SOCIAL-EMOTIONAL LEARNING AND ART EDUCATION: GUIDELINES FOR THE CONTEMPORARY ELEMENTARY ARTROOM

By

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The past three years have been exciting, to say the least. During my time at the University of Florida, I’ve had a beautiful baby boy, lost my amazing father and grandmother, moved to a semi-rural town from the busy city of Chicago, and earned my Master of Arts degree in Art Education. There is no way I could have survived all of that by myself. I’d like to thank my husband for being a rock through all this change; Mitch Brinker, I am so fortunate to have you. I’d also like to thank my son for reminding me what is most important, my mother, sister, and brother for being a constant source of love and reassurance, and my father for reminding me to laugh everyday. I’d also like to thank all those who push me to my highest potential as an art educator, including Professors Craig Roland, Jodi Kushins, and Linda Willis-Fisher. I’d like to thank all the students, parents, teachers, and administrators who have given me a chance. Lastly, I’d like to thank my peer reviewers for taking the time to examine my capstone project; all of you are a constant inspiration to me.
Summary of Capstone Project
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Abstract

Social emotional learning (SEL) is the teaching of attitudes and skills that help students to best understand and interact with themselves, others, and their community. For my capstone project, I examined the relationship between social-emotional learning and art education in a public school setting. This capstone project includes research of the national core art standards, social-emotional learning core competencies, and art and social-emotional curriculums. This project also includes eight guidelines, and two sample units, for infusing social-emotional learning and art education in an elementary art room. My hope is art educators are able to use the guidelines to formally include social-emotional learning (SEL) in their instruction, and for education stakeholders to see the value of art in schools as it relates to students’ mental health and overall wellbeing. The guidelines and sample units I
created for this project can be viewed at: http://karenbrinker.weebly.com/capstone-project.html
Table of Contents

Title Page .....................................................................................................................1
Acknowledgements......................................................................................................2
UF Summary Page ......................................................................................................3
Abstract .........................................................................................................................3
Table of Contents Page ................................................................................................5
Introduction ...................................................................................................................7
  Statement of the Problem ..............................................................................................7
  Goals of the Project .....................................................................................................8
  Research Questions .....................................................................................................10
  Rationale and Significance for the Study .....................................................................10
  Assumptions ................................................................................................................10
  Limitations ..................................................................................................................11
Definition of Terms .......................................................................................................12
Literature Review ...........................................................................................................13
  National Trends in Education .......................................................................................14
  Why We Need SEL in Schools ....................................................................................16
  The Connection to Art Education ................................................................................18
  Obstacles and Limitations ............................................................................................18
  Literature Review Realization .....................................................................................19
Methodology ..................................................................................................................19
  Curriculum Research ................................................................................................20
  Data Collection Procedures and Analysis ....................................................................21
Teaching art is my passion. For me, it is a challenging and rewarding journey of learning about the connection between art and life with students. I first discovered social-emotional learning while teaching in Chicago at Rowe Elementary School from 2011-2014. While I was at Rowe, the social worker on staff advised teachers in infusing SEL instruction in their daily schedule. Over the three years I taught at Rowe I discovered the impact SEL has on students. I saw students grow their abilities in independently expressing their emotions, resolving peer conflicts, and building relationships within their community. My experience at Rowe fueled my curiosity in how and why other education professionals use SEL.

Through this capstone research, I discovered that social-emotional learning (SEL) is gaining interest in schools across the nation. Experts argue that including SEL in schools “fosters skills needed for life-long success [and] helps children become better learners” (Kress, Norris, Schoenholz, Elias, & Seigle, 2004, p. 70). There is a natural connection between art and SEL, as both relate to individual expression and community life. I’ve explored this connection further through my capstone project.

**Statement of the Problem**

Students and teachers today face almost impossible challenges. All are required to show high levels of learning and growth by meeting numerous state and national standards (Kress et al, 2004). Classroom curriculums today primarily focus on meeting these content standards, and not on making connections to the social and emotional lives of students. I recently asked one kindergarten teacher about the play kitchen in her room. She told me that her students used to have free playtime to enjoy these toys, but in the last few years that time has become much less. She also commented that her students have more social problems
now, as they previously learned skills such as sharing during free play. Arguably, ignoring the social and emotional needs of students causes problems.

The national focus on standardization can also be partially blamed for the reduction of art education in schools. School are pressured to focus time and resources on content areas that are tested, such as math and reading, instead of art. Over the past seven years, my art teacher position has been eliminated or reduced three times, each time because of a decrease in the school or district’s budget. In addition to figuring out how to still teach social and emotional skills to students, I also see a need to solve the challenge of how to keep art in public schools.

In this capstone project I attempt to help solve these problems by providing a practical resource guide that is flexible enough to meet individual student needs and align with the art teachers’ preferred methods of instruction. The guide includes eight guidelines for elementary art educators that explain how to infuse SEL in art instruction, along with two sample units that utilize the guidelines (see Appendix D). This capstone project helps to illustrate the importance of art and social-emotional learning in schools, along with the connection that already exists between the two areas. This research is relevant for students, teachers, administrators, parents, and the community-at-large.

**Goals of Project**

The overarching goal of this capstone project was to create meaningful and authentic guidelines that explain how to effectively infuse SEL and art in the elementary art room. This capstone project includes two sample units that promote the five social-emotional competencies presented by the *Collaborative for Social and Emotional Learning* (CASEL) along with the *National Core Art Standards*. I used *backward design* as my curriculum
development model (Wiggins & McTighe, 2005). In order to ensure my resource guide is meaningful, I asked four art education professionals to review a draft of my resource guide. I included their feedback in my final project.

My findings and recommendations are available on my professional website at: http://karenbrinker.weebly.com/capstone-project.html (see Figure 1). I also published a condensed information graphic of the guidelines, in the form of an infographic, so that art teachers may have an easy reference (see Brinker, 2016, and Appendix B).

Figure 1. Screenshot of professional website
Research Question

My principal research question for this capstone project is “How can art educators infuse social-emotional learning in art class?” Two sub-questions include:

1. What are the benefits and challenges of infusing SEL and art education?
2. What are some examples of curricula or guides that infuse SEL and art?

Rationale and Significance of the Study

Art teaches students to celebrate cultures and people, to creatively problem-solve, and expand our knowledge of the world. Art fosters expression without reliance on verbal or written language, and art education provides unique learning experiences in the school curriculum (Eisner, 2002). Some education experts argue that the infusion of SEL in schools increases classroom productivity, prevents behavior problems, builds character, increases academic growth, and builds strong connections to life outside of school (Hoffman, 2009; Kress et al., 2004). Similarly, in a 2010 study of inner city schools in California, twelve veteran “teachers claimed that the arts had a positive impact on student social scripts and ultimately improved peer-to-peer interactions and emotional well-being” (Ackerman, n.d.). My capstone research and curricular guidelines are intended to help others to see the value of art education and SEL. The guidelines I created provide students, teachers, and other stakeholders with a formal document that shows the bond between SEL and art, and how the two can be infused into an elementary school curriculum.

Assumptions

There are currently many theories and models that show how the social and emotional part of the human mind operates, or how to best reach optimum social and emotional health. Some examples include: the Theory of Multiple Intelligences (MI) as written by Gardner in
1983, emotional intelligence model as defined by Mayer and Salovey in 1990, and the Bar-On model as defined by Reuven Bar-On in 2005 (as cited in Clark, 2006). Unfortunately I did not have the capacity to research every theory or model for this project. Through my research I assumed that the social-emotional learning core competencies (as defined by the Collaborative Academic, Social and Emotional Learning) have taken into account the most profound theories, models and themes, and are the most effective practices for schools today. In short, I assumed that SEL has a positive impact on students, teachers, and the community.

Throughout my capstone paper I make the assumption that art education is important and necessary in schools and can be used in conjunction with SEL to help students gain skills in the social and emotional aspects of life. I also assume that although infusing SEL in art instruction requires extra planning for the teacher, the rewards are worth the effort.

**Limitations of the Study**

My research is limited in that my resource guide will not be tested out in the art room. My hope is that I will be able to utilize my guidelines and sample units in the classroom after I graduate, and publish an article that will include an in-depth reflection on my experience.

My research will also not include any qualitative data or surveys. For example, I will not measure the impact of SEL-infused art in a school community. However, I see value in the future exploration of the impact of SEL and art in school and neighborhood communities.

Lastly, my research will not include any findings on SEL professional development for teachers. While there is great importance in researching and arguing the importance of teacher development in SEL, I instead focused on building a resource guide. My hope is that teachers will be able to use the guide I create to expand their personal learning plans.
Definition of Terms

**Backward design** (also known as *Understanding by Design* or UbD) is a curriculum development model used to design meaningful learning experience (Wiggins & McTighe, 2005). It includes three stages: 1) identify desired results, 2) determine acceptable evidence of understanding, 3) plan learning experiences and instruction. This design model deepens student understanding by focusing lessons on *big ideas* and *essential questions*.

**Emotional Intelligence (EI)** is defined in the 10th edition of the American Psychological Association’s Thesaurus of Psychological Index Terms as “the ability to monitor and appraise one’s own and others’ feelings and emotions, and to use this information to guide thinking and action” (Clark, 2006, p. 14). In 1990 psychologists Mayer and Salovey developed a four-branch model of emotional intelligence, which includes “perceiving, integrating, understanding, and managing emotions” (Clark, 2006, p. 14).

Arguably, *social emotional learning competencies*, which are defined below, are influenced by the emotional intelligence model.

**National Core Art Standards (NCAS)** were published in 2014 for Dance, Media Arts, Music, Theater and Visual Art, and include four anchor standards: creating, presenting/performing/producing, responding and connecting. Each art discipline has grade-level focused standards. For example, the visual art anchor standards listed under *creating* are: generating and conceptualizing artistic ideas and works, organizing and developing artistic ideas and work, and refining and completing artistic work (National Core Art Standards, 2014). NCAS was careful to rethink and revise the previous national art standards so that they carry new meaning and flexibility in contemporary times.
Social Emotional Learning (SEL) competencies, as defined by the Collaborative for Academic, Social and Emotional Learning (CASEL), are self-awareness and self-management, social awareness, relationship skills, and responsible decision-making. Each competency is explained further by CASEL on their website. For example, self-awareness entails “the ability to accurately recognize one’s emotions and thoughts and their influence on behavior. This includes accurately assessing one’s strengths and limitations and possessing a well-grounded sense of confidence and optimism” (“Social and Emotional Learning Core Competencies,” 2015). As of 2010, Connecticut, Arizona, and Illinois have integrated social-emotional learning standards, which are based off the competencies, within their academic curriculum (McKay, 2010). Each of the five-targeted goals has a definition that can be flexible to meet different student and school needs.

**Literature Review**

Art has a way of speaking to all of us; it breaks down “communication barriers and empowers teachers to reach all students regardless of age, sex, race or cultural background” (Wallin & Durr, 2002, p. 30). Art can also be “personalized to individual student interests”, (p. 31) which often increases student motivation and participation. Social emotional learning and art have a long relationship, though there is little published research (Russell & Hutzel, 2007). Many art educators have taught social and emotional skills to students for years, directly or indirectly. Through my literature review I aim to formally show the relationship between social-emotional learning and art education. In order to achieve this I examined publications written about trends in education, implementation and impact of SEL in schools, and the connection to art education. I also sought out publications about the challenges of infusing SEL in classroom curriculums.

**National Trends in Education**

In 2007, conversations began among state school chiefs about how to update standards so that every K-12 student is ready for success after high school. The *Common Core State Standards* (CCSS) in math and language arts were finalized in 2010, and are currently adopted by 42 states across the country. CCSS is a way of preparing students for “today’s entry-level careers, freshman-level college courses, and workforce training programs . . . [The standards also focus on] developing critical-thinking, problem-solving, and analytical skills students need to be successful” (Council of Chief School Officers, 2016). However, some stakeholders are displeased with CCSS. For example, in Barrington, Rhode Island, parents met locally to discuss a repeal of CCSS because they are concerned about the increase of standardized testing and the implementation of a national curriculum (Borg, 2013). Despite differing opinions on CCSS, there is a trend in updating common standards that does not seem to be going away.

In May 2010, shortly after the *Common Core* was finalized, the *National Coalition for Core Art Standards* (NCCAS) started discussing how to improve arts standards nation-
The goal for NCCAS was to update the 1994 voluntary standards to “support 21st-century needs of students and teachers, and ensure that all students are college and career ready, and to affirm the place of arts education in a balanced core curriculum” (National Art Education Association, 2015, n.p.). In 2014 the National Core Art Standards were finalized and voluntarily implemented by numerous districts and schools.

In the 1990s social-emotional learning\(^1\) “emerged as a major thematic and programmatic emphasis in American education. Concerns over the vulnerability of . . . youth to various social problems . . . has helped fuel the popularity” of SEL (Hoffman, 2009, p. 533). The research for SEL in schools, and especially in art education, is still blooming. For example, in 2012 the University of Illinois at Chicago began a fellowship for social and emotional learning research. Amy Mart and Ari Frede, both doctoral students, set out with a goal to “train future leaders in SEL research and practice” (as cited in Flood, 2012). Mart and Frede are focusing on including SEL in math, science, and art education, in high-poverty urban schools. In addition, Vega, a former Manager of Research at Edutopia, a popular education website, published the Social and Emotional Learning Research Review in 2012. This four-part article includes an annotated bibliography of thirty references that share evidence of SEL positively impacting students. The amount of current research shows the strong interest in SEL for schools.

Art speaks to all of us, and has a natural connection to SEL. When comparing SEL and core art standards one can easily find common language and goals (see Appendix A).

\(^1\) Many elements of SEL programs can be seen in "earlier discourses such as the 1920s industrial psychology and the 1960s and 1970s affective education" (Hoffman, 2009, p. 537.)
Why We Need SEL in Schools

Starting in the twentieth century, economic and social pressure increased on families, including increased “access to media that encourages health-damaging behaviors, and weakening of social institutions that were once expected to fulfill emotional and social needs of children” (Weissberg & O’Brien, 2004, p. 87). Schools have great power to help ease those pressures by educating students on how to handle social problems. Experts argue that SEL will teach students to be responsible, caring people who “resolve their conflicts with words and not weapons” (Kress et al., 2004, p. 69). Integrating SEL into a school curriculum will also make “classrooms more productive, prevent behavioral problems, build students of characters, and increase academic prowess” (Hoffman, 2009, p. 539). Educators have a responsibility to help students learn and grow academically, emotionally, and socially. Integrating social-emotional learning into regular lessons helps schools to accomplish this goal.

Several outside-of-school programs have published research that SEL can positively impact social, emotional, and academic development (Kress et al. 2004; Weissberg & O’Brien, 2004). For example, a fourth grade classroom that used the Open Circle Social Competency Program from Wellesley College in Massachusetts, greatly benefited from the integration of SEL elements. Girls who participated in the program for at least 2 years showed a significant increase in self-assertiveness as compared to girls who had not participated (Kress et al., 2004). Boys with at least 2 years in the program reported higher levels of social skills and self-control (Kress et al., 2004). The program Skills, Opportunities, and Recognition (SOAR), found that boys who participated in their program “scored higher on combined reading, language arts, and math tests, and showed higher social skills and less
frequent interaction with antisocial peers” (Weissberg & O’Brien, 2004, p. 91). One can see that educators, experts and researchers have at least some experience and interest in discovering the benefits of social-emotional learning in schools.

**The Connection to Art Education**

SEL and art both have strong connections to life inside and outside of the classroom. Through art students are given the chance to examine and reflect on their experiences and emotions, and gain insight as to how others live. High quality art lessons have been found to “have an impact on character understanding, comprehension of character motivation, increased peer-to-peer interactions, increased conflict-resolution skills, and improved problem-solving dispositions” (Brouillette, 2010, p. 16). If students are able to strengthen self and social awareness in art class, then perhaps this will impact how they perform and behave throughout school and life.

The art process itself evokes a range of emotions. The first stages of the art process, such as idea creation and exploration of materials, may be joyful and exciting. The artist starts off happily envisioning a grand work of art. However, often as the process moves along, the artist begins to run into obstacles and creative roadblocks. The art materials may not be working the way the artist hoped, and the work may require many revisions. The process may be taking longer than planned, so the artist becomes frustrated and has high levels of self-doubt (Gnezda, 2011). In the end, the artwork is more than just making something, it is the “process of knowledge construction that emerges” and the rich experience of emotion, challenge, insight and hard work (Gnezda, 2011, p. 51). By making art, students inherently practice social and emotional skills, such as self-awareness, and self-management.
This emotional spectrum echoes the eight studio habits of mind as written in *Studio Thinking: The Real Benefits of Art Education* (Hetland, Winner, Veenema, Sheridan, & Perkins, 2007): stretch and explore, express, develop craft, envision, understand community, observe, engage and persist, and reflect. Multiple parallels can also be drawn between these habits and the five SEL competencies. This is explored further below.

**Obstacles and Limitations of SEL-infused Art Curriculum**

The promise of academic gains for students after integration of SEL in schools needs more work (Hoffman, 2009). The formal or documented combination of SEL and art education is especially new. While CASEL conducts frequent research on SEL, there is little evidence on the implementation of SEL in the art class. There needs to be more reliable research in order for stakeholders to see the connection between SEL and art education, along with the mutual importance of each area.

Given the current national climate in education there are also limited administrative support and resources for the inclusion of SEL. Teachers already feel overwhelmed with the amount of material they have to teach in order for students to score well on high-stakes tests. SEL can easily be seen as “another burden in the already over-taxed academic and social climate of contemporary public schooling” (Hoffman, 2009, p. 535.) Although time management is a valid concern, time spent on teaching SEL can overlap with art instruction. In fact, many arts teachers, and quite possibly other classroom teachers, are already teaching SEL skills without even realizing it. In order to save teachers valuable time, my resource guide will include artists that speak to issues students see in their social world, and that can easily be integrated into most curriculums. Including SEL can greatly enhance student learning and emotional growth, directly connect to new national standards, and create a
positive classroom environment. So while it may take some extra time to infuse SEL in the classroom, the positive outcomes are worth the effort.

Literature Review Realization

Through my literature review I discovered that there is national interest in implementing social-emotional learning in schools. In fact, many schools are including SEL in their regular instruction. Art classes have a unique ability to connect to SEL, through the learning about self and others, and the complexities of art making and interpretive processes. SEL and core standards are currently hot topics, and I was able to find multiple articles on each of these subjects. However, it was difficult to find research on the combination of art and SEL. As a researcher and educator I see a gap to fill.

Methodology

My capstone project took place during the spring of 2016 over one semester. For my project I reviewed scholarly literature by experts in social emotional learning (Hoffman, Humphrey, Kress et al., Vega, Weissberg, O’Brien, and Yoder), art education (Barrett, Bolin, Brandt, Dunn-Snow, D’Amelio, Eisner, Gnezda, Hathaway, Hetland, Winner, Veenema, Sheridan, and Perkins), emotional intelligence (Clark and Kan), and the intersection of art and SEL (Ackerman, Brouillette, Hutzel, Gross, Inamgam, Martinez, Russell, Wallin, and Durr). While reading I took careful notes on reoccurring themes, including why SEL is important in schools, how art connects to SEL, the history of SEL, and the impact of school-based SEL programs. I used this research to guide my creation of eight guidelines for infusing SEL in art, and two sample units that purposefully employ the guidelines.

Curriculum Research
At the beginning of my research I discovered no published or formal art curriculums that infuse SEL. I found hints of SEL in art teacher blogs and personal websites, but no specific guidelines, units or lesson plans. I did come across two art resource guides that connect, perhaps unintentionally, to SEL.

The *Art 21* educator guides were created as tools for teachers for use in conjunction with the *Art 21* television program, which features contemporary artists through thematic episodes. For example, the themes of season five are: compassion, fantasy, systems and transformation. The episode compassion includes artist segments with William Kentridge, Doris Salcedo, and Carrie Mae Weems. The corresponding guide provides questions for the teacher to discuss with students before, during, and after viewing the episode or segment. It also provides ideas for artmaking. For example, in the response to the Salcedo segment, the guide recommends the teacher ask students how Salcedo attempts to rescue memories through her art (Fusaro, Hamlin, Mayer, and Good, 2007). The guide also tells students to interview people in their family, school or neighborhood, and create a work of art that shares something about that group without rendering human figures (Fusaro et al, 2007).

I found the *Art 21* educator guides to be helpful in providing thought-provoking questions, information about contemporary artists, and contemporary ideas for art making. The guides make some connections to SEL (perhaps unintentionally), especially in segments with artists like Salcedo, who focus on emotions, personal experiences, and worldviews. However, I found these guides to be too advanced for elementary students. An elementary art teacher may still use the guides, but will need to scaffold the content. While creating my guidelines and lessons, I chose to not include artists from the *Art 21* guide; instead I took note of the importance of discussion and art making that includes student choice.
As stated previously, SEL competencies have a strong connection with the eight studio habits of mind (Hetland et al, 2007). For example, in order to engage and persist students need to be self-aware and manage behaviors, including frustration, which often occurs during the art making process. And in order to understand the art community, students need to have productive interactions with other students, artists, and community members (Hetland et al, 2007). The eight studio habits of mind help to emphasize the importance of SEL in art class, and the existing connection between the two areas.

**Data Collection and Analysis Procedures**

After reviewing scholarly articles and art curriculums, I wrote a resource guide that provides eight guidelines and two sample units that demonstrate how to infuse SEL in art class. I used reoccurring themes from the literature as a starting place. I did this by writing down anything that sounded like a guideline in the articles. I then noted which guidelines were repeated throughout my readings and synthesized the information to become one encompassing guideline. For example, I noted that Clark (2006), Brouillette (2010), Inamgam (2007), and Hoffman (2009) all spoke on the importance of perceiving, recognizing, or labeling emotion. Therefore, I created a guideline about teaching students to recognize emotions. I also noted that authors Brandt, Martinez, and Hathaway, wrote about the importance of empowering students by providing opportunities for choice art making. Weissberg, O’Brien and Kress wrote on the significance of giving students a voice in classroom management and culture. Therefore, I wrote a guideline about including voice and choice in the art room.

After writing the guidelines I reviewed my current curriculum and found two units that I could improve by infusing SEL guidelines. I used *backwards design* methods to help
create a progressive and comprehensive unit plan. My two sample units start with big ideas, enduring understandings, and essential questions (Eisner, 1984; Wiggins & McTighe, 2005). I started with the enduring idea that art education can positively influence student social and emotional well being. I then wrote the assessment tools (rubrics and worksheets), and daily activities.

After I completed the guidelines and sample units, I sent them to four peer reviewers. The reviewers are art educators who have worked in the field for five or more years. I have worked along side the reviewers, and attended college with them. Each educator filled out a questionnaire, which asked if they learned anything new about SEL through my resource guide, if they saw any need for improvement, and if they would utilize the guide in their classroom. All the reviewers were familiar with SEL before reading my guide. All four said the guide helped to reassure or add to what they already did in their classrooms. Some other comments the reviewers provided were: create a pamphlet to easily reference in the classroom, make connection to the social and emotional process of making art, and highlight when the SEL guidelines occur in the unit plans. I applied all these suggestions to my final capstone project. All the reviewers said they thought the unit samples were very helpful in showing how the guidelines can be applied (see Appendix C).

According to Using a Scientific Process for Curriculum Development and Formative Evaluation, curriculum development occurs in cycles of design-analysis-redesign (Doabler, Cary, Clarke, Fien, Baker, & Jungjohann, 2011). Through feedback from my peers and capstone committee I was able to carefully analyze my resource guide and redesign the final outcome so it is meaningful to students and teachers. This resource guide, and the information graphic, are now located on my professional website for others to learn from.
Resource Guide

Introduction

Included in this section are eight guidelines for infusing social-emotional learning (SEL) in elementary art classrooms, along with two sample units that purposefully employ the guidelines. My hope is that these guidelines, and the two sample units, are practical, and easy for art educators to use in their classrooms. In fact, many art educators are already infusing SEL in their art rooms. Therefore, my other hope is that this capstone project can show stakeholders how and why SEL is infused in art class.

These guidelines grew from recurring themes I found in research by experts in the fields of SEL and art education. They are also strongly supported by my seven years of experience as an elementary art educator. I have personally employed these guidelines, have observed their implementation by other art teachers, and have had conversations with colleagues about them. Given that every student, school and district has different needs, these guidelines should be tailored to meet the needs of each unique situation. Educators may pick and choose one or two guidelines to focus on at a time, starting with the area of the greatest interest or need. Since they are related to one another, once one guideline is implemented, others easily follow.

1. Help students to recognize their own emotions first.

The first SEL competency, as stated by the Collaborative for Academic and Social Emotion Learning or CASEL, is self-awareness. In order to appreciate the emotions of others, and to be empathic, students need to spend time recognizing their own feelings. A student needs to “develop a sense of what sadness, anger or disappointment feels like—its intensity and duration, its causes” (Kahn, 2013, p. 6). The importance of taking time to
recognize emotions can be seen in the fact that almost all SEL programs include this
guideline in some fashion in their curriculum (Wallin & Durr, 2002; Hoffman, 2009).

Being aware of emotions is part of learning to perceive the emotions of self and
others. The ability to perceive emotions is the first branch in the Emotional Intelligence
Model, as first defined by psychologists Mayer and Salovey (1997). When “suitably
developed and abstracted, the developing person begins to evaluate emotion wherever it may
be expressed—in other people, in architecture, in artworks, and so on” (Mayer & Salovey,
1997, p. 12). Art education can help students go a step further in recognizing emotions by
giving them the time, space, and tools needed to represent their feelings on paper, canvas,
sculpture, etc. When “creating an external representation of an internal mental image, the
child is able to explore, critique, and revise the representation” (Brouillette, 2010, p. 16).

The act of viewing art can also “evoke emotions that were felt by the artist [and . . .] ones perceived and experienced by the viewer” (Inamgam, 2007, p. 25). The art teacher may
ask students: How does this artwork make you feel? What in the artwork makes you feel that
way? I often scaffold this activity for younger students by first asking what colors, symbols,
and objects they notice in an artwork. We may then talk about the relationship between color
and mood. Next, I ask students to think in their head about how the artwork makes them feel,
and then dramatize our feelings (jump up and down, stomp our feet, pretend to cry, etc.). I
find that showing a portrait first, before moving on to an artwork where emotion is not quite
as literal, also helps to scaffold this activity.

2. Emphasize the importance of channeling emotions, not hiding them.

By design, humans are emotional. In order to survive, infants need to physically
express frustration when they are hungry, excitement when they see their primary caregivers,
and exhaustion when they are tired. This need for emotional expression occurs throughout life. Kahn (2013) states that, “The purpose of a social-emotional learning program, then, isn’t to elide emotion but to channel it: to surf the rapids rather than to be swamped by them” (p. 6).

Clark (2006) argues, “experts in neuroscience and educational leaders contend that learning cannot even occur without the presence of emotion, and that emotional connections are necessary for memory, reasoning, and deep learning” (p. 2). Despite being emotional creatures, we often feel the pressure from society to quiet our emotions so that we do not cause unwanted attention or disturb others. As Clark contends (2006), “always we are asked about stopping behavior labeled emotional. We have never been asked to enhance it” (p. 3). Emotional reactions to everyday situations happen. Art class gives students time to practice recognizing and appreciating emotions along with learning how to channel them into productive outlets.

Art has a special way of allowing us to express, process, and empower our life experiences, no matter our background (Wallin & Durr, 2002; Brouillette, 2010). There are countless artworks and historical artifacts that prove the human desire to express emotion. Inamgam (2007) concurs, “Our ability to not only experience, but also depict, emotion signifies what it means to be human” (p. 25). For years art educators have helped students channel emotions, directly or indirectly, through sketchbook prompts, self-portraits, and illustrated comics, to name a few. The art room can be a calm space for students to create a manifestation of their emotions with paint, paper, clay, or other media, which can encourage deep emotional reflection.
3. Social-emotional skills need to be continually nurtured.

One of the limitations of this capstone project is the lack of long term research on social-emotional learning in schools, especially research on SEL in art education. Experts argue for the continued investigation of the impact of SEL and/or EI in schools (Hoffman, 2009; Clark, 2006). Existing research is primarily focused on programs that are quickly implemented in schools and then forgotten about. Ideally, SEL programming should “begin in preschool and continue through high school” (Weissberg & O’Brien, 2004, p. 89).

Weissberg and O’Brien (2004) highlight problems with short-term programs:

CASEL finds a tendency among adopting schools is to insert [SEL] programs into the curriculum and then feel that the schools efforts to attend to the students’ social and emotional development are complete. This approach not only leaves the programming vulnerable to degradation in implementation quality and even elimination as competing priorities vie for school time and attention, but it also diminishes the potential impact of the work. (p. 94)

Elementary art educators that are fortunate enough to see the majority of the school population year after year have the ability to greatly impact student, staff, and parent awareness of art and SEL. These art teachers can build on SEL skills each year with students and other stakeholders. The more students participate in art lessons infused with SEL, the greater the impact. However, many elementary art educators are not so fortunate. School districts with poor funding often rely on traveling art teachers to save money. Schools that serve at-risk populations also tend to have high teacher turnover and high student mobility; thus, students and teachers spend little time together before switching to different schools. Also, it is ultimately up to the school administration and the government as to how academic
time is spent. Despite all these limitations, many art educators still have at least some power over the type of instruction they deliver.

Those who are fortunate enough to stay with their students provide more time devoted to art education infused with SEL. One suggestion that can be applied to most settings is to pick an art lesson at the beginning, middle, and end of the year to talk about self-awareness, social-awareness, or responsible decision-making. Another suggestion is to advocate for a school-wide SEL program that helps to keep content and classroom culture consistent, year after year.

4. Create an art room that empowers students through voice and choice.

Student voice and choice in art class can be powerful tools when it comes to encouraging social-emotional learning and growth. This is not a new concept; it has been talked about for a long time among educators. Howard Gardner, a well known education theorist, writes that: “artistic learning should grow from children doing things, not just imitating, but actually drawing, dancing, performing, singing on their own” (cited in Brandt, 1988, p. 33). Only in the last two years have I begun to include student voice and choice in the art room. I have done this by sometimes giving students a wide range of options among an array of art materials and content, and a limited selection at other times. I have discovered the art making process becomes much more meaningful and motivating for students when choice is included.

Over the past four decades, critical pedagogy, as first described by Paulo Freire (1971) has prioritized “a student-centered approach [to education] where students are fundamentally respected for their intellectual integrity and their insights and life experience are a central part of the curriculum” (Martinez, 2005, p. 59). Knowledge and experiences
can easily be shared through art, especially when students are given the choice to do so.
Choice-based art education, a teaching methodology that utilizes the concept of Teaching for
Artist Behavior or TAB, focuses on allowing students to pick the media and subject matter of
their art. As described by Hathaway (2013), a well known choice-based art educator, this
method of teaching rejects the idea that art projects should have a predetermined outcome,
because it compromises student voices and their ability to think like artists.

All art teachers land somewhere on or between full and minimal choice. See Balsley’s
(2015), *Where are you on the choice spectrum?* for a visual of the scale. Regardless of the art
teacher’s style (or sometimes the administrator’s style), giving at least some choice in the
classroom encourages student ownership. Choice-based lessons, whether they are modified
or full choice, also provide excellent opportunities for dialogue. The teacher may ask a
student: Why did you decide to include [insert visual object] in your art? How are you going
to show you are feeling sad, angry or happy? Such questions help students to carefully think
about the meaning of their art.

Providing choice in the art room can also extend to classroom management. In the
school-based SEL program *Caring School Community (CSC)*, there are daily class meetings
that require both teachers and students to create classroom norms, discuss classroom issues,
and come up with solutions to any problems (Weissberg & O’Brien, 2004). *Open Circle*,
another school-based SEL program, also emphasizes the importance of regular classroom
meetings (Kress et al., 2004). Given the large number of students art teachers generally have,
along with limited time with each group, it is not realistic to have regular class meetings, or a
separate list of norms for each class. However, including student voice in how the classroom
is run can still be a part of the art program. My preferred strategy is to ask for student input
on how an aspect of art class is going, such as clean up time, listening to directions, or focusing on art making. Students show me by holding their thumb up, to the side, or down. If the class seems to agree there is a problem, I take student suggestions for a goal we can all work towards during the next class. Including student voice and choice in the art room can help to increase student motivation, self-awareness, and self-management.

5. Spend adequate time talking about art, not just making it.

One of the biggest challenges of being an elementary art educator is fitting everything you wish to teach into one fifty-minute class a week. (Some elementary art teachers have even less time with their students.) These time constraints often mean I prioritize art making over everything else. Sometimes time spent on end-of-project reflections, class critiques, or asking critical thinking questions about other artworks, is reduced or eliminated. To gain a more even balance between art making and reflection, I aim to reduce the projects students create (perhaps 2 instead of 3 per grading period) and spend more time talking about art. According to Brouillette, (2010), reflecting on art encourages students to practice identifying the emotions and perspectives of other artists. This time also helps the teacher identify those needing extra instruction focused on SEL skills (Wallin & Durr, 2002) or understanding of art content.

Every artwork has purpose and meaning, and deserves special attention. Perhaps taking the time to discuss art, or individually reflect, enhances students’ efforts in creating art. Art therapists state that it is that important to not impose adult interpretations onto student artworks, but instead ask: What do you see? How does that make you feel? What does that mean? (Dunn-Snow & D’Amelio, 2000). Barrett (1994), states that interpretations are guided by feelings, and viewers can practice how to talk about feelings through art. By
taking the time to talk to a child about artwork, the teacher also shows they truly care, and his/her education is valued.

6. Regularly reflect on teaching practices.

Art educators need to take time to reflect on their teaching. This can be a challenge given all the time constraints teachers currently face. Art educators must advocate for, and find the time to, research and think through their art room practices. One tool that art educators may use to help understand how they infuse SEL in their instruction, is Yoder’s (2014) *Self-Assessing Social and Emotional Instruction and Competencies: A Tool for Teachers*. This tool helps teachers reflect on their practice, along with their personal SEL competencies. The tool assesses ten areas: teacher language, responsibility and choice, warmth and support, cooperative learning, classroom discussions, self-assessment and self-reflection, balanced instruction, academic press and expectations, and competence building. This tool also includes space for teachers to highlight their strengths and weaknesses, and complete written reflections. Unfortunately, it is lengthy (it asks for 131 responses to questions or statements). Instead of completing the entire tool at once, art educators could pick one area to focus on at a time.

Social-emotional learning programs tend to be successful when they are regularly monitored, evaluated, and improved upon over time. Such practices allow for schools to develop programs that address the unique demands of their students (Weissberg & O’Brien, 2004). The *Open Circle* program, for example, includes a yearlong program for principals, and recommended time for teachers and principals to develop in-depth plans for program implementation (Kress et al., 2004).
Unfortunately, SEL programs are gaining popularity so fast that the field is getting messy. It is hard to tell what practices are effective because of the lack of data and in-depth research (Kahn, 2013). Therefore, it is crucial that art teachers take the time to reflect on what their students need or benefited from the most. In addition, art educators may benefit from sharing findings with other art educators, and learning ways others are infusing SEL.

7. **Cultivate community within the classroom.**

According to Martinez (2005), “all youth programs generally involve some component of team-building or developing group communication skills. This may be done out of necessity – simply to manage group dynamics and facilitate working on a group project—or a specific learning goal” (p. 47). Team building also frequently occurs outside of schools. Google, for example, spent over three years researching what it takes to be a top performing team. Researchers discovered that the most common trait of top teams is the ability to show empathy, or to show sensitivity to each other’s feelings and needs (Duhigg, 2016). Students need to have proficient social and emotional skills in order to function well inside school, and to prepare for the workforce. Fortunately, positive group dynamics can be built upon in art class through collaborative art projects and art shares, along with class cheers, rap songs, and team huddles (Wallin & Durr, 2002).

To help students bond in the art room, teachers can have dedicated days, once each grading period perhaps, to celebrate student learning or create collaborative art. This may look different for each teacher. Many art teachers already do celebrate success, intentionally or unintentionally, by having students share their art. For example, on the share day students may walk around the art room like it is a gallery, asking and answering questions about each other’s artworks. The art teacher may create a scavenger hunt where students have to find an
artwork with five shapes, the primary colors, or even an artwork that makes you feel happy. The class period could end with students sharing their findings, or “shout outs.” The challenge with group activities is to make sure that every student receives positive attention in some way. The teacher will need to carefully plan strategies ahead of time to ensure everyone gets recognized.

8. Build community outside the classroom, whenever possible.

On top of improving group dynamics within the school and classroom, many school-based SEL programs, including Skills Opportunities, and Recognition and Caring School Community include strategies to increase family involvement in the school (Weissberg & O’Brien, 2004). Art has a natural ability to connect and transfer to student lives outside of school (Brouillette, 2010). Many art teachers already work to connect families and other community members to the art room by inviting parent volunteers, visiting artists, displaying artwork in the community, sending home newsletters, sharing photographs of student artworks online, and so on. Such practices help to raise awareness of the importance of art education, and increase student attachment to the art room and community. Increasing student attachment to school and motivation to learn has shown to be strongly associated with academic success (Weissberg & O’ Brien, 2004, p. 89).

Guidelines Summary

Art educators have unique abilities to positively impact social and emotional learning in students. As Dunn-Snow and D’Amelio (2000) state, “Art Teachers can . . . support resiliency in children, as art activities that bring pleasure and a measure of safety can also reveal children’s potential to adapt, cope, and thrive” (p. 52). They can do this by helping students recognize and channel their emotions, continually nurturing their well-being,
empowering them through voice and choice, spending adequate time talking about art, self-reflecting on teaching practices, and building community in and out of the art room.

**Final Reflection**

According to Hutzel, Russell, & Gross (2010), “art educators already teach social-emotional skills. After all, we know that much of art throughout history engaged social issues” (p. 18). There is national interest in SEL, and art education needs to be a part of the movement. Through my capstone project I identified ways in which art teachers already infuse SEL, or can enhance their instruction with SEL. My personal experiences as an art educator have taught me that students benefit from art instruction when social and emotional life is a part of the curriculum. My hope is that elementary art educators are able to use the eight guidelines, and two sample units, to strengthen their art program and make class more meaningful for students.
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### Appendix A

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<tr>
<th>National Core Art Standards²</th>
<th>Related Social-emotional Learning Standards</th>
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<tr>
<td><strong>Creating</strong>: Conceiving and developing new artistic ideas and work. Anchor Standard #1. Generate and conceptualize artistic ideas and work. Anchor Standard #2. Organize and develop artistic ideas and work. Anchor Standard #3. Refine and complete artistic work.</td>
<td><strong>Self-Awareness</strong> <strong>Responsible Decision Making</strong></td>
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<td><strong>Performing</strong> (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.</td>
<td><strong>Self-Awareness</strong> <strong>Responsible Decision Making</strong></td>
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<th>Anchor Standard #5. Develop and refine artistic work for presentation.</th>
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<td>Anchor Standard #6. Convey meaning through the presentation of artistic work.</td>
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| **Responding**: Understanding and evaluating how the arts convey meaning. | **Social-Awareness**  
**Self-Management** |
| Anchor Standard #7. Perceive and analyze artistic work. |  |
| Anchor Standard #8. Interpret intent and meaning in artistic work. |  |
| Anchor Standard #9. Apply criteria to evaluate artistic work. |  |
| **Connecting**: Relating artistic ideas and work with personal meaning and external context. | **Social-Awareness**  
**Relationship Skills** |
| Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art. |  |
| Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. |  |
Appendix B

Peer Review Surveys

Peer 1

*Educator Background:*

1. How many years have you taught art?

I have taught 9 years.

2. What is your highest level of education, and in what field?

I have a B.S. in Art Education and another in Studio Art.

3. If you are currently teaching, what level are you at?

I am teaching grades K-5.

*Questions about Art Education and Social-Emotional Learning Resource Guide:*

4. Has your understanding of social-emotional learning, and its connection to art education, changed since reading the resource guide? How?

Yes, it has increased. I have heard of SEL but I did not know of the specific guidelines. The 7 guidelines naturally fit into the art classroom. The specific examples in the paper helped me realize there are simple way I can start fitting SEL into my lessons. There are certain parts that already take place in my classroom and this was encouraging.

5. Are there aspects of this resource guide that you would change, leave out, or add? Which ones?

I think each guide *grade*? should be included in this resource. I was curious if SEL touches on coping skills. Creating art is one way to express one’s emotions and feelings but there are so many more ways. I wanted to know ways I could help my students manage their emotions in other ways in the classroom and outside of the classroom. This document mentions awareness and recognition of emotions but that is just the first step. Once these students can
identify what they are feeling and possibly why they feel that way, what can they do besides just creating and talking about art? At the elementary level, we are teaching our kids much more than our content area.

Your specific examples of implementation were helpful and it would be great to include more.

6. Are there aspects of this resource guide that you find particularly helpful or useful? Which ones?

I do love all of the activities and little ways to integrate SEL into the classroom. One in particular was having the kids show their opinions/perceptions with thumbs up, to the side or down. That is such a simple and quick way to gather information from the students. I would be tempted to have the kids put their heads down at time because I see kids become insecure with showing their opinions. That is evidence enough that SEL needs to be pushed into my classroom more. Making the students feel safe and respected by their peers.

The idea of having the kids assess their own clean up and then develop solutions to make it more successful, was enlightening. It is such a simple thing for the students to do and learn from. We can discuss how this type of thinking can be applied in other parts of our lives, outside of school.

7. Is this resource guide something you would utilize in your classroom?

I can definitely start to use these guidelines in my classroom. I have a couple classes that struggle with clean up or certain parts of projects and it would be wonderful to get more of their insight. Students see so many things that we do not see as adults. I think making the time to hear their possible solutions will be invaluable.
I already have my students walk around and look at each other’s artwork and I can easily find ways for them to give each other more positive feedback. I have the older students complete self and peer evaluation worksheets at the end of most units. I do have them reflect on their successes and areas they might have done differently (I try to word that critical assessment in a more positive way). I want to try and have the students explain their feelings during the process and maybe how it evolved and how it influenced their project. Did they get frustrated, inspired, happy, angry, anxious, etc. during the process.

8. Are there any other comments or suggestions you would like to offer?

You brought up so many good points and the unit samples were helpful. Even if the content was changed, the basic reflection guidelines can be helpful and applicable in different lessons.

Peer 2

Educator Background:

1. How many years have you taught art?

22 years

2. What is your highest level of education, and in what field?

Bachelors Art Education; Masters Special Education LBS1 designation; National Board certified

3. If you are currently teaching, what level are you at?

K-5 elementary art

Questions about Art Education and Social-Emotional Learning Resource Guide:

4. Has your understanding of social-emotional learning, and its connection to art education, changed since reading the resource guide? How?
Somewhat, more facts to what was already known emphasizes the need for more understanding of social-emotional learning and how to incorporate into the art class.

5. Are there aspects of this resource guide that you would change, leave out, or add?
Which ones?
No, I think it seems all inclusive

6. Are there aspects of this resource guide that you find particularly helpful or useful?
Which ones?
The lessons are very helpful

7. Is this resource guide something you would utilize in your classroom?
If I weren’t retiring next year, I would be willing to incorporate more of what is suggested in this guide

8. Are there any other comments or suggestions you would like to offer?
I really like how the new standards and SEL are tied together even though I don’t think that was the intent when the standards were proposed

Peer 3

Educator Background:

1. How many years have you taught art?
Eight

2. What is your highest level of education, and in what field?
Masters of Science in Education, Art Teacher Education

3. If you are currently teaching, what level are you at?
I teach 3-8th grade visual art.

Questions about Art Education and Social-Emotional Learning Resource Guide:
4. Has your understanding of social-emotional learning, and its connection to art education, changed since reading the resource guide? How?

Slightly. The most interesting and new part was the first guideline about getting students to identify their own emotions. This can be really difficult for some students. I think it would take a LOT of practice with students in terms of showing artwork and asking students to identify emotions in order to connect to their own emotions.

5. Are there aspects of this resource guide that you would change, leave out, or add? Which ones?

I wouldn’t leave anything out. I would add more direct links to your SEL guidelines within the unit plan. In the plan, when you are allowing students “voice and choice” maybe you could mark that as (SEL) in parenthesis or some other way of pointing out to the reader that it is directly related to your guidelines.

6. Are there aspects of this resource guide that you find particularly helpful or useful? Which ones?

I like the unit guide because it gives ideas and questions.

7. Is this resource guide something you would utilize in your classroom?

It reminds me of the graphic organizers for Bloom’s Taxonomy or Multiple Intelligences. I think if I had a one page handout or flier or poster that had the guidelines, I could hang it up in my office and then tie it into my lessons. I liked being able to read all of the theory behind the guidelines, but I wouldn’t necessarily refer to the paper on a regular basis.

8. Are there any other comments or suggestions you would like to offer?

I couldn’t read the second unit – I could only see the first page. I think you are very correct that you would need to limit the number of units per quarter. I had to do that in my
classroom and occasionally I only have one unit per quarter, because otherwise I would not
be able to get to the art history and critical thinking questions. I also think that if an art
teacher built a curriculum using the SEL guidelines, the students would eventually become
more advanced at recognizing emotions in art and perhaps themselves. I think the part about
how if you only touch on SEL once a year then it actually lessens the importance of it was a
good point.

Peer 4

Educator Background:
1. How many years have you taught art?
10 years, Drama/Theatre
2. What is your highest level of education, and in what field?
MFA - Theatre for Youth
3. If you are currently teaching, what level are you at?
Middle School (Grades 6-8)

Questions about Art Education and Social Emotional Learning Resource Guide:
4. Has your understanding of social-emotional learning, and its connection to art
education, changed since reading the resource guide? How?
Not changed - reinforced and refreshed my ideas of SEL’s connection to arts
education overall. Your lesson samples also provide examples of how I can extend
and provide depth to the work I do.
5. Are there aspects of this resource guide that you would change, leave out, or add?
Which ones?
Keep it all! I added some notes that may help with clarity or specificity.
6. Are there aspects of this resource guide that you find particularly helpful or
useful? Which ones?
The sample lessons are the most useful to me because they act as a practitioner’s guide.

7. Is this resource guide something you would utilize in your classroom? 
Yes

8. Are there any other comments or suggestions you would like to offer? 
Brilliant work, Karen!
Appendix C

THE ART EDUCATORS GUIDE TO SOCIAL EMOTIONAL LEARNING

by Karon Schaschwary Brinker

Guidelines for infusing social-emotional learning in elementary art classrooms.

1. HELP STUDENTS RECOGNIZE EMOTIONS
   Art helps to promote self-awareness and the ability to perceive emotions by giving students time, space, and materials to create a representation of an internal mental image.

2. HELP STUDENTS CHANNEL EMOTIONS
   Art allows us to share and perhaps even channel our emotions. Art class can empower students by providing a safe space to express life experiences.

3. CONTINUALLY NURTURE
   The more students participate in social-emotional learning the more powerful the program becomes. Art teachers who are fortunate enough to use students year after year are given ample opportunity to revisit SEL infused art instruction.

4. INCLUDE STUDENT VOICE AND CHOICE
   Providing students with at least some choice in art materials, subject matter, and voice in how the art room is run increases student ownership. Lessons that include choice also provide excellent opportunities for dialogue.

5. SPEND TIME TALKING ABOUT ART
   Take the time to talk about art, through written reflections or art critiques. It enhances student’s efforts in creating art, and validates the special meaning all art shares.

6. REGULARLY SELF-REFLECT
   It is crucial that art teachers take the time to self-reflect on what their students need or benefit from the most. In addition, art teachers may benefit from talking with other educators who are infusing SEL.

7. BUILD A CLASSROOM COMMUNITY
   Arguably, teachers have known for years what Google spent three years researching: the best teams listen to each other’s feelings and are sensitive to each other’s needs (Dalepp, 2019). Many art educators include team-building, collaboration, art shares, and art parties in their curriculum.

8. MAKE CONNECTIONS TO STUDENT LIVES
   Art has a natural ability to connect to student lives outside of school (Brouilette, 2010). Art teachers work to connect families and other community members to the art room.

For more visit:
http://karenbrinker.weebly.com/capstone-project.html
Appendix D

Unit Samples

Sample Unit 1 Title: How do artists depict home?

Level: Second Grade

Number of Class Periods: Approximately six 50-minute class periods

National Coalition for Core Art Standards:

VA:Cr2.1.2a - Experiment with various materials and tools to explore personal interests in a work of art or design.

VA:Re.7.1.2a - Perceive and describe aesthetic characteristics of one’s natural world and constructed environments.

VA:Re8.1.2a - Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

Essential Questions:

1. What makes a house a home?

2. How do artists represent homes?

3. How are homes different, for different people and in different places?

Understandings:

1. Home means different things to different people.

2. Artists experiment with media, concepts, and art making approaches in order to express their ideas about home.

3. Artists help us to understand and appreciate the meaning of our homes and communities.

Lesson Objectives:

Students will:

1. Observe and describe artworks that represent home.
2. Experiment and become familiar with paper folding techniques.

3. Create an artwork that represents their home.

**SEL-Infused Guidelines:**

1. Create an art room that empowers students through voice and choice. (Day 2-5)

2. Spend adequate time talking about art. (Day 1 and 6)

3. Aim to build community within the classroom. (Day 6)

**Daily Activities:**

*Day 1 – Introduction to Unit*

1. Ask students what the word “home” makes them think about. Write responses on the board. Then ask students how these objects/people/memories make them feel. (If needed, prompt students with questions, such as: “When you first walk into your home after a long day at school, how do you feel?” “What do you look forward to seeing when you get home? Why do you like seeing that object/person?”)

2. Read *Home* (1975) by Carson Ellis to the class. While reading, pause to ask students what visual objects they see.

3. Ask students “What is a house?” and “Is a house different from a home?” Perhaps ask students, “What makes a house a home?”

4. Revisit illustrations in *Home* (1975). Ask students who may live in this home, and how they got to that conclusion. Ask students, “Why do people have different homes?”

5. Show students photographs of *Imperial Nail Salon* (2013), an installation by Chicago-based artist Dzine. Show images and video from the artist’s website (see Dzine, 2013). Without giving much background, ask the students “Who may live in this home, and how they came to that conclusion?”
6. Provide background on *Imperial Nail Salon*. Explain that Dzine recreated his parent’s living room as an installation at the Museum of Contemporary Art in Chicago. Museum visitors could walk in to see how the couch and carpet felt, what the wallpaper looked like, what was on the television, and even get their nails done during special hours. The teacher may ask students why they think Dzine created this installation, and how he possibly felt about his parent’s living room.

7. If time allows, ask students to draw a futuristic home/underwater home/above water home, or home in a different unique environment. This exercise will help students to continue to think about how homes reflect the people who live there and places they are located.

*Day 2 – Sketch/Planning Day*

1. Begin class by asking again what home means to them, and how we learn about others by looking at artworks about home. The teacher may wish to show artworks from last class.

2. Explain to students that they will be creating an artwork that represents their home. It may be a 3-D or 2-D artwork, but first they must sketch and practice paper folding techniques.

3. If you wish, demonstrate how to sketch out a plan for an artwork about home. You may also want to share what supplies are available to students for this project, and if there are any size limitations.

4. Students work on sketching their designs. They may choose to depict their entire home, or just one room. Encourage students to label parts of their drawing, including what materials they may use.

*Day 3 – Practice Day*
1. Begin class by asking students to share their sketches from the last class. Ask students, “What can we learn about each other from our sketches?” For example, the teacher may ask, “What does John’s sketch tell you about what he likes to do at home?”

2. Remind students that all artists learn from practice, or trial and error, and we are all going to practice paper-folding techniques.

3. Demonstrate 2-3 simple paper-folding techniques with students. For example, the teacher may demonstrate how to fold a paper into four sections in order to make a rectangular prism, and how to create tabs so prism stands up. Students may follow along, one or two steps at a time. Students may use scrap paper since this is practice.

4. Review what materials are available to students, and art room expectations. He/she may ask: “How should peers interact if they need supplies? How should the art room look at the end of class?” You may also wish to show some student artworks as examples (such as a drawing, painting, and sculpture of an artwork about home). Show examples, he/she should take them down from display shortly after instruction so students are encouraged to create original works instead of copying.

5. Students may take out their sketches from last class and begin creating their home artworks.

*Day 4 – Work Day*

1. If required, show students the rubric that will be used to assess final home artworks. You may present this as a checklist (i.e., 1. Artwork includes at least five details that depict the artist’s home, 2. Artwork shows careful use of supplies, 3. Artwork is no larger than 10 inches in any direction). Ask students how they think they are doing so far in creating their home artworks (students can hold thumb up, to the side, or down).
2. Students take out their sketches if needed and continue working on their home artworks. Circulate around the room, and spend extra time with students who are struggling.

*Day 5 – Work Day*

1. Ask students again how they think they are doing so far in creating their home artworks. You may also use this time to have a couple students share their in-progress artworks.

2. Students spend the majority of this class working.

3. Have an “early finisher” activity for those who finish mid-class. For example, students may draw an ant’s underground home.

*Day 6 - Reflect and Celebrate*

1. Show students how to complete the short reflection worksheet (see Assessment section below). Tell students to leave the side with their title facing up when they are finished.

2. Ask students if they have ever been to an art museum, or an art gallery. Ask students “Why it is important to share and talk about art?” Explain that students will be sharing their artworks with each other, and celebrating their hard work.

3. Ask students how they think they should act when looking at other student’s artwork. (You may ask: “Should you touch? Walk fast or slow? Be loud or quiet?”) Challenge students to look for an artwork they have a question about.

4. Students walk around the art room for about 5 minutes.

5. Students then sit down and share what they discovered.

6. Ask students if any of the artworks taught them something new about someone in their class.
7. Explain that the class will celebrate everyone’s hard work! Possible ways to celebrate: a dance party, set up homes like a neighborhood and take photos, create a collaborative building, etc.
Reflection/Assessment Tools

Second Grade Reflection Worksheet: Home

Name: ___________________________ Class: ___________________________

1. What is the title of your artwork:

________________________________________________________________________

2. What art materials did you use?

________________________________________________________________________

3. Write down two details in your artwork that tell us about your home.

________________________________________________________________________

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________________________________________________________________________
Please circle the boxes that best describe your art.

<table>
<thead>
<tr>
<th></th>
<th>Artwork shows careful use of materials.</th>
<th>Artwork shows some rushed areas and lack of control with supplies.</th>
<th>Artwork is entirely messy and shows no control with materials.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials</strong></td>
<td>Artwork includes four visual details to show your home.</td>
<td>Artwork includes two or three visual details to show your home.</td>
<td>Artwork includes one detail to show your home.</td>
</tr>
<tr>
<td><strong>Content</strong></td>
<td>Artwork shows original or unique ideas. (Student may have experimented with materials.)</td>
<td>Artwork includes no original ideas. (Student may have copied another artwork exactly.)</td>
<td>Artwork shows little thought.</td>
</tr>
<tr>
<td><strong>Creativity</strong></td>
<td></td>
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Sample Unit 2: Take a Memory, Leave a Memory

Level: Fifth Grade

Number of Class Periods: Approximately eight 50 minute class periods (Five classes are dedicated to the “Take a Memory” project, and three to “Leave a Memory” project)

National Coalition for Core Art Standards:

VA:Cr1.1.5a - Combine ideas to generate an innovative idea for art-making.

VA:Cr2.3.5a - Identify, describe, and visually document places and/or objects of personal significance.

VA:Re8.1.5a - Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

Essential Questions:

1. How and why do some artists tell childhood stories or share memories?
2. What memories do you have to share with others?
3. How can sharing memories through a collaborative artwork impact a community?

Understandings:

1. Artists create works to reflect on significant life moments, and to share memories with others.
2. People learn about others by viewing and critiquing artworks about memories.

Lesson Objectives:

Students will:

1. Create a narrative artwork that depicts a memory from elementary school.
2. Create a collaborative artwork to give their elementary school.
3. Observe and describe narrative artworks that share childhood memories.

**SEL-Infused Guidelines:**

1. Help students to recognize their own emotions first. (Day 1)

2. Emphasize the importance of channeling emotions, not hiding them. (Day 2-5)

8. Build community outside the classroom, whenever possible. (Day 5-8)

**Daily Activities:**

*Day 1 – Introduction to Unit*

1. Ask students to close their eyes and to visualize one of their proudest moments at school. Ask: “What do your surrounding looks like? How were you feeling in your mind? How were you feeling in your body? Who was around you? What was happening?” (This exercise could also be done through writing or drawing.)

2. Ask students to share their proudest moments, including how each moment made them feel. (Ask students to make connections between their biggest struggles and proudest moments.)

3. Explain that over the next seven classes students will create artworks that honor their experiences in elementary school. Students will create an artwork for themselves and a separate artwork for the school. Students will create narrative or storytelling art that creatively documents their experiences.

4. Ask students for input on what type of art the class could create to give to the school. If desired, show the class collaborative paintings done by Andy Warhol and Jean-Michel Basquiat, or images of collaborative cultural traditions such as wishing trees from India, or sand mandalas from Tibet. (You should do this on the first day of the unit so you have time
to gather resources and problem solve around the “Leave a Memory” project, starting on day 5.)

Day 2 – Sketch/Planning Day for “Take a Memory”

1. Remind students that they are going to create art to commemorate their experiences at elementary school. The first artwork they are going to create is one they get to keep.

2. Give students a worksheet that asks them to write down a memory. The worksheet should also ask students to describe visual details of the memory, including where they were, who else was around, what they were wearing, etc. (This could be skipped if you wish to do this on the first day.)

3. Show artworks that are narrative. For example, the teach may show work by Faith Ringgold, Carmen Lopez Garza, and Norman Rockwell. Have students compare and contrast narrative artworks in order to understand that there are many ways to share a memory.

4. Ask students to complete 3-4 thumbnail sketches of possible ideas for their “Take a Memory” artworks. This could be on the back of the worksheet.

Note: This unit is written so that students have choice as to what materials they use and what content they include. It is up to you as the art teachers as to what limitations what students may have.

Day 3 – Work on “Take a Memory”

1. Ask students what behaviors and attitudes artists must have to be creative and persistent in their art making. Write responses on board, save for later.
2. Show a narrative artwork and ask the students what steps they think the artist did first, second, third, etc. (See suggested artists from day 2.) Tell students to write down or think about the first 2-3 steps they will do during class today.

3. Students work.

Day 4-5 – Work on “Take a Memory”

1. Begin this class by reviewing expectations with the class (such as a rubric for the art project, and/or behaviors, etc.) Students could hold up their thumbs (up, to the side, or down) to show how they are feeling about their idea/work so far.

2. Ask 1-3 students to share their progress so far with their art making.

3. Students continue to work. The teacher circulates.

Note: On day 4, remind students they will have one more class period to finish their artwork.

Day 6 – Reflect on “Take a Memory” and plan for “Leave a Memory”

1. Begin class by having students complete the reflection and self-assessment worksheet. Tell students to leave the side with their title facing up when they are finished.

2. Students participate in a gallery walk or art share. Ask students why it is important to participate in art shares or art criticism. Before the students walk around the room, ask students “How do people act in museums or art galleries?” Also tell the students that after the share students will answer questions about what they saw.

3. Students then walk around the room for about 5 minutes.

4. Students sit down, and the teacher asks guiding questions about student artworks.

5. Tell students they will begin the “Leave a Memory” project today, and continue working on it for the next 2 classes.
6. This next step will depend on the class project, brainstormed on day 1. The teacher may wish to show example artists, techniques, review expectations, etc.

*Day 7 - Work on “Leave a Memory”*

1. Ask students how collaboration helps the creative process, whether it be making artwork together, or simply talking about ideas together.

2. Review expectations with students (possibly reviewing previous student responses on what behaviors support the creative process, from day 3), and/or review how the “Leave a Memory” project will be made.

3. Students work on project.

*Day 8 – Reflection Day and Celebration*

1. Ask students how their “Leave a Memory” project will impact the school community.

2. If additional time is needed students can finish their project, including possibly putting it up for display and taking a photograph together.

3. Invite the school principal, or someone else from the school community, to come in and say a few words about the project. (If the principal is too busy, or you have multiple sections of fifth grade, you may wish to record a video of the principal speaking and play it for each class).

4. To celebrate their hard work, students can have a dance party, play art games, have a free art day, etc.
Reflection/Assessment Tools

Fifth Grade Reflection Worksheet: Take a Memory

Name: ___________________________  Class: __________________________

1. What is the title of your artwork:

________________________________________________________________________

2. What art materials did you use?

________________________________________________________________________

________________________________________________________________________

3. What memory are you showing us? How are you showing this memory? (Write at least three details in your artwork, and a description of how each detail relates to your memory.)

________________________________________________________________________

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________________________________________________________________________
Please circle the boxes that best describe your art.

<table>
<thead>
<tr>
<th>Materials</th>
<th>Artwork shows careful use of materials. Artwork shows patience and many techniques.</th>
<th>Artwork shows careful use of materials.</th>
<th>Artwork shows some rushed areas and lack of control with supplies.</th>
<th>Artwork is messy and shows no control with materials.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
<td>Artwork includes more than the required content. For example, artwork shows at least five visual details to show a memory.</td>
<td>Artwork includes all required content. For example, artwork shows four visual details to show a memory.</td>
<td>Artwork is missing some required content. For example, artwork includes two or three visual details to show a memory.</td>
<td>Artwork has little or none of the required content. For example, artwork includes one detail.</td>
</tr>
<tr>
<td>Completion</td>
<td>Artwork is entirely finished, with extra details. Artist utilizes the entire canvas or paper.</td>
<td>Artwork is complete (no empty space).</td>
<td>Artwork has some unfinished areas.</td>
<td>Artwork is mostly empty (has a lot of white space).</td>
</tr>
<tr>
<td>Creativity</td>
<td>Artwork shows original ideas, and student experimented with materials. Artwork may include concepts from other subject areas.</td>
<td>Artwork shows original or unique ideas.</td>
<td>Artwork includes no original ideas. (Student may have copied another artwork exactly.)</td>
<td>Artwork shows little thought.</td>
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</table>
Author Biography

Karen Schaschwary Brinker is an art educator from central Illinois. She received her Bachelors degree in Art Education from Illinois State University in 2008, and her Masters degree in Art Education from the University of Florida in 2016. She is married to Mitch Brinker, a graphic designer, and has a smiley son, Rune. She also has a tuxedo cat, Ollie, and tortoise, Curly.

Karen has taught art for seven years including time at an elementary alternative school in Chicago Heights, a charter school in Chicago, and is currently teaching art in Normal, Illinois. She has an unrelenting interested in 21st century art curriculum design and development.