/or artist critical friends encourage pre-service teachers to discover knowledge for themselves through active exploration and inquiry. This work can be modified, adapted and adjusted to fit within a secondary social studies context. While self-guided thinking and learning is akin to inquiry-based and student-centric approaches, self-guided speaks more to processes of how than describing what. This aligns with constructivist learning and emphasizes that preservice-teachers or secondary learners construct meaning by actively engaging with content and concepts and practice applying tools and skills. In an arts-integrated social studies methods course or secondary classroom, pre-service teachers or middle

and high school level learners are guided to ask questions, investigate historical, cultural, social and civic contexts, and endeavor to create art that reflects their own understandings of the social studies content being taught and the teaching methods being used in the social studies.

These process orientations of how encourage social studies pre-service teachers and secondary students to become analytical and critical thinkers and problem solvers, reflecting a parallel path in honoring the principles of a heuristic approach to teaching and learning. This methodology recognizes that learning is most effective when individuals are engaged in the process of inquiry, exploring, discovering and applying knowledge. This approach aligns somewhat to the inquiry-design model of planning for social studies teaching and learning advocated for by Swan, Lee & Grant (2018). Utilizing learning in an arts-integrated social studies methods course or secondary classroom, pre-service teachers and social studies students can gain the skills and knowledge needed to foster engaging, meaningful and potentially transformative learning experiences.

Hermeneutic Art-Making and Meaning-Making

Hermeneutics, in an arts-integrated context, involves interpreting and understanding the meanings of artworks and cultural artifacts as connected to historical, cultural, social and civic contexts. It draws on hermeneutic philosophy, which posits that understanding is an ongoing and interpretive process. Teacher educators, teaching-artists, and/or artist critical friends can help pre-service teachers to engage in deep interpretive thinking about the meaning of historical and cultural artworks and social and civic symbols in the curriculum toward their own art/art-making. These ideas of hermeneutics can be applied by secondary social studies classroom teachers working with middle and high school level learners.

Through analyzing art as a primary source through systematic means such as the SCIM-C method (Hicks et al., 2004) or in emphasizing art-making, pre-service teachers and secondary students can unpack and express their interpretations and perspectives, fostering deeper connections in thinking and learning about social studies. This aligns with the hermeneutic theory of interpretation, which promotes the importance of context, dialogue and multiple perspectives. In social studies methods, hermeneutic learning can support the development of historical and civic empathy, cultural awareness and the ability to compare and contrast context across time and/or among differing groups. These strategies offer in-roads for social studies pre-service teachers and secondary students to see the nuances and complexities of history, culture and civics within the social studies curriculum. By integrating hermeneutic and arts-integrated teaching and learning, social studies pre-service teachers and secondary students can gain the skills and knowledge needed to potentially foster meaningful and transformative learning experiences.

The connection between theory and practice again becomes integral in an arts-integrated approach to social studies teaching and learning. Pre-service teachers and secondary learners can design arts-based lessons that promote relevant opportunities to actively explore, question, and interpret historical and cultural content within social and civic contexts. A social studies teaching methods course or secondary classroom rooted in art and art-making theoretically operates as both heuristic and hermeneutic. It embraces student-centered inquiry and interpretation, connecting teaching and learning theory with practice in preparing pre-service teachers to become reflective, culturally competent educators who can facilitate arts-integrated social studies teaching and learning to foster analytical, critical and creative thinking skills in engaging various historical and cultural contexts. It offers middle school and high school level students of the

social studies opportunities to become reflective, culturally competent citizens who can incorporate art as a tool for communication and expression to foster analytical, critical and creative skills in engaging varied roles, duties and responsibilities of citizens.

Conclusion

An amalgam is a mixture or blend; or in social studies teacher education the curriculum and the methods of teaching, thinking and learning to teach. Blending arts-integrated/arts-based methods with inquiry-and-discussion-based learning activities. Blending knowledge and skill in exploring teaching methods, building curriculum and assessing teaching and learning. Alchemy is working toward transformation of matter, or in the social studies, matters. Matters of equity and justice. Matter of civic issues and their connection to policy and rights. Matters of thinking and learning. Matters of teaching and research. Matters of curriculum and meaning-making.

An amalgam of alchemy is a mixture or blend of divergent influences and approaches that work toward transformation. Transformative thinking and communicating. Transformative teaching practice and curriculum building. Transformative considerations of innovating course design and research processes. In this case the amalgam of alchemy took place in a social studies teaching methods course. The course blended arts-integrated/arts-based methods with an artist-teacher approach to engage in the thinking and learning needed to teach secondary social studies.

Civics/citizenship and civic issues of equity and justice were part of the curriculum mix in conjunction with knowledge, skills and considerations of teacher identity, rationale, planning processes and practice commitments.

This study illuminates pre-service teachers' (PTs) capacity to see and think differently, communicate and express themselves through diverse artistic genres and mediums and overcome pedagogical challenges and discomfort in engaging the at times abstract and ambiguous, nature

of teaching and learning. The study also offers insights from the teacher educator/researcher (TER) in conducting action research methods to develop a meta-teaching action plan consisting of questions to explore, impressions to question, intentions to critique, tensions to confront and lessons to refine. This work has helped to support an emerging theory and developing framework as a rigorous and systematic process for arts-integrated teaching and learning toward social studies teacher education in methods courses. Lastly, the altered process of the dialectic action research spiral is described to follow a modified process for educators utilizing action research to study and improve their own practice called the dialectic action research lemniscate.

This study advocates for the powerful takeaways that come from teachers-as-researchers studying and refining their own practice by conducting action research. This study offers a compelling case for the integration of arts and civic issues concerned with equity and justice in social studies teacher education concerned with civics/citizenship in an ongoing attempt to foster capable, engaging and conscious educators. This chapter discussed the findings presented in the last chapter in greater detail by illuminating connections to scholarship as well as implications in the fields of social studies teacher education (methods courses) and action research (research processes). The chapter offered depth and context to discuss pre-service teacher thinking and learning in the course, teacher educator teaching, learning and action plan development and an evolving theory and framework for arts-integrated teaching and learning in social studies teacher education. The chapter discussed the refinement of the dialectic action research spiral process of conducting action research toward a dialectic action research lemniscate, a recursive process that considers the dual role of teacher and researcher differently.

This study recognizes the transformative potential of arts-integrated pedagogy in social studies methods courses concerned with civic/citizenship education and civic issues of equity

and justice as a through-line in social studies teaching and learning, content and curriculum. In addition, the study supports teachers/teacher educators studying and altering approaches to their practice, both as teachers/teacher educators and/or researchers/scholars in order to improve, refine or modify processes within action research methodology to better guide the work of educators and/or researchers toward improving their craft.

APPENDICES

APPENDIX A
RECRUITMENT SCRIPT

Appendix A

Recruitment Script

Recruitment & Interest in Participation

You are being invited to participate in a dissertation research study. This study will investigate how experiences of art-based social studies practices exploring social justice issues influence ideas about activism and teaching citizenship. If you choose to participate in this study, I would like to learn from you about:

- 1) Your experience(s) of art-making and your thinking and learning about social justice issues and citizenship from creating art; and
- 2) How your experiences(s) affect your thinking and learning about teaching social justice and citizenship in the social studies.

There will be two levels of participation for this study:

Level one participation will include: two short open-ended surveys, keeping an artist/teacher journal during the fall semester, and providing examples of assignments and artistic artifacts completed for our course. Two short open-ended surveys, keeping an artist/teacher journal during the fall semester, providing examples of assignments and artistic artifacts completed for our course, and three sets of interviews over the period of the study. The first interview will take place in September, the second interview will take place in October or November, and the third interview will take place in December or January. If you choose to participate, each of the interviews will take between thirty and sixty minutes. I will also ask you to complete two short open-ended surveys and to keep an artist/teacher journal during the fall semester. The last thing I will ask you to provide are examples of assignments and artistic artifacts completed for our course.

Level two participation will include: two short open-ended surveys, keeping an artist/teacher journal during the fall semester, providing examples of assignments and artistic artifacts completed for our course, and three sets of interviews over the period of the study. The first interview will take place in September, the second interview will take place in October or November, and the third interview will take place in December or January. If you choose to participate, each of the interviews will take between thirty and sixty minutes. I will also ask you to complete two short open-ended surveys and to keep an artist/teacher journal during the fall semester. The last thing I will ask you to provide are examples of assignments and artistic artifacts completed for our course. Whether you choose to participate at level one or level two, your anonymity and confidentiality will be protected using pseudonyms or artist monikers in all written forms of this research study.

Taking part in this research study is your choice. You may choose not to participate, participate at level one or level two, or you may discontinue your participation at any time. Your grade in class will not be impacted by your decision to participate or not participate. In choosing to participate you will have the opportunity to reflect, discuss, and share your ideas. Thank you in advance for your time and consideration of participation. If you would like to participate, please indicate so below. Please let me know if you have any questions.

Are you willing to participate in the study: **Yes**_____ **No**_____.

Are you participating at: **Level One**_____ or **Level Two**_____.

If you are willing to participate, please provide your email address below:

Email: _____

APPENDIX B
CONSENT FORM

Appendix B

Consent Form

Informed Consent to Participate in a Research Study

Study Title: *The Art of Citizenship: Engaging Social Justice Issues to Develop a Spirit of Activism*

Principal Investigator: [REDACTED]

Co-Investigator: Michael Levicky

You are being invited to participate in a research study. This consent form will provide you with information on the research project, what you will need to do, and the associated risks and benefits of the research. Your participation is voluntary. Please read this form carefully. It is important that you ask questions and fully understand the research in order to make an informed decision. You will receive a copy of this document to take with you.

Purpose: The purpose of this research study centers on the exploration of the transformative potential of a supportive and active learning community of individuals working collectively on artistic projects that engage a social justice issue and push participants to consider the role and activity level of citizens in the world today. The study is framed around examining the learning and decision-making process of how individuals investigate, understand, create, and discuss their social justice issue through the medium of an artistic project in both classroom and community settings. The objectives of the study include gaining a deeper understanding of how individuals think about social justice issues, citizenship, meaning-making, and creativity and include a democratic community approach to classroom social studies education and learning. The study also aims to facilitate participants' deep knowledge and thinking about the roles, responsibilities, and commitment to being an active citizen.

Procedures

Individuals who are asked to and agree to participate in this study, will be expected to participate in a nine-week course that culminates in the creation of an artistic project that explores a social justice issue of the participant's choosing. The art project will include three to six pieces (a mini-art installation) and should aim to empower student voice, challenge equitable and just perspectives about the social justice issue, and/or illuminate aspects of the social justice issue in order to raise awareness and to raise a call to action. Each week, participants will be asked to compile ideas, have whole group and small group discussions, complete different assignments, and write in an artist journal that documents their thinking and choices about the artistic aspects of their project as well as their thinking and perspectives about citizenship and activism. Participants may also be asked to participate in one, two, or three twenty to forty minute individual interviews and one, two, or three twenty to forty minute focus group interviews during the course and after the course and project has been completed and presented in an art gala/community forum setting. Each interview will be related to participant experiences

participating in the course, supported artistic community they are working within with their peers, and their individual and/or collective experiences creating their projects. These interviews will be scheduled at the convenience of the participant and will be conducted by the co-investigator. Additionally, the co-investigator will be taking observational field notes while participants work on their projects. The focus of the observational field notes will range from the flow of participant work, to participant interactions, to the types of discussions and levels of support present among the community.

Audio and Video Recording and Photography

(If the study involves audio, video, or photography, describe what will be recorded and what type of recording will be used i.e. audio, video, photos. Include the disposition of the photos and/or tapes upon study completion. Indicate how the tapes will be used. If the recordings will be used for any other purposes in addition to the research, i.e. educational programs or presentation at professional meetings, clearly provide information on that use. You may incorporate information regarding providing participants the option of seeing or hearing tapes or photographs prior to their use. If your project does not involve audio, video, or photo recording, you may delete this section from the consent document.)

Benefits

Potential benefits include the development of a deeper understanding of social justice issues, activism, citizenship, and art-making research and practices.

Risks and Discomforts

No known risks, harms, or discomforts are anticipated as a result of participating in this study beyond the mild distress of engaging in discussions regarding varied social justice issues and ideas about citizenship and activism.

Privacy and Confidentiality

To protect against unforeseen risks, harms and discomforts, we will use pseudonyms and keep all identifiers confidential. Study related information will be kept confidential within the limits of the law. Any identifying information will be kept in a secure location and only the primary investigator, co-investigator, or key personnel will have access to the data. Research participants will not be identified in any publication or presentation of research results; your confidentiality will be protected through the use of pseudonyms in all written products of the research. Written data will not be made available to anyone. Audio recordings will not be made available to anyone. Once they are transcribed, the recordings will remain secure, locked in the PI or CI's office at Kent State University in Kent, Ohio.

Your research information may, in certain circumstances, be disclosed to the Institutional Review Board (IRB), which oversees research at Kent State University, or to certain federal agencies. Confidentiality may not be maintained if you indicate that you may do harm to yourself or others.

Compensation

There is no compensation for participating in this study beyond the learning the participants will be engaged in.

Voluntary Participation

Taking part in this research study is entirely up to you. You may choose not to participate or you may discontinue your participation at any time without penalty or loss of benefits to which you are otherwise entitled. You will be informed of any new, relevant information that may affect your health, welfare, or willingness to continue your study participation.

Contact Information

If you want to know more about this research project, please call Michael Levicky at (330) 842-2953, or email at mlevicky@kent.edu. The project has been approved by Kent State University. If you have questions about Kent State University's rules for research, your rights as a research participant or complaints about the research, please call the Kent State University Institutional Review Board at 330.672.2704.

Consent Statement and Signature

I have read this consent form and have had the opportunity to have my questions answered to my satisfaction. I voluntarily agree to participate in this study. I understand that a copy of this consent will be provided to me for future reference.

Participant Signature

Date

I have read this consent form and have had the opportunity to have my questions answered to my satisfaction. I voluntarily agree to grant permission for my child to participate in this study. I understand that a copy of this consent will be provided to me for future reference.

Parental Signature

Date

I have witnessed the consent process and believe that the participants listed above have been fully informed, understand the project and what they will have to do, and have voluntarily agreed to participate.

Witness Signature

Date

APPENDIX C

AUDIOTAPE/VIDEO CONSENT FORM

Appendix C

Audiotape/Video Consent Form

Audio/Video Recording Consent Form

The Art of Citizenship: Engaging Social Justice Issues to Develop a Spirit of Activism

Principal Investigators: [REDACTED] Co-Principal

Investigator: Michael Levicky

I agree to participate in an audio/video recorded interview about how experiences of art-based social studies practices exploring social justice issues influence ideas about activism and teaching citizenship. I agree that Michael Levicky may audio /video record this interview. The date, time and place of the interview will be mutually agreed upon.

Signature/Date

I have been told that I have the right to listen to the recording of the interview before it is used. I have decided that I:

I want to listen to/see the recording I do not want to listen to/see the recording

Sign now below if you do not want to listen to the recording. If you want to listen to the recording, you will be asked to sign after listening to them.

Michael Levicky may / may not (circle one) use the audio/video recordings made of me for:

this research project publication presentation at professional meetings

Signature/Date

APPENDIX D

COURSE SYLLABUS AND SCHEDULE

Appendix D

Course Syllabus and Schedule

Issues and Trends in Social Studies Education

██████████
Fall Semester ██████████

<p><u>Instructor</u> Instructor: Michael Levicky Office: ██████████ E-mail: mlevicky@kent.edu (preferred way to reach me) Phone: ██████████ (if sending an emergency text, please identify yourself by name) Office Hours: W 12:00N-5:00PM (or by appointment)</p>	<p><u>Class</u> Time: 11:00AM– 1:45PM Days: Thursdays Room: ██████████ E-reserves: none (course readings or other course related documents will be emailed as attachments)</p>
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Our Vision Statement

The Integrated Social Studies (INSS) program is designed to prepare prospective teachers to be purposeful, deliberative decision-makers, and reflective practitioners who prepare citizens who contribute to the deepening of democracy, and promote the common good.

To be a teacher who does this, we expect our pre-service social studies teachers to:

- 1) Continuously reflect on their practice and to learn from practice;
- 2) Engage in collaborative inquiry and partnerships to promote student learning and continued professional growth;
- 3) Create equitable classrooms that are responsive to the needs of all students;
- 4) Plan/organize meaningful lessons and assessments that promote active student engagement in worthwhile learning; and
- 5) View themselves as curriculum developers who recognize that social studies content and curriculum are more than information in textbooks and standardized curriculum guides.

Course Description

This course, ██████████: Issues and Trends in Social Studies Education is designed to provide an introduction to the field of social studies education. Students will explore social justice, citizenship, social movements in their historical context and current issues and trends in society and the field of social studies teacher education. We will focus our work on connections between social studies and democratic citizenship education for social justice using art as a primary tool for thinking and learning.

The Purpose of Social Studies According to NCSS

"Social Studies is the integrated study of the social sciences and humanities to promote civic competence. ... Social studies promotes knowledge of and involvement in civic affairs. ... Effective social studies programs prepare young people to identify, understand, and work to

solve problems.... The primary purpose of the social studies is to help young people develop the ability to make informed and reasoned decisions for the public good as citizens of a culturally-diverse, democratic society in an interdependent world...(National Council for the Social Studies, 1994).

What is your purpose for teaching social studies? Why should students learn this?

This semester you should begin to articulate this idea more clearly!

Selected Course Expectations

By the end of this course students will be able to:

1. Articulate a initial rationale to guide your curricular and pedagogical decision-making;
2. Describe in depth several types of citizenship that social studies may be working towards;
3. Describe the integrated nature of the social studies;
4. Articulate relationships among social justice, citizenship, activism, and the purposes for teaching social studies and your rationale for teaching social studies;
5. Explain the multiple issues and trends within social studies that you will face as a social studies teacher in 7th –12th grade classrooms;
6. Discuss the nature of the state and national standards within the context of teaching and learning;
7. Understand the school and the local community and the potential for partnerships as well as a plan for ways to incorporate these partnerships into social studies classrooms; and
8. Begin to develop a sense of your understanding of art as a tool for learning and information literacy and its role in society.

Assignment Description	Due	%
<p>Social Studies Haiku While many people perceive the social studies as history alone, the integrated social studies license for teachers working with 7th-12th grade students actually covers many disciplines. These disciplines include: American history, Anthropology, Archeology, Civics/Government, Economics, Geography, Political Science, Psychology, Sociology, and World history. The question is, what do you think the social studies is? You will explore this idea by answering the question through the creation of a haiku poem that answers the question, what is the nature of social studies? For those unaware, a haiku poem is a 3 line poem that features a 5 syllable (line 1), 7 syllable (line 2), 5 syllable (line 3) format.</p>	<p><i>Week 02:</i> R 09/08</p>	05
<p>Social Justice Issues ‘Zine, Chap Book, or Sample Blog Your social justice issues ‘zine, chap book, or pamphlet is designed to help you explore social justice issues that you are interested in. The goal of your ‘zine (meaning a mini-magazine) chap book (a short book of poetry) or sample blog (an personal editorial discussion) is to accomplish two primary tasks: to define the concept of social justice overall through narrative writing (‘zine) a poem (chap book), or editorial writing (sample blog). Each ‘zine, chap book, or sample blog should discuss the concept of social justice and should then investigate 3 social justice issues you are Interested in. Each of the three entries should include a title, an image that gets at the heart of the social justice issue (it can be a picture or visual art) and a narrative, poem, or editorial that follows a what, why, how format explaining what each social justice issue is, why it is</p>	<p><i>Week 03:</i> R 09/15</p>	15

important to confront the issue, and how the issue can be remedied to make our world a better place.		
<p>Good Citizen Collage & Concept Map</p> <p>Your good citizen collage and concept map will feature you deciding on 5 values, criteria, or characteristics necessary for being considered a good citizen. You will create a collage of a Frankenstein citizen (meaning the parts of the collage should come from different sources, but should be connected together to create a visual image of a good citizen representative of the values, criteria, or characteristics you have selected). Each part of the visual should be labeled in terms of the values of a good citizen. Each label should define the value, criteria, or characteristic you chose using a what, why, how format, as in what value, criteria, or characteristic have you selected and how do you define it, why does this value, criteria, or characteristic make someone a good citizen, and how these values, criteria, or characteristics can be instilled and followed by citizens in society.</p>	<p><i>Week 05:</i> R 09/29</p>	10
<p>Social Justice Issue Symbol</p> <p>Based on your engagement of a social justice issue of your choice and our class investigation of contemporary and historical social justice movements and the artistic symbols connected to them, you will create a symbol that serves as an icon for your social justice issue. Your symbol should be thoughtful in nature and should have symbolic ties to what you are trying to communicate to the world about your social justice issue. It should stand as a clear and recognizable image that helps to represent your stance regarding your chosen social justice issue.</p>	<p><i>Week 06:</i> R 10/06</p>	05
<p>Artistic Genre Scrapbook</p> <p>Your artistic genre scrapbook will feature 9-15 images that represent examples of the kind of art you wish to create for your mini-Art Instillations. You may choose between 1-3 different genres that you are interested in but will be responsible for tying the different genres together through connections to your social justice issue. If you choose more than one genre for your mini-Art Instillation (for example, 2 genres you should have 5 images for each; if you choose 3 genres you should have 3-5 images for each genre). The images should inform your thinking and ideas about what art you aim to create in this genre toward your mini-Art Instillation. Artistic genre(s) include (but are not limited to, so please talk with your instructor if you have another idea):</p> <ul style="list-style-type: none"> -Drawing/Painting/Mixed -Media/Collage/Scrapbook -Street Art (Graffiti/Prints) -Photography/Photo Essay -Video (Film/Documentary) -Graphic Arts/Photo Manipulation/ -Graphic Novel/Comic Book/Children's Book -Poetry/Narrative Writing/Editorial Writing/Essay -Theatre/Theatrical Performance/Sketch Comedy -Stand-Up Comedy/Monologue/One-Person Show -Music/Podcast/Spoken Word/Sound Recordings -Carpentry/Metal Work/Pottery 	<p><i>Week 07:</i> R 10/13</p>	10
<p>Social Studies Teaching Rationale</p> <p>Decisions about what and how to teach, and about how you carry out your role as a social studies teacher, ought to be based in an understanding of what you</p>	<p>Draft Due: <i>Week 09:</i> R 10/27</p>	20

<p>hope to accomplish as a social studies teacher. This represents your rationale for teaching. Throughout the semester we will be discussing your developing rationale. A rationale explains what you believe should be the purpose, of teaching social studies. Since rationales are always a work in progress for reflective teachers you will be turning in two drafts during the semester.</p>	<p>Final Due: <i>Week 15:</i> R 12/08</p>	
<p>Principles, Theories and Tactics (from Beautiful Trouble) Choices Principles are insights that inform action, theories are ideas that help people understand how the world works, and tactics are specific forms of action. Based on the social justice issue you choose to explore you will select and explain 1-3 principles, 1-3 theories, and 1-3 tactics (found on the www.beautifultrouble.org website) that would support activism that leads to taking a stand to remedy your social justice issue. Explanations should entail what principles, theories, and tactics are being utilized to engage your chosen social justice issue, why these principles, theories, and tactics are being chosen, and how these principles, theories, and tactics can be applied to citizenship activism to engage the social justice issue.</p>	<p><i>Week 12:</i> R 11/17</p>	10
<p>Mini-Art Instillations (3-6 pieces) & Artist Statement The mini-Art Instillation represents the culminating project of the course and requires the imagining, creation, and refinement of 3-6 original art pieces as well as an artist statement. These art pieces and artist statement should engage the social justice issue you have chosen and should reflect ideas of justice-oriented citizenship and activism. Your art should be done to the best of your ability and should take a stand in engaging your social justice issue. Your artistic statement should be no more than two-pages and should offer your perspective in four parts. The first part, or introduction of your artist statement should explain your personal connection to the social justice issue. Then the body of the statement should follow a what, why, how format explaining what each social justice issue is, why it is important to confront the issue, and how the issue can be remedied to make our world a better place. Within the what, why, how format, inclusion of your selected principles, theories, and tactics (form www.beautifultrouble.org) may be a helpful way to help illuminate how you and your fellow citizens can move from awareness to concern, from caring, to advocacy, and from planning to action.</p>	<p>Mini-Art Instillation Draft for Critique & Feedback Due: <i>Week 10:</i> R 11/03</p> <p>Artist Statement Draft Due: <i>Week 13:</i> W 11/23@12 N</p> <p>Mini-Art Instillation & Artist Statement Due: <i>Week 15:</i> *TBD</p>	25
<p>Total Course Percentage</p>		100

*Each assignment will be discussed in-class and an expectation sheet of assignment specifics will be passed out and an example will be shown to help bolster your ideas toward completing the assignments.

Grading Scale							
A	100 - 94	B+	89.9 - 88	C	79.9 - 70	F	59.9 - 0
A-	93.9 - 90	B	87.9 - 80	D	69.9 - 60		

Assignments are due on the date specified.

We understand that sometimes several assignments or life events come together at the same time and that you are still learning as a professional to balance competing demands. Therefore, an extension of one week may be requested once in the semester (except on the last two assignments). A request for this extension must be submitted to me in writing (e-mail is fine) at least two days before the due date.

A single late assignment (an assignment turned in without prior approval for an extension) will be accepted within a week of its due date. Your score on the assignment will be reduced by 10% of points possible. For example, if the assignment is worth 10 points, 10% of that is 1 point. Therefore the highest score possible on the assignment would be 9 points. If you earn a 9.5 on the assignment then your final score will be 8.5.

Additional late assignments will not be accepted and will result in earning a score of 0 on the assignment.

The instructor reserves the right to make exceptions to the late work policy in extreme circumstances. It is up to the instructor to determine "extreme."

Hard copy or electronic submissions to my [REDACTED] email account are acceptable for all assignments.

While I prefer physical hard copies of assignments, they also may be submitted to me as electronic e-mail attachments. If you prefer electronic submissions, their may be times that you decide are more specifically suited for a physical hard copy submission and not as an electronic e-mail attachment. Please submit electronic copies to mlevicky@kent.edu.

Class Participation and Attendance

Attendance, punctuality, and involvement are critical to the goals of this course and to our profession. Therefore, there are consequences for missing class, being late to class, not being prepared to be actively involved in class, and/or not being actively involved in class. Prompt attendance to class sessions, turning in assignments on time, asking for help when you need it, maintaining clear and positive communications with others and showing respect for the thoughts of others are all ways that you demonstrate to others that you are sincere and committed to your chosen field. As faculty members who are helping guide you into your chosen field, we will be watching for these demonstrations. If areas of concern about professionalism arise during the year, those guiding your growth (field instructors, cooperating teachers, methods instructors, etc.) will document these instances and discuss them with you. Acting in a professional manner is expected in this program and not acting in such a way may result in remediation or dismissal.

For this course, it is expected that you will attend class, arrive promptly, turn in assignments on time, contribute to in-class conversations, and be prepared for each day. If you do not meet this expectation, points will be deducted from your final grade. **More than 2 absences will result in**

the lowering of your grade by one letter grade (i.e. from an A to a B). More than 4 absences may result in a grade lower than a C. Below a C means you will have to retake the course.

As well, being late to class on a consistent basis may result in the lowering of your grade. The instructor should be notified prior to any absence if at all possible. In the case of an emergency, please contact me as soon as possible after the missed class. Please find a colleague in class who you can contact and meet with if there are any questions from class and then meet with your instructor. More than two absences will require a meeting with your instructor.

Email Contacts

It is University policy and practice to make formal contact with students via their kent.edu e-mail addresses. Be sure to access your kent.edu account on a daily basis. You can program your kent.edu account to automatically forward messages to another account if you desire.

Professionalism

As you embark on the journey of your professional career, it is important to begin to make the transition from being a student to being a professional teacher. Professionalism is as much an attitude as it is a mode of dress and behavior. Those with a professional attitude **respect the rights and opinions of all colleagues, display a willingness to collaborate and communicate (which includes listening), and approach their work with energy.** A professional attitude is expected in both your field school and in our class.

Required Text and Readings

Argawal-Rangnath, R., Dover, A. G., & Henning, N. (2016). *Preparing to teach social studies for social justice: Becoming a renegade*. New York, NY: Teachers College Press.

www.beautifultrouble.org

Assorted articles and chapters (PDF attachments will be sent via e-mail and posted permanently to our course Blackboard Learn site)

Required State Standards

Ohio Department of Education. (2010). Social Studies Revised Academic Content Standards and Model Curriculum. <http://education.ohio.gov/Topics/Academic-Content-Standards/Social-Studies>

Common Core Standards for English/Language Arts (Look to the Grades 6-12 Literacy in History/Social Studies portion <http://www.corestandards.org/ELA-Literacy>)

Resources

Join NCSS as a student member...

And you will receive the journal Social Education and have access to past issues through the website. http://www.socialstudies.org/membership/join_or_renew. I also recommend joining CUFA – a part of NCSS. You will receive our leading research journal (Theory & Research in Social Education) as well.

Other Recommended Texts

National Council for the Social Studies. (2013). *Social studies for the next generation: Purposes, practices, and implications of the College, Career, and Civic Life (C3) framework for social studies state standards.*

Social Studies Journals at the [REDACTED] Library that are highly recommended

Theory and Research in Social Education (available online through the library)

Social Studies Research and Practice (available online - <http://www.socstrp.org/>)

Social Education (only available online for members – but in print at the library – joining NCSS will get you access – Ask me or go here <http://www.socialstudies.org/>)

The Social Studies (available online through the library)

Journal of Social Studies Research (available online through the library)

International Journal of Social Education (available online through the library)

Ohio Social Studies Review (our state journal)

<http://edhd.bgsu.edu/ossr/journal/index.php/ossr/index>)

Other

LibGuide: <http://libguides.library.kent.edu/content.php?pid=189346&sid=1588994>

This is site developed by one of our Librarians, Vanessa Earp, houses many links for us.

E-journals: <http://qk8mu7jr6k.search.serialssolutions.com/>

A way to find online copies of the journals we subscribe to.

Education Databases: <http://libguides.library.kent.edu/education>

Other databases for articles: <http://libguides.library.kent.edu/alpha>

Academic Search Premier, Education Fulltext, and Education Research Complete are three good options for looking for articles.

Regarding Students with Disabilities

University policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services (contact 330-672-3391 or visit <http://www.kent.edu/sas> for more information on registration procedures).

Plagiarism

Plagiarism is a serious ethical violation. In accordance with University policy, cheating and plagiarism will result in **at least an F** on the assignment. According to University Policy, cheating “means intentionally to misrepresent the source, nature, or other conditions of academic work so as to accrue undeserved credit, or to cooperate with someone else in such misrepresentation.” To plagiarize “means to take and present as one’s own a material portion of the ideas or words of another or to present as one’s own an idea or work derived from an existing source without proper credit to the source of the ideas, words, or works.” Please consider this when you are completing work. Creating lesson plans often represents a challenge when thinking

about whether you are taking someone's ideas or whether the idea is yours; if you are unsure, ask.

Students who are not officially registered for a course by published University deadlines are not eligible to attend class sessions or to receive credit or a grade for the course.

Professional Disposition Assessment for Teacher Candidates at Kent State University

Professional dispositions are the professional attitudes, values, and beliefs, demonstrated through both verbal and non-verbal behaviors as educators interacting with students, families, colleagues, faculty, and communities. The teacher education faculty believe that the following professional attitudes support K-12 student learning and development:

- Fairness** by striving to meet the educational needs of all students in a caring, non-discriminatory, and equitable manner
- Belief that all students can learn**
- Responsibility**

These dispositions are assessed at least *three* times in a candidate's program: Education in a Democratic Society, a methods class with a field component, and student teaching. In addition, a disposition assessment may be completed by a faculty member at any time a situation calls for it. A candidate may not progress through the teacher education program unless evidence shows that progress toward meeting the disposition standards is underway. By the completion of student teaching, all disposition standards must be rated as acceptable. After a faculty member has completed the disposition assessment, an email will be sent to the candidate indicating that the assessment form needs to be signed. It is the candidate's responsibility to sign the form by going to <https://www.ehhs.kent.edu/stuPortal>. If in the faculty judgment, a professional disposition plan is needed, the candidate will be directed through an email to create one at the student portal address above. Without this signature (and completion of the terms of the professional disposition plan if one is required), application for advanced study, student teaching, and graduation will be denied.

In the case of two dispositions (see below), there are serious consequences candidates need to be aware of:

1. Understands and maintains confidentiality related to student records, personal family information, and student ability/disability in educational programming in order to protect the child's and family's privacy, unless disclosure serves a professionally compelling purpose or is required by law.
2. Obtains and uses audio recording, video recording, and still images of minors solely for course-related purposes only after having obtained written consent from the parent/guardian and the school/center. At all times, the educator protects the identities of individuals portrayed, never engaging in the public sharing of any digital images on social media sites, in public or private discourse, or for personal gain without explicit parent/guardian and school/center permission.

Failure to comply with the above rules is a violation of university policy and may result in disciplinary action. Failure to adhere to these confidentiality rules may also constitute a violation of state and federal law.

Issues and Trends in Social Studies Education

Tentative Course and Events Schedule for Fall Semester

*As the course unfolds adjustments may be made to the schedule. The instructor reserves the right to change the course schedule at any time in order to more effectively address student questions, learning needs, or course outcomes.

Semester Week/ Day	Class Topic	Reading(s) Due	Assignment(s) Due
SEPTEMBER			
<p><i>Week 01: R 09/01</i> *Both sections of [REDACTED] will meet together in [REDACTED]</p>	<p>Large & Small Group Discussions & Activities:</p> <p><i>Introductions</i></p> <p><i>What do we bring from our “real worlds” into this class?</i></p> <p><i>What is the Social Studies and why do we want to teach it?</i></p> <p><i>Memories of Social Studies classes, teachers and content</i></p>	<p>ADED 22275 Course Syllabus</p> <p>Agarwal-Rangnath, Dover, & Henning FOREWORD</p>	
<p><i>Week 02: R 09/08</i></p>	<p>Large & Small Group Discussions & Activities:</p> <p><u>Social Justice, Citizenship, & Activism:</u> <i>Current Events as Controversial Events: Does Where We Get Our News From Matter? And If So, Why Is It Important?</i></p> <p><u>Teaching:</u> <i>Issues-Based Social Studies Education: Contemporary,</i></p>	<p>Agarwal-Rangnath, Dover, & Henning CHP 1</p> <p>Stanley (2005) article</p>	<p>Social Studies Haiku Due</p>

	Controversial, and Social Justice Issues for Teaching Social Studies for Social Justice and Developing a Spirit of Activism		
<i>Week 03: R 09/15</i>	<p>Large & Small Group Discussions & Activities:</p> <p><u>Citizenship, Social Justice & Activism:</u> <i>The Good Citizen:</i> Considering Citizenship, Social Concerns, Social Issues, & Social Justice</p> <p><u>Teaching:</u> <i>What, Why, How:</i> Making Connections Between Social Studies Teaching, Citizenship, Democracy, & Social Justice</p>	<p>Agarwal-Rangnath, Dover, & Henning CHP 4</p> <p>Westheimer & Kahne (2004) article</p>	Social Justice Issues ‘Zine, Chap Book, or Blog Due
<i>Week 04: R 09/22</i>	<p>Large & Small Group Discussions & Activities:</p> <p><u>Social Justice, Citizenship, & Activism:</u> <i>What are We Fighting For?:</i> Connecting Contemporary Activists & Past Activists, Contemporary Social Movements & Past Social Movements</p> <p><u>Teaching:</u> <i>What are We Teaching For?:</i> Considering Relationships, Trust, Student Knowledge, & Taking Action in the World</p>	<p>Agarwal-Rangnath, Dover, & Henning CHP 5</p> <p>Barr, Barth, & Shermis (1977) chapter</p>	
<i>Week 05: R 09/29</i>	Large & Small Group Discussions & Activities:	Agarwal-Rangnath, Dover, & Henning	The Good Citizen Collage &

	<p><u>Citizenship, Activism, & Art:</u> <i>And the Beat Goes On: Social Movements & The Art Connected to Them</i></p> <p><u>Teaching & Social Justice:</u> <i>What is a Renegade and What Does a Renegade Do?: Becoming a Social Justice Teacher</i></p>	CHP 6	<p>Concept Map Due</p> <p>*Bring a symbol to class that represents or serves as a logo for a historical or contemporary social justice movement</p>
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OCTOBER

<i>Week 06:</i> R 10/06	<p>Large & Small Group Discussions & Workshop:</p> <p><u>Art & Social Justice:</u> <i>Under the Influence:</i> Close Study of an Artistic Medium(s) or Genre(s)</p>	<p>Eisner (2007) 10 Lessons the Arts Teach</p> <p>Szekely (2006) article</p>	<p>Personal Social Justice Issue Symbol Due</p> <p>*Bring a Computer/Tablet, Books and/or Magazines Related to a Particular Art Genre to Study in Class and begin building your scrapbook</p>
<i>Week 07:</i> R 10/13	<p>Large & Small Group Discussions & Workshop:</p> <p><u>Art & Social Justice:</u> <i>Under the Influence:</i> Close Study of an Artistic Medium(s) or Genre(s) (continued)</p>		<p>What, Why, How Artistic Genre Scrap Book Due</p>
<i>Week 08:</i> R 10/20	<p>Large & Small Group Discussions & Workshop:</p> <p><u>Art, Social Justice, Citizenship, & Activism:</u></p>	Dewhurst (2010) article	<p>*Bring Artistic Materials Relevant to the Artistic Genre of Your Choice to Begin Working</p>

	<i>Art-Making: Engaging a Social Justice Issue Through Creating a mini-Art Instillation (3-6 pieces)</i>		on Your Artistic Min-Instillations
<i>Week 09: R 10/27</i>	<p>Large & Small Group Discussions & Workshop:</p> <p><u>Art, Social Justice, Citizenship, & Activism:</u> <i>Art-Making: Engaging a Social Justice Issue Through Creating a mini-Art Instillation (3-6 pieces)</i></p>	Graham (2009) article	Rationale Draft Due

NOVEMBER

<i>Week 10: R 11/03</i> *Both sections of ADED 22275 will meet together in White Hall, Room 115	<p>Large & Small Group Discussions & Activities:</p> <p><u>Art & Activism:</u> <i>Artistic Instillation Drafts and Social Critique: Improving Our Mini-Art Instillations and Creating an Artist Statement through Gallery Walk Feedback</i></p> <p><u>Teaching, Citizenship & Social Justice:</u> <i>Building Communities: Considering Students, Teachers, Citizens, and Spaces</i></p>	Agarwal-Rangnath, Dover, & Henning CHP 7	*Bring mini-Art Instillations to class in their current form for class feedback and constructive critique
<i>Week 11: R 11/10</i>	Large & Small Group Discussions & Activities:	Wheeler-Bell (2012) article	

	<p><u>Citizenship & Activism:</u> <i>Citizenship and a Spirit of Activism: Moving Beyond Citizen Roles & Responsibilities and Developing a Strategy for Activism</i></p>	www.beautifultrouble.org	
Week 12: R 11/17	<p>Large & Small Group Discussions & Activities:</p> <p><u>Citizenship & Activism:</u> <i>From Advocacy to Activism: Developing a Strategy for Discourse & Communicating Ideas in a Public Space</i></p> <p><u>Teaching & Social Justice:</u> <i>Justice-Oriented Teaching: Teaching as a Political Act</i></p>	<p>Agarwal-Rangnath, Dover, & Henning CHP 8</p> <p>www.beautifultrouble.org</p>	<p>Beautiful Trouble Principle(s), Theory(ies), and Tactic(s) Overview (as connected to your social justice issue) Due</p>
KSU Thanksgiving Break: R 11/24	<p>THANKSGIVING BREAK <i>*Class will not meet</i></p>		<p>Artistic Statement Draft Due (via e-mail by W 11/23 at 12N)</p>

DECEMBER

Week 14: R 12/01	<p>NCSS National Conference <i>*Class will not meet</i> ([REDACTED] will be presenting research and engaging ideas at the National Conference for the Social Studies Annual Conference in Washington D.C.)</p>		<p><i>*Finish all aspects and elements of your mini-Art Installations & Artistic Statements</i></p>
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<p><i>Week 15: W 12/07</i> *Both sections of [REDACTED] will meet together in the [REDACTED] from 5:00PM-7:30PM</p>	<p>Public Forum Presentations:</p> <p><u>Citizenship, Social Justice, Art, & Activism:</u> <i>Enacting a Spirit of Activism:</i> Communicating Ideas in a Public Space (mini-Art Instillations)</p>		<p>mini-Art Instillations (3-6 pieces) w/ Artistic Statements Due</p>
<p><i>Week 15: R 12/08</i></p>	<p>Large & Small Group Discussions & Activities:</p> <p><u>Citizenship, Social Justice, Teaching, Art, & Activism:</u> <i>Collective Reflections:</i> A Round Table Discussion About Teaching for Social Justice, about Citizenship, and toward a Spirit of Activism in the Social Studies using Arts-Based Practices</p>		<p>Rationale Final Paper Due</p>
<p><i>Finals Week: R 12/15</i></p>	<p>Since we will be meeting twice during Week 15, we will not meet as a class during finals week (good luck on all your other final exams, papers, and/or projects!) *Class will not meet</p>		

Students who are not officially registered for a course by published University deadlines are not eligible to attend class sessions or to receive credit or a grade for the course.

APPENDIX E

RESEARCH JOURNAL/PORTFOLIO ENTRIES

Appendix E

Research Journal/Portfolio Entries

DATA COLLECTION

JOURNAL ENTRY

Entry & Date: Week #2
September 01, [REDACTED]

Curriculum Choices: Art-Making

Art-making

In quickly looking over student responses to “how it felt to be an artist” in creating their haikus I see my quick assessment of students feelings about the artistic angle is closer to 50/50 as opposed to my 75/25 straw assessment from last week. The curricular choice to root art as a central learning tool will likely require a breakthrough that helps students to move beyond their fear, stress, and frustration and to begin developing an identity where they can see themselves as artists. I wonder why some students cannot and/or refuse to see themselves as artists or declare that they are “not creative”. It makes sense to consider an operational definition for what being an artist or what being creative means. I also wonder if these young people, a product of the test culture in schooling, have a difficult time with art and creativity because there is a positivist sense of there has to be an answer vs. there are many different answers.

Stanley (2005) Reading

Students had a hard time discussing and thinking about the Stanley (2005) article and understanding the discussion of transmission and transformation. For some this was a simple matter of not having completed the reading for class; for others it was Stanley’s perspective about the ideas of transmission and transformation that were not understood.

Instructional Choices:

Engaging a Teachable Moment

In making an in-class adjustment to the confusion about the Stanley article and tying it to the idea of current events and controversial events we tried to help students think through Stanley’s ideas of teaching being neutral by using the example of Colin Kaepernick and his choice to sit or take a knee during the national anthem. This caused many students to perk up. 39/40 students had heard of Colin Kaepernick. Many were familiar with the situation and a strong discussion ensued. Individuals shared their perspective and offered their agreement/disagreement with Kaepernick. We noted that the transmission position likely critiqued Kaepernick and supported a position of nationalism and/or patriotism and that the transformation position likely supported Kaepernick and provided a position toward raising awareness and advocating for more just and equitable treatment of people of color. The students then had a great discussion in which one student ([REDACTED]) who was in the armed forces disagreed with Kaep. Another student also disagreed with how Kaep was offering his protest and suggested he should do it through press conferences, and another student ([REDACTED]) was savvy in suggesting that a press conference might work, but that it would not draw as much attention as doing it during the national anthem before the game. Yet another student added that soccer player Michelle Rapino supported Kaep by doing the same thing and another student added that over the past two weeks Kaep had the highest selling jersey in the NFL. This conversation was a purposeful choice to allow for a “teachable moment”. If students are stimulated and motivated by topics or

examples that connect to the curricular and instructional choices of the instructor, I believe it a prudent choice to almost always engage the student-led aspect of the discussion. After the discussion had concluded, I made it a point to be transparent about how the discussion informed my thinking and how if a similar discussion was had in a high school classroom and I were to think about it like a teacher I would see that I could build a lesson around 1st Amendment and civic rights to address a content standard. We could engage a current event/controversial issue through discussion, and we could consider how we wanted to have the discussion in our classroom in terms of the method of instruction we employ. From this perspective I noted that the instructional method would likely impact the discussion that was had.

Free Write (Memos, Thoughts, Ideas, Feelings, Questions):

The haikus will serve to offer a nice base line of where the creativity and art ideas are. I am interested to react to their work and look forward to analyzing the dry-erase board data.

Artistic Rendering:

My own Haiku

Social Studies is...

A clash of cultures

The aftermath of fighting

Reimagining



DATA COLLECTION

JOURNAL ENTRY

Entry & Date: Week #3

September 15, [REDACTED]

Curriculum Choices:

Art-Making: Good Citizens

As a way to scaffold the coming work of the Frankenstein Citizen, students worked in four person groups to consider five key values or characteristics of the “good” citizens. They were then asked to create a representation (an image or model) of the good citizen and to consider the symbolism as connected to the values/characteristics that were chosen. As students worked, many were smiling while they were hard at work and engaged in the activity. While they are still developing as artists

and considering their artistic processes, there was a sense of joy coming from the engagement in the work. There was a sense of purpose coming from thinking through what it means to be a good citizen and what composes the tenets of a good citizen. The interesting part of course will be seeing the values/characteristics chosen and represented on their group work activity pieces (large paper)

Dry-Erase Board Work & Quick Impressions of Assignment #2 ('Zine, Chap Book, or Blog)

The list of social justice issues that were investigated was vast and the responses to how students felt being an artist in creating their 'zines, sample blogs, or chap books seemed mostly positive (but I'll have to analyze in more depth). I think students are responding to the unique challenges, thinking, and connections that engaging ideas throughout allows (connections they may not come from linear learning opportunities). The dry erase board work from the reading of CHP 4 (powerful statements & burning questions) was also fruitful. The small group conversations that took place around CHP 4 were rich and students were digging into some of the challenging aspects of social studies teaching). The dr-erase board work on the Westheimer and Kahne (2004) was weak. I have the feeling that some students did not read the article and TH and I began reflecting on the potential to offer hard copy readings to students so that they have something tangible in hand to mark up. I also critiqued myself in considering if two readings per week and an assignment was a heavy workload for undergraduate students and that perhaps we were asking for too much from them given their other courses, responsibilities, and interests.

Overall

The class has a different energy than classes I have taught before and I think this energy (along with engagement) emanates from the creative ideas that students are engaging, from the discussions they're being asked to have (dually providing a space for verbal processors as well as building the classroom community).

Instructional Choices:

Building Community and Rapport

Today we chose to have students sit in new foursomes in order to build community and to meet and discuss ideas with different colleagues. This was a purposeful decision in order to help the overall community feel of the classroom. I also recommended working with/meeting with classmates outside of class to engage assignments and to attend the Kent Creativity Festival occurring in two weeks. I have the sense that the class is forming some bonds and is beginning to steadily invest in the different/weird/artistic/creative leanings of the course.

Jigsaw Activity

We introduced our first noted teaching method today using a "jigsaw activity" to analyze and discuss the Westheimer & Kahne (2004) article. While discussing in the expert groups students were engaged in conversation and in some cases were willing to critique W&K's attempts to evolve students to acting as justice-oriented citizens. One group wondered how as teachers we push students to take action and an engaging discussion was had on how to do so. Overall the jigsaw activity was OK. The expert group discussions were rich, but the dry-erase board work intended to share out what the experts knew about the three types of citizens W&K note in the article (personally responsible, participatory, justice oriented)was mediocre to weak.

Dry Erase Board Work

This is a great way to work through ideas, but what are other ways of engaging students in a space to consider, work through, and share ideas.

Free Write (Memos, Thoughts, Ideas, Feelings, Questions):

Be An Artist

After two weeks of teaching the course I struggle with students that are fearful of art, being an artist, making art. I tried to bring those students aboard by offering some different ideas about creating art, sharing some of Nora's art, and by recognizing that making art is a process. I also oriented this idea in the perspective that teaching is an artform and that to do it well requires a mindful, reflective refinement of knowledge, skills, and performance as it relates to practice.

Private Facebook Group

Steadily, use and activity is growing in our space outside of the classroom to engage ideas by using our Facebook Group. For the first time this week, one student responded to another directly and more students are starting to check (to see) the post. Some students are liking posts I have made (the political cartoon and notification of the █████ Creativity festival).

Course Adjustments:

- Readings (Digital Copy vs. Hard Copy)
- Teacher Journal and Annotating Readings (Where will ideas for teaching, lessons, rationale, assessments/projects using art come from?)

DATA COLLECTION

JOURNAL ENTRY

Entry & Date: Week #6

September 15, █████

Curriculum Choices:

Art-Making: *Good Citizens*

As a way to scaffold the coming work of the Frankenstein Citizen, students worked in four person groups to consider five key values or characteristics of the "good" citizens. They were then asked to create a representation (an image or model) of the good citizen and to consider the symbolism as connected to the values/characteristics that were chosen. As students worked, many were smiling while they were hard at work and engaged in the activity. While they are still developing as artists and considering their artistic processes, there was a sense of joy coming from the engagement in the work. There was a sense of purpose coming from thinking through what it means to be a good citizen and what composes the tenets of a good citizen. The interesting part of course will be seeing the values/characteristics chosen and represented on their group work activity pieces (large paper)

Dry-Erase Board Work & Quick Impressions of Assignment #2 ('Zine, Chap Book, or Blog)

The list of social justice issues that were investigated was vast and the responses to how students felt being an artist in creating their 'zines, sample blogs, or chap books seemed mostly positive (but I'll have to analyze in more depth). I think students are responding to the unique challenges, thinking, and connections that engaging ideas throughout allows (connections they may not come from linear learning opportunities). The dry erase board work from the reading of CHP 4 (powerful statements

& burning questions) was also fruitful. The small group conversations that took place around CHP 4 were rich and students were digging into some of the challenging aspects of social studies teaching). The dry-erase board work on the Westheimer and Kahne (2004) was weak. I have the feeling that some students did not read the article and TH and I began reflecting on the potential to offer hard copy readings to students so that they have something tangible in hand to mark up. I also critiqued myself in considering if two readings per week and an assignment was a heavy workload for undergraduate students and that perhaps we were asking for too much from them given their other courses, responsibilities, and interests.

Overall

The class has a different energy than classes I have taught before and I think this energy (along with engagement) emanates from the creative ideas that students are engaging, from the discussions they're being asked to have (dually providing a space for verbal processors as well as building the classroom community).

Instructional Choices:

Building Community and Rapport

Today we chose to have students sit in new foursomes in order to build community and to meet and discuss ideas with different colleagues. This was a purposeful decision in order to help the overall community feel of the classroom. I also recommended working with/meeting with classmates outside of class to engage assignments and to attend the Kent Creativity Festival occurring in two weeks. I have the sense that the class is forming some bonds and is beginning to steadily invest in the different/weird/artistic/creative leanings of the course.

Jigsaw Activity

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Course Adjustments:

- Readings (Digital Copy vs. Hard Copy)
- Teacher Journal and Annotating Readings (Where will ideas for teaching, lessons, rationale, assessments/projects using art come from?)

APPENDIX F

PHOTO ESSAY: RESEARCHER ARTIFACTS

Appendix F

Photo Essay of Research Artifacts

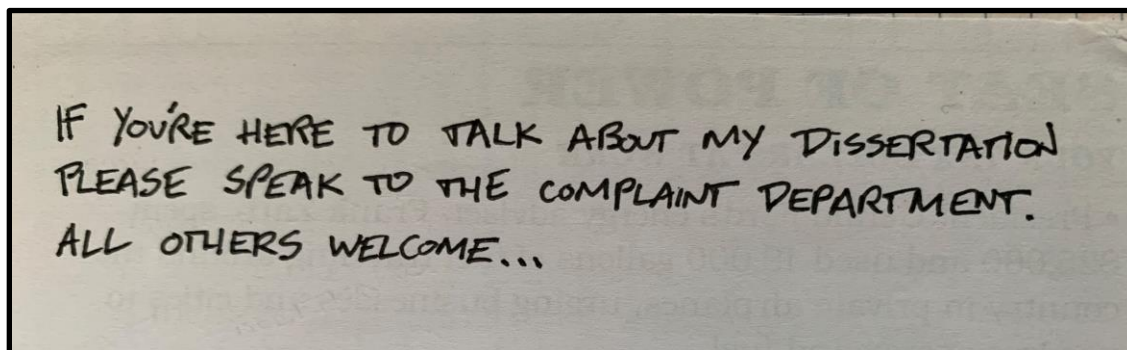


Figure 01: Narrative Art: Quotes & Phrases

COMEDY CALMS As the work of writing a dissertation as a doctoral candidate and being a non-tenure track professor teaching a 5/5 course load overlapped and pressure mounted, time passed and energy waned, humor was the only way forward some days to not give in to the temptation of letting go of the opportunity to complete the dissertation study. This photo is of a passage I put on the back of my office door so I could see it and have a moment of levity; likewise, those visiting the office and requiring the privacy of a closed door would see it on the way out.



Figure 02: Visual Art: Sculpture

THE ELEPHANT IN THE ROOM Before beginning the the dissertation study I took place in a fellow doctoral student's study utilizing art to consider the dissertation. Even then, while still working my way through coursework I had a sense of how big, how overwhelming this work can become. This photo shares my clay figure work from the my colleague's study. I am the undefined shadow person, the defined elephant is the dissertation.

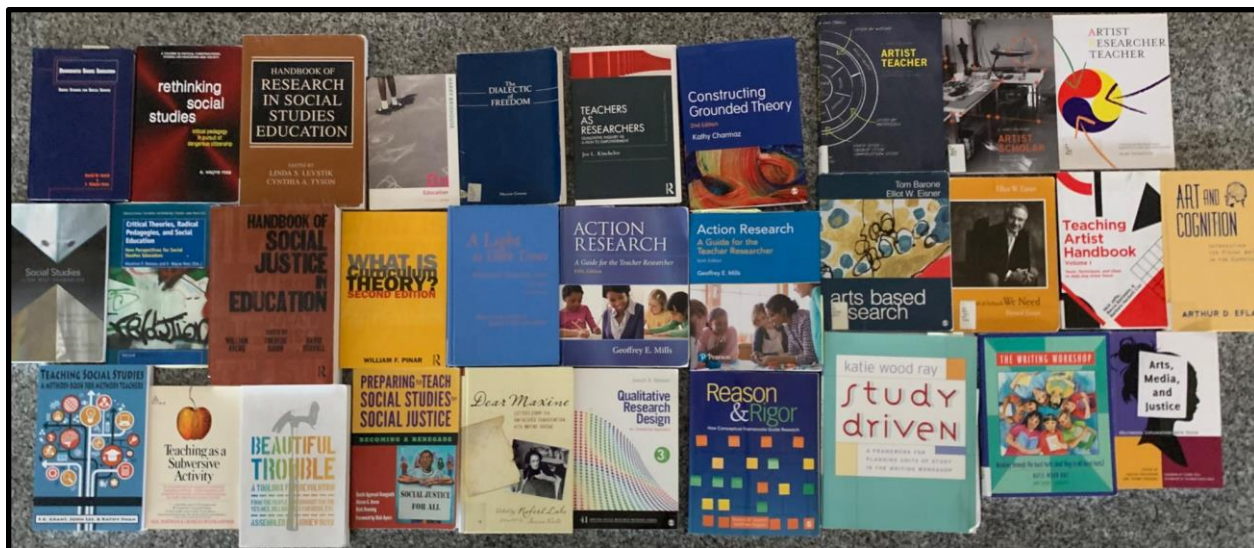


Figure 03: Visual Art: Collage

LITERATURE AND SCHOLARSHIP One day while rewriting Chapter II I decided to visualize the differing texts I had been consulting across the last seven or eight years. While many PDF versions of journal articles are not represented, this photo of scholarly literature represents powerful thinking, learning, ideas and frames for much of my dissertation study. This photo came about as a result of explaining the dissertation process to lay people as “being a book report on many books then conducting and reporting on a study attached to it”.

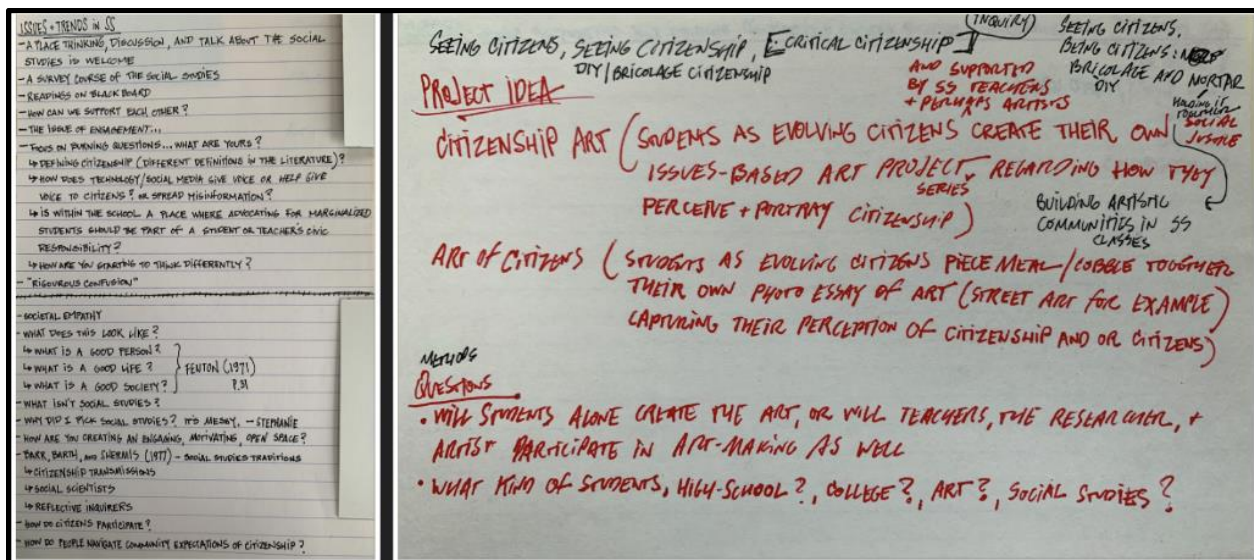


Figure 04: Narrative Art: Journaling & Sketching-Playing & Exploring

CAPTURING THINKING I Lists, short passages, mind and concept maps make up much of the narrative data collected from my teacher educator/researcher journal/portfolio. This photo serves to capture the more emergent aspects, free-form or organic thinking and ideas explored in the research journal/portfolio as I worked to make sense of, make-meaning of and to articulate the thinking, learning and ideas of the data within the study.

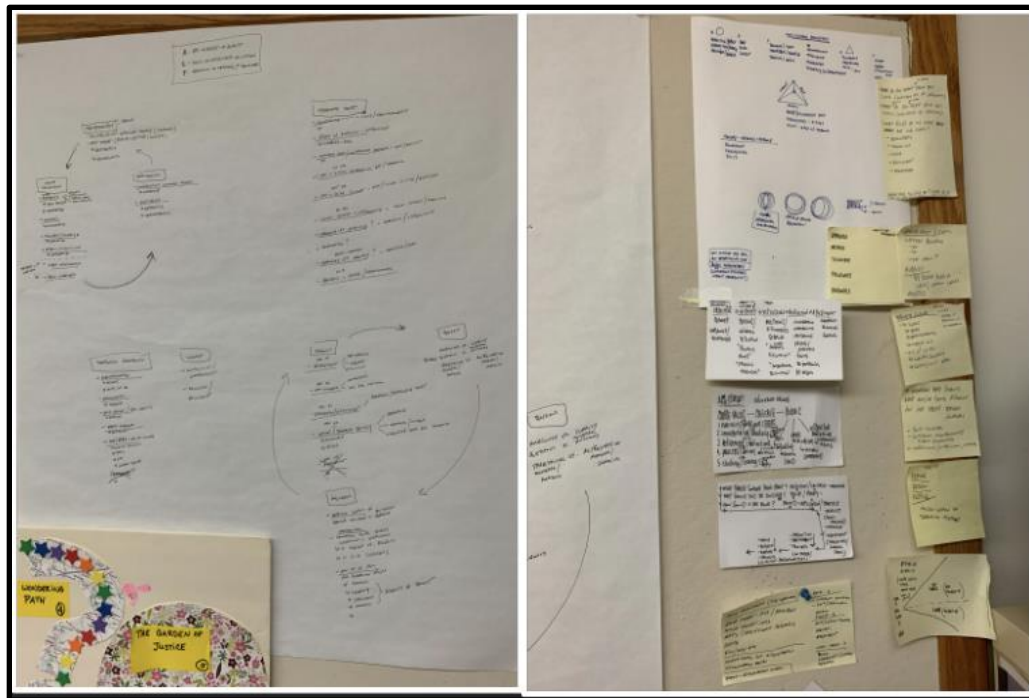


Figure 05: Narrative Art: Journaling & Sketching-Playing & Exploring **CAPTURING THINKING I** Again, lists, short passages, mind and concept maps and sticky notes make up much of the narrative data collected from my teacher educator/researcher journal/portfolio. This photo serves to capture the more emergent aspects, free-form or organic thinking and ideas explored in the research journal/portfolio as I worked to make-sense-of, make-meaning-of and to articulate the thinking, learning and ideas of the data within the study. This particular photo offers an early work-in-progress look at the data and study from a macro perspective.

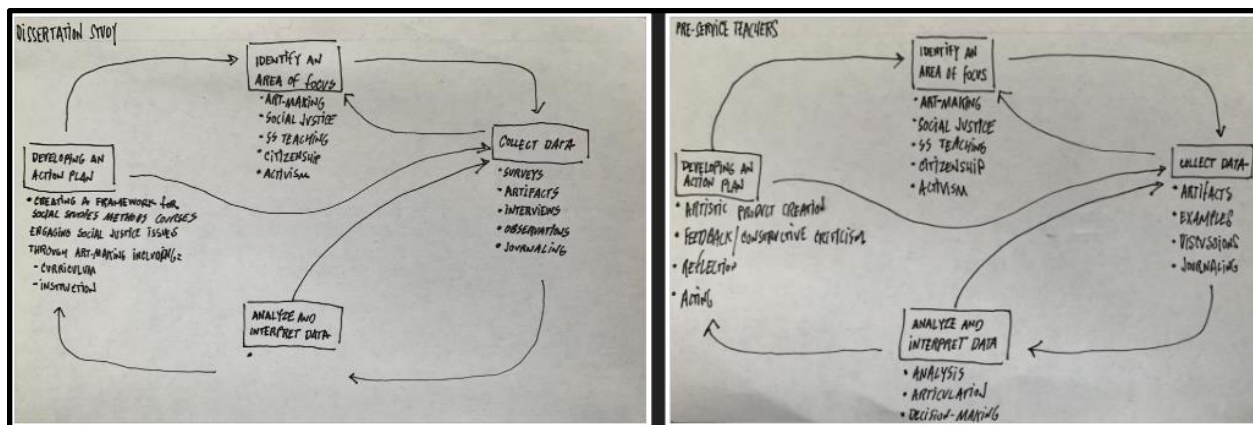


Figure 06: Narrative Art: Journaling & Sketching-Playing & Exploring **DIALECTIC ACTION RESEARCH SPIRALS I** These mind/concept maps and/or flow charts of the *dialectic action research spiral* (Mills, 2016; Mills 2018) offer early conceptions of the dissertation study and the intention of utilizing action research as a means to study my own teaching practice as well as preservice teacher learning in an arts-integrated social studies

methods course. This photo helps to preserve the origins of the study and to reflect the changes that took place across the emerging conception of the dialectic action research spiral within the dual capacities of teacher and researcher. Near the end of the dissertation study I had refined the dialectic action research spiral to utilize what became the dialectic action research lemniscate; a differing mind/concept map and/or flowchart that helped to separate the roles of teacher educator and researcher in action research while continuing to honor the recursive aspect of the work.

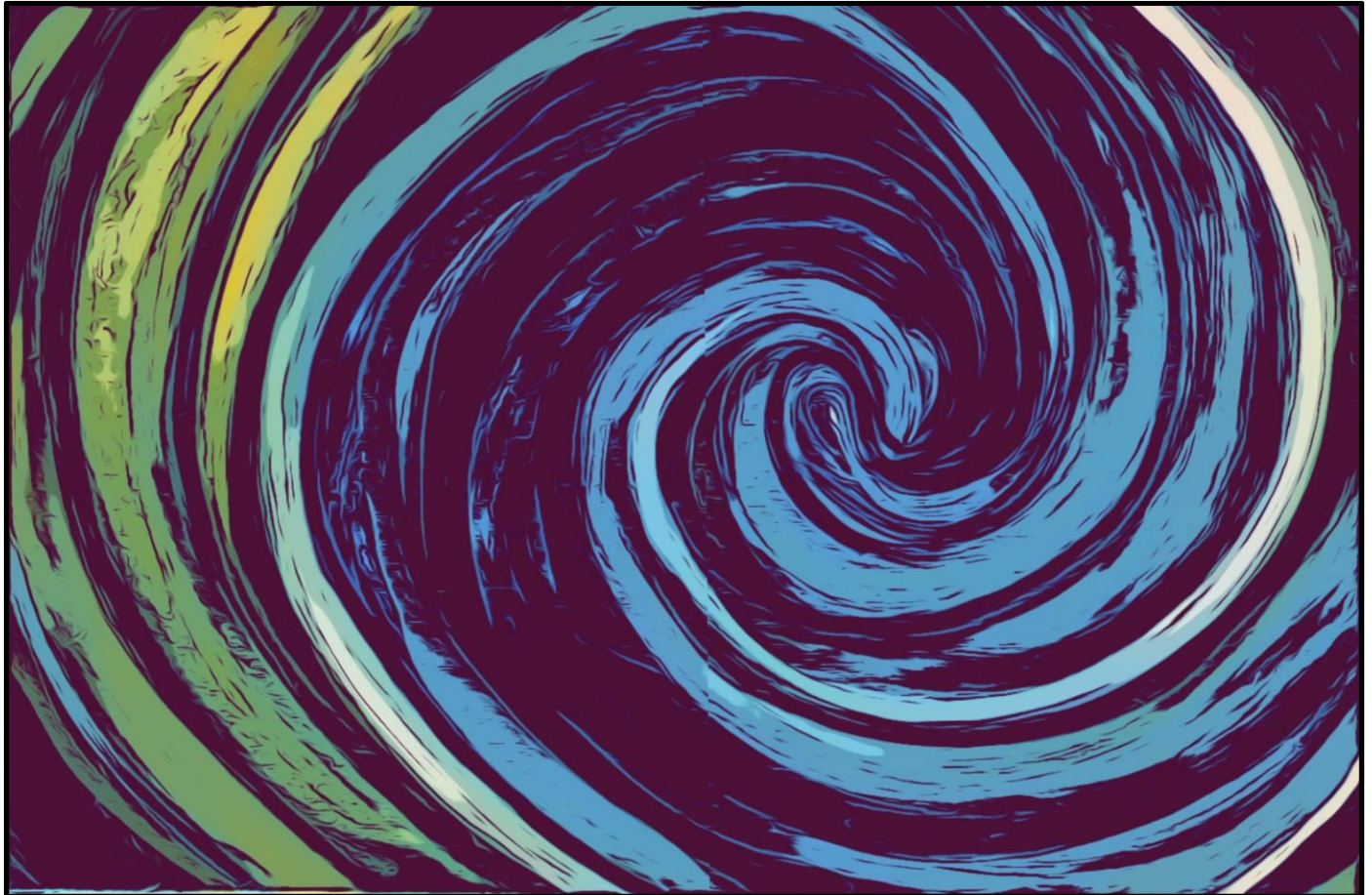


Figure 07: Art-Based Data-Visual Art: Painting & Photomanipulation-Arts-Based Data Artifact
SPIRAL ON CANVAS A digitally-manipulated photo version of an original abstract painting I made to further understand the concept of the dialectic action research spiral (Mills 2016; Mills 2018). By pushing the paint around the canvas to eventually create the spiral I thought I could better understand the process of the spiral of holding initial ideas and thoughts about a topic/area of focus (outer green part of the spiral) and by gathering and studying data how my thinking might change to alter applications of knowledge and skill to practice (inner blue part of the spiral). This photo serves to reveal and illuminate thinking, learning and creative processes toward art-based data.

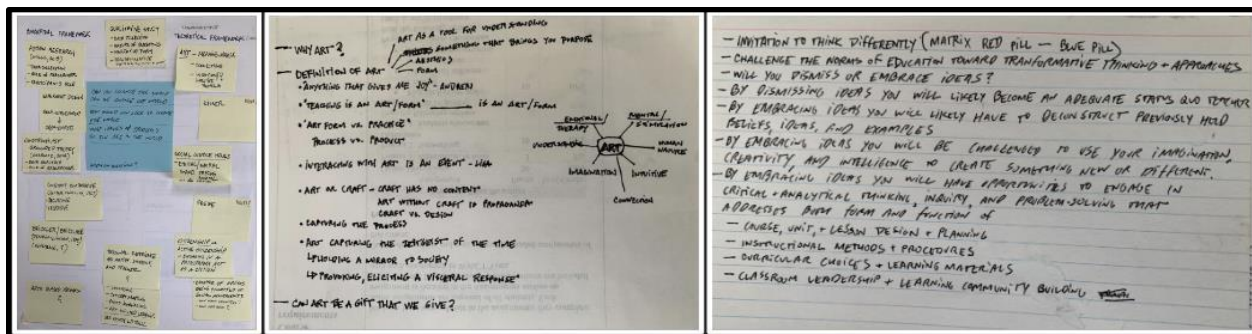


Figure 08: Narrative Art: Journaling & Sketching-Playing & Exploring

BRAINWORK AND FRAMEWORKS I Again, lists, short passages, mind and concept maps made up much of the narrative data collected from my teacher educator/researcher journal/portfolio. Further, data would often be added to sticky notes in order to move data around into like thematic and/or conceptual categories. As noted previously this photo serves to capture the more emergent aspects, free-form or organic thinking and ideas explored in the research journal/portfolio as I continually worked to make-sense-of, make-meaning-of and to articulate the thinking, learning and ideas of the data within the study.

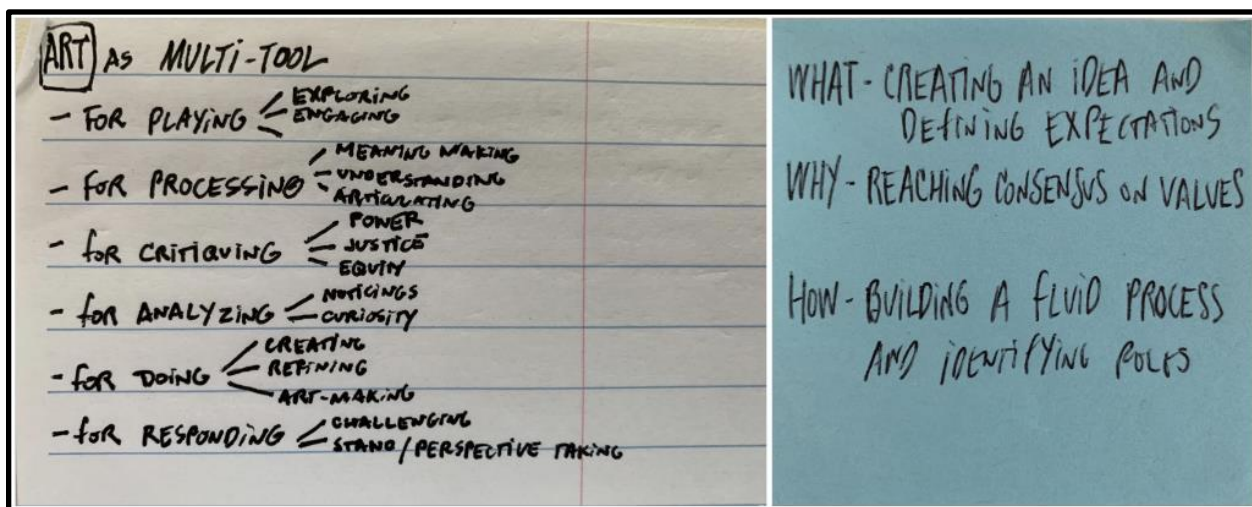


Figure 09: Narrative Art: Journaling & Sketching-Memoing & Organizing

BRAINWORK AND FRAMEWORKS II Again, lists, short passages, mind and concept maps made up much of the narrative data collected from my teacher educator/researcher journal/portfolio. Further, data would often be added to sticky notes in order to move data around into like thematic and/or conceptual categories. As noted previously this photo serves to capture the more emergent aspects, free-form or organic thinking and ideas explored in the research journal/portfolio as I continually worked to make sense of, make-meaning of and to articulate the thinking, learning and ideas of the data within the study.

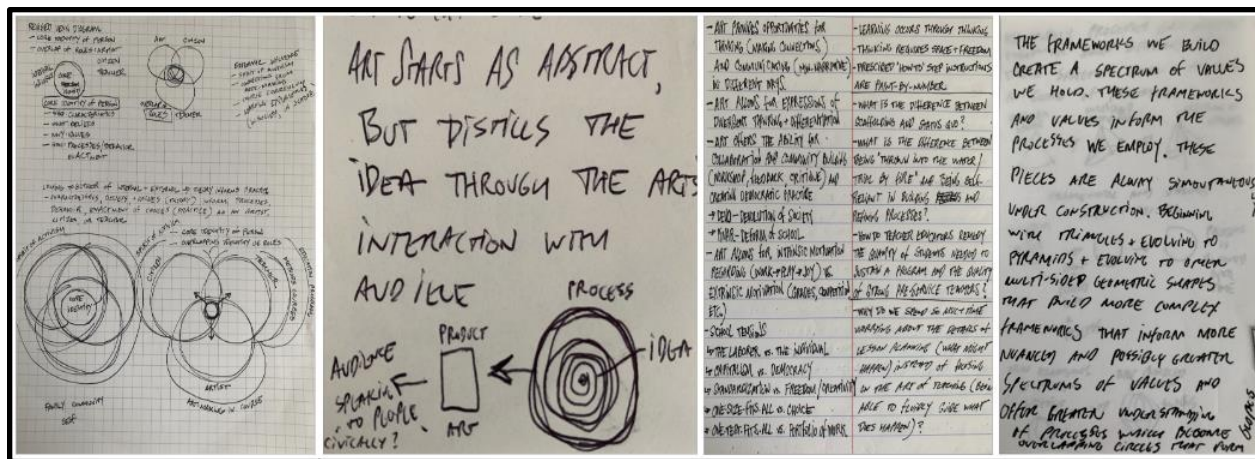


Figure 10: Narrative Art: Journaling & Sketching-Memoing & Organizing BRAINWORK AND FRAMEWORKS II Again, lists, short passages, mind and concept maps made up much of the narrative data collected from my teacher educator/researcher journal/portfolio. Further, data would often be added to sticky notes in order to move data around into like thematic and/or conceptual categories. As noted previously this photo serves to capture the more emergent aspects, free-form or organic thinking and ideas explored in the research journal/portfolio as I continually worked to make sense of, make-meaning of and to articulate the thinking, learning and ideas of the data within the study.

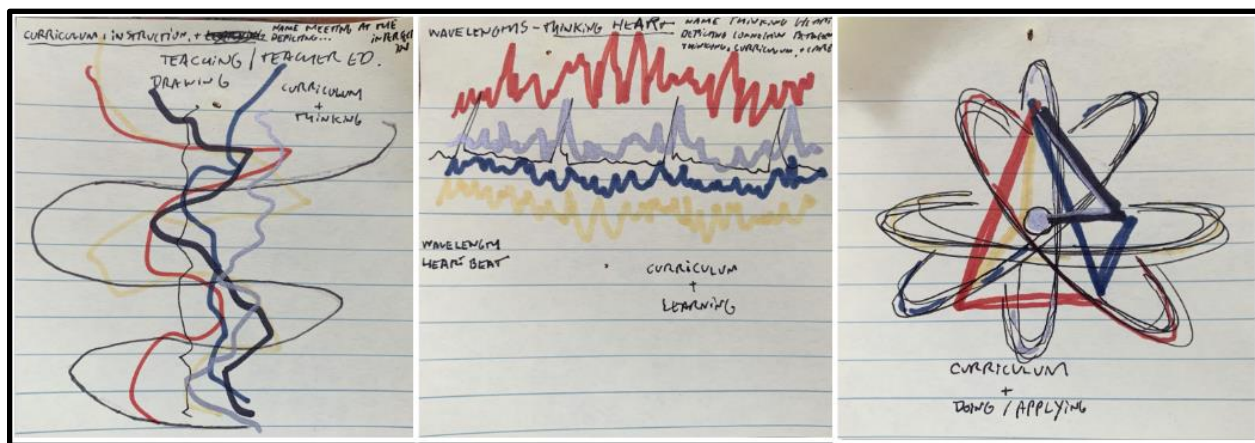


Figure 11: Narrative Art: Journaling & Sketching-Memoing & Organizing THREE-PANEL APPROACH Again, lists, short passages, mind and concept maps made up much of the narrative data collected from my teacher educator/researcher journal/portfolio. This data reflects trying make sense of the disparate ideas and expectations between the teacher educator, preservice teachers and differing curriculum elements and paths (first panel); the attempt to leading the learning community to function on the same wavelength and rhythm within the course given the curriculum, learning activities and assessments (second panel); and the overall pyramid framework for the course (theory) and the recursive processes of thinking and learning among differing applications of knowledge and skill (circles) with the preservice teacher mind being at the core (silver ball). As noted previously this three-panel approach is derived from the art of comics and serves to capture the more emergent aspects, free-form or

organic thinking and ideas explored in the research journal/portfolio as I continually worked to make-sense-of, make-meaning-of and to explore connections across aspects of teaching, thinking and learning in the methods course and/or to articulate the thinking, learning and ideas of the data within the study.

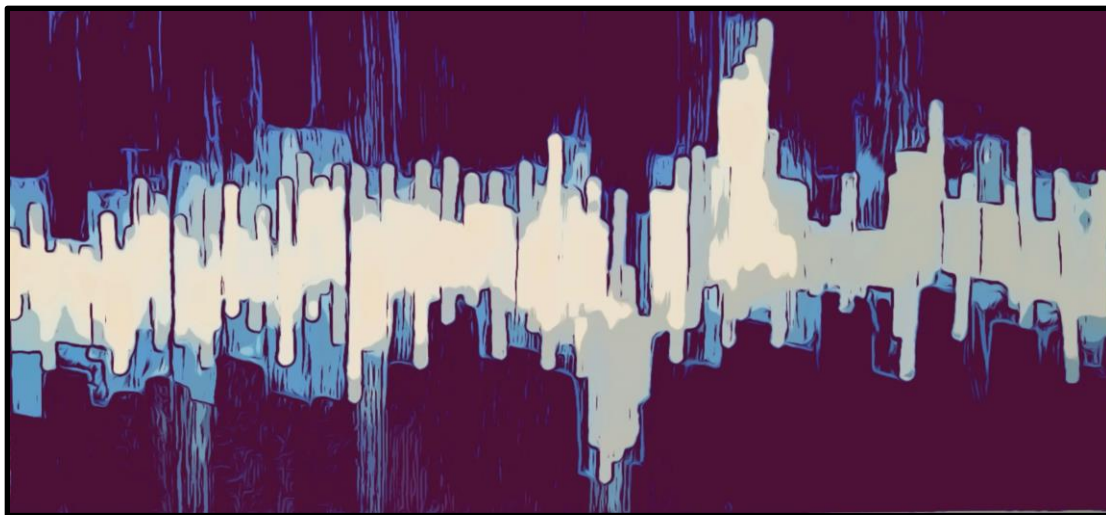


Figure 12: Visual Art: Painting & Photomanipulation-Arts-Based Data Artifact
WAVELENGTH ON CANVAS A digitally-manipulated photo version of an original abstract painting I made to further understand the idea of wavelengths that had emerged in interacting with the data. By pushing the paint across the canvas to create a wavelength I believed I could better understand what thinking individually feels like and likewise the process of leading a learning community that is working and moving together on the same wavelength and along a similar rhythm. This photo serves to reveal and illuminate thinking, learning and creative processes toward art-based data.



Figure 13: Visual & Narrative Art: Social Studies Haiku-Arts-Based Coursework Artifact
SOCIAL STUDIES IS... A haiku poem I wrote to further understand the work I would ask the

preservice teachers to do. By working alongside students and sharing your work, teachers/teacher educators can participate as both a guide when leading learning and an equitable member of the learning community when doing the same work assigned to students/teacher educators. Further, by offering visual cues (undefined shadow people, interconnected world and AI generated images from using the haiku poem as a prompt) teachers/teacher educators and students/preservice teachers can present information in creative ways that offer greater opportunities for decoding and meaning-making along more neural pathways toward cognition, thus making working and learning more dynamic.



Figure 14: Visual & Narrative Art: Good Citizen/Citizenship Collage-Arts-Based Coursework Artifact

A GOOD CITIZEN IS... A collage I made to further understand the work I would ask the preservice teachers to do. By working alongside students and sharing your work, teachers/teacher educators can participate as both a guide when leading leading and an equitable member of the learning community when doing the same work assigned to students/teacher educators. Further, by offering visual cues (color collage images cut from old magazines and connected to different traits, values, characteristics or attributes of a good citizen) and a gray-scale copy (in which good citizen traits, values, characteristics and or attributes as noted and briefly defined) again allows teachers/teacher educators and students/preservice teachers to present information in creative ways that offer greater opportunities for encoding and articulating ideas toward an audience discussing the work and/or the artist discussing their work with the audience.

<p>Teaching Philosophy</p> <p>My teaching philosophy is based on a foundation of questioning the established, yet changing values that society and its different groups hold sacred or highest for a period of time and deciding whether or not they are appropriate in my life and in the lives of students by discussing them in a classroom learning environment that functions as a community pursuant of individual meaning making; whereas the teacher is learning from the students and the students are learning from one another and the teacher. An acceptance and appreciation for the individual differences we possess allows for varying parts to come together and form a more complete and complementary whole that works to:</p> <ul style="list-style-type: none"> -conduct matters of critical, social, and historical inquiry; -identify, address, and offer solutions to problems; -cooperate; -engage in Socratic dialogue -cultivate the values of empathy, open-mindedness, equality, justice, and acceptance; -discuss ideas that speak to the common good, poverty, racism, gender equality, homophobia, multiculturalism, cultural diversity, and globalism. 		<p>As a Teacher</p> <p>I want to be someone who challenges society and the school system in the building and support of better people, better learners, better thinkers, and better citizens. I want people to be able to access opportunity based on the quality of their thoughts, actions, and pursuits rather than sliding out of a privileged womb. I want to encourage the upholding of equality and justice through the development of:</p> <ul style="list-style-type: none"> -Critical Thinkers I want to help build better thinkers, capable of constructive critique and criticism. -Analytical Thinkers I want to teach students to be deeper thinkers that ask better questions. -Creative Thinkers I want students to have the ability to imagine or invent something different or new. -Democratic Thinkers I want to create a deep understanding and appreciation for a symbiotic democracy; a democracy that fosters balance between individuality and collectivism that works to build communities. -Moral Responders I want my classroom to be a place that offers the capacity to perform a morally significant act; to support efforts that analyze a
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Figure 15: Visual & Narrative Art: Distilled Rationale-Arts-Based Coursework Artifact
TEACHING IS... A distilled teaching rationale I created to further support the work I would ask the preservice teachers to do. By working to create artistic examples and sharing your work and/or thinking, teachers/teacher educators can participate as both a guide by offering frameworks and an equitable member of the learning community when doing the same work assigned to students/teacher educators. Further, by offering visual cues (collage image at center representing the duality of schooling-growth as a learner coupled with the imprisonment of thinking) teachers/teacher educators and students/preservice teachers can present information in creative ways that offer greater opportunities for encoding and decoding and meaning-making along more neural pathways toward cognition.

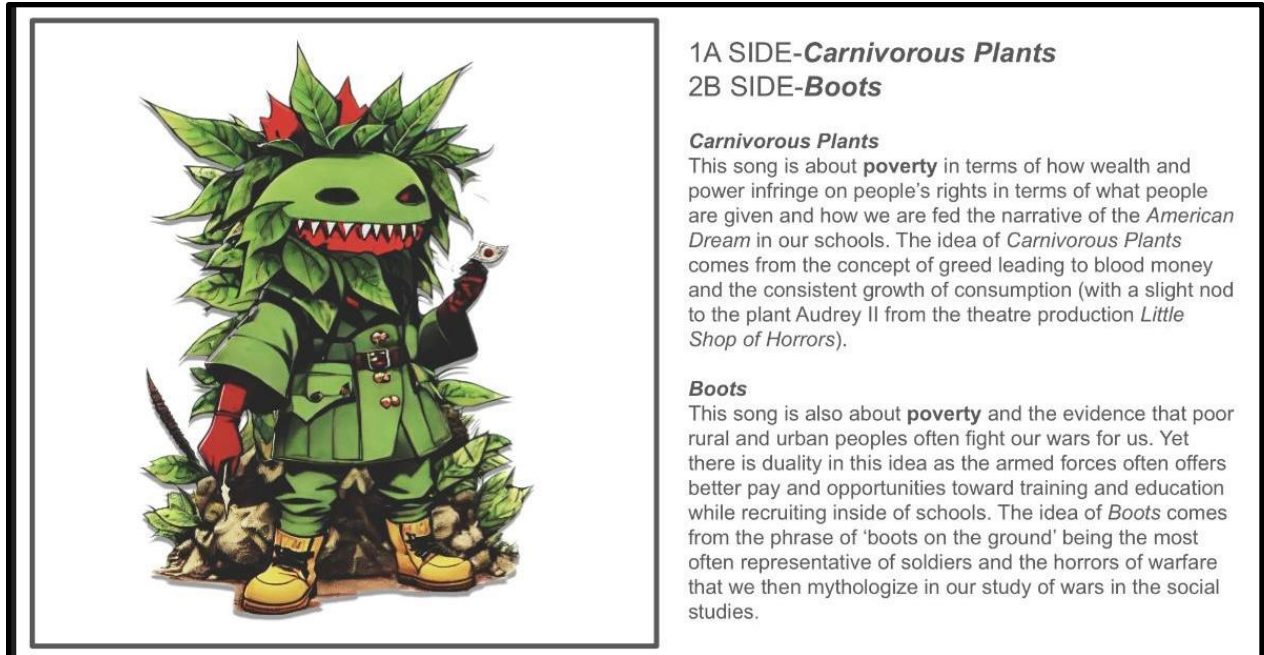


Figure 16: Visual & Narrative Art: Justice-Oriented mini-Art Installation-Arts-Based Coursework Artifact

POVERTY IS... A social justice issue mini-art installation I created to further understand and share the work I would ask the preservice teachers to do. By working to create artistic examples and sharing your work and/or thinking, teachers/teacher educators can participate as both a guide by offering frameworks and an equitable member of the learning community when doing the same work assigned to students/teacher educators. Further, by offering visual, narrative and sound cues (album cover, lyrics of the songs and recordings of the songs) teachers/teacher educators and students/preservice teachers can present information in creative ways that offer greater opportunities for encoding and decoding and meaning-making along more neural pathways toward cognition by engaging in both presenting and discussing artwork.

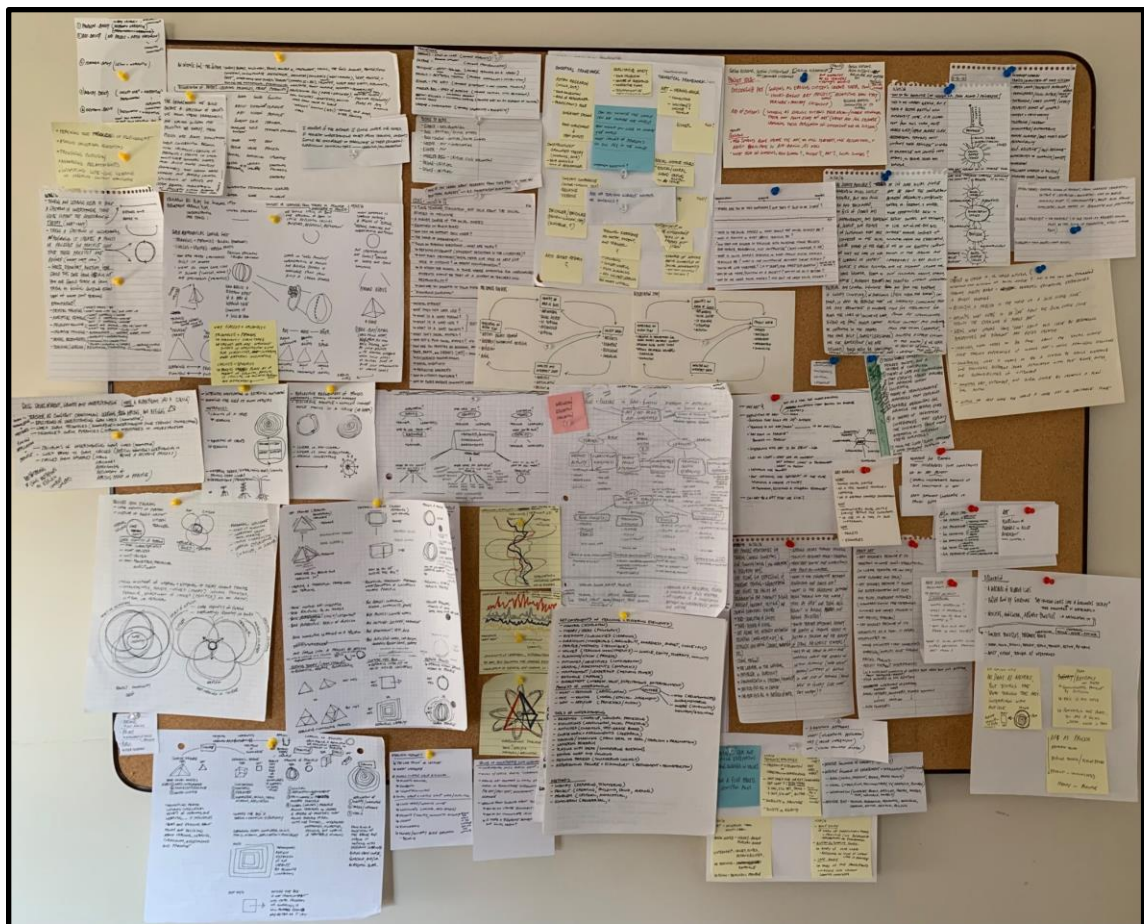


Figure 17: Narrative Art: Journaling & Sketching-Playing & Exploring **CONNECTING THINKING II** Again, lists, short passages, mind and concept maps and sticky notes are put together in the spirit of the big board used by detectives to investigate and organize the sprawl of a case (or in this case the sprawl of a dissertation journal/portfolio). This photo serves to capture the emergent aspects, free-form or organic connections explored in the research journal/portfolio as I worked to make-sense-of, make-meaning-of and to articulate the thinking, learning and ideas of the data within the study from a macro perspective. This particular photo offers a late work-in-progress look at the data and study from a macro perspective with different colored push pins representing different data sets.

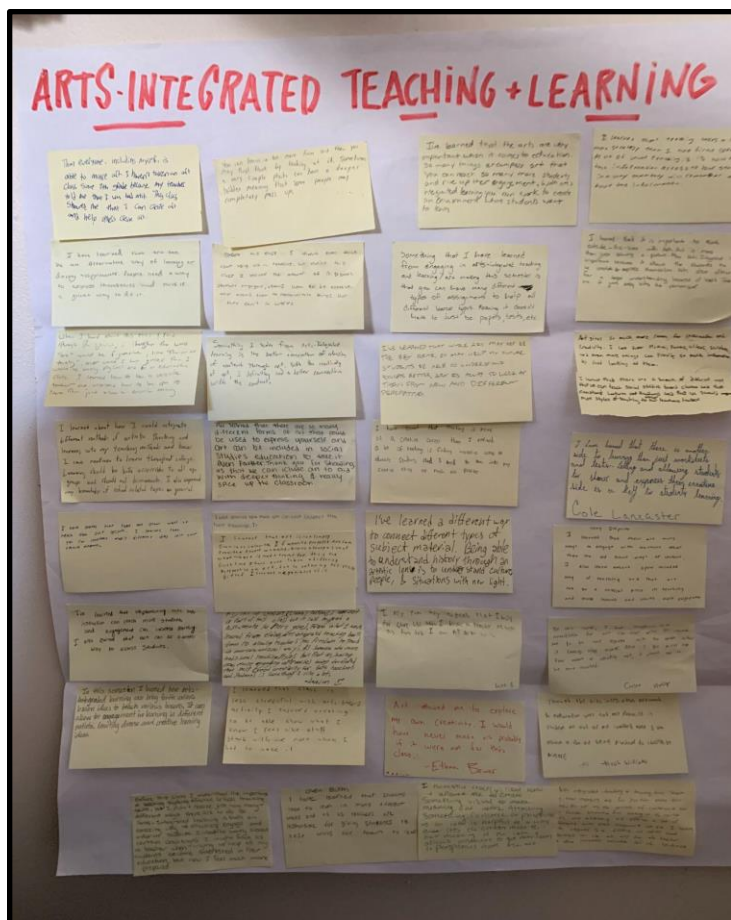


Figure 18: Preservice Teacher Feedback-Teaching & Learning
CONTINUED REFINEMENT OF PRACTICE These exit ticket sticky notes offer short-form narrative insights on what preservice teachers have learned by engaging in the teaching and learning of an arts-integrated methods course. By collecting data on sticky notes I could immediately begin playing with and organizing data around into like thematic and/or conceptual categories. As noted previously this photo serves to capture the open-ended, emergent, free-form or organic thinking and ideas explored by the preservice in this case in response to being asked what they learned about arts-integrated teaching and learning practices as students and considering how they might apply this learning as evolving educators in their future practice. Asking such questions helps preservice teachers to make-sense-of, make-meaning-of and to articulate what they learned (knowledge and content) and what they can do (application of theory to practice).

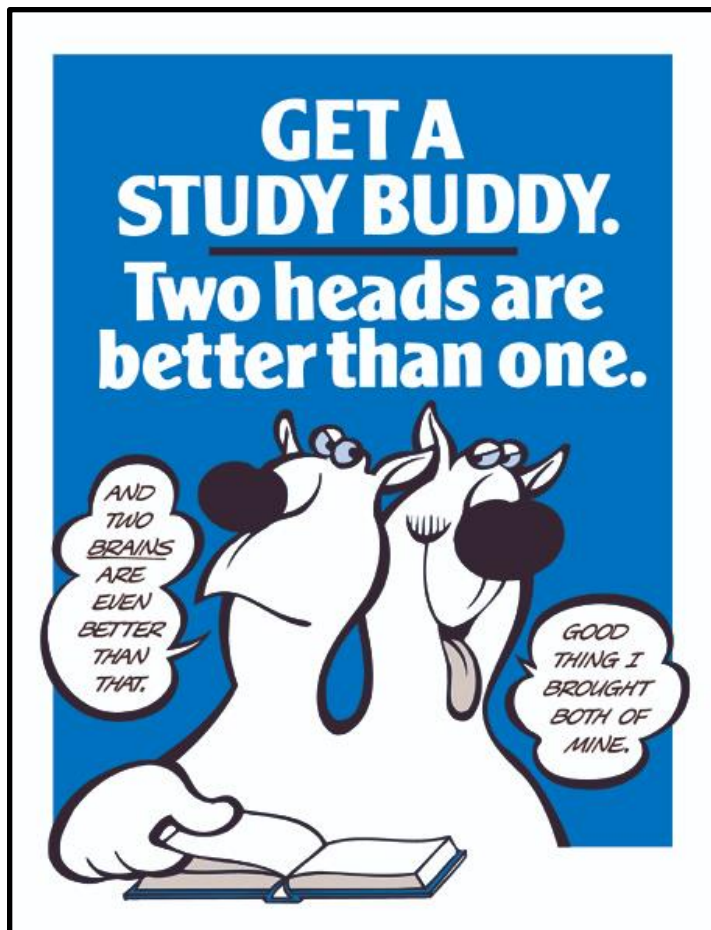


Figure 19: Visual Art: Teaching and Researching-Reflecting, Learning & Applying

INTEGRATING ROLES I struggled throughout the dissertation study to integrate the roles of teacher and researcher (and sometimes artist as well). As the dissertation study moved forward I continued to see the dual roles of teacher educator and researcher as compartmentalized and two halves of a whole rather than as integrated. After working through the dissertation study I now believe the dual roles of teacher and researcher to be more integrated, overlapping and intertwined and this poster offers a full-circle reminder of further integrating the teacher and the researcher. This photo is representative of my journey in that when I first got hired as a high school social studies teacher and was working in my classroom before the school year started I inherited this exact poster and hung it up above student learning portfolios to emphasize my theoretical and practical commitment to discussion-based learning. Looking back I now see the two-headed cartoon monster as indicative of the dual roles of teacher and researcher being conjoined.

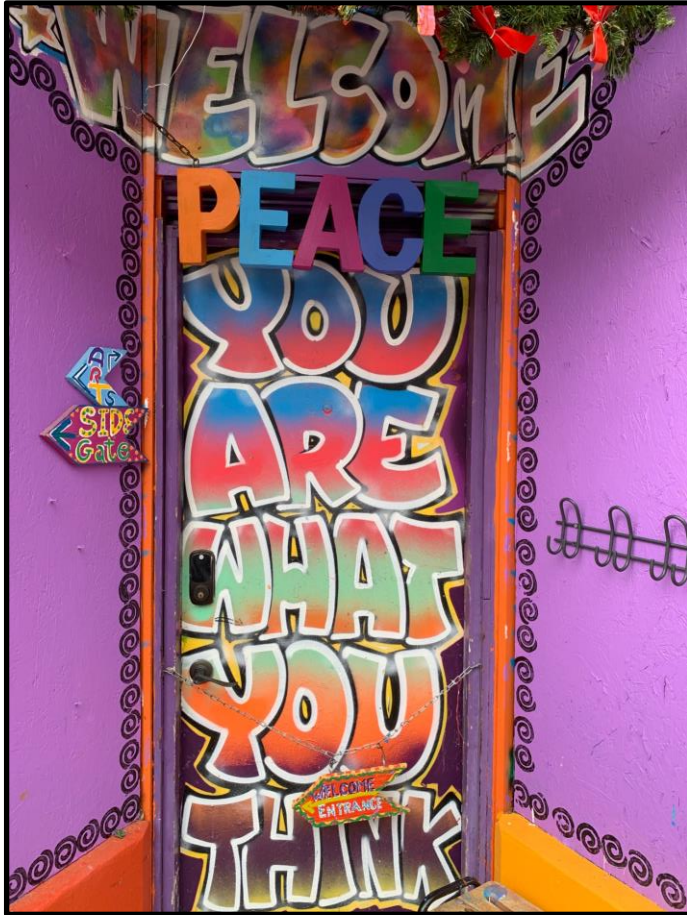


Figure 20: Visual Art: Meta Photography

ANOTHER DOOR OF PERCEPTION In Pittsburgh, PA there is a neighborhood that features a unique home customized and modified to exist as a living art insulation. Known as *Randyland* because of the creative efforts of one-time homeowner Randy Gibson, the house and subsequent tourist attraction that emerged reflected the utter diversity and uniqueness of art. This photo is of the front door of the house and came to represent and be symbolic of the transformative capacity of arts-integrated teaching and learning in the social studies.

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