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Foundational Curriculum: Integrating Art, Literacy and Social Emotional Learning

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FOUNDATIONAL CURRICULUM: INTEGRATING ART, LITERACY AND

SOCIAL EMOTIONAL LEARNING

by

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ABSTRACT

This research examined foundational educational components to create an art curriculum for early learners. The curriculum integrates art education, literacy, social justice, and social-emotional learning. Various studies support that these components enhance confidence, communication, social awareness, and interpersonal skills. International art education models were also explored to select key pieces of information that support the need for such a curriculum. The National Art Education Association standards, Georgia Performance Standards, and social-emotional learning program Second Step® standards influenced the learning objectives. This study cumulates in year-long curriculum map for kindergarten visual arts education, which seeks to integrate multiple facets for comprehensive learning experience.

INDEX WORDS: Art education, Curriculum map, Kindergarten, Literacy, Social-emotional learning (SEL), Social justice

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ROSIE TEMPKA-MCDONALD

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

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SOCIAL EMOTIONAL LEARNING

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Comprehensive curriculum: "a written plan that guides the design of children's goals for learning and development, the experiences children will have to achieve those goals and the way in which adults, both staff and families, will support children's learning to achieve school success." (Department of Education, 2013, para.1)

Curriculum: subjects which comprise a course of study in a school or college that operate within an ideology which determines what is integrated or omitted from the content (Lexico, 2019)

Graphicacy: the ability to understand, interpret and use maps, graphs, or other visual images (Lexico, 2019)

Holistic curriculum: an educational approach that concentrates on the artistic, creative, emotional, intellectual, physical, and social capabilities to create a well-balanced integrated learning environment (Emerson, N.D).

School choice: "allows public education funds to follow students to the schools or services that best fit their needs" (EdChoice, 2019). This includes charter schools, homeschooling, and public or private institutions.

Social-emotional learning: "the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions." (CASEL, 2019, para.1)

LIST OF ABBREVIATIONS

ACE- Adverse childhood experiences

DBAE- Discipline-based art education

GADoE- Georgia Department of Education

NAEA- National Art Education Association

SEL- Social emotional learning

TSW- The students will

TTW- The teacher will

1   INTRODUCTION

Literacy, social justice, and the arts are three aspects of life that are inextricably intertwined and far more essential to life than most readily recognize. Whether an understanding of these facets is consciously acknowledged, they play a vital role in shaping the lives of every person on the planet. I developed an art curriculum for kindergarten-age students that infuses both social justice and literacy, to increase children's emotional understanding for their peers and themselves, and to help them form a solid foundation from which students can begin to cultivate aesthetic experiences that enrich their lives.

My passion for the arts, social justice, emotional learning, and literacy stems from my fully committed belief that few areas in life provide the sense of self-worth, self-expression, and personal satisfaction as the general area of creativity. The arts have always functioned as a source of motivation and expression for me— and explains why my decision to become an art educator was entirely predictable. It is my sincere belief that creative expression is essential and influential over multiple disciplines. Among them: the educational and personal, where it helps shape students' motivation; the psychological, where it contributes to building a strong sense of self-efficacy; the sociological, where it produces well-rounded, constructive and productive citizens, and the communicative where it provides avenues to enhance scholarly communication. These implications, among others, compel both reflection and action. I sought data that would support the creation of comprehensive curricula, engage students in the creative process, help develop more meaningful connections, encourage success, and promote confidence through literacy and emotional intelligence. I believe that integrating social justice, literacy, and art can provide relevant curricula for my students, and inform those who are studying to be art teachers or those who want to develop more creative practices.

1.1   Background

This educational journey began when I was sixteen years old with my initial encounter of employment at a tutoring center. After eight hours of attendance at high school, I would mentor groups of children to strengthen their math and language arts skills; it was a glimpse into the reality of student-teacher ratios, assessment analysis, and data collection. This introduction to the other side of education helped fund my first trip to Chennai, India. After graduation at age 18, I flew a layover ridden journey to a rural region in southeastern India. I volunteered at a newly developing k-10 boarding school, the Peery Matriculation School, which was funded by the non-profit Rising Star Outreach of India. It was my first time to a third world country, and the one-month experience was riveting, breathtaking, and emotional.

Upon completing my BFA in art education at Georgia State University, I accepted an invitation from Rising Star Outreach of India to act as volunteer and educational coordinator. The Peery Matriculation School had grown significantly, and my task was to assist in the fulfillment of their vision to provide "a comprehensive education to underprivileged children from leprosy-affected families" (Peery Matriculation School, nd.). For roughly half a year I worked in coordination with the head of school, the Indian educators, and the American volunteers to assist and facilitate English lessons, deliver art curricula, and develop after school programs to enrich the lives of the students.

The Peery Matriculation School was dedicated to helping improve the lives of the children who came from one of the lowest socioeconomic groups in the world (Pescarini et al., 2018). It was a noble and justified endeavor; they undertake this through several avenues. The class sizes were limited to approximately 15 students, relatively small in comparison to the United States standards. Although the native language was Tamil, many classes were taught in

English, making it comparable to an immersion school. The arts were actively integrated into the instruction, which seemed to be for both academic and cultural purposes. Moreover, courses such as Value Education were taught "To encourage the spirit of humanity…and develop strong character" (Peery Matriculation School, nd). The Indian students were appreciative and conservative with the supplies. For example, the young scholars were shocked and honored to each receive large sheets of paper (which were actually three sheets of used copy paper glued together), paint was not dripped on the floor, and collaboration between peers was second nature, most likely due to the boarding school culture and having developed strong bonds among their peers with whom they also cohabitated.

To advance the vision of the school, I created art related reading comprehension activities. One such assignment was a descriptive paragraph, which students had to read, analyze, and then draw the story which had been portrayed; this helped gauge creativity and comprehension levels through accuracy, details, and embellishments in the drawings. I assisted in Value Education classes, where I taught team building and cooperation skills to students through individual and collaborative exercises. Orchestrating an after-school art club with the house mothers was an especially heartwarming endeavor for myself and for the children to further creativity and beautify the school. After several weeks of developing programs, I was granted permission to help the 10th year students prepare for the government-mandated assessment, in order for them to move along to the 11th and 12th standards (11th and 12th standards are comparable to junior college). My passion for teaching, equitable education, and literacy integration through the arts grew immensely during this time.

After my return to the United States, I applied for full-time employment. I was offered a middle school art educator position at a Title I charter school in South Atlanta. The experience

was vastly different from my role at the Peery Matriculation School. Class sizes were larger by almost double. The student demographics and socioeconomic status were far-ranging; while some arrived in expensive cars and designer labels, others struggled to gather the bus fare. Many students were appreciative of their education; however, some pupils were entitled, dismissive, and ungrateful for the supplies, their peers, and the teachers. Frequently, embarrassment regarding academic performance surfaced within the students in a visible way causing violent outbursts during instructional time. Two and a half years later, I moved to an elementary Title I school in Florida. Similarly, it had diversity in the economic status of students, ranging from upper-middle-class to below poverty level. Yet, the school had a focus on Exceptional Student Education (ESE) services which resulted in very small class sizes. A by-product of this was the ability to deliver authentic instruction and discuss in-depth concepts individually with the children. The art program was able to grow until the school shut down; at which time I made a move back to middle school.

Pinckneyville Middle School (PMS) in Gwinnett County is where my passion for social justice and equity in education flourished. Gwinnett County Public Schools (GCPS) is the most extensive school system in the state of Georgia (Gwinnett County Public Schools, 2018). Pinckneyville Middle School was especially noteworthy in the entire system because it was a mirrored microcosm of the demographics of the county as a whole. Pinckneyville was not officially a Title I establishment, despite having all of the qualifications. The stigma around the Title I designation was rebuked by the minority of affluent families that attended PMS. In the late 1980s and early 90s, Pinckneyville's student population was mostly upper/middle-class white families, who lived in the surrounding subdivisions. The apartment complexes in the area were rented to adults only. In the mid-1990s, the apartment complexes were taken to court and

mandated to allow families with children to live there also. As a result, Pinckneyville's free/reduced lunch population increased, and since then it has continued to increase yearly (Media Specialist, Personal communication, November 26, 2018; & Badertscher, 2012). This quick change in demographics over the course of 20 years caused great rifts in the haves and have-nots of the student population.

Nonetheless, diversity was abundant in my visual art classroom. Students came from countries all over the world, spoke different languages, and were from varying socioeconomic backgrounds. The class sizes were quite large (a maximum of 36) and the budget was a battle on a tightrope. While at Pinckneyville Middle School, I was 'voluntold' to use my planning time to facilitate a reading group for retained and struggling students. While the lessons were scripted, I would often deviate from the teacher's manual to enrich the conversation regarding literature, content, and themes. I facilitated in-depth discussions with my students about the books, their feelings, shared experiences with the characters, and how the stories fit into the grand scheme of life. I was able to actively see my students improve in their reading comprehension, spelling, and fluency. Because of this, I began to incorporate language arts more readily into my regularly scheduled art classes.

Shortly after beginning the 2016 school year, the 45th president of the United States was elected. I started to notice subtle bias remarks from students; I became aware that most students grouped together based on ethnic background, and I felt limited by the curricula I was teaching to address these measures effectively. During my third year as a visual arts instructor, an event occurred which shocked the school and spurred my fervor for critically aware arts instruction. An eighth-grade student posted a lengthy abhorrent racist comment on social media. Much of the student body saw the post and reacted to it, both online and verbally. There were comments in

support and opposition to the prejudice remarks, and although the incident happened outside of school hours, the principal was encouraged to address the students, as tensions grew. The principal's comments fell short in many people's eyes; he did not adequately address the blatant racism but instead requested that any and all reactions needed to be peaceful. Confusion, enragement, and hurt were shared emotions by students and staff. Yet motivation led me to see that this was a learning opportunity--one which I wholeheartedly pursued for several months to nudge my 8th-grade students out of their shells and face the difficult topics of race, culture, and identity, through artistic activities and written reflections.

I encouraged my soon-to-be high schoolers to converse through artistic media. My students worked collaboratively and cooperatively to create pieces that had themes of tolerance and communication, assigned with the hope that they would become passionate about critical social causes. I participated in the creation of these works by both facilitating the lessons and helping to complete projects where students did not have the skill, time, or resources. I was able to understand my students on a deeper level and began to see through their eyes how social issues and emotional intelligence affected their ability to communicate, create, and reflect. Many of these teenagers found their voices through art; moreover, I was better able to hear, see, and understand their perspectives, and thus motivate them to become active participants in an ever-changing society. In my art class, through a social justice project that incorporated writing and conversation, it opened my eyes and heart to the struggle that youth faces today. It was my greatest wish that they would be able to communicate their issues and deepen their knowledge in order to internalize tolerance and understanding as they matured.

Towards the end of the 2019 school year, a serendipitous opportunity arose in my life. I was offered a position at a brand-new charter school; its vision founded on essential components

of classical education-- literacy, and the arts (Ethos Classical, 2019). After having taught in a wide range of schools that provided for low-income students, and partaken in efforts to provide for equitable education, I found myself fully emerged in a position where I could readily facilitate the implementation of social justice in education, infusing literacy into my curriculum with the administrative support to advocate for these facets through the arts. I was deemed with the task of creating the arts program for the school and setting my own vision for how this would grow in the upcoming years of operation. Because the arts are where I hold the majority of my expertise, I decided to delve into gaining more knowledge of social programs for young children and effective literacy instruction techniques.

Literacy is an essential component of human interaction (Ahmed, 1992). Furthermore, with high stakes testing and rigorous evaluations, literacy assessments may determine where a student's path may lead. Additionally, there are various types of literacy that are supported and enhanced by the fine arts. These include civic literacy, developmental literacy, digital literacy, and visual literacy (Lynch, 2019). Art has long been supported by literature through artist statements, text within works, accompanying explanations of compositing, and viewer analysis through art criticism (Chaffee, 1984; Zoss, Holbrook, & Moore, 2014). Through academic research and pedogeological analyses, I formulated a visual arts curriculum, which refines contemporary best practices, addresses various types of literacy, cultivates a holistic understanding of the arts, and communicates social-emotional awareness as a precursor to social justice initiatives. The culmination of this resulted in a through a curriculum map, which details the scope and sequence of 36 weeks of art content.

1.2   Purpose of Study

Many artistic practices and disciplines have their influences from civic and social movements (Milbrandt, 2002). Students today need to be introduced to and understand how civic and social leaders of the past paved the way for a more just and well-rounded world today. For young children introducing the history of social justice may be too advanced to begin with, therefore for the first year of elementary education, I focused primarily on social-emotional learning and infused historical events towards the latter part of the year. Furthermore, to enhance the understanding of multiple perspectives, I assembled the content with influences from the international standards for art education, provided by the College Board (2013), to help formulate the basis for socially aware art curriculum for kindergarten students.

Through an analysis of various curriculum ideologies and art education designs (Eisner (2002); Freire (1970); Freedman & Stuhr (2004); McNeil (2006); Milbrandt (2002); Ziff (2016); Zoss, Holbrook, & Moore (2014)), I constructed relevant and appropriate content for early elementary students. Lewis (2008) describes such movements as the arts and craft movement, DBAE, interdisciplinary art education, and choice-based curricula. I analyzed and incorporated appropriate aspects of these different approaches to learning and developed a structured curriculum style that is critically conscious and pushes for the acquisition of literacy. The elusive nature of social justice art education is more than just the integration of multiculturalism into classrooms (Dewhurst, 2015). The conscious effort of thinking about the process over the product and the feelings attached to making art can help overcome social boundaries, while the integration of literacy will give students access to more effective communication. Socially aware curricula for young children is a necessary niche to study within the realm of art education. The first years of school are the foundation from which students will progress in their education. I

believe that the arts can support learners' self-efficacy, therefore making them more confident students, promote positive human interactions, bringing to life authentic social communication, and foster social-emotional learning, thus promoting mindfulness and intentionality in our youth. This curriculum is committed to bringing that vision to life in a way that other educators can emulate.

My reason for developing curriculum and why I consider it essential for the growth of art education is to bring intentionality, mindfulness, and emotional consciousness to the forefront of public education. Although I am only one teacher in one school, the ripple effect of doing such can allow for future educators to create educational environments that cultivate authenticity of social consciousness, and genuine communication. I encourage my students and future educators to believe that they are indeed artists, that multicultural perspectives can build awareness, and that social justice is more than an administrative buzz word. Through social justice, emotional learning, and literacy confidence, I champion that artistic curriculum can enhance children's self-efficacy, expressiveness, and imagination to cultivate successful students and citizens.

The following questions guided my research and curriculum design approach,

1. What can various curriculum ideologies provide, and what art education standards from other countries can support the art content which will be foundational for students in their first year at a public charter school?

2. For kindergarten-age students, how might social justice content be introduced through social-emotional learning within an art class setting?

3. In what ways can literacy be seamlessly integrated into art classes to support language arts instruction while providing students with authentic art education content?

4. What are best practices for educators to infuse social justice and literacy, via art curriculum, which also supports collaboration and mindfulness, while being mindful of the multitude of challenges that educators face?

1.3   Research

In the following literature review, I discuss various curriculum ideologies, international comparative education, the necessity of literacy and social justice in art education, age-appropriate content, the integration of social-emotional learning through play, and challenges that teachers face when attempting to incorporate these facets into actual classroom practices. For this research, I focused on the implementation of these tactics within schools of choice. Curriculum ideologies guide the way that schools operate. Recognizing common themes in other nation's art education standards strengthened the development of my curriculum. In an ever-changing increasing global society, an understanding of diverse criterions can help educators and students alike become more socially and culturally responsive to the diversity within classrooms. I want to provide content for students in an evolving international society, so they are literate through multiple avenues and critically aware of social injustices. Finally, the curriculum for kindergarteners seeks to help develop positive associations regarding school, learning, creating, and emotional development. When designing this curriculum, I reviewed literature that explored my underlying beliefs and assess the research of scholars who have facilitated similar studies in order to develop a comprehensive art curriculum.

2   LITERATURE REVIEW

In researching curriculum development literature, I found a myriad of resources, including peer-reviewed articles, books, and websites about topics such as art content, curriculum styles, multicultural approaches, standards, different areas of aesthetic emphasis, and student developmental supports. Much of the information had a common thread regarding the positive impact that the arts have on emotional well-being and cognitive growth; siphoning such a wealth of material is a humbling task.

 I was driven to thoroughly analyze the benefits and hindrances of common curriculum styles, incorporate art content from non-western countries, merge social justice through social-emotional learning, and include multidisciplinary approaches to literacy. The importance of these and other artistic practices will be discussed and evaluated below to highlight instructional methods tailored explicitly for the early years of education within schools that serve students in urban communities who may have had adverse childhood and traumatic experiences.

The collected content focuses on expanding the child's capacity for artistic and creative growth, reinforcing self-regulation skills, and incorporating group and individual practices to explore empathy and grit. I utilized the information gathered from these sources to enhance the development of this kindergarten curriculum, and it is through the organization of the literature that serves to inform the development of art practices which incorporates literacy and social justice.

2.1   Curriculum Styles

Before delving into the specifics of art curricula, it is essential to review several basic curriculum styles. McNeil (2006) and Eisner (2002) have shared influential and frequently cited theories that support various methods of instruction. These authors dissected and defined

numerous education principles that have been employed in a multitude of schooling institutions. Much of Eisner and McNeil's research examined the widespread beliefs about the content that schools should present, the purpose of the material that is taught, and the overall rationale for the eliminated subject matter (Eisner 2002). The following analysis of humanistic, social-reconstructionist, systemic, and academic curricula styles attempts to outline how visual arts education curriculum was incorporated within each method.

The humanistic curriculum method is a personalized approach to learning. McNeil (2006) asserted that it counteracts monotonous teaching methods and is especially advantageous for challenging students. He further emphasized that with this particular curriculum style, importance should be placed on human understanding, emotional skills, and psychological needs. This educational model allows learners to recognize that it was natural to experience feelings and have emotional responses while still acquiring knowledge. Moorefield-Lang (2010) enabled her students to engage in such learning experiences when she facilitated open-ended arts-based classes for adolescents. In order for pupils to become as academically successful as possible, the content needed to facilitate conflict resolution, interpersonal skills, and help children navigate through social situations. As students were developing proficiencies in these soft-skill areas, trust was built, and people connected on a deeper human level rather than an academic or business level. The main aspects of the humanistic approach were listening, respect, and authenticity. Characteristics of the humanistic curriculum include intrinsic motivation and rewards (McNeil 2006). Artistic activities within a humanistic model helped affirmed the student's strengths, promoted positive self-image, increased self-efficacy, and aided interpersonal skill development (Moorfield-Lang, 2010). Examples of such implementable

instruction methods include students working collaboratively in small groups to focus on social issues or pupils learning independently, building their personal understanding.

Regarding the social reconstructionist approach to learning, politics, social structures, and the development of economies are at the crux of instruction. Aspects of this curriculum address problems within many societies (both past and present) and question the mechanisms of control and power that operate within schools (Freire, 1970; McNeil, 2006). During the current era, young people have been confronted with problems that mankind created, as well as issues outside human control. Advocates for the social reconstructionist model have examined how integrating social justice into the curriculum can empower learners to embrace their education (Milbrandt, 2002; Anderson & Milbrandt, 1998; Cairns, 2019). In the social reconstructionist model, the teacher relates educational content to broader themes such as global systems, national interests, and political goals. Much involvement with the community occurs when employing the social reconstructionist curricula method (Anderson &Milbrandt, 1998; Freedman &Stuhr, 2004). As students grow older and acquire knowledge, inner and outer growth co-occur; they and are in a constant state of development, as is humanity. Adaptations to the curriculum must be made due to the ever-changing nature of the students and the communities in which they reside. Thus, the learner affects the world, while simultaneously, the world affects the learner. Within the social reconstructionist approach, educated individuals must ultimately realize that their society shapes them, and they also shape the culture of society through the educational content they have gained (Eisner, 2002). As it pertains to art instruction, the social reconstructionist curriculum ideology is advantageous on two fronts. First, images are often a universal language that can be interpreted by various intellectually capable learners (Patton,

Poracsky & Young, 1999). Second, images can spark social and cultural dialogues, which enable children to cultivate authentic understanding (Milbrandt, 2002).

A systemic curriculum is an approach that most aligned with the current United States and the United Kingdom's education systems (Whitehurst & Chingos, 2011). In this model, the curriculum is efficient, formal, and controlled, so that students were presented with the basics which prepared them for being productive members in a cognate society (McNeil, 2006). Systemic curriculum corresponds with the "banking" style of education; the teacher fills the students with knowledge (Freire, 1970). Therefore, presentation of the material aims to be sequential, homogeneous, and observable through performance, such as in the discipline-based art education (DBAE) method, popular in the 1980s and 1990s (Greer, 1984). Specific to art education, there was a "shift away from relying on the conception of the child as [a] self-taught artist toward an emphasis on teaching the content of art" (Greer, 1984, p. 212). There is incongruency when reading about the systemic art curriculum, as a youngster can be extremely productive in many ways that are ephemeral, messy, and come with heaps of creativity, imagination, and original ideas.

Curriculum that is systemic is standards-based and centralized around uniformity. This standardization divided the content into subject matters that were easily measured to show a progression; DBAE included four main disciplines, aesthetics, art criticism, art history, and studio art (Greer, 1984). Data was used to measure children's productivity, and testing was a critical method for measuring performance, even though tests could not measure the full range of artistic objectives and standards. Furthermore, accountability requirements of this style of curriculum place heavy emphasis on the teacher gathering and recording data about student performance, and if overall progress is not made, then schools face the consequences

(Whitehurst & Chingos, 2011). Conversely, if progress is made, teachers could get financial rewards (McNeil, 2006).   I feel that a systemic approach to art education may undermine human creativity through the standardization of lessons, activities, and assessments. Systemic instruction uses technology primarily to keep student's attention. However, if the technology is used inadequately, the focus may shift the results to the end product of the lesson, rather than the journey it took to discover the information (The College Board, 2013).

The academic curriculum methodology puts economic gains at the forefront of educational success (McNeil, 2006). Under this educational method, content is emphasized, which serves the economy and financial needs of the parents, students, and stakeholders; it aims to implement interdisciplinary connections to reinforce subjects while giving a nod to multi-cultural education. In order to achieve this, the transmission of information was integrated between disciplines. Therefore, students could construct new knowledge and stimulate prosperity for themselves and their community. The academic curricula recognized Gardner's (1983) theory of multiple intelligences, therefore acknowledging students' differences in learning styles. Post-modernists and multiculturalists criticize the academic curriculum, asserting that it must be more inclusive of diverse groups. Furthermore, it can be difficult for students to ask the appropriate academic questions, which would lead them to synthesize new thoughts (McNeil, 2006). Academic curriculum, as it pertains to the liberal arts, reiterates that curriculum, in all content areas, is continually changing and interwoven; this style seeks to accommodate societal and social changes.

From a contemporary standpoint, the academic goal is to make as many connections as possible because connections produce integrated learning. Freedman and Stuhr (2004) promote subject integration, and assert that,

> If the intention of education is to prepare students for personal fulfillment and to constructively contribute to society, then art education must deal with newly emerging issues, problems, and possibilities that go beyond the constraints of learning offered by a discipline-based curriculum and standardized forms of assessment. (Freedman & Stuhr, 2004, p. 816)

While more diverse components have recently been incorporated into the academic educational content, skeptics argue that this curriculum ideology has transformed from liberating to oppressive. As a result of the academic subjugation, questions have arisen; is it possible for a person to deeply internalize so many disciplines, and should students be continually to pressured produce new knowledge? (McNeil 2006).

Art education methods have no doubt been shaped by these curriculum styles. The humanistic curriculum iterated that education and the search for knowledge were achieved on an individual level; thus, it was a personal journey. Social-reconstructionists see the individual as a creator as well as a product of the knowledge which they have gained within society. The systematic curriculum was a dry form of education; it had enveloped policymakers in its easy to digest compartmentalized format. The academic curriculum fostered ideas of interdisciplinary education and multiculturalism in an ever-evolving society. These educational approaches discussed by McNeil (2006), sometimes contradicted, occasionally validated, and frequently built off of each other. Although "the public-school curriculum seldom reflects a pure form of any singular ideological position" (Eisner, 2002, p. 52), it was apparent that the United States and the United Kingdom's public education systems leaned towards systemic and academic ideologies.

Eisner (2002) also discussed how linguistics could mold an ideology, and thus shape perceptions about content. The value of the language could be used to raise the critical

consciousness of students. Furthermore, the formation of inclusive curriculum content could be achieved in several ways, including bringing attention to culture, society, and hidden curriculum ideologies. As society advances and curriculum ideology evolves, what is learned must reflect what is happening in the world. Subjects must be integrated in order for students to create new knowledge for existing in a global society. Therefore, when educators assess the underlying components of educational content, such as the hidden curriculum, societal expectations, and cultural beliefs, it is necessary to view this wealth of knowledge in the most objective way possible. Looking at other countries' philosophies, standards, and ideologies helped mold my curriculum, and as a result, students can be presented with content that allows them to acquire global perspectives, which connects subject matters, diverse cultures, and social-emotional skills.

2.2   International Comparative Art Education

Multicultural education has gained popularity as our society has become increasingly global with technological advancements in communication, transportation, and trade (Banks, 1993; Lewis, 2008; Wasson, Stuhr & Petrovich-Mwaniki, 1990). Teaching students to appreciate and respect other cultures outside of their own must be incorporated into comprehensive curricula. Multicultural awareness should be grounded in a pedagogically mindful way, and respect for intranational diversity education can be encouraged when other cultures, within a single nation, are acknowledged and welcomed. Therefore, teachers may benefit from educating themselves about the values reflected in the educational content of other regions. One starting point for educators includes the academic standards of other nations.

The College Board (2013) reviewed the practices, standards, and educational expectations of more than a dozen countries to accumulate developed authentic art content and gain insight into the *International Standards for Arts Education*. This study was conducted to

promote and expand upon the benefits and goals of art education; these benefits and goals extended beyond content areas and country borders. The continents studied included Australia, Asia, Europe, and North America. However, this study did not include art education research from South American or African countries. It is considerable that there is relative homogeneity of the curricula worldwide, which may stem from forces such as colonization, pressures to conform to global economic systems, and classism due to social status. However, this is outside the scope of this study, and Kamens and McNeely (2010) can be referred to for more information. Therefore, its analysis was not all-encompassing.

Through gathering research, The College Board (2013) deduced that most art education standards were classified into four categories: planning, producing, responding, and creating. The research detailed art education methodologies of 13 countries, drew comparisons between disciplines and acquired pertinent information about courses in dance, media arts, music theater, and visual arts. Common themes recurred and connected the countries' art curricula models. These themes included community interactions with art, artistic engagement to promote well-being, aesthetic emotion-driven experiences, cross-curricular correlations, and multicultural integration. A compilation of European and non-European countries' arts curricula was contrasted with that of the United Kingdom and the United States. This information encompassed not only higher standards but early education benchmarks as well, thus it was valuable in curriculum formation because it supported the development of literacy-infused social justice art content for kindergarteners, within the USA.

One of the most apparent overarching themes was that most countries incorporated educational practices that linked art content to connections in the local community (The College Board, 2013). These standards attempted to increase student awareness about art professions,

museum exhibitions, and specific regions' cultural heritage. The intention centered around bringing art to the forefront of a child's life. A deep understanding of art can empower individuals to notice the importance of things that may otherwise go overlooked. For example, the buildings in which they reside (i.e., architecture), popular songs (i.e., music production), and public art displays (i.e., installations, monuments, and performances), are all related to art education, and everyday life. Understanding community connections reinforced themes of social justice, because with multiple individual's shared beliefs and concerns about the community, public opinion is formed, and thus social issues become apparent (Milbrandt, 2002).

The theme of socio-emotional content accompanied by social-justice concepts is in much of the curricula examined. For example, the art standards of Japan and China referenced the observation and appreciation of the self and society. A Japanese objective supported "fostering an attitude of respecting life and nature and contributing to the protection of the environment" (The College Board, 2013, p. 12). Japanese aesthetics focused on the importance and preservation of the natural world; the reverence for the environment evokes social justice themes, while an attitude of respect must be intrinsically motivated. For example, Chung's (2012) *Teaching Asian Art: Content, Context, and Pedagogy* provided a more in-depth accumulation of Japanese and East Asian art components such as simplicity, minimalism, and mindfulness, which are overarching East-Asian educational and artistic goals. At the same time, this was delicately balanced with an understanding and appreciation of imperfection within art forms. The Asian idea of accepting imperfection lends itself to social and emotional developmental goals for kindergarteners; often, they become discouraged if their work does not mirror the instructors, but they can learn to work through impediments (Morin, 2019; Ormrod 2016). Social-emotional and social justice issues were very much intertwined with Japan's art

education curriculum as art material dealt with historical power struggles, gender norms, and classism. Japan encompassed these social-emotional and social justice themes through content that was enveloped in a humanistic curriculum style (Kumagai, 2000). Another prevalent topic was the importance of arts participation in the cultivation of one's happiness and self-esteem. China's standards recommend that students "develop the ability to enrich one's life experience through art" (The College Board, 2013, p. 13). The Scottish Curriculum for Excellence sought to advance students in four primary categories, "helping children to become successful learners, confident individuals, responsible citizens, and effective contributors" (The College Board, 2013, p. 123). Moreover, the Australian curriculum values the "cultural understanding and social harmony that the Arts can engender" (The College Board 2013, p 15). Even though geographically the countries are far-ranging, there is an inclination to recognized and promote that the arts have a positive impact on the social and emotional well-being of learners.

Responsible citizenship and active societal contributions are critical pillars in comprehending the importance of local and global issues as they relate to social justice and socio-emotional learning. Confidence and success are frequent themes in international art curricula as well as social-emotional learning programs. Singapore continued to emphasize commonly seen humanistic principals such as confidence, self-efficacy, self-direction, active participation, and community contributions. These were outlined in conjunction with Singapore's desire to provide pupils with aesthetic experiences. Moreover, the learning outcomes for Singaporean visual arts included seeing, expressing, and appreciating in order for students to grasp multiple methods of engaging with art, thus further incorporating social-emotional approaches. This socio-emotional premise frequently appeared in multi-national art education standards with the underlying notion that arts education could promote personal well-

being through aesthetic experiences (The College Board, 2013). Aesthetic experiences yoke

emotional responses that stem from engagement with art forms. Being able to perceive one's

own emotions and communicating this to others encourages social-emotional connections that

can often surpass language, thus emphasizing the inter- and intranational importance. Through

instructor demonstration of social-emotional learning, students can gain confidence in their

academic and artistic abilities (Evans-Palmer, 2016) and gain competence to facilitate

interactions outside of their specific culture (The College Board, 2013).

Many of the countries that The College Board (2013) analyzed promoted cross-curricular

methods of instruction. The majority of the nations encouraged the integration of multi-

disciplinary education within their scope and sequence through the use of literacy, arithmetic,

and technology. Austria's music and visual art content sought to provide students with outlets to

enhance "speech and communication, man and society, nature and technology, health and

movement, and creativity and design" (The College Board, 2013, p. 28). In Canadian schools,

the arts were required throughout elementary and secondary school, with a focus on creative

processes and skills, context and exhibition, perception and response, and production and

communication. In Japan, creation and analysis of paintings, sculptures, and ceramics were

avenues through which students were taught about the history of their country, which enabled

them to connect art forms to various subject matters (Chung, 2012). The core contents for

Finland were "visual expression and thinking artistic knowledge and cultural expertise,

environmental aesthetics, architecture, and design, and the media and visual communication"

(The College Board, 2013, p. 74). This sample of standards from Austria, Canada, Finland, and

Japan included various disciplinary references which displayed opportunities for students to

enhance cross-curricular ties between art, science, social studies, mathematics, digital resources,

language development, and cultural appreciation. This academic approach reinforces broader societal aspects to prepare students for global connections, and these countries focused art standards on fundamental literacy techniques to support numeracy, articulacy, and emotional understanding through graphicacy and artistic creation (Patton, Poracsky & Young, 1999).

In addition to the promotion of cross-curricular integration, cross-cultural and intranational ties are prominent in other counties, and these engage students with broader communities. As expressed previously, Finnish education emphasized the importance of developing visual literacy and self-expression with an appreciation of local and foreign cultures. Finland also had craft instruction for primary grades, which helped grow self-efficacy, cultivate a more genuine understanding of materials, and pass along "cultural traditions of handicrafts among the Finns and other peoples" (The College Board, 2013, p. 76). The Asian arts are relevant in Australia's curriculum, which states that "students will experiment with, learn to use and respond to art forms, media, instruments, and technologies of the Asian region" (The College Board, 2013, p. 18). New Zealand's art curriculum was forthright in incorporating their traditional cultural heritage by explicitly stating that the Toi Maori are an integral part of art education. Highlighting a social component such as the Toi Maori emphasized the disciplinary concerns of "understanding visual art in context, developing practical knowledge, developing ideas, [and] communication and interpreting" (The College Board, 2013, p. 121) because it aims to facilitate students acquisition and understanding of deeply embedded cultural concepts.

The United Kingdom and the United States of America had quite similar art curricula models. (The UK includes England, Scotland, Whales, and Northern Ireland. However, Scotland's curriculum was analyzed separately due to differentiation in the content (The College Board, 2013). Therefore, when referring to the UK, only England, Whales, and Northern Ireland

are referenced). The United Kingdom aimed to link artistic curriculum to cultural, moral, spiritual, and social development. Their art education goals emphasized problem-solving through cross-curricular connections. The arts were seen as a form of communication and reflection of the diversity of cultures within the country. The UK content standards described focus areas; these include understanding the process and techniques, knowledge of media and functions, evaluation of compositions, culture and art history, reflection, and interdisciplinary connections. The UK art curriculum also specifies that adaptations need to be made for age groups based on ability. Thus, differentiation needed to be provided for various types of learners through adequate assessments.

Additionally, The United States art curriculum was almost identical to that of the United Kingdom. It similarly emphasized techniques, functions, evaluations, reflections, connections, art history, and art of various cultures. Although, the USA did not have a strong push for assessment as did the UK; this subsequently detracted from the importance and emphasis of the arts on a national scale. Reflection of the UK and USA art standards reiterated that these countries function within systemic and academic curriculum ideologies. The lack of socio-emotional integration into UK and USA art education significantly displays the absence of humanistic methodologies. The arts are chunked to fit testing schemes, and their importance within the curriculum model was minimized in these two primarily Eurocentric nations. Therefore, when creating the curriculum, it is necessary to recognize where the arts lie on the United States education totem pole and utilize research to support fine arts advancement within schools of choice.

Through analyzing the 13 countries' curricula for art criteria, content standards, and educational expectations, the curriculum methods are not explicitly apparent. However, through

investigation, it can be seen that some countries value a humanist or social reconstructionist approach over an academic or systemic program. Each country's curriculum incorporated some cross-cultural connections when developing, analyzing, and gaining knowledge about art. This indicates an intranational consensus that art educators are aware of the necessity to inform students about the history, culture, and practices of societies around the world. Beginning to understand these aspects are invaluable for young learners to grasp if they want to value social issues of other cultures and different groups within and outside of their own country.

Understanding and communicating emotions were overarching themes throughout the College Board analysis. It can be inferred that social-emotional learning is an underlying facet of art education across multiple countries and cultures. The incorporation of multicultural content reinforces the necessity for a foundational curriculum to embody socially aware and culturally sensitive material. The rudimentary standards of many nations encourage socio-emotional learning, which can lead young pupils to ideals of social justice such as confidence and ownership of their intelligence and creative abilities. Additionally, the emphasis on cross-curricular academic connections was prevalent throughout the text, as well. Communication through writing, speaking, and reading was further enhanced by visual communication. The importance of visual communication was detailed in Patton, Poracsky, and Young's (1999) Emergence of Graphicacy article, which correspondingly supported the necessity of a solid foundation of comprehensive art curricula in the early years of education.

2.3 Literacy in Art Education

Graphicacy is a form of literacy whereby individuals have the ability to understand, interpret and utilize visual images, graphs, maps, and other pictorial representations. The importance of this kind of visual communication was detailed in Patton, Poracsky, and Young's

(1999) Emergence of Graphicacy article, which correspondingly supported the necessity of a solid foundation of comprehensive art curricula in the early years of education. Patton, Poracsky, and Young (1999) assessed four various categories of literacy (articulacy, graphicacy, literacy, and numeracy); their study researched artistic forms of communication such as visual arts, dance, and music. These fine arts subjects continue to compete with reading and writing for equal recognition and implementation as forms of learning, especially in United States classrooms (Patton, Poracsky, & Young, 1999; Kisida & Bowen, 2019). There were four types of communication "literacy, numeracy, articulacy, and graphicacy" (Patton, Poracsky, & Young, 1999, p. 104). Each has input methods and output methods; reading and writing, solving and formulating, listening and speaking, viewing and creating, are respectively the eight ways in which individuals transmit and receive information. No one form is better than another because they each serve different purposes within education. Moreover, for students to best internalize concepts these different forms of literacy are most effective when used in conjunction with one another. However, United States public schools have lacked equal emphasis on all four methods, resulting in little attention paid to graphicacy and the arts (Patton, Poracsky, & Young, 1999; Kisida & Bowen, 2019). This educational void is in sharp contrast with the fact that our society's primary method of communication has become increasingly visual with social media platforms such as Facebook, Instagram, Snapchat, Pinterest, and Tumbler, focusing almost solely on pictorial images (Influencer Marketing, 2019). Therefore, training in visual literacy and dissecting graphics is more important than ever.

Historically, pictures were the earliest form of communication, and it continues to be more universally understood than written or spoken interaction (Dewan, 2015). Communicating through visual images tends to be a gratifying learning experience that was helpful with both

transmitting and processing ideas and information (Patton, Poracsky & Young, 1999; Dewan, 2015). In a study by Patton, Poracsky, and Young (1999), incorporating both graphics and text in assignments equipped students with the necessary tools to present more fully developed concepts to others. It is possible that this was due to the fact that graphics communicated sensory information, emotional understandings, and were easier to recall than words (Dewan, 2015). Therefore, this multi-dimensional method of communication abundantly supported social-emotional learning, as it promoted empathy and understanding. This was displayed through the "preparation and presentation of visual assignments [which] increased the depth of understanding and knowledge that students were able to gain not only in content, but also in valuing each other as individuals." (Patton, Poracsky, & Young, 1999, p.109). When two or more forms of literacy were used simultaneously, they reinforced each other, allowing for students to comprehend more profound concepts and enabling teachers to facilitate more student-directed learning activities.

It must be recognized that each person interprets images through a unique lens based on their experiences, upbringing, and background. Yet, misunderstandings about visual interpretations did not stem from these social differences as much as from low confidence (Patton, Poracsky, & Young, 1999). Ironically, the arts themselves can help increase an individual's self-assurance and determination (Moorfield-Lang, 2010). Art educators need to teach students how to connect forms of communication with the artistic process, to promote visual literacy, articulacy, tenacity, and empathy. In a world overtaken by visual media, teachers have an obligation to inform learners about graphic comprehension.

Art classes function to increase student's ability to decode and interpret images by creation, reflection, and analysis of other's artworks and their own compositions. Constructing meaningful connections from multifaceted visual and cultural forms of media "occurs through at

least three overlapping methods: (a) communication, (b) suggestion, and (c) appropriation" (Freedman & Stuhr, 2004, p. 820). Through an authentic curriculum that incorporates graphicacy and visual literacy, students could be more in tune with the emotions that arise when analyzing and interpreting images. This inclusion of social-emotional learning in art classes will provide sensory gateways, which will enable students to genuinely explore social issues as they mature.

2.4   Social Justice in Art Education

Art education in the United States has evolved throughout the years. In the 1980s and 90s, a systemic and academic approach was favored with the implementation of DBAE. Recently many educators have strived to incorporate humanistic and social reconstructionist methods (Anderson &Milbrandt, 1998; Freedman & Stuhr, 2004; Moorfield-Lang, 2010), which support the examination of contemporary social issues and their influence on society.

Communities have long identified themselves based on shared perceptions, visual images, and culturally dominate symbols; these communicate collective ideas-- this is visual culture. Individuals within groups and societies form personal identities and make connections based on communication and interpretation of symbols. Visual culture is omnipresent and has infiltrated every aspect of life; popular fashion trends, television, movies, videos, music, are all facets that are either consumed or disposed of based on the influence of visual culture. Young people are greatly influenced by visual culture, regardless of their ability to decode and interpret symbols. "Students incorporate the social codes, language, and values of visual culture into their lives. Visual culture influences students' knowledge, affects their identity construction, and shapes their aesthetic sensibilities" (Freedman & Stuhr, 2004, p. 821). Therefore, pedagogy that

values teaching visual culture, especially through a social justice perspective, will help children shape genuine perceptions of themselves and others.

However, it is not uncommon for public schools to try and avoid discussion or confrontation with social justice issues (Milbrandt, 2002). Suppression of these issues does not make them go away; on the contrary, these problems continue to exist, and individuals who are unaware and uninformed can become mired in ignorance if topics are dismissed and/or not discussed appropriately and in safe spaces. Educational institutions for years have dealt with taboo issues, which include drug abuse, gender norms, racism, violence, and many more; ignorance was bred when it was assumed that k-12 institutions should not address these topics regularly. To prepare children for adult society, educators must help students understand the connections between the structured content of the curriculum and the reality of the messy and often chaotic problems of the real world. Arts classes provide an arena through which to do this. By cultivating critically aware, socially informed, and emotionally respectful curricula, teachers can help students more fully grasp and internalize what art is and how it affects the world. Through artistic avenues, students could understand the emotions behind the individuals affected by social issues; this is a valuable opportunity for developing empathy through education (Milbrandt, 2002; Moorfield-Lang, 2010).

The concept of incorporating social issues is not new for art educators, as more than half of educators found validity in teaching about them in the k-12 setting. Survey data from Milbrandt (2002) reported that over 90 percent of teachers believed that incorporating social issues into the curriculum was "somewhat, very, or extremely important" (Milbrandt, 2002, p 145). The rationale for including social issues was far-ranging, as well. Many believed that they addressed social and personal responsibilities, incorporated creative problem-solving, helped

develop cultural diversity, artistic appreciation, and multiple viewpoints. All of these focused on real-world problems that both students and educators dealt with day-in and day-out. Furthermore, 'at risk' students could especially benefit from a curriculum that incorporated social issues, as they often deal with them on a more personal level.

Incorporating social justice into a curriculum may be viewed as a challenging undertaking for inexperienced educators. However, the fact that many countries around the world consider it of the utmost importance to inform students of the social, moral, and cultural aspects of our planet, further stresses the importance of trying (The College Board, 2013). Art educators have a unique responsibility to deliver socially competent content to students, as the arts readily incorporate many other disciplines that can strengthen and connect subjects (Patton, Poracsky, & Young, 1999; Dewan, 2015). Socially aware art curriculum allows students to unify their understandings about the world and its societies, as humanity becomes increasingly global. Through the arts, past, present, and future problems can be discussed, dissected, and debated.

Milbrandt's (2002) intent was to encourage students to use the arts to examine social issues in order for them to reflect upon previously held beliefs and form their own opinions about community concerns. It is through the arts that history can be evoked, contemplative criticism techniques used, and multicultural aesthetics employed. Individually these are useful to help students expand worldviews, but when implemented together, they can allow students to assess implicit foundations and build new perspectives. This embodies the groundwork laid by Dewey (1899), which was expanded upon by McNeil (2006), that asserted the social reconstructionist view of education; it positioned learners as both recipients and constructors of knowledge. It also brought to mind Dewey's (1899) question pertaining to the function of education; is education in place to help elevate society, or is it a social mission to help elevate education?

2.4.1 Challenges

The terms 'social issues' and 'social justice' are frequently thrown around as buzz words in contemporary educational settings without proper implementation of a curriculum that critically examined or addressed the needs of future generations. When teachers are asked by administrators to incorporate other countries' holiday traditions into a lesson at the last minute as a form of multiculturalism, or all students are required to make a poster about deforestation as a form of environmentalism, social justice and social issues are not adequately implemented into the curriculum. Half-hearted attempts at humanistic and social reconstructionist pedagogy led to a multitude of reasons why teachers, although they felt social issues were important, chose to shy away from incorporating them into their curriculum (Milbrandt, 2002). Time was one of the most significant constraints that teachers faced when teaching social issues. Additionally, adverse reactions from parents, guardians, and administrators frequently diminished art educators' ambition for incorporating social issues within the curriculum. Lack of educator information about the problems and fear that students were too young to be introduced to some subjects caused hesitancy for some teachers as well (Evans-Palmer, 2016).

In the past, an art educator's ability to enhance curriculum has been limited by "the focus on formal and technical attributes of production" (Freedman & Stuhr, 2004, p. 824). Furthermore, teachers have to provide their own funds or compete for money within school budgets, subtracting from the energy required to teach and placing an emphasis on resources. Regardless, teachers have a personal and social responsibility to their students to provide them with information to be successful in the real world. For art teachers, it goes beyond teaching merely the elements and principles of design.

To avoid social issues when discussing art history, art criticism, and aesthetics is more complicated than simply bringing them to light. Within humanistic and social reconstructionist ideologies, historical references, analysis of works, and artistic philosophy are essential components of holistic and classical content. Literacy indeed supports these facets, yet, the presentation, quantity, and significance of the aforementioned aspects are directly related to the curriculum approach and how much socio-emotional learning and social justice are incorporated within the structure of the class. While controversy from administrators and parents is a valid concern, art teachers must advocate for their curriculum and seek parental and administrative involvement when planning. Because art teachers specialize in their discipline and thus should be seen as experts, when presenting the content, they can allow for critics to voice their concerns and discuss valid research-based answers as to why certain subjects should be incorporated. In terms of compositional craftsmanship and creation, there is now growing support for process over product. However, funding will inevitably continue to be a point of tensions within education and is beyond the scope of this study.

Authentic, critical, and holistic art education is a necessity which I believe must be provided to all students at every academic level. Without "inquiry based on creative production and critical reflection involving deep interrogations of images, artifacts, and ideas (Freedman & Stuhr, 2004, p. 823)" which take time to internalize, students will be left with superficial understandings of art and its ability to enrich one's life. When incorporating these facets into an art curriculum, and planting ideas about query, aesthetics, and justice, an exemplary educator factors in the developmental capabilities and incorporate age-appropriate content for the learners.

2.5   Age Appropriate Content

When finding resources to support one's curriculum, it is necessary to evaluate the age and developmental capabilities of the students for which the content is intended. While it is necessary to incorporate social issues in school, it is essential to think chronologically and recognize that establishing a foundation of empathy and social-emotional competence precedes the examination of complex social issues. In developing this curriculum for kindergarten-aged students, I will keep in mind the general characteristics of these learners.

Piaget (1962) established a widely accepted school of thought about the stages of cognitive development. Sequentially they include, sensorimotor, preoperational, concrete operational, and formal operational. Although each child's cognitive and physical growth varies, children typically enter the preoperational stage of development around age two, and transition to the concrete stage of operation about the age of six or seven. During the preoperational stage, youngsters recognize symbols, increase language capacity, and have difficulty understanding events outside of their immediate environment. The concrete operational stage is characterized by the acquisition of reasoning beyond their current state of mind or location. Concrete operational thought is more logical and sequential, and children begin to realize that others may have differing perspectives. In the US, during the early months of kindergarten, students range in age from late four-year-olds to six-year-olds. During this pivotal time, they are progressing from the preoperational to the concrete operational stage of development. Thus, kindergarteners come to school at varying phases of readiness, which can be due to internal or external factors. Some children may have gone to pre-school, state-funded pre-k programs, or daycare; whereas others may have been at home and lacked peer-social interactions. Such factors can affect a child's development within the preoperational stage and delay concrete operation functioning

(Bruner 1983). This can alter a child's ability, confidence, and readiness to interact with large groups. Some students can accomplish tasks independently; others may need assistance.

According to Morin (2019), some social-emotional milestones that kindergartners should meet are the ability to describe their emotions and recognize the basic and apparent emotions of their peers. Students at this age are also beginning to understand why sharing is important and how it helps them get along with others. Seeking approval is significant, as well as the display of jealousy and frustration when things do not go their way. Most five-year-olds are capable of speaking in full sentences, can compare and contrast tangible objects, and follow simplified directions that have multiple steps. It is at this age that kids are beginning to learn the alphabet and developing hand dominance; therefore, writing is not the best method of expression. However, a simple drawing can have an elaborate explanation for a five-year-old. Hence, the importance of graphicacy at this age proves to be pivotal because it is the primary way that kindergartners can express their thoughts, ideas, and emotions (Patton, Poracsky, & Young, 1999).

According to Desai, Karahalios, Persuad, and Reker (2014), all students of every age need equitable social and emotional education to foster the development of social justice pillars, which include treating people with fairness and respect in an equitable manner. Artistic creation tends to be instinctual for young children; however, access to quality art education is developing into a social justice issue itself, as access to quality art education is increasingly being limited to the affluent. Without proper arts and literacy instruction, children's ability to learn about their feelings and the emotions of others is weakened. For young children, this content is harnessed within to social-emotional learning (SEL) programs. Additionally, there are five primary competencies described by the Collaborative for Social Emotional Learning (CASEL), which

can aid in the positive development of children. These include "self-awareness, self-management, social awareness, relationship skills, and responsible decision-making" (Desai, Karahalios, Persuad, & Reker, 2014, p. 2). The aforementioned attributes correspond with many of the previously analyzed international standards for art education. Another such program that supports the social-emotional development of young children is Ziff's (2016) *ArtBreak*. The text describes how individuals can utilize art and play to help express ideas, work collaboratively, and develop self-regulating skills, which ultimately help foster intellectual and emotional growth. The authentic and intentional integration of play within kindergarten curriculum can support socioemotional learning, which is the basis for social justice education.

2.5.1   *The Importance of Social Emotional Learning Through Play*

For nearly a century, academics have outlined the effective practices that play can have on students' education. The significance of learning through play has been supported for years by historical and contemporary psychologists, sociologists, scholars, and educators including Bruner (1983), Denzin (1975), Mead (1934), Piaget (1962), Szekely (2015), Vygotsky (1978), Ziff (2016) and innumerable others. Many educational avenues that used play tactics addressed social-emotional learning while also incorporating literacy skills. When children engaged in pretend scenarios or created fictional narratives with other kids, it promoted articulacy, competency, empathy, and social understanding. Furthermore, when youngsters experimented with tangible objects or categorically sorted things, it spurred numeracy through arithmetical concepts. Merely participating in these conventional types of play aids in the development of positive personality traits and can promote creative problem solving, optimism, grit, empathy, and self-expression (Patton, Poracsky, & Young, 1999; Ziff, 2016).

When kids partake in unstructured activities, individually or collaboratively, they are self-directing their choices and strengthening a personal sense of self, based upon their individual wealth of knowledge (Bruner, 1983). Youngsters value in-the-moment activities rather than an end product. Boundaries between real and imaginary waver, thus outside stressors are subdued, and learning can take place subconsciously. Several scholars assert the benefits of allowing children to explore personally relevant themes, both independently and in groups (Vygtsky, 1978; Bruner, 1983; Ziff, 2016). Ziff (2016) tailored this to art and affirmed that "Through play with material like paints, clay, drawing media, blocks, and cardboard, children begin the work of developing creativity that eventually leads to an ability to produce and modify complex and organized fields" (p. 4) which include academic subjects as well as interpersonal skills. Appropriate maturity of social skills was crucial during the early years of a child's life, as the proper development of interpersonal competence through socialization and emotional learning reduced the "risk for serious adjustment problems during later childhood, adolescence, and [adulthood]" (Creasey, Jarvis, & Berk, 1998, p. 116).

When students endure traumatic events, chronic stress, or any other adverse childhood experiences (ACEs), it can take a toll on their psychological and physical health (Child Welfare Information Gateway, 2019; Nakazawa, 2016). Nakazawa (2016) reported that one in eight individuals experienced four or more ACEs. Title I schools tend to serve children from low-income families, and many have encountered trauma or ACEs such as difficult family circumstances, housing instabilities, health ailments, and emotional or physical neglect (The Urban Institute, 2005; National Center for Education Statistics, 2015). These ACEs increase the likelihood of a student having a disrupted education and decrease the chances that a child would grow up to have a stable and healthy adult life (Nakazawa, 2016).

However, artistic activities helped students cope with stressful issues (Kaimal, Mensinger, Drass, & Dieterich- Hartwell, 2017). Through meaningful choices they made in their artworks, individuals began to lead and direct their own learning. Children can be encouraged to ask themselves simple questions to find personal objectives in their projects. Through teacher facilitation, the questions can begin broad and become more specific based on what the child wants to achieve. Additionally, art activities can start on an individual level and advance to incorporate collaboration, which can help assist social skills.

Communication of feelings and creative experiences helped cultivate socio-emotional competency (Ziff, 2016). When play was incorporated into a child's learning experience, the expression of emotions became free-flowing, and the bond between play and learning was solidified. If there was a possibility that this could be done through art and play during the first years of elementary school, then students could develop positive emotions and perceptions associated with acquiring knowledge, teacher interactions, and peer-related social competency (Creasey, Jarvis, & Berk, 1998; Ziff, 2016). It is necessary to note that during any learning process, whether facilitated by play or not, difficulties and frustration are guaranteed to arise within learners. Therefore, proper modeling, respectful discussions, and student-specific accommodations are necessary tools that teachers must have to address such hindrances. Choice-based art activities can also aid in peer-directed or teacher-directed problem-solving skills, coping strategies, and self-calming techniques. Allowing students the freedom of choice through individual or collaborative structured play and artistic experimentation with a variety of materials paves the way for intrinsic motivation and self-efficacy (Moorefield-Lang, 2010; Kaimal, Mensinger, Drass, & Dieterich- Hartwell, 2017). One way that teachers help students

adjust to the freedom of choice and the difficulties that inevitably developed was to introduce media to children in an informed and thoughtful manner.

Ziff (2016) describes media classification and portions out ways to chunk and introduce different materials. There are three categories: the first is fluid media; this includes watercolors, soft playdough, chalk, and finger paints. These materials support kinesthetic and sensory objectives such as expression of feelings, relaxation, and mental rest. The second category pertains to more resistive media such as thick paints, including acrylic and tempera, wax and oil pastel crayons, colored pencils, and graphite. These materials addressed perceptive and affective skills like improved cognition, empathic understanding, enhanced social skills, and personal emotional identification. The final category is resistive media. Resistive media includes collage, sculptural development and construction, fiber arts, and other creative methods that require multiple steps. These materials aid in the development of the pre-frontal cortex and help children cultivate strong problem-solving skills. Thus, they can begin integrating the other art forms and identify their personal strengths (Ziff, 2016).

Understanding the psychological and developmental parameters of different art materials is necessary when deciding the order of media introduction for students. Many school districts require teachers to follow a rigid and formal scope and sequence. However, charter schools often allow educators the freedom to design and implement their own curriculum schedule. This autonomy allows teachers to cater the content more specifically to their student population.

2.6   Charter Schools

Gross and Pochop (2008) compared and contrasted traditional public schools and charter schools and found that the main differentiating factor between the two was that charter schools have much more autonomy over the institutional design than traditional public schools. Charter

schools could determine their own curriculum layout and organizational structures, yet they competed for student attendees in ways that traditional public schools do not. Therefore, they frequently offered different programs with intentions to attract parent and student interests, boost scholarly expectations, and enhance learning experiences. Within their study, Gross and Pochop (2008) used The National Charter School Research Project (NCSRP), which analyzed and compared traditional public schools to charter schools and found that charter schools typically had lower student-teacher ratios, longer school hours, and more instructional days in the year. Charter schools also tended to "be focused around specific instructional designs" (Gross & Pochop, 2008, p. 1). Furthermore, charter schools were required to establish their instructional approach during the application process; therefore, it dramatically shaped the methodology for teaching and learning. Such instructional positions ranged from Montessori, to open-ended instruction, to student-centered or problem-based curriculum. Hence, it was not surprising that the School and Staffing Survey (SASS) 2003-2004 data indicated that charter schools incorporate more interdisciplinary teaching methods, cross-disciplinary instruction, and team-teaching methods than traditional public schools (Gross & Pochop, 2008).

In addition to interdisciplinary and multicultural education, when schools ensure that students receive quality arts instruction, they are supporting holistic academic competency. Dell'Ebra (2019) advocated for the arts and their positive impacts while researching art education implementation within charter schools. Dell'Ebra (2019) reiterated that "states grant schools of choice more autonomy than traditional public schools to design and implement curricula" (Dell'Ebra, 2019, p.2), and autonomy allows schools of choice greater flexibility to incorporate arts programs.

Furthermore, Dell'Ebra (2019) championed the arts due to the track record the arts have on improving academic success. "Arts education has a demonstrated impact on student achievement and social outcomes, and these outcomes are particularly significant for students from historically underserved communities" (Dell'Ebra, 2019, p.1). DellEbra's (2019) research also showed that using the arts can be a strategy to support at-risk students. Outcomes include strong student-teacher relationships, increased student participation levels, and academic achievement, "including improved school grades, test scores, honors society membership, high school graduation, college enrollment and achievement, volunteering, and civic engagement" (Dell'Ebra, 2019, p.2). In order for arts curricula to be properly implemented, educational standards must be met. However, while dissemination of standards is essential, too many bureaucratic regulations can stifle teacher creativity and, subsequently, student creativity. Thus, the autonomy within charter schools can lessen some of the domineering tactics that traditional public schools employ.

Many traditional schools have had the reputation of failing to accommodate low-income and minority students. However, traditional public schools extend across all regions and population densities throughout the country. Conversely, charter schools are more likely to be located in urban areas and serve at-risk populations. As a result, they are more inclined to provide intervention supports, such as personal services and modified instructional methods (Gross & Pochop, 2008).

Art education avenues could support instructional techniques. Through interdisciplinary learning, multicultural approaches, and student-centered activities, charter schools may have the freedom and agency to address social-emotional learning, culturally relevant content, and various forms of literacy with robust art programs. Therefore, charter schools, which are typically in

urban areas (Gross & Pochop, 2008), are in a unique and advantageous position, because of their autonomy, to foster academic achievement with the incorporation of imposing art curricula (Dell'Ebra, 2019).

2.7   Considerations

Based on this review of information, comprehensive curriculum design for early elementary art education is much more extensive than meets the eye. While Elder (2011) created literacy infused art curriculum for first and fourth-grade students and Milbrandt (2002) and Moorefield-Lang (2010) have developed social justice art content for upper-level pupils, there was little research pertaining to curriculum that encompasses literacy and social justice for kindergarten children. This may be attributed to the developmental stage of these learners and the curriculum ideology under which their education institutions operate. Curriculum ideologies shape what subjects will be incorporated, how the content is presented, and why that information is pertinent. Within the United States, there is an emphasis on the systemic and academic modes of instruction, yet the arts often cater to humanistic and social reconstructionist ideologies.

Researching other countries' fine-art programs can lead to a more dynamic understanding of art education in different regions with varying curriculum philosophies and underscore why social-emotional learning, social justice, and interdisciplinary connections are critical. Boundaries or borders do not confine these ideas; conversely, they act to bring populations together. Comparing international art education standards reinforced commonly held beliefs about that art education should encompass. These included cultural themes, social justice, social-emotional issues, and interrelated content associations. It is through cross-curricular connections and interdisciplinary learning that art should be highlighted for connecting subjects

and promoting equity and transformative instruction. However, this can only be furthered if learners are taught by authentic and passionate educators.

Men and women within education today struggle to build a society for the next generation; they continue and enhance humanity and a globally tolerant world. The tribulations of this are pervasive. Nevertheless, Ferire (1970) asserted a way to contest such challenges. Teachers who authentically commit themselves to educate children, especially those who serve, underprivileged, or low-income students, must re-examine themselves constantly. "Authentic education is not carried out by 'A' *for* 'B' or by 'A' *about* 'B,' but rather by 'A' *with* 'B'" (Freire, 1970, p. 93).

Much educational success through the arts is attributed to the fact that the arts act as a universal language. Art educators promote numerous forms of literacy. Articulacy and graphicacy aid in social-emotional learning, linguistic acquisition, and content competency. Furthermore, visual culture incorporates literacy as well; students must be visually literate to decode images. If children are taught that visual culture surrounds and shapes their daily lives, then they can be more critical of inundating images. Art education that incorporates visual culture and social justice can direct young people to mentally cipher through loads content, critically examine their meaning and purpose, in hopes of developing well-rounded perceptions. While children are cognitively developing during the early years of formal education, art classes can aid in the nurture of critical thinking. "Visual culture inquiry challenges traditional forms of art education because it is responsive to the social and cultural issues. (Freedman & Stuhr, 2004, p. 820)". Moreover, a social justice perspective recognizes that all children need access to SEL content in school, and it is an educationalists' ambition to enhance children's knowledge and understating of critical global matters.

Based on the school's curriculum design, cross-curricular relationships may be more readily implemented. In the United states and United Kingdom, traditional public-school academic models of instruction have economic achievements as a prominent focus of education, Freire (1970), Freedman and Stuhr (2004), and Milbrandt (2002) saw this a form of repression. "If the implementation of a liberating education requires political power and the oppressed have none, how then is it possible to carry out the pedagogy of the oppressed…?" (Freire, 1970, p. 54). It is all too common that low-income students and students in under-served populations have not received adequate educations that have been able to lift them out of the cycle of poverty. Legislation must be put in place to advance society, and that can only be accomplished if there is a goal to elevate oppressed individuals thought equable education.

Operationally such a curriculum might be easier to facilitate in a charter setting as charter schools offer more choices to both students and parents. Because the first years of school shape a child's earliest perceptions of education, the teacher must consider the developmental capabilities for the group in which the curriculum is created and customize the content to be age-appropriate. Within a charter school that has the autonomy of its curriculum design, teacher collaboration, curriculum development, and content matter could be facilitated and supported by administrative oversight and include parent suggestions. This would be advantageous on all fronts to support cognitive growth and educational enthusiasm. It would be beneficial for all stakeholders to promote a comprehensive art curriculum for early elementary students, to help ensure well rounded educational success in an ever-changing society.

Authentic arts integration can engage young children in the foundational years of school. Simultaneously the arts are an avenue to integrate relevant subject matters and promote critical thinking. It is "problem-posing education [that] affirms men and women as beings in the process

of *becoming*—as unfinished, uncomplete beings in and with a likewise unfinished reality"

(Freire, 1970, p. 84). Acknowledging the progression of society is the only way to develop a

curriculum that is both comprehensive and flexible in addressing significant themes.

3   METHODOLOGY

In this thesis project, I developed a kindergarten curriculum that inculcates social justice, social-emotional learning, and literacy through visual arts. There were many questions I hoped to address and gain insight into during the time I spent composing this art curriculum for kindergartners. Children at this age are in the process of great developmental transition; I feel that this is a crucial the time to lay the groundwork for further growth into the content that forms the mission of this school. The primary year of public schooling in the United States is kindergarten; it is a child's introduction to the educational realm and foundational in the way a child forms their feelings about school.

The research questions I investigated were as follows:

1. What can various curriculum ideologies provide, and what art education standards from other countries can support the art content which will be foundational for students in their first year at a public charter school?

2. For kindergarten-age students, how might social justice content be introduced through social-emotional learning within an art class setting?

3. In what ways can literacy be seamlessly integrated into art classes to support language arts instruction while providing students with authentic art education content?

4. What are best practices for educators to infuse social justice and literacy, via art curriculum, which also supports collaboration and mindfulness, while being mindful of the multitude of challenges that educators face?

I sought literature to support the creation of visual arts curricula that would engage students in the creative process, help develop more meaningful connections, encourage success, and promote confidence through literacy and emotional intelligence. The curriculum drew from

the National Art Education Association (NAEA) standards, the Georgia Department of

Education Standards (which are aligned with the Common Core State Standards Initiative), and

the Second Step® (2016) SEL academic support initiatives (which are also aligned with the

Common Core State Standards Initiative). Additionally, objectives from various countries in the

College Board's (2016) review were compared with the United States NAEA standards.

     This selection of standards was chosen so that the needs of my particular students could

be met and reinforced on multiple fronts. Firstly, the NAEA standards were the basis of the

curriculum, because class in which the curriculum map content was taught was a visual arts

course. The NAEA standards are written in such a way that they can be applied and integrated

into multiple content areas. The Common Core State Standards Initiative governs much of what

students in U.S. schools are taught; my school is located in Atlanta; thus, the Georgia

Department of Education standards were the most applicable. From the Georgia standards, I

chose to align the NAEA standards with select content areas: English/Language Arts, Health,

and Science. Upon reviewing the GADoE standards for kindergarten, I determined that the

content within health and science offered the most options to coordinate with social-emotional

and social justice ideals. Language Arts were incorporated because the basis of this research is to

support literacy development, health because of the focus on social skills, communication, goal

setting, and safety precautions, and science due to the emphasis on observation, exploration,

experimentation. I must acknowledge that not every standard is covered; within the vastness of

the GADoE Standards reviewed, I selected the ones I felt best supported my agenda and

curriculum.

     Next, the Second Step® (2016) standards support the Common Core curriculum and

subsequently, the GADoE standards. The Second Step® (2016) initiatives are communicated to

students by their homeroom teachers, and focus on skills such as attentiveness, recognition of

feelings, communication, discussion techniques, and many more. Contributions form Second

Step® (2016) support both the Georgia performance standards and the NAEA standards.

Finally, I chose to incorporate aspects of art education which other countries promote, that are

similar to the NAEA standards, GADoE standards, and Second Step® (2016) standards to

promote and justify aspects of the curriculum, because when preparing for a global future that

other nations need consideration.

3.1   Standards Alignment and Comparison Chart

Table 1 Standards Alignment and Comparison Chart

NAEA Visual Arts Standards (National Coalition for Core Arts Standards, 2014)	Georgia Department of Education Standards	Second Step® SEL academic supports (Second Step®, 2016)	Comparable international standards for early learners (The College Board, 2016)
VA:Cr3.1.Ka - Explain the process of making art while creating VA:Pr5.1.Ka - Explain the purpose of a portfolio or collection VA:Re.7.1.Ka - Identify uses of art within one's personal environment VA:Re.7.2.Ka - Describe what an image represents. VA:Cn10.1.Ka - Create art that tells a	English language Arts (ELA) Georgia standards of Excellence (2015) ELAGSEKSL1- Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. ELAGSEKW3- Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the	Focus Attention Remember Directions Stay on task Ignore distractions Identify and Understand Their Own and Others' Feelings Build a Vocabulary of Feelings Words Begin to Take Others' Perspectives Understand Strong Feelings Recognize Strong Feelings Interpret Stories Large Group and Partner Discussions Communicate Ideas Listen to Others Work with Others	Austria- Making connections between verbal and visual media Canada- Create images to communicate their own experiences Create images to depict a mood or feeling Finland- Support the development of the pupils' visual thinking and aesthetic and ethical awareness and make pupils capable of their own visual expression.

story about a life experience VA:Cn11.1.Ka - Identify a purpose of an artwork.	events in the order in which they occurred, and provide a reaction to what happened. ELAGSEKSL5- Add drawings or other visual displays to descriptions as desired to provide additional detail. ELAGSEKRL7- With prompting and support, describe the relationship between illustrations and the story (how illustrations support the text). ELAGSEKRL9- With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.	Take Others' Perspectives Follow Directions Practice Behavioral Skills	Finland- Understanding the manifestation of visual culture in society – art, the media, and the environment. Ireland- Look at and talk about his/her work, the work of other children and the work of artists Singapore- Talk about what they see and experience Sweden- Analysis of pictures Informative pictures, such as those for textbooks and how they are designed and function Sweden- Production of narrative pictures, such as illustrations for story books United Kingdom- use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
VA:Cr1.2.Ka - Engage collaboratively in creative art-making in	Georgia Performance Standards for Health Education (2009) HEK.4-	Listen with Attention Be Assertive Identify and Understand Their	Austria- Responsibility and engagement for the creation of the environment

response to an artistic problem VA:Cr2.2.Ka- Identify safe and non-toxic art materials, tools, and equipment	Students will demonstrate the ability to use interpersonal communication skills to enhance health and avoid or reduce health risks. 　　a. Discuss ways to express feelings in a healthy way. Ex: Discuss how to express feelings to prevent a conflict from starting. 　　b. Develop listening skills to enhance health. Ex: Participate in a role-play to help recognize good listening skills. HEK.5- Students will demonstrate the ability to use decision-making skills to enhance health. 　　a. Identify potential risky health situations at school. 　　　Ex: identify concepts and practices concerning injury prevention and safety HEK.6- Students will demonstrate the ability to use goal-setting skills to enhance health.	Own and Others' Feelings Begin to Take Others' Perspectives Have Empathy Express Compassion Understand Strong Feelings Recognize Strong Feelings Calm Down Strong Feelings Using Steps Use the Ways to Calm Down Communication/Language Skills Calm Down Before Solving Problems Friendship Skills Large Group and Partner Discussions Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Practice Behavioral Skills Daily Practice Academic Integration	Canada- Identify safety considerations for the use of materials, technologies, and processes China- Understand and feel what is expressed by different works of art and artistic expression and thus enrich one's understanding of life experience. 　　New Zealand- Share ideas about how and why their own and others' works are made and their purpose, value, and context. Share the ideas, feelings, and stories communicated by their own and others' objects and images. 　　Scotland- Working on my own and with others, I use my curiosity and imagination to solve design problems.

VA:Cr1.1.Ka - Engage in exploration and imaginative play with materials	Science Georgia Standards of Excellence (2016)	Begin to Take Others' Perspectives Describe the Problem Think of Multiple	China- Learn how artistic imagination and aesthetic
VA:Cr2.1.Ka- Through experimentation, build skills in various media and approaches to art-making	SKE2- Obtain, evaluate, and communicate information to describe the physical attributes of earth materials	Solutions to a Problem Explore Consequences of Solutions to Problems Pick the Best Solution to a Problem	requirements impact science and technology development. Finland- Visual arts instruction
VA:Cr2.3.Ka- Create art that represents natural and constructed environments	SKP1- Obtain, evaluate, and communicate information to describe objects in	Interpret Stories Take Others' Perspectives	develops skills needed in building a sustainable future
VA:Re8.1.Ka - Interpret art by identifying subject matter and describing relevant details	terms of the materials they are made of and their physical attributes		Scotland- Working on my own and with others, I use my curiosity and imagination to solve design problems.
	SKL2- Obtain, evaluate, and communicate information to compare the similarities and differences in groups of organisms		Singapore- Be curious about what they see Sweden-
	c. Ask questions and effectively use mental processes to make observations and identify the similarities and differences		Exploring the opportunities provided by materials, instruments, and tools

3.2   Best Practices

Each of these content areas, in some way, focuses on the development of social

communication. One primary aspect of socio-emotional learning is effective social interaction,

so I intend to encourage this in my curriculum. For example, when designing my scope and sequence, the progression of the curriculum was developed first with individual projects, then small-group activities, and finally, large-group collaborations. By reviewing best practices in disciplines other than art education, I derived strategies for building social-emotional skills, which could be transferable to other academic disciplines. One such best practice is the classroom seating arrangement.

The seating arrangement that I find preferable in the art room is the U-shaped design. Each table seats about four children, and the tables are set up so that the U is facing the front of the room. The U-shape seating arrangement is advantageous for several reasons. First, it permits students to work collaboratively as needed, it allocates easy proximity and access for teachers to help students, and finally, it allows for teachers to have a view of all students from multiple vantage points. In addition to the multiple sources and reinforcement of various content standards, and classroom layout benefits, I further identified opportunities within the art curriculum to help students distinguish and discuss feelings through artistic means.

One of the primary SEL notions is that we are social beings, and we exist to help one another; thus, I utilized many forms of communication thought creative practices. When developing my curriculum, I embraced collaboration with other teachers and promoted community and parent involvement. This was done through communication outlets such as monthly communiqué letters, weekly emails, good-old-fashioned phone calls, and of course, in-person interactions. For engaging young kindergarten students in the classroom, I incorporated modeling, guided practice, individualized instruction, group activities, and interdisciplinary connections.

Within my current classroom, I promote positive relationships and get to know students in a shorter amount of time (because I see them less frequently than their classroom teachers). I do this by individually greeting each child before they enter the art room. The rules and expectations are reviewed frequently, and the class commences with the group mantra, "Deep breath, big stretch, 'I am an artist'." These activities help to maximize instructional time, internalize the guidelines, and promote thinking like an artist. Additionally, literacy was infused through reading books, discussing the text, and identifying new words. Lessons included demonstrations; however, there were loose parameters for students to make and develop their own choices and foster personal creativity. The creation of this curriculum map helped me solidify my efforts on the foundation of this research and execute best practices.

Throughout the process of curriculum development, I took notes, reflected on weekly activities, and consulted with stakeholders and colleagues regarding my findings and direction. Documenting the process of curriculum development was recorded through keeping a journal of the resources used, objectives covered, assessments implemented, and daily routines, procedures, and expectations. The curriculum map that resulted was constructed for a 36-week school year and pinpoints specifically what was covered in each class. There were limitations to my study, however the curriculum designed was specific to my school and my school's mission, therefore it may not apply to a vast majority of educators. Additionally, no students were involved in the study due to time constraints.

The universal nature of art allows for many subject matters and curriculum ideologies to be implemented. It is a way to collaborate socially, or introspectively look within. Regardless of one's preference to create collectively or alone, I wish to foster the idea that anyone can be an artist due to creative thinking. Furthermore, literacy is the key to success and the foundation for

educational empowerment. If students harness and employ both literacy and art within a framework that promotes social-emotional learning, I believe that they will be equipped with the tools to accomplish tremendous achievements.

4   CURRICULUM DEVELOPMENT

In developing this curriculum for kindergarten, there were many criteria that I wished to incorporate. This format for this curriculum map is considered a projected or diary map and was based on Hale's (2008) curriculum mapping guide which details the individual characteristics of a learning environment. The chart also has aspects that were initially centered around a Georgia State University model (which also incorporates Hale's (2008) design); however, thorough the course of creation, the model changed significantly. I developed new categories of content from the GSU version and extended what was suggested in Hale's model. After many drafts, I selected ten aspects that encompass the foundation of a robust curriculum map. These include the student focus, NAEA objectives, teacher tasks, literacy support, social-emotional learning support, student assessment, teacher reflection, and three sets of standards.

4.1   Foundational Components

The curriculum map details the ten components for a 36-week school year. The student focus is presented first; these are the items that the students will be expected to perform and participate in during the lesson. The student focus is based on the National Art Education Association's essential questions and enduring understanding (in the chart, these are collectively referred to as NAEA objectives). The teacher tasks are the instructor undertakings during the lesson. Some of these actions require before-class preparation. Prepping for a lesson is highly dependent upon the classroom set up, school policy, and schedule, as well and nuanced factors that pertain to individual educators. The most important teacher tasks for my curriculum are the

literacy support, in the form of read-aloud books, and social-emotional learning support, which discuss ways that students can develop interpersonal and soft skills because there are often emotional responses to learning.

At the conclusion of the lesson, the students will be informally assessed. Assessments range from individual paper exit tickets to whole group exit tickets, answering questions, describing a friend's work, and reviewing what actions took place during the period. Paired with the exit ticket are teacher notes and reflections. This is a way to provide additional understanding to the lesson, possible ways to enhance and expand the student's learning experience, and tips, tricks, and helpful hints for best practices.

Finally, multiple content standards are included within the curriculum map. The educational standards are crossed referenced thought various domains to ensure interdisciplinary learning and cross-curricular integration. There is an NAEA standard, which is the basis for the art content presented. The Georgia Performance Standards (GPS) were also selected for this curriculum map; they are from the content areas of English/ language arts, and Science and Health. The GPS from the ELA curriculum is used to supplement literacy integration; the science and health standards of Georgia are used to foster social-emotional learning. Lastly, the Second Step® objectives are included to help centralize the focus on the life skills that students gather from artistic practices.

4.2   Curriculum Map Scope and Sequence for Kindergarten

This curriculum map is designed for classes that meet once a week; however, there are actions not include on this curriculum map that occur daily. Each class will begin with the teacher greeting the students as they enter the classroom. This practice allows educators to have a one-on-one moment with every student before getting into the creative process. A primary

classroom management technique is "Mona Lisa." When this is called out, the students must

emulate the Mona Lisa; they sit with their back on the back of the chair, bottom on the bottom of

the chair, feet on the ground, hands are folded on the table, your mouth is closed, and eyes are

following. As an educator, I use "Mona Lisa" multiple times thought the period to get student

attention or refocus concentration. After the student focus has been discussed, but before

students get to work, the whole group participates in the class mantra. I have found that this

allows students to be in a creative and positive headspace before beginning the project.

4.2.1 Curriculum Map Semester One

Table 2 Curriculum Map Semester One

Week	Student focus (TSW) NAEA objectives	Teacher tasks (TTW) Literacy support SEL supports	Assessment/ exit ticket Notes/ reflection	NAEA standard Georgia Performance Standards Second Step® objective
1	The students will (TSW) be introduced to the teacher and introduced to the art room. TSW begin familiarization of rules, procedures, and expectations, routines. NAEA- What conditions, attitudes, and behaviors support creativity and innovative thinking?	The teacher will (TTW)greet each student at the door and designate assigned seats to children. TTW introduce self, discusses how to enter and exit the room, have students do art mantra 3 or 4 times in a row- "deep breath, big stretch, 'I am an artist.'" TTW vary doing the mantra softy and loudly and have the students repeat it.	TTW project the exit ticket on the board and do a whole group assessment. The students will point to which face they feel represents how to first art class went (smiley face, neutral face, or sad face). Notes- School is new, and Kg students have short attention spans. Effective ways of keeping student attention include:	VA.Cr.1.1.Ka- Engage in exploration and imaginative play with materials. ELAGSEKRL7- With prompting and support, describe the relationship between illustrations and the story (how illustrations support the text). Second Step- Focus Attention Stay on task

		Book- *No David* by David Shannon SEL support- discuss the book and feelings in the book. You can be mad and frustrated at someone but still, care about them.	using an exciting theatrical voice; call and response with "my turn/ your turn"; match my voice, with some voices loud and some voices quite. On the first day of class, students will look at and discuss the art room and supplies, but not engage in any materials-- suspense creates eagerness, and proper handling of materials needs to be established before students earn the privilege of using them.	Ignore distractions Interpret Stories
2	TSW continue practicing procedures and routines by passing out supplies in a game-like manner. TSW be introduced to dry media (crayons, paper, pencils, erasers) TSW will work individually on coloring sheets with different emoji images. TSW work collaboratively by discussing which emoji faces represent specific emotions NAEA- Creativity and innovative thinking are essential life skills that can be developed.	TTW teacher will display emoji pictures whole group have students guess what emotion it represents. TTW demonstrate how to pass out and gather supplies, specifically "take one and pass it down." TTW introduce activity with emoji coloring sheets, pencils erasers, crayons, and copy paper,	TTW ask students to point to and name at least one emotion on the coloring sheet, TTW asses coloring sheets for completion and fine motor skill development. Notes- Practicing passing supplies will help create efficiency and build relationship skills. Use a timer to promote competition during passing supplies activities. Friendly game-like	VA.Cr2.2.Ka- Identify safe and non-toxic art materials, tools, and equipment ELAGSEKSL1- Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. Second Step- Build a Vocabulary of Feelings Words Partner Discussions

		Book- *That's (Not) Mine* by Anna Kang SEL- Emoji images can be used for self-awareness and emotion recognition in others.	competitions can build student fun and investment.	Identify and Understand Their Own and Others' Feelings
3	TSW begin drawing a self-portrait with pencil and reference their emoji sheet to help select which emotion they want their self-portrait to have. TWS reference letters to help with drawing facial features. TSW discuss artistic choices with peers. NAEA- Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.	TTW will go over the alphabet song with students, pointing to letters as they are said. TTW draw different varieties of facial features on the board for students to reference as they draw their own self-portrait. TTW pass out emoji sheets from the previous class for students to reference. Book- ABC book of choice and/or *Colors of Us* by Karen Katz SEL-Emoji worksheet emotions can be used to help students determine which emotions they want their self-portrait to have.	TTW asses students' self-portrait drawings. TTW consider fine motor skills, letter recognition, and whole-group processing. Notes- Use literacy integration to compare facial features to letters and numbers. Eyes are like the letter O; noses can be drawn like a 3 on its side; the letter L is a nose; a mouth is like a letter U.	VA:Cr1.2.Ka - Engage collaboratively in creative art-making in response to an artistic problem ELAGSEKRL9- With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. Second Step- Listen with Attention Be Assertive Identify and Understand Their Own Feelings Work with Others Take Others' Perspectives
4	TSW outline self-portrait drawings with washable	TTW display and discuss student examples, TTW	TTW ask students what they like best about their self-	VA.Cr3.1.ka-

	markers and color in with crayons. TSW explore different lines styles made by markers and crayons. TSW discuss personal choices made during self-portrait creation and discuss ways they can make improvements. NAEA- Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime.	highlighting letter formation, and corresponding facial features. TTW will demonstrate how to outline pencil features with a washable marker and color in with crayons. TTW how to discuss artwork, artistic choices, and ways to make improvements in a positive and constructive way. Books- *I Am Enough* by Grace Byers SEL- Books about children of color helps build an identity for students of color.	portrait. TTW ask students to identify a facial feature and a corresponding letter (if used). Notes- Giving students praise and recognition encourages art-making, encourage frustrated students to consider multiple options, use starting over as a last resort. Provide students with a wide variety of skin color crayons.	Explain the process of making art while creating. HEK.4- Students will demonstrate the ability to use interpersonal communication skills Second Step- Begin to Take Others' Perspectives Friendship Skills Communication /Language Skills
5	TSW begin to establish painting routines in preparation for experimentation with wet media. After call and response, TSW look at brushes individually and reviews parts of the brush. TSW practice passing out supplies (empty water cups, paper towels, and paint pallets, and brushes). TSW practice holing paintbrushes and pretend to paint. TSW will practice cleaning up supplies, putting paintbrushes in cups, cup collection, passing around	TTW demonstrate how to use a paintbrush and have students call and respond to the part of a brush. Handel- you hold it/ ferrule- it's like a barrel, where paint likes to hide/ Bristles- are like the paintbrushes' hair. TTW demonstrate how to hold a paintbrush, you hold it just like you hold a pencil. TTW will go over paint	TSW answer a question before leaving the room. For example, Teacher will point to a part of the paintbrush and student must name the part correctly (handle, ferrule, bristles), or the student will have to name a painting supply (paintbrush, water cup, paint pallet, paper towel) or the student will name a painting procedure (put	VA.Cr1.2.ka- Engage collaboratively in creative art-making in response to an artistic problem. SKL2.c- Ask questions and effectively use mental processes to make Second Step- Focus Attention Remember Directions Stay on task Ignore distractions

	a trash bin/bag for paper towels, and practice putting paintings on drying racks. NAEA- Understand and follow correct procedures in handling materials, tools, and equipment.	procedures for distributing supplies and gathering supplies. TTW choose students based on behavior to help pass out and clean up supplies. Book- *White Rabbit's Color Book* by Alan Baker SEL- Doing procedures multiple times in a row can help students practice behavioral skills.	brushes in water when it is time to clean up, put painting on drying rack, etc.). Notes- Preparing students for painting by introducing procedures and making games out of routines builds investment and excitement. Being animated and personifying the paintbrush can help students buy-in to taking care of supplies.	Follow Directions Practice Behavioral Skills
6	TSW will practice paint supply distribution and clean up one time before beginning the activity. TSW paint on construction paper with water. TSW place wet papers on the drying rack at the end of the class, making sure to hold the paper with two hands to prevent spills. TSW will have different cleanup jobs; one student will monitor drying rack, one student will dump dirty water down the sink, one student will consolidate dirty paintbrushes. NAEA- How do artists and designers care for and maintain materials, tools, and equipment? Why is it	TTW demonstrate what painting on construction paper with water looks like. TTW warn that too much water on the construction paper will make everything blur together. TTW go over paint procedures to remind students of expectations because students will demonstrate one practice round of passing out and cleaning up supplies before beginning to paint on construction paper.	TSW participate in a whole group exit ticket reflecting on the success of using water to pretend paint for the first time. TTW ask students what they painted their pictures of. Notes-Having cloth rags helps immensely with spills. If students spill a water cup, have them clean it up them self with a cloth rag; use it as an opportunity to show students the procedure for cleaning up spills. Painting with water on construction	VA.Cr2.1.Ka-Through experimentation, build skills in various media and approaches to art-making. SKP1- Obtain, evaluate, and communicate information to describe objects in terms of the materials they are made of and their physical attributes Second Step-Remember Directions Stay on Task Ignore Distractions Use Self-Talk

	important for safety and health to? What responsibilities come with the freedom to create?	Book- *I Ain't Gonna Paint No More* by Karen Beaumont SEL- Experimentation with supplies can encourage creative risk-taking in students.	paper can also be called "vanishing paintings" because when the paper dries, the picture will go away. When the construction paper dries, it will be crinkly but can be re-used for other projects. Choose a responsible student to help with putting wet papers on the drying rack, make this a special helper job that students must earn.	Listen to Others Work with Others
7	TSW experiment with watercolor paints. TSW paint a Piet Mondrian print-out. If time permits, students may free-paint. NAEA- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.	TTW introduce watercolor paints, demonstrate how to dip the paintbrush in water, swirl paintbrush in dry paint color, and apply to the paper. TTW review care and procedures of paint supplies, gathering supplies, and cleaning up supplies. Book- *Mouse Paint* by Ellen Stoll Walsh SEL- Watercolor paint supports kinesthetic and sensory objectives such as expression of feelings,	TSW participate in a whole group exit ticket, and reflect on the success of using watercolor paint for the first time. The students will take turns discussing which face they feel represents how the art class went. TTW asses student paintings when dry. Notes- Limiting students to primary colors saves supplies. As student's fine motor skills become more refined, introduce more paint colors can be introduced. For students with	VA.Cr2.2.ka- Identify safe and non-toxic art materials, tools, and equipment. SKE2- Obtain, evaluate, and communicate information to describe the physical attributes of materials. Second Step- Remember Directions Stay on Task Ignore Distractions Use Self-Talk Listen to Others Work with Others Follow Directions Working Memory

		relaxation, and mental rest.	more developed fine motor skills teach them how to clean paint compartments by dabbing a paper towel in the pan to remove mixed colors.	
8	TSW will draw along with the teacher to create half a butterfly figure. TSW create a personalized interior of the butterfly wing based on personal choice. TSW will discuss patterns and design choices in wings as they are drawing them with peers. NAEA- How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?	TTW demonstrate drawing half a butterfly wing in pencil. TTW encourage students to fill in the butterfly wing with large patterns and designs. Numeracy integration will be incorporated (i.e., butterfly wings like a number 3, decorate the butterfly with different numbers, etc.). TTW show a fun interactive PowerPoint about butterflies. Books- *The Very Hungry Caterpillar* by Eric Carle SEL-Student discussion about butterflies, and currently held knowledge of butterflies can help students build off previous knowledge, and construct new knowledge with support and facts	TTW ask the students to state one butterfly fact before leaving class. TTW student butterfly wing drawings. Notes- A draw-along is a great option to ensure numeracy integration as well as a way to encourage large patterns because the larger prints turn out more clearly than smaller prints. However, it does limit student choice. Be sure to encourage personalized creativity when students create patterns inside the butterfly wing.	VA:Cr3.1.Ka- Explain the process of making art while creating. SKL2.c.- Ask questions and effectively use mental processes to make observations and identify the similarities and differences of organisms Second Step- Focus Attention Listen with Attention Use Self-Talk Be Assertive Remember Directions Stay on Task Ignore Distractions Listen to Others

		provided by the teacher.		
9	TSW paint over the pencil drawing with tempera paint. TSW follow along with the teacher to make a butterfly print with tempera paint.

NAEA- What role does persistence play in revising, refining, and developing work? | TTW will introduce tempera paint and symmetry. TTW demonstrate drawing half a butterfly with pencil, painting over pencil lines, folding paper in half, and unfolding to reveal transfer. TTW demonstrate touching up areas when tempera dried quickly.

Book- *It Looked Like Spilt Milk* by Charles G. Shaw

SEL- Tempera paint is a material that addresses perceptive and affective skills like improved cognition, empathic understanding, enhanced social skills, and personal emotional identification. | TSW participate in a whole group exit ticket to assess the success of using tempera paint to print. TTW asses student butterfly prints when dry.

Notes- When using tempera paint to print, students need to work quickly because the medium dries quickly. After the initial print is completed, students can go back with various colors and enhance compositions. | VA.Cr2.2.ka- a. Identify safe and non-toxic art materials, tools, and equipment.

SKL2- Obtain, evaluate, and communicate information to compare the similarities and differences in groups of materials

Second Step- Focus Attention Listen with Attention Use Self-Talk Be Assertive Remember Directions Stay on Task Ignore Distractions |
| 10 | TSW will trace wing templates as partners. When students are complete with tracing their wings, TSW color a coloring sheet with the wing template images. TSW being to design what they want their wings to look like. | TTW introduce a long-term wings project, where students make wearable wings out of poster board. TTW display wings templates and demonstrate how to trace | TSW participate in a whole group exit ticket. The students will point to which face they feel represents their success at tracing collaboratively. TTW asses student butterfly planning | VA.Cr2.1.ka- Through experimentation, build skills in various media and approaches to art-making.

HEK.6- Students will demonstrate |

	NAEA- How do artists and designers determine goals for designing or redesigning objects, places, or systems?	around the template onto poster board. TTW will emphasize when tracing a student pushes their pencil against the template to transfer the perimeter of the image. Book- *Waiting for Wings* by Lois Ehlert SEL-Working in partners allows students to discuss commonalities and differences in butterfly wing template choices. Strong tracers can also help weak tracers.	drawings for completion, detail, and creativity. Notes-Have multiple styles of wing template so students can choose which ones they like best. Some students need hand over hand instruction to feel what it is like to trace around the template, rather than on top of the template. Make the template a different color than the poster board, which the students are tracing on to.	the ability to use goal-setting skills to enhance health. Second Step- Focus Attention Use Self-Talk Remember Directions Begin to Take Others' Perspectives Communication/ Language Skills Friendship Skills Listen to Others Work with Others
11	TSW cut out their wings with partners. Partners can choose to sit at tables or on the floors when cutting. When students are finished cutting, they can help pick up scraps and continue designing what they want their wings to look like with coloring sheet templates. NAEA- People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.	TTW review scissor safety (always pass scissors but holding the bade and posing the handle). TTW demonstrate how to cut out wings. TTW will hand out student poster board tracings by first having the students demonstrate how to pass the scissors the right way to the teacher.	Before students line up, each student must pick up five or more scraps of paper before they leave the room. TTW asses student cutting skills and determine if select student need to continue working on refining by cutting edges neater. Notes- Because poster bard is larger and stiffer than regular paper,	VA:Cr2.3.Ka- Create art that represents natural and constructed environments. HEK.5.a- Identify potential risky health situations at school. Ex: identify concepts and practices concerning injury prevention and safety Second Step- Focus Attention Use Self-Talk

		Book- *We Love to Share* by Liza Charlesworth SEL- Resistive media, including cutting stiff materials like poster board, aid in the development of the pre-frontal cortex and help children cultivate strong problem-solving skills. Because students are working in partners, problem-solving skills can be enhanced.	it helps to work in partners. Also, students who are strong cutters will finish cutting faster and be able to help more students complete cutting out their wings. Students who are not strong cutters can help pick up poster board scraps on the floor. Limit the number of scissors in circulation to reduce injuries.	Remember Directions Begin to Take Others' Perspectives Communication/ Language Skills Friendship Skills Listen to Others Work with Others Follow Directions Practice Behavioral Skills
12	TSW draw designs on one side of wings in pencil then go over drawings with light-colored oil pastels. TSW do an art walk to see classmates' drawings and discuss creative choices thus far (i.e., wing shape, wax resist drawing, wax resist color) NAEA- Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.	TTW demonstrate wax resist, first drawing lightly in pencil, going over pencil lines with light-colored oil pastel, then painting over oils pastel with watercolor paint. TTW remind the student that they are doing the wax resist process in two class periods. Book- *Seeing Symmetry* by Loreen Leedy SEL- Oil pastels address perceptive and affective skills like improved cognition, empathic	TSW participate in a whole group exit ticket, TTW ask students to say something about another student's work before leaving class. Notes- Referencing the butterfly printing activity can help reinforce concepts of symmetry. Symmetry in drawings is not required, but presenting a symmetry lesson before a drawing lesson may produce more symmetrical results.	VA:Pr4.1.Ka- Select art objects for personal portfolio and display, explaining why they were chosen. ELAGSEKSL1- Participate in collaborative conversations with diverse partners about kindergarten topics Second Step- Remember Directions Stay on Task Communication/ Language Skills Friendship Skills Large Group and Partner Discussions

		understanding, enhanced social skills, and personal emotional identification.		Communicate Ideas Listen to Others Take Others' Perspectives
13	TSW paint with watercolor over their oil pastel to reveal their wax resist. NAEA- How do artists and designers create works of art or design that effectively communicate?	TTW demonstrate wax resist and review watercolor procedures. TTW describe the wax as a barrier that can break if student paint too rough. TTW encourage students to paint gently to maintain the wax resist image. Book-*The Day the Crayons Quit* by Drew Daywalt SEL- Watercolor paint supports kinesthetic and sensory objectives such as expression of feelings, relaxation, and mental rest. Play soothing music while students paint to increase focus.	TSW fill out individual exit tickets. TSW circle the face that represents their attempt at the wax resist process. TSW write the word wax resist on their exit tickets. Notes-By this point in the year, students should be familiarized with painting procedures. However, if classroom management needs to be reinforced, it is an excellent time to review expectations when working with wet media.	VA:Cr2.3.Ka- Create art that represents natural and constructed environments. HEK.5- Students will demonstrate the ability to use decision-making skills. Second Step- Focus Attention Self-Talk Be Assertive Remember Directions Stay on Task Ignore Distractions Think of Multiple Solutions to a Problem Follow Directions Practice Behavioral Skills
14	TSW glue precut shapes on to their wings. TSW discuss patterns they have created with collage on their wings. NAEA- Individual aesthetic and empathetic awareness developed through engagement with art can lead to	TTW introduce and demonstrate and collage. TTW review patters and go over several examples of patterns with students	TSW fill out individual exit tickets. TSW circle which face they feel represents their success with college. TSW write the word collage on their exit tickets.	VA:Re.7.1.Ka- Identify uses of art within one's personal environment. SKP1- Obtain, evaluate, and communicate information to describe objects in

	understanding and appreciation of self, others, the natural world, and constructed environments.	Book-*Patterns Bugs* by Trudy Harris SEL- College is a resistive media and requires multiple steps; it aids in the development of the pre-frontal cortex and helps children cultivate strong problem-solving skills.	Notes- Although patterns are not required to be on students' wings, discussions of patterns can reinforce math concepts. When reading the story, ask students to identify patterns in the illustrations.	terms of the materials they are made of and their physical attributes. Second Step- Be Assertive Calm Down Before Solving Problems Explore Consequences of Solutions to Problems Pick the Best Solution to a Problem
15	TSW be able to choose between using oil pastels, markers, and collage to embellish and add on to wings based on student choice and preferences. TSW discuss creative choices and the purpose of their wings. NAEA- People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	TTW display and discuss student projects that show exemplary work. TTW let students vote on which media they would like to use and group students based on selections. Book- *Beautiful Oops!* by Barney Saltzberg SEL- Relate the story to student work and that it is ok to make mistakes. Ask students if they have made any mistakes thus far in the project and what they did to overcome them.	TSW fill out individual exit tickets. TSW circle which face they feel represents how their choice-based embellishments went. Notes- This is a make-up day for any students who were absent to help them get caught up.	VA:Cn11.1.Ka- Identify a purpose of an artwork. HEK.4:a- Discuss ways to express feelings in a healthy way. Second Step- Use Self-Talk Identify and Understand Their Own and Others' Feelings Listen to Others Calm Down Before Solving Problems Think of Multiple Solutions to a Problem Respond to Questions Communicate Ideas Listen to Others
16	TSW draw a picture of their complete wings, discuss their artistic	TTW discuss proper etiquette for critique (i.e.,	TTW evaluate student responses during discussion	VA:Pr6.1.Ka- Explain what an art museum is and

	choices in small groups, and practice their wings parade display. NAEA- How does one determine the criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?	constructive comments, not destructive comments, wait your turn to talk, etc.). TTW divide the class into two groups, one group draws what their completed wings look like, while the other group sits in a small group and discusses and presents wings to peers. TTW have all students line up with wings on at the end of class to practice for the wings parade display. Book- *Art Dog* by Thacher Hurd SEL- Teacher facilitated discussion of artwork can help encourage students to discuss creative choices, overcoming obstacles, and take other student's perspectives into account.	via note taking. TTW evaluate student drawings of their wings. Notes- Getting kindergarteners to focus on critique can be difficult, especially if they are excited about their completed wings. When leading critique, allow for only one student at a time, who is presenting, to wear their wings.	distinguish how an art museum is different from other buildings. ELAGSEKRL9- With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. Second Step- Respond to Questions Large Group and Partner Discussions Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Follow Directions Practice Behavioral Skills Listen with Attention
17	TSW wear their wings and display their artwork to other students in the school NAEA- People evaluate art based on various criteria.	TTW assist in wings parade preparation. TTW orchestrate volunteers, line students up, and direct walking patterns to	TSW will participate in a whole group exit ticket based on how the success of the wings parade.	VA:Re9.1.Ka- Explain reasons for selecting a preferred artwork. HEK.4- Students will demonstrate the ability to use

		facilitate the whole school display of student artworks. Book- *Anything is Possible* by Giulia Belloni (Depending on the time the school allows for the parade, a book may not fit within the scheduled time.) SEL-Presentation of artwork in a fun interactive way can encourage creative choices; public displays of artwork can lead to more meaningful reflections.	Notes-Discuss with curriculum lead, principal, and other teachers ways they can assist in making wings parade enjoyable and engaging for all involved. Encourage parents to volunteer. Filming the display to show students later can help reinforce the importance of displaying art, interpretations of art, and reflection of art-making and presentation	interpersonal communication skills to enhance health Second Step-Follow Directions Practice Behavioral Skills Listen to Others Friendship Skills Focus Attention
18	TSW draw pictures of themselves wearing their wings, and create an image of what the wings parade was like as a reflection activity. NAEA- What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?	TTW demonstrate drawing a reflection of the wings parade and dictate what the images mean during the drawing process. Book- *The Art Lesson* by Tomie dePaola SEL-Children's discussion of drawings, while they are creating them, can help them recognize feelings associated with art presentation. They are using literacy	TTW analyze student drawings for completion, creativity, and craftsmanship, and attempted writing. Notes- Because most kindergartners cannot yet read or write, their reflections are through drawings, but encourage those who are fluent to add words to their pictures.	VA:Re.7.2.Ka-Describe what an image represents. ELAGSEKW3-Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened. Second Step-Understand Strong Feelings Recognize Strong Feelings

		and graphicacy skills to communicate the ideas, which can also allow them to begin taking other student's perspectives as well.		Communication/ Language Skills Interpret Stories Communicate Ideas Listen to Others Work with Others Take Others' Perspectives

4.2.2 Curriculum Map Semester Two

Table 3 Curriculum Map Semester Two

Week	Student Focus (TSW) NAEA objective	Teacher tasks (TTW) Literacy support SEL supports	Assessment/ Exit ticket Notes/ Reflection	Standards NAEA ELA SEL
19	TSW practice transitions (i.e., hall line to carpet, carpet to seat at table, table to line, tine to hallway). TSW will act out conflict scenarios to model peaceful conflict resolutions. TSW will practice completing an individual exit ticket. NAEA- Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	TTW review the artistic concepts, routines, procedures, and whole-group expectations. TTW model, mediate, and narrate conflict scenarios that the children act out. TTW time activities (such as entering the classroom sitting down in assigned seats, art mantra, lining up, and exiting the classroom) to show students the efficiency of their tasks. Book- *Miss Nelson is Missing* by Harry Allard	TSW complete an individual exit ticket. TSW circle a smiley face, neutral face, or sad face depending on how they felt during the lesson, and how they felt about review and conflict scenarios. Notes-Make it a competition to see if classes can beat other groups' times for lining up quickly and efficiently. Save the times so that students can try to beat whole groups' time next time the class comes to art. Involve the entire group in acting with "action hands up"	VA:Cn10.1.Ka- Create art that tells a story about a life experience. HEK.4: b- Develop listening skills to enhance health. Ex: Participate in a role-play to help recognize good listening skills. Second Step- Follow Directions Practice Behavioral Skills Daily Practice Using Skills Every Day Academic Integration Activities

		SEL- Acting out conflict resolution scenarios can help students with interpersonal and communication skills.	and rounds of applause (clap in a circle five times) Or "five claps for our first performers," limiting student claps can help students stay focused.	
20	TSW begin drawings for making stick-puppets of historical and famous African American figures. TSW practice in a practice drawing lead by the teacher. TSW draw figures with image references (printed or digital). NAEA- How do life experiences influence the way you relate to art?	TTW introduce puppetry arts. TTW introduce students to historical African American figures. TTW demonstrate how to draw a human figure and use the whole paper. Book- *Counting on Kathrine* by Helaine Becker SEL- Students must think of multiple solutions to a problem if they are having difficulty drawing from observation.	TSW participate in a whole group exit ticket. TTW analyze the progress of students' drawings. Notes- Preparing for school-wide programs early in the year is a best practice for time management. Encourage students that drawing from observation does not have to be exact, help students embrace mistakes and differences in recreations of figures. Using blank human figure printouts can help students who are struggling.	VA:Re.7.1.Ka- Identify uses of art within one's personal environment. ELAGSEKR L9-With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. Second Step- Describe the Problem Think of Multiple Solutions to a Problem Pick the Best Solution to a Problem Friendship Skills Focus Attention
21	TSW complete their figure drawings. TSW outline figures with a sharpie and begin to color the drawings with colored pencil. NAEA- People develop ideas and understandings of	TTW review puppetry arts. TTW demonstrate outlining figure drawings with a sharpie. TTW demonstrate how to color with colored pencil and sharpen colored pencils to	TSW complete an individual exit ticket, measuring their success thus far in the puppet project (drawing, outlining, and beginning to color with colored pencil). TTW analyze the progress	VA:Cn11.1.Ka- Identify a purpose of an artwork. HEK.6- Students will demonstrate the ability to use goal-setting skills to enhance health. Second Step-

	society, culture, and history through their interactions with and analysis of art.	ensure the longevity of supply. Book- *Tar Beach* by Faith Ringgold SEL- Students must work together when sharing colored pencils and pencil sharpeners.	of student's drawings. Notes- Keeping individual bowls at tables with hand-held pencil sharpeners cuts down on the number of students in line to sharpen colored pencils.	Stay on Task Ignore Distractions Focus Attention Listen with Attention Use Self-Talk Be Assertive Work with Others
22	TSW complete coloring the front of the puppet. TSW cut out the front of the stick puppet, and trace the front of the stick puppet to use as a template to begin drawing and back of the puppet. NAEA- How does making art attune people to their surroundings?	TTW show exemplary student work to the class and begin to introduce concepts about opposites (front vs. back). TTW use examples (student volunteers, animals, and buildings) to help illustrate the front vs. back concept to students. TTW demonstrate cutting out the front of the puppet and tracing it to create a template for the back of the puppet. Book- *Opposites* by Katie Wilson SEL- When students begin to realize that objects have both front sides and back sides, they can start to take in other perspectives.	TSW complete and individual exit ticket measuring their success of cutting and tracing the front of their puppet. TTW analyze the progress of student's drawings and cutting skills. Notes- Young students often have a difficult time understanding what the back of something looks like, use multiple examples to help illustrate this concept. Teacher assistants may be needed for students who have difficulty cutting smoothly. Students who cut jagged lines may need help tracing the front of the puppet to ensure the back is a mirror image.	VA:Cn10.1.Ka-Create art that tells a story about a life experience. SKL2.c- Ask questions and effectively use mental processes to make observations and identify the similarities and differences. Second Step-Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Follow Directions Practice Behavioral Skills Daily Practice Using Skills Every Day
23	TSW will complete drawing and coloring the back of their	TTW demonstrate how to cut out the back of the puppet	TSW participate in a whole-group exit ticket, evaluating the	VA:Re8.1.Ka-Interpret art by identifying subject

	puppet. TSW cut out the back of the puppet. TSW glue the front and back together with a craft stick in between for handle. NAEA- How are artworks cared for and by whom? Why do people value objects, artifacts, and artworks, and select them for presentation?	and glue the front and back together. TTW emphasize not to play with the puppet immediately after construction; the glue needs to dry, or the puppet will fall apart. Book- *I am Jim Henson* by Brad Meltzer SEL-Students will have to think of multiple solutions to a problem and work together collaboratively if they have difficulty gluing the front and back of the puppet together.	success of puppet completion. TTW evaluate students' completed puppets when dry. Notes- The back of the puppet does not need to be as detailed as the front of the stick puppet if time is limited (i.e., the students do not have to outline details in sharpie on the back). Encourage students to work collaboratively if they have difficulty gluing puppets with the handle.	matter and describing relevant details. SKP1- Obtain, evaluate, and communicate information to describe objects in terms of the materials they are made of and their physical attributes Second Step- Large Group and Partner Discussions Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Follow Directions Pick the Best Solution to a Problem Friendship Skills Focus Attention
24	TSW work in small groups and take turns presenting puppet shows to one another TSW will work in small groups on Black History Month Coloring sheets, and/or drawing a picture of their puppet show. NAEA- People gain insights into meanings of artworks by engaging in the	TTW demonstrate a puppet show. TTW go over proper etiquette when presenting a puppet show and viewing a puppet show. TTW discuss taking turns in small groups, and alternating between performing (puppet show) and reflecting (coloring sheet/ drawing). Book- *Not a Box* by Antoinette Portis	TSW fill individual exit tickets reflecting on the success of small group puppet shows.TTW evaluate student performances, coloring sheets, and reflection drawings. Notes- Recording puppet shows for students can help build confidence and can be replayed if students have a school conflict, or to encourage art	VA:Pr4.1.Ka- Select art objects for personal portfolio and display, explaining why they were chosen. HEK.4- Students will demonstrate the ability to use interpersonal communication skills to enhance health and avoid or reduce health risks.

	process of art criticism.	SEL- Students will work together cooperatively and collaboratively in partners or small groups to prepare puppet show, and discuss puppet activity during the coloring, drawing, and reflection time.	advocacy. If possible, a volunteer or assistant teacher can help facilitate puppet shows and the lead teacher and assist students who need to complete puppet construction, as a make-up day.	Second Step- Inhibitory Control Interpret Stories Communication/ Language Skills Identify and Understand Their Own and Others' Feelings Begin to Take Others' Perspectives Listen to Others Have Empathy Express Compassion
25	TSW begin the recycled city project. TSW draw a picture of a building, when complete, TSW attach their drawing to a box to make it three dimensional and free standing. NAEA- How does learning about art impact how we perceive the world?	TTW Begin discussing functional artwork, such as architecture and things seen in everyday life. TTW discuss the element of form and begin to introduce the recycled city theme. TTW demonstrate how to draw a building and attached it to a box. TTW focus on collage and dry media such as crayons, colored pencils, and markers. Book- *Indestructibles; My Neighborhood* by Maddie Frost SEL-The students will explore multiple solutions to problems. Encourage persistence as creating the first building can be	TSW participate in a whole-group exit ticket assessing the creation of their first buildings. TTW assess the progress of student buildings. Notes- Depending on classroom storage availability limit the size of boxes that are used, also be aware of boxes that may have contained food products if students have allergies.	VA:Re.7.1.Ka- Identify uses of art within one's personal environment. SKE2- Obtain, evaluate, and communicate information to describe the physical attributes of earth materials Second Step- Think of Multiple Solutions to a Problem Explore Consequences of Solutions to Problems Pick the Best Solution to a Problem Friendship Skills Focus Attention Working Memory Inhibitory Control

		challenging if they have difficulty with motor skills.		
26	TSW use mixed media and found objects to continue to create a recycled city that reflects their personal environments. NAEA- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	TTW introduce more media choices for students to use for construction of the recycled city including watercolor and tempera paint. Book- *The Three Little Pigs: An Architectural Tale* by Steven Guarnaccia SEL- Allow students to work independently, with partners or collaboratively.	TSW complete individual exit tickets about their progress of creating buildings thus far in the recycled city project. Notes- Allow students to continue working on past buildings or begin new buildings, allow for students to exchange buildings, and have one student complete a building that another student started.	VA.Re.7.1.ka- Identify uses of art within one's personal environment. SKE2- Obtain, evaluate, and communicate information to describe the physical attributes of earth materials Second Step- Think of Multiple Solutions to a Problem Explore Consequences of Solutions to Problems Pick the Best Solution to a Problem Friendship Skills Focus Attention Working Memory Inhibitory Control
27	TSW continue making buildings and other objects that are found in cities using a variety of media and cleaned recycled materials. NAEA- People gain insights into meanings of artworks by engaging in the	TTW Review construction techniques. TTW display and lead a group discussion about student exemplars and completed works. TTW discuss STEAM related careers based on literacy integration of Rosie Revere.	TSW participate in a whole-group exit ticket assessing the success of the recycled city thus far. TSW describe one way in which they made something before leaving class. Notes- Discussing student exemplars and completed works can help to help	VA:Re8.1.Ka- Interpret art by identifying subject matter and describing relevant details. HEK.6- Students will demonstrate the ability to use goal-setting skills to enhance health. Second Step-

	process of art criticism.	Book- *Rosie Revere, Engineer* by Andrea Beaty	encourage the construction of buildings and build creative confidence.	Large Group and Partner Discussions Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Follow Directions Practice Behavioral Skills
		SEL- Through teacher modeling, students will observe how to discuss and share construction ideas and techniques. Discussing artistic careers can help students build a sense of identity.		
28	TSW continue making buildings and other objects that are found in cities using recycled material and mixed media. TSW focus on what type of building they are creating, and the purpose of the buildings. NAEA- Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.	TTW lead a discussion on the purpose of several types of buildings and their identifiers (hospitals, airports, museums, etc.). TTW Discuss what an art museum is and how they are located in many cities. TTW Show a PowerPoint of local and famous art museums. Book- *My Museum* by Joanne Liu SEL-Students may become more invested in art displays if they recognize the local locations.	TSW complete individual exit tickets and draw what a museum loos like on the back of the exit ticket. Notes- Finding a way to make connections between local art scenes and recognizable local areas can help bring context to museum discussion.	VA:Pr6.1.Ka- Explain what an art museum is and distinguish how an art museum is different from other buildings. HEK.5- Students will demonstrate the ability to use decision-making skills to enhance health. Second Step- Interpret Stories Express Compassion Identify and Understand Their Own and Others' Feelings Build a Vocabulary of Feelings Words Begin to Take Others' Perspectives Listen to Others
29	TSW continue making buildings and other objects that are found in cities,	TTW review rules and procedures and how they relate to the recycled city	TSW participate in a whole group exit ticket assessing the progress of the	VA:Cr2.1.Ka- Through experimentation, build skills in

	TTW focus on adding details and building identifiers. NAEA- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.	project. TTW encourage finer detail in pre-existing buildings and use examples from books to promote creative designs. Book- *Come Over to My House* by Theo LeSieg SEL- Adding on to pre-existing buildings encourages collaboration. Students may have varying feelings about wanting to share their creations and can explore feelings associated with this.	recycled city and collaborations. Have students write down the name of the person they worked with if they worked collaboratively. Notes- Alternating between an individual and whole group exit ticket can help with time management. Whole group exit tickets can allow for longer student work time; individual exit tickets allow for longer reflection time. Adding on to pre-existing buildings can save storage space.	various media and approaches to art-making. ELAGSEKRL9- With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. Second Step- Communication/ Language Skills Calm Down Before Solving Problems Describe the Problem Explore Consequences of Solutions to Problems Pick the Best Solution to a Problem Friendship Skills Begin to Take Listen to Others Have Empathy Express Compassion Understand Strong Feelings Recognize Strong Feelings
30	TSW begin making background art and roads for city display. NAEA- How does engaging in creating art enrich people's lives? How does making art attune	TTW go over the atmospheric perspective and describe that the background is less detailed because it is far away. Things that are close have more detail and are bigger.	TSW complete an individual exit ticket assessing their success with the details of the city. TSW draw a picture on the back of their exit ticket that shows a perspective.	VA:Cn10.1.Ka- Create art that tells a story about a life experience. ELAGSEKSL5- Add drawings or other visual displays to descriptions as

	people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?	Book- *Ish* by Peter H. Reynolds SEL- Using enlarged objects to demonstrate perspective can bring a sense of humor into the lesson.	Notes- When teaching perspective, demonstrate what it would look like to have a giant object next to a person in a drawing by making large cut-outs from butcher paper.	desired to provide additional detail. Second Step- Focus Attention Listen with Attention Use Self-Talk Be Assertive Remember Directions Stay on Task Ignore Distractions
31	TSW begin putting finishing touches on buildings and background. NAEA- How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?	TTW lead a discussion about how students can improve local areas with art. TTW discuss the buildings already constructed and how to enhance completed constructions. Book- *Maybe Something Beautiful: How Art Transformed a Neighborhood* by Isabel Campoy and Theresa Howell SEL- Artistic discussion and collaboration can promote positive relationships between students. Discussing the community can help bridge in school and out of school activities.	TSW participate in a whole group exit ticket assessing the details of the recycled city. Notes- Having students work in partners and individually can allow students to have a communal sense of ownership with the recycled city.	VA:Re9.1.Ka- Explain reasons for selecting a preferred artwork. ELAGSEKSL1- Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. Second Step- Large Group and Partner Discussions Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Identify and Understand Their Own and Others' Feelings Build a Vocabulary of Feelings Words Begin to Take Others' Perspectives
32	TSW complete any unfinished buildings	TTW discuss ways that completed	TTW complete an individual exit ticket	VA:Cr3.1.Ka-

and add finishing touches to the details and background. NAEA- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime.	buildings can be enhanced but not overdone. TTW lead a group discussion about the progress of the city background Book- *Iggy Peck, Architect* by Andres Beaty SEL- Encourage students to step outside of their comfort zones (i.e., students who have worked collaboratively can try working individually and vice versa).	to assess their progress with the recycled city. Notes- Discuss with the principal, custodial staff, and other teachers the best location for recycled city display.	Explain the process of making art while creating. HEK.4- Students will demonstrate the ability to use interpersonal communication skills to enhance health and avoid or reduce health risks Second Step- Identify and Understand Their Own and Others' Feelings Listen to Others Have Empathy Express Compassion Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Follow Directions Practice Behavioral Skills
33	TSW help give input on recycled city set up and display. TSW begin to draw the recycled city as a still life in small groups. Notes- How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does	TTW discuss arranging a city with a variety of buildings. TTW demonstrate how to draw from observation. TTW split class into small groups, some students will draw first, some student will help set up display, then switch. Book- *Little Elliott, Big City* by Mike Curato	TSW participate in a whole group exit ticket. TTW assess student drawings of the recycled city display. Notes- The teacher will construct most of the display but allow opportunities for students to have a helping hand set up and curation. Prompting questions include, "Should we put all the small	VA:Cn11.1.Ka- Identify a purpose of an artwork. SKL2.c- Ask questions and effectively use mental processes to make observations and identify the similarities and differences. Second Step- Friendship Skills Focus Attention Working Memory

	art preserve aspects of life?	SEL-Posing questions can help students think about and discuss display collaboratively. Student input can build investment and hopefully deter students from touching the completed display.	building together, or should we mix up small and big buildings?" "should buildings be grouped by color?" "Where and how should things be placed?"	Inhibitory Control Interpret Stories Respond to Questions Large Group and Partner Discussions Respond to Questions
34	TSW continue to draw complete recycled city as a still life. NAEA- How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?	TTW discuss the importance of not touching the installed recycled city. TTW lead a discussion about still life drawing. TTW re-demonstrate how to draw from observation. Book-*Anywhere Artist* by Nikki Slade Robinson SEL-Allowing students to draw and reflect on the project can bring lasting meaning and closure to the unit.	TSW complete an individual exit ticket assessing their progress and success with the recycled still life drawing. Notes- If possible, the teacher can add twinkle lights to the display to make shadowed areas pop.	VA:Re9.1.Ka- Explain reasons for selecting a preferred artwork. ELAGSEKSL5- Add drawings or other visual displays to descriptions as desired to provide additional detail. Second Step- Remember Directions Stay on Task Ignore Distractions Focus Attention Working Memory Inhibitory Control Interpret Audio/Visual Media
35	TSW complete their drawings of the recycled city. TSW add collage elements to their completed drawings. NAEA- Visual imagery influences understanding of and responses to the world.	TTW show exemplary drawings and review how to draw from observation. TTW introduce how to add collage elements to recycled city drawings if students would like to use mixed media.	TTW hang up student completed artworks. TSW participate in a whole group exit ticket, assessing the success of the still life drawings. Notes- Adding mixed media to the drawings can	VA:Re.7.2.Ka - Describe what an image represents. HEK.6- Students will demonstrate the ability to use goal-setting skills to enhance health. Second Step-

		Book- *The Pencil* by Allan Ahlberg SEL-Reflection through drawings can help students articulate feelings about the long-term recycled city project.	help represent the mixed media used in the construction of the recycled city.	Large Group and Partner Discussions Communicate Ideas Listen to Others Work with Others Take Others' Perspectives Follow Directions
36	TSW construct a portfolio from a large sheet of paper. TSW decorate the portfolio with and illuminated letter as inspiration. TSW bring all artwork home. NAEA- People evaluate art based on various criteria.	TTW demonstrate how to make a portfolio out of a large piece of paper. TTW demonstrate how to draw an illuminated letter. Book- *Because* by Mo Willems SEL- Rather than a book for the last, the teacher can create a PowerPoint presentation that commemorates all of the art projects that the students have made throughout the year.	TSW complete an individual exit ticket. TSW write at least one sentence describing their favorite art project from the year. Notes- If possible, more days can be allotted for students to decorate their portfolios. Discussions of bodies of work can help students understand the value of creative persistence.	VA:Re9.1.Ka-Explain reasons for selecting a preferred artwork. ELAGSEKSL5- Add drawings or other visual displays to descriptions as desired to provide additional detail. HEK.4: a- Discuss ways to express feelings in a healthy way. Second Step-Be Assertive Stay on Task Academic Integration Activities

4.3   Reflections

This year-long visual arts scope and sequence for kindergarten sought to incorporate literacy and social-emotional learning in an implementable and constructive way. When possible, I presented versions of the lessons to students, which significantly helped with the notes and reflections from the teacher's standpoint. Additionally, there is justification for the content as it

aligns with objectives from other nations. Thus, students will receive multifaceted instruction during the formative years of school.

The creation of this curriculum map was supported by multiple sources of data to encourage various forms of literacy and objectives necessary for critical thinking associated with social justice themes. Advocating the importance of visual literacy, as well as reading and writing is essential for all students, but, I believe, even more so for children who are at-risk or in high-poverty environments. Instilling a love of reading was done through multiple avenues in this scope and sequence. Reading picture books aloud can connect stories with projects; read-alouds and reciting classroom rules can help review and reiterate sigh words; storybook illustrations can spur creative art pieces and discussions; letter identification and letter incorporation in artworks can support graphicacy and encourage communication. Furthermore, the exit ticket combines both literacy and social-emotional learning by the repetition of written instructions as well as emotion recognition.

The curriculum aims to incorporate SEL on multiple fronts. Some projects and activities focus on identity, including the emoji activity, self-portrait drawing, wings project, and daily peer-to-peer discussions. Teaching SEL is no easy task, but incorporating other subject areas can amplify the importance of learning soft skills. Modeling self-talk and role-playing situations in the art room that involve conflict-resolution are concurrent with health standards. Exploring multiple solitons to various problems and comparing and contrasting different entities share similarities with science standards. The Second Step ® curricula provide resources and outlets for teaching these such skills.

The Wallace Foundation (Jones, 2017) analyzed several socio-emotional learning programs. The report considers the frameworks used for developing successful SEL curricula.

Sound frameworks consist of bridging the gap between in-school SEL programs and out-of-school-time, evaluating the instructional strategies of different programs, and incorporating the resources, references and educational tools into the classroom setting. The objective of the report is to highlight the need for SEL programs. Such requirements for instilling SEL curricula include a program's alignment with core curricula, integration of the content within educational schedules and settings, and the SEL program's success rate of enhancing a school's climate and culture. Second Step®, as described by the Wallace Foundation report, is an "in-school lesson based" (Jones, 2017, p.8) program, and it ranked fairly well in the detailed analysis of the 25 SEL programs. Jones (2017) took into account components such as the cognitive maturity, emotional regulation, interpersonal understanding, character development, and mindset growth. Second Step® provides educators with lessons, resources, and suggestions for community engagement. This vastness and intentionality of resources greatly aid in a teacher's ability to implement the program objectives.

Educators reputably focus a significant amount of time and energy on the well-being and instruction of their students. However, to enhance one's craft, teachers must also take into consideration their own social-emotional well-being. Time management is a practice that, with persistence, can become more refined. Intentionally planning for make-up days within the scope and sequence allows for flexibility with ever-changing school schedules. Additionally, educators must take moments for personal reflection; teachers need to allot time to ruminate and keep their own emotional health in balance. From personal experience, I have found that keeping a journal, looking over student work without assessing it, having positive one on one discussions with students and parents, and encouraging at-home art making has helped me decompress and develop as an educator.

Lastly, the importance of SEL and literacy fit significantly within the context of a global society; thus, I sought to incorporate multiculturalism and diversity to enhance young students' understanding of the world. Based on the College Board's (2013) research, other nations incorporate a multitude of cross-curricular integration into their curriculum. I frequently reference international standards because I am trying to prepare students for a global future. It is essential to look at programs outside of one's culture, that are designed to enhance SEL. Many topics are interrelated, like anti-bullying, conflict resolution, peace education, and inclusivity. These are not only correspondent with international objectives but can also promote more tolerant and understanding world views.

5   CONCLUSIONS

Upon completing my research, constructing a comparative education model, and formulating a year-long curriculum map, I have gained knowledge, different perspectives, and ideas for further inquiry. Kindergarten is a pivotal year, yet in terms of art curriculum resources, there was limited academic content. Additionally, the specifics of the curriculum for which I was looking (that which included literacy and social justice) did not exist. I created this curriculum map to serve the needs of my specific students whom I teach at a charter school in South Atlanta. I sought to assess various curriculum ideologies, social justice content through social-emotional learning, literacy integration, and best practices for educators. While constructing the year-long map, I was able to discover many resources that not only helped my class prosper but could also be utilized for additional grade levels and core academic classes. In the following text, I will reflect on my initial research questions and compartmentalize what was deduced from this study.

5.1 Initial Research Questions

1. What can various curriculum ideologies provide, and what art education standards from other countries can support the art content which will be foundational for students in their first year at a public charter school? Curriculum ideologies dictate what, how, and why content is present or withheld from students. I sought to understand various curriculum theories, and art education models from other countries, as well, to form a solid support for the foundational art content that was presented at my school. Before creating and implementing my curriculum map and year-long scope and sequence, I believed that I would push for a humanistic and social reconstructionist curriculum style. However, the truth is that I operate within a systemic and academic system. There are components of all four curriculum ideologies in the final map, and although I had hoped for it to be more socially forward, and humanistic, some of the art projects had rigid parameters and set time frames.

I incorporated humanistic ideologies because I adapted content for my learners specifically. I also focused heavily on emotional education and the psychology of why we were creating certain projects. The social reconstructionist methods were employed because my program involved the community when possible (such as contacting parents, collaborating with school personnel, and engaging community members) teachers. However, I decided I could not completely enact social reconstructionism partly because of the age of my students, their need for structure, and kindergartens' sheer newness at beginning school. Although I operate within a charter school, there is an emphasis on systemic learning. The scope and sequence were more academic than I had initially intended. I collected data on students, employed technology, and intentionally limited supplies for specific projects. I had not intended for the map to be so academic, although, in hindsight, I feel that this result was advantageous for other teachers because the academic curriculum style is the prominent U.S. schools. While there is some

systemic and academic rigidity to the curriculum map, I did not feel the need to teach my kindergarten students in the DBAE style, nor focus heavily on the standardized elements and principles of art. It is not that I feel that the elements and principles are unimportant; I simply prefer for the in-class time with students to be used to the fullest. I want the students, during the visual arts time in school, to experience learning opportunities that they would not otherwise be able to encounter in other settings.

It is noteworthy that my principal encouraged me to create artwork lessons that could be done at home. With homework, I could reinforce my in-class lesson and also provide systemic art content such as the elements and principles of art. Occasionally I included some international art education aspects like worksheets that had step-by-step calligraphy, coloring sheets that included English with translations, and workbook pages about global cities to reinforce the recycled city unit. Through my research on international comparative art education, I gained confidence that what I was teaching had global influences.

2. For kindergarten-age students, how might social justice content be introduced through social-emotional learning within an art class setting? In addition to this question, while gathering research and developing my curriculum map, I began to realize even more why it crucial to teach social justice at an early age. Through lessons, activities, and long-term projects, social justice, and SEL were integrated into the curriculum. Books about diversity, student role-playing and analysis and discussion of situational circumstances, and student-centered/teacher-facilitated discussions were incorporated to encourage self-identity, collaborative problem-solving. Within these practices, children could participate in structured play and informal conversations, observed by the teacher. Play and creative experiences permeated group discussions. Because of these creative outlets, both collaboration and individual activities could flourish. Another

component of the curriculum is the social-emotional learning through stages. There is an intentional gradual progression of collaborative involvement with learning activities. In the beginning, students started by working individually, then partner or small groups formed reinforce SEL learning, and finally, large group art activities bolster overarching social and emotional themes. It was through this practice that I was able to help social students become more introspective, and shy students could break out of their shells.

I believe that it is important for young children, especially those who have experienced trauma, to be exposed to social justice content. Many young children go through very traumatic events; often, these children are not able to get the therapeutic counseling and services they need. Limiting social justice content for children who have experienced adverse childhood situations could hinder their ability to relate to school content. Teaching young children about social justice could provide authentic learning experiences.

I have encountered educators that believe in withholding historical social-justice content due to the fact that it may be too explicit for young children. While censorship due to age is sometimes undoubtedly justifiable, many children in Title I schools have experienced ACES that directly relate to the trauma associated with social justice history. Therefore, teaching social justice to young children can help them understand the causes behind injustices, but must also be done with progression. In the first semester map, I focus on social-emotional learning, whereas in the second-semester map topics such as race, socioeconomics, community, and identity are encountered.

Broaching these subjects must be done with kindergarten vocabulary in mind. During some of the lessons, I discuss with five-year old's about why black and white people used to be separate, how sometimes they are still separated today, why that is unfair, and how it makes us

feel. We discuss the importance of women being equal to men and the difference between rich and poor. The students were engaged in these conversations and thought critically during the discussions. Teacher discussion about racism, feminism, and poverty can help young children navigate the world in which we live today.

3. In what ways can literacy be seamlessly integrated into art classes to support language arts instruction while providing students with authentic art education content? At the beginning of the year, I discuss with my students that art encapsulates all subjects; therefore, we will do language arts, math, science, and history in art. Establishing this early on helps the seamless integration, and I rarely had students say "this is for English/ math/ social studies class"-- It was all a basis for making art. Through books, discussions about letters and vocabulary words, drawings, and associated conversations, students began to see that arts were a method to learn other subjects. There are many tasks which other educators can easily emulate to encourage literacy. Specific examples include: using letters to help identify line styles (i.e., the letter O is a circle); the use of graphicacy through discussing charts and graphs (i.e., an account of students favorite art supplies); constructing schemas which help identify what certain groups of shapes can mean (i.e., a triangle atop of a square is common representation of a house). Finally, exit tickets helped students identify feelings and encouraged writing throughout the year.

4. What are best practices for educators to infuse social justice and literacy, via art curriculum, which also supports collaboration and mindfulness, while being mindful of the multitude of challenges that educators face? Best practices that work with general classroom management can be applied to infusing social justice and literacy into the art curriculum. Getting students to collaborate and be mindful of themselves and others can be reinforced through time management and thoroughly planning the curriculum. Setting timers and giving students specific

tasks can help children reach tangible goals. Thoughtful seating charts can minimize negative student interactions. Collaboration and discussion between teachers, students, and parents can help educators understand particular needs and unearth successful options. Being conservative with art materials can help supply budgets stretch, and teaching students about resourcefulness and can help them be mindful of the supplies they are using. Reading picture books to the students and connecting the content to the lesson is an engaging way to begin each class. Moreover, intentionally selecting stories can reinforce literacy can also promote group tolerance and attentiveness.

5.2 Real-Life and Closing Reflections

My years of teaching in a private school, several public schools, and two charter schools have allowed me to discover and develop my own best practices. Through these experiences as a teacher, I have come to honestly believe that the foundational years of school are critical in forming a faulty or solid foundation.

The purpose of this curriculum map initiated because I did not find an abundance of scholarly information about kindergarten art curricula that intergraded literacy and SEL. However, through gathering research and detailing the lessons for the scope and sequence, my intent was widened. I want other educators to be able to use this curriculum map in several capacities. Some are obvious such as the book list, standard references, and international connections. However, there are also overarching themes to the map itself. The progression of the year-long kindergarten curriculum is methodical in how each class period flows. The succession of the lessons and repetition of the routines were intended to create a structured and warm environment.

Most of my kindergarten students enjoy coming to school. They love seeing their friends and teachers; they appreciate a routine away from home. The familiarity of people, schedules, and activities can build organization, trust, and independence. I want my students to know that when they come into my art room, there will be order, creativity, and joy. I hope that other teachers can see how I have done this, especially if they want to magnify those aspects in their classrooms. I do acknowledge that not all educators have the freedom to create individualized curriculum maps, but bits and pieces can be applied in various settings.

My current affiliation with a school of choice has impacted my educational practices. Charter schools allow for more autonomy. Therefore, if I wanted to teach a more socially relevant project, the permission would come from my boss directly. Conversely, in a traditional public school, there would be rungs of bureaucracy that I would have to go through to gain approval for teaching social justice at such a young age.

Additionally, working at a charter school makes communication with the administration about the needs and resources for the art program much more accessible. I can directly advocate for the program and attain approval for supplies and activities quickly. A practice that I found extremely helpful to further my curriculum was promoting how art content can support the core classes, improve school culture, and allow for five and six-year-olds to engage and explore their communities and histories.

The art activities are interrelated and open-ended. Some of these activities can very easily translate into SEL activities. Additionally, language arts teachers could use books as inspiration for art activities, which would incorporate cross-curricular ties as well. There is intentionality behind the wide array of standards from different content areas, and internationally backed

references. These aspects are to make this curriculum as functional as possible, and communicate, what I believe, are best practices.

Nevertheless, even with all the best practices, there are sometimes difficult days, especially with kindergarteners. Young children do not always know how to control themselves, and brain imbalances can amplify this. Behaviors and disorders that I deal with include Attention Deficit Disorder (ADD), Attention Deficit Hyperactive Disorder (ADHD), Autism, Anxiety, Dyslexia, Specific Learning Disorders, Oppositional Defiant Disorder (ODD), and this is not including the children who have experienced ACEs. Plus, sometimes, five-year-olds can have bad days. Therefore, it can be challenging to execute lessons when a child is screaming for twenty straight minutes at the top of their lungs, has a bathroom accident, or they cannot keep their body still for any amount of time. Through collaboration, one on one discussions, and trial and error solutions are found, and content is eventually delivered. Kindergarteners are growing and developing. That shift and change can be uncomfortable, but their educators cannot give up, because we are here to help them navigate these changes and gain knowledge through intentional learning. I have seen this firsthand at Ethos Classical Charter School, where I currently teach.

As I concluded the writing of this thesis, it was April 2020. My school and most other schools in the United States were shut down because of the global COVID-19 pandemic (Guarino et al., 2020). As a result, online learning at Ethos Classical Charter School took a great leap forward. When this happened, I found that parts of this curriculum were easily formatted to be taught in a virtual capacity. Reading picture books and art activities with limited supplies were video recorded and uploaded to streaming platforms. However, the social part of social-emotional learning became strained.

I believe the most critical aspects of the foundational curriculum are art, social justice/social-emotional learning, and literacy. Some studies support that these aspects can help enhance student's confidence, communication, social awareness, interpersonal, and interdisciplinary skills. With the advance of online learning, my biggest push in the future will be the social aspect of social-emotional learning. What happened during the 2020 school year has brought this to light.

I have also been inspired with implications for further research. Firstly, I would like to gather more techniques to help students enhance personal expressive creativity, especially within a digital space. I also hope to investigate methods that educators can utilize that would prevent burn out and loss of momentum during the school year and throughout years of teaching, both online and in-person. Finally, art educators often teach an entire school population, as opposed to general classroom teachers who have a consistent group of 20 to 30 students. I want to gather data on how "specials" teachers can build and maintain many relationships with all students in a school even when they have less class time with the pupils. While person-to-person interactions are a necessity in building relationships, I believe that connections with many students could be enhanced and chronicled with a digital database.

I must note that this curriculum is idealistic; all teaching must focus on the needs of the specific students in a group. This curriculum was made specifically for my school and tailored to my students. Therefore, the National Art Education Association standards, the Georgia Performance Standards, and Second Step ® objectives were used. Even within the same school, some groups of students allow for more flexibility; in contrast, others require structured routines. Individualizing instruction for a particular group of students cannot always be planned for ahead of time. It takes getting to know personality styles, motor skills, general interests, and

engagement. Once these factors are recognized, the curricula must be built around such components which pertain to the students at hand. For example, students in upper-middle-class urban areas will require different curriculum and instructional techniques than students in low-income rural environments; plans must emerge from getting to know the students their needs and their backgrounds. However, other educators could still utilize and incorporate some aspects of my proposed curriculum because the content can be modified and adjusted based on varied interests and requirements.

This curriculum map has helped me pinpoint what I believe is most critical in education and led me to investigate future implications for art education research. As schooling becomes increasingly online, my passion for art, literacy, and social-emotional learning will continue. The necessity of teachers who promote creativity should never be overlooked. A society that is able to communicate through multiple avenues is a necessary component for a strong community. I hope that this curriculum emphasizes these aspects and prompts others to enhance creativity, literacy, and communication.

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APPENDIX

Blue	1	2	3	4	5

5	5
4	4
3	3
2	2
1	1
Green	Yellow

5	5
4	4
3	3
2	2
1	2
Orange	Red

Figure 1 Classroom layout

Art Exit ticket

Name: _____

How was my day in art?

I understand,   I kind of   I did not
I did great!   understand,   understand,
            I did ok.   I did poorly.

1 thing I learned was _____

Figure 2 Art Exit Ticket

1. *No David* by David Shannon
2. *That's (Not) Mine* by Anna Kang
3. *Colors of Us* by Karen Katz
4. *I Am Enough* by Grace Byers
5. *White Rabbit's Color Book* by Alan Baker
6. *I Ain't Gonna Paint No More* by Karen Beaumont
7. *Mouse Paint* by Ellen Stoll Walsh
8. *The Very Hungry Caterpillar* by Eric Carle
9. *It Looked Like Spilt Milk* by Charles G. Shaw
10. *Waiting for Wings* by Lois Ehlert
11. *We Love to Share* by Liza Charlesworth
12. *Seeing Symmetry* by Loreen Leedy
13. *The Day the Crayons Quit* by Drew Daywalt
14. *Patterns Bugs* by Trudy Harris
15. *Beautiful Oops!* by Barney Saltzberg
16. *Art Dog* by Thacher Hurd
17. *Anything is Possible* by Giulia Belloni
18. *The Art Lesson* by Tomie dePaola
19. *Miss Nelson is Missing* by Harry Allard
20. *Counting on Kathrine* by Helaine Becker
21. *Tar Beach* by Faith Ringgold
22. *Opposites* by Katie Wilson
23. *I am Jim Henson* by Brad Meltzer
24. *Not a Box* by Antoinette Portis
25. *Indestructibles; My Neighborhood* by Maddie Frost
26. *The Three Little Pigs: An Architectural Tale* by Steven Guarnaccia
27. *Rosie Revere, Engineer* by Andrea Beaty
28. *My Museum* by Joanne Liu
29. *Come Over to My House* by Theo LeSieg
30. *Ish* by Peter H. Reynolds
31. *Maybe Something Beautiful: How Art Transformed a Neighborhood* by Isabel Campoy and Theresa Howell
32. *Iggy Peck, Architect* by Andres Beaty
33. *Little Elliott, Big City* by Mike Curato
34. *Anywhere Artist* by Nikki Slade Robinson
35. *The Pencil* by Allan Ahlberg
36. *Because* by Mo Willems

List of Books

Figure 3 Two different views of the recycled city project

Figure 4 Students collaborating on the wings project

Figure 5 Completed wings project