



The Importance of an Anti-Racist Curriculum in Early Childhood Education in the United States

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Abstract

Through literature review, this capstone project has found that starting constructive conversations about race and skin color in early childhood classrooms in the United States is important because young children begin to notice skin color and exhibit racial biases as early as six months old. This mean by the time a child enters preschool, there is already work needed to be done to undo such bias. To create an anti-racist society, we have to build one, which can be done through education. With the ever increasing diversity in today's early childhood classrooms, it is extremely important for early childhood educators to leave behind the old colorblind philosophy of ignoring race and instead create a more inclusively diverse and safe environment that recognizes all students. Such can be achieved by creating a pedagogy of anti-racist curriculum. While a lot of research shows the importance of teaching anti-racist curriculum, there is not a lot of research done about how to do so. Therefore, this capstone project also includes an example of anti-racist curriculum in the special of early childhood art. Traditionally, art taught in U.S. schools is both Eurocentric and ethnocentric, appropriating non-White cultural and traditional art and contributing to the design of White supremacy. By stepping away from this tradition and exposing students to the science of mixing skin color and teaching about cultural art and artists of color respectfully, equity can be built into the classroom. The hope is that this project help to push and inspire early childhood educators to build an anti-racist society through pedagogy.

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Chapter 1: Introduction

This capstone project includes a comprehensive reflection and revision of curriculum I developed for my early childhood aged students to make it anti-racist. It is evident that the traditional viewpoints of art in the developed world are ethnocentric and Eurocentric, perpetuating racist viewpoints. I therefore decided to deconstruct and reconstruct my curriculum to reflect anti-racist curriculum and create an anti-racist mindset for young learners through art.

With right revisions, this curriculum has potential to dive more deeply into the material and create a clear and positive impact on the students and instill a mindset of diversity and inclusion, while also enforcing anti-racist behavior and acceptance of differences. The purpose of these lessons is to introduce students to the importance of seeing and respecting people that are different from themselves by learning about different artists, cultures, each other and different skin tones with respect. After much research, it is evident that when students see that skin color is not simply black and white, but also shades of brown, they will begin to break down the walls and boxes society constructs. By learning this at a young age, students will be able to see past what society offers. Opening and exposing students to this curriculum will create important conversations which will help students begin to learn about differences earlier to accept people who are different than themselves.

Problem Statement

Starting constructive conversations about race and skin color in the classroom for early childhood aged children is important because young children begin to notice skin color and exhibit racial biases as early as three to six months old (Sullivan et al., 2020). The problem is however, many early childhood educators believe that children are too young to engage in

critical discussions of race (Husband 2010). An overwhelming majority of early childhood educators opt to employ the color-blind approach when having discussions of racial identity and racial oppression for fear of adequate teaching or lack of appropriate resources to do so (Banks 1985, 1995). Although color-blind approaches appear to be politically neutral, they actually work to exacerbate racial oppression in schools and society (Kalin, 2002).

Color-blindness, the ideology that "race should not matter" in how individuals are treated, is often confused with "race does not matter" (Husband 2011). In today's society, the distinction between a "race should not matter" philosophy and a "race does not matter" philosophy has become blurred and instead of students of color having feelings of inclusion when teachers and curriculum reflect such a theory, students of color feel unseen and therefore excluded. Not only that, but it also becomes a hindrance to both students of color and white student's critical thinking skills, as it inadvertently can affect students' cognitive growth (Husband, 2011). This is due the fact that that without exposure, they are then unable to create appropriate understandings of the world they live in because they lack truth in real-world attitudes and problems. Young students are no exception due to the fact that human beings develop ninety percent of their brains by the time they are five years old (Sullivan et al., 2020). In actuality, a five year old is already racially biased (Sullivan et al., 2020). In reflection, it is evident that when teaching young students, rejecting the colorblind approach and creating curriculum that sees color is extremely important to creating an anti-racist society.

Project Significance

While there is plenty of research discussing the importance of teaching diversity and inclusion in the early childhood classroom, there is little guidance or curriculum that has been

created for educators to do so. This inaction has a lot to do with the fear early childhood educators have about accidentally teaching children something counterproductive or damaging (Husband, 2011).

Two studies by researchers at the Ontario Institute for Studies in Education (OISE) at the University of Toronto and their collaborators from the US, UK, France, and China, show that six- to nine-month-old infants demonstrate racial bias in favor of members of their own race and racial bias against those of other races (Xiai et al., 2017). This information supports the need for curriculum to help guide children in the right direction towards learning about race. While some educators are worrying about whether or not teaching children about race is appropriate or not, children are already noticing differences and creating racial biases (Husband, 2011). Therefore, there needs to be more guidance and exposure for majority students to understand and accept different races as well as more examples or curriculum and anti-racist curriculum to do so. For minority students and students of color, it is important to see themselves represented for effective learning. Using the window and mirror metaphor, it's a window for students in the majority (any majority) and a mirror for those minoritized.

This is also important content to create as diversity within early childhood classrooms increases. According to research by Husband (2012), early childhood classrooms in the US continue to become increasingly diverse. In contrast, many early childhood educators have been slow to respond to these shifts in diversity on the basis of both developmental and political concerns. According to researcher Chen (2009), as of recently there has been a call for early childhood teachers to be culturally responsive due to the growing amount of diversity of children and families in their early childhood classrooms. In order for teachers to teach adequately and

keep up with the times, it is therefore imperative for early childhood curriculum to include diversity and inclusion as to be anti-racist.

Definition of terms

Multicultural education and anti-racist education go hand in hand, but they are not one and the same. Theorist and author Dr. Sonia Nieto (2002) has four ways of encouraging multicultural education, which include tolerance, acceptance, respect, and affirming solidarity, tolerance being the bare minimum and often needs support of other mechanisms of multicultural support. In other words, by teaching tolerance, Nieto believes differences are more easily accepted. With acceptance, comes respect. And with respect comes solidarity. In implementing these ways of support, the curriculum is better suited to a multicultural student body. She also emphasizes the need for teaching about social justice, as it celebrates those who fight against those who continue to push racist agendas (Nieto. 2002).

While multicultural education is an integral part of anti-racist education, it is not the only practice. Kailin (2002) discusses the importance of teaching against the racist underwritings of our history and culture. She argues that "the typical 'liberal' multicultural approach has led not to emancipation, but to containment, giving some people the illusion of challenging the status quo, while never seriously challenging the relations of domination" (Kailin 2002). When discussing and combating racism, Kailin (2002) takes a structuralist approach as opposed to an idealist one, which simply "views the struggle against racism as one of combating stereotypes and attitudes that exist in the mind" (p21). Anti-racist education goes deeper to examine the historical and capitalist roots of inequality.

Multicultural education refers to teaching histories, texts, values, beliefs, and perspectives of people from different cultural backgrounds, while anti-racist education goes a step further in dismantling systemic racism through not only what is taught, but the overall environment the students learn in (Kehoe, 1994). Teaching curriculum in an anti-racist Anti-racist teaching addresses racism directly and focuses on the cognitive aspects. Anti-racist teaching confronts prejudice through the discussion of past and present racism, stereotyping and discrimination in society. It teaches the economic, structural and historical roots of inequality (Kehoe, 1994). This not only includes the how students are being taught, but the environment in which they are being taught in, as effective anti-racist education requires more diverse teachers and more training (Chang, et al, 2020). Education is the most valuable tool to dismantle racism and create a more equitable society (Chang, et al, 2020).

Chapter 2: Literature Review

This literature review demonstrates the necessity there is develop anti-racist curriculum for early childhood learners. By exposing early childhood age students to an anti-racist pedagogy, they are able to develop more adequate social awareness and empathy, which are both learned behaviors (Tao, 2020). These behaviors are pivotal in navigating society, as well as understanding the effects racism has had on society. By instilling anti-racist values in young learners, educators have the power to increase the probability of creating an anti-racist society in the future for the United States.

Starting constructive conversations about race and skin color in the early childhood setting can help young students recognize, understand, and reject racial bias, helping to grow an antiracist society (Husband, 2010). Color-blindness, the ideology that ‘race should not matter’ in how individuals are treated, often gets confused with ‘race does not matter’, feeding a harmful ideology that people of color do not matter in American society (Neville, 2000; Husband, 2011). Currently, these two philosophies have become blurred and instead of students of color having feelings of inclusion, students of color feel unseen and excluded. Students of early education are no exception to this. This ideology only feeds the societal structure of White supremacy, as it becomes interpreted by all students that students of color matter less than White students (Neito, 2002). Not only does this negatively impact students of color as it causes performance to drop, but such an ideology also becomes a hindrance to White students’ critical thinking skills. This is due to the fact that it inadvertently can affect White students’ cognitive growth because they are then unable to create appropriate understandings regarding race due to lack of truth in real-world attitudes and problems (Husband, 2011). Instead, they create racial biases, both implicit and

explicit, feeding racism in America. This is a big issue that needs to be addressed and no longer ignored as it only perpetuates the cycle of systemic racism in society. By understanding what makes students thrive, vs. underperformed, pedagogy can be adjusted best serve all students. By systematically creating an anti-racist pedagogy, anti-racist curriculum becomes an antidote.

By the middle of this century, more than six in ten children will be “of color” (Council for Professional Recognition, 2016). With the increase of multicultural children in America, comes the increase of multicultural education in the early childhood classroom along with need for to develop an anti-racist pedagogy to do so. Stereotypical American culture as depicted today—middle-class, White, suburban, able-bodied, English-speaking, mother and father (nuclear) family—is rapidly changing, and thus the early care and education profession must change to meet the demands of this new dynamic (CPR, 2016). Unfortunately, despite the increases of diversity, sadly forty percent of early childhood teachers report they are unaware of the stresses that institutionalized racism puts on the development of children of color, or are reluctant to examine their own thoughts on differences (CPR, 2016). That means forty percent of early childhood classrooms have potentially damaging results on their students. This literature review is evidence that anti-racist curriculum is a necessary component to add into early childhood education and the curriculum which follows this literature review is created be an example to early childhood teachers that an anti-racist pedagogy is possible.

Problem Statement

Many early childhood educators believe that children are too young to engage in critical discussions of race, however, research shows otherwise (Husband 2010). An overwhelming majority of early childhood educators opt to employ the color-blind approach when having

discussions of racial identity and racial oppression for fear of inadequate teaching or lack of appropriate resources to do so (Banks 1985, 1995). Although color-blind approaches appear to be politically neutral, they actually work to exacerbate racial oppression in schools and society (Kalin, 2002). This detrimental for both students of color and White students.

Early exposure to those of different races and constructive conversations about race and skin color in the earliest years of a child's life is important because children begin to notice skin color and exhibit racial biases as early as six months old (Xiai et al., 2017). Two studies in connection to the Ontario Institute for Studies in Education (OISE) at the University of Toronto and their collaborators from the US, UK, France, and China, show that six to nine-month-old infants demonstrate racial bias in favor of members of their own race as well as racial bias against those of other races when looking at face-race music and face-race learning (Xiai et al., 2017). The two studies prove the importance of exposing children to people of different races as early as possible to lower the chances of developing racial biases later in life (Xiai et al., 2017). This creates a charge for early childhood educators to develop intervention programs to combat the early occurrence of implicit racial bias and aid in exposure, and therefore improve brain development.

In the first year of life, many infants are predominantly exposed to people from their own race and rarely encounter other-race individuals (Xiai et al., 2017). This can actually be quite detrimental, as the researchers point out that it is now well established that this asymmetrical exposure has significant perceptual consequences (Xiai et al., 2017). Meaning, infants develop social consequences and are unable to create meaningful bonds and interactions with those of different races, which also creates an inability to read social cues and understanding of those of

different races. Researcher and co-author of the article, Lee (2017), adds that racial bias can permeate almost all of our social interactions. Lee states that it is important to be mindful of the impact that racial bias has on our everyday lives, stressing that there are both explicit and non-implicit forms. Comfort with implicit forms can lead to more explicit forms. This means that by the time a child is at the age they begin to attend school, there already is a need for exposure and education to undo such biases.

In one study researching racial biases, a series of experiments were conducted in which babies watched a series of video clips with same and different race faces, it was found that infants at six to nine months of age looked longer at own-race faces when paired with happy music as opposed to with sad music, while six- to nine-month-olds looked longer at other-race faces when paired with sad music compared to with happy music (Xia et al., 2017), thus proving that race makes a difference when it comes to social interactions. These results lead researchers to propose a perceptual-social linkage hypothesis (Xia et al., 2017). This hypothesis puts forward the argument that early asymmetrical exposure to own-versus other-race face experience has not only perceptual consequences regarding face recognition and categorization but also social consequences in terms of racial bias (Xia et al., 2017). Concluding that infants will learn from people they are most exposed to. By exposing children to other races (inclusion), these types of biases can be significantly decreased.

While implicit racial biases tend to be both subtle and subconscious, they are extraordinarily damaging. Lee (2017) also points out that these biases are present in almost all social interactions, from health care to commerce, employment, politics, as well as romantic relationships. Because of that, it's very important to study where these kinds of biases come from

and use that information to try and prevent racial biases from developing as soon as possible in an individual's life. Implicit racial biases are detrimental to the child, because it affects the way the child develops future social relationships, therefore continuing the cycle of racism throughout future generations. Lee concludes that in order to reverse the detriment of racial biases, we need to figure out how to decrease racial biases altogether. By creating curriculum that exposes students to those unlike themselves, they gain the ability to better navigate the world around them. They are also therefore able to reach their true potential.

Students at the early childhood age are constantly constructing meanings and understandings about race as they interact with other children and adults in different social and cultural contexts in society (Ausdale & Feagin 2002; Derman-Sparks & Ramsey 2006; Ramsey 2004, Husband; 2011). Research shows children as young as two can begin to articulate ideas about racial differences and develop judgments on what those differences might mean (Tao, 2020) It is therefore important that early childhood students are presented with transparent information so they can make informed decisions about race and diversity. In addition, in order to promote inclusivity, schools need to do better at both exposing to and presenting our children a basic understanding of skin color differences and the value that being in a diverse community has for all of us. This includes the importance for districts and schools to be more intentional or proactive about hiring educators of color from diverse cultural backgrounds. Staffing decisions enable a school to reflect an institution's fundamental values and students will benefit from having educators and role models from a wide variety of cultural backgrounds (Glossary of Education Reform, 2013). Becoming colorblind should not be the ultimate goal. The real objective is recognizing, appreciating, and understanding differences within the larger context of

building inclusive communities (Ragin, 2014). By creating an anti-racist pedagogy, this becomes possible.

In order for classrooms to become anti-racist, it is important to step away from the color-blind way of teaching and push towards inclusion, not only to serve the growing diversity of students in the early childhood settings but also to grow positive relationships and attitudes between races (Husband 2011). Exposure is vital for cognitive development, as well as social-emotional development and ensuring an anti-racist American society (Derman-Sparks, L., D. LeeKeenan, & J. Nimmo, 2015). It is also extremely important because diversity is ever-growing in the average early childhood classroom. While early childhood classrooms in the US continue to become increasingly diverse, Patricia Ramsey (2004) points out that an overwhelmingly large number of early childhood educators do not make conscious efforts to integrate culturally, racially, and ethnically diverse perspectives into the existing early childhood curriculum. This theme only continues to complexify throughout the remainder of a student's academic career throughout their lifetime. In actuality, not only are early childhood teachers charged with the tasks of teaching anti-racism in the classroom, they are also tasked with breaking down biases already formed in infancy.

Anti-racist curriculum in the United States

Anti-racist teaching addresses racism directly, instead of teaching a curriculum that teaches colorblindness, color-muteness, and color-consciousness (Farago, 2016). Unfortunately, it is more difficult to find articles pertaining to anti-racist curriculum written and implemented in the United States than in some of its developing country counterparts, such as Australia and New Zealand who also face the challenges of racism in their countries due to their histories of

colonization. This is because historically, education in the United States has chosen colorblind education over anti-racist education, which only helps perpetuate the cycle of racism (King, 1991). By not seeing color outside the majority implies bias. The implicit biases results in colorblind teaching and perpetuated a one-sided, limited curriculum that does not value or emphasize teaching to or about “others” (Gordon 2005). Godan (2005) goes on to say that “colorblindness is a bid for innocence, an attempt to escape our responsibility for our white privilege. By claiming innocence, we reconcile ourselves to [damaging] racial irresponsibility.” By the United States education not acknowledging its history of racism in education, racism perpetuates and continues. Many teachers and U.S. history books sugar coat factual information in regards to racism with nationalistic propaganda and glorifying information and in fact, the recent Trump administration slashed anti-discrimination training and research in schools labeling it as “anti-American” (Kelly, 2020). In comparison, other countries such as Australia, with racism facing native aboriginal people, as well as New Zealand and racism towards the Maori people, educators have done more in regards to the difficult work of evaluating and creating anti-racist curriculum (May, 2019). This means that in order to better equate and compete with education systems in other parts of the world, anti-racist work needs to be done and anti-racist curriculum designed.

In the article *Combating racism to create a better Australia: the potential of the national cross-curriculum priority of teaching Aboriginal histories and cultures*, written by Adam Heaton at Charles Darwin University in 2019, Heaton begins his article by conveying the immense need for anti-racism education in Australia due to the regular incidents of racism that occur against Aboriginal and Torres Strait Islander Australians (Heaton, 2019). By not providing an alternative

discourse to the racist in society, Heaton points out that students leave school carrying the prejudices they have learned into adult life (Heaton, 2019). Heaton also points out that prejudice between different groups of people in different societies all over the world takes many forms, which includes ideologies about the superiority of white people in societies where white people comprise the majority of the population, like Australia (Heaton, 2019). In other words, by not having antiracist curriculums in school, racism continues.

To combat racism in Australia, Heaton examined the potential for the national cross-curriculum and facilitation of positive lessons of Aboriginal cultures, histories, and achievements in an effort to achieve anti-racism learning outcomes. Heaton does this by exploring how an anti-racist curriculum, co-designed with an Aboriginal Elder and educator, moved students to imagine the experiences of Aboriginal peoples, and, as a result, drop prejudices and adopt more positive thoughts and feelings towards them. By both teaching this curriculum, as well as observing how his students reacted to it, his curriculum was shown to help students not only identify but also reconsider their biased thoughts and feelings towards Aboriginal peoples. This means that anti-racist curriculum is effective and works.

The study concluded that a positive discourse about Aboriginal peoples, which contrasts with the racist discourse prevalent in Australian society, can create a positive change in middle school students' thoughts and feelings towards Aboriginal peoples (Heaton, 2019). Such a curriculum would be extremely beneficial in the United States, as socially constructed and systemic racism to minorities, especially towards Black people, continues to be prominent. This is why it is so important to consider an anti-racist curriculum and build it into the United States education system via curriculum. Heaton (2019) states the need for Australian schools to

facilitate learning aimed at combating racism and other forms of prejudice is evident in how children, even from as early as birth to three years of age, are influenced by the racist discourse around them (Heaton, 2019).

Heaton's (2019) findings exemplify the need for an anti-racist curriculum in early education. As mentioned previously by Xiai et al., (2017), children as young as six months old are able to see differences in race and color by picking up on social cues from their surroundings and are creating social biases determined by race. Therefore, by early education age, it is imperative to create a curriculum to break down those social barriers to create an antiracist society before these biases imprint more permanently in students and therefore society, continuing the cycle of racism in the United States.

In 1955 in New Zealand, the National Committee on Maori Education was founded by the Minister of Education to help combat racism and aid understanding of the Moari peoples. The National Committee of Maori Education and also in a sense formed in an effort to reclaim Maori Education and establish it as part of the nation's history (May, 2019). This committee was consulted by the government when New Zealand decided to create a national early childhood curriculum in New Zealand. This curriculum highlighted its emphasis on children's rights as a source of curriculum and also the respect for all children as learners (May, 2019). Other social movements, such as the rise of feminism, the role of the state in social issues, increasing employment of women - all had an impact on early childhood education as well (May, 2019).

In order for the United States to become an anti-racist society, education has to reflect anti-racist content. While some avoid teaching anti-racist curriculum for the fear of young children not being old enough to understand it, others avoid it because they lack a clear,

connected, and developmentally appropriate approach to teaching and learning about issues of race and racial oppression (Husband, 2010). Because so few early childhood teachers engage in critical and anti-racist forms of pedagogical practice, little has been documented relative to early childhood teachers' experiences while engaging in such pedagogies (Husband 2010). While there are many studies that exemplify the need for such pedagogy, there is less leadership and direction as to how, as well as very little government involvement in such an effort.

One teacher began her own journey to figure out an anti-racist pedagogy when she was advertently called out as a racist by one of her student's parents. In her article entitled *You are a racist: an early childhood educator's racialized awakening* the writer details her racialized awakening as a White kindergarten teacher. Not having much guidance from the education system, Melissa Summer conducted her own action research to conduct critical reflections of herself and her school in terms of latent institutional racism and actions (Summers, 2014). After critiquing herself, she then began efforts to counter racism within her teaching and move toward teaching social justice. She concludes with implications for other Early Childhood teachers who are teaching across racial boundaries that while she does not position her findings as the solution to countering institutional racism in the classroom, she hopes that her journey can be enlightening to educators facing similar conflicts.

Summers (2014) tells the story of her own awakening, naming the actions of her own racism, taking action by unzipping cultures, interrupting deficit perspectives, talking explicitly about race, analyzing children's literature, and exploring counter-narratives, analyzing this as part of her date, and then coming to a resolution (Summers 2014). Her goal of writing this article is to encourage others to change systems of oppression in school cultures through critical self-

reflections and racialized awakenings (Summers, 2014). Summers also analyzes acts of racism that are common in the early education system, such as white privilege, ignorant color-blindness, biased conversations around race, literature and art, as well as other acts of racism that exist in the early childhood classroom.

After conducting her own literature review, Summers concludes that the first step to combating racism is calling it out for what it is. She adds that the next step is taking action, even though stuck places are uncomfortable and naming them birthplaces for change (Summers 2014). Teachers are reluctant to discuss race, color, and racism not because they do not want to, but because there is little guidance as to how. Ignoring the "isms"—including, but not limited to, classism, sexism, and racism—is easier, but it will not make them go away (Garcia, 1984). Self-reflection leads Summers (2014) to make changes in her teaching, including interrupting deficit perspectives, talking explicitly about race, critiquing literature that she uses in her classroom, and exploring ways to provide ongoing counter-narratives that honor culturally and linguistically diverse students and she begins to notice a big change in her students behaviors and biases. Summers comes to a resolution that when teaching and learning against oppression occurs, crises cannot be avoided, should not be avoided, and must be worked through. She ends her journal by concluding that she will always be associated with Whiteness, but no longer has to let it insulate her.

Another educator who has attempted to break the ice on the topic is Louise Derman-Sparks, who provides training on subjects ranging from culturally relevant and anti-bias curriculum to holiday curriculum. Derman-Sparks (2006) believes that introducing things like

developmentally appropriate strategies and activities to celebrate, rather than exclude, diversity, traditions, and holidays is a great first start to building an inclusive curriculum.

It is evident that when teachers and education systems around the world attempted to develop anti-racist pedagogy in schools, it is usually successful. Unless education systems and teachers in the United States are able move past the discomfort of what racism is and accept its root in U.S. history, our education system will continue to misguide students, sharpening the divide between races and perpetuate racism in America. Not only does this damage American students, but it damages society as a whole as it perpetuate racism in America. It also enables us to fall behind in educational progression compared to other developed countries around the world.

What is an anti-racist curriculum and theoretical framework?

Anti-racist curriculum is curricula designed to ensure content and delivery centered around equity (Fregnu & Zingg, 2020). Equipping students with the knowledge they need to succeed in the real world outside of school means ensuring a curriculum that includes the diversity of perspectives that are found in that real world. It also means naming the unjust systems and historical oppression against marginalized communities, while also celebrating the joy and successes of Black, Indigenous, and people of color (Fregnu & Zingg, 2020). To really fully create an anti-racist curriculum, it is important to continuously reassess what is being taught to ensure that racism is being constantly being addressed and dismantled.

In the article *Toward a theory of race, change, and antiracist education*, by John Holst (2020), Holst writes in an effort to build on academic theories of race within antiracist education. One argument Holst makes is that race, seen as a social construct, captures the subjective aspect

of race but does not capture the internal relationship of the subjective aspect with the objective aspect of race. He goes on to say that all social constructs must be seen objectively and subjectively to consider the prospects for change and antiracist education in specific historical and geographical contexts.

Using a Gramscian theoretical framework, a theory of cultural hegemony which describes how the state and ruling capitalist class use cultural institutions to maintain power in capitalist societies, Holst emphasizes perspectives on academic literature on race and adult education. Holst exemplifies race as a social construct or a myth. He states that the social construction of race is a foundational concept throughout the contributions to our field's handbook on race (Holst, 2020). Stating that race is a social construct or a myth is generally based on the fact that race has no scientific justification; in fact, there is actually more genetic diversity within "racial groups" than there is between them. He finds that "Slavery was not born of racism: rather, racism was the consequence of slavery (Holst, 2020).

With his theoretical research, he concludes the following: (a) race is a relatively new word in most European languages; (b) race as it is currently understood, has an even shorter history than the word itself and begins only in the late 1700s; (c) there is no linear history of the development of racialization; (d) race has no scientific justification, and is, therefore, a social construct or myth; and (e) as a social construct, race and racial categories can be rather arbitrary and fluid (Holst, 2020). He comes to this conclusion by researching many educators and educational theorists' views on race, such as N Peery, which Holst (2020) agrees heavily with the theory that racism can be fought with antiracism. Nevertheless, what do these conclusions really mean when we know that race affects the social, cultural, political, and economic makeup of

societies in very tangible ways? Race may be a social construct or myth, but we also know that race affects the lives of our students, especially minorities.

Though Holst is talking mostly about objectives in adult education, there are many parallels to objectives in early education, the strongest point being that racism must be identified and combatted for the health, well-being, and education of the students. It is ever so important that those of a majority acknowledge the experience of the minority, as ignoring such is a detriment to students. Holst article is supportive to creating an anti-racist curriculum for early childhood art h because he names theories, such as critical race theory - the view that the law and legal institutions are inherently racist and that race itself, is a socially constructed concept that is used by white people to further their economic and political interests at the expense of people of color (Holst, 2020). While there are a lot of holes in researching anti-racism curriculum in early childhood, it is important to draw theories and conversations about race into the research as support into reasons why this is important to do. Not only should early childhood teachers be charged with the tasks of teaching anti-racism in the classroom, they should also be asked with breaking down biases already formed in infancy by society.

Fregnu and Zingg (2020) points out that on one end of the continuum is the “curriculum of the mainstream,” focused on Eurocentric and male-centric perspectives and on the other end is a curriculum that addresses social issues, including racism, sexism, and economic injustice. To make sure one’s curriculum is truly anti-racist, one must be conscious of the Eurocentric and ethnocentric perspectives and consistently revise units to step away from such.

Anti-racism curriculum in art

Art education is no exception to being needed to taught from a anti-racist pedagogy. The first step in doing so is by acknowledging traditional curriculum of art and art history are both Eurocentric and ethnocentric. In the article *Sounds of silence: race and emergent counter-narratives of art teacher identity*, Amelia Kraehe (2015) presents two case studies of Black preservice art teachers and their racialized experiences in art teacher education. In this journal article, Kraehe discusses the race theory perspective and brings to light the challenging journey these two Black teachers embarked on when learning to become art teachers, not only within the curriculum but in how they were treated in the universities themselves (a predominantly White university's art education program). Kraehe points out “the chronic racial microaggressions” that participants experienced, as well as brings to light the negative effects of race avoidance in art teacher preparation and art teacher research (Kraehe, 2015). She does this by interviewing her subjects and then analyzing the qualitative data she collects from those interviews. Her conclusion further discusses future directions and implications for making art in the United States more inclusive for all students of color, while also supporting greater race consciousness among all teachers.

In connection to art history education, by not acknowledging the prevalence of ethnocentric and Eurocentric curriculums rooted in racism and inequity, the education system continues to nourish the roots of racism in the United States. Kraehe (2015) concludes in her article that there was no recognized forum for excavating, critiquing, and building racial knowledge that she could find. This was further exemplified by the experience of the participants, who are Black and on the road to becoming art teachers. This study advances

knowledge of how race and racism influence art teacher learning and identity formation suggest that when art teacher preparation programs and teacher education research ignore these and other sociocultural influences they also function as tools of domination and exclusion. It seems clear from this study that such "race ignore-ance" is not innocent (Applebaum, 2006). Much of Westernized Art History is rooted in White Supremacy.

It is evident that the United States is falling behind in educational progression compared to other countries that struggle with a history of racism, as the United States refuses to reckon with its history of slavery. Instead, American history glorifies colonization and subsequently teaches White supremacy. Until the American education system can admit it's participation in such, the cycle of systemic racism will only continue. Additionally, by not acknowledging these qualities and not addressing such, one is just as enabling as those who prefer it to remain racist.

How to teach anti-racist curriculum

Because diversity continues to increase along with the development of racial attitudes, it is therefore even more important to create an anti-racist curriculum of diversity and inclusion. Children are constantly constructing meanings and understandings about race, so they need to be guided in the right direction. It is also important to point out that "from birth to age five, a child's brain develops more rapidly than at any other time in life. And research has shown that a child's experiences in these early years — positive or negative, nurtured or neglected — directly affect how the brain develops, with long-term impact on the child's health and ability to learn and succeed in school and life" (Arizona PBS, 2017). Not only does this prove the importance of early education, but proves the importance of being intentional of what is taught. Educator Olsen Edwards, featured in Sparks and Edwards book, points out that "if children do not see

themselves, if they do not see their families reflected back to them in the world, in the school, the books, the movies, everything else, what you have done has been to erase a phenomenal part of who they are”. In other words, to continue to teach curriculum without considering diversity and inclusion, would be a detriment to the student body of color. Integrating diverse, and inclusionary curriculum will empower children with the tools to identify, resist, and respond to racism in constructive ways. It will create activists and allies alike.

It is clear that early childhood teachers need to be culturally responsive to the growing amount of diversity of the children and families in early childhood classrooms. Theorist and author Dr. Sonia Nieto has four ways of encouraging multicultural support, which include tolerance, acceptance, respect, and affirming solidarity. In other words, by teaching tolerance, Nieto believes differences are more easily accepted. With acceptance, comes respect. And with respect comes solidarity. In implementing these ways of support, the curriculum is better suited to a multicultural student body. She also emphasizes the need for teaching about social justice, as it celebrates those who fight against those who continue to push racist agendas.

Theorist and author Dr. James A Banks (1995) also writes to increase awareness of educators’ understanding of the importance of multicultural education while highlighting the increase of the ever-growing amount of multiculturalism within the student body across the country. He talks about curriculum biases and how it must lead to curriculum reform. In his book *An Introduction to Multicultural Education*, Banks takes the discussion toward pedagogy and uncovers characteristics of effective multicultural lessons and units, the major benchmarks educators can use to determine sound multicultural education implementation, benchmarks to reform, and much more (Banks, 1995). He states: An equity pedagogy exists when teachers

modify their teaching in ways that will facilitate the academic achievement of students from diverse racial, cultural, and social-class groups (Banks, 1995). This includes accurately teaching U.S. History to include pushing out indigenous peoples, the troubling history of slavery in America leading up to the civil rights movement, and current events such as police brutality and mass incarceration. Banks further explains how to reform the curriculum by identifying five dimensions of multicultural education. They are content integration, the knowledge construction process, prejudice reduction, equity pedagogy, and empowering school culture and social structure (Banks, 1995). The question then remains how to accomplish this for early childhood educators.

Even in a non-diverse classroom, it is important to teach multicultural education. In the scholarly review of Derman-Sparks book *What if all the kids are white?: anti-bias multicultural education with young children and families (Early Childhood Education Series)*, R. Deborah Davis (2008) indicates the most important goals pointed out in the text for teachers to follow. These goals include emphasizing authentic identities; know, respect, and value the range of diversity among White people; build the capacity for nurturing relationships with others; understand, appreciate, and respect differences and similarities more broadly; learn to identify and challenge bias among themselves and others; commit to the idea that everyone has the right and responsibility to share and care for earth's resources; build identities; acquire skills and confidence to work for social justice in classrooms and communities (Derman-Sparks, 2006). Davis (2008) points out that White children should be expected to go out and interact in a multicultural, multiethnic, multilingual, global world, even when in an all-White classroom.

Implementing these practices will teach White students to respond to racial injustices for an anti-racist society.

It is time for early childhood teachers to collectively come together to create curriculums that coincide with the 21st century. Acknowledging that America's early childhood students come from all backgrounds and making sure those backgrounds are reflected into the classroom is only half the battle. It is also time to create curriculums that reflect these classrooms as well.

Conclusion

Both Early Childhood and Art teachers need to be culturally responsive to the growing amount of diversity of the children and families in early childhood classrooms in order to teach an anti-racist pedagogy. They need to be proactive and intentional in teaching anti-racism content. Not only are the numbers of students from diverse ethnic backgrounds increasing in the early childhood education classroom, so are the number of multilingual students and students from non-nuclear family dynamics. Children develop ninety percent of their brain by the time they reach five years of age, so it is imperative that teachers embark on a pedagogy of diversity and inclusion to adjust to the students respectively as to not disservice or cause damage to their own selves (Xiai et al., 2017). By teaching children about color instead of color-blindness, the growing number of both White and Brown student bodies in American early childhood classrooms will be more rounded and have the ability to learn to their greatest potential. By addressing color, not only will students have greater cognitive function, but they will be able to reach their full potential. Students of color will be more able to navigate the world and have a true understanding of their own histories, while White students will be more prepared to interact in a multicultural, multiethnic, multilingual, global world.

That being said, there needs to be more work done in diversity and inclusion curriculum reform of early childhood education and art. While there is a lot of research done that calls for an anti-racist curriculum in early childhood education, there are only a few who have written and developed examples of such a curriculum. The work is difficult and messy, but necessary and needed. It is important to point out that as educators, integrating anti-racist, diverse, and inclusionary education will empower children with the tools to identify, resist, and respond to racism in constructive ways and create activists and allies alike, and create an anti-racist society. Following this literature review, is a both a curriculum overview and curriculum revision done in an attempt to create an anti-racist pedagogy in early childhood education in the subject of art.

Chapter 3: Curriculum Overview

Conceptual Framework

Starting constructive conversations about race and skin color in the classroom for early childhood aged children is important because young children begin to notice skin color and exhibiting racial biases as early as six months old. It is therefore important for children in the early childhood student age be exposed to and taught anti-racist curriculum. By doing so, they will not only start to break down learnt social racial stereotypes, but be exposed to differences and bridge understanding of those that are different from their selves. There is a lot of research stating the importance of anti-racist curriculum for early childhood aged students, however there is not much example of actual curriculum to help teachers do so. This curriculum is being developed to be that example, or at least building blocks for other teachers to build upon. The lessons in this curriculum can be made more simply or complex for students to fit age appropriate material in the early childhood student age range.

Curriculum Summary

This curriculum contains units and lessons that introduces early childhood aged students to the idea of accepting and celebrating people who are both similar and different from themselves. This is done by teaching students the building blocks of skin color and where it comes from, as well as looking at art of different cultures, and including artists of color through art history.

The purpose of these units is to introduce students to the importance of seeing and respecting people that are different from themselves by learning about the depths of skin color, ancestry and influence. When students see that skin color is not simply black and white, they will

begin to break down the walls and boxes society constructs. By learning this at a young age, students are able to see past what society offers. By adding components of culture as well, the hope is that students will begin to learn about differences earlier to better understand people who are different than themselves later in life. Therefore, transfer goals are to learn about skin color, where it comes from, the ancestry behind it, the science behind, and to celebrate all shades of it through the art perspective.

Scope and Sequence

Preschool and PreK students will learn about primary colors and how in actuality, we are not just Black and White, but shades of brown, made up of the primary colors. Students will explore their own skin color and be introduced to the term “melanin” and “ancestry” in an effort to teach them where shades of skin color come from through taught example and literary components. They will then mix their own skin color and be asked to describe it. PreK students will then move into a unit that focuses on themselves and who they are as in correlation with their classroom curriculum surrounding “the self” by completing a self-portrait series. This self-portrait unit specifically addresses skin color, as skin color is something that should be seen and celebrated as part of themselves. Students look and analyze a variety of self-portraits from around the world from different artists and cultures and then explore their own faces through a multi-lesson study in which they mix their own skin color, trace/outline photos of themselves in permanent marker to uncover shape, color photos abstractly, and then both sketched and collage their faces.

Kindergarten students will focus on an ‘around the world’ unit that their classroom curriculum to deepen the study through visual art. Students will be exposed to the traditional

cultural arts of parts of Africa, Australia, Asia and the Americas to embrace culture different from the Eurocentric and ethnocentric mindset.

In an effort to embrace Black American Artists, students will embark on looking at Black artists in American history and present day. Students will be exposed to notable artists and not only learn about their art, but the hardships they experienced before becoming recognized in the art world. This unit in particular can be adjusted in skill for age appropriate activities for the students.

Curriculum Evaluation

Curriculum evaluation for young students usually consists of having conversations to fully gauge and understand their thought processes and assess how they are learning. A great way to do this is through literary component to help lead the conversation. To begin, as teachers we must fully understand our country's legacy of slavery and how systemic racism maintains and feeds racial inequity in the United States, which for teachers might evoke some anxiety (Tao, 2020). Much of this initial anxiety can be managed by examining your own understanding of race (Tao, 2020). The more an educator knows what race means and how it permeates in U.S. society, the better equipped they are to teach students about it (Tao, 2020). Becoming comfortable with terminology and familiarity with how certain concepts are used helps provide educators with the proper tools and terminology to discuss it and students with accurate terms so they can learn how to apply them (Tao, 2020).

Once a teacher feels more comfortable talking about race, they can find opportunities to ask essential questions to help guide conversations in the right direction. Important phrases and questions that can help increase students understanding can be as simple as: "I'd love to hear

more about that,” “That’s really interesting, what made you think of this?” or “How did that make you feel when that happened?” (Tao, 2020). Assessment Evidence include verbal communication of ideas, verbal communication of understanding and actual artwork. After conducting the lessons into the student curriculum, it was found the lessons were successful in introducing and exposing children to race and culture through art, as students were able to engage in conversation, express ideas and show their understanding of the lesson content.

Potential Challenges

The biggest challenge of creating and teaching such a curriculum is to be careful to do so and not appropriate what one is teaching. It is important to try on convey a viewpoint that is distant from the traditional European and Western Art viewpoints in art history, which in many instances imply White superiority. Art history as we it is both Eurocentric and ethnocentric.

As the discipline of art history becomes increasingly global, the prevalence of European systems of thought and the supremacy of European systems of value in the way that we record, synthesize, teach, and preserve [art] history have become clearly apparent (Sherrard, 2017). This primacy of European systems of value, what we may call Eurocentrism, can be reduced to a problem of singularity: the belief in a single canon, a single timeline, or a single hegemonic center (Sherrard, 2017). Although multi-cultural education falls under the umbrella of anti-racist pedagogy, if not taught correctly can produce racist undertones. It has become more and more apparent through study how deeply rooted art is Eurocentrically and ethnocentrically. Because much of the world of art is biasedly defined by Western European education standards, so one really must be careful not to fall into such a practice.

Another challenge is convincing other teachers, as well as parents, that teaching young children about race is both appropriate and important. The colorblind approach can be much more comfortable, however is harmful for both minority and majority students. Race is a sensitive topic and many can become uncomfortable when looking at it, but racist it is a part of U.S. history and needs to be addressed for students to understand it and reject it.

Curriculum Unit 1: Building Blocks to understanding Skin Color

Lesson: “Mixed” an introduction to talking about race and activity of mixing primary colors leading to an open discussion about unity and loving our differences.



Arree Chung

Stage 1 – Desired Results**Established Goal(s)/Content Standard(s):**

The purpose of this unit is to introduce students to the conversation about skin color identity, while also celebrating diversity and individual differences. The hope is that students will start to accept and embrace the beauty of both similarities and differences, and therefore reject the idea of separation/segregation/superiority and begin to break down the traditional idea of color-blindness and embrace skin color for all that it is and celebrate it.

Understanding (s)

Students will understand that:

- All colors are equal.
- Primary colors mix to make secondary color, etc.
- It is important to both see and embrace color differences.
- Segregation is not productive to society.
- Introduce students to conversation about skin color and race.

Essential Question(s):

- In what ways am I appropriately incorporating the conversation about race and differences into lesson planning, curriculum work and instructional practice?
- How did students react to the literary components, did the components trigger conversations about differences or race?
- Were students able to understand the concept of color mixing?, for example:
 - What are primary colors?
 - Why are they special?
 - Can you name the primary colors and what colors they create/secondary colors?

Student objectives (outcomes):

- Learn about the primary colors and be able to identify them.
- Learn that primary colors cannot be mixed from other colors, but mix all other colors.
- Begin discussions of what unity means.
- Apply lesson of story about primary colors to skin colors.

Materials:

Tempera paint in the primary colors (red, yellow and blue), paper, cotton swabs or brushes.

Stage 2 – Assessment Evidence**Performance Task(s):**

Through literary component and classroom discussions, students will be introduced to the idea of race relations. They will also be introduced to color mixing via the primary colors. This will be the beginning stepping stones to talking about skin colors in later lessons.

Discussion Prompts:

- What happened in the town that made the colors want to separate?
- How do you think it made the other colors feel when colors said they were superior?

Other Evidence:

Exit ticket:

(Fill the blank circle in with the appropriate color):

**Stage 3 – Learning Plan****Learning Activities:**

Mixed A Colorful Story, by Arree Chung, is a great literary component for external differences with young learners. In the beginning of the story, the Blues, Reds, and Yellows live in harmony. Reds are the loudest, Yellows the brightest, and Blues are the coolest. However, when one of the colors claims to be the best, trouble breaks out and the colors end up moving to different parts of the city. But then a yellow and blue fall for each other together they make a little green that make all the colors swoon save the day in this story about color, tolerance, and embracing differences.

After reading the book out loud, discuss the book and how it made students feel. Talk about loving one another by loving and accepting our differences. Then teach students the importance of primary colors by having them mix them together to see what new colors they get. They can do this finger painting, using brushes or my favorite, cotton swabs. Make sure they also mix all three of the primary colors together so they know where the color brown comes from. This will set them up for future lessons around skin color. One can also use this as an opportunity to introduce the color wheel.



Lesson: Mat Man; Handwriting without Tears (across curricular project about discovering the self).



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

- Teach students how to draw themselves as themselves via Mat Man curriculum.

Understanding (s)

- Work with classroom teachers cross circularly with the Learning without Tears curriculum.
- Celebrate what is special and different about each student.
- Teach students to celebrate who they are by creating themselves as themselves.
- Learn how to draw the face and body.

Essential Question(s):

For students:

- Who is Mat Man and how do you use him?
- Are you able to embrace all that you are in Mat Man?
- What color is closest to your skin?
- What are you wearing? What color is your shirt, skirt, shorts, pants, shoes, etc.
- Are you able to draw yourself fully?
- Explain what you like about yourself while using the drawn picture.

Student objectives (outcomes):

Introduce children to Mat Man, which was developed to encourage young students to learn body awareness with the Learning Without Tears' Mat Man curriculum. Mat Man is actually an early literacy tool. The straight lines and curves that are used to create Mat Man also can be used to create all of the letters of the alphabet. Mat Man can also be a useful tool in helping children move into representational art. Therefore, this idea will be specifically in art class to teach students how to draw the human figure, and then further draw themselves as a human figure. They will be asked to observe themselves, including who they are, their skin color and what they are wearing without additional imaginative information.

**Materials:**

- Mat Man pieces and song. If one does not have the pieces, they can use the YouTube video: <https://www.youtube.com/watch?v=ec7J57YewxQ>
- Pencil, Multicultural Crayola Crayon Pack for each child as well as colored crayons and paper.

Stage 2 – Assessment Evidence**Performance Task(s):**

After children have created their own Mat Man (feel free to refer to Mat Man as she or they to be gender neutral), take the lesson a step further and ask kids to make the Mat Man drawings into themselves. They are to observe everything they are wearing, their skin color, and everything that makes them in appearance and apply it to their drawing. Focus on skin color and ask children to find a crayon from the crayon pack that matches theirs. Have them fill in their Mat Mans as themselves while keeping in mind their physical attributes.

Other Evidence:

- Include conversation about skin color. Have children match their skin color to the color that most matches them.
 - Are students able to accurately match skin color to crayons?
 - Are students able to have constructive conversation about different skin colors.

Stage 3 – Learning Plan**Learning Activities:**

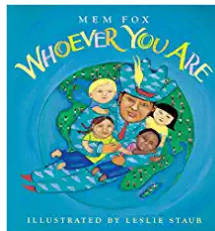
- Children sit in a circle as the teacher builds Mat Man on the floor using the Handwriting Without Tears Mat and Wood Pieces, singing the Mat Man song.
- Teacher draws each part in order, singing the Mat Man song. Children take turns drawing Mat Man and adding other details to their drawings.
- Students draw Mat Man into themselves
- Talk to students and ask them about the drawings' creations. Ask them the things they like about themselves before and after the activity to gauge understanding. (While doing

this, I take a photo headshot of each student for future units). Have students share out the Mat man of themselves, highlighting the part of their Mat Man they like best for possible group conversation.

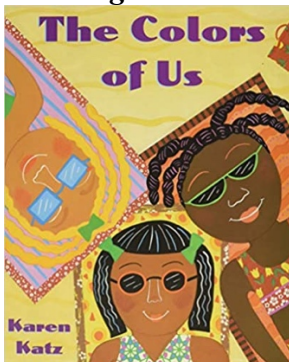


Additional literary component:

Whoever You Are, by Mem Fox, a book about a celebration of diverse children and what makes us who we are. This can be read while kids create their pieces or before playing the Mat Man song/video.




Lesson: Mixing Individual Skin Colors



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

- Teach students where color comes from and instill by having students mix their actual skin color.

<p>Understanding (s) Students will understand that:</p> <ul style="list-style-type: none"> • We are not just Black and White, but shades of brown. • There are many shades of brown. • Every skin color includes the primary colors red, yellow and blue. • Skin color is special and tells a story of you and where you come from. 	<p>Essential Question(s):</p> <ul style="list-style-type: none"> • Continue conversation and ask students how they got to their skin color. One can write down answers to refer back to, for example: <ul style="list-style-type: none"> ○ Are you a warm tone or cool tone? ○ What colors did you use in your skin color? ○ What color are you? If you could name your color, what would you name it?
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<p>Student objectives (outcomes):</p> <ul style="list-style-type: none"> • Teach students how to create their own skin color. • Teach students that their skin tones are shades of brown that include the primary colors, as well as shades/tints of black and white. • Discuss color versus culture, while using book as reference.
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<p>Materials: Small plastic containers. Tempera paint in colors red, blue, yellow, white and black. In addition you will need tempera paint colors in skin tones, for example 'Crayola's Multicultural Assorted Paint Tones'. You will also need a literary component, <i>The Colors of Us</i>, by Karen Katz.</p>

Stage 2 – Assessment Evidence

<p>Performance Task(s):</p> <ul style="list-style-type: none"> • Be able to mix skin color and know that skin color is also a mixture of primary colors • Be able to discuss what students like about their skin color, what they describe it is and what they like about it. 	<p>Other Evidence:</p> <ul style="list-style-type: none"> • Through what other evidence will students demonstrate what they like about their skin color, what they describe it is and what they like about it.
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Stage 3 – Learning Plan

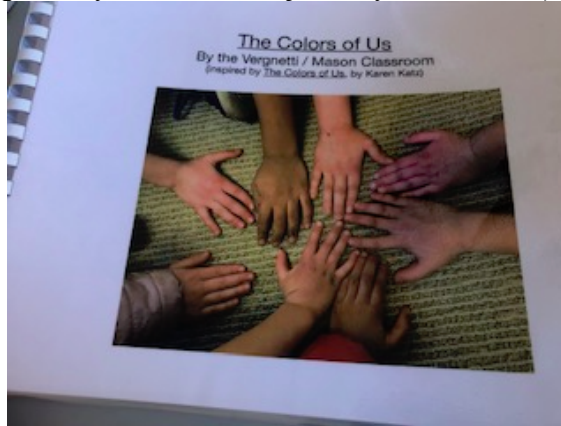
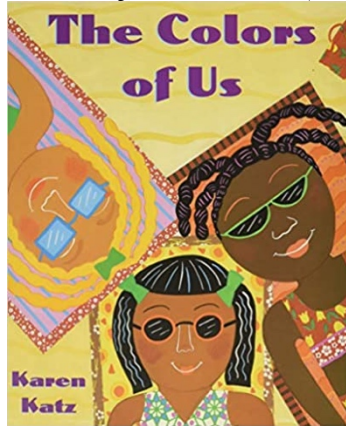
<p>Learning Activities: First, re-visit and discuss the primary colors with students. Ask them how we got the color brown. Discuss warm and cool tone skin colors. Discuss the terms Black and White both via colors and discuss Black culture. Are we really Black and White, or are we shades of brown? Children will then mix their own skin color, by mixing the skin tone paint (shades of brown)</p>

closest to their own with colors red, yellow, blue, black and white to get as close to their actual tone as possible. This is a very hands on activity usually, so usually help is asked of classroom teachers on this particular project. Teachers will assist students by adding drops of colored paint to their tone to help create the perfect match. Make sure you fill the container with their tone, as they will be using their skin tone for future projects.



*You will want to save these containers of paint for future lessons.

Lesson: *The Colors of Us, BY US!* (Inspired by *The Colors of Us*, by Karen Katz).



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

Have students create their own version of *The Colors of Us*, by Karen Katz, describing their own skin colors. Create a collective via the book so students can refer back and reemphasize understanding and see themselves as a collective with their classmates.

Understanding (s)

Students will understand that:

- All skin colors are different.
- You can describe your skin color in many different ways.
- There are similarities and differences when describing skin color.
- Your skin color is your own and tells a story.

Essential Question(s):

- What colors did you mix into your skin color?
- If you were to describe you skin like the characters in the book, what would you describe your skin color as?
- What color would you name your skin color?

Student objectives (outcomes):

Students will be able to:

- Revisit conversation about skin color.
- Have students relook at their skin color and be able to describe it
- Instill pride in differences.
- See how beautiful it is when differences come together (In this case within a physical book they can touch and revisit throughout the year).

Stage 2 – Assessment Evidence

Performance Task(s):

- Have students be able to describe

Other Evidence:

<p>their skin color.</p> <ul style="list-style-type: none"> • Encourage every student describe skin color differently. 	<ul style="list-style-type: none"> • Assess the progression of students with class discussion about differences and loving each other (not despite, but because of our differences). The best assessment of this lesson is to watch how students react to creating their own book. With young students, assessments are usually conversations and watching how the students react to their own work.
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Stage 3 – Learning Plan

Learning Activities:

In this lesson, we will re-read *The Colors of Us*, by Karen Katz, and revisit our conversation about skin color. In the book, the main character, Lena, compares all the beautiful brown skin tones she sees in skin to things she's seen in food, stating how delicious they all look. Children will have an opportunity to explore the paint on their hands as a sensory experience and describe their skin color in a similar way. They will create handprints of their hands in their skin color. The teacher will write down their description. The words will be added to the handprints and the prints will be compiled into a book for the class. This way, the children will be able to refer back to the book throughout the year to reinforce what they have learned.



Curriculum Unit 2: Self Portrait Study

Lesson: Apply Skin Color to Paper



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit introduces students to the conversation about skin color, while also celebrating diversity and individual differences. The hope is that students will start to accept and embrace the beauty of differences and further understand where these differences come from.

Understanding (s)

Students will understand that:

- All colors are equal.
- Primary colors mix to make secondary color, etc.
- It is important to both see and embrace color differences.
- Segregation is not productive to society.
- Introduce students to conversation about skin color and race.

Essential Question(s):

- How did students react to the literary components, did the components trigger conversations about differences or race?
- Are they able to answer questions:
 - What is melanin?
 - What does ancestry mean?

Student objectives (outcomes):

- Offer students a scientifically accurate explanation about how our skin color is determined by our ancestors, the sun, and melanin.
- Learn new techniques to apply paint to paper.

Materials:

- Read *All the Colors We Are*, by Katie Kissinger.
- Skin color paint (previously mixed in Unit 1).
- Cotton balls.
- Paper.

Stage 2 – Assessment Evidence

<p>Performance Task(s):</p> <p>Through literary component and classroom discussions, students will be introduced to the idea of race relations. They will also be introduced the terms: melanin and ancestry. Students will encouraged to notice that the classroom is full of people of different amounts of melanin and therefore ancestry.</p>	<p>Other Evidence:</p> <p>Continue to ask questions throughout the lesson, for example:</p> <ul style="list-style-type: none"> • Do you know where your ancestry is from? • In your family, do you have people of mixed skin tones? Are you all the same color? • Are we all the same color or different in the classroom?
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Stage 3 – Learning Plan

<p>Learning Activities:</p> <ul style="list-style-type: none"> • Read <i>All the Colors We Are</i>, by Katie Kissinger. • Discuss and introduce the term “melanin” and “ancestry”. • Using their very own skin colors mixed previously, teach students how to create texture with paint by using a cotton ball to dab paint onto paper. (Make sure students dab, not smear - they are really going to want to smear). • Make sure names are on paper.
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Lesson: Photo Tracing**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

- Continue discussion of what make us who we are, inside and out .
- Use this opportunity to talk about other parts of the face that may not be mentioned as often—chin, cheek, forehead, eyebrow, jaw, etc.
- Help children build their vocabularies. Use books about faces or the human body to supplement your conversations about these body parts.
- Enhance observation skills.

Understanding (s)

Students will understand that:

- Enhance observation skills which can be used for self-reflection.
- Bridge connect with classroom all about me curriculum in PreK classroom.

Essential Question(s):

- What is a portrait?
- What is a self-portrait?
- How can portraits and self-portraits help you think about your own and others' identity?
- What do you like about your face?

Student objectives (outcomes):

- Have students trace their selfie photos with a red permanent marker on vellum paper over top of the photo. Strengthen fine motor, recognize shapes on the face. Have a discussion about where your eyes, ears, mouth, and nose are on your face. Notice individual features.
- Enhance observation skills.
- Artists use self-portraits as a way of expressing themselves and their identities. Racial identity also often expressed in artists' works. Therefore, the hope is that students learn that they can use artistic expression as a way to deepen their understanding of their identity

**Materials:**

- Photo/Selfie printed out on copy paper (photocopy at %150 in black and white on 11 x14 paper).
- Vellum paper.
- Permanent Red Marker

Stage 2 – Assessment Evidence**Performance Task(s):**

Students will be encouraged to look at images of themselves and their features through a sheer piece of vellum. They will then trace these features, developing fine motor skill and coordination, while also developing a likeness for themselves.

Other Evidence:

As they are tracing, make sure to both compliment their features and ask them what they like about themselves. Are they able to verbalize what they like about their features?

Stage 3 – Learning Plan**Learning Activities:**

- With magic tape, attach vellum onto top of the 11x14 copy of the photo.
- Have kids TRACE (not color) the lines that they see on their faces.
- Be sure to do an example for them so they can see the difference.
- (This will be placed on top of skin color paper at the competition of study).

Lesson: Self Portrait Collage in the style of Romare Bearden**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

This lesson focuses on collage and artist Romare Bearden. Students will be asked to piece cut up photos of themselves together, challenging them to put their features together where they belong. They will then be asked to collage the rest of their face with torn newspaper pieces. This will enable them to use both thinking skills and challenge their fine motor capabilities. (Have them puzzle their faces together before adding glue stick as a tool).

Understanding (s)

Students will understand that:

- The self is self-interpreted.
- What collage is.
- Parts of the face and where they go.
- How to use a glue stick.
- Tearing paper into small pieces.

Essential Question(s):

- What is collage?
- Why does the artist create faces this way?
- Does Bearden's artwork tell a story?
- Can you still see yourself through the collage?
- What do you see on the newspaper?

Student objectives (outcomes):

- Teach students the parts of their faces through means of collage.
 - Where do the eyes, nose, mouth, chin, ears and forehead go?
- Talk about African American artist Romare Bearden and focus on his work and message and read *Me and Uncle Romie*, by Claire Hatfield as literary component.

Materials:

- The book *Me and Uncle Romie*, by Claire Hatfield
- Cut photocopy into sections: eyes, nose, mouth, cheeks, and hair (This will take some prep time).
- Paper

- Glue sticks

Stage 2 – Assessment Evidence

Performance Task(s): <ul style="list-style-type: none"> • Face placement by putting their facial features back together • How to use a glue stick by using it to collage. • Introduction to think abstractly about portraiture. 	Other Evidence: <p>Asking essential questions will help guide children along and assess knowledge of facial placement.</p> <ul style="list-style-type: none"> • For example: where does your eyes go? Etc.
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Stage 3 – Learning Plan

Learning Activities: <ul style="list-style-type: none"> • Read <u>Me and Uncle Romie</u>, by Claire Hartfield. • Talk about example of Romare Bearden's artwork. • Teacher: cut the photo into sections (eyes, nose, mouth, etc.) • Have kids piece themselves together again. • Teach students how to hold a glue stick and use it. <ul style="list-style-type: none"> ○ Emphasize putting caps back onto the glue sticks. • Use newspaper to fill the rest of the face. • Humpty Dumpty nursery rhyme/song to connect with other styles of learning.
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Lesson: Abstract Self Portrait**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

Introduce the concept of abstraction by looking at portraits by Pablo Picasso and Justina Blakeney. Have students look at and discuss how the artists use colors and shapes. Push students out of their comfort zone to color themselves in using feelings, rather than realistic coloring, therefore teaching students art can express feelings of who we are through art.

Understanding (s)

- Abstract art includes using different colors than we are used to.
- How abstract art uses shape.
- Abstract art depicts feelings.
- What cubism means.

Essential Question(s):

- How do the artists we look at depict portraiture?
- Does these portraits look realistic?
- What colors did you see?
- What do those colors represent?

Student objectives (outcomes):

- Have students use the concept of abstraction to color themselves in, using feeling rather than observation.
- Teach students and cubism and how it uses shape.
- Let students unwind and express themselves with color.

Materials:

- Teacher will photocopy each vellum tracing piece onto White paper for each student.
- Paint sticks for coloring.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Understand how students use colors to express feelings.

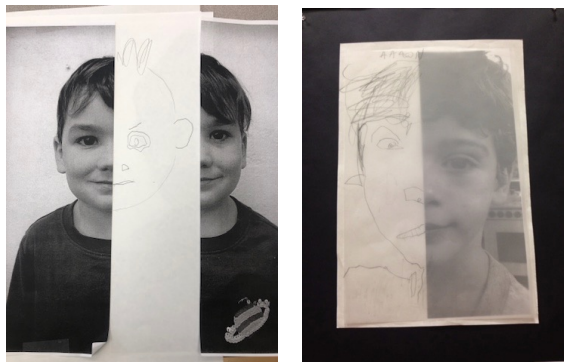
Other Evidence:

- What shape are the eyes, nose, mouth, etc.

<ul style="list-style-type: none">• Ability to go outside comfort zone.• Ability to use shape and color for expression.• Be able to discuss abstraction.	<ul style="list-style-type: none">• Do colors have meaning?• What do the colors you are using mean?
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Stage 3 – Learning Plan**Learning Activities:**

- Have student color in their photocopied tracing with color.
- Encourage students to be abstract.
- Revisit shapes of faces and talk about cubism via Justiana Blakeney and Pablo Picasso. (Using Justina Blakeney as an example adds a woman of color artist to the conversation as well).
- Talk about the word “abstract”.

Lesson: Half Face Sketch**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

Understand symmetry.
 Understand use of lines.
 Notice facial features.
 Use pencil in different ways.

Understanding (s)

This is a challenging project because it pushes students out of their comfort zone. However, they will wonderfully exercise the brain as they complete the other half of their face. They will start to look at each side of their face and break their features down from the whole.

Essential Question(s):

- What is symmetry?
- Can you draw the other side of the face to complete it?

Student objectives (outcomes):

Talk about facial features and introduce the word “symmetry”.

Materials:

Pencil, erasers, tape, paper.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Through the drawing, students will learn that there are two sides that make up their face. Each side is symmetrical.

Other Evidence:

- Students will be asked about their process: what was the hardest thing about completing this project?

Stage 3 – Learning Plan**Learning Activities:**

Cut a photocopy of each student in half and tape one half to drawing paper.
Have students sketch the other half, while considering symmetry and having them take a closer look at their facial features.

Lesson: Family Portrait**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

Add a family dimension as part of the self and will children have a better understanding of why people are the way they are. This is also a great assessment tool in that it allows students to use their newly developed skills they've acquired throughout the unit. Add literary component *All Families Are Special*, by Norma Simon and Teressa Flavin, and have students create and discuss their families through their individually created family portraits (stories and sharing). There could be a deeper element, where children draw a tradition their families participate in as well.

Understanding (s)

- This will help students with the context of the other individual students and why they are who they are. And will include an inclusive definition of family by showing that all families are unique and special (no nuclear family).

Essential Question(s):

- Are any of our families the same?
- What differences do our families have?
- What's make our own families unique and special.

Student objectives (outcomes):

Show students context as to why their peers are who they are. Include an inclusive definition of family by showing that all families are unique and special (no nuclear family) as an inclusion mechanism.

Materials:

- Book: *All Families Are Special*, by Norma Simon and Teressa Flavin.
- Paper, drawing/sketching implements.

Stage 2 – Assessment Evidence**Performance Task(s):**

- See family as part of themselves.
- Use techniques and skills developed

Other Evidence:

Assess artworks for the understanding of unit content:

in earlier lessons.	<ul style="list-style-type: none"> • Did students use any techniques learned? • Did they choose an abstract or realistic view? • Did students engage in conversation about skin color in a positive way? <ul style="list-style-type: none"> ◦ In follow-up conversation did students' outlook change? • Did they learn the components of mixing skin color? • Did they grasp the basic scientific information behind skin color? • Did students grasp the idea of culture and differences in a respectful way?
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Stage 3 – Learning Plan

Learning Activities:

- Read All Families Are Special, by Norma Simon and Teresa Flavin.
- Show an example of a teacher drawing of his/her family and start a discussion about family.
- Have students create their own drawings.
- Have a time to share and discuss the different families represented in the classroom.

*Another possible activity for the family aspect of the unit is to read the story *A Handful of Buttons*, by Carmen Luque. Children choose from a collection of buttons, buttons that represent their family members and bead them onto a bracelet.

Have students discuss the different types of self-portraits we worked on.

Have students create their own self-portrait with knowledge and understanding.

Discuss artwork with students.

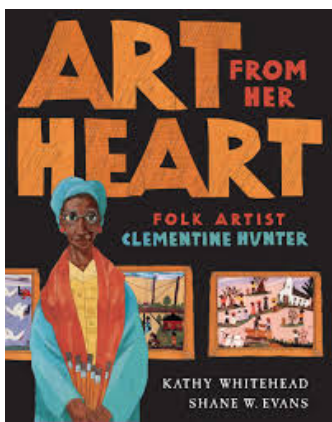
*Methods to obtain Self Portraits Study goals remotely:

- Include a slide show of self-portraits of people in different cultures and discuss meanings.
- Figure out how to make each part of the unit applicable for remote learning
- Include cultural relevance by discussing ancestry and backgrounds.
- Talk about the science behind skin color (via other styles of learning)
- Demonstrate how to mix skin color in a video (verses in class to translate to remote learning).
- Send home with each student a multi-cultural set of crayons [Crayola] as an inclusion effort.

Curriculum Unit 3: Black American Artists

Lesson: Clementine Hunter

Clementine Hunter, from Louisiana, lived and worked most of her life on the Melrose cotton plantation near Natchitoches, Louisiana. She started painting later in life (1940s) when she was already a grandmother. Her first painting, executed on a window shade using paints left behind by a plantation visitor, depicts a baptism in Cane River. She's one of the first African American artists recognized in the states. She went from selling her painting for \$.25 to thousands by the end of her life. Hunter painted at night, after working all day in the plantation and used whatever surfaces she could find, even wine bottles and plastic milk jugs! She painted from mostly everyday life in and around the plantation, as well as from work in the cotton fields to baptisms and funerals.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit is designed to expose students to Black artists when conducting artist study lessons in an effort to celebrate diversity in an early childhood education setting. The hope is that with exposure, students will embrace art created by Black artists to help decolonize the traditional Eurocentric and ethnocentric viewpoints. It is also important to expose students of color to artists of color to instill confidence, potential and possibilities. This particular lesson looks closely as artist Clementine Hunter.

Understanding (s)

- Have students discuss different Black American artists in an effort to introduce students to Black art in America.
- Have students create inspired art by prominent Black artists. .
- Discuss artwork with students and continuously refer back to such artists.
- Assess artworks for the understanding of unit content.

Essential Question(s):

- Did students use any techniques learned?
- Did they use abstraction appropriately?
- Did students engage in conversation about Black artists in a positive way?
- In follow-up conversations and lessons, did students' connect art to life situations?

	<ul style="list-style-type: none"> • Did they learn the components and techniques taught? • Did they grasp the basic scientific information behind skin color? • Did students grasp the idea of Black culture respectfully?
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Student objectives (outcomes):

- Read *Art from the Heart*, by Kathy Whitehead.
- Introduce students to the term “still life”.
- Have students look at the value and use of bold color.
- Have a conversation about confidence in one’s artwork and creating art from the heart.
- Have students understand the value of their own artwork despite societal norms.

Materials:

Story book: *Art from the Heart*, by Kathy Whitehouse. Pencil, paper and oil pastels.

Stage 2 – Assessment Evidence

Performance Task(s): <ul style="list-style-type: none"> • Read <i>Art from the Heart</i> and discuss Clementine’s life and art work. • Learn how to draw flowers. • Learn how to use oil pastels. • Learn about still life. • Discuss Clementine as an a Black woman artist. 	Other Evidence: Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.
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Stage 3 – Learning Plan**Learning Activities:**

First read the story *Art from her Heart*, by Kathy Whithead to learn more about the artist. Discuss Clementine Hunter’s hesitation in showing and selling her art. Look at Hunter’s series of zinnias. Create a step by step sketch of flowers in a pot, then color with oil pastels.



Lesson: Alma Woodsey Thomas

Alma Woodsey Thomas, from Georgia, was an African-American artist and teacher who lived and worked in Washington, D.C., and is recognized as a major American. Thomas is best known for her colorful, abstract paintings that she created after her retirement from a 35-year career teacher. She is the first African American who had an exhibit at the Whitney Museum of Art. She got her undergraduate degree in art from Howard University and holds a Master's from Columbia. Two of her paintings were added to the white house gallery by the Obamas during President Obama's terms from 2008-2016.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit is designed to expose students to Black artists when conducting artist study lessons in an effort to celebrate diversity in an early childhood education setting. The hope is that with exposure, students will embrace art created by Black artists to help decolonize the traditional Eurocentric and ethnocentric viewpoints in art. It is also important to expose students of color to artists of color to instill confidence, potential and possibilities. This particular lesson looks closely at artist Alma Woodsey Thomas and her contributions to the art world.

Understanding (s)

- Have students discuss different Black American artists in an effort to introduce students to Black art in America.
- Have students create inspired art by prominent Black artists. .
- Discuss artwork with students and continuously refer back to such artists.
- Assess artworks for the understanding of unit content.

Essential Question(s):

- Did students use any techniques learned?
- Did they use abstraction appropriately?
- Did students engage in conversation about Black artists in a positive way?
- In follow-up conversations and lessons, did students' connect art to life situations?
- Did they learn the components and techniques taught?
- Did they grasp the basic scientific information behind skin color?
- Did students grasp the idea of Black culture respectfully?

Student objectives (outcomes):

- First read the story *Alma's Dream*, by Obiora N. Anekwe, to learn more about the artist.
- Talk about abstract expressionism and using color.
- Teach children how to use scissors and glue sticks.

Materials:

- *Alma's Dream*, by Obiora N. Anekwe.
- Paper.
- Construction cut into 1" x 11.5 " strips of paper.
- Scissors.
- Glue sticks.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Learn how to hold scissors.
- Learn to cut with scissors.
- Learn how to glue and collage.
- Experience Black artist and discuss Alma's overcoming the obstacles of being a Black woman artist.
- Are students able to apply techniques for future uses?

Other Evidence:

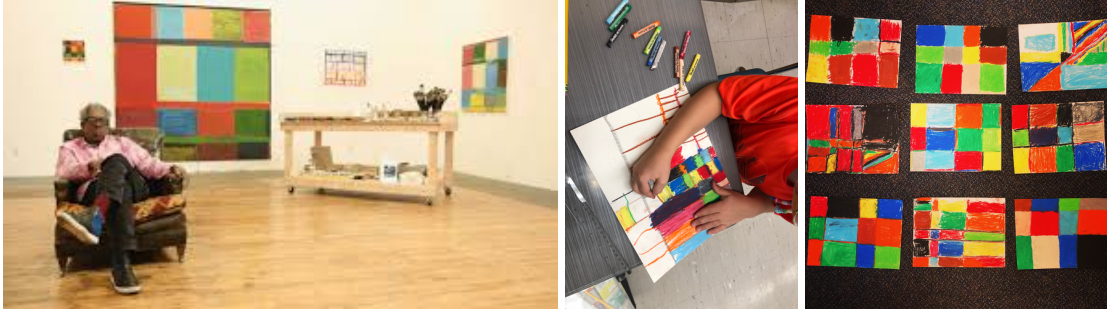
Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read *Alma's Dream*, by Obiora N. Anekwe.
- Teach students how to use scissors; how to hold, how to cut...
- Teach students how to use glue sticks; take caps off, put caps back on!
- Learn about abstract art (what does Alma's art remind you of in nature?)

Lesson: Stanley Whitney

Stanley Whitney, from Philadelphia, explores color with grids. He is an abstract artist, inspired by jazz and the tradition of call and response. He believes color speaks. He has shown his work across the globe and lives and works in New York City and Parma, Italy. He holds his degree from Yale and has worked as a Professor at Painting and Drawing at Tyler School of Art.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit is designed to expose students to Black artists when conducting artist study lessons in an effort to celebrate diversity in an early childhood education setting. The hope is that with exposure, students will embrace art created by Black artists to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students of color to artists of color to instill confidence, potential and possibilities. This particular lesson looks closely at artist Stanley Whitney and his contributions to the art world.

Understanding (s)

- Have students discuss different Black American artists in an effort to introduce students to Black art in America.
- Have students create inspired art by prominent Black artists. .
- Discuss artwork with students and continuously refer back to such artists.
- Assess artworks for the understanding of unit content.

Essential Question(s):

- Did students use any techniques learned?
- Did they use abstraction appropriately?
- Did students engage in conversation about Black artists in a positive way?
- In follow-up conversations and lessons, did students' connect art to life situations?
- Did they learn the components and techniques taught?
- Did they grasp the basic scientific information behind skin color?
- Did students grasp the idea of Black culture respectfully?

Student objectives (outcomes):

- Teach students how to use a ruler.

- Teach students how to create a grid.
- Let students color freely, let the color speak to them.
- Put jazz music on in the background to deepen experience.

Materials:

- In the studio with Stanley Whiney,
https://www.youtube.com/watch?v=WaKx64_gIo4&t=209s
- Paper.
- Pencils.
- Rulers.
- Oil pastels
- Jazz music (Whitney talks about being inspired by John Coltrane)..

Stage 2 – Assessment Evidence**Performance Task(s):**

- Learn how to create a grid.
- Learn how to use a ruler.
- Discuss color blocks.
- Discuss improvisation.
- What does it mean when Whitney says color speaks to him?
- Are they able to apply the techniques and also use improvisation and process techniques?

Other Evidence:

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Teach students how to use a ruler.
- Teach students how to create a grid.
- Let students color freely, let the color speak to them.
- Put jazz music on in the background to deepen experience.

Lesson: Jack Whitten

Jack Whitten, from Alabama, was an African-American artist best known for experimenting with different materials. Influenced by jazz, he used improvisation in his artwork. He focused on the process of art more than his end product, viewing his artwork as a journey. He lived in Alabama amidst the segregation of the South and became a participant in the Civil Rights Movement while studying at the Tuskegee Institute in Alabama.

**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

This unit is designed to expose students to Black artists when conducting artist study lessons in an effort to celebrate diversity in an early childhood education setting. The hope is that with exposure, students will embrace art created by Black artists to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students of color to artists of color to instill confidence, potential and possibilities. This particular lesson looks closely at artist Jack Whitten and his contributions to the art world.

Understanding (s)

- Have students discuss different Black American artists in an effort to introduce students to Black art in America.
- Have students create inspired art by prominent Black artists. .
- Discuss artwork with students and continuously refer back to such artists.
- Assess artworks for the understanding of unit content.

Essential Question(s):

- Did students use any techniques learned?
- Did they use abstraction appropriately?
- Did students engage in conversation about Black artists in a positive way?
- In follow-up conversations and lessons, did students' connect art to life situations?
- Did they learn the components and techniques taught?
- Did they grasp the basic scientific information behind skin color?
- Did students grasp the idea of Black culture respectfully?

Student objectives (outcomes):

- Teach children new technique of using oil pastels (pushing the pastels with fingers).
- Talk about improvisation (put on jazz music to emphasize lesson).

Materials:

- *Not Just A Scribble*, by Diane Alber.
- Paper.
- Oil pastels.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Discuss starting from the middle and moving outward on the paper.
- Teach students how to push oil pastels with fingers, are they able to get into the pastels and get messy?
- Discuss abstract art and what process vs. product means, discuss how it made them feel to create their artwork.

Other Evidence:

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read *Not Just a Scribble*, by Diane Alber.
- With oil pastels, start in the middle of the piece of paper, and work outward.
- Teach students how to “push” the oil pastels across the paper by using their finger to spread the oil pastel across the paper.

Lesson: Victoria Brown aka Llanakila

Victoria Brown, born in Brooklyn and known by the alias Llanakila, is a Jamaican-American artist, painter, digital illustrator, and digital artist. A graduate of Penn State, her work focuses on empowering Black women, often using bright, colorful lines to symbolize energy and magic.

**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

The purpose of this unit curriculum is to expose students to Black artists when conducting artist study lessons in an effort to celebrate diversity in an early childhood education setting. The hope is that with exposure, students will embrace art created by Black artists to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students of color to artists of color to instill confidence, potential and possibilities.

Understanding (s)

- Have students discuss different Black American artists in an effort to introduce students to Black art in America.
- Have students create inspired art by prominent Black artists. .
- Discuss artwork with students and continuously refer back to such artists.
- Assess artworks for the understanding of unit content.

Essential Question(s):

- Did students use any techniques learned?
- Did they use abstraction appropriately?
- Did students engage in conversation about Black artists in a positive way?
- In follow-up conversations and lessons, did students' connect art to life situations?
- Did they learn the components and techniques taught?
- Did they grasp the basic scientific information behind skin color?
- Did students grasp the idea of Black culture respectfully?

Student objectives (outcomes):

- Talk about magic in art
- Talk about color and feeling.
- Teach students the concept of continuous line art.

- Teach students they can use continuous line art as meditation or relaxation.

Materials:

Paper, pencil, something to color with.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Teach students about using art to relax.
- Teach students about continuous line objective, are they able to let go and create without expectation?
- Talk about Llanakila and her art work, have students discuss her abstract art and how it makes them feel.

Other Evidence:

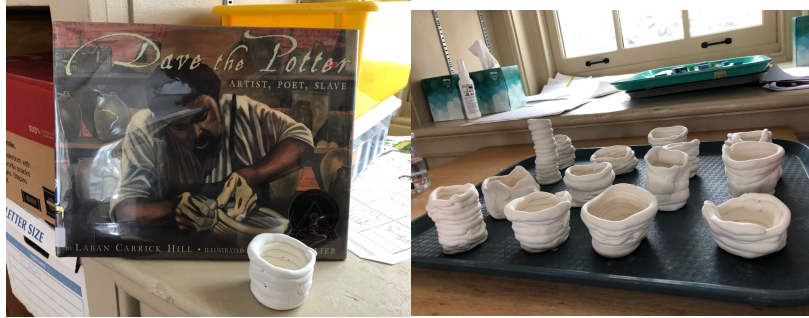
Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Have conversation about magic and art.
- Reiterate Art can be used to help us express feelings.
- Teach students about continuous line art (count to 10 as students create lines, loops and waves around their paper and color created shapes in).
- Listen to relaxing music while creating.

Lesson: David Drake Dave the Potter

David Drake, also known as "Dave Pottery" and "Dave the Potter," was an American potter who lived in Edgefield, South Carolina. Drake lived and worked in Edgefield for almost the entirety of his life. He combined his artistry with his love of poetry, which he carved onto his pots, transcending the limitations he faced as a slave. Drake produced alkaline-glazed stoneware jugs between the 1820s and the 1870s and used a coiling method to create his pots.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

The purpose of this unit curriculum is to expose students to Black artists when conducting artist study lessons in an effort to celebrate diversity in an early childhood education setting. The hope is that with exposure, students will embrace art created by Black artists to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students of color to artists of color to instill confidence, potential and possibilities.

Understanding (s)

- Have students discuss different Black American artists in an effort to introduce students to Black art in America.
- Have students create inspired art by prominent Black artists. .
- Discuss artwork with students and continuously refer back to such artists.
- Assess artworks for the understanding of unit content.

Essential Question(s):

- Did students use any techniques learned?
- Did they use abstraction appropriately?
- Did students engage in conversation about Black artists in a positive way?
- In follow-up conversations and lessons, did students' connect art to life situations?
- Did they learn the components and techniques taught?
- Did they grasp the basic scientific information behind skin color?
- Did students grasp the idea of Black culture respectfully?

Student objectives (outcomes):

- Read *Dave the Potter*, by Laban Carrick Hill and discuss the life of David Drake.

- Introduce students to pottery.
- Teach students coiling method for pottery.
- Talk about making something one's own.
- Talk about poetry and art.
- Talk about art in context to slavery.

Materials:

- Self-drying clay.
- Hands.
- Surface to work on.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Read and discuss the story of David Drake. Talk about the struggles David Drake went through. Have students think about his story as they are creating their pottery, while also encouraging to learn the proper techniques to create their final product.

Other Evidence:

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read Dave the Potter, by Laban Carrick Hill.
- Teach students how to knead clay.
- Teach students the coiling method for pottery.
- Coil clay into a vessel.

***Methods to obtain goals remotely:**

All activities can be done out of individual art bags for students. All of these projects can be done with limited materials and be edited to include more/less when needed. Can also be adjusted to serve many age groups under the early childhood umbrella.

Curriculum Unit 4: Art Around the World Kindergarten***Lesson: Day of the Dead / El día de los Muertos***

The Day of the Dead is a Mexican holiday celebrated in Mexico and elsewhere associated with the Catholic celebrations of All Saints' Day and All Souls' Day, and is held on November 1 and 2. The multi-day holiday involves family and friends gathering to pray for and to remember friends and family members who have died.

**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

This unit is used in conjunction with Kindergarten's classroom curriculum "Around the world", where they study different regions around the world and look at those regions people and culture. This unit in art is to deepen the experience. The purpose of this unit curriculum is to expose students to art from different cultures around the world. The hope is that with exposure, students will embrace art from different cultures to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students to the other cultures of their peers to instill understanding and acceptance of differences.

Understanding (s)

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about art of different cultures than their own.. Introduce students to more cultural art intentionally.

Essential Question(s):

- Did students use any techniques learned?
- Did students engage in conversation about different regions in a positive way?
- In follow-up conversations and lessons, did students' connect art to other cultures?
- Did they learn the components and techniques taught?
- Did students grasp the idea of different culture respectfully?

Student objectives (outcomes):

- Teach students about el Día de los Muertos (the Day of the Dead).
- Expose students to and discuss Mexican culture.

- Because day of the dead falls around Halloween, be sure to include a conversation about how different cultures honor the dead. Though in some cultures, skulls can be seen as scary, in Mexican culture they are seen as symbols of life and the afterlife.

Materials:

- Small plastic skulls.
- Glue, glitter, gems, feathers, flowers, and whatever else can be used to decorate the skulls beautifully.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Exposure to culture.
- Acceptance of cultures similar are different from one's own.
- Learning about culture through art.
- Understanding of skulls as culture.
- Use of materials, especially liquid glue.

Other Evidence:

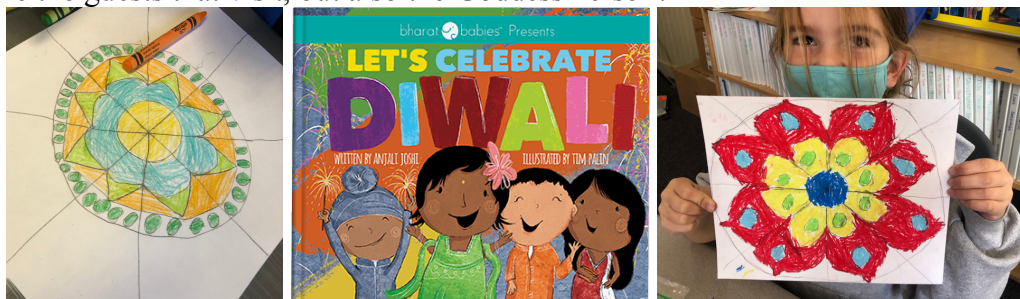
Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read *The Day of the Dead*, by Bob Barner. This is a bilingual book.
- Watch animated short film: "Dia De Los Muertos" - by Team Whoo Kazoo:
 - <https://www.youtube.com/watch?v=jCQnUuq-TEE>
- Decorate skulls in a way that honors them.
- For deeper experience, put traditional music on in the background while students work.

Lesson: Diwali (Rangoli's - radial design and symmetry)

Diwali festival of lights and one of the major festivals celebrated by Hindus, Jains and Sikhs and originates in India. Diwali is celebrated, primarily to herald the coming of the Goddess Lakshmi. Prayers are offered to her, asking for her blessings in the form of wealth. The festival usually lasts five days and is celebrated during the Hindu lunisolar month Kartika (between mid-October and mid-November). As such, a Rangoli design is created at the entrance of the house, not only to welcome the guests that visit, but also the Goddess herself.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit is used in conjunction with Kindergarten's classroom curriculum "Around the world", where they study different regions around the world and look at those regions people and culture. This unit in art is to deepen the experience. The purpose of this unit curriculum is to expose students to art from different cultures around the world. The hope is that with exposure, students will embrace art from different cultures to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students to the other cultures of their peers to instill understanding and acceptance of differences.

Understanding (s)

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about art of different cultures than their own.. Introduce students to more cultural art intentionally.

Essential Question(s):

- Did students use any techniques learned?
- Did students engage in conversation about different regions in a positive way?
- In follow-up conversations and lessons, did students' connect art to other cultures?
- Did they learn the components and techniques taught?
- Did students grasp the idea of different culture respectfully?

Student objectives (outcomes):

- Teach students about Diwali.

- Read *Let's Celebrate Diwali*, by Anjali Joshi.
- Expose students to and discuss Indian culture and art.
- Teach students about radial design and symmetry by creating traditional Rangolis.
- Deepen Kindergarten classroom curriculum and therefore understanding of Indian Culture. .

Materials:

Paper (cut into square shape).

Ruler.

Pencil.

Permanent marker and oil pastels.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Exposure to culture.
- Acceptance of cultures similar are different from one's own.
- Learning about culture through art.
- Understanding of definition of radial design.
- Symbolism of Rangoli's and applying to one's own experience.

Other Evidence:

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read *Let's Celebrate Diwali*, by Anjali Joshi.
- Differentiate American Indian [indigenous] vs. Indians from India.
- Discuss Rangoli's and their purpose.
- Teach terms such as "symmetry" and "radial design".
- Teach students how to use rulers in art as technique.
- Optional: Watch a short video clip on Rangoli's <https://www.youtube.com/watch?v=ov8EsZszz78>
- (there are also some very relaxing videos of people creating Rangoli's one can play as kids create).
- For deeper experience, put traditional Indian music on in the background while students work.

Lesson: Lunar New Year: lanterns – (and the Y technique).

Lunar New Year is the beginning of a calendar year whose months are moon cycles, based on the lunar calendar or lunisolar calendar. Lunar New Year is particularly celebrated in East Asia, influenced by the Chinese New Year and the Chinese calendar.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit is used in conjunction with Kindergarten's classroom curriculum "Around the world", where they study different regions around the world and look at those regions people and culture. This unit in art is to deepen the experience. The purpose of this unit curriculum is to expose students to art from different cultures around the world. The hope is that with exposure, students will embrace art from different cultures to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students to the other cultures of their peers to instill understanding and acceptance of differences.

Understanding (s)

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about art of different cultures than their own.. Introduce students to more cultural art intentionally.

Essential Question(s):

- Did students use any techniques learned?
- Did students engage in conversation about different regions in a positive way?
- In follow-up conversations and lessons, did students' connect art to other cultures?
- Did they learn the components and techniques taught?
- Did students grasp the idea of different culture respectfully?

Student objectives (outcomes):

- Teach students about Lunar New Year.
 - Read *The Great Race*, by Dawn Casey.

- Expose students to and discuss Asian culture and art.
- Talk about the importance of cherry blossoms, lanterns and light.
- Teach students about the “Y technique” when drawing branches.
- Deepen Kindergarten classroom curriculum.

Materials:

Vellum paper cut into long strips, pipe-cleaners, whole punch, staplers, pencil and oil pastels.
(Could also add electric tea lights with baggie and extra pipe-cleaner).

Stage 2 – Assessment Evidence**Performance Task(s):**

- Exposure to culture.
- Acceptance of cultures similar are different from one’s own.
- Learning about culture through art.
- Link cultures to symbolisms of renewal and light.

Other Evidence:

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read The Great Race, by Dawn Casey
- Discuss lanterns and their purpose on Lunar New Year.
- Teach “Y technique; how to draw branches and trees.
- For deeper experience, put traditional East Asian music on in the background while students work.

Lesson: Australian Dot Painting and Australia Day

Australia Day is the official national day of Australia. Observed annually on 26 January, it marks the 1788 raising of the British flag at Sydney Cove by Arthur Phillip following days of exploration of Port Jackson in New South Wales by the First Fleet. It is important to acknowledge and celebrate the people who lived in Australia before it was Colonized.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit is used in conjunction with Kindergarten’s classroom curriculum “Around the world”, where they study different regions around the world and look at those regions people and culture. This unit in art is to deepen the experience. The purpose of this unit curriculum is to expose students to art from different cultures around the world. The hope is that with exposure, students will embrace art from different cultures to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students to the other cultures of their peers to instill understanding and acceptance of differences.

Understanding (s)

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about art of different cultures than their own.. Introduce students to more cultural art intentionally.

Essential Question(s):

- Did students use any techniques learned?
- Did students engage in conversation about different regions in a positive way?
- In follow-up conversations and lessons, did students’ connect art to other cultures?
- Did they learn the components and techniques taught?
- Did students grasp the idea of different culture respectfully?

Student objectives (outcomes):

- Teach students about Australia Day.

- Read *Why I love Australia*, by Bronwyn Bancroft.
- Expose students to and discuss Aboriginal Australian Culture.
- Show students examples of traditional dot paintings and meanings.
- Deepen Kindergarten classroom curriculum by exposing students to aboriginal art form.

Materials:

- Cardboard cut into 10 x 10 squares.
- Australian Animal Templates (easily found online).
- Pencils.
- Tempera Paint.
- Cotton swabs.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Exposure to culture.
- Acceptance of cultures similar are different from one's own.
- Learning about culture through art.
- Applying dot technique to cardboard/paper.

Other Evidence:

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read *Why I love Australia*, by Bronwyn Bancroft.
- Watch traditional paintings being done by Aboriginal peoples:
<https://www.youtube.com/watch?v=ZL6XL7tSAJg>
- Trace template with pencil on cardboard.
- Use dot technique to surround the template.
- Have students dot intentionally. Have them try to do in it rhythmically.
- For deeper experience, put traditional Aboriginal music on in the background while students work.

Lesson: African Masks and Africa Day

Africa Day is celebrated every year on 25 May to commemorate the founding of the Organization of African Unity (African Union). Africa Day is intended to celebrate and acknowledge African solidarity, unity in diversity, creativity, challenges and successes.



Stage 1 – Desired Results

Established Goal(s)/Content Standard(s):

This unit is used in conjunction with Kindergarten's classroom curriculum "Around the world", where they study different regions around the world and look at those regions people and culture. This unit in art is to deepen the experience. The purpose of this unit curriculum is to expose students to art from different cultures around the world. The hope is that with exposure, students will embrace art from different cultures to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students to the other cultures of their peers to instill understanding and acceptance of differences.

Understanding (s)

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about art of different cultures than their own.. Introduce students to more cultural art intentionally.

Essential Question(s):

- Did students use any techniques learned?
- Did students engage in conversation about different regions in a positive way?
- In follow-up conversations and lessons, did students' connect art to other cultures?
- Did they learn the components and techniques taught?
- Did students grasp the idea of different culture respectfully?

Student objectives (outcomes):

- Teach students about Africa Day.
- Emphasize that Africa is a continent, not a country, but made up of many countries and cultures.
- Expose students to and discuss African masks and culture.
- Deepen Kindergarten classroom curriculum.

Materials:

Recycled cardboard (including rectangular pieces, scissors, toilet paper rolls and other scraps), glue, paint, cotton swabs.

Stage 2 – Assessment Evidence

Performance Task(s): <ul style="list-style-type: none"> • Exposure to culture. • Acceptance of cultures similar are different from one's own. • Learning about culture through art. • Use creativity in respectful manor. 	Other Evidence: <p>Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.</p>
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Stage 3 – Learning Plan

Learning Activities: <ul style="list-style-type: none"> • Read <i>Joshua's Masai Mask</i>, by Dakari Hru. • Teach students about African masks and cultural importance behind masks. • Watch NOVICA video clip. How is it made? The Making of African Mask: https://www.youtube.com/watch?v=vAx6etYBuHE&t=23s • Emphasize honoring of ancestors. • Have students create their own inspired masks by using materials respectfully and appropriately. • For deeper experience, put traditional Masai music on in the background while students work.
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Lesson: Islamic Tiles

In Islamic Art, Geometric Art is undoubtedly the most prevalent and well known , making it an interesting accessible challenge for Early Childhood aged children. Islamic art is mostly known for its intricate tile work on Mosques and other prominent. These tiles consist of designs that include concentric and intertwined stars in a complex mathematical process.

**Stage 1 – Desired Results****Established Goal(s)/Content Standard(s):**

This unit is used in conjunction with Kindergarten’s classroom curriculum “Around the world”, where they study different regions around the world and look at those regions people and culture. This unit in art is to deepen the experience. The purpose of this unit curriculum is to expose students to art from different cultures around the world. The hope is that with exposure, students will embrace art from different cultures to help decolonize the traditional Eurocentric and ethnocentric world of art. It is also important to expose students to the other cultures of their peers to instill understanding and acceptance of differences.

Understanding (s)

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about art of different cultures than their own.. Introduce students to more cultural art intentionally.

Essential Question(s):

- Did students use any techniques learned?
- Did students engage in conversation about different regions in a positive way?
- In follow-up conversations and lessons, did students’ connect art to other cultures?
- Did they learn the components and techniques taught?
- Did students grasp the idea of different culture respectfully?

Student objectives (outcomes):

- Teach students about Islamic Art, specifically Islamic tiles.
 - Read *Journey Through Islamic Art*, by Na'ima B. Robert.
 - Pay close attention to illustrations.
- Emphasize that Islam refers to middle east, not a country, but made up of many countries and cultures.
- Expose students to and discuss Islamic tiles and their process.
- Deepen Kindergarten classroom curriculum.

Materials:

- Cardboard 8x8 or 10x10.
- Masking tape, tempera paint and brush.

Stage 2 – Assessment Evidence**Performance Task(s):**

- Exposure to culture.
- Acceptance of cultures similar are different from one's own.
- Learning about culture through art.
- Use creativity in respectful manor.
- Understand the use of symmetry and lines I tiles.

Other Evidence:

Take notes and have conversations with students upon the end of class and exiting the classroom. Because these students are of early childhood age, sometimes the best way to assess effectiveness of the lesson is to continuously have conversation with the students in regards to the lessons. Create meaningful conversation about Black artists. Introduce students to more Black artists intentionally.

Stage 3 – Learning Plan**Learning Activities:**

- Read *Journey Through Islamic Art*, by Na'ima B. Robert
- Teach students about Islamic art and cultural importance behind Islamic Tiles.
- Watch Islamic Art Gallery Views with Commentary by Sheila Canby and Navina Haidar
 - <https://www.youtube.com/watch?v=nz-s4ahwwf8>
- Have students create their own inspired masks by reviewing terms “symmetry” and “radial design”.
- For deeper experience, put traditional Islamic music on in the background while students work.

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PROFESSIONAL HISTORY:

2015 - Present GERMANTOWN FRIENDS SCHOOL Philadelphia, PA
Art Teacher in Early Education

2016-Present PACT CAMP Emeryville, CA
Lead Counselor at summer camp for adopted children of color.

2013-2015 BLUE MOUNTAIN VINEYARDS & CELLARS Lehigh Valley/Philadelphia, PA
Assistant Manager at Reading Terminal Store

2012-2014 MIQUON DAY CAMP Philadelphia, PA
Lead Counselor at summer camp; Kindergarten and First Grade Groups

2012 GERMANTOWN FRIENDS SCHOOL Philadelphia, PA
Assistant Preschool Teacher and Substitute Teacher

2008–2010 GUILFORD COLLEGE Greensboro, NC
Professional Hall Director/Director of Late Night Activities
 Hall Director to the South Apartments supporting Resident Advisors and students; Planned large-scale nightly activities, managed contracts and budgets.

EDUCATION:

UNIVERSITY OF THE ARTS Philadelphia, PA
 Candidate for a Master's in Education, May 2021; Educational Program Design

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 Holds a Master's of Science Degree, May 2011; Recreation, Tourism and Hospitality Management

GUILFORD COLLEGE Greensboro, NC
 Bachelor of Arts, May 2008; Sociology/Anthropology (Major), Criminal Justice (Concentration)

AWARDS:

Germantown Friends School Faculty Leadership Fund Award (2020); *Most Outstanding Volunteer for Guilford College Habitat for Humanity* (Guilford College, 2005); *The Dick Dyer Award for Outstanding Overall Senator* (Guilford College, 2006); *Best Community Builder Resident Advisor* (Guilford College, 2006); *The Eric Reid Leadership Scholarship* (Guilford College, 2007).

CERTIFICATIONS:

Certified Mixologist from the Professional Bartending Institute of Greensboro, NC; Certification from the American Sommelier Association in New York, New York.

SKILLS & ACTIVITIES:

Pendle Hill: Education Committee and Board Member; PYM: Travel & Witness Committee GFS: Faculty and Staff of Color, Leader of Affinity Group for girls of color, Quakerism Committee for EC AND LS. Guilford College: Activities: First Year Liaison Senate Representative; Resident Advisor; Secretary Executive of Student Community Senate; Academic and Campus Life Judicial Board Member; OATS (Office of Admission Tour Specialists); Student Advocates; Student Hall Director. Proficient with Windows 2000/XP, Microsoft Office (Word, Excel, PowerPoint), Photoshop, Alumni Finder, Journal Finder, NC-Pals Catalogue, Internet.