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Equity-Centered
Trauma-Informed Pedagogy in Art Education

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A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Art

Department of Art Education

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Dedication

I would like to dedicate this thesis to my favorite educator, my Granny, Carolyn Creech. You inspired me to become a teacher and have encouraged me every step of the way. Lastly, I dedicate this thesis to every student I have taught or will teach in the future. I am amazed by the resilience and creativity they demonstrate in the art room year after year.

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Abstract

This thesis explores the implementation of Equity-Centered Trauma-Informed (ECTI) ecosystem in art education. With the increasing levels of anxiety and depression among adolescents and the growing emphasis on social-emotion learning (SEL), this study sought to address the ways art education may benefit students socially and emotionally. However, through research, an understanding and a need for an equity-centered education was formed. While SEL practices place emphasis on utilizing the social and emotional skills-based core competencies, ECTI education focuses on addressing trauma and systemic inequities to create supportive and inclusive learning environments.

The literature review encompasses an understanding of trauma and its manifestation in and outside of school settings, an explanation of equity and how inequity persists, a comprehensive understanding of ECTI education versus SEL, and connections between art education and ECTI education. This review highlights ECTI education as an ecosystem because it takes on a structural proactive approach and calls for transformation on multiple levels: framework, practices, and policies. Qualitative methods in the form of a systematic literature review were used to analyze *Art Education* articles to answer what is needed to create an ECTI ecosystem. Following are three lesson plans for middle school level and an instructional aid created using the principles of ECTI education and key themes from the systematic literature review.

Chapter 1: Introduction

In March 2020, COVID-19 caused a months-long closure of public spaces and distance learning became the new norm for education. After teaching in person for six years, I was not prepared for the sudden shift to virtual learning. What I enjoy most about teaching is the interaction and collaboration between students and their peers. I love the noise of an active classroom discovering innovative ideas and mediums. Distance learning was mostly unfamiliar to me, and I found this new form of education to be less personal. Each class utilized a Zoom call where, if I were lucky, three kids would turn on their screens and interact. It was me, the educator, sitting in front of a large screen waiting for at least one of the twenty Zoom boxes (students) to light up and engage.

When we returned in person in November 2020, there were increased measures to ensure the school met safety precautions. Students and teachers were to maintain 6” apart, wear masks, follow one-way traffic patterns in the hallway, and not share items unless sanitized. Social distancing and social isolation imposed by the COVID-19 pandemic, combined with increased financial hardships, inequities with health care access, fear of family loss or illness presented many obstacles for adolescents (Jones et al., 2022; Panchal et al., 2021). When school returned in person there was a noticeable change in my students’ demeanor. The hallways and classes were filled with quiet students hesitant to socialize closely with their peers. During classroom instruction, I noticed lower levels of motivation and engagement than before distance learning. This observation also coincided with data produced by Education Week, which showed lower levels of motivation among students and teachers (Will, 2021). Another aspect that could not go unnoticed was the higher rates of anxiety, depression, and stress in students.

Increased numbers of students were requesting to see the school counselor to address these feelings brought on by the impact of many factors. Heightened levels of anxiety, depression, and stress were not isolated from only my school. This was a trend noticed in schools around the United States, with disparities in how the pandemic affected underserved populations (Sparks, 2021). Black and Latinx students reported more struggles with 1 out of 10 still distance learning.

With these noticeable changes in student demeanor, I decided to investigate ways that I could make my room feel like a safe place where students felt accepted and cared for. I began by creating connections with each of my students by having conversations during studio time and daily check-ins at the beginning or end of class. I had many meaningful conversations with students about their day-to-day lives. These were not academic related, but I noticed how it increased comfort in my class, and helped students build connections with their peers and myself. Next, I researched social and emotional learning and its connections with art. My individual experiences of using art as a means of self-expression inspired me to connect artmaking with social-emotional support.

I was not the only one searching to build social-emotional support for students. Even before the COVID-19 pandemic, “Advisory Activities” were put into place at our school. “Advisory” was a time for teachers to meet with the same group of students each day to provide additional academic and social-emotional support. Our school gave us advisory information from *The Responsive Advisory Meeting Book* (2018) which highlighted students’ academic and social-emotional growth. Advisory is needed to do the following: promote community, provide a safe space, allow strong staff and student

relationships, show that everyone belongs, and encourage social-emotional support (Responsive Classroom, 2022).

As soon as students were brought back in person, there was a push for more connection provided by advisory activities. In my school each day had a designated “re-connect” time. “Re-connect” time is a specific advisory activity that focuses on reconnecting through conversation and daily interaction between the same group of students and their advisory teacher. Teachers were provided with a resource document labeled as the “Advisory” Landing Page. This document contained links for social-emotional learning (SEL) and restorative justice activities such as restorative circles. While looking through these lessons I noticed that many were centered on SEL frameworks that were created by The Collaborative for Academic Social and Emotional Learning (CASEL) framework which includes: self-awareness, social awareness, self-management, relationship skills and responsible decision making (CASEL, 2022a). Reviewing this framework revealed connections between SEL and art. Art processes such as creating, performing, responding, and connecting may naturally evoke social-emotional learning by using the following skills: emotion regulation, empathy, self-awareness, group relationship skills, ethical problem solving and purpose (Edgar & Elias, 2021). Art education provides students with a creative space where they may collaborate, express themselves while using a variety of art mediums, and develop social and emotional tools that may enhance academic success.

From the start of pandemic learning, I focused on social-emotional learning and how to use this framework to help adolescents cope during this challenging time. However, my lens began to shift after witnessing more social changes caused by the

impacts of the pandemic that disproportionately affected underserved populations. These changes emphasized injustices and harmful systems in our world. I wanted to move beyond how to use an SEL framework that focuses on coping strategies and see how an equity-centered and trauma-informed (ECTI) lens may further benefit adolescents by deconstructing harmful systems that perpetuate trauma and inequity in their day-to-day life.

Background of the Study

For the background of the study, information is presented about the impact of COVID-19 including its implications on mental health, and other communities; an introduction about SEL; and an analysis of SEL during the pandemic. Next, I defined the problem, which includes presenting what ECTI pedagogy addresses versus SEL; and analyze how art education connects to ECTI pedagogy and SEL. The need for this study was addressed through research questions that seek to understand the components of ECTI pedagogy, interpret ways an ECTI pedagogy may connect to art education and recognize what is needed for an ECTI pedagogy.

Impacts of the COVID-19 Pandemic

Starting in March 2020, school closures due to the COVID-19 virus affected 124,000 U.S. public schools and 55.1 million students nationwide (Education Week, 2020). During the lockdown imposed by COVID-19, the amount of social and emotional stressors amplified because many adolescents' only form of communication was through technology (Almeida et al., 2022; Mheidly et al., 2020). Pandemics may negatively impact mental health because they disrupt everyday life leading to new challenges and heightened fears (Almeida et al., 2022). Without the ability to experience public school in

person, many students were disconnected from impactful resources such as warm meals, peer interaction, and valuable educational experiences (Almeida et al., 2022). A consistent routine helps adolescents maintain healthy behaviors, however, during unstructured time, such as distance learning, there was a decrease of communication and physical activity, while screen time increased (Brazendale et al., 2017). In addition to the disconnection caused by the unstructured format of virtual learning, the use of technology may have increased stress:

Pandemics are often associated with a state of stress and panic. Accordingly, strain resulting from telecommunication can accumulate with other stressors to lead to exhaustion, anxiety, and burnout (Mheidly et. al., 2020, p. 3).

In other words, stressors and unhealthy behaviors amplified from screen time and unstructured days were compounded by the fact that there were also fewer opportunities for adolescents to communicate personally with each other.

Impact on Individual Mental Health

There is a variety of research emerging that investigates the impact of the pandemic on mental health. Data collected by the Centers for Disease Control and Prevention (CDC) shows that 37% of high school students reported poor mental health during the COVID-19 pandemic, and 44% reported they felt sad or hopeless during 2020-2021 (CDC, 2022b). Samji et al., (2022), created a review that analyzed data and peer-reviewed articles about the effects of the pandemic on the mental health of adolescents aged 19 and below. They found that “most studies observed increases in the number of depressive and anxious symptoms reported by participants, as well as a worsening trend in general mental health since before the pandemic” (p. 181).

Even before the pandemic, mental health issues were on the rise. Twenge et al., (2019) published a study that concluded there was an increase in psychological disorders amongst adolescents aged 12-17 between the mid-2000s and 2017. This study reviewed a survey by The National Survey of Drug Use and Health, which questioned individuals 12 and older, showing results from over 200,000 adolescents. The data concluded that adolescents reporting major depressive episodes increased from 8.7% in 2005 to 13.2% in 2017 (Twenge et al., 2019). An additional study by Ho and Moscovitch (2021), found that those who had social anxiety disorder pre-pandemic were more likely to have higher levels of anxiety and depression caused by the pandemic. This study aligns with the National Survey of Drug Use and Health which showed that 1 out of 5 adolescents aged 12-17 years perceived that the pandemic had a negative impact on their mental health (Substance Abuse and Mental Health Services Administration, 2020).

The psychological impact happened through distinct phases of COVID-19 (Banks et al., 2021). The beginning phases included the immediate fear of the virus and the misfortunes brought on by policies enforcing lockdowns and social distancing (Banks et al., 2021). This period led many to feel isolated with a lack of community and social connectedness, the effects of which could be seen in students coming back to school in person. Through the final and continuing phase, the pandemic showed the long-term effects that highlights inequities in mental health, poverty, recession, and unrest.

Impact on Communities

Pandemics impact individuals, but they also leave lasting impressions on whole communities (Watson et al., 2020). The COVID-19 virus was, and still is, a disease affecting individual mental health while also impacting different communities through

societal inequities. Whole communities were affected by collective trauma, which is “the psychological reactions to a traumatic event that affect an entire society,” (Hirschberger, 2018, p.1). This trauma may affect an individual even if it does not directly impair them.

It is important to note that individuals from certain communities, such as younger age groups, women, those who identify as Black, Indigenous, and people of color (BIPOC), and those with preexisting mental health problems, were, and still are, disproportionately impacted at higher rates by the pandemic (Cotofan et. al, 2021). These inequities were exacerbated by the United States response, which was informed by hegemonic cultural values, rugged individualism, social policies (based on white ideals), and a “survival of the fittest” mindset (Watson et al., 2020). This paradigm explains why data related to the impacts of COVID-19 shows a heterogeneous response (Almeida et al., 2022). Instead of using collective action that benefits the health, social, economic, and political landscape for all, the response highlighted inequities throughout underserved communities by only benefiting those who aligned with a heterogeneous response. For example, virtual classrooms were the mainstream response in education to the COVID-19 lockdown. While many have access to the internet, more than 59% of families living in vulnerable and underserved communities say that their children face digital obstacles with virtual learning (Vogels, 2020). The lack of a physical school environment for these communities poses a risk to social and academic development (Lessard & Puhl, 2022).

Social-Emotional Learning (SEL) in the Wake of the Pandemic

Schools were one of the first social systems to close to reduce the spread of COVID-19 affecting over 1.2 billion students worldwide (Almeida et al., 2022). During

this time students were challenged to learn in a brand-new way, but virtual education caused academic and social disruptions for many (Lessard & Puhl, 2022). One study found that many adolescents reported reduced communication with teachers and decreased academic motivation (Lessard & Puhl, 2022). These heightened worries illustrate the difficulties students faced during the pandemic. Disruption in activities that help provide healthy development, such as social connection, proved to show a decline in mental health (McMahon et al., 2022). This disruption caused by COVID-19 highlighted further need for social and emotional learning.

Defining SEL

Social and Emotional Learning (SEL) is a type of learning and human development that helps others “apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions” (CASEL, 2022d, para. 1). SEL was first developed in the 1968 by James Cromer through a pilot program called The Cromer School (Edutopia 2011). This program collaborated with parents, mental health teams, and schools to help achieve social and emotional gains and place more focus on the whole child (The Yale School of Medicine, 2021; CASEL, 2022a).

For this research, SEL is described through the CASEL framework since it currently informs SEL policies on the state and federal level (CASEL, 2021b, 2022b, 2022c). CASEL (2022d), created in 1994, stands for Collaborative for Academic, Social, and Emotional Learning and is a network for teachers, advocates, and researchers who are passionate about providing social and emotional learning to all students. CASEL uses

evidence-based programs and practices to create safe and supportive environments for students to achieve social-emotional competencies (Mahoney et al., 2021). The five core SEL competencies are social awareness, relationship skills, self-awareness, self-management, and responsible decision-making (CASEL, 2022d). The evidence-based programs provided by CASEL promote these competencies and may lead to beneficial social and emotional outcomes (CASEL, 2022d; Taylor et al., 2017). One study by Taylor et al., (2017), reviewed the effects of SEL programs in 82 different schools. The results showed enhancements in positive youth development such as positive social behavior, positive attitudes, and improved academic performance.

CASEL pushes for policies that implement SEL-based schools through the Collaborative States Initiative (CSI). The CSI works in cooperation with state departments of education to help develop and create access to high-quality systemic SEL. Currently, there are 27 states with adopted SEL competencies, and all 50 states have adopted PreK competencies (CASEL, 2022c). The number of districts spending time and resources on SEL is only growing. According to Prothero (2021), districts spending on SEL has grown 45% from the 19-20 school year to the 20-21 school year. Prioritization in academic success has shifted towards positive mental health growth and away from academic achievement and testing (Prothero, 2021). While this shows a shift of success away from performance-based standards, such as test scores, it is essential to acknowledge the same approach does not work for everyone. SEL is based on CASEL competencies that focus on developing skills such as self-control and self-management and falls short when identifying the factors that create and perpetuate disparities in social and emotional health. An equitable and trauma-informed approach is needed to transform

education at multiple levels rather than just a one-size-fits-all program (Venet, 2021). An equity-centered and trauma-informed (ECTI) approach is proactive rather than reactive and uses a structural lens rather than an approach focusing on individual lessons (Venet, 2021). An ECTI approach may transform education by providing an environment that could ensure success for all students based on what each student needs individually.

Statement of the Problem

This study's purpose is to identify the need for an arts curriculum developed through an ECTI lens which may foster social and emotional education while addressing inequities. While SEL places the social and emotional competencies (SEC) at the core of their practices, ECTI education places equity for all in the center (Venet, 2021). ECTI education seeks to create a framework that is proactive, universal, and beneficial to everyone (Venet, 2021). An analysis of an ECTI framework is needed to help develop a lens that may transform art educational practices, pedagogy, and policy.

The COVID-19 pandemic is showing evidence of a decline in mental health; however, studies show that mental health was trending downward even before the pandemic (Center for Disease Control and Prevention, 2019). While SEL is trending to promote more positive school climates (CDC, 2022d), it is important to understand why an equity-centered approach is fundamental in preventing trauma that may originate in schools.

An ECTI framework goes beyond the classroom level of social and emotional health and further deconstructs systems that produce inequities (Venet, 2021). According to Venet (2021), “a trauma-informed lens responds to the impact of trauma on an entire community and prevents further trauma from happening” (p. 10). Jones et al., (2017)

found that treating social and emotional health as an add-on in the overall curriculum jeopardizes efficacy and the continued development of social-emotional skills. SEL may benefit trauma-affected students, but SEL should go beyond the classroom and be more than a packaged lesson plan (Venet, 2021).

Additionally, SEL does have inequitable aspects that may work against an inclusive environment (Communities for Just School Fund, 2022). According to The Community for a Just Schools Fund (2022), a collaborative that provides resources for the community-led organization, “The current narrative around SEL is that young people must manage themselves and their emotions, conform and constrict their identities, and not express their fullest, most authentic selves” (p. 6, para. 2). CASEL may complement already existing frameworks such as MTSS (CASEL, 2019). MTSS, a Multi-Tiered System of Support, is a systemic framework supporting various levels of academics and behavior. This type of framework is based on hegemonic norms that restrict individualism (CFJSF, 2022). Instead of trying to fix children, students may benefit socially and emotionally from a space that addresses systems and conditions that perpetuate inequities (Venet, 2021).

Connection of Art Education to ECTI and SEL

To understand art education’s connection to ECTI approaches, it is important to research how creativity and critical problem-solving, essential components of art lessons, may help students develop a better understanding of their relationship with themselves and the world outside the classroom. For years, art has been utilized to help others understand and deal with mental health conditions (Hacking et al., 2008). Furthermore, art therapy has been used in medical settings to help those with mental health conditions

cope with symptoms and the repercussions of illness. A current definition of art therapy comes from the American Art Therapy Association (AATA) (2022):

Art Therapy is an integrative mental health and human services profession that enriches the lives of individuals, families, and communities through active artmaking, the creative process applied psychological theory and human experience with a psychotherapeutic relationship (para. 4).

According to AATA (2021), licensed art therapists should be present to create authentic art therapy work. Many people believe they engage in their own art therapy exercises with adult coloring books and art projects that are labeled as “self-care.” Still, it is not accurate to use the term “art therapy” for every art-making activity that provides therapeutic benefits, specific training is used to help facilitate an environment that uses psychotherapeutic practice with creative art-making skills (Kalmanowitz & Potash, 2010).

ECTI Ecosystem

Venet (2021) describes ECTI as a full ecosystem rather than a list of strategies. The term ecosystem is used rather than pedagogy to describe the complexities and interaction of systems that may form a truly ECTI environment (Crosby, 2015). ECTI education acknowledges that multiple layers in education (pedagogy, practices, and policy) that create a full ecosystem from an understanding that,

Classroom practice, institutional culture and norms, and system-level policy are all interconnected, and sustained equity requires change at all levels. Students need an entire trauma-informed environment not just a trauma-informed teacher (p. 13).

Further research is needed to develop an art education “ecosystem” centered in ECTI education as an ECTI approach in the art room would facilitate an ecosystem that provides support for all.

By reimagining the art room as an ecosystem through critical pedagogy, students may be encouraged to do the same for themselves and the world outside of school. Critical pedagogy focuses on analyzing the world around us (Freire, 1970). It creates the ability to recognize and deconstruct systemic inequality. Our world is full of visual culture and images, art education helps students form a critical eye that may assist them in analyzing and navigating the world around them (Knight, 2010). According to NAEA (2019), art education provides opportunities for critical thinking, creativity, and communication. For an art ecosystem to be an equity-centered and trauma-informed (ETCI) environment, students should feel safe and valued (Mernick, 2021; Venet 2021).

Creativity may help facilitate social and emotional growth. Creativity has a strong correlation to the release of dopamine, and with the release of dopamine brings mental and emotional stimulation including motivation, pleasure, and improved mood (Chermahini & Hommel, 2010; McCarthy et al., 2005). While being a source of contentment, art may also help individuals communicate feelings and emotions, as “art may be defined as the practice of creating perceptible forms expressive of human feeling” (Langer, 1966, p. 6). By creating art that symbolizes thoughts and ideas that cannot be easily put into words, students may build social connections awareness and relationship skills. SEL and art education have similarities such as they both have community and identity-building components, and both are linked to academic success and improved mental health (McCarthy et al., 2005; Omasta et al., 2021).

For this study's purpose, the research is developed in two parts. First, trauma and how it manifests in school, a comprehensive understanding of ECTI education and how it relates to SEL and the connections between art and ECTI education are discussed.

Second, qualitative research methods are performed through a systematic literature review. These results are discussed in Chapter 4, through analysis of art education teaching practices and trends. This analysis sought to answer how an ECTI ecosystem may be created and what is needed for its creation. Lastly, using the research gained through the literature review and systematic literature review, lesson plans and an instructional aid were created.

Research Questions

Based on the following research questions this study investigates and analyzes different forms of equitable social and emotional learning while creating a resource for art educators who want to create an ECTI ecosystem that addresses and prevents inequity.

This study will answer the following research questions:

1. What are the signs of trauma? How is trauma manifested in schools?
2. What is ECTI? How does it differ from SEL?
3. What is the connection between art education and ECTI education?
4. What is an ECTI ecosystem and what is needed for its creation?
5. How can you plan for an ECTI ecosystem when writing lesson plans?

Definition of Terms

The following terms are used through this study:

Abolitionist pedagogy- “is the practice of working in solidarity with communities of

color while drawing on imagination, creativity, refusal, (re)membering, visionary thinking, healing rebellious spirit, boldness, determination and subversiveness of abolitionists to eradicate injustice in and outside of school” (Love, 2019, p. 2).

CASEL- created in 1994, stands for Collaborative for Academic, Social and Emotional

Learning and is a network of teachers, advocates and researchers who are passionate about providing social and emotional learning to all students (CASEL, n.d.).

Cognitive function- is a “broad term that refers to mental processes involved in the acquisition of knowledge, manipulation of information, and reasoning. Cognitive functions include the domains of perception, memory, learning, attention, decision making, and language abilities” (Kiely, 2014, p. 974).

Collective Trauma- “refers to an entire group’s psychological reaction to a traumatic event, such as the Trail of Tears (Native Americans), slavery, Japanese internment, and [the] Holocaust” (Watson et al., 2020, p. 840).

Critical Consciousness- is the process of using critical thinking to analyze and address oppressive systems through liberation and transformation (Freire, 1970).

Critical Race Theory- “challenges the experience of whites as the normative standard and grounds its conceptual framework in the distinctive stories of people of color” (Taylor, 1998, p. 122).

Culturally Responsive- “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant and effective to them” (Gay, 2010, p. 31).

Culturally Relevant- An educational framework that seeks to enhance academic success by teaching students to use their culture to learn. It is a pedagogy of opposition that seeks cultural relevance and empowerment of students as a collective. (Ladson-Billings, 1995).

Culturally Sustaining- A pedagogy that “seeks to perpetuate and foster-to-sustain- linguistic, literate and cultural pluralism as part of schooling for a positive transformation” (Paris & Alim, 2017, p. 1).

Distance Learning- how students interacted with their teachers and peers virtually through email, video, and attending class.

Education Equity- “The work of ensuring all students have access to high-quality education, that they are fully included in their school communities, that they are able to engage in meaningful and challenging academic work, and that they can do all of this in an environment that values them as people” (Venet, 2021, p. 22).

Equity-Centered Trauma-Informed Education- A systems-oriented educational approach rooted in equity that uses trauma-informed practices that are antiracist/anti-oppression, social justice focused, asset-based, human-centered, universal, and proactive (Venet, 2021).

Equity Pedagogy- “teaching strategies and classroom environments that help students from diverse racial, ethnic, and cultural groups attain the knowledge, skills, and attitudes needed to function effectively within and help create and perpetuate, a just humane democratic society” (Banks & Banks, 1995, p. 152).

Implicit bias- The unconscious assumptions made that form prejudice against diverse groups of people (Gullo et al., 2018).

SEL- “... an integral part of education and human development. SEL is the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel, and show empathy for others, establish, and

maintain supportive relationships, and make responsible and caring decisions” (CASEL, 2014, para. 1).

Social Anxiety Disorder- also called social phobia, is a mental health condition where an intense fear of “being judged, negatively evaluated, or rejected in a social or performance situation.” (Anxiety & Depressional Association of America, 2021, para. 1).

Social Connectedness- “the experience of belonging and relatedness between people, is a central concept in understanding and evaluating communication media, in particular awareness systems” (Van Bel et al., 2009 p. 67).

Structural Racism- “refers to the totality of ways in which societies foster racial discrimination through mutually reinforcing systems of housing, education, employment, earnings, benefits, credit, media, health care, and criminal justice” (Bailey et al., 2017, p. 1453).

Trauma- “can describe a wide range of distressing experiences and events that have profound effects on student’s social, emotional, and cognitive learning” (Kay, 2020, p. 8).

Trauma-Informed Education- “Trauma-informed educational practices respond to the impacts of trauma on the entire school community and prevent future trauma from occurring. Equity and social justice are key concerns of trauma-informed educators as we make changes in our individual practices, in classrooms, in schools, and in district-wide and state-wide systems” (Venet, 2021, p. 10).

Procedural Overview

This study identified ECTI education and SEL and how they differ from one another; recognized and examined connections between art education and ECTI education; analyzed signs of trauma and how trauma manifests in schools; and established an understanding of an ECTI ecosystem and what is needed for its creation. First, the literature review was performed to examine these concepts in connection to education and art education. The methodology of this study used a systematic literature review, which is an in-depth analysis of peer-reviewed articles. For this systematic literature review, articles were compiled using the keywords/phrases: equity, trauma, social justice, antiracist, systems oriented, asset-based, human-centered, universal, and proactive. (View Appendix A) The articles that were compiled and the book *Equity-Centered Trauma-Informed Education* by Alex Shevrin Venet were the main samples for this study. Following each article review, coding was formed from main themes in each sample that connected to the principles of ECTI pedagogy. Through analysis of each sample, data was formed, and strategies were identified. These strategies were used to create three different lesson plans for middle school art education classes and a resource that suggests an approach to how to create an ECTI ecosystem in the classroom.

Positionality

Intersectionality explains that multilayers of social and political identity are tied to different forms of oppression and privilege. As such, it is important for me to acknowledge my subjectivity from the beginning of the study so that I may be transparent about any potential biases. As a White, able-bodied, cisgender, heterosexual female

educator teaching at a rural school that primarily serves a White student body, I recognize my privilege and acknowledge how this influences my personal bias.

Chapter 2: Literature Review

This literature review's purpose is to better understand an equitable trauma-informed pedagogy. This chapter is broken into three sections: equity, trauma, and equity-centered trauma-informed education. First, trauma will be analyzed by producing an understanding of trauma and how it manifests, identifying and overviewing diverse types of trauma, and suggesting the importance of trauma-informed pedagogy. Next, equity will be explored through three themes: defining equity, the need for equity, and an overview of equity pedagogy. The following section will identify equity-centered trauma-informed (ECTI) education while comparing ECTI and SEL to further define the components that make up an ECTI education. Lastly, connections between art education and ECTI education will be made to create a holistic understanding of what ECTI education is and how it may be used in art education.

Trauma

Trauma is a multifaceted concept with a scope of meanings. For this study trauma will be analyzed through the following frames: the definition of trauma and trauma-informed pedagogy; the importance of considering trauma in education, and, lastly, the diverse ways trauma manifests.

What is Trauma?

Anyone can experience trauma and trauma affects people differently. Trauma is an individual or collective response to harmful and dangerous environments, events, and/or conditions (Venet 2021). Trauma, “can describe a wide range of distressing experiences and events that have profound effects on student’s social, emotional, and cognitive learning” (Kay, 2020, p. 8). Children may experience trauma when they feel or

witness events and/or circumstances that threaten their safety, (NCTSN, 2022a) such as: bullying, community violence, complex trauma, disasters, early childhood trauma, intimate partner violence, medical trauma, physical abuse, refugee trauma, sexual abuse, sex trafficking, terrorism and violence, and traumatic grief (NCTSN, 2022b). Trauma may have long-lasting and prolonged influences on life even after the event. Post-traumatic stress disorder (PTSD) may develop in some people after traumatic events (American Psychological Association, 2022a). PTSD symptoms include reliving the event through painful flashbacks, cognitive difficulties such as remembering or concentrating, and avoidance of doing activities that remind them of the painful experience (APA, 2022a). While trauma may be identified and explained through previous definitions, people do not always experience trauma the same way.

Trauma affects many, with research finding that one out of three children has suffered an adverse childhood experience (United States Department of Health and Human Services, 2019). Adverse childhood experiences (ACES) are potentially traumatic events and/or insecure and hazardous living conditions (Centers for Disease Control and Prevention, 2022a). A deeper dive into child traumatic stress follows since this study is related to equity-centered trauma-informed approaches in childhood education.

Maslow's Hierarchy. To understand how trauma may manifest, it is first necessary to define what humans need to feel safe and secure in life. Maslow's Hierarchy of Needs, created by psychologist Abraham Maslow, shows the structure of human needs. This structure starts from the bottom and moves up beginning with psychological needs, safety needs, need for recognition, need for esteem, and need for self-actualization (Pichère et al., 2015). Pichère et al. (2015) list these needs as the following:

- physiological needs (basic needs met such as: shelter, food, water, air)
- safety needs (health and social needs meaning security through employment, living situations, health, and education)
- need for recognition (relating to a sense of love and belonging through relationships, human interaction, and connection)
- need of esteem (relating to how one feels about themselves)
- need of self-actualization (need and desire to achieve your greatest potential, capable of problem-solving, and creativity)

Maslow's hierarchy suggests the needs at the bottom need to be met to reach the last level of self-actualization. Without satisfying needs at the bottom (physiological needs and safety needs) one may struggle to reach the top of self-actualization which is where one reaches their full potential (Pichère et al., 2015). The lack of needs being met may be linked to a lack of security, which may create trauma. Since there are many diverse types of traumas, for this research the next section gives an overview of four forms of trauma: child traumatic stress, complex PTSD and complex trauma, collective trauma, and secondary traumatic stress.

How Trauma Manifests

Trauma may manifest in a multitude of ways. In this study, the manifestation of trauma will be analyzed through an intersectional lens that may analyze the intersectional causes of trauma in structural racism, trauma at school, and lastly trauma in relationship to the COVID-19 pandemic.

Trauma Caused by Structural Racism. Structural racism encompasses the history of racial disparities that exist in healthcare, education, housing, financial stability, and the legal system (NCTSN, 2022a). By addressing how these systems interact with culture, history, race, gender identity, location, social hierarchies, and power, one may start to understand how inequitable distribution of power may induce trauma by perpetuating institutional and interpersonal racism (NCTSN, 2022a). Just as trauma may originate in a

child's home life, it may also metastasize within sociopolitical structures such as education or housing. It is essential to put equity at the forefront of trauma-informed education because the same elements that cause inequities such as discrimination or unequal distribution of power and goods also cause trauma (Venet, 2021).

An example of how structural racism may lead to trauma is the connection between property taxes and public education funding. According to the NCTSN (2022e), populations at the highest risk of experiencing trauma are groups that experience preexisting trauma and substance use, economic stress, military and veteran families, homeless youth, and LGBTQ+ youth. Viewing the manifestation of stress through an intersectional lens, one may see that groups already negatively affected by overlapping social categories such as race, class, gender identities, mental health, location, and more, may be subjected to more adversities related to trauma. Additionally, these communities are more vulnerable to the connection between low income, poverty, trauma, and education. Since public schools are funded by local property taxes, areas where the property value is less, are where schools will receive less funding and resources; therefore lower-income schools tend to receive less funding than high-income schools (Semuels, 2016). Communities that live in lower-poverty areas are also adversely affected by more systemic inequities such as economic stress (NCTSN, 2022e). These inequities create feelings of instability and insecurity which perpetuates toxic stress and leads to traumatic stress (NCTSN, 2022a). Furthermore, traumatic stress caused by living conditions may be amplified when connected to the trauma that schools may also cause and perpetuate (NCTSN, 2022c; Venet, 2021).

Trauma at School. Trauma may manifest in a variety of ways at school.

Inequities that cause and perpetuate trauma are bullying and harassment, policing and zero-tolerance policies, curriculum violence, and racial trauma (Venet, 2021). In the following section these manifestations of trauma in school will be explored.

Bullying. “Bullying also known as peer victimization, is a deliberate and unsolicited action that occurs with the intent of inflicting social, emotional, physical and/or psychological harm to someone who often is perceived as being less powerful” (NCTSN, 2022b, para. 1). Bullying takes on many forms including verbal, physical, social, and cyber (NCTSN, 2018a). Occurring as a widespread issue, bullying is reported to happen to 1 in 5 high schoolers (NCTSN, 2018a). There is a strong connection between trauma and bullying with studies showing that students who are traumatized are more likely to bully or be bullied (NCTSN, 2018b). Bullying is more about power, oppression, and schools should work more toward antiracist and antioppressive school environments that affirm all identities (Venet, 2021). Without creating safe community environments in schools, trauma and bullying are perpetuated.

Policing and Zero-Tolerance Policies. Policing and zero-tolerance policies at school may further perpetuate trauma. This approach holds a lack of understanding for those who are already experiencing inequities, trauma, and toxic stress in their daily lives. A trauma-informed environment should not focus on punishment (Portell, 2021) as those who have trust issues from childhood developmental stress may interpret policing and zero-tolerance policies, along with forms of punishment, with more fear and stress rather than safety. According to Golding et al. (2020), expectations at schools are aligned with students’ chronological age. However, challenges occur if that student has blocked trust

and developmental delays in response to trauma. “When people believe in their own badness, they are less likely to behave in ways that meet the behavioral standards set by adults” (p. 32). When these standards are enforced with praise, students who do not meet these expectations may interpret them through feelings of unacceptance and inadequacy (Golding et al., 2020). Policing and zero-tolerance policies present a lack of awareness of trauma-informed approaches and may do more harm by being trauma-inducing (Venet, 2021).

Through an equity-conscious lens, one may see that zero-tolerance policy and policing further perpetuate Whiteness and the status quo of hegemonic norms. An example of discrimination made through these policies is the disproportionate imprisonment of Black girls. Morris (2016) analyzes the criminalization and dehumanization of Black girls in the education system. Describing the practice as “the collection of policies, practices, and consciousness that fosters invisibility, marginalizes their [Black girl's] pain and opportunities and facilitates their criminalization” (p. 25). According to the National Data on School Discipline by Race and Gender (2017), there is a disproportionate number of students of color as compared to white students that are disciplined through suspension, expulsion, arrests, restraints, and referral to law enforcement. Furthermore “Black and Native American girls show the highest risks of arrests and referral to law enforcement” (Department of Education, 2017-18, p. 2, para. 1). This data also shows that Black girls are 4.19 times more likely to be suspended than white girls and their chances go up seven times for a second suspension as compared to white girls.

Through analysis of data about disciplinary action through an equity-conscious lens, one may further conclude that the presence of police officers in schools may be especially traumatizing for Black students. By applying the definition of interpersonal trauma to police brutality one may identify this act as a racially motivated form of violence that inflicts harm against communities of color (Bryant-Davis et al., 2017). Community-based interpersonal trauma refers to a form of violence or harm inflicted on a group of people. Black students witness community-based trauma frequently through police brutality. Seeing police in schools may trigger feelings of unsafety and further incite fight or flight responses. Furthermore, policies such as zero-tolerance and police presence are dehumanizing concepts that create and perpetuate trauma (Grills et al., 2016).

Curriculum Violence and Racial Trauma. The educational system also plays a part in manifestations of trauma created by curriculum violence and racial trauma. Jones (2022) describes curriculum violence as

akin to racialized gaslight, the language of curriculum violence is phrases, arguments, and rationales that conflate the experiences of Black and Brown students as singular and isolated, deflect difficult conversations on race, and recentered Whiteness as a default and apolitical positionality (p. 15).

Curriculum violence may not be deliberate but can occur when educators instruct lessons that negatively impact students intellectually and emotionally (Jones, 2020). There are three ways curriculum violence may occur; pretending politics are not part of education, allowing all opinions even ones that perpetuate more oppression, and lastly placing blame on those who are advocating for justice through hard conversation (Jones, 2022). An example of curriculum violence is how a harmful opinion about Black History Month led to it being made optional by a charterhouse in Utah (Jones, 2022).

Curriculum violence is a form of racial trauma because it creates a larger traumatic experience in school. These racial traumatic experiences at school can occur in the following ways: through harmful classroom activities about a difficult subject such as reenactments of traumatic events, the showing of digital images that are racist, physical violence that is racially motivated, and threatening verbal communication from students or teachers (Jones, 2020). For example, many lessons about Black history are watered down discussions about the American slave system (Jones, 2020). This creates an erasure of more critically engaging pedagogy about Black history and further deprives students of color of learning about their own stories of resistance and contribution. Muhammad declares that curriculum is dated because it does not include all voices (Haymarket Books, 2022). Jones (2020) calls for a reconstruction of a curriculum that does not inflict trauma on students and fosters intellectual and emotional growth.

Types of Trauma

Child Traumatic Stress. Child-traumatic stress is a reaction to any event that causes trauma, which in turn creates reactions that affect the child's daily life, and influences how they interact with others (NCTSN, 2022a). Traumatic stress, especially in children, may have long-lasting effects on psychological, physiological, social, emotional, and cognitive functions (Kay, 2020). When bodies experience trauma there is a lack of security, and their bodies will form a stress reaction (Kay, 2020). This stress reaction is called toxic stress and it is persistent and recurrent "it may be caused by constant neglect; physical, emotional, and sexual abuse; or substance abuse or mental illness of the main caregiver and constant exposure to violence" (p. 11). According to Kay (2020), one lasting effect is how traumatic stress may alter the development of a child's

brain, nervous system, and immune system. Traumatic stress has effects on children's learning by creating extra cortisol in the part of the brain that acquires knowledge and retains information. Sometimes traumatic stress during early childhood may completely alter brain function by reducing neurons when neurological development should be made (Kay, 2020). Weakened brain development along with a lack of security and trust in their home environment may work together to weaken academic success and create developmental trauma.

Another aspect of child traumatic stress relates to children's ability to receive trust and security in their home environments. Child traumatic stress creates a form of developmental trauma called blocked trust (Golding et al., 2020). Those who have experienced adversities at an early age may develop block trust. Blocked trust is the ability to learn to block trust towards others to avoid pain or insecurity. Therefore, trust in others becomes blocked by the fear that others are unavailable and uninterested. Those who have received more stressors during developmental years are less likely to move through the educational system as confidently as those who have received that love and support (Golding et al., 2020). This idea can also be supported by Maslow's hierarchy of needs. By children not having those needs at the bottom, such as a lack of safety in the home and social environments, it becomes harder to achieve the goals at the top which include self-actualization and reaching one's full potential (Pichère et al., 2015).

Complex PTSD and Complex Trauma. Complex PTSD (C-PTSD) may occur after prolonged or repeated trauma. It may appear more severe because it has the potential to affect an individual's cognitive and social development (O'Shea Brown, 2021). Along with the symptoms from PTSD, there may also be symptoms that indicate

“prolonged trauma exposure such as severe emotional instability, disruptions in interpersonal relationships, intense feelings of disconnection, and addictive or self-destructive behaviors” (Alessi et al., 2022, p. 81). When these stressors compound, they may form complex trauma. Complex trauma relates to an individual or community’s exposure to multiple traumatic experiences that cause traumatic stress. This form of trauma usually occurs early in life and affects children in a multitude of ways including the development of attachment and relationships; physical health of brain and body; emotional responses; self-regulation; cognitive functions; and more (NCTSN, 2022c; NCTSN, 2022d). Since complex trauma involves the exposure to multiple stressors, it tends to affect more vulnerable groups such as those with existing medical conditions, individuals subjected to childhood maltreatment such as abuse and neglect, and those who suffer from social and health inequities (Stubley & Young, 2021).

Complex trauma may also be viewed as a framework to understand the multidimensional ways trauma may intersect and form (Alessi et al., 2022). This framework is especially helpful while analyzing the way the COVID-19 pandemic has affected people differently. Some have found essential connections between the COVID-19 pandemic and complex stress. Stubley and Young (2021) reviewed the paradox brought up between the two. A natural response to difficult events is to find comfort through attachment created by important relationships in our lives. These social attachments help many find safety and social regulation during difficult experiences. COVID-19 has created an interesting paradox, where to stay safe, we were asked to practice social distancing. Stubley and Young (2021) suggested that this period may have deprived some individuals of their natural coping mechanisms, which would amplify

stressors. Without ways to handle stressors brought by the COVID-19 such as survival anxieties and feelings of danger and insecurity, one may have previous anxieties or traumatic memories come to the surface. When these multiple stressors begin to build onto one another that is when complex stress manifests.

Another connection between the COVID-19 pandemic and complex trauma is that those who have experienced higher levels of stress through childhood trauma are more prone to develop certain respiratory diseases. According to Stubbley and Young (2021), “The link with psychosocial adversity, poverty, and deprivation and childhood trauma is also well-established and may further increase the risk of infection through overcrowding and an inability to maintain social distancing” (p. 274). COVID-19 affects individuals in a multitude of ways and through a trauma-informed lens one may understand the complexities.

Collective Trauma. The COVID-19 pandemic created a prolonged, community-wide disruption and interfered with all aspects of life. When a community experiences trauma together, collective trauma may occur. Collective trauma “refers to an entire group’s psychological reaction to a traumatic event, such as the Trail of Tears (Native Americans), slavery, Japanese internment, and [the] Holocaust” (Watson et al., 2020, p. 840). Evidence shows that the COVID-19 pandemic has disproportionately affected communities of color and lower-income communities more harshly (Ryan & Nanda, 2022). Furthermore, using the framework of intergeneration trauma reveals how some groups were collectively underserved during this time. Intergenerational trauma refers to experiences or events that continually affect groups of people through generations (Darity et al., 2001). For example, a family's exposure to racism has lasting socioeconomic

effects (Kira et al., 2020). This information is important because it helps us see how collective trauma may form through shared hardship. The response to COVID-19 was one informed by mainstream cultural beliefs that all may have equal access to fundamental necessities such as healthcare, economic resources, and education (Watson et al., 2020). However, this response brought the interconnectedness of inequities to the forefront.

Secondary Traumatic Stress. Secondary traumatic Stress (STS), also known as compassion fatigue or vicarious trauma is a form of stress that occurs when individuals experience or witness pain or suffering from others (Kay, 2020; Venet, 2021).

Compassion fatigue may affect anyone who is in a caregiving role.

The appearance of compassion fatigue can take many shapes: a diminishing sense of hope, compassion, and empathy; changes in work performance; feelings of bitterness towards our jobs; violation of boundaries; and a loss of emotional regulation (Dubois & Mistretta, 2019, p. 60).

Educators are especially at risk of experiencing compassion fatigue because they are communicating with students from many backgrounds and COVID-19 created many stressors affecting people collectively. For educators already experiencing stress at home, they may also experience vicarious stress while working with their students where past experiences of individual trauma may resurface through secondary traumatic stress (Venet, 2021). A trauma-informed pedagogy is needed both for students and educators to create a successful and safe environment for all.

Importance of Trauma-Informed Pedagogy

Trauma-informed pedagogy is a framework with many definitions and interpretations. Since there is not one owner of trauma-informed pedagogy, many scholars have sought to define trauma-informed in their own way (Venet, 2021). Through

Venet's (2021) research, she found that all these preexisting definitions of trauma-informed lacked something essential: they should go beyond addressing the impact of trauma and seek the causes of trauma. A trauma-informed lens needs to go beyond individual strategies and view structural causes of trauma. By viewing trauma through a structural lens, equity and social justice are centered to prevent and respond to trauma that exist in and outside of school (Venet, 2021).

Equity

Equity is a multifaceted concept that may be used to address inequities (McNair et al., 2020). There are many ways to define equity, so this section will explore equity in three components: defining equity, the need for equity, and a review of equity pedagogy frameworks. According to the Annie E. Casey Foundation (2014), equity can be defined as either structural or systemic concept. Equity, as a structural concept, examines how inequities exist through racial bias in institutional practices, policies, and structures while equity as a systemic concept analyzes the complex combination of interrelated systems and how inequities are perpetuated in them (systems such as education, political, economic, and judicial) (AECF, 2014). Authentic equity practices acknowledge and disrupt bias and prejudice that create inequities (Bukko & Liu, 2021). By viewing equity as an analytical framework, one may actively dismantle and question systems of oppression in political institutions such as education, housing, employment, health care, and more (Bukko & Liu, 2021). For this study's purpose, equity is viewed and analyzed structurally and systemically through an educational equity framework.

Just as equity has many different facets, equity education also entails multiple components (OECD, 2012; Stemberge, 2020; Venet, 2021). Equitable education should

embody fairness which ensures that neither personal nor social circumstances are a barrier to education, ensuring basic education for all through inclusion (OECD, 2012). Another viewpoint believes that equity education provides all student groups with meaningful and personally relevant opportunities, interpreting equity as an idea demonstrated through action or performative construction (Stembridge, 2020). The understanding that equity and access are intrinsically related is a common understanding. Venet (2021) explains,

The work of ensuring all students have access to high-quality education, that they are fully included in their school communities, that they are able to engage in meaningful and challenging academic work, and that they can do all of this in an environment that values them as people (p. 22).

Equity is multifaceted because it provides an ability to understand and identify inequities while also ensuring that all may have access to meaningful environments and experiences.

Critical Race Theory. By viewing education from a critical race perspective, one may see the historical debts that are embedded into the framework. American public education design was created when “equality of opportunity” was intended for White land-owning men (Stembridge, 2019), as such “American public education had both egalitarian and utilitarian purposes” (p. 44). In other words, public education was designed to create an equal distribution of opportunities for citizens based on work ethic and the ability to fit into American society (Stembridge, 2019). Fitting into the status quo is a function of Whiteness. According to Castagno (2014, p.6), “Whiteness refers to the structural arrangement and ideologies of race dominance.” and perpetuates the structure of race and the effects of racism on society (Castagno, 2014, p.6). Through CRT and critical consciousness, racism is seen as a social construct created to maintain control and

power (Parker & Stovall, 2004). The concept of race forms hierarchies in society and creates unequal systems, such as education. Racism produces individual barriers in education such as bias and prejudice but also produces real and lasting effects on social structures (Castagno, 2014). According to an interview with, Love, Muhammad, Simmons, and Jones (Haymarket Books, 2020), these barriers in education perpetuate white supremacy and uphold injustices and inequities in societies.

For this study's purpose, the need for equity will be analyzed through a critical race theory (CRT) perspective. Critical race theory seeks to transform the relationship between race, racism, and power and further questions the foundation of social order (Delgado & Stefancic, 2012). According to Taylor (1998), “CRT challenges the experience of whites as the normative standard and grounds its conceptual framework in the distinctive stories of people of color” (p. 122). CRT has roots in critical pedagogy, a framework created by Freire (1970), that encourages the development of critical consciousness to resolve problems rather than accept them passively (Freire, 1970; Lynn & Dixson, 2022; Solorzano, 2013). This framework is outlined in *Pedagogy of the Oppressed* which argues that through reflection the oppressed may confront reality and seek action that leads to transformation (Freire, 1970). Freire identifies the pedagogy of the oppressed as a practice that seeks liberation. Through analysis of current educational movements, one may see how equity is still needed because of the persistence of racism in our educational systems.

Equity Consciousness and Equity Literacy. By developing an equity conscious lens, we can analyze and transform educational systems. Equity Consciousness according to Bukko and Liu (2021), is

Centered on the belief that traditional systems include barriers to the equity that marginalize others and that those with fully developed Equity consciousness purposefully works to identify, dismantle, and replace inequitable practices with systems that include high expectations and support success for all students (p. 3).

Equity literacy, a thinking framework that may help develop equity consciousness, enables educators to recognize bias and inequity so that they may respond and rectify prejudice while creating and sustaining equitable and bias-free environments (Bukko & Liu, 2021). Through meaningful implementation of equity consciousness, educators may gain knowledge of systems of power within educational spaces (Bukko & Liu, 2021). In turn, educators may use this awareness to identify inequities to provide all students access to academic achievement.

The Need for Equity Persists

There is plenty of research available that suggests why equity has always been needed in education (Freire, 1970; Ladson-Billings, 1995). The importance of equity in schools may also be seen through a critical framework of equity consciousness lens. By viewing education through a critically conscious lens, one may identify biases and inequitable practices created by the concept of whiteness and the lack of differentiating between equality and equity.

Equity vs. Equality. The vision for equality and equity in education has been discussed for over 60 years (Cramer et al. 2018). According to Cramer et al. (2018), “equal” education is unequal because equality seeks to give all students the same support and instruction for successful outcomes when students require different support and instruction based on their individual needs. As it stands, our current education system has standardized support and instruction based on mainstream norms that go back to the development of the public education system. The relationship between equity and

equality goes back to *Brown v. Board of Education*. During this case, it was ruled that school segregation was illegal and that schools will provide equal opportunities for all students (Stembridge 2020). This concept leaves out a key factor; all students do not have the same starting place. For example, many students of color are in areas that lack school funding and access to academic programs. Some argue that the reason behind this is redlining in public education (Kummings & Tieken, 2021). Ladson-Billings (2006), suggests that the funding disparities between suburban and urban schools illustrate how schools with mostly White students receive more funding than schools with the majority of Black and Brown students. To achieve equity in education and further provide success for all students, education and historical debts should be acknowledged and rectified.

Equity and COVID-19. The barriers in education were further emphasized during the COVID-19 pandemic. The following section will review inequities that were perpetuated and created by the COVID-19 pandemic. Scholars are currently analyzing this and have found that those disproportionately affected are historically underserved communities (Ryan & Nanda, 2022). Some of the ways inequity showed up in relation to the COVID-19 pandemic is through the following: disproportionate infection rates amongst Black and Latinx communities, unequal access to resources (such as education, healthcare, child-care, job security and more), and lastly the illuminated consciousness of racism (Ryan & Nanda 2022; Tosone, 2021).

Before the COVID-19 pandemic, data already presented inconsistencies in health outcomes for communities of color (Ryan & Nanda, 2022). The COVID-19 pandemic exacerbated the health disparities by disproportionately affecting communities of color and lower-income housing as they lacked the resources to combat the long-lasting effects.

For example, the lack of universal health care is detrimental to communities that cannot afford medical treatment (Ryan & Nanda, 2022). Black communities are reported to be 35% of COVID-19 illnesses while only being 13% of the population (National Center for Immunization and Respiratory Diseases & the Division of Viral Diseases, 2020). Another study in San Francisco by Fortuna et al., (2020) found that Latinos made up 20-25% of hospital patients and 80% of intensive care patients. These numbers highlight how underserved communities were disproportionately affected.

There are many reasons why communities of color are more affected by the pandemic. Some of these reasons include: unequal health care access, existing health disparities, preexisting health-related social problems such as living situations or workplace conditions that affect health, low wage disparities (little access to work-from-home options or lack of sick leave), insufficient technology or Wi-Fi access, lack of childcare, under-resourced schools, overrepresentation of communities of color in detention facilities where the pandemic spread more quickly, and lastly overcrowded in under-resourced areas populated by communities of color (Fortuna et al., 2020). These reasons can easily be connected through a structural racism lens. Furthermore, without addressing equity first, these factors will continue to compound and deprive the communities that need support.

Equity in Schools

Educational Debt and Teaching Bias. By analyzing the origination and ongoing structure of the education system, we may see lasting effects that perpetuate disparities in achievement in communities of color (Ladson-Billings, 1995; Love, 2019). These disparities are often referred to as the achievement gap which relates to the unequal

performances in standardized testing between white students and students of color (Ladson-Billings, 2006). Ladson-Billings (2006), argues that instead of viewing the gap through a deficit lens, it is important that we see it as an educational debt that has formed over time. While data shows that Black and Brown students perform lower on standardized tests, it is essential to deconstruct the importance of why these tests serve as a measure of achievement and further question how these measures may continue disparities (Ladson-Billings, 2006; Love, 2019). According to Ladson-Billings (2006), “the historical economic, sociopolitical, and moral decisions and policies that characterize our society have created an educational debt” (p. 5).

Along with structural disparities that BIPOC communities face, there are increasing amounts of research that show that educators treat students differently based on race which further perpetuates inequities (Chin et al., 2020; Warikoo et al. 2016). Implicit bias is an unconscious bias that holds assumptions that form prejudice against diverse groups of people and shows a negative connection with academic achievement (Gullo et al., 2018). According to Gullo et al., (2018), “Implicit bias demonstrates that aspects of an individual’s identity such as race, gender, or ability status are associated with a variety of stereotypes that can influence how others perceive or interact with that individual” (p. 5). Stereotypes may affect the educational system because these assumptions influence decision-making in policies and practices and further perpetuate educational debt. When teachers fail to acknowledge and challenge their own implicit bias and discrimination, injustice may occur in the education system and further perpetuate structural disparities.

Inequitable Practices and Patterns in Public Education. One example of embedded practices and patterns in the public education system is punitive discipline. The school-to-confinement pipeline is a concept that shows the intersection between race, bias, and the education system which can involve the juvenile justice system. The school-to-confinement pipeline shows how education policies in underfunded schools work together with punitive justice systems by failing to give proper education and mental health services to historically underserved students (Kim et al., 2010). Data shows that students who are more likely affected by this prison pipeline are Black and Latinx students (Galindo, 2021; Gullo et al, 2018; Kim et al., 2010). An equity lens calls for action to deconstruct injustices in the education system.

Educational inequities such as the achievement gap and school-to-confinement pipeline show how the construct of racism affects structural systems. Racist policies and practices on an individual level further perpetuate and create institutional racism and mirror other institutional systems, such as education, media, healthcare, and more (Bailey et al., 2017). By approaching education through an equity-centered lens of CRT and critical consciousness we may address systemic issues that cause and perpetuate trauma in and outside of schools. Systemic issues go beyond the classroom and prove how an equity-centered education has always been needed.

Equity pedagogy (culturally sustaining/responsive/relevant pedagogy). Since the 1970s, with the introduction of multicultural education, there have been many iterations of how to teach diverse populations. Equity pedagogy is a student-centered framework that may be seen in culturally relevant, culturally sustaining, and culturally

responsive teaching methods and practices (Banks & Banks, 1995; Gay, 2013; Kleinrock, 2021; Ladson-Billings, 1995). Equity pedagogy may be defined as,

Teaching strategies and classroom environments that help students from diverse racial, ethnic, and cultural groups attain the knowledge, skills, and attitudes needed to function effectively within and help create and perpetuate, a just humane democratic society (Banks & Banks, 1995, p. 152).

Equity education is one of the dimensions of multicultural education, intersecting with the other four which include: content integration, knowledge construction, prejudice reduction, and empowering school culture and social structure (Banks, 1993). An equity framework in education creates a critical conscious approach that addresses the misconception that multicultural education is about integrating surface-level content from diverse racial and ethnic groups into the already existing education system (Banks, 1995). Equity pedagogy aligns with Paulo Freire's ideology from his book, *Pedagogy of the Oppressed*, by centering on humanization and liberation (Freire, 1970).

An equity framework in education umbrellas other teaching practices and strategies such as reflective pedagogy, culturally sustaining, and culturally responsive pedagogy. These approaches hold many overlapping concepts which include academic success, collectivism v. individualism, affirmation of identity, and the use of critical consciousness (Banks & Banks, 1995; Gay, 2013; Ladson-Billings, 1995). Another key element of these pedagogies is knowledge construction. Equity pedagogy encourages students to use their individual experiences with school so that they make meaningful connections that encourage engagement. Through engagement, passive learners may evolve by challenging power dynamics between students and teachers and become active learners (Banks, 1995). Furthermore, by challenging existing school structures, equity pedagogy uses critical pedagogy to dismantle inequitable school structures and seek

social justice (Banks, 1995). Equitable practices encourage students to contemplate and construct new knowledge and understanding while generating multiple solutions and perspectives towards various obstacles.

Culturally Relevant Pedagogy. Culturally relevant teaching is an educational framework that seeks to enhance academic success by teaching students to use their culture to learn (Ladson-Billings, 1995). Pioneered by Ladson-Billings (1995), culturally relevant pedagogy is one of opposition that seeks cultural relevance and empowerment of students as a collective. There are three components of culturally relevant teaching: students must experience academic success; students must develop and maintain cultural competence that may enhance their individual identity; and lastly, students must develop critical consciousness (Ladson Billings, 1995). Like Freire's (1970) ideas about critical pedagogy, culturally relevant teaching encourages students to develop a lens of sociopolitical consciousness that will give them the tools to analyze and transform society as active citizens. (Ladson-Billings, 1995). Similarly, responsive pedagogy encourages students to examine and question the constructions of the world around them. Students may question the preexisting hegemonic characteristics of the education system by using their own experiences and perspectives (Banks & Banks, 1995).

Culturally Responsive. Culturally responsive pedagogy is an equity-centered teaching approach because it centers importance on students' individuality and experiences. Responsive pedagogy is a reframing of curriculum that incorporates students' cultural understandings (Stembridge, 2020). Gay (2010) defines cultural responsiveness as "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more

relevant and effective to them” (p. 31). According to Stenbridge (2020), culturally responsive education facilitates trust between the teacher and student because it gives students agency to take risks and ownership of their learning. More meaningful connections are made when students recognize knowledge. Culturally responsive education encourages engagement for all by using students’ backgrounds and language in connection with their previous understanding of content (Stenbridge 2020). Responsive education and equity pedagogy align because they both place students at the forefront by acknowledging the complexity of each student's background (Banks, 1995; Gay, 2013). Instead of trying to make students fit into mainstream culture, a culturally responsive approach meets students where they are and empowers active students to explore and create knowledge of their own (Stenbridge, 2020).

Culturally Sustaining. By practicing equitable strategies such as cultural relevant and cultural responsiveness, a culturally sustaining pedagogy may be achieved. Building on Ladson-Billings groundbreaking work, culturally sustaining pedagogy “seeks to perpetuate and foster-to-sustain-linguistic, literate and cultural pluralism as part of schooling for a positive transformation” (p. 1). By recognizing other cultures in curricula, students’ individual voices are given validity. In a system where diverse cultures and backgrounds have been silenced and erased, a culturally sustaining pedagogy is needed (Paris & Alim, 2017). Culturally sustaining pedagogy places importance on students' multifaceted backgrounds of diverse cultures, beliefs, and values. By centering youth and communities of color, Whiteness is decentered, and diverse cultures are sustained and valued (Paris & Alim, 2017).

Abolitionist pedagogy. Abolitionist pedagogy introduces the idea of abolishing and eradicating current educational systems and conditions to create an education system that affirms all humanity (Love, 2019). This goes beyond the ideas of reforming and reimagining the idea of educational systems, as abolitionist pedagogy is a framework of education that seeks to teach in the pursuit of educational freedom. According to Love (2019), abolitionist pedagogy is defined as the following,

Abolitionist teaching is the practice of working in solidarity with communities of color while drawing on imagination, creativity, refusal, (re)membering, visionary thinking, healing rebellious spirit, boldness, determination, and subversiveness of abolitionists to eradicate injustice in and outside of school (p. 2).

Abolitionist pedagogy moves to dismantle the white supremacy that forms our school systems, while focusing on communities of color that have been erased and neglected through inequitable systems of power (Love, 2019). According to Love (2019), the oppression of communities of color has centered on the idea of mere survival. Abolitionist pedagogy goes beyond survival by demanding an education system where communities of color may thrive (Love, 2019). Furthermore, abolitionist pedagogy places importance on complicated identities formed through intersectionality. Crenshaw (2017) coined the term, intersectionality, as a concept that analyzes intersecting layers of identity that represent multiple levels of injustice (Crenshaw, 2017; Love, 2019). Intersectionality also may be viewed as a framework where all intersections of identities are analyzed and brought to the forefront so that communities of power formed by white supremacy may be interrogated and deconstructed.

ECTI education and abolitionist pedagogy share similar principles. Just like ECTI education, abolitionist pedagogy is a systems-oriented practice that takes on a human-centered and antiracist approach (Love, 2019; Venet; 2021). Abolitionist pedagogy is the

practice of refusing injustices by dismantling institutional and individual discrimination (Love, 2019). Through the implementation of this practice, a central quest for humanity is invoked. Abolitionist pedagogy recognizes that to dismantle discrimination in education, one must acknowledge and deconstruct the concepts of racism created by white supremacy (Love, 2019).

An example of abolitionist practices in schools could include eliminating police officers in schools and replacing them with counselors, hiring more black teachers, teaching all students black history and ethnic studies, and replacing zero-tolerance policies with restorative justice practices (Haymarket Books, 2020). Through community-based education, awareness and collective action may take place to abolish education systems and seek reimagining schools that focus on unified humanity.

ABAR (antibias, antiracist). Just as an ECTI lens recognizes that there is racism and oppression systemically, an antiracist and antibias lens also identifies biases to dismantle them (Kleinrock, 2021; Venet, 2021). Using an ECTI lens is also using an antibias and antiracist approach (ABAR). To develop and use an ABAR pedagogy one must create a lens that practices self-reflection, takes on an asset-based mindset versus a deficit view, and places importance on community-building (Kleinrock, 2021).

To take part in antiracist education, educators need to start with self-reflection to analyze their identity and how it intersects with their role as an educator. By analyzing who we are, we may examine how that may impact our teaching practices (Hines-Gaither & Accilien, 2022). Self-reflection creates space for how our own individual experiences have shaped how we make meaning of the world. With this knowledge, we can further deconstruct bias. Self-reflection is also a place to start with students in the classroom. By

starting off the school year with reflective activities that promote community building, students may also begin their own journey of self-reflection (Hines-Gaither & Accilien, 2022). Self-reflection leads to relationship building which in turn leads to a classroom community shaped through meaningful connections.

An ABAR perspective places emphasis on viewing students through an asset-based lens rather than a deficit view. Ladson-Billing (2006) illustrates this thought by reframing the achievement gap through an educational debt analysis. Furthermore, this takes the blame away from our students and their perceived lack of success and focuses more on students' context such as their backgrounds and identities (Ladson-Billings, 2006; Kleinrock, 2021). This idea aligns with culturally responsive pedagogy because it calls for educators to recognize and understand the multitude of cultures that make up a classroom and further facilitate community building in and outside of school (Kleinrock, 2021). This lens moves away from deficit viewing and seeks to transform a system by centering students and the community that shapes them. According to Kleinrock (2021), “understanding the broader social and political contexts that have shaped student’s identities is also an integral part of community building” (p. 7). By acknowledging the historical and cultural contexts that contribute to a student’s identity, educators can seek to produce more equitable outcomes and connect more to the community that makes up the school.

Using an ABAR lens places importance on the teacher viewing themselves as a community educator versus a classroom educator (Kleinrock, 2021). To connect more with the community, educators need to get to know their students and families by spending time in the community and forming connections with families. ABAR work

emphasizes communication with caregivers as an essential step because their engagement will help achieve student success (Kleinrock, 2021). By creating space for many identities, community-building activities become critical assets to a student's success.

Equity is a key component in developing an educational system that supports success for all students. To understand equity and how it does or does not appear in school, educators need to form a structural lens. Equity recognizes how social systems are all interconnected and to create equitable education systems, one must examine why inequities are happening (Venet, 2021). By analyzing equity, one may see its connections to trauma. Inequity in and outside of school may perpetuate trauma from bias to discrimination embedded into policies and practices (Venet, 2021). ECTI is not a whole new framework, rather it is an approach that uses ideas from other equity pedagogies while including trauma-informed approaches to encapsulate an education that is both centered in equity and trauma-informed.

Equity-centered, Trauma-informed Education (ECTI)

Equity-Centered Trauma-Informed Education (ECTI) teaching, created by Alex Shevrin Venet, is transformative and proactive and seeks to reduce inequities that cause and perpetuate trauma in schools. According to the Substance Abuse and Mental Services Administration (2014), while public institutions play an essential role in providing services and support for trauma, public institutions may also be trauma-inducing. An ECTI lens is important because it concerns all individuals, and it also prevents further oppression from happening. Venet defines trauma informed as:

Trauma-informed educational practices respond to the impacts of trauma on the entire school community and prevent future trauma from occurring. Equity and social justice are key concerns of trauma-informed educators as we make changes

in our individual practices, in classrooms, in schools, and district and state-wide systems (p. 10).

Instead of viewing trauma through a deficit view of individual student's experiences, ECTI shifts towards a structural point of view that analyzes how whole systems may cause and perpetuate trauma. A structural view analyzes systems, policies and systems that perpetuate trauma (Portell, 2021). By analyzing structural problems, one may see students through an asset-based viewpoint.

An ECTI education utilizes six principles: antiracist and antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice-focused (Venet, 2021). ECTI is antiracist and antioppressive because racism and oppression cause and perpetuate trauma; therefore, to eliminate trauma in schools, educators should approach education through an antiracist lens (Portell, 2021; Venet, 2021). The subsequent principle demonstrates that ECTI education is asset-based by viewing students based on their benefits and strengths instead of blaming and labeling them through deficit (Portell, 2021; Venet, 2021). Next, ECTI is system-oriented because it transforms systems that perpetuate inequitable practices (Portell, 2021; Venet, 2021). Transformation may occur when systems are deconstructed and rebuilt using equity consciousness. Additionally, ECTI is human-centered because it focuses on humanity by working against trauma that dehumanizes students (Portell, 2021; Venet, 2021). The next principle seeks to stop trauma before it starts by centering the needs of all children by being proactive and universal (Venet, 2021). Lastly, ECTI has an end goal of social justice by liberating all education from oppression (Venet, 2021). By implementing these principles into practice, education may become genuinely equity-centered and trauma-informed.

To transform education and achieve ECTI education that adheres to the six principles above, four significant shifts need to happen. The first is to become proactive rather than reactive. To shift this mindset, the practice of trauma-informed education should move away from student behavioral mediation and focus on trauma-informed education as a practice to stop trauma from happening by understanding the systems that perpetuate harm (Portell, 2021; Venet, 2021). The next shift is to move from a savior mentality to an asset-based mentality. An asset-based mentality explores how to build up children based on their community and strengths rather than trying to “rescue” or “save them” (Portell, 2021). Next, is a shift from viewing ECTI education as only a series of practices and strategies into a full structural point of view. This positions ECTI education as a necessary structural foundation to be championed by school leadership rather than just a responsibility for individual teachers to implement in the classroom (Portell, 2021). The final shift focuses on social justice; where educators seek to develop a critical lens, to consider how the classroom environment and education could help prevent trauma instead of only viewing how trauma impacts the classroom (Portell, 2021).

Venet (2021) calls for educators to start where they are and begin by changing their mindset. By shifting mindsets, educators may start to evolve their education practices by developing a lens shaped by equity and trauma-informed pedagogy, transforming education spaces, and lastly, starting a larger shift in relationships to policies and institutional systems. ECTI education requires constant growth and evolution so that educators' pedagogy is informed by the complexities of equity and trauma (Venet, 2021).

ECTI vs. SEL

ETCI education and SEL pedagogy are essential frameworks to analyze because they both focus on trauma-informed approaches (Scott et al., 2021; Venet, 2021). According to CASEL (2021), SEL has many benefits including: improved academic outcomes and behaviors. Although there are benefits, scholars are starting to analyze how not all implementation of SEL is equitable (Camangian & Cariaga, 2022; Mahoney et al., 2021; Venet, 2021). New efforts towards equity and excellence in SEL are currently being created through the idea of transformative SEL. Transformative SEL is still emerging through research that analyzes how SEL has the potential “to mitigate the educational, social, and economic inequities that derive from the interrelated legacies of racialized cultural oppression in the United States and globally” (Jagers et al., 2021, p. 163). Another way this has been introduced is called systemic SEL. The systemic SEL framework shows how the implementation of evidence-based programming may happen at each level; school, district, and state (Mahoney et al., 2021).

SEL, which originated under the CASEL framework 25 years ago, uses evidence-based SEL programs and practices to help foster social-emotional growth through SECs (Social and Emotional Competencies): self-awareness, self-management, social awareness, relationship skills, and responsible decision making (CASEL, 2022; Scott et al., 2021). SEL programming may be inequitable because some view it as a “one-size-fits-all” approach (Venet, 2021). According to Venet (2021),

...on its own SEL does not actually address trauma, racism, or inequity. In fact, implementing SEL can perpetuate traumatic environments if we focus too much on giving students the tools to manage their traumatic stress rather than addressing the causes of that stress (p. 61).

Research shows that SEL is utilized in smaller time frames during an advisory or reconnect time (Jones et al., 2017; Venet 2021). ECTI education works through a holistic

approach that seeks an end goal of student achievement by creating humanity-affirming practices and environments (Venet, 2021). How each of these frameworks defines achievement is where these differences start.

ECTI education focuses on transforming education away from dehumanization and seeks to end harmful practices such as standardized testing and policing in schools (Venet, 2021). SEL views its benefits through improved academic outcomes and behaviors (CASEL, 2022). Furthermore, where ECTI focuses on humanization as its foundation, SEL falls short of transforming dehumanizing structures such as systemic racism prevalent in education (Camangian & Cariaga, 2022); whereas ECTI education places its first principle on antiracism and antioppression, SEL does not mention antiracist values in its foundation (CASEL, 2022; Venet, 2021).

Another way ECTI holds an equitable mindset is through asset-based practices. Instead of focusing on negative childhood behavior and relating it to what has caused it outside of school, ECTI education focuses on how inequity may cause trauma (Venet, 2021). By centering equity, one may identify inequitable practices and policies that take place at school that further perpetuate and create trauma. For example, by viewing SEL through an equity conscious lens one may see how schools' viewpoint of the status quo centered on Whiteness. Simmons declares that teaching students to practice self-control and self-management does more harm than good because it views children through a deficit viewpoint which is dehumanizing (Haymarket Books, 2020). While SEL teaches students how to manage stress caused by traumatic experiences, ECTI approaches seek to dismantle systems that cause and perpetuate trauma.

ECTI Ecosystem. For the purpose of developing an ECTI framework, the next section analyzes how this may be done through an ecological theory. Viewing the school system as a part of a child's ecosystem enables exploration of the various interacting elements that influence knowledge construction. The ecological framework called the ecological model of human development comes from Bronfenbrenner (Bronfenbrenner, 1997; Hayes et. al, 2017). This framework places the child in the center with different systems surrounding that influence development (Hayes et al., 2017). These systems are the microsystem (immediate environments such as family, friends, and community), mesosystem (connections between micro context), exosystem (indirect relationship but still have influence), macrosystem (sociocultural beliefs, history, and public policy), and chronosystem (changes that occur over time) (Bronfenbrenner, 1997; Hayes et. al, 2017). By viewing children's development from an ecological point of view, educators may work towards creating a holistic approach towards transformation. Through this connection, educators may also see their development as ECTI leaders from an ecology point of view as well.

Furthermore, viewing ECTI education as an ecosystem also calls for transformation in multiple layers of education: practice, pedagogy, and policy (Venet, 2021). Just by starting at the individual level (microsystem) and group level (mesosystem) educators may start to form connections in the community (Venet, 2021). Along with community connections, educators should stay up to date with research and stay informed (Venet, 2021). These levels work together to create ECTI practices. The next realm of the ecosystem places importance on transforming classrooms and finally reaches the outer level of transforming systems through policy shifts. An ecological point

of view places humanization at its core and fosters an environment based on a culture of care (Venet, 2021). Equity and trauma-informed practices should be embedded into each layer of the ecosystem. The transformation of an ECTI ecosystem may be possible through equity literacy, critical consciousness, holistic approaches, and the development of teacher wellness plans.

Equity Literacy. An ECTI ecosystem is a student-centered community that focuses on transformative practices and critical consciousness (Bukko & Liu, 2021). Equity literacy is an educational framework that is defined as, “A comprehensive approach for creating and sustaining equitable schools” (Equity Literacy Institute, 2021, para. 1). Furthermore, the foundations of equity literacy are the following:

(1) A commitment to deepening individual and institutional understandings of how equity and inequity operate in organizations and societies and (2) the individual and institutional knowledge, skills, and will to vigilantly identify inequities, eliminate inequities, and actively cultivate equity (Equity Literacy Institute, n.d., para. 1).

According to Bukko & Liu, (2021), the core of equity literacy act in accordance with the following abilities: recognize bias and inequity, respond to inequity directly and immediately, redress discrimination and bias by addressing their roots and lastly create and sustain equitable antioppressive ideologies and institutional cultures (Equity Literacy Institute, n.d.). These abilities may help create spaces that focus on addressing structural issues rather than putting the blame on children, fostering a more student-focused environment where they may successfully construct their own knowledge.

According to Kleinrock, (2021) to achieve a student-centered community, educators must do work that engages in self-reflection on their own identity while also transforming their education practices to a more equitable approach. By viewing equity

through a lens of equity consciousness educators may analyze bias that resonates at both micro and macro level in the education system.

Critical Consciousness. Using equity literacy with a critical consciousness framework enables educators to analyze the power structure in education. Critical consciousness is the process of using critical thinking to analyze and address oppressive systems through liberation and transformation (Freire, 1970). An equity lens uses knowledge and the development of critical consciousness so that equity pedagogy approaches are authentic and meaningful (Bukko & Liu, 2021). Critical consciousness places importance on humanization and seeks to call out oppression in society (Freire, 1970). Through critical consciousness, educators may examine their bias and seek to construct a more equitable approach in the classroom. Students may also use critical consciousness to question unjust educational practices and seek liberation through transformation.

Individual v. Holistic. Equity is a key component of ECTI because it is a human-centered principle (Venet, 2021). Trauma-informed practices and methods need equity integrated through their framework to create a holistic approach. Trauma-informed education should be treated as a universal lens, rather than individual, that proactively benefits all students centering child's humanity. This may be achieved by using an ETCI framework that affirms and values all students (Venet, 2021). The opposite, an individual approach, centers on dehumanizing concepts such as student achievement through one-size-fits-all, standardization, and zero-tolerance policies (Venet, 2021).

Another way holistic education creates a human-centered environment is by addressing and preventing trauma rather than only focusing on trauma that is an

individual experience resulting from outside factors (Venet, 2021). According to Venet, (2021) equity should be the central framework of trauma-informed because an equity framework analyzes bias and prejudice that preexist in the school system. ECTI teaching uses a social justice approach that helps schools identify trauma inside and outside of schools so that they may respond proactively (Venet, 2021).

The final consideration in a more holistic approach is to view each student's abilities as an asset rather than a deficit. This stance views the whole child and sees them in unconditional positive regard. This person-centered theory comes from American psychologist, Carl R. Rogers. This theory suggests that a person does not have to do anything to prove that they value themselves because they already matter and value through their humanity (Rogers, 1957; Venet, 2021). Another example of how to implement person-centered teaching is through unconditional teaching, where teachers accept students for who they are rather than what they do (Kohn, 2005). Kohn (2005) argues that by placing value on high test scores and obedience, students who may not achieve these narratives may feel only conditional acceptance. Conditional acceptance creates a mindset that only the parts that are accepted are valued (Kohn, 2005). Furthermore, placing value on numbers and tests is dehumanizing for children. It is essential to view students through an unconditional mentality to show that they matter and that they are valued (Venet, 2021). A holistic approach centers on building unconditional relationships through sustainable practices that are the opposite of deficit views.

Teacher Wellness. Before the COVID-19 pandemic there was emerging evidence of a teacher shortage. During the '17-'18 school year there was a shortage of

approximately 112,000 teachers (Sutcher et al., 2019). Areas where teacher shortages are hit the hardest are those that are in lower-income areas of historically underserved populations where less funding is available (Darling-Hammond, 2010; Sutcher et al., 2019).

Teacher wellness is a key part of ETCI education. Just as inequitable teaching practices affect children, inequitable leadership affects teachers. Similarly, as teachers are called to teach with unconditional care, administrators should seek unconditional care practices for teachers (Venet, 2021). There is a lack of unconditional positive care when teachers' wellness is not prioritized (Venet, 2021). Specific studies have shown how a teacher's mental health and well-being were affected during the lockdown imposed by COVID-19. Teachers "experienced increased job demands in the forms of uncertainty, workload, negative perception of the profession, concern for others' wellbeing, health struggles, and multiple roles" (Kim et al., 2022, p. 312). While more research is coming available about teacher wellness specifically during the increased demands and hardships of the COVID-19 pandemic, it is important to view research that shows how work demands have always affected teacher wellness.

Teacher wellness matters for many reasons. Teacher well-being and lower teacher depressive symptoms are correlated with better student well-being (Harding et al., 2019). An essential aspect of creating an ECTI ecosystem is teachers as connection makers which involves building relationships with students but also "facilitating relationship building between students and serving as a bridge to other caring adults and resources" (Venet, 2021, p. 115). To create a foundation of ECTI education in the classroom, it is essential to place humanization at the core. Better teacher well-being is strongly

associated with self-efficacy, job satisfaction, and access to resources that help cope with the emotional demands of their job (Capone & Petrillo, 2020). To create a sustainable environment for teacher wellness, it is essential to create a culture of care (Venet, 2021). A culture of care aligns with principles of unconditional positive regard by placing human well-being at the center. Some believe that to create actual teacher wellness there must be a complete system shift by confronting oppressive aspects of teaching (Venet, 2021).

Art Education and ECTI Education

There are many ways that art education can help cultivate an ECTI education. Art education may facilitate an ECTI ecosystem by encouraging students to use creativity through equity frameworks that enhance meaning-making, critical thinking skills, and collaborative social justice activism. Just as teachers may serve as connection makers for students in their community (Venet, 2021), art education may be used to connect to the world around them (Dewhurst, 2010). Through analysis of *Art Education* articles, one may see how art education embraces equity pedagogy. Evidence of equity pedagogies such as culturally responsive, culturally relevant, and culturally sustaining practices are shown through several examples. One example of culturally responsive and relevant pedagogy in art education comes from a lesson by Aghasafari et al. (2022) that centered art integration in technology and identity. Using critical and responsive pedagogy, bi/multicultural students were asked to digitally construct elements of their identity through symbolism. The completed project allowed students to enhance their knowledge of photoshop while constructing knowledge about themselves and forming connections with other students (Aghasafari et al., 2022). Elements of culturally relevant pedagogy

are shown because students used inspiration from poems and writings of other bicultural children in the U.S. By placing importance on students' identities, equity pedagogy acknowledges how all students are multifaceted. Implementation of an equity pedagogy becomes transformative by placing validity on all cultures and individuals.

Furthermore, in connection with the COVID-19 pandemic's effects, art education may address emotional health. The isolation and loneliness that COVID-19-quarantine placed upon many may have a lasting effect (Kalsched, 2021). Because of the multifaceted effects of trauma created and perpetuated by the pandemic it is essential to keep equity-center trauma-informed approaches at the forefront. The role of imagination through psychological growth “can either work ‘for’ or ‘against’ us as we struggle to adapt to an outer crisis” (Kalsched, 2021, p. 447). They go on to say that there are two diverse types of imagination, the first of which is our imagination hijacked into a dark narrative, and the latter, which works for us, is using imagination to make meaning of our experience (Kalsched, 2021). The latter form of imagination may serve as a coping mechanism that may enhance meaning-making through art education.

Art education may also play a significant role in using creativity to find meaning behind our experience. There are already several examples of how art education has been used to help students cope with the COVID-19 pandemic. Using a pedagogical approach that focuses on artistic expression instead of learning standards was beneficial in getting students to freely create (Hash, 2021). Through redesigning some activities, Hash (2021) found that the prompts that evoked expressions such as, “How are you feeling?” sparked the most creative response. She said that it “created a necessary space where students could freely express themselves” (Hash, 2021). This approach fostered unconditional

regard by accepting students without learning standards and showing them, they are valued. By supporting their creativity through open-ended questions, students may take ownership of their learning and create responses that reflect their own experiences.

Another example of how art education may be used to incite critical thinking is from Mernick's (2021) article about creating a critical art pedagogy that facilitates critical consciousness and self-actualization. Students were encouraged to make connections between art and the real world while encouraging the development of critical consciousness. By scaffolding critical consciousness throughout the yearly curriculum, students may grow and develop a critical lens (Mernick, 2021). For their cumulative project, students create a work of art that exemplifies their development of critical consciousness. This project began with an identity map, develops through individual/peer critiques and community learning, and concludes with an exhibition of art.

Lastly, Fendler et al. (2020) used art to foster critical consciousness and transformation through action. Their practice focused on how "the future of art education is to suggest that by directing the field towards civil engagement we can do more to intentionally harness young people's drive to impact society" (p. 10). By using a think, make, act approach, educators may encourage students to collaborate as critical thinkers and activists (Fendler et al., 2020). This approach uses an equity mindset by using art as social justice focused. This article discussed how art education is about the future of the students and educators may assist students by implementing future-oriented practices. (Fendler et al., 2020). Furthermore, art may use creative problem-solving, to help enable active learners that search to find multiple solutions that may lead to meaningful transformation of inequitable environments.

By using equity-based practices, art education may be universal and proactive approach to education that benefits all students. Art may use creativity and critical thinking to embrace a social justice focused educational ecosystem. This approach may help students form meaningful connections with their community while also using art techniques to liberate oppressive systems found in and outside of school. According to Freire (1970, p. 452) “Artmaking, to me, is an ideal medium for conscientization—the development of a critical awareness about our world and our role as active participants in transforming it.” By centering equity in art education, trauma may be addressed and prevented while giving students the resources to collectively transform the world around them.

Chapter 3: Methodology

This study used qualitative research methods to identify and analyze ECTI pedagogy. After identification and analysis, the researcher created lesson plans and procedures that utilize and implement trauma-informed and equity-centered principles. The following section provides an overview of the methodology practices following in this study. It includes a description of the methodology and procedure, an overview of data collection and data analysis, and a timeline. These practices were used to analyze and discuss the following research questions:

1. What are the signs of trauma? How is trauma manifested in schools?
2. What is ECTI? How does it differ from SEL?
3. What is the connection between art education and ECTI education?
4. What is an ECTI ecosystem and what is needed for its creation?
5. How can you plan for an ECTI ecosystem when writing lesson plans?

Methods

The goal of this qualitative study was to address the need for ECTI education, analyze literature that defines ECTI education, find strategies that encourage ECTI classroom ecosystems, and create lesson plans centered on ECTI principles. Qualitative methods were used for this study because the basic characteristics of qualitative research align with the research topic. Some of these characteristics align with this study are inductive and deductive data analysis, the researcher's used as the key instrument, and reflexivity.

Qualitative research looks at how meaning is made from the context of human experiences, including the researcher learning the meaning behind the issue (Creswell &

Creswell, 2018). An inductive and deductive analysis was part of this process because the researcher used documents to work inductively by building themes and deductively by looking back at data to determine what further evidence is needed (Creswell & Creswell, 2018). During this process, the researcher used reflexivity to reflect on their role and identify factors that may shape personal interpretations. Furthermore, this qualitative research places the researcher as the key role in systematically reviewing literature reflexively, deductively, and inductively.

Procedure

The procedure for this research went through the following steps: 1.) develop a comprehensive understanding of ECTI principles and shifts, 2.) perform a systematic literature review of findings made in the journal, *Art Education* based on specific search criteria that uses keywords from the principles for ECTI education, 3.) create connections between readings through coding 4.) develop a list of common strategies that align with principles of ECTI approaches 5.) create three separate sample visual arts lessons plans for 6th, 7th, and 8th grade and an instructional aid that use equity-centered and trauma-informed strategies.

Data Collection

Data was collected through a systematic literature review. A systematic literature review was used to answer research questions through the analysis of relevant studies (O'Brien & McGuckin, 2016). The first literature review analyzed the book *Equity-Centered Trauma-Informed Education*, by Alex Shevrin Venet (2021). This literature presented the five principles that make up ECTI education and the three transformations needed to achieve an ECTI curriculum. The information presented in this book informs

the search for criteria needed to answer the research question. Using specific search criteria based on the principles and transformations needed to create an ECTI ecosystem, data is collected from contemporary findings published in art education scholarship and through self-reflective journaling. The resources used to collect data about art lessons and research centered on ECTI approaches are articles from *Art Education* and *Studies in Art Education* searched through JMU's database, showing results from 2018-March 2022. Through data analysis of current professional documentation in the *Art Education* and *Studies in Art Education*, ECTI approaches are identified and coded into sub-themes that connect them to Venet's ECTI principles and shifts.

Procedure of Systematic Literature Review

The systematic literature review process will follow a specific procedure that includes compiling samples based on the keywords *equity-centered* and *trauma-informed pedagogy*, screening samples for inclusion and exclusion, and assessing quality of each sample (Xiao and Watson, 2019). Upon creating review questions, search criteria, and a search strategy, a list of samples will be compiled to decide which will be best for data extraction and analysis by screening for inclusion and exclusion (Xiao & Watson, 2019). The next step is assessing quality of samples. This includes obtaining full text of each sample and gathering an understanding of each sample. Furthermore, any samples that are unrelated to the research questions will be excluded (Xiao and Watson, 2019). To be included in the study, samples needed to meet the following criteria:

1. Published within 2018-March 2022
2. Written about K-12 student populations.
3. Includes instructional resources.

Because of the emphasis on instructional resources, articles from *Art Education* were used while *Studies in Art Education* were not analyzed because they were more research-based content. After samples are established, a thorough analysis may begin.

Data Analysis

Data will be analyzed from each article (sample) to find trends and themes by extracting, analyzing, and synthesizing data, and compiling findings (Xiao & Watson, 2019). This data will aid the discovery of trends and themes that would answer research questions to aid the creation of lesson plans and approaches based on an ECTI pedagogy (Creswell & Creswell, 2018). Each systematic literature review was documented through the same process while reflection questions were answered in a data journal. These questions are:

1. What is the article about?
2. What were the ideas that stood out the most for you?
3. What information did you already know?
4. What information was new to you?
5. What information aligns with ECTI education?

To keep the procedure organized, sequential steps were followed. This process included the following: a thorough reading of the article, a write up of the reflection questions in a data journal, an analysis of the article to formulate themes, and synthesis and analysis of data using a digital coding chart (see Appendix B & C). Next, through coding, data was put into distinct categories that were labeled with a term (see Appendix B & C) (Creswell & Creswell, 2018). The process of collecting, analyzing and synthesizing codes helped me reflect on the general and recurring ideas. Once data was labeled and synchronized amongst the literature review, connections were made, and strategies were identified to help aid the creation of an ECTI framework.

Sample

For this study, the sample, or the unit of analysis (Merriam & Tisdell, 2016), were various documents and reflective journaling. The first sample was the book *Equity-Centered Trauma-Informed Education* by Alex Venet Shevrin. This book outlines specific principles and shifts needed for an ECTI approach. The other samples were journal articles from *Art Education*. *Art Education* is a journal that “covers a diverse range of topics of professional interest to art educators and anyone whose interest is quality visual arts education” (NAEA, 2022, para. 1) Principles and transformations of ECTI were coded and placed into themes through analysis. Next, a search string was created from the themes. A search string is a selection of keywords used to search for data on an electronic database (O’Brien & McGuckin, 2016). This search string was used to locate relevant articles in *Art Education*. This sample contained 10 articles selected from the 2018-March 2022. This sample size was used to provide ample time for data analysis and synthesis of each article and the time frame was chosen to provide recent and relevant information. Each article was analyzed, coded, and reflected on by the researcher.

Validity and Reliability

The steps listed previously supplied validity and reliability for the study. The intent for analyzing the data was to find trends and themes within current educational practices in art education. During this process, journal articles were analyzed individually without looking for common trends across all articles. For example, observations in the systematic literature review were documented while reflection questions were answered

in a daily journal. To keep the procedure organized, sequential steps were followed from the beginning with the organization and preparation of the data.

As data was obtained, reflection questions were answered in the daily journal. This process helped the researcher reflect on the general and recurring ideas. Next, through coding, data was put into distinct categories that were labeled with a term (Creswell & Creswell, 2018). To ensure reliability, an ample amount of reflection was taken. This reflection occurred directly after each article review. Still, with self-reflection, it should be known that there was a level of bias from the researcher's positionality. With reflexive journaling, bias was examined and noted. Reflexive journaling included questions such as:

- What are my own assumptions about this (teaching practice or teaching framework?)
- Have I ever used these approaches before? Why or why not?

Since I have spent nine years in education, I used my knowledge as an art educator to develop a better understanding. As “the more experience that a researcher has with participants in their setting, the more accurate or valid the findings will be” (Creswell & Creswell, p. 201).

Qualitative research methodology enables research of human experience. This data focused on how an ECTI approach is relevant and may help create meaningful lessons in the art curriculum. The accumulation of data analysis was in the form of three separate lesson plans and a list of approaches that provides a resource for any educator wanting to start their journey towards an ECTI ecosystem in education.

Timeline

This study was broken up into the following stages:

Stage 1 January 2023: Prospectus Proposal

Stage 2 End of January 2023-March 2023: Systematic Literature Review is completed.

Data is collected and organized into major categories.

Stage 3 March 2023-April 2023: Data is coded, recorded, and analyzed. Next data is reported, and lesson plans and resources are created to show compilation of data.

Stage 4 May 2023: Chapters 4 & 5 are written.

Stage 5 June 2023: Final Defense

Chapter 4: Results

Through the qualitative study, I reviewed and coded the literature to address what is needed to create an ECTI ecosystem. The researched articles provided information on teaching pedagogies and practices that align with ECTI principles (antiracist/antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice-focused). Throughout this chapter, I provide the results from the systematic article review that was conducted to answer research questions 4 and 5:

4. What is an ECTI ecosystem, and what is needed for its creation?
5. How can you plan for an ECTI ecosystem when writing lesson plans?

To create an ECTI ecosystem, transformation is needed at multiple levels of education (practice, policy, and pedagogy) (Venet, 2021). By analyzing articles that highlighted the ECTI principles (antiracist/antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice-focused), I gained insight into how they are used in the classroom. As I viewed each article, I anticipated categorizing the major themes into the different levels of an ECTI ecosystem. While policy is not included (because there was a lack of findings in that category), the theme of student outcomes is included because it correlates to student success related to classroom, practices, and pedagogy.

Question 4 is answered in two parts as related to Venet's (2021) ECTI framework: First, through the search of terms related to ECTI principles (antiracist/antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice focused); and second, through themes that are related to the ECTI ecosystem (pedagogy, practices, and student outcomes). For the systematic article

overview, I investigated current teacher themes and trends gleaned from articles containing the keywords *equity-centered* and *trauma-informed*. To meet the search criteria, the term needed to be part of an article that was an instructional resource and written about K-12 student populations. When searching with both terms, *equity-centered* and *trauma-informed*, together there were 0 results; when searched separately, there were minimal. The term *equity* produced 7 results with 0 that met the other search criteria, while *trauma-informed* produced 0 results. For these reasons, I broadened the search to include the ECTI principles as keywords: antiracist/antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice-focused. Ten articles were found that fit the search criteria. The following section summarizes these findings.

Table 1

Findings from Keyword Search

Keyword	Results	With Instructional Resource	Specific to K-12	New Result	Overlap
Antiracist	13	3	2	2	<i>Social Justice, Trauma</i>
Asset Based	1	0	0	0	<i>Social Justice</i>
Equity	7	1*	1*	0	
Proactive	1	0	0	0	
Social Justice	30	13**	11** [^] (-2)	9	<i>Antiracist, Equity, Asset-based</i>
Systems-oriented	0	0	0	0	

Trauma	4	0	0	0	<i>Social Justice Antiracist</i>
Trauma- Informed	0	0	0	0	<i>Social Justice</i>
Universal	2	0	0	0	

Total: 10

*Specific to STEAM

** Specific to College Level

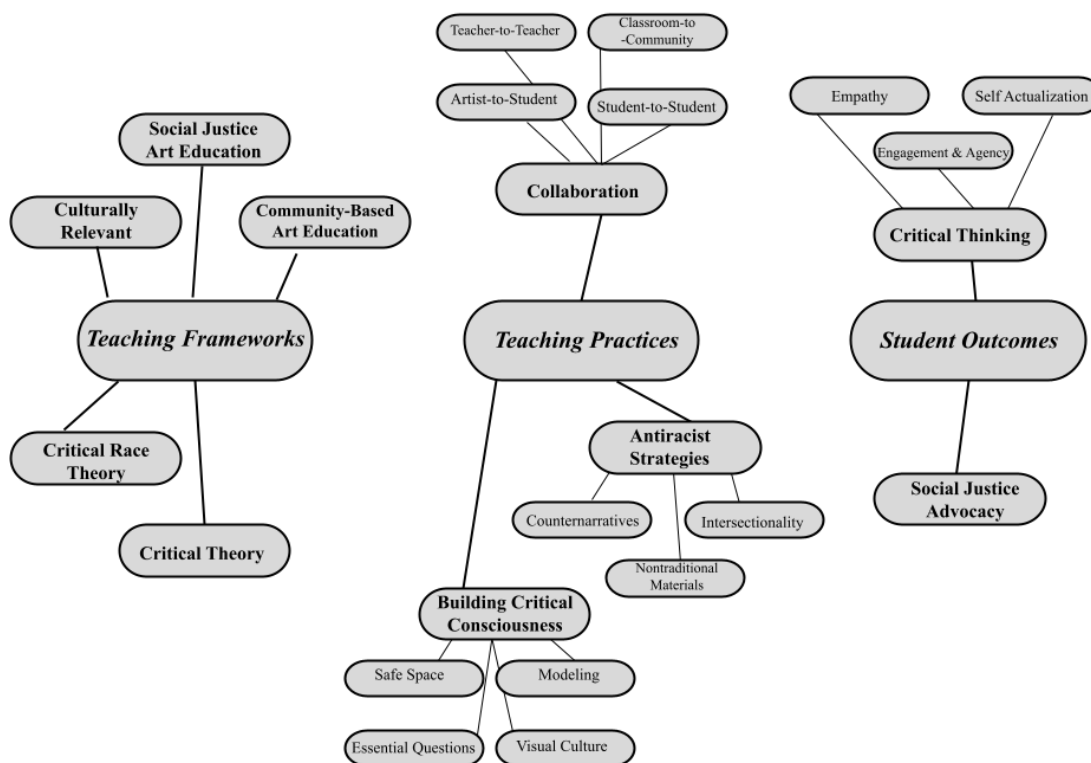
^ Specific to Ecojustice

Themes

Once the three major themes were identified, I organized the data into subthemes (see Figure 1) which emerged from the systematic literature review. The subthemes I found under the first theme, teaching frameworks, are: social justice art education, critical theory, critical race theory, culturally relevant theory, and community-based art education. Teaching practices, the second theme, include the following: collaboration, building critical consciousness, and antiracist strategies. The final theme is student outcomes which included: critical thinking and social justice advocacy.

Figure 1

Overview of Themes and Subthemes



Within the larger theme of teaching practices, the following subthemes emerged:

- Collaboration, which can be further broken down into even smaller concepts: teacher-to-teacher collaboration, artist-to-student collaboration, classroom-to-community collaboration, and student-to-student collaboration.
- Critical consciousness was broken down into smaller concepts such as: cultivating a safe space, visual culture, essential questions, and modeling critical thinking.
- Lastly antiracist strategies were broken down into these concepts: counternarratives, intersectionality, and nontraditional art materials.

Within the larger theme of student outcomes, two subthemes emerged: critical thinking and social justice. Critical thinking was broken down into the following subthemes: self-actualization, empathy, engagement, and agency while social justice

advocacy encompasses any action that was brought forward from social justice education such as activism or creative resistance.

In the following section, subthemes are analyzed within the articles and compared to ECTI principles. This section informed what is needed to create an ECTI ecosystem by analyzing teaching frameworks, teaching practices, and exploring how these changes influence student outcomes. First, teaching frameworks are explored to understand the instructional pedagogy, which helps develop a deeper understanding of ECTI methods and practices. Because knowledge would be incomplete without action, teaching practices are analyzed next. Lastly, student outcomes are examined to produce an understanding of how they connect pedagogy and practice.

Teaching Frameworks

This section analyzes the different subthemes found in each article that are related to the greater theme, teaching frameworks. This includes social justice art education, critical theory, critical race theory, culturally relevant, and community-based art education.

Social Justice Art Education

Social Justice Art Education (SJAE) is one of the most used key phrases in the findings. Out of the ten articles that were chosen, nine contain the keyword *social justice*. SJAE holds many similarities to the other frameworks explored in this research project; for this reason, the other large pedagogical themes are connected to SJAE. The findings from the articles about SJAE are defined and connected through overlapping frameworks including critical race theory, antiracist, critical theory, community-based art education, and culturally relevant frameworks.

SJAE, as defined by Hunter-Doniger (2018), “is about thinking critically, engagement, questioning, and taking action” (p.17). Ploof and Hochtritt (2018) identified strategies of SJAE which included individual experiences, critical analysis of social experiences, and activism. When these three concepts were explored while being grounded by an interpersonal theme, it created a stronger SJAE curriculum. Ploof and Hochtritt (2018) provided three concepts that can be explored when teaching SJAE:

Personal- how is the project grounded in the lived experience of participants?
 Critical- how has the power of political, socioeconomic, and cultural influences shaped the situation and why?
 Activist- what creative opportunities for resistance are possible that could result in both personal and social change? (p. 39).

These concepts came from an existing framework created by Dewhurst (2014) which analyzed forms of social justice to connect and provide guidance on how educators can create social justice curriculum. SJAE is proactive because it uses a systemic and human-centered approach (Ploof & Hochtritt, 2018). One of ECTI’s main principles is that it is social justice focused; more specifically ECTI is, antioppressive/antiracist, asset-based, systems-oriented, human-centered, and universal/proactive. As such, critical theory, critical race theory, and cultural relevancy are explored in connection to an ECTI education.

Critical Theory

Critical theory, as defined by Freire (1970), is a framework that questions the status quo by analyzing systems of power and the sociopolitical context that shapes them. Through critical reflection, critical theory may help individuals develop critical consciousness, which involves critical thinking that analyzes and confronts oppressive systems intending to achieve liberation and transformation. SJAE holds connections to

critical theory because they both encourage critical analysis of society (Dewhurst, 2014). As such, art educators have utilized critical consciousness as a part of their SJAE framework (Garcia, 2021; Mernick, 2021).

Garcia (2021) used critical pedagogy by providing culturally relevant narratives such as critical car-culture which examines “the historical outcomes of racism in communities of color” (p. 38) through the imagery of cars. This critical reflection sparked discussions about students' history and experiences and allowed them to gain a better understanding through connection. Mernick (2021) encouraged students to take part in an artmaking process that encouraged critical analysis by utilizing a framework that connects critical consciousness and art education. According to Mernick (2021),

Artists typically learn to observe, reflect, envision, judge, and revise their artwork. Similarly, critically conscious members of society aim to observe our world closely, reflect on what we see, envision alternate ways of being, and engage in a continuous cycle of judging and revising our world toward these goals (p. 19).

Reflective practices are part of a critical framework because it is through reflection and analysis of educational practices that critical consciousness develops.

Just as reflection is essential for educators, it is also important for students to learn to view the world through a critical lens. Educators can use critical consciousness to reveal oppressive messages in curricula (Hemmerich, 2021). The artmaking process also uses a critical lens. Mernick (2021) cites Freire's ideas of artmaking as “an ideal medium for conscientization- the development of a critical awareness about our world and our role as active participants in transforming it” (Freire, 1970, p. 452; Mernick, 2021). Artmaking involves critical praxis because practice hones students' abilities to comprehend and express complex emotions and thoughts; encourages creative and

critical problem-solving; and builds social consciousness and social change through action (Freire, 1970; Mernick, 2021).

ECTI education further aligns with critical theory because they both seek to combat and end oppressive systems. Helping students and educators develop critical consciousness may address forms of oppression and change their social actions.

Reflective strategies that promote critical consciousness were analyzed in each article and are addressed later in this study in the section “teacher strategies.”

Critical Race Theory Framework

Another framework related to SJAE is critical race theory (CRT). A CRT framework was illustrated in several articles (Fuentes et al., 2022; Garcia, 2021; Hemmerich, 2021) and aligns with critical theory because it also uses critical consciousness to transform the world through a social justice perspective (Freire, 1970; Mernick, 2021). Using a critical lens allows us to “recognize underlying racism and other inequities embedded in everything through individual acts and actions to larger systems” (Hemmerich, 2021, p. 26). Garcia (2021) addressed race while using the CRT framework through the development of a critical-care culture using the five tenets created by Solorzano and Yosso (2001):

1. The intercentricity of race and racism
2. The challenge of the dominant ideology
3. Commitment to social justice
4. The centrality of experiential knowledge
5. The utilization of interdisciplinary approaches (p. 39 & p. 41).

Because of the emphasis on addressing race, CRT connects to an antiracist lens (Garcia, 2021). Some other overlapping aspects of CRT and antiracism pedagogy are: counternarratives, intersectionality, and making or viewing nontraditional art (Fuentes et

al.; Hemmerich, 2021). These practices are illustrated in the following section under “antiracist strategies.”

Community-Based Art Education/Community Building

In Helmick’s (2018) article, “*A School-Community Partnership Focusing on Homelessness*,” the concept of community-based art education (CBAE) was used as the grounding framework for a project that connected the classroom to the community. CBAE has connections to SJAIE because they are both can involve collective experiences and justice-driven activities (Venet, 2021; Helmick, 2018). This framework has many definitions (Ulbricht, 2005), but can be defined as education that provides opportunities for students and community members to work together to create and analyze fundamental questions and themes that may invoke social change. CBAE was introduced in and outside of the classroom through the following ideas: reconstructing social spaces (Gude, 2007), providing meaningful connections for students to the outside world, using art as a collaborative experience, and providing community outreach by collaborating with organizations (Helmick, 2018). A CBAE allows students to move beyond individual art practices and demonstrate that artmaking can also be a collaborative experience (Helmick, 2018):

The description of this program, grounded in social properties of art, demonstrates that artmaking as an individual and collaborative creative activity is important for planting seeds of solidarity for the future, thus adding to the literature of CBAE (p. 16).

This example of CBAE holds many connections to ECTI education. Both frameworks are human-centered and social justice-focused (Helmick, 2018; Venet, 2021). According to Helmick (2018), “School art education in collaboration with CBAE can break down walls and build respect and empathy for the differences of others,

creating an outward-looking mentality that transforms to action for the empowerment of all” (p. 20). CBAE and ECTI education are both social justices driven, building empathy, and promoting a centered humanity.

Culturally Relevant

Lastly, a culturally relevant framework is another theme that appears across the articles (Arlington, 2018; Fuentes, et al., 20; Garcia, 2021; Helmick, 2018; Hunter-Doniger, 2018). A culturally relevant framework connects to SJAЕ because they both seek to liberate individuals by questioning dominant ideologies and uplifting all voices through counter-stories. Sharing relevant narratives creates connections for children and allows them to engage in a more meaningful manner (Hunter-Doniger, 2018). Funds of Knowledge (FoK) was a term used in Garcia's (2018)'s article to illustrate how using students' cultural knowledge is beneficial, “FoK are identified as student's historical and accumulated home-based knowledge and resources which can help them navigate their environment, well-being, and or social circumstances” (Garcia, 2018, p. 66).

A student-centered education allows students to take an active role rather than a passive one. Helmick's (2018) article also dove into culturally relevant practices by promoting learning that was based on students' experiences. Cultural relevant education increases student engagement because it increases students' intrinsic motivation (Hunter-Doniger, 2018).

Culturally relevant education and ECTI education are complimentary because they both are social-justice driven, asset-based, and focused on centering humanity (Hunter Doniger, 2018; Venet, 2021). By providing culturally relevant experiences for all students, art becomes a form of social justice (Hunter-Doniger, 2018) and students may

use their own experiences as opportunities for critical thinking. Rather than viewing students through a deficit lens, this allows students to become an asset to their own education as curricula would reflect students' lived experiences and existing knowledge. ECTI education is an asset-based principle because ECTI views how systems may be harmful to students instead of perpetuating inequities by trying to fit students into the existing system. Lastly, ECTI education and culturally relevant education promote critical consciousness through their principles that highlight social justice, asset-based, and human-centered frameworks (Ladson-Billings, 1995; Venet, 2021).

Teaching Practices

The following section addresses the second ECTI ecosystem theme, teaching practices. This includes collaboration, building critical consciousness, and antiracist strategies. Each one of these themes was viewed through an SJAE framework and subthemes were created and analyzed. The end of each themes section connects the teaching practices to ECTI education.

Collaboration

Collaboration is an overarching theme that ties many SJAE teaching practices together. Whether collaboration occurs teacher-to-teacher or student-to-community, collective engagement facilitates more meaningful dialogue. To begin analyzing collaboration throughout the articles, I reviewed approaches that helped create a successful environment for working together. In many of the articles, practices such as community building and collaboration go together. Community building fosters connection among individuals and provides a foundation for collective collaboration.

For collaboration to be successful ideas such as the *pedagogy of collegiality* and *culture of caring* were addressed (Hamlin et al., 2021; Ploof & Hochtritt). Ploof and Hochtritt, (2018) emphasized that educators need to strengthen collegiality which is a collaborative effort formed from mutual respect and collective exploration. This approach encourages educators to build relationships and work together to achieve common goals. Collaboration becomes a more meaningful and beneficial practice when individuals feel respected and supported. A similar idea that also places importance on mutual respect and communication is a “culture of caring” (Delacruz, 2009). A “culture of caring” fosters a sense of community in a safe supportive environment by centralizing conversations that matter. Hamlin et al. (2020) used “culture of caring” by

Reframing the idea of practice and encouraging students to love their practice more than their fear of failure; to simply try something new and discuss it together as collaborators and peers bound together by a shared experience of difficult circumstances (p. 53).

Mernick (2021) also promoted a culture of care and love in their classroom to promote community and establish a safe space for students. By prioritizing respect for each other, students could discuss social justice topics through respectful dialogue. Through practice, students learned how to collaboratively talk with one another and deepen their critical thinking skills.

Types of Collaboration

During analysis of the articles, there were many forms of collaborative practices, as “SJAЕ is not an individual experience but rather a “collective process in which art, education, and action are interwoven” (Ploof & Hochtritt, 2018, p. 39). Collaboration occurred in the following ways: teacher-to-teacher, student-to-student, artists-to-students, and classroom-to-community collaboration. According to Ploof and Hochtritt (2018),

“[I]t is important to understand that collaboration can bring forward new ideas we have not considered singularly, we do not have all the answers, and discussing issues and ideas with others can investigate new ways of thinking about the world” (p. 44).

Teacher-to-Teacher Collaborative Practices. This analysis revealed multiple teacher-to-teacher collaboration strategies: lesson collaboration, professional development that facilitated collective planning, collaborative reflection, and teachers working on curriculum together (Hamlin et al., 2021; Hemmerich, 2018; Ploof & Hochtritt, 2018).

In Hamlin et al. (2021) article, *Portraits Across the Distance*, two teachers and an academic colleague shared their commitment to community and student collaboration by “facilitating experiences with digital media that prioritized student's voice, opportunities to visualize their unique realities and connect with others who were experiencing related yet distinct pandemic realities” (p. 49). Educators worked together by creating a video project between their classes called *Quarantine Diaries*. This project involved collaboration between students at different schools where they worked together to create video documentation based on shared prompts. High school teacher, Alexis, facilitated a lesson about long-distance portraits where students made portraits over Zoom. The educators shared their experiences with collaboration and reflected on how “both projects focused on media as a tool for engagement, interaction, caring, connecting, and communication” (p. 54). By encouraging collaboration and community building through a “culture of caring,” they created a space of connection for students in and outside of the physical classroom (Hamlin et al., 2021).

Teacher-to-teacher collaboration is also beneficial in teacher training and professional development. In Ploof and Hochtritt (2018), educators were brought together through collective collaboration and critical thinking, to examine the current curriculum while also exploring ways to transform their pedagogical practices. According to Ploof and Hochtritt (2018), “practicing SJAE through a collective curriculum planning model provides meaningful approaches for educators to conduct research, hone practice, and increase their agency in the face of oppressive workplace conditions” (p. 39).

Student-to-Student Collaboration. As mentioned above, educators in Hamlin et al. (2021), created a space for collaboration between students and schools during a time when connection was needed. During the project *Quarantine Diaries*, students were paired together through groups of four with a pair from two different schools. Students were encouraged to collaborate and connect over their shared experiences. The media they used, web conferencing and film, focused on interaction, joy, and connection (Hamlin et al., 2021). By facilitating a space of student-to-student connection, educators encouraged community building and collaborative relationships.

Another example of student-to-student collaboration comes in the form of community learning. Mernick (2021) encouraged a practice where each “studio time” ends with a mini critique between peers where students discussed and observed social topics that influenced the design of each other’s work. Students practiced critical thinking skills while forming connections with each other.

Artists-to-Students Collaboration. In some articles, artist-to-student collaboration occurred (Arlington, 2018; Garcia, 2021; Uhlig, 2021). Arlington (2018) described how Barbara Kruger’s work with students inspired their lesson development.

They used Barabara Kruger's Getty Artist Program where Kruger worked with students in LA to create installations as a resource. This idea of artist-to-student collaboration opens the door for meaningful artistic collaboration. Just as Kruger prompted students by asking questions about power, Arlington (2018) used this idea for students to work together to create art from the same essential questions.

In Garcia (2018), students learned about their teacher as their artist. Garcia (2018) shared their own works based on political landscapes and discussed themes that were relevant to the students. Students were able to form connections to the art pieces because they lived in the same location and were able to draw connections to the imagery that they saw daily.

Classroom-to-Community. Community collaboration in art education is a form of active learning that can occur between students and their community. This can range from collaborative artmaking to providing students with unique locations to present their artwork.

Helmick (2018) encouraged community collaboration by using CBAE to facilitate a student-to-community collaboration with the *Beyond Perceptions Project*. This collective engagement encouraged students to analyze the social issue of experiencing homelessness while creating art that expressed this experience. To build connections within the community, Helmick (2018) formed partnerships with the Indianapolis Art Center, Lighthouse (a nonprofit), and Wheeler Mission. Helmick, (2018) provided a collaborative experience with the community which allowed students to learn about their surroundings. Providing students with a space to uncover and challenge biases while forming connections allowed them to move beyond self and towards transforming the

community through collaboration “investigating through activity clarifies research experience, and its results can be personally powerful in constructing thinking, that moves beyond self and into a community where change can be affected and transformation” (p. 20).

Another example of community collaboration was Hemmerich’s (2021) collective mural-making project. This project “focused on how a community can unite, grieve and protest an unjust system through art” (p. 26). By using the practice of collective engagement, BIPOC voices were amplified as they were the lead designers and painters of a mural. Other students and families participated as allies by drawing chalk messages and creating signs that uplifted the BIPOC students as they created art.

Arlington (2018) encouraged students to create more meaning to the art by the way they presented it. By collaborating with their counseling department, they displayed their art images in a unique location where more people could interact with the images.

Lastly, Uhlig (2021) created a resource for citizen artist vanessa german who exemplifies community-based art by creating work that is co-created with the community. She does so by “recognizing that in being human, there is infinite collaboration. You are always actually cocreating” (p. 56). Introducing artists like german to students, encourages them to see artists outside of the controlled institutional setting of museums and see that art can occur anywhere in the community.

Collaboration and ECTI Education. Collaboration is an important practice that helps students understand that their actions and creations can happen outside of the classroom. An essential role of an educator is to be a connection maker; as a connection maker, educators can help facilitate connections between students and their community

(Venet, 2021). Viewing ourselves as connection makers, “supports an equity stance because it requires that we look at the opportunities for relationships in our student’s lives as well as the barriers” (p. 118). The collaboration between students and their communities aligns with the asset-based, human-centered, universal and proactive principles of ECTI education. Collaboration is an asset-based stance as it encourages teachers to view themselves as connection makers that facilitate growth based on our student's strengths and discourages a savior mentality. It is also human-centered because collaboration creates a space for connection which can help develop empathy. This is proactive and universal because empathy, connections, and community benefit all children.

Building Critical Consciousness

There were several examples of how educators facilitated the growth of critical consciousness throughout the article review (Arlington, 2018; Garcia, 2021; Helmick, 2018; Hemmerich, 2021; Mernick, 2021; Uhlig, 2021). Critical thinking is a large part of SJAE because through analysis one may gain insight and further the ability to analyze inequity and oppression in society (Freire, 1970; Mernick, 2021). To aid students in developing a critical lens, Mernick (2021) says that,

We must put our lesson planning, classroom culture, and teaching style all in service of one goal: to transform our classrooms into liberatory spaces where students are supported in recognizing, processing, and challenging systems of oppression (racism, colorism, heterosexism, abusive capitalism, settler colonialism, and cultural hegemony) (p.20).

Some teaching practices that aid the growth of critical consciousness are: creating a safe and inclusive environment where students feel encouraged to critical think and challenge systems of oppression (Mernick, 2021); teaching students how to critically

analyze visual culture and media (Arlington, 2018; Mernick, 2021); guiding students to critical thinking through essential questions (Arlington 2018; Mernick, 2021); providing time for collaboration that promotes reflection and sharing ideas (Hamlin et al., 2021; Mernick, 2021); and modeling critical thinking as an educator (Ploof & Hochtritt, 2018).

Creating a Safe and Inclusive Space. Many articles suggested how creating an environment centered on respect allows more meaningful dialogue and communication to occur (Hamlin et al., 2021; Mernick 2021; Ploof & Hochtritt, 2018). For example, Mernick (2021), created a safe space where students felt liberated to use their art for action. When asking students how they felt about their final project focused on identity, a student claimed that the classroom culture felt like a community where everyone respected each other. By promoting respectful dialogue, Mernick (2021), created a safe space in their room where students could have difficult and meaningful conversations.

Analysis of Visual Culture. Analysis of visual culture allows students to connect art education beyond the classroom (Mernick, 2021). By creating an understanding of how art and visual culture connect to society, students can develop critical consciousness towards the world around them. Visual culture builds connections between art and students' everyday lives. For example, in Hemmerich's (2021) article, they used examples of local BLM murals to create a classroom discussion about murals. This project happened briefly after the murder of George Floyd during a time where students were seeing activism and local BLM murals around their town and in the media.

Another connection to visual culture was through Hamlin et al. (2021). This article showed how an educator, Alexis, used Zoom as a form of photography. This project called *Long Distance Photography* encouraged students to experiment with a

media they were using daily for online instruction. Alexis shared examples of the artist Josue Riva's long-distance portraits whose artwork was also created in a time of social distancing.

Essential Questions. Throughout the articles, essential questions were used to provoke discussion (Arlington, 2018; Fuentes et al., 2022; Garcia, 2021; Mernick, 2021; Ploof & Hochtritt, 2018; Uhlig, 2021). Mernick (2021) described how they scaffold critical consciousness over the year by developing a curriculum map. This map demonstrated two objectives for each unit, with one addressing a technique and the other asking an essential question "related to equity, liberation, and justice" (p. 20). An example of this was when learning about graphic design students also studied critical media literacy and practiced analyzing how media may reinforce stereotypes (p. 20). Scaffolding essential questions throughout the year showed a practice that is not just a one-time occurrence but used consistently to help students develop critical consciousness.

Arlington (2018) also used big themes related to essential questions. As students created social justice memes, they "engaged in political discourse around power and control" (Arlington, 2018, p. 53). Students were given essential questions such as "Who has power and control and how do they use it?" and "How do you feel when you are on the receiving end of unequal power relationships such as bigotry and hatred?" (Arlington p. 57, 2018). These questions allowed students to address social justice concerns and create more personal works.

Modeling Critical Thinking. Throughout the review, there were many examples of how teachers modeled critical thinking through their teaching practices. Ploof & Hochtritt (2018) demonstrated how critical thinking can enhance teaching through

meaningful professional development that encouraged educators to work together towards a social justice curriculum. This curriculum would in turn address implicit bias and hidden curriculum to disrupt unintentionally racist practices (Hemmerich, 2021). Critical consciousness may also help educators reflect on their teaching. Mernick (2021) utilized praxis, a principal of critical pedagogy, which seeks to “engage in a critical self-reflection and self-improvement” (p. 22) toward pedagogical goals (Freire, 1970). By analyzing feedback from previous students about the impact of the class, Mernick measured the impact of their teaching practices and identified any shortcomings within their lessons. Modeling critical thinking can also be used to promote reflection during class. Mernick (2021) modeled a method of critical self-reflection by showing students how to create an identity map of themselves. Students were then encouraged to reflect in the same way and critically think about how social context also shapes their identity.

Garcia (2021) modeled critical thinking to their students by sharing and explaining their art process. By using counternarratives during the artmaking process to challenge race, class, and gender, Garcia (2021) led discussions about the political landscape in the local community which also connected to their students’ experiences. Garcia (2021) says “[a]s educators, we must trust that students will present and develop our curriculum from their cultural and familial knowledge” (p. 41). As Garcia (2021) exemplified how they use their own FoK in their artwork, students may learn how to also use their familiar knowledge to self-reflect through essential questions and artmaking.

Antiracist Strategies

Many of the articles showed practices that aligned with CRT concepts (Fuentes et al., 2022; Garcia, 2021; Hemmerich, 2021). These concepts connect to antiracist

strategies because they “redefine the White idea of American identity” (Fuentes, 2022 p. 52) and challenge the status quo. Some strategies used to create an antiracist environment were counternarratives, intersectionality, and making/viewing art that uses non-traditional materials (Fuentes et al, 2022; Hemmerich, 2021)

Counternarratives. A CRT framework uses counternarratives to raise critical consciousness for individuals whose stories are seldom heard or told (Garcia, 2021; Solorzano & Yosso, 2021). By learning and reflecting on counternarratives, educators and students may identify social and racial injustices (Garcia, 2021; Yosso, 2006). Emphasizing counternarratives provides room for culturally relevant experiences for students in and outside of the classroom (Hunter-Doniger, 2018). According to Fuentes et al. (2022), “adapting a CRT lens allows us to shift into an antiracist framework and redefine the White idea of American identity” (p. 52). Educators and students may use this form of critical consciousness in art education as a tool for social transformation (Garcia, 2021).

An example of educators using counternarratives to build connections to student’s lives comes from Fuentes et al. (2022)

...by sharing sculptor Louise Nevelson’s experiences as an immigrant to the United States, discussing and modeling biculturalism while exploring work by installation artists Justin Favela and centering perspectives of Black artists like photographer Dawoud Bey (p. 52).

Students saw themselves mirrored to in these narratives by learning about artists that shared similar lived experiences.

Another example of counternarratives in instruction was in Garcia’s (2021) methods of using critical car-culture. Garcia (2021) used a specific counternarrative to engage students in critical conscious discussions. They say,

I use cruising to illustrate the critical car-culture narrative as a counternarrative tool that draws on students' FoK, CRT, and critical pedagogy to challenge stories of their community and critique issues of race, class, and gender. Therefore, critical car-culture narrative displays the political and historical landscape that marginalized communities have endured and continue to navigate through the resilience of their histories (p. 39).

Garcia (2018) used this idea because it was relevant to their student population, and they were able to connect to the idea.

Intersectionality. By viewing education through CRT and an antiracist framework, educators may take an intersectional approach (Bell, 2016; Hemmerich, 2021). Intersectionality is a concept that analyzes intersecting layers of identity that represent multiple levels of injustice (Crenshaw, 2017). Using intersectionality in the classroom helps place importance on all identities and seeks to dismantle the multiple levels in which injustices occur. An example of this was presented in Hemmerich's analysis of intersectional approaches in the classroom while designing a Black Lives Matter (BLM)-inspired mural with students, they said "BLM intentionality includes Black queer and trans people; educators must also address the complexity of the Black experience through more than just a racial justice lens" (p.26). By acknowledging the complexities of identity, Hemmerich (2021) used practices that uplift all voices. This included anything from teaching students' art affirmations in different languages to practicing an intersectional pedagogical approach that addressed and supported intersecting identities during the artmaking process.

Mernick (2021) also addressed intersectionality in their curriculum. By utilizing critical thinking, they encouraged students to think about their multiple intersecting identities. They said, "Our final project leads students through some of this identity work, grounding them in their positionality and helping them recognize their own spaces of

power, oppression, and privilege” (p. 20). By fostering a critical arts pedagogy, they were able to guide students through critical thinking processes that led to self-actualization.

Nontraditional Art Materials. Another antiracist strategy is centering crafts and nontraditional materials. In Uhlig’s article, artist vanessa german was highlighted for their use of nontraditional materials of discarded, secondhand objects and found objects. german used their creativity to reimagine these ordinary objects as emanating power, love, and reverence (Uhlig, 2021). This practice of using nontraditional materials challenges traditional norms of what is considered fine art and provides an antiracist perspective (Acuff, 2020).

Counternarratives can also illustrate the importance of nontraditional materials. Fuentes et al. (2022), described how showing artwork that is made from everyday materials can provide a mirror for students by showing them how art is accessible to anyone. Justin Favela created an exhibition called *Puente Nuevo* that used pinata paper as their medium to provide a connection to their heritage (Fuentes et al., 2022). Some students drew connections to the familiar material and expressed interest in the fact that it was something they would not normally see at an art museum.

One of the first principles of ECTI education is that it is antiracist/antioppression. By using antiracist practices educators can implement strategies that decenter Whiteness. ECTI education is proactive toward ending harmful practices in school that cause trauma related to oppression and racism. Using strategies such as counternarratives, intersectionality, and nontraditional art materials creates proactive and responsive educational environments where all students can succeed.

Student Outcomes

Each article presented a case of how social justice art education encouraged students to become active learners. This benefits students because they translate their critical thinking into action. For example, in *Beyond Perspectives*, students used art for action towards change as they worked with the community to raise awareness and challenge perspectives of homelessness (Helmick, 2018). In this section, each student's outcome is described through evidence found in the articles' study. Each section ends with a brief description of how these student outcomes can also occur in an ECTI environment as according to Venet (2021). The outcomes analyzed are critical thinking, self-actualization, empathy, engagement and agency, and social justice advocacy.

Critical Thinking

Just as critical consciousness starts to develop as students analyze the world around them, artmaking may facilitate this process by giving students the practice to observe, reflect, envision, judge, and revise artworks. According to Mernick (2021), these steps are also the same ones taken to observe our surroundings. Mernick (2021) used the artmaking process to develop students' critical consciousness. The outcome of enhanced critical thinking was an overarching theme throughout all the articles. This study also analyzed some outcomes as subthemes that critical thinking also encourages. Students developed and increased skills in the following sub-themes: *self-actualization, empathy, engagement, and agency and social justice advocacy*.

Self-Actualization. By developing self-actualization through critical consciousness students can use their identities as a starting point for social consciousness and social action (Mernick, 2021). "I want them to self-actualize as critical citizens and freedom dream through their artwork conspiring individually and, in the community, to

envision and create the world they want for themselves” (p. 24). Students presented this self-actualization through finished projects that showcase their identity.

Empathy. Art may foster empathy by providing students with a window into the lived experiences of others (Fuentes et al., 2022; Helmick, 2018). This may occur through the artwork shown to them or through the connections students make through collaboration. Fuentes et al. (2022) showed students artwork from a Black American photographer, Dawoud Bey, who creates images that represent events related to underserved populations. While doing so, students are encouraged to view the artwork from Bey’s perspective and asked about how art may affect the way we see the world. This reflection can give students a window into someone else’s point of view and foster empathy (Fuentes et al., 2022).

Students can also form empathy by collaborating with their community. Helmick (2018) encouraged an outward looking mentality as students worked with the houseless population. Students challenged their own preconceptions while also forming connections to their community. Helmick (2018) said that “perceptions can be changed, and empathy constructed through the use of art as a medium for action and change, creating empowerment on all sides” (p. 14-15).

Engagement and Agency. Using culturally relevant education allows students to engage in a form of resistance that challenges the status quo and illustrates the importance of their own lived experiences and histories. Students recognize the value of art in their life by forming personal connections to artists and art pieces that draw from their culture and community knowledge (Hunter-Doniger, 2018). Increased engagement

through personal connection allows in-depth conversations about art and provides inspiration and hope to students.

Garcia (2021) used the art pieces from their exhibition and their narratives about car culture and history to draw on their own FoK and connect to his students. Garcia says their FoK is familiar to the students because they are from the same community. Garcia's teaching practices engaged students by bringing their cultural and home-based knowledge into the classroom.

Just as counternarratives provide students insight into other people's lives, they can also provide more personal and engaging experiences. When students are more connected to the information being presented, they are more likely to engage and form critical consciousness.

As students become engaged in their artmaking practices, they can form more agency over what they create. Artmaking and reflective practices may work together by providing students with the autonomy to envision and create (Mernick, 2021). Mernick aids students in developing agency in their work by scaffolding critical thinking throughout the year. Students are given agency by creating personal proposals and creating projects relevant to their self-actualization and critical thinking.

Critical thinking aligns with ECTI principles because critical pedagogy is a trauma-informed pedagogy (Venet, 2021). This is because critical thinking, as part of critical pedagogy, is the act of analyzing and deconstructing the world around us. ECTI education seeks to address and prevent trauma. Furthermore, trauma-informed pedagogy that centers equity seeks social justice by using critical thinking as a tool to analyze and address systems that create inequities.

Social Justice Advocacy

An SJAЕ framework encourages learners to use critical thinking, discussions, and action that challenges realities and use artmaking as a form of activism (Dewhurst, 2014). Art education can be used “as a tool for developing knowledge and navigating their social circumstances for social transformation” (Garcia, 2021, p. 41). As students gain knowledge of social justice, they become aware of injustices. Students used critical thinking skills to identify and fight against injustice through artmaking, also known as creative resistance. Arlington (2018) describes “resistance” as “an artistic response to social injustice” (p. 52). They did this by giving students the opportunity to create an installation of social justice memes based on the ideas of power and control “to protest un-American values such as bigotry, racism, misogyny, homophobia, and other social justice topics” (p. 52). SJAЕ that encourages activism relates to ECTI education because they both are student-centered. In a classroom that promotes activism, students are the leaders. Venet (2021) says this idea means to let go of the idea of being the only one “in charge.” To encourage student activism, teachers should take time to revise their classroom culture and practices so that they foster student leadership. This idea motivated student-centered learners where students are active rather than passive learners.

This section reviewed the literature analysis conducted to answer review questions 4 and 5. When the principles of ECTI (antiracist/antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice focused) are researched in the journal *Art Education*, results show that themes of teaching framework, teaching practices, and student outcomes occur. Subthemes under the teaching framework are social justice art education (SJAЕ), critical race theory (CRT),

critical theory, culturally relevant, and community-based art education. Next, subthemes under teaching practices were collaboration, building critical consciousness, and antiracist strategies. Lastly, student outcomes were analyzed under the following subthemes, critical thinking, and social justice advocacy. This section concludes that the implementation of a teaching framework and teaching practices centered on ECTI principles may benefit student outcomes.

Connection to Findings and Creation of Lesson Plans

In this section, art lessons centered on an ECTI framework were created for 6th, 7th, and 8th grade levels. Each lesson follows JMU’s Art Education Program lesson plan template which includes: a theme (big idea), time, lesson overview, challenge, visual culture, VA standards of learning, objectives, historical, cultural, and artistic information, lesson procedure, evaluation, resources, materials, and questioning strategies. The lessons were created with an ECTI ecosystem and ECTI principles in mind.

Table 2

Overview of Lesson Plans

	Theme	VA SOLs	Essential Questions	Visual Culture	Artist
6th (Appendix D)	Artivism- Action through Art	6.1, 6.2.a, 6.3, 6.5.a, 6.7, 6.15	How can you combine art and activism to make an artwork that addresses social justice?	Crayon boxes; “skin tone” art supplies	Nadia Fisher
7th (Appendix E)	Stereotypes	7.1, 7.2.a.b, 7.3.c, 7.4, 7.5.a, 7.7, 7.12.d	How can artists combat stereotypes in their artwork?	Recognizing/ identifying stereotypes in familiar visual culture	Melanie Yazzie
8th	Identity	8.1.a, 8.2.a.b, 8.6.a, 8.11,	How does AI-generated	AI-generated social media	Rosa Rolanda

(Appendix F)		8.12.d.e., 8.15	art compare to human-made? How can artists show their identity in their art?	art/videos/tik-toks	
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6th Grade: Artivism: Action Through Art

The main emphasis in this lesson was to give students an understanding of how they can use their art for social justice. This lesson uses a social justice art education (SJAE) framework to address activism, artivism, collaboration, and social justice. Students will learn how to identify social justice in connection with art and activism. Students will demonstrate this understanding by creating artwork that addresses a social justice issue in their community.

The teaching practices within the lesson are collaboration (student-to-student) and building critical consciousness (safe space, using visual culture, and essential questions). Through collaboration, students will collectively work together to form a meaningful dialogue. Visual culture is used to create connections for students as they learn about an individual close to their age who created change through their activism. Lastly, the essential question will guide students from beginning to end as they form an understanding of how art and activism work together to make artivism.

The intended outcomes are students developing critical thinking skills that foster empathy and agency as they actively take part in social justice advocacy. As students utilize critical thinking, they will develop agency to make decisions and analyze from their perspective. Another way they will develop an agency is by picking two different art making methods that will help create more meaning to their artwork. They will show

mastery of each chosen 2D skill. Lastly, empathy and student connection may occur because of collaboration and learning how to respect and care for each other's ideas.

7th Grade: Stereotypes

The following lesson, for 7th grade, places emphasis on the critical thinking framework. In this lesson, critical thinking is used to provide essential questions about stereotypes. The students view artist Melanie Yazzie and the book *Stereo What?* by Robert K Ray to help understand stereotypes. This lesson also uses a SJAЕ framework because it utilizes critical thinking to call out and address stereotypes. Once students understand stereotypes, they will learn how to use their art as a tool to combat them.

The teaching practices used in this lesson are collaboration (student-to-student), building critical consciousness (creating a safe space, visual culture, and essential questions), and antiracist strategies (counternarratives). Students will analyze the counternarrative by artist Melanie Yazzie to gain a new perspective. Student outcomes that follow are critical thinking (through deconstructing and analyzing stereotypes and their effects on society) and empathy (by understanding how stereotypes can be harmful). This lesson creates an opportunity for students to use their artmaking skills, knowledge of principles of design (emphasis) and understanding of social justice to educate others.

8th Grade: Identity

After scaffolding critical thinking and essential questions throughout middle school, this project will give students the chance to acknowledge how their identity connects to their surroundings. For 8th grade, students will use the theme of identity to create art that represents themselves and all aspects of their being.

The lesson addresses students' awareness of their own identity. This project utilizes critical thinking and culturally relevant pedagogy. Critical thinking is used as students create poems that celebrate their own personal identities. This lesson is culturally relevant because it highlights artwork from a perspective outside of the status quo and it also is meaningful to students' lives and backgrounds. Latinx artist Rosa Rolanda's art is presented along with their cultural and historical context. Students' voices are centered throughout the project because they are given the agency to pick out how they want to present their identity.

Teaching practices that will be used throughout this project are collaboration (student-to-student), building critical consciousness (safe space, visual culture, essential questions, and modeling), and antiracist strategies (counternarratives). Collaboration is used to aid students during critical dialogue and brainstorming project ideas. Building critical consciousness is used by helping students create a safe space for meaningful conversations. Through AI-generated programs, students connect visual culture to their own artmaking. Essential questions and modeling of the project guide students throughout the project. Lastly, Rosa Rolanda's art served as a counternarrative that provided representation that decenters Whiteness.

Intended student outcomes are formed from building critical consciousness. As students acknowledge their multidimensional identities and showcase them through their art, they will be working towards self-actualization. Creating art that centers identity helps students form self-awareness and awareness of others. As students learn about each other's backgrounds and history, they can foster empathy for one another. Lastly, engagement and agency come from fostering students' voices and choices.

Instructional Aid

The instructional aid lays out the findings from the study (See Appendix G). This aid was created for the purpose of being a resource for educators who would like to implement an ECTI ecosystem in their teaching framework and practices. The aid provides definitions, strategies, samples from studies, and suggested readings for teaching frameworks and practices and lastly provides an overview of student outcomes.

Conclusion

The lesson plans and instructional aid provided are resources that show this study's findings. They were created with an ECTI ecosystem in mind because ECTI framework and practices along with student outcomes helped construct each one. These may be used to help start the journey towards an ECTI ecosystem.

Chapter 5: Summary, Considerations, and Conclusions

This study's purpose was to understand how art educators can implement an ECTI ecosystem in their classrooms and how it can benefit all students. Studies show that the levels of anxiety and depression are continually rising in adolescents. With ample amounts of resources for social-emotional learning (SEL) in the class and educators being encouraged to address social-emotional learning, I wanted to understand how this could be done effectively through an art curriculum. However, through this study, I gained a better understanding of how trauma and equity disparities have long been a systemic issue in education and further gained knowledge on how equity needs to be centered when talking about creating trauma-informed education.

Through the literature review, I explored trauma and how it manifests in schools; what ECTI education is and how it differs from SEL; and the connections between art education and ECTI education. Next, I completed a systematic article review that sought to identify what an ECTI ecosystem is, what is needed for its creation, and how educators can plan to implement an ECTI ecosystem when writing lesson plans. This section summarizes the findings for each research question, discusses the limitations of the study, provides considerations for further research, and concludes the research.

Summary of Findings

1. *What are the signs of trauma? How is trauma manifested in schools?*

Trauma may manifest in a variety of ways. Trauma is an individual or collective response to harmful and dangerous environments, events, and/or conditions (Venet 2021). Trauma may occur when an individual's safety is threatened by witnessing or feeling events and/or circumstances that may experience trauma (NCTSN, 2020a).

Maslow's hierarchy of needs is used to understand what a human need to feel safe. If the basic levels of safety such as physiological and safety needs are not met, it becomes more difficult for self-actualization to occur. Some circumstances and/or events known to cause trauma include bullying, community violence, complex trauma, disasters, and early childhood trauma. Furthermore, complex trauma can occur after prolonged and/or repeated trauma.

Throughout this study, the manifestation of trauma is analyzed through an intersectional lens to see how interconnected circumstances and/or events can cause or perpetuate trauma. Some examples of this are structural racism, trauma at school, and lastly trauma in relation to the COVID-19 pandemic.

Inequities in schools that can cause and/or perpetuate trauma are bullying and harassment, policing and zero-tolerance policies, curriculum violence, and racial trauma (Venet, 2021). Analyzing trauma through a complex framework helps us understand the multidimensional ways trauma may intersect and form (Alessi et al., 2022). Furthermore, schools should take a proactive approach to trauma to eliminate causing or perpetuating more trauma.

2. What is an ECTI education? How does it differ from SEL?

For this research, the definitions of SEL are described through a CASEL framework and ECTI education is described through the analysis of Alex Shervin Venet's writings on the topic. ECTI is equity-centered trauma-informed education that seeks to move beyond a one-size-fits-all mindset. The six principles of ECTI education are that it is: antiracist/antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice oriented. ECTI education focuses on addressing trauma and

systemic equities to create an inclusive supportive learning environment, while SEL focuses on social and emotional skills that are based on the five core SEL competencies of social awareness, relationship skills, self-awareness, self-management, and responsible decision-making (CASEL, 2022d). ECTI education is different because it is proactive rather than reactive and uses a structural lens to seek transformation (Venet, 2021).

3. *What is the connection between art education and ECTI education?*

A foundational goal of an ECTI ecosystem is to utilize a critical lens to respond to trauma and transforming education to prevent unnecessary traumatic circumstances. ECTI education is connected to art education because art education provides opportunities for critical thinking, creativity, and communication (NEAE, 2019); ECTI education uses critical thinking as a social justice tool. Art education facilitates a critical lens by giving students the practices and tools to recognize and deconstruct the world around them. As students gain a better understanding of themselves and the world around them, they can use critical consciousness to recognize and deconstruct inequities in the world around them. According to Freire (1970), artmaking is a beneficial tool for critical awareness. As students develop critical awareness, they become active participants in transforming the world around them.

Findings of Social Justice Art Education (SJAE) were prevalent throughout the systematic literature review. By fostering an art education curriculum centered on critical pedagogy, the natural benefits of the arts are enhanced. An example of how critical thinking occurs in art education is by aiding students in developing a critical eye as they view visual culture and images. Providing students with essential questions about their

visual environment allows them to analyze and find connections between art and their everyday life.

4. *What is an ECTI ecosystem and what is needed for its creation?*

By viewing ECTI education as an ecosystem, educators acknowledge that classroom practices, institutional culture, and norms are interconnected (Venet, 2021). According to Venet (2021), to create an ECTI education all systems need transformation. Educators may facilitate the creation of an ECTI education by transforming their mindset and classroom.

First, educators must develop a lens that is ECTI. This means beginning the process at an individual level by developing equity literacy, and critical consciousness, and developing teaching frameworks centered on social justice and critical thinking. Some frameworks seen in the study included social justice art education, critical pedagogy, critical race theory, community-based art education, and culturally relevant pedagogy.

On a classroom level, an ECTI education is created by facilitating teaching practices that are proactive, social justice-oriented, asset-based, and antiracist/antioppression. Just as educators need to develop their critical lens, it is also essential to aid students in the development of their critical consciousness. Art practices such as creating an inclusive safe space, providing time for visual culture analysis, leading discussion with essential questions, and modeling critical thinking all provide space for students to develop their critical consciousness. Another important classroom practice is fostering an environment where humanity is centered. This occurs by practicing and modeling unconditional positive regard, providing collaborative

experiences for students to work together and with the community, and supporting a respectful environment that is free of dehumanizing practices and policies.

ECTI teaching practices also need to be antiracist/antioppression. This means topics such as race and racism should be recognized and discussed, and BIPOC student should have their voices uplifted. Some antiracist strategies include providing representation and counternarratives; addressing intersectionality so that all voices are acknowledged and uplifted; and providing an art education that is accessible and relevant. An example of this is showing artists of color such as vanessa german who create from antiracist perspectives using nontraditional materials. On the classroom level, educators should not focus on ‘fixing’ students but rather should address structures that harm them (Venet, 2021) while helping them develop the tools needed to do the same for themselves and the world around them.

Lastly, to create an ECTI ecosystem, transformation also needs to occur through policy. Outcomes of using ECTI teaching frameworks and practices empower students while giving them the agency to invoke social change through their artwork. Students are given tools to help transform their future. School systems need transformation through administrative levels because it is interconnected to practices and mindsets. Some ways this can occur are by promoting teacher wellness, providing professional development centered on equity, and creating environments that address and prevent trauma. While this study addresses an ECTI ecosystem through framework and classroom transformation, more research is needed about policy transformation.

5. *How can you plan for an ECTI ecosystem when writing lesson plans?*

When writing lessons that plan for an ECTI ecosystem, it is important to understand and address the six principles of ECTI education: antiracist/antioppression, asset-based, systems-oriented, human-centered, universal and proactive, and social justice oriented. As an individual, the first step is to start with ourselves and our mindset. This begins with fostering our own critical consciousness and equity literacy. By doing so, we become proactive using essential skills that aid in recognizing inequities in and outside of schools. Our mindset is part of the educational ecosystem, connecting to our practices and affecting student outcomes. An ECTI education is universal because it creates learning experiences that are accessible to all student achievement. As educators develop their equity-centered trauma-informed lens, they are modeling a practice that is beneficial to all students.

The next step was to develop our teaching practices using a critical framework centered on social justice in the art room. Teachers may do this by providing lessons that encourage critical thinking skills, promote collaboration, utilize essential questions, provide connections to visual culture, and foster antiracist and antioppression strategies. According to Venet (2021), “The idea behind critical pedagogy isn’t to help students of color be successful by dominant White standards of achievement but to transform education altogether so that schools are spaces of liberation.” (p. 163). Practices that aid critical thinking align with social justice principles because these practices engage students in meaningful conversations about identity, race, and inequality (Venet, 2021). Art lessons should provide essential questions, big ideas (themes), and connections to visual culture. Lesson plans that include essential questions create a space for higher

levels of thinking. As students create critical consciousness, they can analyze art and visual culture from a critical point of view that seeks transformation.

Another important aspect of social justice art education is creating culturally relevant learning experiences. Culturally relevant pedagogy aims to honor and uplift all student backgrounds and focuses on BIPOC students. Some ways to do this are incorporating funds of knowledge (FoK), making real-life connections, building relationships and cultural competencies, and promoting student agency and engagement.

To create an ECTI space for critical dialogue during lesson plans, educators should create a safe and inclusive classroom culture where students feel accepted and able to address and discuss systemic inequities. An ECTI education is an ecosystem because all aspects are related to each other. This idea emphasizes that an ECTI education is more than just a lesson plan. It is a transformation at all levels. Educators may start from their own spaces and mindsets, but the policy level needs transformation as well. Creating lesson plans that scaffold each other throughout the year and develop critical consciousness creates active learners that may lead the way for further educational transformation.

Limitations

Some of the limitations of this study include insufficient sample size to identify ECTI approaches in education, lack of previous research on the subject, and personal bias during self-reflection.

While there is research exploring trauma and equity separately, a smaller research sample explores both together. Alex Shevrin Venet created a new definition for the phrase trauma-informed which includes equity and social justice at the center. For this

reason, there is limited information available when researching articles that use equity-centered and trauma-informed strategies together. When searching for “*equity-centered and trauma-informed*” in the journal *Art Education*, 0 results appeared. When searching for “*equity*” and “*trauma-informed*” separately, equity had 7 results with only 1 matching the rest of the criteria and trauma-informed by itself had 0 results. Since the sample size of articles for the systematic literature review of ETCI approaches in art education was limited, the articles were searched using the keywords *equity* and *trauma* separately and a keyword/phrase of each principle of equity-center trauma-informed education. These keywords/phrases were *social justice, antiracist, systems-oriented, asset-based, human-centered, universal and proactive*. (Appendix A).

Lastly, during self-reflection, limitations occurred because of researcher bias. While all efforts were made to remove biases and influences, the analysis and collection of data were only interpreted from the researcher’s positionality.

Considerations for Future Research

To transform education into an ECTI ecosystem, change is needed at all levels. These articles presented research on transformation through framework and practice but shifts in policy were missing. A fully structural lens is needed to transform education at all levels. Any educator who is working towards an ECTI ecosystem also needs transformation to happen at the school level. Transforming education into an ECTI ecosystem is challenging when inequitable practices and policies persist. Further research is needed about how the implementation of ECTI policies in may affect schools. Some ideas that are prevalent through reading Venet’s (2021) book are supporting teacher wellness and examining harmful narratives that run through the curriculum.

Since the field of art education presented limited findings in equity-centered trauma-informed approaches, another consideration is that the art education field should start considering students' experiences first. For students to use their critical thinking in meaningful ways, culturally relevant and social justice approaches are needed. However, when creating a curriculum centered on student experience, it is also important to prevent harmful practices. Furthermore, the field of education needs to consider findings in trauma-informed practices more. Students hold the capacity to use their art for action and enact change in the world around them. To do so, they need access to safe spaces where their voices are heard. In many of the articles, I found that the idea of creating safe spaces was recommended but approaches to doing so were limited. Findings for how to create a safe, trauma-informed space in the art room need to be discovered for more beneficial experiences for children.

Lastly, it is also necessary to consider equity during social-emotional learning. Since schools may perpetuate trauma, there needs to be a proactive rather than a reactive stance. At the beginning of this study, I wanted to explore how art can help us cope with our emotions. However, with research, I realized that art holds the power to not only help us cope with our emotions, but also take a preventative stance by proactively addressing inequities. Before this research, I had limited knowledge of equity because it was minimally addressed in my undergraduate or professional experiences. As a topic that should be centralized in teaching frameworks, a complete understanding is needed. Art education programs, research, and professional development opportunities need to provide more resources on addressing equity first. To help students build their critical consciousness and enact their own self-actualization, educators and school leaders must

also be able to use their critical consciousness to aid students through difficult conversations and topics. Equity should not be a topic that is avoided but rather addressed and actively explored.

Conclusion

Throughout this research, I wanted to gain an understanding of how to create an environment where students would feel accepted and liberated to create work that would enhance their social-emotional growth along with the social-emotional landscape around them. I found that to have a truly trauma-informed space in education, transformation is needed at many levels. As educators, we can start with our own mindsets and practices. By developing our own critical thinking practices and gaining knowledge through equity literacy, we can model critical consciousness to our students. This research gave me the time and resources to develop my own equity literacy while also building guidelines for myself and other educators on how to use equity to create ECTI pedagogy, practices, and policies. This research presents information on why it is important to create an ECTI ecosystem, how to do so, and examples of where to get started using teaching practices and teaching frameworks focused on ECTI principles.

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Appendix

Appendix A: Keyword Search Results

Keyword	Results	With Instructional Resource	Specific to K-12	New Result	Overlap
<i>Antiracist</i>	13	3	2	2	<i>(1) Social Justice Trauma</i>
<i>Asset-Based</i>	1	0	0	0	<i>Social Justice</i>
<i>Equity</i>	7	1*	1*	0	
<i>Proactive</i>	1	0	0	0	
<i>Social Justice</i>	30	13**	11**^ (-2)	9	<i>Antiracist Equity Asset-based</i>
<i>Systems-Oriented</i>	0	0	0	0	
<i>Trauma</i>	4	0	0	0	<i>Social Justice Antiracist</i>
<i>Trauma-Informed</i>	0	0	0	0	<i>Social Justice</i>
<i>Universal</i>	2	0	0	0	
				Total: 10	

*Specific to Steam

** Specific to College Level

^ Specific for Ecojustice

Appendix B: Coding of Themes

Code	Description
F	Frameworks
SJAE	Social Justice Art Education
CT	Critical Theory
CRT	Critical Race Theory
CBAE	Community-Based Art Education
CR	Culturally Relevant
TP	Teaching Practices
C	Collaboration
<i>TT</i>	<i>Teacher-to-Teacher</i>
<i>AS</i>	<i>Artist-to-Student</i>
<i>CMC</i>	<i>Classroom-to-Community</i>
<i>STS</i>	<i>Student-to-Student</i>
BC	Building Critical Consciousness
<i>SS</i>	<i>Safe Space</i>
<i>VC</i>	<i>Visual Culture</i>
<i>EQ</i>	<i>Essential Questions</i>
<i>M</i>	<i>Modeling</i>
AS	Anti-racist Strategies
CN	Counternarratives
<i>I</i>	<i>Intersectionality</i>
<i>NM</i>	<i>Nontraditional Materials</i>
SO	Student Outcomes
CT	Critical Thinking
<i>SA</i>	<i>Self-Actualization</i>
<i>E</i>	<i>Empathy</i>
<i>EA</i>	<i>Engagement & Agency</i>
SJA	Social Justice Advocacy

** Indicates subtheme*

Appendix C: Data Analysis with Coding

TITLE	AUTHOR	PEDAGOGY	PRACTICES	OUTCOMES
“POWER AND CONTROL...”	Arlington (2018)	SJAE CRT CRT	C: STS, CMC BCC: EQ, SS AR: CN, NM	CT: EA SJA
“REDEFINING “AMERICA”...”	Fuentes et al. (2022)	SJAE CRT CR	C: CMC BCC: EQ AR: CN, NM	CT: EA SJA
“PORTRAITS ACROSS THE DISTANCE...”	Hamlin et al. (2021)	SJAE	C: STS, TT BCC: SS, M AR NM	CT: E, EA
“BEYOND PERCEPTIONS...”	Helmick (2018)	SJAE CT CBAE	C: EQ, CMC BCC: M	CT: E, EA SJA
“ART AS ACTIVISM...”	Hemmerich (2021)	SJAE CRT CR	C: CMC, STS AR: I	CT: EA SJA
“BUT HE LOOKS LIKE ME...”	Hunter-Doniger (2018)	SJAE CR	BCC: EQ AR: CN	CT: EA SJA
“CRUISING LA’S POLITICAL LANDSCAPE...”	Garcia (2021)	SJAE CT CRT CR	C: AS BCC: EQ, M AR: CN	CT: EA SJA
“CRITICAL ARTS PEDAGOGY...”	Mernick (2021)	SJAE CT CRT CR	C: STS, CMC BCC: SS, VC, M, EQ	CT: SA, E, EA
“PRACTICING SOCIAL JUSTICE ART EDUCATION...”	Ploof & Hochtritt (2018)	SJAE CT	C: TT, CMC BCC: M, EQ	CT SJA
“I BELIEVE IN THE POWER ART...”	Uhlig (2021)	SJAE CRT	C: CMC BCC: M, EQ AR: CN, NM	CT: EA SJA

Appendix D: Lesson Plan for 6th Grade

Lesson Theme: Artivism-Action through Art

Grade Level: 6th Grade

Time: Four-82-minute class periods

Lesson Overview: In this lesson, students will learn about the connection between art and activism. They will start by analyzing the work of illustrator Nadia Fisher. They will label and identify different social justice issues that Nadia Fisher displays through illustrations and her books. They will describe how her work promotes activism. Students will pick a social justice topic that they would like to combat in their artwork. Next, each student will work to create their own mixed media artwork that addresses their social justice topic.

Challenge: Students will pick at least two different 2D mixed media methods (markers, colored pencils, collaging, and Sharpie) to show proper craftsmanship and control of their media and technique.

Visual Culture Component: Utilizing crayons and other familiar art supplies as visual culture, students are shown an example of activism that has happened in connection with art and popular culture. Bellen Woodard the “Crayon Activist” who started *The More Than Peach Project* was inspired by Woodard’s determination to challenge the status quo of the peach crayon being referred to as the skin tone crayon. Woodard now has created a variety of skin tone crayons and a children’s book.

Virginia Standards of Learning:

Creative Process

6.1 The student will apply creative thinking to communicate personal ideas, experiences, and narratives in works of art.

6.2 The student will apply the steps of a creative process. a) Use, and record in a digital or traditional sketchbook/journal, steps of the creative process, including brainstorming, preliminary sketching, planning, reflecting, peer critiquing,

Critical Thinking and Communication

6.3 The student will analyze, interpret, and evaluate artwork. a) Use critical thinking skills when describing, responding to, interpreting, and evaluating works of art. b)

Describe ideas and emotions expressed in works of art.

History, Culture, and Citizenship

6.5 a. The student will develop communication and collaboration skills for a community of artists. a) Contribute to class discussions through a classroom critique.

6.7 The student will describe ways artists contribute to their communities and society through their work by explaining how their artwork may have an impact on their community.

Lesson Objectives

Application

- Students will apply creative thinking when creating art that expresses a social justice topic that they would like to address in their community.
- Students will use a sketchbook to brainstorm and create sketches of their ideas.
- Students will use 2D mixed media methods (markers, colored pencils, collaging, and Sharpie) to show proper craftsmanship and control of their media and technique.

Analysis

- Students will analyze, interpret, and evaluate artwork that is created by Nadia Fisher.

Evaluation

- Students will contribute to the class discussion through a classroom critique where students will view each other's artwork and compare/contrast them to each other's ideas.

Synthesis

- Students will design and create artwork that addresses a social justice issue in their community.

Vocabulary for Visual Analysis

- **Social Justice-** treating everyone fairly, equally, and respectfully, and making sure that all people have the same rights, opportunities, and access to resources, regardless of who they are or where they come from. world.
- **Activism-** Taking action to fight against discrimination and seek liberation.
- **Artivism-** combines art and activism, referring to using artistic expression to address social, political, or environmental issues and advocate for change.

Historical/Cultural/Artist Information:

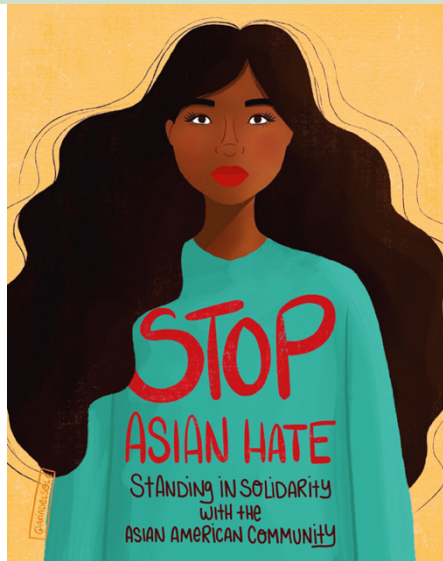
Nadia Fisher

Background Knowledge:

“Based in Washington, DC, Nadia Fisher is a self-taught artist and illustrator striving to normalize inclusion in children's books and the illustration world. She wants children from all backgrounds to be able to see themselves in the books they read, and she hopes

to instill a sense of confidence and joy in them as well.” (Nadia Fisher Illustration, para.

1) Artivism:



Both illustrations are part of Nadia Fisher’s Artivism Series. Each image represents different individuals with words that declare a social justice stance.

Lesson Procedure:

Class 1 (82 min.)

- **(10 min.) Step 1: Visual Culture.** Students will gather in a semi-circle and each be given a box of crayons. Students will be lead through a conversation about crayons

and skin colors. Which one do you consider a skin color crayon? Why or why not?

The terms activist and social justice are defined. Next, the teacher will introduce child activist Bellen Woodard through a video by Scholastic. Students will learn about her background information and look at different packs of crayons. They will answer the following Visual Culture Questions:

- If you were to draw and color a picture of yourself which crayons, would you use? Why?
 - Describe what motivated Woodard to take action.
 - Identify something that you would like to challenge or change in your community.
- **(10 min)** Classroom discussion on respect for each other. The teacher will address the idea of caring for one another and respecting each other's voices. Students will make a classroom set of guidelines that they will follow during group activities. Ex: Only one individual will talk at a time and we will not talk over each other etc. This will be a central point that will come up before any group activity.
- **(10 min.) Step 2: Group Activity.** Students will now break into groups of 4 to create lists of social justice issues that they witness at school and in their community at large. As students are working the teacher will walk around and discuss with each group.
- **(15 min.) Step 3: Introduce Artist Nadia Fisher.** Students will gather and learn about artist Nadia Fisher. They will view their "artivism" series and discuss questions.
- **(20 min) Step 4: Brainstorm and Sketch.** Next students are asked to use their sketchbooks to plan out an idea for a social justice issue. They will identify their

- social justice topic (using the list they made with their group), draw symbols that represent their ideas, and think of words or phrases that represent their idea.
- **(17 min) Step 5: Group Activity:** Students will break into groups again. They will look at each other's sketches. In the group, each student will explain the social justice topic they picked, why they picked it, and show the symbols and words that came to mind when they thought of it. After they share their other group members will offer suggestions or ideas. As students are working the teacher will walk around and discuss with each group.
 - **(4 min)** Wrap up the lesson with any questions or ideas for the day. Students will end the class by defining activism in their own words on a post-it/or Padlet (digital format).

Class 2 (82 min.)

- **(10 min.) Step 1: Review information.** The teacher will present the posters or Padlet of the different definitions of activism. The following questions will be addressed:
 - What are the similarities in these definitions?
 - How can we use these ideas in our artwork?
- **(15 min) Step 2: Brainstorm and Sketch.** Students will use this as individual work time to create a finalized sketch for their idea.
- **(20 min) Step 3: Technique workshop.** Students are shown a quick demonstration of the following media: pencil/colored pencil, sharpie/marker, colored pencil, oil pastel, and paper collaging.

- **(10 min) Step 4: Group Discussion.** Students will meet back in their groups with their finalized brainstorm. In their groups, they will help each other decide which media they want to use or mix in their final artwork.
- **(25 min) Step 5: Studio Time.** Students will individually work on their artwork.
- **(2 min)** Clean up art materials.

Class 3 (82 min.)

- **(5 min) Step 1: Review information.** The teacher will present Nadia Fisher's work again and their example. The teacher will give them their expectation for the day: it will be a studio day with a mini check-in with their group in the middle of class.
- **(45 min) Step 2: Studio Time.** Students will work individually on their projects.
- **(10 min) Step 3: Group Check-in.** Students will check in with their groups. Each student will showcase their artwork and describe where they are in their process. This will be an opportunity for students to get feedback and seek ideas if they feel stuck.
- **(15 min) Step 4: Continued Studio Time**
- **(7 min) Step 5:** Clean up and Padlet question. Students will use this time to clean up their spaces and post a question or thoughts about what they need help with for the next class. They will answer this question: Would you like the teacher to address anything next class and what would that be?

Class 4 (82 min)

- **(5 min) Step 1: Review.** The teacher will review any Padlet questions that need to be addressed as a class. Expectations for the day are given. Part of the class is

studio time to finalize their artwork. The other part will be used for an in-class presentation.

- (35 min) **Step 2: Studio Time.**
- (20 min) **Step 3: Presentation.** Each student will present their finished artwork.
- (10) **Step 4: Classroom Discussion.** Students will discuss some of the critique questions below.
 - How can your artwork affect your community at school? How can it affect the community outside of school?
 - How do you feel people will respond to your artwork?
 - Where are places you can put your artwork that change its meaning?
 - What emotions and/or ideas are captured in your art?
 - What is your favorite part about your art? What was your favorite part about the process?
 - If you how would you change your art and/or the process for making it?
- (12) **Step 5: Finish.** Students will scan artwork, clean up their spots, and a reflection on their art that answers the following:
 - What would you name this artwork?
 - What is the message you hope to present in your artwork?

Evaluation

Assessment will be done collaboratively with students. I will begin with presenting my objectives with the lesson and will ask students to provide input on what they feel would best demonstrate their mastery of skill and creative expression. Below is a sample evaluation but will not be used as an overarching assessment but rather a starting point for collaborative grading.

	Outstanding	Satisfactory	Progressing	Needs Improvement
Application: Students applied creative thinking when creating art that expresses a social justice topic that they	Student successfully applied creative thinking when creating art and connected it to a social justice	Student created a work of art that connects to a social justice topic.	Student attempted to create a work of art connected to a social justice topic.	Student did not connect their artwork to a social justice topic.

would like to address in their community.	topic in their community.			
Application: Students used a sketchbook to brainstorm and create sketches of their ideas.	Students brainstormed and created sketches of their ideas. They took their time and worked with their group.	Student brainstormed ideas and used their sketchbook to create a sketch of an idea for their project.	Student tried to create a sketch for their project.	Student did not create a sketch for their project.
Application: Students used 2D mixed media methods (markers, colored pencils, collaging, and Sharpie) to show proper craftsmanship and control of their media and technique.	Student successfully used multiple mixed media methods and control of their media and technique.	Student used mixed media methods in their artwork.	Student only used one 2D method.	Student only used one 2D method and showed improper technique.
Analysis: Student analyzed, interpreted, and evaluated artwork that was created by Nadia Fisher.	Students participated in a discussion about Nadia Fisher's art. They added insightful dialogue while analyzing and interpreting artwork.	Students participated in a discussion about Nadia Fisher's art.	Student were engaged and listening to a discussion about Nadia Fisher's art.	Student did not participate or listen during a discussion about Nadia Fisher's art.
Evaluation: Students will contribute to the class discussion through a classroom critique where students will	Students successfully contributed to a class discussion about each other's artwork. They provided meaningful input	Student contributed to class discussion and attempted to compare artwork.	Student was engaged and listening in conversation.	Student did not listen or engage in conversation.

view each other's artwork and compare/contrast them to each other's ideas	and compared and contrasted some artwork to each other.			
Synthesis Students designed and created artwork that addresses a social justice issue in their community.	Student successfully designed and created artwork that addressed a social justice issue in their community.	Student created an artwork that addressed a social justice issue.	Student attempted to create an artwork that addressed a social justice issue.	Student's artwork did not relate to a social justice issue.

Materials and Preparation

- 8x10 sulfite paper
- Collage paper in assorted colors and sizes
- Magazines/Newspapers
- Colored Pencils
- Pencils
- Scissors
- Glue Sticks
- Markers and Sharpies in various colors

Resources:

Scholastic. (2021 February 6). *10-Year-Old Crayon Activist and Entrepreneur* [Video]. YouTube. https://www.youtube.com/watch?v=TUEa_KdfKlQ

Artist Information:

Nadia Fisher Illustration. (n.d.) *About*. Retrieved on May 25th, 2023, from <https://www.ariadelsole.com/about>

Appendix E: Lesson Plan for 7th Grade

Lesson Theme: Stereotypes

Grade Level: 7th Grade

Time: Three-82-minute class periods

Lesson Overview: In this lesson, students build an understanding of stereotypes. They read and look at visuals from the book *Stereo WHAT?* and view art from artists who deconstruct their stereotypes. Next, they will work with another student to create a meme that deconstructs a stereotype in the school community. These will then be hung out around the school to combat bullying and foster creative resilience.

Challenge: The student will use the principle of design: emphasis to express and add more meaning in works of art.

Visual Culture Component: The visual culture component for this lesson will be the illustrations of animals depicting stereotypes in the book *Stereo-What* by Robert K Ray. This book shows stereotypes from an animal's perspective. This creates an engaging element to understand a serious topic. The story is about a raccoon named Glitz who is stereotyped by the police and arrested. This example is relevant to middle school students because many instances of bullying stem from stereotypes.

Virginia Standards of Learning:

Creative Process

7.1 The student will apply creative thinking to communicate ideas, experiences, and narratives in works of art.

7.2 The student will apply the steps of a creative process.

a) Use, and record in a digital or traditional sketchbook/journal, steps of the creative process, including research to create works of art. Students will create a sketch for an image that challenges stereotypes at school.

b) Use ideas, concepts, and prior knowledge to solve artmaking challenges and create works of art.

Critical Thinking and Communication

7.3 The student will analyze, interpret, and evaluate artwork.

c) Analyze, interpret, and evaluate works of art, based on personal, cultural, and contextual information.

7.4 The student will formulate, justify, and examine personal responses to art. a) Identify ways that social and cultural beliefs can influence responses to art.

7.5 The student will develop communication and collaboration skills for a community of artists. a) Contribute to group discussions about visual arts topics.

History, Culture, and Citizenship

7.7 The student will identify venues for experiencing visual arts in the community and the Commonwealth.

Technique and Application

7.12 d. Emphasis; The student will use emphasis, elements of art, and principles of design to express meaning in works of art.

Lesson Objectives:

Knowledge

Students will identify examples of stereotypes in visual culture and art.

Comprehension:

Students will describe ways society can influence stereotypes in art.

Application

Students will sketch out their ideas as part of the creative process.

Students will use the principle of art, emphasis, in their final artwork.

Analyze

Students will analyze stereotypes in books and artwork during collaborative discussions.

Synthesis

Students will create works of art that address stereotypes.

Evaluation

Students will justify how their imagery combats a certain stereotype.

Vocabulary for Visual Analysis

Stereotype: a generalization about a particular group of people, often based on assumptions.

Emphasis: also known as a focal point or dominance, refers to the intentional use of certain visual elements to create a point of focus or emphasis within an artwork. It involves directing the viewer's attention to a specific area, object, or element to create a sense of importance, significance, or visual impact.

Historical/Cultural/Artist Information:

Robert K Ray

Background Knowledge:

“Robert Ray 34 is an author, cook, college student, and inmate at Colorado Correctional Facility. Born and raised on the south side of Chicago. He has lived a life full of adversity but will not let circumstances prevent him from achieving his goals.

Robert is a strong believer in not letting what you can’t do interfere with what you can do. Robert is intent on living a positive and impactful life behind bars and is studying for an associate's degree while working as a cook and mentoring other prisoners. Robert is also a published author, writing children’s books on racism, gender discrimination, and drug use in a tone perfect for children” (If Only You Knew Podcast, para. 1 & 2).



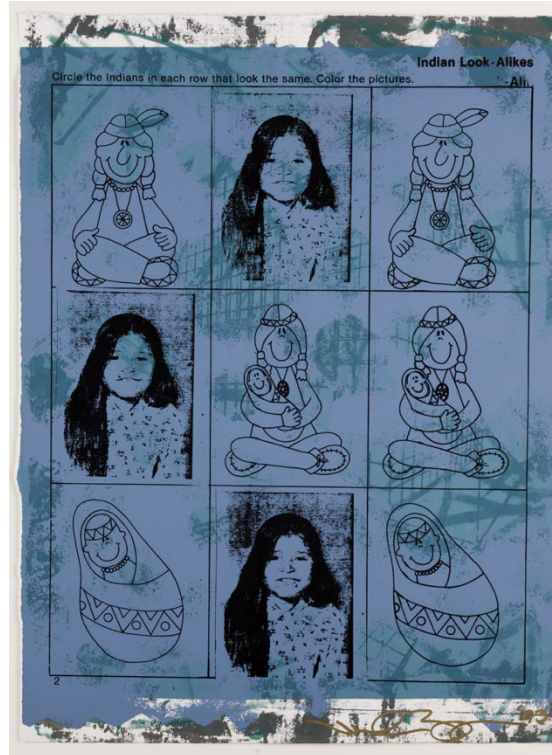
Artist Information:

Melanie Yazzie

Background Info:

“Born in 1966, Melanie Yazzie grew up on the Navajo reservation in northern Arizona. She earned her Bachelor of Arts degree at Arizona State University and a Master of Fine Arts degree in printmaking at the University of Colorado, Boulder, where she is now an associate professor of art. Yazzie works in a variety of media including printmaking, painting, sculpture, installation art, and ceramics, and has led several collaborative

international projects with artists in New Zealand, Siberia, Australia, Canada, Mexico, Germany, and Japan. Yazzie’s artwork explores themes of childhood memories, travel, and transformation, the role of women in Navajo culture, post-colonial dilemmas, and her personal health. ‘The work I make is about my personal experience as a Navajo woman in today’s society,’ she says” (Denver Museum, para. 1 & 2).



“Indian Look Alike”
Melanie Yazzie, Navajo/Diné
United States
2003

Image Description:

This artwork was made to challenge the stereotypes of Native Americans in a classroom setting. Yazzie’s childhood photo is shown in each line of cartoon Indians. Yazzie creates this work to highlight the othering that occurs to Native American individuals. Another aspect of this work that presents her humanity is turquoise in the background; turquoise plays a large part in Navajo culture.

Lesson Procedure:

Class 1 (82 min.)

- **(5 min.) Step 1: Visual Culture.** Students will gather in a semicircle. The teacher will start by showing some visuals from the book *Stereo What?* Students will discuss the stereotypes occurring.
 - Describe examples of stereotyping in this book. How does this connect to real life?
 - How does this book be interpreted to help challenge stereotypes in the school community?
 - To add another layer of visual culture, students will discuss stereotypes they see about schools on TV and in movies.
 - What are stereotypes that you see in TV and movies are school?
 - How are teachers shown in movies or TV?

- **(20 min.) Step 2: Book Read Aloud & Discussion.** Introduce and read the book *Stereo What?* By Robert Ray. Students will take turns reading from the pages. They will discuss the questions listed below:
 - How would you define a stereotype? What are examples of stereotypes that you see at school?
 - Why do you think people stereotype?
 - What are the stereotypes that you see in this book? How were they illustrated?
 - Why do you think the author wrote this book (after learning about his background)?

- **(10 min)** Classroom discussion on respect for each other. The teacher will address the idea of caring for one another and respecting each other's voices. Students will make a classroom set of guidelines that they will follow during group activities. Ex: Only one individual will talk at a time and we will not talk over each other etc. This will be a central point that will come up before any group activity.

- **(10 min.) Step 3: Brainstorm in Groups.** Students will work in groups to brainstorm different stereotypes that occur at school. Students will gather back in a semicircle and share ideas that came up during their group discussions. They will answer:
 - What are some stereotypes that occur at school?
 - Are these stereotypes harmful?
 - Why do you think they occur?
 - How can we educate/show others about stereotypes?

- **(29 min) Step 5: Brainstorm and Sketch in Group.** Next students are given instructions to plan out their artwork. They will start by discussing which stereotypes they would like to combat at school. Questions:
 - How can you show how a stereotype can cause harm?
 - What are ways to educate people about stereotypes in your artwork?

After discussing these questions in their group, they will begin to sketch out their ideas.

- **(8 min) Wrap up.** Students will put up their sketchbooks and answer questions on a Padlet. They will answer the following questions:
 - In your own words, what is a stereotype?
 - How can stereotypes be harmful?

Class 2 (82 minutes)

- **Step 1 (15 min): Review Artwork.** The teacher will present the artist, Melanie Yazzie, go over the background context, and show her work “*Indian-Look-Alike*.” There will be a collaborative discussion about the artwork. Questions strategies are listed below for “*Indian-Look-Alike*”: Students will answer questions that review the conversation from class before.
 - How does Melanie use stereotypes in her artwork?

- What message is Melanie trying to send about stereotypes?
- Did this image educate you about a specific stereotype? How and Why?
- **(10 min) Step 2: Technique Demonstration.** Students will view a demonstration on how to use the Principle of Art: Emphasis. They will answer the following questions:
 - How can emphasis have an impact on your artwork?
 - What other principles of art can you use when creating art?
- **(40 min) Step 3: Studio Time.** Students will use this time to create a drawing out of their choice in media.
- **(10 min) Step 4: Mini Critique.** Students will pair up with a partner to discuss their ideas and receive feedback. They will use the following guiding questions:
 - What is the stereotype that you are trying to educate people about?
 - How is this stereotype harmful?
 - How did you show this?
- **(17 min) Step 5: Studio Time and Clean up.** They will continue to work on their drawings for about 10 minutes and then they will start to clean up their spaces. After they do this, they will write in the Padlet if they have any questions for the teacher for the next class.

Class 3 (82 min)

- **(5 min) Step 1: Partner Review.** The beginning of class will be a collaborative review. During this time students will meet with their partner to view artwork again. They will ask each other critique guiding questions listed below.
- **(50 min) Step 2: Studio Time.** This is time used for students to individually work on their projects and finish their artwork.

- **(20 min) Step 3: In-class presentation.** During the in-class presentation. Each student will present their artwork to the class. They will answer the following questions:
 - What stereotype does your artwork combat?
 - How does your art use emphasis to enhance meaning?
 - How does your artwork educate others about stereotypes?
- **(7 min) Step 4: Class Discussion and Wrap up.** Students will use this time to discuss their thoughts on each other's artwork using the following questions:
 - How did the artist use emphasis in their artwork?
 - Does the artwork help educate the viewer about stereotypes? Why or why not?

Evaluation

Assessment will be done collaboratively with students. I will begin with presenting my objectives with the lesson and will ask students to provide input on what they feel would best demonstrate their mastery of skill and creative expression. Below is a sample evaluation but will not be used as an overarching assessment but rather a starting point for collaborative grading.

	Outstanding	Satisfactory	Progressing	Needs Improvement
Knowledge Students identified examples of stereotypes in visual culture and art.	Student contributed to the conversation about stereotypes and visual culture. They added their own ideas to the conversation.	Student contributed to the conversation about stereotypes and visual culture.	Student were engaged and listened to the conversation about stereotypes in visual culture and art.	Student did not listen or contribute to the conversation about stereotypes in visual culture and art.
Comprehension : Students described ways society can influence stereotypes in art and books during	Student participated and contributed to a group discussion about stereotypes. They described how they witness	Student participated and contributed to a group discussion about stereotypes in art.	Student showed an understanding of stereotypes in art.	Student did not form an understanding of stereotypes and societal influence.

a collaborative discussion.	stereotypes in their community and in art.			
Application: Student sketched out their ideas as part of the creative process and participated in the group conversation about thought process.	Student participated in brainstorming conversations and provided multiple sketch ideas.	Student provided multiple sketch ideas but did not contribute to the group conversation.	Student provided one sketch idea but did not contribute to the group conversation.	Student did not participate in sketching activity or group conversation
Application: Student used the principle of art, emphasis, in their final artwork.	Student showed knowledge of the principle of art emphasis and used it to add more meaning to their artwork.	Student used the principle of art emphasis in their artwork.	Student used the principle of art emphasis in their artwork but showed little understanding.	Student did not use the principle of art emphasis in their artwork.
Synthesis Students created artwork that addressed stereotypes.	Students successfully created artwork that addressed stereotypes and show knowledge in how to combat the stereotype.	Students created artwork that addressed stereotypes.	Students created artwork that attempted to address stereotypes.	Student did not create artwork or did not try to address a stereotype in their artwork.
Evaluation: Students justified how their imagery combats a certain stereotype.	Students presented their artwork to the class and justified how their imagery combats a certain stereotype	Student presented their artwork to the class and attempted to justify how it combats stereotypes.	Student presented their artwork but did not describe it.	Student did not present their artwork and did not try to describe it.

Materials and Preparation

- Sulfite Paper
- Colored Pencils/Pencils

- Markers/Sharpies

Resources

Denver Museum. (n.d.). *Understanding and fighting stereotypes through words and images*. Retrieved on May 25th, 2023, from <https://www.denverartmuseum.org/en/edu/lesson/understanding-and-fighting-stereotypes-through-words-and-images>

If Only You Knew Podcast (n.d.). *Robert Ray*. Retrieved on May 25th, 2023, from <https://ifonlyyouknewpodcast.com.au/robert-ray/>

Appendix F: Lesson Plan for 8th Grade

Lesson Theme: Identity

Time: Five-82-minute class periods

Lesson Overview: In this lesson, students will create a poem about their identity and translate that poem into a visual work of art. It will occur at the beginning of the year as a foundational practice of building a classroom community and understanding of one another. Students will write their poems individually, share ideas collaboratively through mini critique checkpoints, and culminate in a final presentation for their classmates. Their personally created work will also be accompanied by AI-generated artwork for classroom discussion.

Challenge: The student will use their choice of media to showcase the principles of design, unity and variety, to express meaning in works of art.

Visual Culture Component: Students will view Instagram and Tik Tok images of AI generated art. They will learn about generating images through an AI App called “Fotor.” They will begin by taking a photo of themselves and using an AI photo editor to transform their image. They will answer the following visual culture questions after this activity. They will use this generator after they write their poems. They will insert their text into the “text to photo” generator. They will choose to use this image as inspiration for their drawing.

Virginia Standards of Learning:

Creative Process:

8.1 The student will apply creative thinking to artmaking. a) Communicate ideas, experiences, and narratives through the creation of original works of art, using self-selected media.

8.2 The student will apply the steps of a creative process. a) Plan for and reflect on the creative process, using a digital or traditional sketchbook/journal. b) Develop and use a digital or traditional art portfolio as an idea-building resource to create works of art.

History, Culture, and Citizenship

8.6 The student will explore and understand the historical and cultural influences of art.

a) Describe how works of art are influenced by social, political, and economic factors.

Innovation in the Arts

8.11 The student will synthesize knowledge from other content areas to connect to visual arts knowledge and processes to develop solutions to solve a real-world problem.

Students will use skills from English classes to construct poems to interpret them into an art piece.

Technique Application

8.12 The student will use elements of art and principles of design to express meaning in works of art. d) Unity—harmony. e) Variety.

Application:

Students will apply the artmaking process through sketching and taking part in mini critiques.

Students will use the principles of art unity and variety in their artwork.

Students will make a poem about themselves and construct an artwork based on that poem.

Comprehension:

Students will describe how artwork can be influenced by social, political, and economic factors. They will describe how these factors influence their art.

Analysis:

Students will analyze, compare, and contrast each other's artwork during mini-critiques.

Synthesis:

Students will create artwork that symbolizes their identity.

Vocabulary for Visual Analysis:

Identity: refers to a sense who you are as an individual, including characteristics, qualities, beliefs, values, interests, and experiences. It encompasses both internal aspects (such as thoughts, emotions, and self-perception) and external factors (such as cultural, social, and familial influences).

Variety: diverse elements, forms, or characteristics within an artwork. It involves the intentional use of different shapes, colors, textures, lines, sizes, or other visual elements to create visual interest, contrast, and complexity.

Unity:

Symbolism: the use of symbols or symbolic elements to represent ideas, concepts, or qualities beyond their literal meaning.

Historical/Cultural/Artist Information:**George Ella Lyon****Background Information:**

George Ella Lyon is a writer and teacher who grew up in the mountains of Kentucky.

She started writing poems on their own in 3rd grade. She says:

“Besides my parents and older brother, I grew up with all four of my grandparents nearby. Their personalities and their stories-plus the chance to see my parents as somebody's children-were as large in my life as the mountains.

My daddy, who worked as a drycleaner till I went to college, read poems aloud and sang to me. My mother, who stayed at home till I was twelve, then worked for the Chamber of Commerce, played imaginary games with me. So I grew up in a house rich with words and music” (Lyon, para 4 & 5).

George Ella Lyon’s poem

“I Am From”

Where I'm From

I am from clothespins,
 from Clorox and carbon-tetrachloride.
 I am from the dirt under the back porch.
 (Black, glistening,
 it tasted like beets.)
 I am from the forsythia bush
 the Dutch elm
 whose long-gone limbs I remember
 as if they were my own.
 I'm from fudge and eyeglasses,
 from Imogene and Alafair.
 I'm from the know-it-alls
 and the pass-it-ons,
 from Perk up! and Pipe down!
 I'm from He restoreth my soul
 with a cottonball lamb
 and ten verses I can say myself.
 I'm from Artemus and Billie's Branch,
 fried corn and strong coffee.
 From the finger my grandfather lost
 to the auger,
 the eye my father shut to keep his sight.
 Under my bed was a dress box
 spilling old pictures,
 a sift of lost faces
 to drift beneath my dreams.
 I am from those moments--

snapped before I budded --
leaf-fall from the family tree.

Rosa Rolanda

Background Information:

“Mexican painter, photographer, choreographer, and costume designer.

Rosa Rolanda was born to a Scottish father and Mexican mother in Azusa, California as Rosemonde Cowan. She produced a body of work that intersected with newly formed ideologies of the Mexican Revolution (1910-1920) and transnational modern artistic trends. She was involved in the theatre and the visual arts from a young age, displaying a talent for costume design, sculpture, and dance. In 1916 she was chosen out of 300 applicants to perform as one of six Marion Morgan Dancers, allowing her to travel to New York City where she performed on Broadway. She soon adopted her stage name, Rosa Rolanda, as her legal name and began a solo career, touring Europe as part of the Ziegfeld Follies. Upon her return to New York, she met her husband, the Mexican artist Miguel Covarrubias (1904-1957), during her final performance of *Rancho Mexicano*. The two married in 1930 and settled in Mexico where R. Rolanda continued her studies in art and photography.” (Aware Women Artists, n.d.)



“Self-Portrait”
Rosa Rolanda
1952
Oil on Canvas

Parts of this art piece will be viewed up close:





I chose this image to show the class because Rolanda uses her art to tell a story. There are several images inside of this one picture. The symbols throughout the work represent aspects of Rolanda's identity which connects to the student's project where they construct an artwork that presents their identity. Also, I felt that this image would be culturally relevant to the Latinx population at my school.

Students do not need any prior knowledge before presenting this image and the close-up thumbnails. This image is presented after students make their "I Am From" Poems. They will use their own knowledge built from their poems to identify how these art images construct a portrait.

- How does Rosa Rolanda express her identity through her symbols?
- How do the different parts of this image work together to create a self-portrait?

Lesson Procedure:

Class 1 (82 min.)

- **(10 min)** Classroom discussion on respect for each other. The teacher will address the idea of caring for one another and respecting each other's voices. Students will make a classroom set of guidelines that they will follow during group activities. Ex: Only

- one individual will talk at a time and we will not talk over each other etc. This will be a central point that will come up before any group activity.
- **(10 min.) Step 1: Visual Culture.** Students will sit in groups of 4 and work together to take a picture of each other and use an AI generator to transform this picture. Each student will create their own AI-generated portrait from the “Fotor” App. They will answer the following questions:
 - How does the AI-generated image compare to the photo you took of yourself?
 - Does this artwork tell a story about you? Why or why not?
 - **(10 min.) Step 2: Poem Read Aloud & Discussion.** Next, the teacher will introduce the concept behind the project. Students will now create a poem about themselves and create a portrait that correlates with it. Introduce and read the Poem “Where I’m from” by George Ella Lyon. After the poem is read, give each table of four students a copy of it. Give them five minutes to discuss using the following questions:
 - Where do you think Lyon lived?
 - What was their home like?
 - Can you relate to this poem? Why?
 - What images do you see as you read this poem?
 - After group discussions, these questions will then be asked to the whole class. Groups are given time to discuss their thoughts now as a class.
 - **(35 min.) Step 3: Poem Organizer.** In the first ten minutes of this section, the teacher will demonstrate how to use the Poem Organizer. They will fill it out with the class and show them their finished example to model this step. Each student is given an “I Am From” Poem Organizer. For the first 15 minutes, they will work individually on answering each section. The next 10 minutes are used to work with

their table and discuss their ideas so far. In the last 5 minutes, students will work individually again to finalize their poem organize.

- **(10 min) Step 4 Demonstration:** The teacher will present their “I am from poem...” and their identity picture. The next instructions are given: Begin your poem with an “I am ...” statement. Each following line should be an “I am a...” or “I am from...” Students will use their five senses to add visuals to their work.
- **(7 min) Step 5: Class review:** The teacher will review by asking the following questions:
 - What is something new that you learned about someone at your table?
 - What are some ideas that you have for your poem?

Class 2 (82 minutes)

- **(5 min.) Step 1:** Review poems with partners. Groups of 4 will meet and share their process so far.
- **(10 min) Poem Set-Up Review:** The teacher will model and present the poem again. The teacher will present a layout on the board for those who are having trouble getting started. This layout has 10 lines that say either “I am...” “I am from...” or “I am a...”
- **(30 min.) Studio Time:** Students will work individually during this time to create their poems. They are encouraged to use all senses as descriptors, so they can create visuals in their minds as they write.
- **(10 min) Student Collaboration:** Students will pair up with another student. During this time, each student will read their poem to their partner. As the student reads their poem, the partner will draw doodles that come to mind. Students will share their doodles and ask each other the following questions:

- What images came to mind as you heard my poem?
 - What do you think my poem says about my identity?
- **(10 min) Artist Review:** Students will be introduced to artist Rosa Rolanda. They will learn about Rolanda’s background and view her image “Self Portrait.” Students will discuss the image in groups and share it through classroom discussion.
 - What is in this image?
 - After learning about Rosa Rolanda, how does this image describe her identity?
 - What are some ways you can show your identity in your artwork?
 - Have you seen images like this anywhere else?
 - **(12 min) Brainstorm/Planning:** Students will now brainstorm and begin to form ideas for their Self-Portrait based on their poems. They go to the Fotor text to image generator and take note of what images their poem generates. Before they leave class, they should have a list of five details they would like to show in their artwork.

Class 3: (82 minutes)

- **(10 min) Artist Review:** Students will view Rosa Rolanda’s picture “Self Portrait.” They will review questions from last time.
- **(20 min) Brainstorm/Planning:** Students will start translating their ideas, pictures, and sketches onto a piece of paper with a pencil.
- **(10 min) Technique Review:** The teacher will discuss concepts of Variety and Unity. Students will draw connections between the art piece and the principles of art and answer questions.
 - What principles of art do you see in Rolanda’s artwork?
 - How does Rosa Rolanda use the principles of variety and unity?
 - How can the principles of art add meaning to an artwork?

- (42 min) **Studio Time.** Students will work individually and use the last 5 minutes to clean up.

Class 4: (82 minutes)

- (10 min) **Project Overview:** Students will review project objectives. They will watch a demonstration on how to use colored pencils for blending and shading.
- (40 min) **Studio Time:** Students will continue to work on Identity portraits.
- (10 min) **Mini critiques:** Students will participate in a critique with their partner to go over their progress.
 - How do you feel about your artwork so far?
 - Did you use any ideas from the AI generator? Why or why not?
 - How are you using variety and unity in your artwork?
- (22 min) **Studio Time** and clean up.

Class 5: (82 minutes)

- (10 min) **Project Overview:** Students will review project objectives and view a project rubric.
- (40 min) **Studio Time:** Students will use this as a final studio. They will finalize their image and display them next to their poems.
- (32 min) **Classroom Art Show.** Students will spend time viewing each other's artworks along with their poems. There will be a classroom collaborative discussion about each other's finished work.
 - How does your artwork compare to your AI portrait?
 - Which one do you prefer? Why?
 - Did the AI generator help you produce ideas? How?
 - How does AI-generated art compare to human-made art?
 - How can artists show their identity in their artworks? How did you show your identity?

Evaluation:

Assessment will be done collaboratively with students. I will begin with presenting my objectives with the lesson and will ask students to provide input on what they feel would best demonstrate their mastery of skill and creative expression. Below is a sample evaluation but will not be used as an overarching assessment but rather a starting point for collaborative grading.

	Outstanding	Satisfactory	Progressing	Needs Improvement
Application Students applied the artmaking process through sketching and taking part in mini critiques	Student contributed and offered insightful contributions in mini critiques and multiple created sketches for their project.	Student contributed mini critiques and created sketches for their project.	Student created sketches for their project but did not contribute to mini critiques.	Student did not contribute to mini critiques and did not create sketches for their artwork.
Application: Students used the principles of art, unity, and variety, in their artwork.	Student used the principles of art, unity and variety in a unique way that enhanced the quality and message in their artwork	Student used the principles of art, unity, and variety, in their artwork.	Student attempted to use the principles of art, unity and variety but showed a lack of understanding.	Student did use the principles of art, unity, and variety, in their artwork.
Application: Students made a poem about themselves and construct an artwork based on that poem.	Student successfully wrote a poem about themselves and carefully constructed an artwork based on their poem.	Student wrote a poem about themselves and constructed an artwork based on their poem.	Student made a poem and artwork about themselves, but they did not connect.	Student did not construct both a poem and an artwork about themselves.
Comprehension : Students described how artwork can be influenced by	Student participated in a conversation about art and how it is influenced by	Student participated in conversations about art and how it is influenced by	Student attempted to participate in conversations about art and how it is	Student did not contribute to the conversation and did not connect it to their artwork.

social, political, and economic factors. They will describe how these factors influence their art.	social, political, and economic factors. They were able to successfully connect these ideas to their artwork.	social, political, and economic factors. They attempted to connect this to their artwork.	influenced by social, political, and economic factors.	
Analysis: Students analyzed, compared, and contrasted each other's artwork during mini critiques.	Student participated in mini-critiques and offered insightful analysis.	Student participated in mini-critiques and attempted to provide analysis.	Student engaged and listed in mini critique but did not offer analysis.	Student did not participate in this activity.
Synthesis: Students created an artwork that symbolizes their identity	Students successfully created artwork that symbolized their identity. They presented their artwork and discussed their decisions.	Student created artwork that attempted to symbolize their identity. They presented their artwork.	Student created artwork that attempted to symbolize their identity.	Student did not create an artwork that symbolized their identity.

Materials and Preparation:

- “I Am From” Poem Organizer (Kleinrock, 2021)
- 9x12 Sulfite Paper
- Pencils
- Colored Pencils, Markers, Watercolor, Oil Pastels, Sharpie

Resources:

Art Class Curator. (n.d.). *Rosa Rolanda*. Retrieved on May 23rd, 2023, from <https://artclasscurator.com/rosa-rolanda/>

Aware Women Artists. (n.d.). *Rosa Rolanda Rosemonde Cowan*. Retrieved on May 23rd, 2023, from <https://awarewomenartists.com/en/artiste/rosa-rolanda-rosemonde-cowan/>

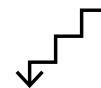
George Ella Lyon (n.d.). *About*. Retrieved on May 23rd, 2023, from

<http://www.georgeellalyon.com/about.html>

Kleinrock, L. (2021). *Start here, start now*. Portsmouth, NH: Heinemann

Appendix G: Instructional Aid

Creating an Equity-Centered Trauma-Informed Ecosystem in



Art Education

What is Equity-Centered Trauma-Informed (ECTI) Education?
What are the main principles of ECTI education?



A systems-oriented educational approach centered in equity that uses trauma-informed practices that are antiracist/anti-oppression, social justice focused, asset-based, human centered, universal and proactive (Venet, 2021).

The main principles of ECTI education are: antiracist/antioppression, asset-based, systems oriented, human-centered, universal and proactive, and social justice focused.

What is an ECTI Ecosystem?

ECTI education acknowledges the multiple layers in education (pedagogy, practices, and policy).

An ECTI Ecosystem understands that...

"classroom practice, institutional culture and norms, and system-level policy are interconnected, and sustained equity requires change at all levels. Students need an entire trauma-informed environment not just a trauma-informed teacher" (Venet, 2021, p.13).

Venet, A. S. (2021). *Equity-centered trauma-informed education*. W.W. Norton & Company Inc.

Teaching Frameworks that Align with an ECTI Ecosystem

Definition: SJAE, as defined by Hunter-Doniger (2018), "is about thinking critically, engagement, questioning, and taking action" (p.17)

<p style="text-align: center;">Social Justice Art Education (SJAE)</p>	<p>Strategies: Some strategies include: using students' lived experiences, promoting critical analysis of how sociopolitical factors shape experiences, providing opportunities for collective discussions and providing creative opportunities through resistance (Ploof & Hochtritt, 2018).</p> <p>Samples from Studies: Ploof and Hochtritt (2018) analyze how SJAE framework benefit educators during professional develop through "professionalism as activism."</p> <p>Garcia (2021) uses an SJAE framework to encourage students to use critical thinking for social transformation.</p> <p>Suggested Reading:</p> <p>Ploof, J. & Hochtritt, L. (2018). <i>Practicing social justice art education: Reclaiming our agency through collective curriculum. Art Education</i> 71(1). 38-44. https://doi.org/10.1080/00043125.2018.1389592</p> <p>Dewhurst, M. (2014). <i>Social justice art: A framework for activist art pedagogy</i>. Cambridge, MA: Harvard Education Press.</p>
<p style="text-align: center;">Critical Theory</p>	<p>Definition: A framework that questions the status quo by analyzing systems of power and the social and political context that shape them (Freire, 1970).</p> <p>Strategies: Some strategies for critical theory are: providing culturally relevant material for students and encouraging reflective practices that develop student's critical lens.</p> <p>Sample from Studies: Mernick (2021), uses art as a tool for to use a critical lens by providing students with practice. Each of their lesson centers an essential question. An essential question is an overarching question that requires higher level thinking such as analysis.</p> <p>Suggested Reading:</p> <p>Freire, P. (1970). <i>Pedagogy of the oppressed</i>. The Continuum International Publishing Group Inc.</p> <p>Mernick, A. (2021). Critical arts pedagogy: Nurturing critical consciousness and self-actualization through art education. <i>Art Education</i>, 74(5), 19-24. https://doi.org/10.1080/00043125.2021.1928468</p>
<p style="text-align: center;">Critical Race Theory (CRT)</p>	<p>Definition: Critical race theory seeks to transform the relationship between race, racism, and power and further questions the foundation of social order (Delgado & Stefancic, 2012).</p> <p>It “challenges the experience of whites as the normative standard and grounds its conceptual framework in the distinctive stories of people of color” (Taylor, 1998, p. 122).</p> <p>Strategies: CRT uses antiracist strategies such as; counternarratives, using intersectionality, and nontraditional art materials. CRT also addresses race and racism by promoting critical discussions about both.</p> <p>Sample from Studies: Garcia (2021) addresses CRT during their lesson through their development critical-car culture. This engaged students with counternarratives from their own community.</p>

	<p>Suggested Reading:</p> <p>Delgado, R. & Stefancic, J. (2012). <i>Critical race theory: An introduction</i>. (2nd ed). New York University Press.</p> <p>Garcia, L.-G. (2021). Cruising LA's political landscapes: Critical car-culture narrative in art education. <i>Art Education</i>, 74(5), 38-43. https://doi.org/10.1080/00043125.2021.1928473</p> <p>Solórzano, & Yosso, T. J. (2002). Critical Race Methodology: Counter-Storytelling as an Analytical Framework for Education Research. <i>Qualitative Inquiry</i>, 8(1), 23-44. https://doi.org/10.1177/107780040200800103</p>
<p>Community Based Art Education (CBAE)</p>	<p>Definition: Education that provides opportunities for students and community members to work together to create and analyze fundamental questions and themes that may invoke social change (Helmick, 2018; Ulbricht, 2005)</p> <p>Strategies: CBAE can be introduced in and outside of the classroom through the following ideas: reconstructing social spaces (Gude, 2007), providing meaningful connections for students to the outside world, using art as a collaborative experience and providing community outreach by collaborating with organizations (Helmick, 2018).</p> <p>Art teachers serve as connection makers by facilitating connections between students and their community (Venet, 2021).</p> <p>Sample from Studies: Helmick (2018) used CBAE during a project called "Beyond Perceptions" where students worked with community members to combat perceptions of homelessness.</p> <p>Suggested Reading:</p> <p>Gude, O. (2007). Principles of possibility; Considerations for a 21st century art & culture curriculum. <i>Art Education</i> 60(1), 6-17</p> <p>Helmick, L. (2018). Beyond perceptions: A school-community partnership focusing on homelessness. <i>Art Education</i>, 71(4), 14-20. https://doi.org/10.1080/00043125.2018.1465313</p> <p>Ulbricht, J. (2005). What is community-based art education? <i>Art Education</i>, 58 (2) 6-12. https://doi.org/10.1080/00043125.2005.11651529</p>
<p>Culturally Relevant</p>	<p>Definition: An educational framework that seeks to enhance academic success by teaching students to use their culture to learn. It is a pedagogy of opposition that seeks cultural relevance and empowerment of students as a collective (Ladson-Billings, 1995).</p> <p>Strategies: Some strategies for using culturally relevant framework include: using students cultural knowledge, providing counternarratives, and centering BIPOC voices (Garcia, 2021; Ladson-Billings, 1995).</p> <p>Samples from Studies: Garcia uses culturally relevant framework by using student's Funds of Knowledge (FoK). This is a term used by Garcia's (2018) to illustrate how using students' cultural knowledge is beneficial.</p> <p>Suggested Reading:</p>

Garcia, L.- G. (2021). Cruising LA's political landscapes: Critical car-culture narrative in art education. *Art Education*, 74(5), 38-43. <https://doi.org/10.1080/00043125.2021.1928473>

Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Educational*

Teaching Practices that Align with an ECTI Ecosystem

<p>Collaboration</p>	<p>Definition: working with another individual or group of people to create or produce something.</p> <p>Strategies: Facilitating an environment that fosters respect and care to help aid collaboration and collective exploration. Collaboration can occur through the following strategies: <i>teacher-to-teacher, artist-to-student, classroom-to-community, and student-to-student.</i></p> <p>Sample: In Hamlin et al. (2021), educators collaborated by creating a video project between their classes called “Quarantine Diaries.” This example shows collaboration student-to-student and collaboration teacher-to-teacher.</p> <p>Suggested Reading:</p> <p>Hamlin, J., Gibbons, C., & Lambrou, A. (2021). Portraits across the distance: Connecting and collaborating through film and photography in a pandemic. <i>Art Education</i> 74(6), 48-54. https://doi.org/10.1080/00043125.2021.1954478</p>
<p>Building Critical Consciousness</p>	<p>Definition: Critical Consciousness is the process of using critical thinking to analyze and address oppressive systems through liberation and transformation (Freire, 1970).</p> <p>Strategies: Some strategies for helping students build critical consciousness are: creating a safe and inclusive environment, teaching students how to critically analyze visual culture and media, guiding students to critical thinking through essential questions, providing time for collaboration that promotes reflection and sharing ideas, and modeling critical thinking as an educator.</p> <p>Samples from Studies: In Arlington (2018), promotes a safe space by emphasizing a culture of caring in their classroom.</p> <p>Arlington (2018) also uses big themes related to essential questions. As students created social justice memes, they “engaged in political discourse around power and control” (Arlington, 2018, p. 53).</p> <p>Suggested Reading:</p> <p>Arlington, A. K. (2018). Power and control: Responding to social injustice with photographic memes. <i>Art Education</i> 71(6), 51-58. https://doi.org/10.1080/00043125.2018.1505391</p> <p>Mernick, A. (2021). Critical arts pedagogy: Nurturing critical consciousness and self-actualization through art education. <i>Art Education</i>, 74(5), 19-24. https://doi.org/10.1080/00043125.2021.1928468</p>

Antiracist Strategies

Definition: Antiracist Strategies “redefine the White idea of American identity” (Fuentes, 2022 p. 52) and by doing so they are challenging the status quo.

Strategies: Some strategies used to create an antiracist environment are counternarratives, intersectionality, using art as activism, and making art and viewing art that uses non-traditional materials (Fuentes et al, 2022 & Hemmerich, 2021)

Samples from Studies: Fuentes et al., (2022) used counternarratives to “illuminate history of artists, model multiculturalism and multilingualism and challenge accounts of history and make connections to current social issues like Black Lives Matter” (p. 56).

Hemmerich (2021) encourages educators to think through an intersectional lens and uses practices such as uplifting BIPOC voices and creating affirmations that illuminate all identities.

Suggested Reading:

Acuff, J. B. (2020). Afrofuturism: Reimagining art curricula for Black existence. *Art Education*, 73(3), 13-21. <https://doi.org/10.1080/00043125.2020.1717910>

Crenshaw, K. (2016, October). *The urgency of intersectionality*. TEDWomen 2016. https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality?language=en

Fuentes, J., Hernandez, M., & Robledo-Allen Yamamoto, A. (2022). Redefining “American”: Expanding the canon by connecting with students’ lives. *Art Education*, 75(3), 51-56. <https://doi.org/10.1080/00043125.2022.2028545>

Garcia, L.- G. (2021). Cruising LA’s political landscapes: Critical car-culture narrative in art education. *Art Education*, 74(5), 38-43. <https://doi.org/10.1080/00043125.2021.1928473>

Hemmerich, S. S. (2021). Art as activism and allyship: Black lives matter student murals. *Art Education*, 74(5), 25-31. <https://doi.org/10.1080/00043125.2021.192846>

Student Outcomes from Implementing Teaching Framework and Practices that Align with an ECTI ecosystem

Student Outcomes:

Through critical thinking students may develop the following: self-actualization, empathy, engagement, and agency.

Self-Actualization: grows as students build critical consciousness. (Mernick, 2021). Mernick (2021) scaffolds critical thinking with big themes throughout the year. The last project is an identity project that uses students critical consciousness to develop self-actualization.

Empathy: Critical thinking grows empathy as student learn how to analyze and deconstruct the world around them. Fuentes et al., 2022 provided

<p>Critical Thinking Skills</p>	<p>students with a window into the lived experiences of others by showing counternarratives through art.</p> <p>Engagement and Agency: By providing critical thinking experiences that allow students to form personal connections to their own world, students show increased engagement. As students recognize the value of art in their life they may feel inspired to use their own voice. Hunter-Doniger (2018), uses culturally relevant artists to engage students. Engagement and agency was shown through involved conversations about the art and brought inspiration and hope to students.</p> <p>Suggested Reading:</p> <p>Hunter-Doniger, T. (2018). 'But he looks like me. I never saw an artist look like that': Making connections to social justice through art. <i>Art Education</i>, 71(1), 17-19. https://doi.org/10.1080/00043125.2018.1389587</p> <p>Mernick A. (2021) Critical arts pedagogy: Nurturing critical consciousness and self-actualization through art education. <i>Art Education</i>, 74(5), 19-24. https://doi.org/10.1080/00043125.2021.1928468</p> <p>Fuentes, J., Hernandez, M., & Robledo-Allen Yamamoto, A. (2022). Redefining "American":</p>
<p>Social Justice Advocacy</p>	<p>Student Outcomes:</p> <p>Social Justice Advocacy: Students can learn how to use their critical thinking skills and agency to perform creative resistance. Hemmerich's (2021) project, <i>Black Lives Matter Student Murals</i>, engaged students in collective mural making as form of social justice advocacy.</p> <p>Suggested Reading:</p> <p>Hemmerich, S. S. (2021). Art as activism and allyship: Black lives matter student murals. <i>Art Education</i>, 74(5), 25-31. https://doi.org/10.1080/00043125.2021.1928469</p>