

August 2017

An Action Research on Enacting Play-based Pedagogy in a Pre-service Teachers' Art Classroom

Yuting Ye

University of Wisconsin-Milwaukee

Follow this and additional works at: <https://dc.uwm.edu/etd>



Part of the [Art Education Commons](#)

Recommended Citation

Ye, Yuting, "An Action Research on Enacting Play-based Pedagogy in a Pre-service Teachers' Art Classroom" (2017). *Theses and Dissertations*. 1957.

<https://dc.uwm.edu/etd/1957>

This Thesis is brought to you for free and open access by UWM Digital Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of UWM Digital Commons. For more information, please contact open-access@uwm.edu.

AN ACTION RESEARCH ON ENACTING PLAY-BASED PEDAGOGY
IN A PRE-SERVICE TEACHERS' ART CLASSROOM

by

Yuting Ye

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

Master of Science

in Art Education

at

The University of Wisconsin-Milwaukee

August 2017

ABSTRACT

AN ACTION RESEARCH ON ENACTING PLAY-BASED PEDAGOGY IN A PRE-SERVICE TEACHERS' ART CLASSROOM

by

Yuting Ye

The University of Wisconsin-Milwaukee, 2017
Under the Supervision of Professor Dr. Rina Kundu

As a school-based art educator, I advocate for an educational environment that embraces and values concepts of play and play-based pedagogy and encourage understandings of the significant role of play in teaching and learning and its relation to art, artifacts, and multiculturalism. This thesis documents an action research project, reflecting a dialogue about play-based art education in a college classroom. As a social constructivist and an advocate for multiculturalism, I introduced knowledge on play-based pedagogy and its benefits to college students and studied my practices in relation to student learning, especially those students in pre-service teacher education programs. Concepts associated with play included true or authentic play, material rich environmental learning, integration of play with art and other disciplines, and multiculturalism and in relation to social and cultural contexts. The role of art and artifacts was used to build a sense of the connection between art and play and its relations. This action research helped me build a sense of practice in relationship to learners in my classroom and through two cycles of reflection on how play could be used as learning tool and as an integral of a curriculum for young children. Data was collected over the course of one semester and explored using narrative analysis, focusing on values and beliefs associated with play-based art education.

© Copyright by Yuting Ye, 2017
All Rights Reserved

TABLE OF CONTENTS

CHAPTER 1. THE PROBLEM	1
1.1 <i>Introduction</i>	1
1.1.1 My Encounters with Play-based Pedagogy.....	5
1.1.2 New Perspectives and Questions	6
1.2 <i>Background to the Problem</i>	8
1.2.1 My Early Understandings of Play-based Learning	8
1.2.2 Current Situation Considering Play and Teacher’s Identity	9
1.2.3 Call for Artistic Play in Curriculum	11
1.3 <i>Statement of the Research Problem</i>	12
1.4 <i>Purpose of the Study</i>	14
1.5 <i>Significance of the Study</i>	15
CHAPTER 2. CONCEPTUAL FRAMEWORK	17
2.1 <i>Embracing Social Constructivism</i>	17
2.1.1 Social Constructivism.....	17
2.1.2 Social Constructivist in Art Education.....	20
2.2 <i>Play and Art</i>	22
2.2.1 Children’s Play	22
2.2.2 Learn through Play and Art.....	26
2.2.3 Play and Art in Anji Play and Reggio Emilia Schools	27
2.2.4 Artists and Play.....	30
2.3 <i>Connecting Play-based Learning and Art Education to Multiculturalism</i>	32
2.3.1 Multiculturalism and Multicultural Education.....	32
2.3.2 Multiculturalism in Art Education	35
2.3.3 Multiculturalism in Play.....	37
CHAPTER 3. RESEARCH METHODOLOGY: ACTION RESEARCH AND NARRATIVE ANALYSIS	39
3.1 <i>Paradigmatic Assumptions</i>	39
3.2 <i>Understanding Action Research</i>	40
3.3 <i>Design of the Study</i>	41
3.3.1 Participants and Location of the Study.....	44
3.3.2 Role of the Researcher	46
3.3.3 Methods of Data Collection.....	47
3.4 <i>Methods of Data Analysis: Narrative Analysis</i>	48
3.4.1 Introduction to Narrative	48
3.4.2 Action Research and Narrative Analysis	50
3.4.3 Models of Narrative Analysis.....	51
3.4.4 Applying Model to Data Analysis.....	53
3.5 <i>Validity and Limitation of the Study</i>	55
CHAPTER 4. DATA ANALYSIS: PARTICIPANTS’ STORIES AND MY STORY.....	57
4.1 <i>Introduction</i>	57
4.2 <i>Lily’s Partial Story</i>	57
4.3 <i>Zoey’s Partial Story</i>	65
4.4 <i>My story</i>	74
4.4.1 Knowledge Construction within Play-based Art Education	76
4.4.2 Interactions and Connections among Play, Art and Multiculturalism	88
4.4.3 Teacher’s Identity and Values for Play	98
CHAPTER 5. IMPLICATIONS.....	114
5.1 <i>Summary of Findings</i>	114
5.2 <i>Challenges</i>	124

5.3	<i>Limitations and Future Study</i>	126
5.4	<i>Conclusions and Recommendations</i>	127
REFERENCES		129
APPENDIX A: INSTRUCTIONAL RESOURCES SAMPLES (TEACHING SLIDES SAMPLES)		142
APPENDIX B: SEMI-STRUCTURED INTERVIEW QUESTIONNAIRE		149
APPENDIX C: REFLECTIVE ASSIGNMENTS		151
APPENDIX D: INTEGRATED CURRICULUM UNIT/LESSON PLAN OUTLINE		152

Chapter 1. The Problem

1.1 Introduction

Chapter 1 introduces my action research study, what I believe about play-based pedagogy, and how it can be used in college art education. My study is about teaching art using concepts of play to pre-service teachers and other undergraduate students to improve my practices as a teacher who values play, art, integration, and multiculturalism in relation to student learning.

I have wonderful memories of playing as a child, including building a stove with bricks to bake sweet potatoes, collecting leaves and stones to make patterns on the ground, shuttlecock kicking with my sisters, and getting my hands dirty with sand and soil. As I look back at those joyful experiences playing by myself and with peers, I feel that I was lucky to have been able to explore and share natural spaces, picking up whatever materials were around us to create things without being under strict surveillance or supervision. I have had a sense that play was always an important part of my childhood, having a positive and long-term impact on my later life. For instance, to be able to figure out multiple ways to build an aesthetically pleasing and functional stove using bricks and stones may have shaped me into an active learner and problem solver, which still continues to this day. These memories of playing with multiple materials remind me that I value such activities and as an art educator today, it has had me consider how art and learning could be shaped and understood in terms of play. Seeing children playing with markers, paint, papers, glues, wires, buttons, clay, fabric, string, and natural materials to create something that belongs to them in an inclusive environment in certain institutes, preschools, and programs, such as Reggio Emilia, I thought about the potential

power a pedagogy of play could provide for children to gain sensory, playful, and artistic experiences, which would help them achieve individual success, the development of creativity, and gains in social interaction and skills.

The value of play in young children's learning, has been widely accepted but limited. Many people feel play is a recreational activity and make a distinction between play and academics. A strong awareness of the concepts involved in play and their value to classroom practice requires long-term efforts of imaging and infusing it into teaching and learning. In fact, the development of teachers' identity and how they define themselves through processes of learning seems to be neglected by teacher educators yet appears to strongly influence what they learned and what and how they teach (Grauer, 1998; Britzman & Greene, 2003). Zimpher and Howey (1990) describe a need to look more fundamentally at "the process of learning how to teach" (p. 178) and suggest more collective studies with school teachers and university teacher educators to support action research, moving from using only quantitative methodologies to more multi-dimensional qualitative methodologies for conducting these research studies and assuming a more critical perspective in researching teacher education programs and practices. In this sense, I feel that my study of visual art and play principles has not only implications for my identity as a teacher and the circulation of knowledge about play-based approaches to teaching and learning, but also in structuring courses in art education and education. In my own pursuit of becoming a better art teacher in school setting, I value what I believe about pedagogy and what I have learned from education theory and social interactions that have built my teacher's identity, and I would like to bring these new perspectives and ideas in which I am interested into my own practice and to study and challenge myself.

I believe enacting a play-based pedagogy is beneficial for students' learning but such a direction must begin with my own understanding of its benefits to others and how to include play in a curriculum in relation to art and people. I also believe that teacher education and continued professional development is a precondition to bringing new concepts into effective practice. Because of this, I decided to conduct an action research study in an art education class to get to know how to infuse play into curriculum and pedagogy, how preservice students and other students come to think about play in practice, how they may choose to use it to design integrated curriculum planning, and how they come expand their understanding and their identity in relation to their prior knowledge of teaching and learning in a multicultural world. I believe it is necessary to make such efforts because I consider my identity as a teacher requires reflection where research and practice influence one another. I wanted to learn from students through a co-create dialogue to promote learning in relation to a curriculum as lived with considerations of social and multicultural issues. As noted by Aoki (2004), we, as teachers, ought to allow "spaces for stories, anecdotes, and narratives that embody the lived dimension of curriculum life" (p. 209). Enacting play in a classroom setting to figure out to what extent the concepts of play has relevance to pedagogy related to the visual arts within a sociocultural context will benefit my teaching and learning for the future. With this, I think it is important to identify not only my own worldview since it will frame the ways in which I understand teaching and learning but also how my study will be conducted in relation to students in the field of education and students who value education. As Liston and Zeichner (1991) suggest, research should focus on improving teacher education programs through social reconstruction practices, preparing teachers to be researchers in their own practice, and establishing inquiry-oriented

teaching program. Newly emerging research themes and methodologies, in which teacher education is viewed in a larger social context, focus on the need for critical inquiry and reflective teaching practices that are relevant for visual art pre-service teacher education and practices (Zimmerman, 1994).

Therefore, in my action research study plan, I consider myself in the role of an art teacher as well as a learner trying to define myself as a practitioner through multidimensional experiences and through the perspectives of those I teach and the social-cultural context in which I teach. My belief in constructivist learning and multiculturalism drives me to think of appropriate teaching strategies that could enhance students' learning in my class, and at the same time, self-reflect on my actions in relation to others during the period of my research and as a life-long learner. I believe my teacher identity is shaped by my beliefs and the theories I embrace but it is also shaped by interactions with learners. An action research built on applying play-based approaches to learning will I believe reshape who I am and who I want to be. I regard art making as a playful process of exploration in a multiple material environment and I feel learning through play in such a visual art space can benefits others and bring about a new perspective on constructing knowledge within social and multicultural context.

All in all, the study *Enacting Play-based Pedagogy in a Pre-service Teachers' Art Classroom* investigates play-based education in the visual arts, knowledge construction among pre-service teachers and other students, and what it promoted in relation to thinking, learning, and teaching. I and students looked at ways to incorporate concepts of play into curriculum and pedagogy as lived over an eight-week periods of time. My research question is how do I create an environment and facilitate knowledge construction that incorporates concepts of play using

the visual arts among pre-service classroom teachers that help both me as a teacher and students as learners to enhance our understandings, foster meaning making, as well as build teacher identity within social and multicultural contexts? In other words, I used action research as my methodology to examine how I construct knowledge, make meaning, and develop my teacher identity in relation to learners and through play-based pedagogy using visual arts within social and multicultural context. By doing so, I have a story to tell about the potential of interdisciplinary pedagogy and offer some advice in addressing problems when faced with challenges in teaching and learning in this constantly changing world.

1.1.1 My Encounters with Play-based Pedagogy

As an art teacher, I have an opportunity to engage my students to explore the world of art and engage them in a journey where they learned about art. I use the word “engage” and “journey” because I view art education as a process that can be both playful and joyful, especially for children in K-5 levels who are curious about their surroundings, both natural and cultural and who are invested in knowledge construction through play. During my graduate work, I discovered the phenomena of Anji Play, which is considered as a revolution in Early Childhood Education (ECE) in China. The movement calls for “true” play involving children in school settings. I watched some amazing videos posted on Anji Play main website (Anji Play, 2017) and other sites demonstrating the process of children at play outdoor. This documentation surprised me because I had never seen children play within kindergarten settings like this before. Being interested in Anji Play was a starting point for me to begin to explore values and concepts of play. During my first graduate year, I took the multicultural art and visual learning class focusing on Early Childhood Education (ECE) to learn more about play.

In that class, I encountered a number of hands-on playful and artful activities that pushed me to further study play-based pedagogy as it related to art. Thereafter, I found myself being further drawn to the theories that shaped pedagogy in children's play, and delved into play-based pedagogy in relation to multicultural art and its intersections with education and civic citizenship. The concepts and principles of play has been adapted to facilitating children's learning for decades in different disciplines, and by many educators, institutes, and projects, including those inspired by Reggio Emilia approach (1970). These approaches, along with Loose Parts theory (1972), not only incorporate aspects of play into classrooms, but also extend it to frame outdoor environment learning.

In fact, the value of play in young children's learning is acknowledged by many (Addy & Sgiliau, 2008) for play underpins learning and all aspects of children's development (Early Years Matters, 2016). Scholars say children's play is an important way to support young children's learning that is enjoyable and challenging. Through play, children develop language skills, logical skills, creativity, and social and cognitive skills. For these and other reasons, play and play-based learning is essential among children and has become a focus area for my research.

1.1.2 New Perspectives and Questions

My encounters with play-based pedagogy in relation to art brought me new understandings involving interconnections between art and play and its relations. Some major concepts that excite me in studying play-based education mostly stem from Reggio Emilia and Anji Play. Teachers in Reggio Emilia emphasize the children's own participation; they believe that students are capable of making meaning from their own experience through acts involving

planning, synthesis of ideas, and abstraction. The role of teachers become that of a guide that aims to activate the meaning-making competencies of children as a basis of all learning. “They have to try to capture the right moments, and then find the right approaches, for bringing together, into a fruitful dialogue, their meanings and interpretations with those of the children.” (Malaguzzi, 1989-1992; Gandini, p. 55). In addition, Reggio Emilia inspired approaches and Anji Play principles involve love, risk, joy, entertainment, and reflection allowing children to freely play with materials, actively interact with other children and the environment, and express themselves through diverse uses of language. My own understanding of learning through play and using play-based approaches are in fact deeply rooted in the Reggio Emilia and Anji Play school education. These ideas emphasizing play-based and art-based learning, interaction with adults, environments and peers, the role of teachers, etc. inspire me to pay more attention to the value of play and play-based learning in my own field of art education.

Along with those concepts and experiences, I also began to have some questions about play and play-based learning in relation to art, including: what is the actual meaning of play? How and when can play come into an educational arena? What are the most vital principles and concepts of play? What in play and play-based pedagogy is valued and by whom? What is the connection between art and play? What kind of play-based approaches could be used in visual arts teaching? How can I incorporate play into curriculum to enhance learning? All those questions came up to mind when I began to study here in the graduate program and I asked what new ideas play can bring to me in relation to visual arts that would also benefit teaching and learning. Can I possibly find my own meanings and build my own understanding as a

teacher knowledgeable about play and its connection with visual culture art education? These questions were the basis for my need to conduct my research on improving my teaching and enhancing pre-service teachers understanding of play and art.

1.2 Background to the Problem

1.2.1 My Early Understandings of Play-based Learning

My investigation into play and play-based learning began with the work of Saraco (2012), Mackenzie (2013), Edwards (2013), Kieff and Casbergue (2000). Their work is regarded as a theoretical starting point for me to get to know basic concepts and values of play in children's learning. According to their statements, play-based pedagogy describes an approach where the teacher recognizes that children learn through an active, hands-on, playful environment. In a play-based classroom, the teacher makes decisions about and adjusts the daily schedule, the environment, the materials, interactions and activities based upon the strengths, needs, interests, and input of the students in the classroom, as required, to enhance learning opportunities. Furthermore, I began to explore and look for the role of play in teaching and learning in relation to art and artifacts. Szekely's (2015) work *Play and Creativity in Art Teaching* definitely brings certain inspiring ideas to light, which further extend my understanding of the interconnection between play and art. I also tried to understand if play is the way young children learn? Should it be a basis of early childhood education? Can it possibly be incorporate into art and other disciplines that enhance learning? What strategies could it be developed for its use among teachers for the benefits of their students and how? Is play-based pedagogy only utilized in early childhood programs and what if it is used among older children or adults? As an art educator, I do believe play is a way of engaging, expressing, thinking, and knowing, and

incorporating concept of play into different curriculum could extend students' learning and development. Those concerns stimulate my interests further to conduct a study of how can I and students could construct knowledge to reinforce our understanding and meaning making regarding play-based based pedagogy within sociocultural context.

According to Szekely (2015), art teachers are not only the resource of art knowledge but also a catalyst for creating conditions that encourage students to use their own ideas for making art within multiple contexts. Play-based approaches could be an effective tool to spark interest, reinforce imagination, and promote development. Through observations, reflective actions, and even interviews during play-based activities, teachers might not merely gain inspiration from the process of playful learning to help them create curriculum in their own classrooms but also build on students' imagination and discoveries and share them with school leaders to create environments that benefits the whole school community. With all these questions and thoughts running through my head, I began to research the history on play-based learning and connect it to perspectives from various scholars in contemporary education system. I also managed to learn from my own practice, from preparing teachers, and learning from other students' experience and reflections to bring questions and findings that might bring enlightenments to the field of both play-based pedagogy, and art education.

1.2.2 Current Situation Considering Play and Teacher's Identity

Many scholars call for play to be brought back to children, especially in school settings since it is rapidly disappearing from kindergarten and early education as a whole (Miller & Almon, 2009; Bergen & Fromberg, 2015; Roopnarine & Patte, 2014). According to Miller and Almon (2009), one reason play might be disappearing is that standardized testing where long

hours of drilling are used to meet inappropriate standards is the focus. This situation of standardized testing may also be affecting the area of art education, where currently art teachers are being asked to support the Common Core and act as other disciplines do by answering to national and state standards. Such movements may provide less opportunities to involve play in the curriculum. Furthermore, lack of knowledge about the value of play and its potential power of constructing interdisciplinary connection in curriculum among teachers and parents may also influence why play is not included (Kirff & Casbergue, 2000). In other words, teachers and parents have had a few opportunities to learn concepts of play in their education and have not learned how to facilitate play-based environmental learning. Facilitating the inclusion of concepts of play into college classroom might be a good way to address this issue. In this sense, I believe that play as a learning tool is important for young children's growth and as teachers or a future parent we need to learn more about it in relation to pedagogy or inter- or cross-disciplinary concepts, such as observing and describing, comparing and connecting, questioning and investigating, and exploring viewpoints (Tishman & Palmer, 2006). Hence, in terms of teacher' and adults' education, I incorporated play concepts into an art curriculum to investigate its benefits for pedagogy and its value among students. In conducting such an action research project, I believe I may have found ways to connect play to the theory of constructivism and critical pedagogy, enabling opportunities for these teacher candidates' future students to learn in a playful, artful, and inclusive way. The inclusion of play among the students in my study required both hands-on activities and reflective experiences so they could think about what it may mean in relation to the teaching process and in relation to children's learning. Chalufour, Drew, & Stupiansky (2003) notes that adults can rediscover the joy and

importance of their own play and activity so my major task as an instructor who involves play and play-based approaches in a college classroom teaching was to help students recapture that spirit of play.

1.2.3 Call for Artistic Play in Curriculum

Play as a medium has educational function and facilitates cognitive flexibility and leads to problem solving (Garvey, 1990). Playful art activities offer children the opportunity to manipulate actual objects, act out the problem, and develop diverse solutions (Pitri, 2011). Bringing playful experience to art classrooms and incorporating play into curriculum serve an important role on children development in all aspects. According to Sponseller (1974), play offers benefits to all stages of life and all areas of development and serves early academic learning. Historically, many scholars like Plato, Froebel, Dewey, Piaget, Vygotsky consider play as a phenomenon stretching across a knowledge spectrum that includes biology, sociology, psychology and anthropology because play has multidimensionality and requires explanations from multiple perspective, especially the perspective of art educators (Pitri, 2011). Among them, Vygotsky (1967) notes sociocultural contexts in educational play and points out that play is a crucial component of children's growth as well as shapes how children learn social skills, think creatively, and make sense of their world. In this sense, teachers are significant in taking advantage of concepts of play and need to use play in their curriculum.

I aspire to be a teacher who does not follow traditional approaches for the sake of tradition but looks to find new ideas or concepts relating to the subject matter I teach through an educational agenda that honors the narrative voices of students and the possibilities that these might contribute to a curriculum and pedagogy as lived. According to Irwin and others,

we live in a creative knowledge-based economy in which intellectually rigorous consumers and creators are needed to make strong connections within and across ways of knowing (Irwin, R; Gouzouasis, P; Grauer, K; Leggo, C, 2006). It is beneficial to pay attention to the intellectual vitality of the curriculum and the interdisciplinary work within the curriculum. Lived curriculum offers a dynamic learning process and helps to create more inclusive and interesting curriculum for students to learn. Pre-service teachers need to do more than just fulfill standards and answer to examinations; they need to challenge traditional approaches and enhance their critical thinking for the benefit of future students. Considering the potential curriculum created by teachers in relation to play may do just that. It is thus necessary to get to know what pre-service teachers and other students believe about play and how they construct their own concepts and values of learning through play as it might be relevant to multicultural arts and visual learning.

1.3 Statement of the Research Problem

One of the challenges in constructing an action research project based in my pedagogy was to offer some basic concepts of visual art and play-based approaches to teaching and learning in relation to cultural and social issues. Participants, in the *Art Education 130: Multicultural Art and Visual Learning*, came from different educational programs within the School of Education, including early childhood education, elementary education, and middle school education and from other disciplines on campus in relation to the Cultures and Communities Certificate or a General Education Requirement in the Arts¹. The programs in

¹ The Cultures & Community Certificate is one of just a few of its kind in the country. It gives students a chance to meet basic education requirements as they explore cultural diversity, both in the classroom and through service in the Milwaukee community. Students who earn the

School of Education are certification programs with the goal of achieving teacher certification through testing based on national/state standards of teaching pedagogy in urban settings. According to Zimmerman (1994), newly certified teachers, including art teachers, are probably more educated than their predecessors in terms of content knowledge, understanding of pedagogy, and practical teaching experiences. However, they may not be prepared to meet the more complex challenges that await them in public schools. In this sense, the power of play as engine of learning offered an opportunity for both me and students to try new things in the education arena and challenge ourselves to see the possibilities of trans-disciplinary pedagogy.

My action research study was aimed at the possibility of learning through play in the visual arts, and teachers and others' values for play in relation to a multicultural world. My problem also investigated questions of what concepts of play and play-based learning to introduce as content or strategies, how they will be taught, and if they benefit pre-service teachers and other students, enhancing learning within a multicultural environment and improving their perceptions of play and visual arts as it relates to making meaning. Thus, my research question is how do I create an environment and facilitate knowledge construction that incorporates concepts of play using the visual arts among classroom students that help both me as a teacher and students as learners to enhance our understandings, foster meaning making,

Certificate are able to select from a broad array of courses that examine race, gender, class, sexuality and social justice from contemporary and historical perspectives. The General Education Requirements are intended to give structure to each student's education while providing the student the greatest possible freedom to design an individual academic program. These requirements include two major categories, competency and distribution. It includes competency and distribution requirements for students at UW-Milwaukee.

as well as build teacher identity within social and multicultural context? As I am interested in this research question, I further investigated some related issues including:

1. What approaches or strategies will be used in my teaching to enhance learning, and how will I analyze reflections from students in a spiral process and use them to improve my own teaching?
2. How pre-service teachers and other students interact with peers and environment within art-based and play-based activities?
3. What types of play-based knowledge is constructed among students through their understandings of play in relation to multicultural art education and visual culture, and how they understand this interconnection?
4. How do they translate those understandings to build their own identity of teaching and learning and apply it to their fields of curriculum and pedagogy?

My particular class met at 9:30 am two days per week and included about fourteen to eighteen students who participated in each lesson I conducted through discussion and art making and handed in a reflection after each segment. Five of these students agreed to be interviewed and became my focus; one however dropped out of the class.

1.4 Purpose of the Study

The objective of this research was to understand how I and students build our identities through incorporating concepts of play into art classroom within multicultural and social context. Understandings of play, art, and education varied or were enhanced when learners create a dialogue to connect personal meaning and group efforts in a larger community content. Our identities are based on what we believe and value in teaching and learning giving

us direction on what we teach, how we teach in schooling or how we believe our children should learn. Getting to know the interconnection between visual arts, play, curriculum building, and other disciplines via understanding ourselves and our surroundings was a way to address my own problem-solving in education – to understand myself as a teacher of teachers and to enhance my knowledge of the value of play-based approaches to teaching and learning through interdisciplinary means in relation to others in a multicultural world. In other words, the study aims to extend the discourse centered on incorporating play-based pedagogy into visual arts education along with connecting to current pedagogy related to different disciplines.

1.5 Significance of the Study

Play-based pedagogy has been mostly utilized in the early childhood education. However, Chalufour (2003) and others introduced dynamic hands-on play to adults, many of them are teachers or educators, as a way in which adults rediscover, refocus and rethink the role of play in curriculum and pedagogy. She emphasized that the knowledge built through hands-on play, reflection made on play experiences, and interaction occurring within environments and in relation to peers could be beneficial for teachers to bring insight and new ideas on approaches applied to the education of children. This study aims to further extend the discourse centered on incorporating play-based pedagogy into visual arts education along with connecting to current pedagogy in different disciplines. This study benefitted me as a teacher to it allowed me to reflect on and improve my own teaching using play-based pedagogy in art education in undergraduate education and in relation to pre-service teachers in my class who constructed knowledge and frame their understandings based on learning through principles and concepts of play and visual arts in relation to multicultural and social environments. Wasserman (1992)

noted that “virtually every important concept to be taught—whether it be at primary, intermediate or graduate school level—can be taught through the medium of serious play” (p. 138). In this sense, looking for ways in which we build our teacher’s identity or educational identity via enacting play-based pedagogy in an art classroom or other subjects matter is worth studying. I believe that the knowledge gained from the research translated into new pedagogical practice and enhance sociocultural competence and will discuss this in the last chapter.

Chapter 2. Conceptual Framework

In this chapter, I inform readers about the theories and scholars I have used to come to understand teaching and learning and that have shaped my understandings of play, integration, and multiculturalism, all of which inform and frame this study. I am highly dependent on social constructivist theory of learning and apply it to play-based art education. Then I bring delve into basic common concepts and perspectives on children's play, and connections between play and art. I finally then discuss the relationship between art education and multiculturalism and play and multiculturalism. These important ideas establish a theoretical context for my action research study when examining the play-based learning enacted in relation to art, artifacts, and visual cultural education among pre-service teachers and other students.

2.1 Embracing Social Constructivism

2.1.1 Social Constructivism

Social constructivist perspectives focus on the interdependence of social and individual processes in the co-construction of knowledge (Palincsar, 1998). Vygotsky's sociocultural theory about learning brings in the social dimension. According to Fosnot (1996), he "was interested not only in the role of inner speech on the learning concepts but also on the role of the adult and the learners' peers as they conversed, questioned, explained, and negotiated meaning" (p. 20). I adhere Vygotsky's constructivist theory for it makes the most sense to me. I do not believe all learning happens only by individual effort, but also in relation to bodies and interactions with people, places, and things. So students of all ages construct knowledge through individual effort as well as interaction with their peers and environment. My study is about knowledge construction by me and by students to understand play-based learning, art,

and its relations to education, and foster practice through reflective educational process. I know our different ways of understandings would influence each other's ways of thinking and I searched for meanings and values beyond my own as I heard their conversations, observed their art making, read their reflections, and interviewed a sample of students who agreed to volunteer for the task. Furthermore, Vygotsky proposed that learning awakens a variety of internal developmental processes that are able to operate only when a child is interacting with people in his environment and with his peers (Vygotsky, 1978, p. 90). In support of this perspective, Vygotsky emphasized the potential level of development as suggested by a "zone of proximal development" (ZPD) that the learner is capable of reaching under the guidance of teachers or in collaboration with peers. The theoretical construct of ZPD supports my basic understanding of how children and others learn through play and/or in art as I taught Art Education 130; I worked as a guide on the side while students engaged with different aspects of play, including developing concepts and playing with materials and I also had individual work and work with peers so students could learn from each other. He further emphasized that the learner is capable of solving problems and understanding material at this potential level that they are not capable of solving or understanding at their level of actual development (Vygotsky, 1978). Although Vygotsky mainly emphasized the potential level that people learn through interacting with others, he did not deny the capacity of people's independent learning and so do I. I believe knowledge could be constructed and reconstructed by the learners, and learning depends, to a significant extent, on both their internal and external drive to understand and promote their own learning process.

In addition, Vygotsky's approaches have implications for teacher education. His work

viewed education as central to cognitive development and also an essential sociocultural activity. Hausfather (1996) stated such implications in his study; he claimed that teacher education has a clear role in clarifying a vision of a social environment supportive to learning. Although college teaching has traditionally stressed individual processes over social processes in learning, pre-service methods courses which embrace social constructivism must model collaboration among the teachers and students, negotiation of points of view to honor differences in knowing, and the creation of interpersonal joint activities and co-constructed settings that support instructional conversations and project-based learning. That is teacher education needs to provide opportunities where college students learn within social situations (Hausfather,1996). From this perspective, jointly constructed knowledge occurs when people build individual meanings but take an active role of sharing understandings and problem-solving in a sociocultural context. In college classrooms, in my case that of Art Education 130, instructional conversation can happen when the instructor and pre-service teachers or other students work together to discuss and explore new ideas through multiple and cooperative learning methods. In this type of social setting, pre-service teachers and other students have opportunities to work within collaborative groups and be interpersonally engaged in activities, while they analyze and reflect on their own future experiences and how they want their schools and communities to function. Vygotsky's social constructivist perspective gives support to my understandings of teaching and learning in visual arts education that includes play. And the implications mentioned above could be linked to my research questions as I facilitate an environment for students to build curriculum around play as a social dynamic among children and construct their identities of teaching and learning that includes social contexts in their

meaning making.

2.1.2 Social Constructivist in Art Education

Elliot Eisner's work has supported art education and advocated for art teachers to structure and scaffold curriculum from 1960s-1990s in particular ways (Efland, 1990). In his advocacy of what was called disciplined-based art education, he along with many others believed art curriculum should focus on art history, aesthetics, criticism, and studio art. It was very art-centered. Since then, art education has moved into comprehensive curriculum where life-centered issues are studied through the discipline of art, with the idea that art had something unique to offer to the investigation. Later, social justice art education, community-based art education, material cultural art education and visual culture art education entered the field where form was a lesser emphasis and where art and artifact in relation to social practice came into focus. Art and artifacts' function and relation to life was the focus and the variety of perspectives offered up continues to inform what was taught and how it was taught in the field. These changes can be seen in how Art Education 130 itself is taught, where it has moved away from creating beautiful objects to using art to examine life-centered issues and social justice issues through the examination and making of art works. Teachers in art education have options by which to teaching or combine approaches depending on their interests, theories of learning they embrace, or institution missions. In Art Education 130, we follow the comprehensive model advocated by Marilyn Stewart and Sydney Walker, coming out of the Teaching Education Through the Art Challenge research project. The course asks students to personally relate to enduring ideas, and visually reflect on the knowledge they gain throughout the research and studio processes related (Walker, 2001). This type of problem solving reflects

a constructivism perspective to teaching and learning. From a constructivist perspective, students learn through experiencing the world and classrooms are learner-centered. They learn through prior experience, current knowledge delivered or lived, and then organize the new information they gain to make sense of the world anew, often in collaboration and using authentic learning task that mimic those found in the real world and in professions. Vygotsky (1978)'s view of the social aspect of learning and teaching in a constructivist theory driving Art Education 130 for it connects art to life and has students consider social and cultural context in meaning making. As Wiggins stated:

The social context includes the breadth and depth of work in the art form. The point is that if learning is constructing one's own understanding of experience, learners need opportunities to engage ideas from throughout the history of the art form, including ideas that came before, ideas of their teacher, and ideas of peers, along with their own original ideas and thoughts about them all. The context of such a process is rich and full; it is the nature of the experiences and interactions that makes the learning situation a constructivist one. (Wiggins, 2015)

Meaning making would be told through learning from individual's own understanding of seeing the world as well as building conceptualization of art and artifacts within sociocultural context by interacting with teachers, peers, and artists. This way of learning could be regarded as constructivist learning. And the idea of constructivism is to allow students and teacher to be involved in a lateral hierarchy. The teacher is more a facilitator of learning rather than a depositor of knowledge (Heidi May, 2008). Those ideas that I agree with would be adapted to my teaching and students learning in my class, and I want to create a co-dialogical, co-created

environment for both of us to enhance our understanding of art education that includes play-based pedagogy in constructivist learning context.

2.2 Play and Art

2.2.1 Children's Play

The emphasis of the value of play in either a child or adults' life has been studied throughout different periods of history. For example, Schiller (1794) holds the view that man is completed through play. Froebel (1887) further emphasizes the essential role of play in human development; he points out that play is the highest phase of child-development-- of human development-- at this period for it is a self-active representation of the inner-representation of necessity and impulse. When the concepts of play are brought into education, various perspectives of the importance of play are broadly discussed in teaching and learning. Hall (1912) claimed that play is the basis of education and it must be regarded as the greatest of all educational forces. John Dewey (1916) pointed out that play is the mediator between child and society. Vygotsky (1978) enhance this viewpoint from his sociocultural theory of learning perspective; play promotes children' social development, bridging imagination and reality, and it creates a zone of proximal development for the child. He also regarded play as a tool for children to develop intellectually and called for creating imaginative play situations or environments in order to offer opportunities to develop the child's abstract thinking skills. Similarly, according to Huizinga (2005), play adorns life, amplifies it, and is to that extent a necessity both for the individual as a life function and for society as a cultural function for it has meanings and significance connect to it, has expressive value, and contains spiritual and social associations. In terms of children's intellectual or cognitive development, free or self-directed

play has an important role. Everything the child does in free play can become the basis of knowledge. The rhythm, the competition, and cooperation involved in most play moments and games also introduce organization (John Dewey, 1910). Rudolf Steiner (1912) stated that imaginative play can help children prepare for the academic challenges in schools. Creating an imaginative play situation is seen as an opportunity to develop abstract thinking skills.

I consider play as a learning tool as well as an approach to teaching. Gary (2008) defined authentic play as a confluence of several characteristics: (1) Play is self-chosen and self-directed; (2) Play is activity in which means are more valued than ends; (3) Play has structure, or rules, which are not dictated by physical necessity but emanate from the minds of the players; (4) Play is imaginative, non-literal, mentally removed in some way from “real” or “serious” life; and (5) Play involves an active, alert, but non-stressful frame. These characteristics capture our intuitive sense of play and has implications for thinking about play. I view play as a joyful learning process involving a full range of creativity and imagination. Play is also a means by which children develop their physical, intellectual, emotional, social, and moral capacities. And it provides a state of mind that, in adults as well as children, is uniquely suited for high-level reasoning, insightful problem solving, and all sorts of creative endeavors (Gary, 2008). When adults such as teachers observe children at play, it can lead to insights about children’s learning and the teaching process. In the same way that children engage in the reverie of play, adults can rediscover the joy and importance of their own play and creativity (Chalufour & Drew & Stupiansky, 2003). It is worth providing opportunities for pre-service teachers and other students to refocus and rethink the role of play within social and cultural context in college classrooms.

Play-based learning, according to Ebbeck, Yim, and Lee, is defined as young learners constructing knowledge as they explore, experiment, discover, and solve problems in playful and unique ways (2013). Work in the area of play-based learning and pedagogy generally seeks to consider the ways in which play is related to and used in early childhood education as a basis for pedagogy (Langford, 2010 & Stephen, 2010). A historically important perspective has been associated with the role of open-ended or authentic play as a basis for pedagogy. According to this perspective, open-ended play is important for young children because it provides opportunities for exploration and discovery, which are necessary for supporting learning (White et al., 2007). Edwards and Cutter-Mackenzie (2013) pointed out the definition of open-ended play:

Play experiences where the teacher provides children with materials suggestive of an environmental/sustainability concept, and with minimal engagement and interaction allows them to examine and explore the materials as a basis for learning about the environmental/sustainability concept (p. 198).

In this open-ended concept children direct the play, what and when they choose to play, and make their own rules for how to play. Learning is defined by the nature of play and teachers are seen as a subtle presence who support student interests and plan their environments based on their reflections of moments of play (Rengel, 2010). When taking this perspective to visual art education among pre-service teachers, it offers a new vantage point for constructing and advancing their own understandings through knowledge building processes with play as material encounters. And utilizing multicultural approaches can help form and strengthen those understandings such as having children examine and reflect on the

roles they have taken on after play and how they reinforce the status quo or question it. Other authors have also noticed the play takes on many configurations when institutionalize. The open-ended concept which is self-motivated, expressive, self-regulated, process oriented, free flowing, and independent could easily become play as a tool for the context of learning (Rengel, 2010), In this later configuration, play is defined by adults for pre-determined goals in learning that can be measurable as outcomes and the child is considered passive and needs to be brought along (Hans, 2009). Here play is a means for learning and teachers often redirects or interrupt to teach specific skills and knowledge. The experience throughout a playful learning process in college classrooms would be beneficial to foster pre-service teachers' conceptual understandings of how they can teach children using play-based learning approach when they become a full-time teacher in schools. This is why I believe the concepts of social constructivism framing this study is worthwhile for requires to think about the learner as active in their learning and that the learning is only meaningful if the learner can make it so.

In fact, play and play-based learning are widely studied and regarded as fundamental approach of learning in early childhood education but few include it in older children and adult education. From my point of view, it is necessary for pre-service teachers and other students to study the concept of play and rethink the possibility of incorporating play into curriculum for children at different levels. I consider play and play-based learning as an essential strategy or approach for reinforcing both learning and teaching, and it provides a new perspective to build teacher's identification in relation to curriculum and pedagogy.

2.2.2 Learn through Play and Art

According to Szekely (2015) play and art always go hand in hand. He writes, “children’s play is a form of art, a lively performance media, and in its many incarnations, play is the finest preparation for students of all ages to create unique and exciting works of art” (p. 3). In addition, Szekely (2015) has been instrumental in bringing the idea of play into art education field by writing how the imaginative work of children is conceived and how imaginative play acts to reflect children’s interpretations of the world. He believes that play is tied to art because it focuses on the creative process, students’ expressions of ideas, and experimentation that is open-ended. Play is a life-long artistic behavior that benefits children in all fields (Szekely, 2015). In this sense, as an art educator, I feel there are many connections between art and play and enacting play in visual arts education is undoubtedly an effective way to stimulate students becoming active learners rather passive knowledge receivers.

My sense of play in learning art began with my own experiences of teaching and learning art in a joyful and playful way. For me, making art is a creative, imaginative, and problem-solving independent process, characteristics found in open-ended play. As Eisner (1990) points out, art and play, like imagination and fantasy, are not regarded as part of “serious” business of schooling. Similarly, Pitri (2001) believes that play, especially artistic play, offers benefits to all stages of life and all areas of development. Both address problem solving with materials throughout the learning process. I view play as a significant strategy that can be used to support and enhance learning in visual art education and bring about new possibilities of creating meaningful dialogues with art learning, in curriculum and pedagogy. In support of this viewpoint, Athy (1988) described the contribution of play to all types of learning, including

physical, social, and emotional learning. When students making art or do art activities, they play with materials, explore the property of those materials, interact with materials and peers, and supply their own meaning to activities and control the situation themselves. During this process, learners construct knowledge by individual experience and reflection as well as interaction with others, which is similar to learning in play. In addition, play is concerned with the process of an activity more than its results (Pitri, 2001). Similarly, there is an increasing awareness among art educators and scholars that the process of learning art seems to be more essential than the actual outcomes (Hardy, 2002 & Clement, 2012 & Stewart, 2012 & Cherry, 2014). Along with these connections, I believe play-based learning is a useful and effective way of teaching and learning in visual art education. Understanding the concepts of play and its relation to art and artifacts is the first step to knowing how to utilize play-based learning approach in teaching.

2.2.3 Play and Art in Anji Play and Reggio Emilia Schools

Anji Play is considered a revolutionary programming in early childhood education in China. It was founded by Xueqin Chen, who has worked for local education bureau and has spent almost ten years in creating curriculum for the project and bringing it to local kindergartens. Anji Play has five core values: love, risk, joy, engagement, and reflection. They are very much interconnected, complex, and self-sustaining. According to Xueqin (2014), love, among other things, means the presence, respect, and admiration that teachers, administrators and adults have in general for children and the sense of safety that is engendered. When an environment of love prevails, kids take risks (physical, intellectual, emotional, social), experience joy from that risk taking, and become deeply engaged in what they do. When

practices of self-determined reflection are introduced (also an expression of love), kids develop greater complexity in their thinking and problem solving during the play experience.

Introducing these conditions in the context of a community or school entails specific rights and responsibilities. Anji Play practitioners highlight in the "Rights and Responsibilities" section of their website that Anji Play speaks to the important role of the teacher as facilitators and that materials and environments are needed to sustain play (Anji Play, 2015).

In Anji kindergartens, playing with materials in an open, natural environment is the best way for young children to learn skills, concepts, and identify meanings needed to establish a solid foundation for later school and life success. Friedrich Froebel's (1887) concepts support this idea. He states:

The plays of childhood are the germinal leaves of all later life; for the whole man is developed and shown in these, in his tenderest dispositions, in his innermost tendencies. The whole later life of man, even of the moment when he shall leave it again, has its source in this period of childhood... A man's later life has its root in the play of childhood (p. 45).

Though Anji Play focuses on children's play-based learning involves art and storytelling which is commonly thought of in relation to early childhood education, concepts of play-based pedagogical principles such as learner's self-reflection and teacher as a co-creator of knowledge can be applied to a research setting among college students education. Need to add more on what self-reflection and what teacher reflections are about and relate these to storytelling.

The Reggio Emilia approach originated in the town of Reggio Emilia in Italy out of a movement towards progressive and cooperative early childhood education. The Reggio Emilia

approach to teaching young children emphasizes the natural development and expression of children in relation to their surrounding environment (Grosch, 2015). This approach offers children many ways to express themselves. Reggio teachers provide children different avenues for thinking, revising, constructing, negotiating, developing, and symbolically expressing their thoughts and feelings (North Reggio Emilia Alliance, 2003). This is a newer way of learning using symbolic languages, such as painting, sculpturing, and shadow play, in daily life. The program is based on the principles of respect, responsibility, and community through exploration and discovery in a supportive and enriching environment. Learning is viewed as a journey and education is about building relationships with people (both children and adults) and creating connections between ideas and the environment (Malaguzzi, 1993). Children are given access to various tools, materials, and media to explore, create, telling stories, and make meaning. Emergent curriculum is built upon the interests of children, which the teacher captures by listening to the talk of children, the process of playing with materials, as well as through community events. The role of teacher in Reggio Emilia approach is first and foremost to be that of a learner alongside the children. The teacher is also considered as a researcher, a resource, and guide as she/he lends expertise to children (Edwards, 1993). Positioning themselves as teacher-researchers, educators carefully listen, observe, and document children's work to enable growth of the community in the classroom and to co-construct and stimulate thinking and collaboration (Malaguzzi, 1993). Teachers are committed to reflection about their own teaching and learning. Although Reggio Emilia approach is generally utilized in preschools or toddlers in the field of early childhood education, its central philosophical concepts of teaching and broad spanning. Pedagogical principles here could be valuable and

meaningful when applied to research on teaching and learning in various educational levels.

All in all, Anji Play brings about a new concept of play in China with the goal of returning true play back to children, and this has something in common with the Reggio Emilia approach in Italy. Both of them emphasize learning that is pupil-center and engages with materials, exploration, process, playful experiences, and reflection, with teachers supporting student interests and the environment. Additionally, the educator is a collaborator, co-learner, mentor, guide, facilitator, researcher, and reflective practitioner (Hewitt, 2001).

2.2.4 Artists and Play

Lots of people feel intimidated by today's art, in particular, with its incomprehensible "masterpieces" and slightly disturbing figureheads (Brooks, 2014). Indeed, many people find it difficult to understand art works, especially in the contemporary art field, since art forms and contents are constantly and dramatically changing from past to the present. Masterpieces are not merely paintings on canvas but have unlimited possibilities. Some artists expand the boundary of conventional art, while others engage audiences as participants in different ways. There are some works of art made by artists, as Mark Getlein mentioned in his book *Living with Art*, that create places for some human purpose in relation to play. According to Liane Lefaivre Doll (2007), playfulness is a concept that is central to many major contemporary artists' work in a way that does not apply to architects and urbanists. Dan Graham, for example, claims that the gradual realization, starting in the 1980s, that children were interested in the playful aspect of his work prompted him to reorient his work (Lefaivre, 2007). He now makes his work even more playful in order to engage children, pointing out that the Dia Foundation Pavilion he constructed was first intended as a playground. Moreover, Jim Duignan, a Chicago

contemporary artist, created a project *A Plea for Playgrounds* to call awareness to playgrounds as community spaces. Lastly, Jerome Sans was the most categorical of all artists about general importance of play in art. To him, all art is a game.

On the other hand, the experience of making works of art, versus the objects themselves, could also be viewed as playful by many artists. One great example is a Milwaukee local artist Katherine Martin who understands the act of making art as play (personal communication, April 6th, 2017). I knew Katherine and her works of art well because I knew she as an instructor in the Art and Design Department at UWM. As an artist, Katherine mainly works with variety of handy materials and uses them to create art, such as one sculpture she made through repeating one element paper airplanes. Katherine loves to use materials and objects to produce a playful and joyful aesthetic experience and enhance her understanding of art and herself. In making art, children, just like artists, build and create art following their own ideas and in their own ways, including choosing papers to fold into various shapes; selecting, moving, and stacking building blocks to construct; making bubble paintings using a variety of colors, etc. In the act of making, they would gain knowledge and skills, resolve problems, and develop understandings of what they are doing. This same process found in authentic play among children is repeated when children play in material settings in schools and without any restrictions and rules (Morgenthaler, 2015 & Pellegrini, 2015).

2.3 Connecting Play-based Learning and Art Education to Multiculturalism²

2.3.1 Multiculturalism and Multicultural Education

During early 1980s, multiculturalism came into wide public use in American schooling as part of the context of public school curriculum reform, with scholarship by progressive educational activists (Banks, 1989; Davidman & Davidman, 1997; Ovando & McLaren, 2000). Historically and conceptually, multiculturalism focuses on communication and interaction among different cultures or cultural groups, the value of diversity and cultural uniqueness and histories, and the critique of social systems. It traces its roots to the social movements of the 1960s and 1970s and the continuing actions taken to challenge discriminatory practices in public institutions (Banks, 1989). Multiculturalism is undeniably weaving its way into today's classroom curriculum (Newquist, 1997) and has progressed to examining and transforming policies, attitudes, instructional materials, assessment methods and teaching styles (Banks, 1989).

Critical multicultural curricula can furthermore help cope with such social phenomena as discrimination and stereotypes through the rehabilitation of the image of others, and by giving voice to the cultural narratives of oppressed groups (Binyamin & Reingold, 2014). The importance of multiculturalism in the education system in general and in academic teacher education colleges in particular have been the focus of a great deal of academic research in the field of education (Jennings, 2008; Moss, 2008). Many educators (Bank, 1993; Delacruz, 1996;

² Multiculturalism has many discourses from benevolent to critical and has weaknesses in its own rhetoric, including cultural relativism, an overreliance on theory, a tendency to limit critique to minoritized identities, and the incorporation of “others and their stuff” as raw material for integration into a Western vision of pluralism.

Sleeter & Grant, 1987). Advocates for multiculturalism agree that a multicultural approach to education is essential to engage students or pre-service teachers of all cultures in learning and to prepare students for the diverse and global society that will be their future. Multicultural education is thus a process of comprehensive school reform and basic education for all students. It challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms the pluralism (ethnic, racial, linguistic, religious, economic, and gender, among others) that students, their communities, and teachers represent (Nieto, S., 1996). In other words, it is a process that permeates all aspects of school practices, policies, and organization officially as a means to ensure the highest levels of academic achievement for all students, along with building respect for diversity.

Since Art Education 130 is shaped by multicultural discourses, I thought it would be beneficial to employ a multicultural art education approach in my teaching, examining a variety of issues and contexts characterized by cultural diversity in relation to play and art. According to Elizabeth Delecruz, art educators play a vital role in the preservation of cultures (1993). In this sense, it is essential and necessary for teachers in higher education to take good advantage of multicultural approaches, including bringing about cultural awareness, enabling all students to have opportunities to understand and affirm their own identities and that of others, and among those who will become teachers, practicing to teach beyond their own culture borders (Delacruz, 1995). In my study, student participants come from different academic backgrounds, but some are preparing to become teachers, and so within the framework of professional development, it is important that I connect art and play to multicultural approaches (Hramiak, 2014; Ngai, 2013; Romo & Chavez, 2006), and the construction of a cultural identity (Ngai,

1994) that is open to multiple narratives (Binyamin & Reingold, 2014).

With a mandate for multicultural education, the very ways that schools conceptualize the nature of teaching and learning needs to also change (Nieto, S., 1996). Multicultural education challenges the dominant power and knowledge structures that tend to create sociocultural inequities (Stuhr, 1994). The initial goal of multicultural education was to improve educational achievement for ethnic students who were being disenfranchised by the educational system (Banks & Banks, 1993); however, this has since expanded.

Sleeter and Grant (1987) explained and proposed five approaches to multicultural education: (1) teaching the exceptional and culturally different approach; (2) human relations approach; (3) single group studies approach; (4) multicultural education approach; (5) education that is multicultural and social reconstructionist. Stuhr (1994) expanded on these approaches in understanding multicultural teaching and learning in relation to visual art education. She argued that these approaches help art education as a field to equip all students with cognitive skills, technical efficiency, conceptual information, and the aesthetic values, and enable students to get jobs in the arts and to participate in fine art cultural events; develop students' self-esteem and self-confidence; raise the status of and respect for the groups studied, which may affect social change; and push students of all learning styles to develop to their full potential (Stuhr, 1994). Within curricula, diverse viewpoints are presented and the students are encouraged to use multiple outlooks when analyzing issues (Grant & Sleeter, 1993). More recently, Gay (2010) has also added thoughts on multicultural approaches by discussing culturally sensitive teaching that include practices that validate and comprehend, are multidimensionality, and enable empowerment, transformation, and emancipation. In her

discussion, teaching should respect cultural heritages, teach to the whole child, collaborate across subjects, enable students of color to gain self-confidence and efficacy, and transcend hegemony to enable social consciousness and freedom from mainstream misconceptions of cultural and ethnicities.

Multicultural education brings about implications for teaching in the visual arts and play-based education. When I thought about teaching art and play in Art Education 130, I tried to develop strategies and concepts in relation to multiculturalism, including facilitating an understanding of a play and art within the sociocultural contexts of diverse cultures, fostering learners' development of autonomy, assisting students in thinking more critically through multiple teaching methods and perspectives, encouraging respect for students' ideas and understandings, and taking advantage of both individual and group work and reflections to reconstruct knowledge and curriculum that privileges individual and cultural narratives.

2.3.2 Multiculturalism in Art Education

“Art offers a way of communicating and accepting other cultures. Mexican piñatas, African masks or Ukrainian decorated eggs – each of these artifacts gives children insight into the history, values and aesthetic sensibilities of others” (Isenberg & Jalongo, 1997, p.112). It is true that art communicates but one artifact cannot possibly represent a culture, holding it still to produce a homogeneous understanding of the nation discussed and the identities that could be constructed. Similar to material culturalists, I agree that objects communicate meanings and mediate messages through time and space. Using a variety of art works or other types of artifacts, with their styles, forms, functions, and contents, provides perspectives on people and their material practices and opportunities for audience to understand them in

relation to their own but you must frame the teaching of objects from other cultures within a practice that does justice to contextualization and troubles the subjugation of non-dominant knowledges. Cultures are never fixed but formed in process and through interactions and relations, with exchanges that interpret and reinterpret the production of meanings through its products. Within Discipline-based Art Education (DBAE), this was rarely done. A curriculum program was often constructed and implemented, based on the Western formal qualities of art and on adults role models from the contemporary Western art world such as the critic, aesthete, art historian, and artist (Stuhr, 2016). Many art teachers continue to use this approach to teach art in schools. I do not mean to say that using this approach is not beneficial but as noted by Stuhr (2016), the knowledge that the students or their cultural communities may bring to the classroom, the consideration of diverse sociocultural art worlds, and the investigation of power relations are largely neglected. For me, art worlds are plural and not singular and thus multicultural. How to invite students to examine the art through a multicultural stance is significant because it offers them not only a variety of art forms to study but also the sociocultural meanings beyond those usually reflected in a Western European or North American perspectives. The languages of art are also multiple and thus must be considered through cultural contexts. Lastly, systems of values, beliefs, privileges, and attitudes condition knowledge and its construction. As an art educator, I want my students to develop an understanding of a wide range of art works and their artistic styles and contexts of production and reception, as well as freely experiment with medias and materials, to learn art within a socio-cultural sensitive learning environment that reflects on systems of belief and value.

2.3.3 Multiculturalism in Play

“Culture is multitude of values inherited from past human activity in the form of rituals, beliefs, and ways of conceiving the world in general that guide acceptable ways of feeling and behaving in a wide variety of activities” (Boyer, 2013, pp.153-154). This is why play can be connected to multiculturalism for play and culture are ways in which children make sense of the world in which they live. In other words, play is a way for children to learn cultural norms and values and roles and skills they may need in adulthood but specific play behaviors may differ among cultures. Family and community cultures shape child-rearing goals and children’s expectations of the world at an early age (Boyer, 2013; Grace & Trudgett, 2012; Hare & Anderson, 2010; Tudge, 2006; Wubie, 2005). All the experiences that children have in their early lives influence children’s play styles and themes as well as their social relationships (Ramsey, 1991). I believe children from different cultural background have various ways in which they learn to play and with a variety of things, which implies that children also interact with others, play, and behave differently across schools, families, or societies. For example, one study found that Latino American children stressed companionship in their dramatic play, whereas European American children enacted the individual prowess of media-inspired roles (Norbis, 2004). The importance of group and interdependence are stressed as opposed to independence and self-expression.

Furthermore, play themes, types, and structures vary from culture to culture but all cultures have forms of play, usually in the form of interpretive reproduction of social environments or as the construction of shared meanings among peers (Gaskins, Lancy & Haight, 1994; Roopnarine & Johnson, 1994). In addition, according to Gaskins, Haight, & Lancy (2007),

different cultures value play differently. In some cultures, play has been recognized by adults as having cognitive, social, and emotional developmental benefits; play can be seen as a spontaneous activity of children, which adults do not structure or participate in; or play can be seen as a spontaneous activity, but time allocated to it is limited because other activities are considered more important. Moreover, Hirschfeld (1993) noted that children become aware of difference in play, including gender, race, and (dis)ability and so teachers need to know students' cultural background and communication styles and languages and reflect the world outside the classroom in materials chosen.

As an educator, I personally value multicultural dimension of play among children and I think it is necessary to teach pre-service teachers and other students about it. I think also I need to know how they understand it from their own perspectives to enable their growth. Jalongo (1991) offers some suggestions to help teachers realize play's potential for children from different races, ethnic, and cultural backgrounds: (1) accept children's cultural differences; (2) help children explore their cultural backgrounds through appropriate play centers and materials; (3) be particularly sensitive to gender and racial issues as children enact familiar roles. In the current world, teachers should create an environment that contain diverse culturally materials reflective of the spaces in which they live to ensure children have access to social building blocks, are free to enact different roles, and become culturally aware of differences among themselves.

Chapter 3. Research Methodology: Action Research and Narrative Analysis

3.1 Paradigmatic Assumptions

Paradigmatic assumptions are a way of viewing the world and a framework from which to understand the human experience (Kuhn, 1962) and as such a researcher needs to reflect on her worldview to situate her inquiry. How people as individuals see and understand the world happens in multiple ways but my own worldview frames the ways in which I understand teaching and learning and how my study was conducted. What I believe is that people learn things by themselves as well as from others; construct knowledge based on interactions and in their relation with other people, things, and institutions; and build understandings of the world through multiple cultural and social contexts. As such, I consider myself a social constructivist. Furthermore, according to Palincsar (1998), the specific structures and processes of learning revealed by individuals can be traced to their interactions with others. From a social constructivist perspective, separating the individual from social influences is not regarded as possible. Social constructivists advocate that the sociocultural contexts in which teaching and learning occur are considered critical to learning, and learning itself is viewed as culturally and contextually specific (Palincsar, 1998). Such a viewpoint values sociocultural context in knowledge construction, which also gives support to my own beliefs in multicultural play-based art education.

In addition, I believe in teacher education that requires educators to learn principles and concepts that could be applied to new issues and problems in local contexts and reflect on how their teaching respects the lives of students and facilitates constructivist possibilities for students. Furthermore, according to Vygotsky, knowledge construction and growth are seen as

the result of personal interactions in social contexts (1978). These ideas of social constructivism also frame my research study. My study assumes that knowledge and reality is constructed by people, so it is important to involve people in my research as participants and understand how they come to value play-based learning as practitioners who have individual agendas, motivations, and goals that drive their understandings. In line with these values and beliefs, I have elected to do action research as my methodology.

3.2 Understanding Action Research

Action research is a type of research methodology in which practitioner examines her own practice through inquiry, usually to better understanding her choices and find opportunities to improve herself. In the education field, action research, also called teacher research and teacher-as-researcher, is an approach designed to develop and improve both student learning and teacher effectiveness (Mills, 2011) and aligns with such questions as “What am I doing? What do I need to do to improve and how do I improve it?” (McNiff & Whitehead, 2006). In my action research, my questions include “how can I facilitate an environment to better teach play-based pedagogy” so my study was best served by action research. I not only want to identify how to teach play-based learning including improving my practice as a teacher but also try to understand how participants construct understandings about it and use it in relation to their worlds. The methodology allows the researcher to be an active participant rather than a passive observer seeking out aspects in teaching and learning as a means for increasing knowledge and improving practice (Action Research, chap. 9) through a cyclic self-reflective process. In my own reflective process of teaching, my role was an active teacher as well as a participatory observer, and I looked for the possibilities and strategies that

allow students to incorporate play in their curriculum or their thinking about education and in relation to art and artifacts in a multicultural world. I also looked for how I can improve my teaching to better help support these students in relation to their identities as teachers and as people who value education. Through my own development as a teacher of play-based pedagogy, new ideas and understandings were created that enhanced my practice and those of pre-service teachers and other students where meaning making is both artful and playful. I will explain more about action research in the following section and connect it to my study.

3.3 Design of the Study

When I conceived the design of my study, I aligned my understandings of social constructivism to the multifold narratives of play-based learning. When people learn through play and in relation to art and artifacts in a socio-culturally constructed environment, they tap into their prior knowledge and into problem-solving individually and as a group in local contexts.

I chose to conduct an action research study to facilitate my goals to improve practice in teaching play-based pedagogy and to look for new possibilities. Action research, as I mentioned before, in the educational context, is considered a rewarding process that addresses the ability of teachers to carefully examine their own feelings and thoughts that underlie their actions (Mary Koutselini, 2008). It “involves teachers identifying a school-based topic or problem to study, collecting and analyzing information to solve or understand a teaching problem, or helping teachers understand aspects of their practice” (Gay & Airasian, 2003, p. 262). Susman and Evered (1978) describe the cyclical process of action research as (1) Diagnosing: identifying or defining a problem; (2) Action planning: considering alternative courses of action for solving

a problem; (3) Action taking: selecting a course of action; (4) Evaluating: studying consequences of an action; (5) Specifying learning; identifying general findings. Recursive, iterative, spiraling, and cyclical are all major elements of action research. (Chiasson, Germonprezp & Mathiassen, 2008, p. 34). Using a cyclic and dynamic process, which alternates between action and critical reflection, I reflected on my teaching and the uses of play-based pedagogy in relation to art and artifact, as well as teacher values for multiculturalism and integration and continuously refined methods, through my data collection and my interpretations of data in light of the understandings developed in an earlier cycle. In other words, action research is simply a form of self-reflective inquiry undertaken by participants in social situations in order to improve their own practices, their understanding of these practices, and the situations in which the practices are carried out (Carr & Kemmis, 1986). Thus, in terms of my research questions I decide to do two cycles through a dynamic process of spiraling back and forth among reflections of how I facilitate knowledge construction that incorporate play using visual art that help students enhance their learning and how their understandings enrich my prior knowledge and strengthen my teaching to foster meaning making and build a teacher's identity or value for education within a social and multicultural context. In other words, I looked for a priori and emergent patterns through these reflections of how pre-service teachers and others understand themselves using play concepts, art, artifacts, and social-cultural issues as categories to forward the learning process. Valuable findings from their prior experience and current classroom learning resulted in improvement of my own teaching through critical self-reflections and reflections of students in the classroom.

In the design of my study, I first taught concepts about play through guided practice and

in relation to learning, art, and multiculturalism and then had students reflect on this. Next based on their responses, I taught again to deepen areas of knowledge construction. They then wrote reflections in relation to this stage, which emphasized multiculturalism and integration. Lastly, they were asked to create a collaborative curriculum through independent practice based on concepts taught, organized around a life-centered issue, art, integration, play, and multiculturalism.

Action researchers advocate reflection to identify problematic issues worthy of investigation and bring about critical improvement and change in practice. From this perspective, teaching and learning could be structured in a meaningful way and constantly developed and adjusted to extend learning for students, as well as the researcher. According to Rapoport (1970), "action research aims to contribute to both the practical concerns of people in an immediate situation and to the goals of social science by jointly collaborating within a mutually acceptable ethical framework." (p. 499). This means that action research should be participatory. As such, my approach to my study involved systematic, self-reflective and critical approaches and included various voices and perspectives of students during the cycle. Narrative analysis was also used to interpret data in relationship to how problems and solutions for play in practice are addressed by me and by students in relation to their identities. Narrative analysis focuses on "the ways in which people make and use stories to interpret the world" (Lawler, 2002). We say that people by nature lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories about them, and write narratives of experience. Because educational practices are so complex, there needs to be an equally complex variety of research methods and conceptual devices to view the subject in its

many configurations (Labaree, 2003). Thus I used multiple ways to collect data and narrative analysis to help me understand collected interviews, observations, field notes and documents during the action practice process. In the two cycles of my study, I first figured out what approaches and strategies could be used appropriately to enhance students' learning related to play-based art education and then investigated general concepts of how students in my class construct knowledge of play in relation to education with art and multiculturalism from their own learning and self-reflection on their learning. In the second cycle, I picked three students who volunteered to be interviewed and who readily contributed to the classroom activities. I focused on these students' reflections and interviews to investigate how they make meaning of the topics, how they define themselves as a teacher or as a person who values education, and how they would incorporate play into curriculum and education in and through art and multiculturalism. The whole research process benefited my own teaching though the back and forth reviewing of my practice in dialogue with students, but I also believe it aided students to rethink the ways in which they teach in their classes or think about education as seen in the narratives that follow in the next chapter.

3.3.1 Participants and Location of the Study

The main participants in current study include me as the teacher and four college students in Art Education 130 and who volunteered to be part of the study in the spring semester of 2017. Students in Art Education 130 are studying in different programs and come from different cultural backgrounds. The major participants are four female students who lacked knowledge of concepts and principles of art and play. Their disciplinary fields vary respectively focusing on early childhood education, middle childhood education, urban studies,

and marketing. Two of them are going to be teachers in school, community, or museum settings, and the student who studying at urban studies had some teaching experiences in an after school program with children. The marketing student had no experience with the field of education or with children.

Since I wanted to incorporate concepts of play into art education among students while teaching, I chose to do my study in Art Education 130: Multicultural Art and Visual Learning at the Peck School of the Arts, at the University of Wisconsin-Milwaukee (UWM) in Spring 2017 and taught by Rina Kundu, an Assistant Professor of Art Education. This class was chosen through convenience and theoretical sampling. The class addresses multicultural learning in relation to the visual arts and helps students to learn art concepts and skills, critical multicultural theories, and integrated lesson planning, using hand-on activities, lectures, readings, discussions, and written assignments. I was familiar with the class since I had been a participatory observer in the class the year before to learn more about early childhood education during my time as a graduate student at UWM.

The Art Education 130 was a site where classroom pre-service teachers and other students came to learn art and its social practices, how to incorporate art into education, and how art could be used to facilitate critical multiculturalism to explore and come to respect diversity. Furthermore, *Art Education 130: Multicultural Art and Visual Learning* is also one of the courses offered by Peck School of the Arts for students to fulfill their general education requirements and by students who want to earn a certificate in Cultures and Communities, a program that gives students a chance to meet basic education requirements as they explore cultural diversity, both in the classroom and through service to Milwaukee communities. So

although the Art Education 130 was originally designed for classroom teachers interested in developmentally appropriate art experiences for children from pre-school through eighth grade, others take the class to learn about concepts and principles in the visual arts and issues in relation to respecting difference in a multicultural world.

The classroom used for the course is bursting with colors and I found it a pleasure to work in it as an invited teacher and researcher. It offered a comfortable environment for teachers and students to discuss art and curriculum, enable group activity, and facilitate studio projects with multiple materials. In this classroom, tables are very large and movable to facilitate different types of group work, the display walls are plentiful for hanging student works and to use for assessment activities like critiques, and a variety of art materials, tools, and objects are well organized for easy access. There are also a display wall and cases in the hallway to share art education student work and activities with the larger community of Art and Design.

3.3.2 Role of the Researcher

I considered my role during the study as an insider and a fully active participant in the setting for the eight sessions of teaching. I created lesson plans based on my own understanding of play and art-based education and their relation to multiculturalism. Those understandings are embedded in my beliefs and values as well as previous art teaching experiences with young children, whose ages ranged from three to twelve years old. I had been incorporating aspects of play into classrooms when I was an art teacher in a child center and an elementary school. While teaching, I always wanted my students to learn actively, think critically, make art joyfully, and play creatively. Being an insider during this study, my goal was

to figuring out how to facilitate an appropriate learning environment based on my beliefs as a teacher and what to teach undergraduate students to let them build knowledge of the major principles, concepts and strategies of play-based pedagogy, and its connection with art and artifacts that I thought was important for them as future teachers in preK-8 education or as people who can come to value art and play. I encouraged them to get involved in learning through art and play-based studio projects, which helped them construct and conceptualize the knowledge of play-based pedagogy and art education in practice from both a learner's and teacher's perspective. Meanwhile, as a researcher, I also took on the role of a life-long learner and participant observer in the classroom to see my actions in relation to that of students, to watch their interactions, to have participate in conversations with learners, and to access feedback on my teaching and their learning. Emerging patterns and reflections on self and from students helped me as a teacher to extend my prior knowledge and understandings and further improve my own teaching practice on play-based and art education and its benefits.

3.3.3 Methods of Data Collection

In my research, I used qualitative methods to collect data. A number of data collection tools or resources were utilized in my action research project which help me answer the research questions, including participant observation in action, instructional resources, semi-structured interview questionnaire, conversation recording, assignment documents, photo recording of studio art works, reflective papers and lessons based on their assignment documents, and field notes (see Appendix A, B, C, and D). As a qualitative researcher in a natural setting, I sought readily available information, or naturally occurring conversations and actions that can serve as data to improve my practice in relation to students' understandings

and values. To be specific, in the first cycle, students were provided with the fundamental principles and concepts of art and play in which they can gain conceptual understandings of play-based learning and experience it through art-based activities in a multicultural learning environment. In the second cycle, students enhanced their understandings more deeply after I adjusted the teaching methods in relation to play-based pedagogy and visual arts and in accordance with their critical reflections and feedback collected through their interaction with materials and peers. By doing so, my knowledge of teaching was constructed in a meaningful way and in relation to learners. I also investigated how I facilitated that knowledge and allowed students to freely explore by themselves, figured out how they valued the significance of art and play, and how they incorporated aspects of play into the curriculum.

3.4 Methods of Data Analysis: Narrative Analysis

3.4.1 Introduction to Narrative

Before getting into the narrative analysis I would like to use Bamberg (2012)'s definition to explain what we mean by narrative as follows:

When narrators tell a story, they give narrative form to experience. They position characters in space and time and, in a broad sense, give order to and make sense of what happened- or what is imagined to have happened. Thus, it can be argued that narratives attempt to explain or normalize what has occurred; they lay out why things are the way they are or have become the way they are. (p. 145-154)

Narrative analysis acknowledges that research accounts do not reflect what has happened at a site. Instead research accounts are representations that try to make sense of what happened. Representing the voices of others is more than reporting them. They are

interpreted and as such clash with the lived experiences of those represented. Interpreting voices in a research account constructs the voices of participants. I partly choose narrative analysis because it a methodology that acknowledges that research is a constructed enterprise and only a partial view. As Phelan explains, “somebody telling somebody else on some occasion and for some purpose(s) that something happened” (2005, p. 18). I acknowledge that my account is a partial view made through interpretation and dialogue with others within a power/knowledge network. Bamberg (2012) provide two realms of the narrative to further explain it: (a) the realm of experience, where speakers lay out how they as individuals experience certain events and confer their subjective meaning onto these experiences; and (b) the realm of narrative means (or devices) that are put to use to make (this) sense. From Bamberg’s words, I understand narrative as the social construction of meaning based on events so narrative includes both a story and how the story is told. Narratives make sense of human experiences and human actions that affects human beings, and so construct individual meaning and personal or group identity. Storytellers usually choose to connect events or stories to make it meaningful to themselves and others. Inquiry such as who tells the story, how the story is told, and why tell the story give researchers a guidance to figure out the narrative meaning within the storied form of telling. Moreover, the study of narrative is the study of the ways humans experience the world (Bruner, 1985); it focuses on the particular. This general concept is refined into a view that education and educational research is the construction and reconstruction of personal and social stories (Connelly & Clandinin, 1990). In my action study, I tell stories about what I understand play-based art education to be, its usefulness in the learning process, and its connection to art, integration, and multiculturalism. Moreover,

students in class also tell their own stories of how they view play and its concepts, its usefulness, and its value play to art, integration, and multiculturalism through the articulation of their learning, self-reflection, assignments, and interaction with me and their peers and include prior knowledge and experiences. Learners, teachers, and researchers are all storytellers and are characters in their own and other's stories (Connelly & Clandinin, 1990). Furthermore, Seale (2000) acknowledges that narrative understanding is not something that only accounts for social action in retrospect. It is a meaning making device within the context of telling. As Squire (2004) notes, the storyteller is not a unitary self, making holistic sense of his/her life in the telling. Instead, the stories that people tell about themselves are about many selves, each situated in particular contexts, and working strategically to resist those contexts". From Aoki's (2005) perspective on curriculum, teacher's lived experience is valuable to be brought into the curriculum to lighten the concept of lived curriculum in teaching. The nature of our experience and educational experiences can help us to understand the present in the way that allow us to move on, and be more learned than before (Pinar, 1975). Thus, storied narrative helps me and students to experience new things and construct knowledge to shape and reshape who we are, in relation to ideas.

3.4.2 Action Research and Narrative Analysis

My narrative analysis procedure rigorously examines the qualitative data that I collected in this study and adheres to my research methodology. In my study, I looked for the possibility of incorporating play into curriculum among students in Art Education 130 and the evidence of how play-based learning occurs and is experienced through dialogues among participants and instructor, in an environment. I also looked for how play-based learning happened within multi-

material settings and how adults think about the benefits of play-based learning in art education. Narrative analysis attempts to systematically relate the narrative means deployed for the function of laying out and making sense of particular kind of, if not totally unique, experiences. Narrative analysts can place more weight on analyzing the narrative means, or the intentions to better understand particular experience (Bamberg, 2011). I think it was perfect to collect narratives of students' experience and reflection, and archive them in textual and audio formats for me to analyze afterwards. I looked for patterns in their narratives that emphasize what they understand about multicultural art and play-based learning, and their beliefs and values as multicultural teachers or people who value multicultural education. With this, I also looked for their framed understandings of their own pedagogy through art and play using priori categories and emergent categories, such as narratives of play-based art education, narratives of integration of art, play, and multiculturalism, and narratives of teacher's identity. By doing so, I have come to understand partially students' own stories based on their conceptualizing knowledge of play-based learning and visual arts and how it might influence their identity, which at the same time helps me to enhance my current understanding of my own teaching and identity as a teacher.

3.4.3 Models of Narrative Analysis

Specific narrative analysis approaches include Labov and Waletzky 1960's model for categorizing elements of a story, Lieblich's focus on content and form, and Mishler's look at the function of language (Elliott, 2005). Furthermore, Riessman (2003) offered several models of narrative analysis focusing on oral or verbal narrative suited from a range of contemporary approaches. They are (1) thematic analysis: emphasis is on the content of a text, "what" is said

more than “how” it is said, the “told” rather than the “telling”; (2) structural analysis: emphasis shifts to the telling, the way a story is told; (3) interactional analysis: emphasis is on the dialogic process between teller and listener; (4) performative analysis: interest goes beyond the spoken word, and storytelling is seen as performance who involves, persuades, and moves an audience through language and gesture, “doing” rather than telling alone (Riessman, 2003).

The thematic narrative analysis, according to Braun and Clarke (2006), is a widely used method of analysis in qualitative research for “identifying, analyzing and reporting patterns within data.” (p.79). It is exclusively focusing on content instead of forms, language and interaction, and interpreting narrative accounts as a whole. This method emphasizes organization and rich description of the data set. Thematic analysis goes beyond simply counting phrases or words in a text and moves on to identifying implicit and explicit ideas within the data (Namey, 2012). And its primary focus of narrative materials is on “what” is said, rather than “how” or “to whom” and for “what purpose” (Riessman, 2008, p59).

In addition, Labov and Waletzky (1997) model of analysis has had a huge impact on educational research. Labov (1996) and his colleagues developed and refined his structural methods of narrative analysis, to include six elements: the abstract (summary and/or point of the story); orientation (to time, place, characters and situation); complicating action (the event sequence, or plot, usually with a crisis and turning point); evaluation (where the narrator steps back from the action to comment on meaning and communicate emotion- the “soul” of the narrative); resolution (the outcome of the plot); and a coda (ending the story and bringing action back to the present). (Labov, 1996). This model provides researchers with a way to study narratives in detailed, distinguishing it from other types of talk. It locates the structure of the

narrative as well as its function. Details come into sight because the model breaks narratives down into clauses, which are understood as ordered and sequenced but does little in addressing the interview context in the production of a narrative or its complexity (Mishler, 1997). In this model narrative is privileged as a text versus as seen in context (Gubrium & Holstein, 2007).

3.4.4 Applying Model to Data Analysis

In terms of analyzing data in my study, I combined thematic analysis with Labov's structural method of six elements. I mainly employed evaluation, resolution and coda within my narrative analysis. Using thematic analysis allows me to look at narratives created by me and students in multiple ways as a whole, specifically what we understand play-based pedagogy to be in relation to art, integration, and multiculturalism and its value to us. Furthermore, Labov's model pays attention on the "telling" instead of "told" and emphasize the narrative itself rather than a narrator's experience. Labov's methods give me a starting point on how to reduce units of texts to forms, language, and structures that condition how the story is told and this allows me to look at details and functions of clauses. By doing so, I not only looked for what story I and students want to tell but also identify possible and potential meanings we might tell beyond the topic.

Based on the data and in relation to my research question "how do I create an environment and facilitate knowledge construction that incorporate concept of play using the visual arts among students that help both me as a teacher and students as learners to enhance our understandings, foster meaning making, as well as build teacher identity within social and multicultural context?", I created three thematic categories in which the research findings were

interpreted throughout my story and students' stories, and I continued to use these categories to seek out crucial relevant patterns within text that had such narratives elements as evaluation, resolution, and coda. The three categories layered within the texts include (1) texts that narrated knowledge construction within play-based art education; (2) texts that narrate interactions with and connections among art, play, and multiculturalism; (3) texts that narrate teacher identity and/or the value of play in the world.

During the analytic process, I employed the methods of thematic analysis through Braun and Clarke's (2006) six phrases when analyzing collected data including field note observations in class, transcripts of interviews, reflective assignment writings and lessons, artworks, informal conversations, instructional resources, and other documents. In the first phrase, I read and re-read data and got myself familiar with what the data entails and paid specific attention to patterns that occur in line with three research categories, noting these occurrences. Next, I combined with the Labov's model of structural elements and mainly looked for comments on meaning and displays of emotions, and words, sentences, and structures that spoke to the outcomes of the plots, and how the ending of a story brought the speaker back to the present within transcripts of participants' interviews and other documents. In the second phrase, I documented where and how the patterns occurred or reoccurred that helped set the stage for later detailed analysis. Within this step, I also made an effort to note meaningful parts of data as it relates to research questions. The analysis process was rarely completed in one round; I strived to refine by adding, subtracting, combining, or splitting potential meanings in a second round of analysis (Saldana, 2009). In the third phrase, I searched for overarching themes, either what is present in data or what is missing in the data. It is crucial to avoid discarding themes

even if they are initially insignificant as they may be important themes later in the analysis process (Braun & Clarke, 2006). In the fourth phrase, I refined and reviewed the candidate's themes and searched for data that supported or refuted the proposed story being told. In this stage, I looked at how the themes support the data and the overarching theoretical perspective (Braun & Clarke, 2006). In the fifth phrase, I identified which aspects of the data were captured to tell a partial story and what interesting ideas or concepts come up with in data and why they are interesting. In the last phrase, I decided on themes that make meaningful contribution to answering research questions, and then produced an account of its telling through thick descriptions, understanding it to be partial. (Braun & Clarke, 2006).

All in all, I used thematic analysis combining with Labov's approaches to analyze texts collected to not only focusing on content but also form and structure of the text units that I and participants created. I reduced the texts into chunks and then searched for themes, categories, and the core narrative meanings through its telling using an analytic model. My story and 3 students' stories will be told in chapter four based on my interpretation of the data and is only a partial story and limited by my research questions and concerns.

3.5 Validity and Limitation of the Study

In order to ensure my study's validity and reliability, I collected and analyzed data through triangulation, construct validity, and diffraction. As Denzin and Lincoln (2005) emphasize, "the combination of multiple methodological practices, empirical materials, perspectives, and observers in a single study is best understood, then, as a strategy that adds rigor, breadth, complexity, richness and depth to any inquiry". As outlined above, data was collected from ethnographic methods of observing (field notes), interviews (transcripts), photo

analysis, and document analysis. These varying methods of data collection ensure that a rich narrative was developed and the methods would be compared with one another in order to create a layered representation of reality as it was researched and through an awareness of how it was constructed. I used credibility, dependability, and confirmability – being able to understand the data through my eyes and that of students, accounting for changes that occurred in the environment and their effect on me, and documenting the procedures for checking and rechecking the data. In terms of diffraction, data is composed of interference patterns and engages with the different patterns that interact with others. This interference pattern makes it possible to shift existing meanings. Thus in my study students' prior understandings of play and art-based learning in relation to multiculturalism are deconstructed and then reconstructed based on what they learn from the class relating to their experiences of teaching with children. During this knowledge constructing process, I and students built our own stories and emergent patterns occurred to make new meanings which may benefit us as a teacher. Some considerations need to be taken into account when collecting narratives including ethical issues and how to capture students' voices.

Chapter 4. Data Analysis: Participants' Stories and My Story

4.1 Introduction

In my research project, the data gathered from semi-structured interviews, class observations, reflection paper writings, lessons, photo documents and field notes reveal ways to improve my teaching practice and enhance my understanding of concepts and ideas for teaching and learning, relating to my research question: How do I create an environment and facilitate knowledge construction that incorporates concepts of play using the visual arts among classroom students that help both me as a teacher and students as learners to enhance our understandings, foster meaning making, as well as build teacher identity within social and multicultural contexts? Using narrative analysis, I discovered valuable statements and stories that were inspiring and meaningful for both me and students. I highlight some significant moments that occurred throughout eight sessions of my teaching in this chapter.

In the following writing, I am going to tell my partial story and two other participants' partial stories to reveal how we understand play, play-based art education, and multiculturalism; how we construct this knowledge in relation to values and beliefs, and what this may say about our identities. I will start with two participants' stories, and end with my story to look at meaning making within the narratives we created.

4.2 Lily's Partial Story

Lily is currently a sophomore in Middle Childhood Education at University of Wisconsin-Milwaukee and she has a background in English and Math. When I asked Lily about her experience of teaching children and how she could include play in students' learning, she replied:

I am at a toddler school classroom right now. I am actually teaching them about life cycles with butterflies, so first we started with eggs, and we took different kinds of noodles to compare (egg) sizes. And then we had everyone paint their own plate. We connected all the plates to make a caterpillar. Then we just talked about cocoons, and we did many activities about cocoons. Then we went back to the butterfly and put it together using symmetry. It was a week-long thing. Every day was kind of different part of butterfly's life. (personal communication, April 17th, 2017)

I used Labov's model to analyze the narrative. Lily started with an **orientation** (OR) statement "I am at a toddler school classroom right now" which showed who, where and when the story happened. Then she continued to express "And I am actually teaching them about life cycles with butterflies" which was an **abstract** (AB) statement giving an overview of what the story was about. It was about one of Lily's teaching stories, which would demonstrate some aspect of play taught in class. She followed this with a **complicating action** (CA) statement that demonstrated what the students did when Lily taught about butterfly life cycles: "...so first we started with eggs, and we took different kinds of noodles to compare (egg) sizes. And then we had everyone paint their own plate. We connected all the plates to make a caterpillar. Then we just talked about cocoons, and we did many activities about cocoons...". Lily then described what finally happened: " Then we went back to the butterfly and put it together using symmetry. It was a week-long thing. Every day was kind of different part of butterfly's life". This statement was what Labov (1987) called **resolution** (RE). These sequences of clauses had no elements of **evaluation** (EV) and **coda** (CO) for not all stories contain all six elements and vary in sequencing (Riessman, 2008).

Since Labov's analytic model is limited to units of text, I also used thematic analysis to unpack explicit and implicit ideas in her text. In terms of the narrative above, Lily was describing a story about her practice that she believed included play. The complicating action described her process of how she taught about a life cycle where a butterfly's life journey moved from an egg to a caterpillar to a cocoon to its rebirth as a butterfly, using hand-on activities that involved visuals. In her narrative, she reveals both an understanding of play and art in her thinking. Constructivist theorists such as Piaget believe play is an important activity necessary for cognitive growth. Based on this theory of cognitive development, Lily believes that active involvement with the environment allows students to construct their own knowledge as they explore in this case the size of eggs, the shape of caterpillars, and the concept of symmetry. Play for Lily seems to be active learning and a medium for learning for the purposes of cognitive growth in mathematical concepts such as size, shape, and symmetry. Play has become contextualized for learning and institutionalized for measurable outcomes. Play is also regulated, where Lily initiates and guides it for her own learning objectives in relation to math. She seems to miss some of the possibilities found in authentic play such as its social dimension. All her students seem to play in the same way with the same materials and for the same purposes. Furthermore, art seems to be understood as a representation and in this case, a representation of the physical attributes of a caterpillar through a schema, where a series of circles stands in for the body of a caterpillar. Art is a way of representing people, places, and things.

There are other texts written by Lily, including her reflection paper, and they represent further understandings of play and play-based pedagogy, both reinforcing and extending her understanding and value for play:

Play-based pedagogy is the idea that children can learn through play. This can be done through art, fine and gross motor skill play, dramatic play, and much more. Children involved in play-based learning can learn best with some help from their teachers, but also allowing them to discover independently or with a group of children can benefit them the most. Concepts of play-based pedagogy that stuck out to me is the cognitive development that goes into this type of play. Play-based learning can help students who may not find school engaging or don't feel involved with the learning. (personal communication, May 1st, 2017)

Lily believes in the concept that children learn best through interaction with peers and adults, as well as being able to construct their own knowledge individually. This is part of constructivism, and adheres more closely to Vygotsky's theory, which emphasizes the social aspect of learning. Lily reported that play-based learning could benefit children in multiple ways, including refinement in fine and gross motor skills, cognitive development, and discovery through a social environment. Her story of using play as a tool is reflected in her statement "concepts of play-based pedagogy that stuck out to me is the cognitive development that goes into this type of play" but she extends her understanding by expressing how play is social and kids can build knowledge together in the statement "allowing them to discover independently or with a group of children can benefit them the most." This evaluative clause speaks to how

her values for play also include self-regulated play, where children are the initiators, free, and independent. She adds details to this particular direction in her story as follows:

Although some may not see play as a tool for cognitive development, this is far from the truth. When examining the concept of Anji Play, one can identify how cognitive development is helped during play. Anji Play allows young children to use simple tools, mostly natural in any way they would like. Anji Play allows children to choose how and what they will play with. They can create what they like and work together to make their ideas come to life. With these principles, the students are using their ideas and simple material to develop their own projects and play. They use play, like dramatic play to express the world they live in, along with their ideas on how to act in their community. They can create simple food dishes, play with makeup, make homes out of nature materials, and much more. With all these activities and little teacher involvement, it's obvious that it takes cognitive power on the children's part to play. This play is unlike anything I've heard of before, and would like to find ways to use nature to involve play. (personal communication, May 1st, 2017)

Here she understands play to be cognitive but students are positioned actively in their play as opposed to passively as in the first example. The narrative above where evaluative statements are used gives us a sense of Lily's new constructed knowledge of how children develop their cognitive skill through Anji Play. According to Piaget (1936), cognitive development was a progressive reorganization of mental processes as a result of biological maturation and environmental experience. Children construct an understanding of the world around them, then experience discrepancies between what they already know and what they

discover in their environment. Lily gave a lot of examples to describe how children gain cognitive development in Anji Play and through social interactions in a community. She seems to value the many opportunities to learn in an open-ended material rich environment and to discover, experiment, and explore, developing their mental capabilities and social abilities. In this sense, Lily understood the main concepts of Anji Play very well—a material rich environment facilitates action on the part of children who are allowed choices and the teacher steps back with “little involvement”. In Anji Play this “little involvement” is to observe students, reflect, and plan in relation to students’ interests and to support students when asked. Their involvement is indirect instead of direct as in the first example. Although she does not mention what exactly the cognitive skills learned were, I see many are cross-disciplinary in nature, such as envisioning, expressing, developing craft, and engaging and persisting (Hetland, Winner, Veenema, & Sheridan, 2007) by the descriptions she provided, including describing students who “use simple tools”, which speaks to developing craft; “they can create what they like and work together to make their ideas come to life”, which speaks to engaging and persisting; and “use play, like dramatic play to express the world they live in,” which speaks to envisioning and expressing.

Lily also spoke to multiculturalism in her storytelling, tying it to play:

If I were to become a teacher, I would definitely incorporate multiculturalism because I find it extremely important. Even if different types of schools were not super diverse in relation to race or culture, there could be people with different academic backgrounds or family environments, so I think it would be really important to tie everyone together. I would even expand knowledge about multiculturalism, discussing the different

backgrounds in the room...I think that play-based pedagogy allows one to incorporate multicultural education, like activities that explore different cultures and different backgrounds. Student are opened up and can learn about other places and other people. (personal communication, April 17th, 2017)

Using Labov's narrative elements, I see that Lily makes an evaluative statement about multiculturalism, saying it is important because it ties people together. She also has an orientation clause explaining who should be involved in receiving such an education. Even when schools are not racially or culturally diverse, there are still differences, such as academic backgrounds and family environments, that need to be discussed so all should be involved in such an education. Furthermore, her complicating action allow me to see what she would include in her teaching, play to learn about other places and other people.

Multicultural education provides two major concepts, among many that influence people's ideas of how to teach and these include, according to McCarthy (1993), cultural understanding and cultural competence, both of which are non-threatening. Cultural understanding is about improving communication among cultural groups where differences are acknowledged and recognized, while cultural competence is to highlight that cultures are plural with different ways of knowing, behaviors, and attitudes, all of which are valid and if exposed can create parity. Both acknowledge and validate who people are but stress attitudinal models of reform that promote addition. Lily embraces both believing that if she exposes students to differences, all can come together. The problem of course is that she is promoting cultural relativism, all people and all cultures have differences but without a critique of why some are made visible and others are not and how some have power and others do not. Furthermore,

she never explains how play would be involved in cultural understanding or competence. What play activities could be designed that allowed students to explore differences? In class, we did cover role playing as a dramatic technique that encourages participation in cultural situations that can be explored and challenged. We also discussed how play is culturally specific, with different groups having different games, materials, and toys and how making is connected to cultural understandings and ways of passing along knowledge. Lily might have wanted to investigate different people and places through their making traditions.

Although Lily believed play and art could be useful learning tools, she was also critical. She asked the question “is there any way you can think of where art or play can have a negative impact on a child’s examination skills?” (personal communication, April 17, 2017). I thought this inquiry was worth pointing out because it was a valuable question that I had struggled with as well, especially when I learned about Anji Play. From my understanding of Chinese education system and traditional concepts of educating children among teachers and parents, children start to learn Literacy, English, and Math at very early age and as a result play and art become less of an emphasis. Since I encountered Anji Play in China, which is considered a revolutionary program occurring among kindergartens in Anji county, I asked myself how those children participating in Anji play compete with other kindergarteners who have participated in traditional schooling and examinations. Since I had a similar concern to that of Lily, I attended a webinar organized by Chelsea Bailey who has brought Anji Play to United States and worked closely with Anji Play founder Xueqin Chen and her team. I discovered although these children may not be amerced in academic knowledge in traditional ways and tested through examination, they learned concepts that would benefit them later in life, such as cultural

mastery and language acquisition. According to Dewey (1956), play is a subconscious activity that helps an individual develop both mentally and socially preparing them to become healthy adults (Szekely, 2015).

All these narratives partially represented Lily's understanding of play and play-based learning, how she connects play to art and other subjects, and what she values the most.

4.3 Zoey's Partial Story

Zoey is another one of the volunteer participants in the study and her major is Urban Studies at University of Wisconsin-Milwaukee. She has also been teaching at an after-school summer program and has some experience with teaching children. Her narrative has some unique points of view that enrich my own story of understanding my practice in relation to students. An analysis of her interview points to some of what I valued in her meaning making about the sessions she participated in during my instruction.

In an interview with her, I asked her, "have you ever participated or taught in projects or events that use play as a learning tool?" Zoey explained:

I don't think directly. I don't think I've been doing something specifically thinking this is a play-based learning structure. But I think naturally, similar to the stuff we learned in class, like the hundred languages, like the schools, and all the stuff in China, specifically similar to play-based learning. Even in America, we do similar activities with kids who like to play at summer school. You can't have them sit down and let them work on the worksheet. They are six years old. Like when we made an octopus, they were playing. They glued the bloom and put them onto the strings. They were also learning motor skills. So it wasn't

directly speaking, “oh, this is play”! You have to simplify things so I do work with play even if I don’t realize it. (personal communication, March 28th, 2017)

I used Labov’s analytic methods to analyze this unit of narrative to understand the theme of how Zoey thinks about play as a learning tool. Zoey started with two sentences of evaluation (EV): “I don’t think directly. I don’t think I’ve been doing something specifically thinking this is a play-based learning structure. But I think naturally, similar to the stuff we learned in class, like the hundred languages, like the schools and all the stuff in China, specifically similar to play-based learning.” Then she made an orientation statement by talking about an activity she taught in summer school, “Even in America, we do similar activities with kids who like to play at summer school. You can’t have them sit down to let them work on the worksheet. They are six years old”. The following clause was an abstract (AB) statement, “when we made an octopus”, and with evaluation (EV) again “they were playing”. The complicating action (CA) part came next, when she said, “like they glued the bloom, and put them onto the strings”. Finally, Zoey ended with evaluation (EV) statement and repeated what she mentioned before, “they were also learning motor skills. So it wasn’t directly speaking, ‘oh, this is play’! You have to simplify things so I do work with play even if I don’t realize it”.

In this narrative, Zoey actually seems to be reconstructing her previous teaching experience, believing it to involve play and art-based approaches. She did not realize before, but now, her knowledge of play-based learning constructed through what we had covered in class, for instance, Anji Play in China, and Reggio Emilia in other school programs, gave her a framework to discuss her own practices. She reconstructed it by connecting her own practice at the summer school to these theories. I do not want to imply that I somehow transformed her

notions about self but that theory opened up the possibility of looking at her world in different ways, where she gained insights that transcended personal experience. Theory provides an alternative lens through which to reflect and re-evaluate practice.

Zoey also thought play was a world-wide phenomenon among children and was part of their nature, particularly when young children, as when she mentioned that six year olds should not sit in class and do worksheets. Play, however, is both universal and culturally specific according to contemporary anthropologists (Lancy, 2007). Most children engage in pretend activities that imitate adult subsistence activities or cultural mastery but cultural values shape all expressions of play, attitudes for play, and time allotted for play. One should not assume that Western thinking should be understood as the standard for play, or play is the same across cultures. Play is a social context for cultural learning. Children acquire cultural values, skills, and abilities, which are embedded in children's everyday experiences as they interact with caregivers, peers, and teachers. Here Zoey's value for play is as a learning tool to enable children's developmental skills, particularly their motor skills. Play for Zoey is connected to schooling. According to Rengel (2014), people differentiate between authentic play and play as a learning tool. She notes,

The review of literature indicates that, although play is recognized as an authentic children's tool of the mind, this is only a phrase and play is more often viewed as a tool, a context for learning. In these conceptualizations the dominant perspective is that of adults, in which the child is viewed as passive and immature, as the one who needs to be guided towards the predetermined goal of becoming an adult. (Rengel, 2014, p. 114)

Zoey uses art making to guide students in the study of octopi and in developing fine motor skills so play is regulated. Regulated play is where teachers dominate the play and direct it and thus does not require the same level of skills, initiative, and decision making as authentic play according to Gleave (2009).

Furthermore, in this current climate of academic readiness, Zoey elaborates on the usefulness of play:

Play-based pedagogy offers a new form of learning that focuses on the impact play has on creativity, imagination, problem-solving, mental planning, language development, and motor and social skills. Play is free-guided, spontaneous, dramatic, fun, physical, and interactive. Each of these characteristics teach children important life skills that enhance their social-emotional and psychological learning processes. ... Naturally, children have excess energy and they needed somewhere to get rid of it. Recess and play offer this opportunity. Believers in play-based pedagogy understand this and use play to expand children's minds. (personal communication, May 1st, 2017)

According to Zoey, values for play serve many benefits for children's development, beyond motor skills she mentioned before, including "creativity, imagination, problem-solving, mental planning, language, and social skills". She furthermore views play as a break to relieve children's excess energy, allowing them to have fun and relax. Zoey reasoning is well known, where scholars, such as Spencer (1873), have discussed the theory of surplus energy, where play can be used to exhaust extra energy and Piaget (1962) and Smith's (1986) ideas on cognitive-developmental theory, which emphasizes how children consolidate known information and skills through different types of play. What is of particular interest to me, however, is that Zoey

seems to contradict herself, where she discusses play as both an open concept in her description of play as free, spontaneous, creative, and imaginative and then also seems to see play as a guiding tool for problem solving, mental planning, language development, and assimilation of social skills. Her perspective is very much the adult estimating the potential for development through play and using play as a way to return students to tasks that have more measurable outcomes.

In terms of connections between art and play, Zoey provided some insight during personal communication:

I think so. I mean just like general art, such as coloring or drawing, for sure. Kids like it so these things are play. For example, we color in free time, and that is what they choose to do. For them, it is playing when they are coloring. They were like making art through drawing and coloring and stuff but they choose to do so during play time. So that they definitely look at it as a specific play. They don't realize how much they are also learning, like sharing crayons with someone else, talking to other kids about their pictures, and especially, when they like copying each other, you want to say "no, I like what you did or are going to do..." or something like that. (personal communication, April 10th, 2017)

In breaking down this narrative using Labov's narrative elements, we see an evaluative statement where kids like to draw and color because they choose to do so when they have choices. We also see complicating action and resolution, where she describes activities that connect art to play for worthy purposes such as the development of social skills like sharing and cognitive and linguistic growth through the telling of stories around their pictures. Zoey thought drawing and coloring was a type of play especially from the kids' perspective because they

made these choices through their own initiative during free time. Zoey feels whatever they do to some extent could be considered as play and is a big part of young children's life learning. I do agree that children are drawn to play and teachers should try to "recapture" their processes but I also think that again we have an adult perspective where art is separated from academic work and relegated to free time and seen as play, speaking to the lesser importance of both for Zoey. Furthermore, Zoey values the art making because it leads to the building of social skills, and cognitive and linguistic development, versus other characteristics identified by scholars as important to authentic play, including that which allows children to self-regulate, privileges process, allows for independence, and can be transformative in relation to their social world (Rengel, 2014). She does, however, seem to value the intrinsic motivation and expressive qualities of play associated with authentic play and indicated some transformation associated with good schooling such as civil behaviors like sharing. Zoey continued to report that children themselves may not realize what they can learn during play, but as a teacher, seeing the values of play is so important to facilitate some play-based learning for students, including sharing, language acquisition through story-telling, and learning from each other. Zoey believes that as a teacher, we should encourage children and value their own creation in play-based and/or art-based learning instead of letting them copying other students.

During Zoey's interview, I asked what concepts of play and art intrigued her the most. Her answer surprised me a little bit, compared to the responses of other interviewees. She said:

I love all of the different possibilities. I know you are probably going to ask me a question about multiculturalism. But I whole-heartedly believe that kids do not realize race. Kids do not realize differences; it is brought to them by societal factors. Kids, when they are

young and playing, are just there to have fun and meet new people. They don't think about all the other things that adults think about. (personal communication, March 28th, 2017)

Using Labov's elements, Zoey first makes an evaluative statement about how she loves the different possibilities offered by play and art. She continues with further evaluation by saying kids do not realize race and is only made to be aware of it by societal factors and do not think in the ways adults think. Her complicating action tells us why she thinks these things--kids are just around to have fun and meet new people.

I assume the "different possibilities" that Zoey refers to are the connections between play and art but before she completes her thoughts here, she jumps the topic of multiculturalism. From her point of view, kids do not have an understanding of race or differences but they are made aware of these by societal factors. I assume she means that adults and schooling make them aware of it, or children of various races and with differences are made aware of them by society. Such realizations, however, are different from that of adults according to Zoey. Especially when kids are playing, they forget about difference because play can bring kids together to have fun and to know each other. The value of play is that it can bring people together despite their differences!

It seems that Zoey has also adopted the myth of colorblindness, that kids are naturally color blind unless they are made aware of it. However, according to research about children and racism, this is far from the truth. Children are aware of racism. Pachter, Bernstein, Szalacha, & Coll (2010) did an exploratory study of how racism was perceived and experienced by children ages eight to eighteen in urban schools using a convenience sampling and found that

88 percent of the children who participated in the study had at least one experience with racial discrimination. Children reported having racial remarks made to them, being watched by security guards in a store, being unfairly treated by teachers and police, accused of something they did not do in school, that others were afraid of them or did not want to be their friend, as well as other situations and contexts. Colorblindness is associated with laissez faire racism³, even when you believe it is a natural condition of children or should be a natural disposition of children if the world was not so cruel. Colorblindness invalidates racism, makes identities and disparities invisible, erases social differences, and equates race with negative understandings (Bobo, 2004).

Zoey continued to express her ideas of multiculturalism:

I think multiculturalism is very important and very hard to teach. Because there is just so much out there. And the stereotypes is so hard. A lot of people might be their stereotypes according to some because they are not their way. Everyone is different, but it's **just** (she stressed her tone) the color of their skin, and **just** (she stressed her tone) the color of their hair. So as a teacher, I would say respect for multiculturalism is ingrained in what young kids do. And as they get older, they waiver. Like you understand that, you are

³ The theory of Laissez Faire Racism is explicitly based in a historical analysis of the changing economics and politics of race in the United States. It is expressly rooted in a sociological theory of prejudice. It places a subjective, interactively and socially created, and historically emergent set of ideas about appropriate status relations between groups at the center of any analysis of racial attitudes. The framework is one that takes seriously the imperatives that derive from both the institutionalized structural conditions of social life as well as from the processes of human interaction, subjectivity, and interpretation that lend meaning to social conditions and thereby come to guide behavior.

different than someone else now, and that's your problem. And then we just focus on, in American at least, the history of white people. (personal communication, April 10th, 2017)

She further adds,

As a teacher, I think I am just biased because I am older and have lived in this world. So I think it's really hard to be unbiased when teaching children. I think it's important to teach everyone; I mean I guess by every means, like ethnic background. I want every kid to see someone like them and in books they are reading and the movies they are watching and stuff like that. (personal communication, April 10th, 2017)

Zoey's narratives above can be broken down into evaluative statements and coda according to Labov's analytic model and speaks to how she understood multiculturalism in educational field. She values multiculturalism but thought teaching multiculturalism is problematic.

According to Zoey, a lot of people, even teachers, have their own stereotypes based on the fact that others are not like them. These stereotypes are so solid that they would be hard to break or change. Her emphasis on the word "just" indicates that she is thinking about people's ignorance, that small differences lead to large generalizations or stereotypes. Making such differentiating statements may lead to othering. Because the topic of stereotypes is difficult and because people may feel your difference is your problem, in the end, teachers may just focus on dominant cultural knowledge. Furthermore, even though Zoey believes in being a multicultural teacher, she reiterates her point that young children are colorblind and would naturally respect a multicultural world. As they get older, things change. She herself is older and so has bias. She, moreover, makes the statement that every adult would bring their biases into the educational field but does not reflect on how one could possibly see beyond them. Lastly,

her sense of multiculturalism is also conservative, versus critical. She seems to be speaking to an additive approach to curriculum, where people, books, and movies are added to the curriculum without ever questioning the structure of the curriculum or the canon, which is associated with critical multiculturalism. As Banks (1989) has explained, the addition of ethnic content alone is only viewed from the standards set by others. The ethnic content could only enter the canon if it fulfilled such standards. Systems of knowledge are never questioned or restructured.

Zoey's perspectives of multiculturalism gave me insight into how college students involved with children negotiate society and that stood out for me. I do agree that no one can live without bias. I think a call for multiculturalism and finding opportunities to bring it into teaching and learning is valuable and worth trying, even if difficult. Additionally, the idea of young children being innocent of racism and that play could possibly be a social space of activities that would free them of such worries is naïve. Play teaches cultural perspectives and perpetuates them and as such can reinforce racist behaviors. Multiculturalism education brings possibilities and offers a way of thinking about the world differently which is beneficial to meaning making and problem-solving.

4.4 My story

I view myself as a teacher, as well as a researcher in my study. What and how I taught is a big part of my research story, but this can only be done through my understandings of teaching. Thus, students' stories would be regarded as a part of my story as a reflective practitioner because interactions with students in and out of the class bring in new perspectives and have me reconsider my choices to revise my teaching. Reviewing and rethinking my teaching practice

in relation to students' understandings of what I taught is also part of cyclical reflective process required in action research.

My story, as it was interwoven with theirs, is about re-considering my practice as a teacher of teachers as well as others. I focused on interview and document data gathered from four participants in class, while I examined my field notes describing my interactions with other students as a whole class. Because I believe that interviews and documents may not give a holistic understanding of my teaching, I thought other students as part of a class could provide me with insights into my praxis⁴ and students interaction with other peers. Thus, as a researcher, I observed the class as a whole using participant observation, took photos during studio activities, and captured and honored the students' voices in the field in my field notes. I focused on what participants did and told in class to enhance my understanding and improve my practice. Outside of the class, I conducted semi-structured interviews with volunteer participants and examined their reflective assignments and lessons to enrich my data. As a teacher, I wanted participants and other students to construct knowledge about play, art, integration, and connections with multiculturalism in relation to their own values. As the action research project unfolded, three categories emerged from the data and they helped my focus in relation to my research question. These categories were: knowledge construction within play-based art education; interactions and connections among play, art and multiculturalism; and teacher identity and values for play.

⁴ I embrace a form a praxis emerging from critical pedagogy, where praxis is a form of critical thinking informed by action, reflection, dialogue, and transformation.

4.4.1 Knowledge Construction within Play-based Art Education

In this section, I was going to tell my story along with students' stories relating to my first research category, which is knowledge construction within play-based art education. In the first cycle of my teaching, I taught about theoretical concepts of play, basic principles in play and in relation to art and education programs from different parts of the world, and some values for play held by scholars and teachers. The function of materials was a big topic in the first lesson of teaching; I introduced Loose Parts theory to help the college students build a conceptual understanding of material encounters. In second lesson, I brought in examples of different types of play using art that enabled children's cognitive, linguistic, social, emotional, and physical development and characteristics of children at different ages. In implementing play-based art education, I do believe that the concepts of materials and environment layout are some of the most significant ideas demonstrated by Anji play and Reggio Emilia inspired practices. This was why I introduced those programs and let students talked about it in class, identifying materials, functions, and spatial configurations in the indoor and outdoor educational environments. According to Kind (2017),

materials themselves propose particular possibilities. Materials do not just feel or act differently from each other, or have different properties, or produce different forms and images. They also provoke different ways of thinking as a child engages and works with them. (Kind & Pacini-Ketchabaw & Kocher, 2017, p. 4)

I agree with this statement and I think when children create a chair or bridge using blocks, the blocks are not just tools but also evoke ways of thinking and processing. Form shapes function and problem solving. Within such environments, students have plenty of opportunities to do

different types of play, such as functional play, constructive play, dramatic play, and games with rules. Functional play is exploratory play, constructive play refers to building and creating, pretend play is when one pretends to be someone or thing other than oneself and enables socialization, dramatic play is imitative or symbolic, and games require children to work within external rules. In teaching this information, I focused on two schools of thought about play, one in which play is seen as authentic and the other where play is an educational tool.

In these sessions, I also discussed the value of play in children's development and had the college students analyze the hands-on studio project experiences in class and relate them back to development. The example of a teaching slide displayed here are the developmental concepts we discussed in relation to play and while they were engaged with their studio projects:

Play and Development (Figure 1, see appendix A)

Cognitive development: problem solving and mental planning;

Language development: communication, forms and function, play with language;

Physical development: fine and gross motor skill, body awareness;

Social and emotional development: intrapersonal and interpersonal processing skills

Creative development: viewed as an aspect of problem solving, which has its root in play. (personal communication, March 8th, 2017)

What I emphasized was how is that “play is essential to development because it contributes to the cognitive, physical, social, and emotional well-being of children and youth” (Ginsburg, 2007, p.182). I tried to convey how play provides a foundation for learning and later academic success. When children do self-initiated play and determine the direction and content of their own play, they are able to hear and practice language and problem solve in a way different from activities totally defined by the teacher since they are already situated in the social. This type of language-rich play directly influences future development of higher mental

functions (Bodrova & Leong, 2007). When children are allowed to self-direct their own play, they have many opportunities to express their ideas, choices, and emotions in words and in interaction with their peers and adults freely. I agree with the modern perspective of play that Piaget (1962) and Vygotsky (1978) propose in their theories. According to Piaget (1962) and Smith (1986), play allows for cognitive-developmental among children and practice to consolidate known information, and new knowledge and skills. For example, in constructive play, a child who may want to make a bird nest using natural materials like twigs and hay will need to figure out how to build a nest using these materials but also bring his or her knowledge of what they already know about nests in interaction with materials provided or collected. The child would plan, decorate, and place the nest based on previous knowledge interacting with new inquiries situated by the task, materials, and setting. During the process, problem solving and mental planning, which are important cognitive skills, will be involved and enhanced during such play. From Vygotsky's perspective of play, he emphasized the centrality of the social and cultural contexts in development. In most types of play, I believe children cannot play without involving social and cultural context, because culture, social background, and the environment of people and things would affect how children play, and how children play reveal aspect of cultural and social information. Examples of how play varies among children from around the world based on cultural knowledge and traditions, materials, and surroundings were provided to the college students to emphasize social and cultural contexts of enactment.

Furthermore, I also discussed how play could be an individual thing, but usually is a shared activity with interactions among many. For instance, in dramatic play, a child may take on a role from within society familiar or less familiar to them, such as waitress, and she would

serve customers played by others in a Japanese restaurant set up with props, using manipulated and related materials, like cups, plates, menu, etc. The costumers could also be given pretend money to make a purchased based on their budget. This type of play enables children to practice real-life skills like budgeting, language and social skills like reading the menu and communicating an order, and gain an awareness of a specific role in real society that is often based on gender through a reflection afterwards. Therefore, play offers children to imagine, make, explore, discover, express, and think creatively and critically to reflect. In art education, play-based approaches could become a part of curriculum to boost creativity in art teaching and learning. Incorporating play-based pedagogy into art education I think could be an effective way to offer children more options, and freedom to make art along with enabling social and cultural understandings.

When I taught in Art Education 130, constructing a rich and varied material environment was my top consideration. I did not want to just review concepts verbally but use hands-on studio projects to demonstrate concepts and reflect on concepts. Facilitating a rich material environment is crucial to providing possibilities that enhance students learning through play and play-based art education, so it needed to be done. While planning for students' hands-on activities in my class I tried to find artists who were artful and playful. For me this meant finding artists who were process-oriented, interacting and transforming their materials or their surroundings. Fine artists chosen included Jackson Pollack and Nick Cave and the utilization of street artist Kurt Perschke. First I wanted to have students experience materials as process and transformative, so we used some of Pollack's techniques of pouring, dripping, spattering, hand-printing, etc. after we saw and discussed his work, connected his work to emotions, and how

embodiments interacted with emotions. We then talked about how it felt doing the painting, connecting it to constructive play and authentic play. My field notes of participants' play-based art studio process record:

I saw Lily mix color with a large amount of water in a cup, and drop some watery paint on paper. She then moved the paper and let the paint freely flow bleeding into other colors. She used yarn to stretch the color across the paper, making some thin lines and puddles. When showing her painting in class and talking about her feeling, she said she felt kind of stressful at the start. She felt she was not given enough direction and then she became more relaxed afterwards because she got engrossed in the process, watching how some choices enable different visual effects and movements. She said she enjoyed it. (Figure 2, see appendix A)

I saw Zoey roll yarns into a pool of paint on foam board and moved the threads about the surface to make rectangle-like patterns, and layered this with spatter from a brush and pours from a bowl. She told us she felt things take off in her mind by just focusing on what she was doing with the paint. (Figure 3, see appendix A)

All of them sometimes sit down but most of time they stood up and moved around the table, looking at the processes they chose, making decisions in situ and as they looked at their paintings. They walked around to get materials they need. (Figure 4, see appendix A) (personal communication, March 13th, 2017)

Using Labov's analytical methods of breaking this narrative down into clauses, I see that most of my writing focused on orientation, complicating action, and resolution. In this activity, I provided students with options in materials, tools, and gestures, including paper, foam board,

yarns, a variety of brushes, cups, plates, sticks, straws, paints, and techniques for applying paint. Before students started I encouraged them a little bit and stepped back to observe during the process, supporting them when they asked for some help. My role as in most forms of authentic play was not to intervene or direct or demand.

During the observation, I noticed some students had a hard time getting started but once they did they continued and in an exploratory way—making a choice, watching its effect, adding another choice, and watching its effect. Similar to authentic play, their process was student centered, intrinsically motivated by the student, occurred in material rich environments that allowed for choices, self-directed with multiple solutions, independent, expressive, and transformative. For example, Lily felt transformed from a stressful state to one that was relaxed. Furthermore, Susan, during an interview, also mentioned that she did not like art much but this project was her favorite one because it was process oriented with multiple solutions. She said,

Personally, I don't like art. I am really bad at it. So like the first thing (Pollock inspired painting) I remember thinking was like what am I going to do, and how am I going to do this. But then once I stopped thinking about it, I was fine and I did it. So it was a bad feeling at first then it turned to good feelings." (personal communication, April 26th, 2017)

I was a little surprised what happened during this project. I saw some students used the materials that I offered differently than I expected them to use and others tried almost all the techniques used by Pollock to paint. Students problem solved in relation to materials and processes and learned some skills along the way. After the activity and during the discussion, students also connected the studio to children's lives and thought it would promote physical,

emotional, and cognitive development for they could be asked to use their fine motor skills, examine their emotional state, and represent it on paper. What was most interesting to me is when the college students discussed their own emotions, it was always in reference to the moment of making, versus a representation of an emotion. The process of making was an inquiry in the moment.

There were some students who also came to understand how materials proposed ways of thinking during this project. For example, Susan said:

That was the one most fun to me because no one had control over the end of the result. And you may not get what you want to get. It's kind of the paint and the paper are going to make the decision for you, so I really liked that one. For me, it is more of the process. I actually want to frame that one I made because I think it's pretty cool looking. (personal communication, May, 2017)

Susan uses evaluation and coda when narrating her experience. She thought this type of painting was unlike normal painting. It was processed using unusual and innovative methods that explored different materials and movement to create an abstract painting. She felt less in control but enjoyed how the materials structured the outcome as exploratory. She learned about the materials through the nature of the play.

Zoey also discussed similar concepts in her painting and other studio sessions but focused in on the social aspects of play:

I felt like it was really hard to start first but once I started, I was like why I don't paint on you and I threw more paint on it to see what would happen. I wasn't thinking about anything else. And I was able to relax and focusing on the sheet of paper in front of me.

And even like the sound suits that we just started, I forgot everything else that was going on my life. We made a cool sound for the dress! So it's a kind of an escape. I am sure I was also learning, like how to work with our teammates, coordinate the suit, pick appropriate colors to bring everyone's work together, and compromise with some stuff... I definitely liked the social interaction. I had talk to them, I had to work with my hands and put beads on string, and I glued some stuff down and hole-punch stuff. I was constantly working with my hands and talking to my classmate.... (personal communication, April, 2017)

Zoey's textual units include complicating action statements where she describes what she did in process, but most of her narrative is evaluative and coda where she expressed her feelings and ideas about her studio experiences. Zoey realized that her emotion varied in the process of making but problem solving was also involved when she explored using various techniques. The physical movement allowed her to step back from the everyday and focus on the task in hand.

While we studied another artist Nick Cave who also processes understandings through a variety materials and through constructive play in the making his sound suits, we did a project. Like the previous lesson on Pollock, I did not overly structure the project, but gave them context on Cave's projects and working methods, provided a variety of materials they could use, and took on a supporting role. Zoey referenced this project in her conversation of the concept of social interaction in playing with materials to construct the group sound suit and how beneficial it was when she communicated with her peers. She described working independently in making elements for the suit but then also having to participate in team work to make the suit come together. This team work enabled social interaction where she

constantly had to make certain decisions within the group. Instead of regulating the college students' play with a step-by-step procedure, I structured the environment to create an atmosphere for exploration, critical thinking, and peer interaction. Step-by-step instruction does not contain the same skills, initiative and decision-making required from inquiry, and therefore does not offer the same learning experiences as a material rich environment with open-ended possibilities. Zoey constructed knowledge of play-based art activities and felt they are conducive to promoting emotional, physical, and social development. She was motivated to think critically about the group's own activity together, later tying it to children's learning through play and art education.

There are other narratives found among other participants' reflective writing that spoke to understanding materials and environment. Susan for example wrote:

There are many things that I learned about play-based pedagogy. But I think the concept that stuck out the most to me was that the fact that children are learning ideas and concepts that they can relate to in their everyday worlds. They are able to learn and explore the world through **different materials and resources**. Play-based pedagogy allows children to be creative and learn without even knowing they are doing so. "Students of all ages need opportunities to creatively "mess around" with various media to shape and re-shape lumps of clay or to watch drops of ink fall upon white paper and create riveting, rhizomatic rivulets." (Gude, 2004, p.7-8). I think this statement goes along well with what I am trying to say. Children need to be able to explore the world with **various materials** in a classroom. Experiencing different feelings, thoughts, and emotions while they are creating and playing with something really does help them learn and become more aware

of the world around them. I see this happened in the classroom that I work in, in the Children's Learning Center on campus. We have the children explore their surroundings using **all sorts of different objects**. For example, we have a water table for the children to play in but we use **a lot of other materials** in there than just water. We use rice, snow, Play-doh, moon sand, normal sand, and we even have them play with a big pumpkin during the fall season. The children are playing and having fun with the materials provided but they are still learning things, such as what the inside of a pumpkin looks like and feels like, what sand, rice, Play-doh, moon sand feel like, and what different things they can do with them. (personal communication, March 27, 2017)

Susan makes evaluation statements throughout the narrative, with an orientation statement describing who and where the story takes place. The abstract statement "we have the children explore their surroundings using all sorts of different objects" tells me what the narrative will be about and the complicating action statements described what happened in children's center.

In breaking down her narrative into clauses, I highlighted words that Susan repeated many times in her writing. For her, materials were not just objects, or tools, or manipulatives but rather a concept that can stimulate students' emotions, movements, thinking, and interaction through exploration and experimentation. In such an environment, children are able to access various materials and medias by touch, creation, and building in their own ways. This promotes children' learning skills and develops concepts connected to the real world. According to Carter and Curtis (2007), materials are described as the "bones" of curriculum in a developmental progression from exploration to representation. As children become more

familiar with the materials through tactile engagement, they are able to use them to represent ideas, emotions, and objects (Kind & Pacini-Ketchabaw & M. Kocher, 2017). Nicholson (1971), furthermore, brought in the theory of Loose Parts to describe open-ended materials that can be used and manipulated in many ways. When an environment is rich in loose parts, children are likely to discover multiple ways to manipulate them and new ways of thinking or processing the knowledge learned by playing with materials (Daly & Beloglovsky, 2014, p. 5). Similarly, Reggio Emilia preschool programs have paid close attention to materials, and so does Anji Play. We see today a myriad of early childhood classrooms inspired by the practices in Reggio Emilia around materials (Callaghan, 2002; Fraser, 2006; Kocher, 1999, 2004, 2009, 2010; Wien, 2008; Wong, 2006; Young, 2001) (Kind & Pacini-Ketchabaw & M. Kocher, 2017). Thus, I viewed materials as concept that could “speak back” to children in “agentic ways, extending and broadening the important body of knowledge” (Kind & Pacini-Ketchabaw & M. Kocher, 2017, p. 3).

Moreover, Mandy points to her own values for knowledge construction through play-based learning. She wrote:

As a potential teacher and future parent, I find that my new knowledge on these methods of teaching will allow me to further enrich the knowledge of my children. This play-based pedagogy seems as if it would create a form of trust, appreciation, and respect between the teacher and student. I find these three elements to be very important in any relationship, especially in one where a teacher has a major responsibility of teaching a child. If I were to teach a lesson using play-based pedagogy, I would take the subject at hand, and make it tangible. For example, if I want to teach how triangles have a major role in architecture, I would give the children materials like straws, sticks, and glue to

construct their own models of a bridge. The use of play allows them to learn how different shapes can carry various amounts of weight. (personal communication, May 1, 2017)

When Mandy mentioned trust, appreciation, and respect as three elements that play-based education could enable, she found her values reflected in the methodologies exhibited and processed in class. I assume trust means that you put students in an active position of learning, trusting children's ability to explore materials by themselves and figure out the solutions when faced with problems and this would grow appreciation for children's ideas and products and respect for multiple solutions and outcomes. Mandy, moreover, spoke to student-centered methods that shifts the focus to constructivist learning that enables independent problem solving and meaning making (Young & Paterson, 2007). What Mandy is speaking to is creating a positive interactive relationship, where teacher authority becomes "emancipatory authority" and "by sharing information, promoting open and informed discussion, and maintaining itself only through the respect and trust of those who grant the authority" (Burbules, p. 99, 1986). Here respect and trust are extremely vital to relationships between teacher and students and helped me to reconstructed my knowledge of thinking about them in relation to play.

Mandy, however, never included a discussion of multiculturalism when suggesting trust, appreciation, and respect as elements all teachers must enable. Shor and Freire (1987) suggest that "the teacher selecting the objects of study knows them better than the students as the course begins, but the teacher re-learns the object through studying them with their students" (p. 7). This statement reveals that interactions between teacher and their students helps the teacher to relearn knowledge through her interaction. I felt I had done a good job in promoting

an understanding of how material rich environments could promote student learning and development. In addition, when reading Mandy's response, I wanted to rethinking how trust, appreciation, and respect can be promoted in my teaching and in relation to play, art, and multiculturalism.

4.4.2 Interactions and Connections among Play, Art and Multiculturalism

In the category of interaction and connections among art, play, and multiculturalism, I looked for connections between play and art and brought in Anji Play and Reggio Emilia programs to talk about some connections that the field of educational had made to art. Furthermore, I tied in artists and art making as inquiry by demonstrating how play is connected to making things that represent ideas. I began my lesson in the first cycle by introducing Szekely's (2015) perspective to connect play to art and discussed it in relation to learning and teaching. He finds play in all kinds of children's art and he sees in this play-based art "a foundation for invention and change that links childhood creativity to most innovations made by contemporary artists" (p. 7). He also believes that play focuses on the creative process and that "students' creative expressions of ideas and open-ended experimentation in art" (p. 7) are part of this. I completely agree with these statements. I think play is an inquiry method in art, children's art can enable play, and art education could be effective when involving play and play-based methods. Art and play I think both offer a variety of opportunities to promote children's creativity, problem solving, critical thinking and aesthetic development through various hands-on activities within multi-material and culturally sensitive learning environments. Developing ways of thinking through process and craft, stretching and exploring with materials, envisioning and expressing ideas, incorporating interests, telling personal stories, and making

meaning are some of the characteristics shared by play and art making. Students also made some of these connections.

Susan in her interview narrates connections between play and art:

There are tons of different things connecting play and art. Play and art go hand and hand. You almost can't have one without the other especially in the younger grades. You have to make art fun for kids. You have to make it not with only the end product in sight. You want it be about the process, getting experiences, and learning different things. So I think if you set it up in a correct way, pairing art and play, you will have children who will be successful. (personal communication, May, 2017)

Using Labov's analytic methods of analysis, I see that Susan's narrative clauses include the abstract speaking to the relationship between play and art and a complicating action which characterizes the connections and includes fun, process, experiences, and learning. Lastly she provides a coda, which summarizes the narrative and restates again that art and play can be easily paired. Susan felt art should both fun and pleasurable and pairing it with play would make this happen. She emphasized process over product and experiential learning which art making and play activities provide, serving multiple ways to help children to learn many things, instead of just having fun. Susan agreed with the important role of setting up environment in an appropriate way through play and art to help children become successful. Lowenfield (1987) claims that art is not the same for a child as it is for an adult. For a child, art is primarily a means of expression. According to this concept, children, especially younger grades, are more likely to view art as play, use art materials as play materials, explore and discover paints, papers, and clay to develop creative concepts, and express their ideas related to their daily life. Art to some

extent becomes a language that interprets and expresses and as such could be adapted to go beyond the learning of skills and techniques and used for the type of meaning making required in multicultural education. I do believe process is more important than the results in children's art education. Even in Art Education 130, I want the college students to experience the process of doing art and shared their feelings and interpretations, instead of just focusing on form, skills, and techniques.

Taking Mandy's words about trust, appreciation, and respect I tried to extend students' understanding of play and art as they connect to multiculturalism in my second cycle. In first cycle, I had already discussed cultural perspectives on play. I provide an example of the resources I used to begin the discussion (Figure 5, see appendix A).

Cultural Context and Play

- Perceptions concerning the definition and role of play are greatly affected by one's cultural background.
- Children's play is an outcome of being a participant within a particular culture or subcultural milieu.
- It's not only vital that educators understand adults' perceptions regarding the role of play in learning and development, but they must also understand how culture affects the actual play of the child. (Isenberg & Jalongo, 1997)

Play always has close connections with social and cultural context. When children play, they represent the world as they know it. Therefore, a child's play simultaneously reflects, influences, and is influenced by the cultural context of his or her life. According to Vygotsky (1978), "in play a child behaves beyond his average, above his daily behavior; in play it is as though he were a head taller than himself" (p.102). Because children first encounter knowledge in their social world that later shapes their conceptual understandings, play acts as a mental support that enables children to think through and solve problems in new ways (Isenberg &

Jalongo, 1997). I believe that play varies in different cultures and occurs within particular social and cultural settings. This belief motivated me to bring up cultural context in relation to content. For example, I gave several images in which children were playing within different cultures, and also shared stories about games I played in China including the “eagle catches chicken” game, which has been passed down from generation to generation for decades among Chinese children. We compared specific games in different countries; for example “eagle catches the chicken” was compared to “mbube mbube” in South Africa. We also discussed how play connects children with ideas and concepts that will help them understand and deal with differences, which is a valuable life skill. From learning and developmental perspective, adults and teachers ought to be aware of the diverse social and cultural contexts that inform children’s play and how culture affects their play so that they can adapt to children’s diverse cultural needs in creating environments or planning play activities in schools or within families. In the second cycle, since I felt students thought that the social and cultural contexts of play was more informational versus a possibility that needed to be enacted in the classroom, I tried to tie multiculturalism to actual activities in relation to play and art. I introduced dragons from an eastern perspective and western perspective and had student investigate their visual qualities through dramatic play. Eastern dragons are auspicious while western ones are usually associated with evil and so we examined these dispositions, the visual qualities that would make them visible, and the movements in dramatic play that would represent the types. We also briefly reviewed the teacher’s role in play and I rethought my second cycle in relation to trust, appreciation, respect, and multiculturalism. Trust, appreciation, and respect are associated with supporting play versus regulating play. According to Rengel (2014), “regulation

of play refers to play that is initiated, guided, and directed by the (preschool) teacher, and support of play refers to child-initiated play that is supported by the (preschool) teacher” (p. 115). Teachers who support play are passive-- they observe, plan, reflect; provide materials, time, space, and experiences; and organize settings. Such a position requires trusting that students are competent, have initiative, can develop skills in their encounters with materials and peers, and have the ability to make decisions. This is a different conception of the child and requires a respect for the world of children, including those who are different. Trusting children who interact together in social roles and to reflect on these may enable respect for differences as social roles change in society.

In Zoey’s reflective paper, her statements include some interconnection between play and multiculturalism as follows:

Play-based pedagogy allows me the ability to combine learning with play so that my students are more engaged and involved in the learning process. Play-based pedagogy will allow us to change the world by changing the structure of education to focus on play as an integral part of the learning process. Play brings cultures and ideas together through different social and economic backgrounds. Play is the building blocks of education that creates stepping stone for more in depth thought processes and critical thinking skills.

(personal communication, May 1st, 2017)

In my analysis of Zoey’s narrative, I see that there are clauses that speak to abstract, complicating action, coda, and evaluation. She tells me what the narrative will be about how play allows students to be engage. She then describes these engagements including changing the field of education to integrate play, bringing cultures and ideas forward that reflect differing

social and economic backgrounds, and depth that will focus on processes and critical thinking. Her evaluation is that play will change the world by transforming the school system to include play. As an urban studies major interested in teaching, Zoey preferred to use play as a medium to help children become more engaged in learning in her class and viewed play-based methods as catalyst for reinforcing the learning process. She also understood that play itself could be integral to curriculum for children to learn and realized we, as teachers or adults, need to think of our educational structure and how it might need be changed with our efforts to achieve the goal. Lastly, she thinks if play is incorporated, students can learn from each other about cultures because children of different social and economic backgrounds can share their own knowledge and their different ways of playing. In these statements, Zoey forges a relationship to teacher empowerment, social change in education, and privileges the bottom up knowledge that students could bring. Although Zoey does not give much insight through details, she reveals crucial concepts that embrace some aspects of multicultural education, which are both institutional and individual. She not only pays attention on the significant role of using play-based approaches in integrated curriculum relating to her own teaching practice but also raises an awareness of multiculturalism partially, moving between cultural relativism by making individual backgrounds visible and critical multiculturalism which discusses structural change. Structural change is important to critical multiculturalism, where curriculum is reinvented as student-centered, power relations are deconstructed and reformulated, policy making and governance involves the community, and resources are distributed to increase parity. She highlights student-centered curriculum but does not speak to other structural changes.

Another participant Sandy stated a connection between visual arts education and

multiculturalism as well. She expressed:

As a future educator, I will encounter unique circumstances in urban classrooms. In my opinion visual arts is an important part of any education. It is even more crucial to involve visual arts while teaching in an urban environment. Art education paired with multiculturalism can be a powerful tool especially for these schools. According to “Multicultural Art and Visual Cultural Education in A Changing World”, multicultural education is a “term used by educators to describe students who are different because of age, gender or sexuality, social and economic class, exceptionality, geographic location, religion, political status, language, ethnicity, and race.” (Stuhr, p. 3) Teaching multiculturalism allows the students to understand different cultures that make up our world. This education technique can be integrated into a variety of different subjects, including art. Incorporating this idea into art education allows the kids to not only learn about different cultures, but to also experience these cultures through their art work. This is an experience that is hard to achieve in other subjects. A part of multicultural education is not only learning about foreign cultures, but also different cultures of students in your class. This allows students and teachers to share and discuss their experiences and backgrounds. (personal communication, May 1, 2017)

In breaking down this text using Labov’s method of analysis, I see that Sandy provides an abstract on relating art to urban classrooms specifically and a complicating action on how art is related to multiculturalism. It can represent different cultures and traditions and students can learn about them and experience them by making art, suggesting perhaps the use of different traditions to make art or hearing cultural stories from others different from themselves.

Furthermore, she makes a coda statement that art ultimately can teach about individual experiences and backgrounds that are both personal and cultural. As a future teacher, Sandy believes urban school environments has more diversity reflected in their students' bodies and thus must have teachers who are committed to multiculturalism and can teach to this diversity. Incorporating multicultural perspective into art teaching causes us to modify our view of art education and upsets certain cherished ideas of modernism, such as individualism (Richard, 1988). In post-modern teaching the notion of art-for-art's sake is replaced by the idea that works of art and the ideas which support them are related to one another, as well as to the culture and the society from which they spring (Efland, 1990). In this sense, there is a need for preservice teachers to understand visual arts, through variety of ways including through interpretation, expression, and representation where certain messages about audiences, including gender, race, culture, identity, ethnic, political and social issues, are projected. Moreover, Sandy implies that multicultural education is inherently interdisciplinary and can involve art but also other subjects. Currently, the National Art Education Association is strongly in favor of interdisciplinary teaching and learning through the arts (Suraco, 2006) and play-based methods in young children's education. Interdisciplinary curriculum gives students the opportunity to generate new insights, make meaningful connections, and to synthesize relationships among ideas (Suraco, 2006).

Furthermore, in my teaching, I looked for artists and artifacts involving aspect of play to inspire playful studio art projects for students in my class and link play to art and multiculturalism. I focused on how the artists express concepts through art, how social and cultural aspect of life enter into artists' thinking and artifact meaning, and how artists' identities

stimulate ideas for making.. For example, in Nick Cave's inspired sound suit project, students not only looked at how Nick Cave created his sound suits and how he performed it, but also for what purposes and in relation to social and cultural issues. Nick Cave is an Afrofuturist and is interested in number of the movement's defining characteristics including the concept of going backward into the past before going forward; the power to envision, shape and deliver counter memories, the ability to combine elements of science fiction, fantasy, history, and Afrocentricity; and to de-familiarize through the creative process. During students' hands-on activity, I observed how students interacted with the environment of materials and their classmates during the Pollack inspired painting process and realized they all had worked independently. I realized that although they had a lot of interaction with materials through explorations with different kinds of techniques, there was little to no interaction with their peers. With the intention of reinforce students' understanding of social interaction in play, I decided to let students to do a group project inspired by Nick Cave' sound suits. I organized the setting to create a safe environment with a variety of art materials, recycled materials, and other found objects and stations for tools. The following paragraph was my field notes of in-class observation during students' sound suit making:

(AB) (OR) Mandy's group has 4 students in total and all did the studio project of Nick Cave inspired Sound Suit in classroom. (CA) They started talking at the beginning because they had no specific idea of how to do their own sound suit. (CA) They went ahead and looked at materials and tools and then some ideas came up. (RE) Then each group member decided to do parts of suit. Mandy did body part, Tony and one another student did decorations, Zoey did a head band with paper flowers. (CA) Someone in class asked for a

demo on how to make paper flowers and the professor gave a demo. (CA) Everyone back in the group had their own things to create to make contribution to their sound suit. Some sought help from other members. (CA) They sometimes work individually, and sometimes having discussions and talking with others to figure out problems. (CA) For example, they chose to use crimson to do color combination for the suit through talking with each other, (RE) which then motivated them to look for dark red or crimson materials to create a different part of suit. During the process, (AB) (OR) Zoey wanted to make sound for the dress and walked around to look for materials, (RE) she finally figured it out by herself and sought peers' agreement. (CA) What she did was that she found Coca Cola cans and used sharp scissors to poke two holes in each can and connect them together with a string, then she put beads into the cans as a belt for the dress. She shook it to make sure that worked. (AB) (OR) Mandy looked for space that had a plug so that she can use a glue gun to create a dress-like suit using a large piece of fabric, (CA) then she found a space at the corner in class, and sit on the floor to finish her gluing, (RE) then she let the performer in her group to wear see if it fit her or not. (CO) The performer wore the sound suit their group created and gave a performance with body movements and sounds at the end of the class. (field notes of class observation, April 12th, 2017)

Using Labov's model, five elements were all stated in this text, they are abstract (AB), orientation (OR), complicating action (CA), resolution (RE), and coda (CO). Since it was a large paragraph of clauses, I wanted to mark each sentence to help me articulate the analysis. We can see throughout the process of this hands-on experience, students had a lot of interactions with an environment of materials, peers, and sometimes with me. They not only learned social

skills, like how to compromise with others' ideas and express one's own thoughts, but also practiced cognitive skills like how to map their thinking and use materials in creative ways to visualize and construct their idea. They seemed to understand the concept and benefits of collaborative learning in play or in an art-based activity. I felt this project was more process-oriented. I was a teacher supporting play for I did not give any specific directions or requirements to guide their creations so students were position to initiate and figure out how to use materials although they might have felt a little bit lost at the starting point. I believed that innovative ideas were more likely to come up during students' exploration, discovery, and experimentation within the material rich environment and through interactions with this environment, peers, and the teacher. In terms of children, I believe, like these adults, they are able to transform their world through their active engagement with their environment, and these transformations lead to flexibility of thought, creative control, feelings of self-efficacy, and a wide range of concept learning (Bergen, 2015, p. 436). Napier and Nilsson (2008) tells us that place as a source for experience goes far beyond the stage or a classroom. It can reach into any space—organizational or community—that is designed to evoke the strong emotions and involvement of ideas and inspirations, to encourage creativity and innovation (p.169). Thus, as teachers or a parent, how to run a space in school or a family and experiences within it and how to facilitate an environment with many potential possibilities is worth considering in play-based education and visual art education.

4.4.3 Teacher's Identity and Values for Play

I aspire to be a teacher who does not follow traditional approaches for its own sake but looks to find new ideas or concepts relating to the subject matter I teach through an

educational agenda that honors the narrative voices of students and the possibilities that these might contribute to a curriculum and pedagogy as lived. According to Irwin and others, we live in a creative knowledge-based economy in which intellectually rigorous consumers and creators are needed to make strong connections within and across ways of knowing (Irwin, R; Gouzouasis, P; Grauer, K; Leggo, C, 2006). It is beneficial to pay attention to the intellectual vitality of the curriculum and the interdisciplinary work within the curriculum. Lived curriculum offers a dynamic learning process and helps to create more inclusive and interesting curriculum for students to learn. In the action research study plan, I consider myself in the role of an art teacher as well as a learner trying to define myself as a practitioner from multidimensional experiences and through the perspectives of those I teach and the social-cultural context in which I teach. My belief in constructivist learning and multiculturalism drives me to think of appropriate teaching strategies that could enhance students' learning in my class, and at the same time, self-reflect on my actions in relation to others during the period of my research and as a life-long learner.

I believe my teacher identity is shaped by my beliefs and the theories I embrace but part is also shaped by interactions with learners. I believe an action research project built on applying play-based approaches to learning reshaped who I am and who I want to be. I regard art making as a playful process of exploration in a multiple material environment and I feel learning through play can benefit others and bring about a new perspective on constructing knowledge from two seemingly unrelated pedagogies within social and multicultural contexts. Teachers and pre-service teachers need to do more than just fulfill standards and answer to examinations; we need to challenge traditional approaches and enhance critical thinking for the

benefit of future students. Considering the potential curriculum created by teachers in relation to play may do just that. It is thus necessary to get to know what pre-service teachers and other students believe about play and how they construct their own concepts and values of learning through play as it might be relevant to multicultural arts and visual learning. The development of teachers' identity and how they define themselves through processes of learning has strong influence on what they learned and what and how they teach. (Grauer, 1998; Britzman & Greene, 2003). I feel that my study of visual art and play principles has not only implications for my identity as a teacher and the circulation of knowledge about play-based approaches to teaching and learning but also in structuring courses in art education and education.

Looking back into my field notes taken and my reflections while teaching eight sessions of the Art Education 130 class, I examined my identity as a teacher, and how teacher identity was shaped or reshaped among students. In order to enact play-based pedagogy in my art class, I learned about play and its benefits from books and articles focusing on play-based education in early and middle childhood education and related it to my previous teaching experiences that used play as a learning tool. I also searched interesting programs around the world that use play-based and art-based approaches to teach and looked for the main concepts within those programs or schools that enabled children's healthy development. In relation to the belief and values that I mentioned before, I then offered students in Art Education 130 knowledge and understandings of play-based pedagogy and its relation to art and multiculturalism through multiple teaching methods, including the use of questions, presentations of content, hands-on activities, and reflective writing. I view my Power point slide presentations used during teaching as part of my narrative for it provides direction on what and on how I taught. Moreover, I also

examine students' discussion in relation to activities and their lesson planning and their reflective writing to make improvements in my teaching and to find out what meanings students had for play in relation to art, integration, multiculturalism, and identity.

In my session of teaching, I showed examples of play-based programs from schools that used Anji Play and Reggio Emilia methods to allow students understand learning through play within these programs, which offered them a view of how to be a teacher in play-based learning environment. To categorize this narrative according to Labov's six narrative elements, I find much of my narrative could be broken down into complicating action and coda where I set up a situation, which I want students to resolve. I ask students what the role of a teacher is and how it differs from tradition and I end the story by putting forth the diversity of ways by which an adult could act to enable children in play in relation to learning. Text from two slides (Figure 6 and 7, see appendix A) in relation to this, include:

Supporting Play

Anji Play: teacher as facilitator, observer, helper and co-creator

Reggio Emilia: teacher as mentor and guide

- talk together about the children.
- write up observations and plan what will be offered to the children next.
- encourage and value children's initiated activity with materials.
- challenge and provoke ideas through open-ended questioning.
- respect child's own ideas.
- allow children to make their own mistakes and learn from them.
- observe children and document children's learning process, and judge appropriate moments to intervene. (Edwards & Gandini & Forman, 2012)

This narrative represented some significant concepts on the role of a teacher when incorporating play and art in education. I chose Anji Play and Reggio Emilia approaches because I believe the teacher's role demonstrated in these programs would help me and students build

an understanding of teacher identity in relation to local situation. For example, in Anji Play, the teacher as facilitator provides different kinds of materials, such as blocks, buckets, ladders, paints, brushes, fabric, ropes, PVC pipes, sand, etc., that is open-ended and easily accessible to offer possibilities for creation among children. It is very true in Reggio Emilia schools as well that teachers believe “the wider the range of possibilities we offer children, the more intense will be their motivations and the richer their experience” (Loris Malaguzzi, 1993 & Edwards, 2012). In such a learning environment, children are able to use their minds to explore and build things independently or in groups and to develop skills and socially learn how to interact through the intrapersonal and interpersonal. Another concept I value is that teachers observe and guide children during the process of play, and respect children’s own ideas, which is clearly indicated in the videos used in class. Documentation and reflection is, last but not least, a catalyst in children’s growth along with storytelling. Both increase children’s self-esteem. The Art Education 130 students were specifically asked about these particular moments in the videos, where teachers are seen taking notes and discussing their notes and children are mapping about their play. Some college students also talked about their own memories of play when they created and built things using materials when they were young and the other students expressed that they did not have many opportunities to play. Many of the college students felt most activities they were involved in were adult-oriented or teacher-oriented. For instance, one student, after watching the Anji play video, said: “I’ve never been seen or experienced such play when I was young in my preschool. I wished I could have played like them” (personal communication, March 8th, 2017). Storytelling in relation to the value of play was involved and shared within the class and these stories enabled students to think critically in

relation to their own world and experiences.

This session gave me and college students a chance to build aspects of teacher identity while teaching kids within play-based environments. The participant Susan who is a pre-service teacher in Early Childhood Education wrote in her reflective paper:

As a teacher, I think that play-based pedagogy allows for a better understanding of one's students. By observing what kind of things students gravitate to when they play, a teacher will be able to better understand what each child is interested in. And by seeing what they are interested in, perhaps the teacher can make certain lesson plans on the different interests of the students in their classroom. And even expand on their play.

Gather more materials that could go along with what the children are interested in. Going off what the children are interested in I think could really help the teacher get the attention of their students and teach them something they genuinely would like to learn about. (personal communication, May 1st, 2017)

Using Labov's elements, I broke down this excerpt into evaluation and complicated action where Susan not only valued the importance of teacher's role as observer but also extend this into understanding that observations of children's interests helps to create lessons or expand play by reshaping the environment for the benefits of students' learning. Like Reggio Emilia school teachers, Susan respects children's own interests and ideas, and takes advantage of that to build a positive cycle of teaching and learning. Susan's concept of teaching is opposite to the "banking" model of education in which knowledge is considered another commodity to be transferred as efficiently as possible from sender to receiver (Alam, 2013). Her narrative revealed that education should be a dialogical process, in which students and teachers share

their experiences in a non-hierarchical manner with opportunities for self-organization.

(Plamer, 2004, p. 02). Curriculum for her is also emergent, non-linear, and open. According to Freire (2014), in such an understanding, the teacher is no longer merely the one who teaches but one who is herself taught in dialogue or interaction with the students. They become jointly responsible for a process in which all grow (Freire, 2014). In this sense, Susan's perspective of teaching is more likely to be student-centered. She respects children's interests of learning through exploration within a material rich environment that ultimately benefits her and students for she can learn from them and reformulate in relation to them. Such a curriculum gives children a process-oriented experience, requiring educators to create a physical environment for activity and studying the child through observation, documentation, and reflection on child's play process. According to Jones (2012), the more standardized the curriculum the less children's individual needs are met and the more likely it is that many children will fall behind. The emergent curriculum grants flexibility and creativity on children's diverse strengths and needs and help them to become more than a container for knowledge.

In addition, Mandy expressed her view on the role of a teacher as facilitator to offer children many possibilities as in Anji Play and Reggio Emilia schools:

One type of play-based pedagogy that I found fascinating is called Anji play. In Anji play, children are given lots of space, materials, and freedom. The teachers provide children with tools and the children get to decide which tools they use and for what purpose. For example, in a video montage capturing Anji play, children went outside and used two ladders and a long plank of wood to make their own bridge. I found this to be quite dangerous, but this is one of the ways that children learn-- by taking risks and finding out

through their own actions. This type of play has the ability to be effective when teaching children how their environment works, and how various elements react within an environment. Another type of play-based pedagogy that I found particularly interesting is known as Reggio Emilia. Schools that follow a Reggio Emilia style of teaching use techniques similar to those found in Anji play in that it allows children to find their own potential. Something I noticed when viewing classrooms that used the Reggio Emilia approach was that many of the materials being used were very natural, consisting primarily of wood. Reggio Emilia believes that children have a hundred languages through which they can express themselves and discover new things. Some examples of these language are play, poetry, music, drama, and dance. All of these languages give children a chance to be free in both their expression and how they learn. (personal communication, May 1st, 2017)

Mandy first created an evaluation statement and used orientation and complicating action to describe a scene of child play in Anji video, narrate her understanding of Anji play and Reggio Emilia, and how space, materials, environment, and teachers are involved. In this reflection, Mandy pointed out space, materials (especially natural materials), and freedom are three elements that facilitate play-based learning that is student-centered and where the teacher acts as a guide. She would also like children to take some risks to problem solving. Moreover, Mandy gave insight into the interaction between children and environment, where diversity was needed in relation to materials but also in the ways in which learning is demonstrated, bringing in art, music, poetry, dance, etc. Compared to Susan's previous text, Mandy's narrative considers space and environment more deeply. She reported children have their own options

with the use of tools and materials and “this type of play (Anji Play) has the ability to be effective when teaching children how their environment works, and how various elements react within an environment” (personal communication, April 18th, 2017). In this statement, environment is not still but relational and interdependent. As noted by Jones (2012), “curriculum emerges from the play of children and the play of teachers. It is co-constructed by the children and the adults and the environment itself. To develop curriculum in depth, adults must notice children’s questions and invent ways to extend them, document what happens, and invent more questions.” (p. 4). The process is more self-directed, open-ended, and naturally occurring. All of these concepts are valuable to help the college students to identify with the role of teacher in play-based education.

In my first cycle of teaching, Mandy, Susan, and other students’ discussions and reflections helped shape my role as a teacher of teachers and other students further when discussing how to implement play in schools as well as helped me to reconstructed my previous knowledge of environmental learning and emergent curriculum. But I realized there were some concerns or knowledge students would like to learn more about, which influenced my second cycle of teaching. Students need more specific strategies of teaching in play-based pedagogy in school settings. The following narratives from Susan and Lily represent some of those concerns:

I know nowadays, schools are more like we are going to do this, and going to learn this.

We don’t have time for play, but play is something for children. That’s how they learn.

They need to be able to play, to not only expand their imagination but learn new things, and learn from others. They learn so much more than just cognitive things through play.

They learn emotional skills, and all that stuff, so it’s really important for kids in schools.

(personal communication, April, 2017)

I think it's difficult (to incorporate play-based pedagogy in school settings). In a school setting, I feel like play isn't the main focus. I feel like we could definitely integrate it in there, but I feel a lot of times where you see play is at recess. Art and PE are put aside. These things are not like the main subject, so it's hard. We have such large class sizes and such small rooms to get a play-based activity going... or I don't really know (how to use play in schools) This is something that I am definitely interested in and want to know more about how to involve play in school teaching. (personal communication, April, 2017)

By analyzing these narratives using Labov's model, I see that Susan and Lily used evaluation to talk about how hard it would be to implement play in current schools. They thought play was not valued as a method of teaching and schools have limited space and time that make play hard to enact within their settings. Some other students who are not participants in my research also brought out similar concerns and hoped to learn more about how to implement play in schools during class. Thus, in my second cycle of teaching, I decided to highlight the content of different types of play, discuss the characteristics of child play at different ages, describe essential elements of how to facilitate a creative environment in preschool or primary school classrooms, and provided students playful and artful studio projects within classroom, including ones that connected to multiculturalism. I was trying to give students a sense of potentially useful strategies of employing play-based approaches to teach in schools.

When I brought about strategies of how to create a creative environment, we talked about space, time, climate, and how room arrangement could be set up in classroom that facilitated children' play activity. One question I posted in class relating to the role of the

teacher is whether teachers or adults should intervene in children's play or art making process.

Here is my slides content related to this topic (Figure 8, see appendix A):

Intervention and Play

Should teachers or adults intervene in children's play or art making process?

Teachers who support play, only intervene when:

- Play is absent from children's behavior (aimless wandering and inability to engage with another child or material).
- A child needs assistance to get something done.
- A child finds a task far too difficult (being unable to make a bridge out of blocks).
- A child has limited knowledge of the role, object, or situation.
- Children ask them to participate. (personal communication, April 19th, 2017)

When we talked about this in class, I used Vygotsky's perspective that children's play becomes more elaborate, richer, and more complex when adults support children in their play.

I do believe that even as an observer or helper, adult intervention could be necessary but the adult needs to find an appropriate way to give guidance or offer some information or background knowledge without acting as the only competent person in the room. Some students like Susan shared her understanding of the role of teacher:

Being there to guide the children but not necessarily stepping in every second when they are struggling. I think it's kind of important to let the children struggle to extend them and let them try to work it out themselves. The teacher is a guide and could say, "ok, you've tried really hard, let's try this way", or you know, just being there to observe and to step in when needed. The teacher should sit back at the same time and let them do it and figure it out, so I think teacher as a guide and also observer is the role. (personal communication, May, 2017)

Susan agreed with what we covered in class in relation to the question of how and when

to intervene in child play. She valued giving enough time for children to figure it out by themselves when facing with problems, and finding an appropriate way to help them. Susan's thinking of teacher's role became much deeper after second cycle of learning relating to her own teaching experience.

Furthermore, in the second cycle, I advanced content students seemed to want. Since there is lack of students' narratives on multiculturalism in first cycle, it was necessary to redress multicultural aspect of teaching and learning to promote their understanding. I incorporated the following slides texts in second cycle (Figure 9, see appendix A):

Adaptations for Multicultural Education

Involving aspects of multiculturalism in your classroom environment to create a culturally sensitive learning environment:

- Designing the creative environment for multicultural awareness is an important way of knowing and coming to know (Van Manen, 1986). The physical aspects of the creative environment portray the visible aspects of the children's culture; the climate portrays the invisible aspects of culture.
- Consider how the environment affects learning for students from diverse cultural backgrounds;
- The centers in a culturally sensitive environment reflect learners' cultural and personal interests and experience;

I valued a culturally sensitive learning environment that could enrich students' cultural awareness and support a cultural climate for all children. Some types of play, such as dramatic play is easy to implement along with a social and cultural contexts that portray cultural diversity to help children learn culturally. Moreover, I tried to let college students know that they must have visual arts and other types of resources involving a multicultural dimension when creating a play-based curriculum. I brought out two paintings for students look at and discuss their interpretations of the differences of western and eastern dragons in the paintings. We then

discussed how understandings change in relation to things or objects because meaning is based on other meanings and shaped by culture. We then discussed project ideas or play activities they could bring to children to learn about cultural diversity. Lily gave a reflection based on this part of my teaching when I interviewed with her. She said, “I like how we talked about the eastern culture versus western culture when it came to dragons because that was something I never thought about-- how in the western culture, it is more like the evil, but in eastern culture it is not...” (personal communication, April 17th, 2017). Lily seemed to value using culturally-specific criteria in the investigation of art and artifacts from other cultures, which is a form of multiculturalism.

Interviews with participants during second cycle of learning helped shape my understanding of what they valued in relation to multiculturalism and the role of the teacher. As described under Lily’s partial story, she, along with others, embraced a multiculturalism that embrace diversity in a variety of ways—race, family, academic background, etc. Her understanding uses the concept of cultural relativism. According to Herskovits (1973), “Cultural relativism is in essence an approach to the question of the nature and role of values in culture” (Herskovits 1973, p. 14). In other words, it is the idea that each culture or ethnic group is to be evaluated on the basis of its own values and norms of behavior and not on the basis of those of another culture or ethnic group (Rosado, 1994). Thus, cultural relativism has an exclusive cross-cultural reference; people’s values, practice, beliefs could be understood based on that person’s own culture. In this sense, individual’s own culture, ethnic background, and family environment are valued for its own sake, and as teachers, we should respect to every students’ cultural backgrounds and to teach within a cross-cultural setting. However, what Mandy

mentioned is not critical multiculturalism. May (2005) describes critical multiculturalism as a frame, which “needs both to recognize and incorporate the differing cultural knowledges that children bring with them to school, while at the same time address and contest differential cultural capital attributed to them as a result of wider hegemonic power relations” (p. 32). Within critical multiculturalism, adopting critical pedagogy can help students to develop a consciousness of freedom, to recognize authoritarian tendencies, and connect knowledge to power and the ability to take constructive action based on this knowledge (Steve, 2012). It involves power relations in education. This understanding is the missing in Lily’s narrative when she considers multiculturalism as a teacher. Lily valued the concept of cultural diversity and relativist positioning as a teacher and how it is beneficial even for schools that have little diversity. Similarly, Susan thought being a multicultural teacher is vital in education, she expressed:

I do (want to be a multicultural teacher). I want children in my classroom to have experiences and knowledge of different cultures, especially the cultures in classroom. I will have to do my research because I don’t know much about other cultures. So being a multicultural teacher right now, kind of scares me a little bit because I lack knowledge about it. But I will become knowledgeable about it because I think it’s very important to be a multicultural teacher for all of the students, and provide different perspectives of different cultures. So yeah. (interview transcripts, May, 2017)

Compared to Lily, Susan thought a multicultural teacher needed to make great efforts to construct knowledge about cultural differences. Furthermore, she indicates that one of the values of multiculturalism is to provide students with different perspectives. Although Susan

does not give much detail on what different perspectives may mean, I think it moves away from cultural relativism in the sense that she may be thinking of ethnically-based approaches or a discussion of power relations where historical, political, and social events shape one's perspective. Both need to occur together because shifting the center of inquiry to culturally specific criteria often makes cultures other or distant because of the lack of discussion on power relations (Rina Little, personal communication, July, 2017). I think such concerns extend and shape Susan's identity as a future teacher and will push her to learn more about multiculturalism. Both Susan and Lily's narratives, along with Zoey's discussed earlier, not only gave me an understanding of what preservice teachers might think about in relation to multicultural aspect of teaching in school in a real situation but also drove me to study further on multiculturalism in relation to power relations and social change that I missed in my teaching of play-based and art education.

In my teaching, on the other hand, I used multiple methods to teach and valued interaction with students. In many of my lessons, I provided a lot of opportunities for students to interpret images by watching videos before I introduced ideas specific to programs like Anji Play. I wanted students to analyze images and build their understanding based on what they saw. Then through discussion and contextualization they could further understand play and its relation to art and multiculturalism. In my teaching, I used visual images, photos, and videos, readings, lectures, discussions, and hand-on activities to stimulate students' thinking and to cater to the diverse needs of my class. I wanted my students to be independent thinkers and active in class-- learners instead of knowledge receivers. Furthermore, in class, I had interactions with students, asking and answering questions related to the topic and following

up to encourage students to think deeper. Thus, I viewed my teaching process as constructivist with learners actively involved in a process of meaning making and knowledge construction as opposed to passively receiving information. Learners are the makers of meaning and knowledge.

During research process, I viewed my teaching and students' learning as a whole because I believe that parts may not give me overall understanding of how I taught. I found student interaction with me and peers was also valuable. Thus, as a researcher, I not only did observations, took photos on studio activities, and captured the voices in the field but also focused on what participants did and said in class, which was all part of the data, to enhance our understanding and improve my practice. Out of the class, I had semi-structured interviews with participants and reflective assignments to enrich me and their own understandings. As a teacher, I wanted participants and other students to construct knowledge of play, art, integration, and its connection with multiculturalism in relation to their own world view.

Chapter 5. Implications

5.1 Summary of Findings

My thesis grew out of my interest in children's play and play-based art education. In my research, I tried to figure out how adults and pre-service teachers think about play, art, and its relations and construct their knowledge throughout my instruction. As a researcher and a teacher, I brought out theoretical concepts of children's play and art learning connected with playful and artful practice. In my teaching, I looked for what and how I taught, and what and how students understood children's play, play-based pedagogy and visual arts education, and its connections to multiculturalism. In this two cyclic teaching process, I reflected on my own practice through conversations with students, examinations of students' works, interviews with students, and analysis of writings. Action research as a methodology helped me to review my teaching in relation to interactions with students in and out of the classroom. According to Jacobs and Cooper (2016), action research for undergraduate teacher candidates and teachers in actual classroom serve two purposes, one is to improve student learning which is the ultimate goal of education, the other one is to improve craft of teaching through reflective practice (p.14). Throughout this action research, participants' stories give me insight in relation to research focuses and helped me to improve my practice of teaching by analyzing participants' narratives, which also benefit students' new knowledge construction within this context. Since narrative is central to human experience and existence, providing opportunities to share the nature and order of events helps to reflect on people's interest and supports sense-making processes (Bold, 2012). Narrative analysis supported my investigation into concepts, values, enactments, and definitions. Stories reported and analyzed in chapter four

are from two participants' stories and my own story intertwined with students' voices. The findings relative to my three research categories are as follows.

In relation to knowledge construction, I value self-initiated/self-directed play where children are able to explore surroundings and create things lead by their curiosity and emphasized this in my teaching. Opportunities to express their ideas and engage their imagination and originality independently but supported are also important. Siraj-Blatchford, Sylva, Muttock, Gilden and Bell (2002) distinguish in their empirical research between "adult-initiated but child-extended play, child-initiated but adult-extended play and child-initiated and child-extended play." (quoted in Craft & McConnon & Matthews, 2011, p.50). In child-initiated and extended play, children spontaneously explore environments either alone or with peers, make their decisions during play, and direct their actions rather than just participating in adult-initiated project, or being involved planning and implementing it, or being consulted and influenced in the process by adults (Wright, 2016). Thus, child-initiated and extended play is with very limited adult involvement and in which children are able to have a power to decide what to play and how to play during the entire process and organize their interactions with environment, friends and adults. Whereas, in adult-initiated play, the teacher or adult stimulates play provocations to which children responded and then they extended initial play or activity based on children's response. I also value Vygotsky (1978)'s emphasis on adults' role in play that benefit children's learning and development, such as self-regulated skill, cognitive skill, and social, emotional, and physical development. The findings of a qualitative study in relation to child-initiated play revealed that children are able to be generating ideas, leading to possibilities which maintain interest, focus, and ownership in the evolution of ideas (Craft &

McConnon & Matthews, 2011). When children initiated play, they respond in various ways, react to their peers, and extend ideas of things they are acting out, sometimes individually, and sometimes collaboratively. In such play, children's interests could be well sustained, and further expanded by child themselves or adult supporters. Relating back to what I taught in Art Education 130, Anji play was a good example of child-initiated and child-extended play that is supported by teachers in kindergartens. And Reggio Emilia pre-school practitioners offer some adults-initiated and adults/child-extended play in programs. In Reggio Emilia experience, young children are encouraged to explore their environment and express themselves through multiple paths and all their "languages", including the expressive, communicative, symbolic, cognitive, ethical, metaphorical, logical, imaginative, and relational (Reggio Children, 2010, p.4). The teachers emphasize achievement through personal expression and reflection on patterns of thinking (Edwards & Gandini & Forman, 2012).

From the college participants' narratives and other students' discussion in my research, many of them seems to be aware of value of child self-initiated and extended play, like Anji Play, but more focused on adults-directed play and art activities when it comes to thinking about their own practice as a teacher or adult in schools. They value the adult's role of giving structure, direction, and guidance in play and view play as a powerful and creative learning tool to promote children's engagement and involvement in art education or other disciplines. This was especially apparent when participants described play-based art making activities based in and in relation to learning in other subjects, like the life cycle of caterpillars. The artifacts discussed by the participants in the study were all alike and highly regulated, using the same shapes, materials, and colors to formulate an understanding. This is probably because they

could not imagine self-initiated play in American schools, where space and time are limited and where out-come based education is embraced. The arising awareness of the value of play and the emphasis on education function of play in pedagogy among students reveal their new understandings and beliefs about the meaning of play in education as well helped me enhance my previous knowledge. Their concerns about the difficulties of implementing self-initiated play in school-based classroom drove me to start thinking of teacher empowerment in school policy and in education. According to Goodchild and Holly (1989), if change in education is to occur, teachers who are usually at the bottom of the ladder need to be involved in decision making and implementation. Ownership, which refers to teacher's positive identification with, and greater responsibility for decision, agreements, policies and programs, need to be achieved as a strategy for empowerment (Blasé and Blasé, 1994). In this sense, I do believe, teachers can facilitate empowerment for educational change. Adding play into undergraduate courses or curriculum in K-12 schools needs such support to implement it within schooling.

I also looked at space and material environments in play and art education. I think space defines the quality of care (Gandini, 2012, p.318), exchange of information, openness of communication, inviting people to share and look for messages and meanings on the basis of personal experience within the space. In terms of children's play in schools, space in a sense does not only include the physical area and objects for playing and learning, but also encompasses the time, attitude, and energy necessary for creating child-child and child-teacher interactions (Oswalt & Reiss & Dombeck, 2008). Also, space is a learning context as well as part of learning, as Zini (2005) stated,

Research in neuroscience and social science confirms that our identity develops from our experiences of the environment as well as our genetic history. We develop our sense and cognitive abilities through interaction with our environment. Children are a laboratory for the senses with each sense activating other senses.... As a result, the child's environment cannot be seen just as a context for learning or a passive setting for activities; it is an integral part of learning and helps define their identity. (p.22)

Thus, how to structure and arrange a space is a necessarily condition for play, and so indoor or outdoor spaces, suburban or urban spaces, private or public spaces would help define aspects of engagement in relation to school communities. As seen in many schools with limited funding and resources, the physical conditions of spaces are not considered and are seen only as a background to learning. Even within such situations, I believe teachers can still arrange and organize flexible spaces with functional areas to achieve certain type of play in schools, such as dramatic and constructive play, and enhance their learning in art, math, science, and literacy through playful ways. When schools have limited outdoor space, teachers could possibly view space around the school or within local community as a special space to extend play out of school. For example, I helped to do a collaborative art project at Parkside school, which is located just beside a large, beautiful park, and that undoubtedly could be considered as an extended space by teachers to facilitate some outdoor play if they wanted. I also value nature spaces and natural materials in children's play and art making. Research (Keeler, 2008 & Casey, 2007 & Greenman, 2003 & Fjortoft, 2004) indicated that when children play and learn in nature, they do so with more vigor, engagement, imagination, and cooperation than in wholly artificial environments and that symptoms of attention deficit and depression are reduced (National

Wildlife Federation, 1996-2017). This view point however may be influenced by cultural values that think urban spaces as less than (Gruenewald, 2003).

In order to incorporate play and art learning experience into classroom, I do not think large classroom spaces are needed to achieve the goal of enhancing children's development. The arrangement of space and material distribution in the space is most significant. Materials provoke different ways of thinking as a child engages and play with them (Pacini-Ketchabaw & Kind & Kocher, 2017). In a material rich environment, children sense an invitation to participate and tend to be more engaged in the interaction with materials and people within that space, which allows rich experiential learning to help them construct ideas, develop skills, and make meanings related to daily life. Piaget (1974) warned us that a decision must be made whether to teach schemes and structures directly or to present the child with rich problem-solving situations in which the active child learns them in the course of exploration. The objective of education is to increase possibilities for the child to invent and discover (Malaguzzi, 1971). "The essential ingredient of children's relationships with materials gives them such multiple possibilities" (Gandini, Hill, Cadwell, & Charles, 2005, p. 15). Hence, I value multi-material rich space that contains Loose Parts and natural things, and is a welcoming, nurturing, and inspiring environment. I also agree that teachers' responsibility in play-based art education is to offer such a space and environment for children to explore in pursuit of the enhancement of learning and improved development.

Furthermore, space brings about multicultural dimension as people interact with materials, environment, and others, and space will intensify such interaction through meaning making. As Cavazzoni (2007) stated, an environment of daily life continually activated and

modified by explorations and research by all the protagonists—children, teachers and parents—marked by traces of events, social, land, personal stories, becomes an empathic place, a place of learning and suggestive of actions and change. Looking back to my teaching, the Art Education 130 classroom is a space in which teaching and learning occurred and where I and students developed a dynamic dialogical relationship and where students interact with a vast amount of materials, peers, and the teacher when doing studio projects. The space as a medium connects personal experiences together to produce conceptualized knowledge and the construction of experience for both me and students that evokes meaning making relating to play-based art education.

Many of the college students in my class also understood the need for space and materials and were concerned that schools that lacked resources could not provide either. When they however spoke about space, it was thought to be large and worked as a physical background for children, where supplies existed. The idea of the relational seemed to have gotten lost. They did not see space as part of the curriculum.

I then looked at emergent curriculum in play-based learning and teacher education. Emergent curriculum is based on the belief that curriculum planning needs to emerge from the daily life of the children and teachers in a learning community (Kirff & Casbergue, 2000, p.48). It describes curriculum that develops from exploring what is relevant, interesting, and personally meaningful to children (QCAA, 2014). In this sense, educators intend to capture students' valuable, emergent voices, actions, passions, needs, strengths and use an emergent curriculum approach to create projects and learning activities based on that. They relate to students, including their school lives, experiences at home, within communities, and through interactions

with other students, parents, teachers, and spatial configurations. This is beneficial in terms of children's play and in early age art education. Like Anji play, art becomes part of play; kids paint on the ground, wall, and playground; and storytelling, imagery, and reflection is used to record one's own play process and help students express the stories that happen in play. Children in Anji Play have a lot of opportunities to discover, explore, and experiment with various materials and natural things around them and in the configuration of space. Within this free, cozy, and rich environment, Anji kindergarten teachers facilitate play through planning. By observing, recording, and helping, teachers tend to understand play from children's perspectives and use them to enact curriculum, including spatial relationships. Stacey (2009) claimed the key features of emergent curriculum that it is a cyclical, non-linear process, flexible and responsive, collaborative, and makes children's learning and teacher's teaching visible. I tried to apply this to view to my teaching among undergraduates. I felt it demonstrated some aspects of emergent curriculum that I listened to my students' voices, paid close attention to their emergent patterns of thinking, and adjust my teaching strategies, content, and spatial configurations through their voices and reflections. I and students made efforts to construct new knowledge about play-based art education and its relations through collaborative learning. My teaching was also constructivist and student-centered, but I initiated everything with the intention to teach theory and pedagogy of play-based education. I do believe that emergent curriculum supports students as life-long learners and emergent trends in curriculum call for new knowledge, skills, and ways of teaching and learning to prepare students with abilities and social competencies to deal with the challenges of an uncertain, changing world (Olibie, 2013). The teachers should develop emergent curriculum and nurture teaching and learning

environments that provide student-centered learning, and differentiated curriculum with supportive learning experiences for students (Olibie, 2013). In a learner-centered curriculum, there is mutual respect among teachers, caregivers, and children. When children see adult models of social behavior, they develop cooperative, helpful and self-responsible behavior themselves (Charney, 1991 & Marion, 1991).

The emergent curriculum involving play is transformative, a currere-oriented curriculum that focusing on the process of traversing the course, and negotiating with self, others, and the course itself (Doll, 1993). Play has a great deal to offer such curriculum because play is a good medium for developing skills by dialoguing, negotiating, and interacting (Doll, 1993). I do think play should be honored and considered as an integral or part of academic curriculum for it invites dialogue, interaction, and interpretation. Such a curriculum gives me insight and allows me to consider others, within the concept of neither without the other (Doll, 1993). The understanding of curriculum theory and process among teachers and pre-service teachers is crucial for evoking educational change in the future. Those understandings would provide teachers with an understanding of pedagogy and a capacity for collaborative work (Barret, 2010 & Rischin, 2002 & Beauchamp & Morton, 2011).

I also looked at multiculturalism dimension in play and art education, which I think is crucial. Taking play and art seriously and as intellectual constructs are important to social, aesthetic, and cultural meanings. Many educators, as well as many of the students in the class, often believe that children are color blind and “too young” to learn about racism and discrimination (Husband, 2010, p.72), but there are numerous observations and studies that show children are not color blind at all. They do notice race, gender, and categorized others by

race and have strong sense of “otherness” (Earick, 2009; Perkins & Mebert, 2005; Lam, Guerrero, Damree & Enesco, 2011). Children have such perceptions due to their own life experiences within certain social and cultural contexts and they reflected these in play and their interpretations of their artworks. “One of the few observational studies of children playing in a racially integrated setting revealed many incidents of White preschoolers explicitly rejecting classmates of color on the basis of race (eg., referring to an African American peer as “dirty” and refusing to play with an Asian peer because she was “not American”) and very few of the reverse” (Van Ausdale & Feagin, 2001; Fromberg & Bergen, 2015, p.272). Thus, education should serve the important role to educate students with multicultural learning starting from young ages, and develop a better understanding of diversity. Showing respect to others who are different from oneself is one of the most important. Such an educational mission needs great effort. I value play as a powerful pedagogy to bring children together and learn from each other within diverse cultural contexts where art could be employed to enhance multicultural understanding through numerous artifacts. Artists from around the world offer visual images and works of art that interpret diverse lives based on personal experiences and interactions with others. They reveal concepts in artifacts that bring unique cultural meaning or cross-cultural interpretations and offer a way of understanding the world and relations among people. I think using art might be a strong connection to multiculturalism to reinforce play-based education among children. For example, in an adult-initiated play, the teacher tells children to reconstruct the idea of a house using materials, or drawing, which questions vernacular architecture and redefines it. Vernacular architecture defines the social roles of genders and this could be taken apart. In terms of my teaching, I do think using art is a powerful

way to improve my instruction in Art Educaiton130. I scrambled to include more artists and artifacts from different backgrounds and through comparison when I realized the students rarely discussed multiculturalism in relation to play and so I needed to make them imagine possibilities. More examples helped me to connect art and play and push students to consider multiculturalism in relation to play. I however found even though this occurred to some extent in my second cycle, much of it was an additional approach to curriculum or their understanding was based in cultural relativism. Majority of participants wanted to add more opportunities to study different types of play from around the world or different art and artifacts from around the world but a few others in the second cycle also considered how different social aspects of life, such as gender roles, could also be investigated through dramatic play.

5.2 Challenges

There are few challenges that I encountered and struggled with throughout my research project. This was my first time teaching undergraduate students and I found it difficult to balance my role as a graduate student and that of a collage instructor. I found teaching adult learners to be completely different to teaching children. The study allows me to view teaching and learning from different perspectives when developing understandings of play-based art education and those perspectives drove me to think of my research topic in relation to my previous and current teaching and learning experience as a whole. The transition between previous knowledge and newly constructed knowledge positioned me differently. It offered me a way of thinking through both a children's point of view and adults' point of view as a teachers as well as learners. Since I do not have any experience teaching adults art and play, I to some extent borrowed some concepts of teaching and strategies from my graduate professors and

related it to my own understanding of how to teach among adults and what I wanted them to understand. During the whole process, I felt my limitations as an English Language Learner more or less influenced the effectiveness of delving in more deeply and I lost opportunities to clarify and get details from students that could have extended me as a teacher. For example, in the semi-structured interviews with participants, I felt some follow up questions would have clarified meanings in students' narratives. I realized this when looking at and analyzing transcripts.

Another challenge that I faced was my lack of knowledge on critical multiculturalism for I had not used this in my previous experiences. Generally speaking, people in my country all believe that they share commonalities as part of China, although we have minority cultures different from the Han. Being educated in China and as a teacher does not include the discussion of race, ethnicity, or diversity and so my understanding of multiculturalism began here. Although I value it, I felt as though I have a surface understanding of it and struggled to open up this topic to the college students, especially how play could investigate race, ethnic, and gender issues in society. To be honest, when I conducted this research project, I was constantly learning about multiculturalism and constructing new knowledge of it in relation to play and art, and students voices that did and did not reflect the literature I read. Although my understanding is still limited, students' unique points of view and understandings related to their own teaching and life experiences helped me to discovered my own weaknesses and enrich my story of teaching, reconstructing my previous understanding of multiculturalism related to the research focuses. This was why I used action research methodology to do cyclical and reflexive teaching that could benefit both students' learning and improve my teaching in

particular ways. In this project, I tried my best to continuously challenge myself to grow as a play-based art educator and a better researcher.

5.3 Limitations and Future Study

One of the limitations to the study is the narratives collected as they were analyzed and interpreted. This study concentrated entirely on selected students' verbal and writing narratives and less analysis on visual documentations. Analytic model I used might have its own limitations that lose the depth of meanings to be considered for it assumes the narrative is fully produced and not in process. I used thematic and Labov's model, versus one that also examined narratives as acts of performance to an audience and for a purpose and in process. Limitations also occurred in representation because I chose certain parts of texts and verbal accounts and dismissed others which could have offered further meanings I was unable to see. A future study in play-based art education concerning these limitations might be to analyze data using a more combined methods of narrative analysis to try to avoid the analytic model limitation, approaches that acknowledged embodied enactments with narratives.

Time limitations affected the research account as well. More cycles in the teaching process during the action research would have helped me improve in relation to student understanding. In future studies, more reflective cycles are needed between teaching and learning, and teacher and students and the use of more layers when conducting action research on incorporating play and play-based methods in art education. For example, I would create one more layer that offered opportunities for participants to implement play-based pedagogy among children in a class or in a children's center to practice the concepts learned. Gauging children's voices in how play was extended by college students would add a further layer. And

the scope of the study could be expanded to other disciplines for further exploration or regulated versus authentic play.

5.4 Conclusions and Recommendations

This research project provides insight into my teaching practice and understanding of play-based education and its interconnection between art and multiculturalism. The study enables me to define my role as a teacher among undergraduate students, reconsider my role as a researcher, and reevaluated the role as a teacher among elementary students in previous experiences. Play as a big part or entire part of early age childhood education has been studied throughout decades; however, there needs to be more research into play or play-based methods among upper level graders, such as middle childhood students, middle schoolers, or even high school students in this country. Play is a creative learning medium that could be employed in many disciplines with potential possibilities to enhance students' learning engagement and others and in relationship to cultural contexts. Also, there needs to be more research into teachers and pre-service teachers who value play and how it aligns with their implicit beliefs and how it differs through cultural contexts since this will structure the processes and characteristics of what play becomes or can become in a classroom setting. Offering in-service teachers and pre-service teachers professional development training or opportunities to implement play in practice and supported by theory and in relation to art and multiculturalism may allow them to break through traditional thinking and boundaries. Last but not least, children's perspectives from around the world on play, art, space, gender, race, etc. are essential when studying these topics to enable teachers and researchers to develop better understanding of the issues in context. As we all know research contributions are based on

practices among particular participants and extending these will eventually benefit fields. In conclusion, when I traveled through the whole project, I re-identified with my teacher's role and my interests in play and its relations to multiculturalism grew.

References

- Alam, Md. M. (2013). Banking model of education in teacher-centered class: a critical assessment. *Research on Humanities and Social Sciences*, 3(15).
- Altman, R. (2008). *A theory of narrative*. Columbia University Press.
- Aoki, T. T. (1993). Legitimizing lived curriculum: towards a curriculum landscape of multiplicity. *Journal of Curriculum and Supervision*, 8 (3), 255-268.
- Banks, J. (1989). Approaches to multicultural curriculum reform. *Trotter Review*. 3(3).
- Banks, J., & Banks, C. (1989, 2010). *Multicultural education: issues and perspectives*. Boston: Allyn and Bacon.
- Bennett, N., Wood, L., & Rogers, S. (1997). *Teaching through play: teacher's thinking and classroom practice*. Buckingham: Open University Press.
- Bodrova, E., & Leong, D. J. (2003). The importance of being playful. *educational leadership*, 60(7), 50-53.
- Bodrova, E., & Leong, D. J. (2006). Adult influences on play: the Vygotskian approach. In D. Pronin Fromberg & D. Bergen (Eds.), *Play from birth to twelve: contexts, perspectives, and meanings* (2nd edition) (pp. 167-172). New York: Routledge, Taylor & Francis Group.
- Bold, C. (2012). *Using narrative in research*. London: Sage.

- Boyer, W. (2013). Getting back to the woods: familial perspectives on culture and preschoolers' acquisition of self-regulation and emotion regulation. *Early Childhood Education Journal*, 41(2), 153-159.
- Chalufour I., & Drew, W. F., & Waite-Stupiansky, S. (2003). Learning to play again: a constructivist workshop for adults. *Young Children on the Web*. The National Association for the Education of Young Children.
- Charles A. G. (2012). *Rethinking the color line: readings in race and ethnicity*, 148-157. New York, NY: McGraw-Hill.
- Chiasson, M., & Germonprez, M., & Mathiassen, L. (2008). Pluralist action research: a review of the information systems literature. *Info System J*. Blackwell Publishing Ltd, 31-54.
- Craft, A., McConnon, L., & Matthews, A. (2012). Child-initiated play and professional creativity: enabling four-year-olds' possibility thinking. *Thinking Skills and Creativity*, 7(1), 48-61. 2011 Elsevier Ltd.
- Curtis, D., & Carter, M. (2011). *Reflecting Children's Lives: A Handbook for Planning Your Child-Centered Curriculum* (2rd edition). MN: Redleaf.
- Cutter-Mackenzie, A., & Edwards, S. (2013). Toward a model for early childhood environmental education: foregrounding, developing, and connecting knowledge through play-based learning. *The Journal of Environmental Education*, 44(3). Routledge: Taylor & Francis Group.
- David, A. G. (2003). The best of both worlds: a critical pedagogy of place. *Educational Researcher*, 32(4), 3-12.

- Davidman, L., & Davidman, P. (1997). *Teaching with a multicultural perspective: a practical guide*. New York: Longman.
- Davis, M. (1997). The teacher's role in outdoor play. *Journal of Australian Research in Early Childhood Education*, 1(1), 10-20.
- Dewey, J. (1956). *The school and society & the child and the curriculum*. Chicago: Chicago University Press.
- Edwards, C., Gandini, L., & Forman, G. (2012). *The Hundred Languages of Children: The Reggio Emilia Experience in Transformation* (3rd edition). Praeger.
- Einarsdóttir, J. (1998). The role of adults in children's dramatic play in Icelandic preschools. *European Early Childhood Education Research Journal*, 6(2), 87-106.
- Einarsdóttir, J. (2005). We can decide what to play! children's perception of quality in an Icelandic playschool. *Early Education and Development*, 16(4), 470-488.
- Eisner, E. W. (2004). *The arts and the creation of mind*. Yale University Press.
- Ellsworth E. (1989). Why doesn't this feel empowering? working through the repressive myths of critical pedagogy. *Harvard Educational Review*, 59(3).
- Epstein, A. (2007). *The intentional teacher: choosing the best strategies for young children's learning*. National Association for the Education of Young Children (NAEYC). Washington DC.
- Florez, I. R. (2011). Developing young children's self-regulation through everyday experiences. The National Association for the Education of Young Children (NAEYC), pp. 46-51.

- Fromberg, D. P., & Bergen, D. (2015). *Play from birth to twelve: contexts, perspectives, and meanings* (3rd edition). New York and London: Routledge, Taylor & Francis Group.
- Frost, J. L. (2010). *A history of children's play and play environments: toward a contemporary child-saving movement*. New York and London: Routledge, Taylor & Francis Group.
- Gaskins S., Haight, W., & Lancy, D. (2007). The cultural construction of play. In Goncu, A., & Gaskins, S., eds. *Play and development: evolutionary, sociocultural and functional perspectives*, 179-202. Erlbaum Press.
- Ginsberg, K. R. (2007). The importance of play in promoting healthy child development and maintaining strong parent-child bonds. American Academy of Pediatrics.
- Gleave, J. (2009). *Children's time to play: a literature review*. London: Playday.
- Gmitrova, V., & Gmitrov, J. (2003). The impact of teacher-directed and child-directed pretend play on cognitive competence in kindergarten children. *Early Childhood Education Journal*, 30(4), 241-246.
- Grant, C. A., & Chapman, T. K. (2008). History of multicultural education: teachers and teacher education. New York and London: Routledge, Taylor & Francis Group.
- Gubrium, J. F., & Holstein, J. A. (2007). *Narrative ethnography*. In *Handbook of emergent methods*, edited by S. Hesse-Biber and P. Leavy. New York: Guilford Press.
- Han, M. (2009). Teacher-child co-play. In R. Carlisle (Ed.), *Encyclopedia of play in today's Society*, 701-705. London: Sage Publications.

- Herman, D. (1999). *Narratologies: new perspectives on narrative analysis*. The Ohio State University.
- Hetland, L., Winner, E., Veenema, S., & Sherdan, K. M. (2007). *Studio thinking: the real benefits of visual arts education*. New York: Teachers College Press.
- Hirschfeld, L. A. (1993). Discovering social differences: the role of appearance in the development of racial awareness. *Cognitive Psychology*, 25(3), 317-350.
- Holstein, J. A., & Gubrium, J. F. (2012). *Varieties of narrative analysis*. Sage.
- Howson, A. (2009). Cultural relativism. *EBSCO Research Starters*. EBSCO Publishing Inc.
- Isenberg, J. P., & Jalongo, M. R. (1997). *Creative Expression and Play in Early Childhood* (2nd edition). New Jersey and Ohio: Merrill.
- Suraco, T. L. (2006). An interdisciplinary approach in the art education curriculum. Georgia State University, 2006.
- Kernan, M. (2007). Play as a context for early learning and development. Dublin: NCCA. Miller.
- In E., & Almon, J. (2009). Crisis in the kindergarten: why children need to play in school. College Park, MD: Alliance for Childhood.
- Kieff, J. E., & Casbergue, M. R. (2000). *Playful learning and teaching: integrating play into preschool and primary programs*. MA: Allyn & Bacon.
- Koshy, V. (2005). *Action research for improving practice: a practical guide*. Paul Chapman Publishing.

- Labov, W., & Waletzky, J. (1997). Narrative analysis: oral versions of personal experience. *Journal of Narrative and Life History*, 7(1-4), 3-38.
- Laevers, F. (2005). Deep level learning and the experiential approach in early childhood and primary education. Research Centre for Early Childhood and Primary Education Katholieke Universiteit Leuven.
- Lancy, D. (2007). Accounting for variability in mother-child play. *American Anthropologist*, 109, 273-284.
- Lefaivre, L. (2007). *Ground-up city: play as a design tool*. Rotterdam.
- Lieblich, A., Tuval-Mashiach, R., & Zilber, T. (1998). *Narrative research: reading, analysis and interpretation*, 47. Sage.
- Little, H., Wyver, S., & Gibson, F. (2011). The influence of play context and adult attitudes on young children's physical risk-taking during outdoor play. *European Early Childhood Education Research Journal*, 19(1). Routledge: Talyor & Francis Group.
- Lockhart, S. (2010). Play: an important tool for cognitive development. High Scope Extensions, 24(3). High Scope Foundation.
- Lowenfeld, V. (1954). *Your child and his art: a guide for parents*. New York, NY: Macmillan.
- May S. (1999). *Critical multiculturalism: rethinking multicultural and antiracist education*. Falmer Press (pp. 32), Taylor & Francis Group.
- McArdle. (2001). Children's play. *Child: Care, Health and Development*, 27(6), 509-514. Blackwell Science Ltd.

- McCarthy, C. (1994). Multicultural discourses and curriculum reform: a critical perspective. *Educational Theory*, 44, 81-98.
- Miller, E., & Almon, J. (2009). Crisis in the kindergarten: why children need to play in school. The Alliance for Childhood.
- Mills, G. E. (2011). *Action research: a guide for the teacher researcher (5th Edition)*. Pearson.
- Mishler, E. G. (1997). A matter of time: when, since, after Labov and Waletzky. *Journal of Narrative and Life History*, 7(1-4), 61-68.
- Morgenthaler, S. K. (2015). The meanings in play with objects. In *Play from birth to twelve: context, perspectives, and meanings* (3rd edition), edited by D. P. Fromberg and D. Bergen. New York and London: Routledge, Taylor & Francis Group.
- Moss, P., & Dahlberg, G. (2005). *Ethics and politics in early childhood education*. New York and London: RoutledgeFalmer, Taylor & Francis Group.
- Napier, N. K., Nilsson, M. (2008). The creative discipline: mastering the art and science of innovation. Greenwood.
- Nicholson, S. (1971). Environment education: a bibliography, environmental education in early childhood. UNEX, University of California.
- Nicholson, S. (1970). What do playgrounds teach? the planning and design of the recreation environment. University of California. Davis.

- Oers, B. V., & Duijkers, D. (2013). Teaching in a play-based curriculum: theory, practice and evidence of developmental education for young children. *J. Curriculum Studies*, 45(4), 511-534. Routledge: Taylor & Francis Group.
- Olibie, E. (2013). Emergent global curriculum trends: implications for teachers as facilitators of curriculum change. *Journal of Education and Practice*, 4(5), 161-166.
- Ovando, C., & McLaren, P. (2000). The politics of multiculturalism and bilingual education: students and teachers caught in the cross fire. Boston: McGraw-Hill.
- Pacini-Ketchabaw, V., Kind, S., & L. M. Kocher, L. (2017). *Encounters with materials in early childhood education*. New York and London: Routledge, Taylor & Francis Group.
- Pachter, L., Bernstein, B., Szalacha, L., & Coll, C. (2010). *Perceived racism and discrimination in children and youths: an exploratory study*. *Health & Social Work*, 35 (1), 61-69.
- Pellegrini, A. D. (2015). Rough-and-tumble play from childhood through adolescence: differing perspectives. In *Play from birth to twelve: context, perspectives, and meanings* (3rd edition), edited by D. P. Fromberg and D. Bergen. New York and London: Routledge, Taylor & Francis Group.
- Phelan, J. (2005). *Living to tell about it: a rhetoric and ethics of character narration*. Ithaca: Cornell University Press.
- Piaget, J. (1936). *Origins of intelligence in the child*. London: Routledge & Kegan Paul.
- Piaget, J. (1945). *Play, dreams and imitation in childhood*. London: Heinemann.
- Piaget, J. (1957). *Construction of reality in the child*. London: Routledge & Kegan Paul.

- Pitri E. (2001). The role of artistic play in problem solving. *Art Education, Early Childhood & Interdisciplinary Challenge*, 54(3), 46-51. National Art Education Association.
- Pitri E. (2006). Teacher research in the socio-constructivist art classroom. *Journal of Art Education*, 59(5), 40-45. National Art Education Association.
- Pruitt, L. J. (2016). Multiculturalism at play: young people and citizenship in Australia. *Journal of Youth Studies*, 19(2), 269-285.
- Queensland Curriculum & Assessment Authority (QCAA). (2014). Understanding emergent curriculum in practice. QKIG Professional Development.
- Ramsey, P. G. (1991). Young children's awareness and understanding of social class differences. *Journal of Genetic Psychology*, 152, 71-82.
- Ramsey, P. G. (2004). *Teaching and learning in a diverse world: multicultural education for young children*. New York, NY: Teachers College Press.
- Ramsey, P. G., & Myers, L. C. (1990). Salience of race in young children's cognitive, affective and behavioral responses to social environments. *Journal of Applied Developmental Psychology*, 11, 49-67.
- Raudhah Y., & Wood, E. A. (2016). Play as third space between home and school: bridging cultural discourses. *Journal of Early Childhood Research*, pp. 1-18. Sage.
- Reifel, S. (2014). Defining and advocating for play. The National Association for the Education of Young Children (NAEYC).

Rengel, K. (2014). Preschool teachers' attitudes towards play. *Croatian Journal of Education*. 16(1), 113-125.

Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage.

Roopnarine, J. L., & Patte, M. M., & Kushner, D. (2015). *International perspectives on children's play*. New York: Open University Press.

Roopnarine J. L., & Johnson J. E. (1994). The need to look at play in diverse cultural settings. In Roopnarine J. L., & Johnson, J. E., & Hooper, F. H., eds. *Children's play in diverse cultures*, pp. 1-8. Albany: State University of New York Press.

Rosado, C. (1990, 1994). Understanding cultural relativism in a multicultural world. Head of the Department of Behavioral Sciences.

Ruitenber, C. (2005). Deconstructing the experience of the local: toward a radical pedagogy of place. *Philosophy of Education*, pp. 212-220. The H. W. Wilson Company.

Seale, C. (2000). Resurrection practice and narrative. In *Lines of narrative: psychosocial perspectives*, edited by Andrews, M., Sclater, S. D., Squire, C., & Treacher, A.. London and New York: Routledge.

Shor, I., & Freire, P. (1987). What is the "dialogical method of teaching?". *Journal of Education*, 169(3). Trustees of Boston University.

Squire, C. (2004). Narratives genres. In *Qualitative research practice*, edited by Seale, C., Gobo, G., Gubrium, J. F., & Silverman, D. London, Thousand Oaks, New Delhi: Sage.

- Stacey, S. (2009). *Emergent curriculum in early childhood education: from theory to practice*. pp. 5-6. Canada: Redleaf Press.
- Stamatoglou, M. (2004). Listening to young children's voices: an ethnographic study on nursery play. Paper presented at the 30th BERA Annual Conference. Manchester.
- Strand, K. D. (2008). A narrative analysis of action research on teaching composition. *Music Education Research*, 11(3), 349-363. New York and London: Routledge, Talor & Francis Group.
- Susi, F. D. (2002). Behavior management: principles and guidelines for art educators. *Art Education*, 55(1), 40-45. National Art Education Association.
- Susman, G., & Evered, R. (1978). An assessment of the scientific merits of action research. *Administrative Science Quarterly*, 23(4), 582-603.
- Szenkely, G. (2015). *Play and creativity in art teaching*. New York and London: Routledge, Taylor & Francis Group.
- Thompson, C. M. (2015). Constructivism in the art classroom: praxis and policy. *Arts Education Policy Review*, 116, 118-127. Routledge: Taylor & Francis Group.
- Trudel, M. (2004). Teaching visual art in a multicultural setting: attitudes, values and representations of students in art education. Marilyn Zurmuehlin Working Papers in Art Education, 1(7).
- Vygotsky, Lev. S. (1967). Play and its role in mental development of the child. *Soviet Psychology*, 5, 6-18.

Vygotsky, Lev. S. (1978). *Mind in society: the development of higher psychological processes*.

Cambridge, MA: Harvard University Press.

Whitebread, D., Basilio, M., Kvalja, M., & Verma, M. (2012). *The importance of play*.

University of Cambridge.

Wien, C. A. (2008). *Emergent curriculum in the primary classroom: interpreting the Reggio*

Emilia approach in school. New York: Teachers College Press.

Wiggins J. (2015). Constructivism, policy, and arts education. *Arts Education Policy Review*,

116, 115-117. Routledge: Taylor & Francis Group.

William, E. Doll, Jr. (1993). Curriculum possibilities in a “post”-future. *Journal of Curriculum*

and Supervision, 8(4), 277-292.

Wright, P. M., & Spencer, K. H. (2014). Quality outdoor play spaces for young children. *The*

National Association for the Education of Young Children (NAEYC), pp. 28-34.

Young, L. E., & Paterson, B. L. (2007). *Teaching nursing: developing a student-centered*

learning environment. Lippincott Williams & Wilkins.

Online References

“This is Anji Play”. 2017 Anji Play World. Retrieved from

<http://www.anjiplay.com/home/#trueplay>

Dewar, G. (2011). “Lack of free play harms kids: the evidence”. BabyCenter LLC. Retrieved

from https://blogs.babycenter.com/mom_stories/8-26-2011-lack-of-free-play-is-harming-our-kid/

Oswalt, A., Reiss, N. S., & Dombeck, M. (2008). "Creating nurturing space in early childhood".

Retrieved from <https://www.mentalhelp.net/articles/creating-nurturing-space-in-early-childhood/>

Gray, P. (2011, 2013). "The play deficit". Aeon Media Group Ltd. 2017. Retrieved from

<https://aeon.co/essays/children-today-are-suffering-a-severe-deficit-of-play>

Jones, E. (2012). "The emergence of emergent curriculum". The National Association for the

Education of Young Children. Retrieved from <http://www.naeyc.org/yc/article/the-emergence-of-emergent-curriculum>

National Wildlife Federation. (1996-2017). "What is nature play?". Retrieved from

<https://www.nwf.org/What-We-Do/Kids-and-Nature/Programs/Nature-Play-Spaces.aspx>

Steve. (2012). "Exploring models of education: critical multiculturalism". Permanent Culture

Now. Retrieved from <http://www.permanentculturenow.com/exploring-models-of-education-critical-multiculturalism/>

"What is emergent curriculum?". 2013-2017 Hi Mama Inc. Retrieved from

https://www.himama.com/blog/what_is_emergent_curriculum

Appendix A

Instructional Resources Samples (Teaching Slides Samples)

Figure 1:

Why is play important?



Cognitive development: problem-solving; mental planning;

Figure 2:



Figure 3:



Figure 4:



Figure 5:

Cultural Perspectives of Play

- Perceptions concerning the definition and role of play are greatly affected by one's cultural background.
- Children's play is an outcome of being a participant within a particular culture or subcultural milieu.
- It's not only vital that educators understand adults' perceptions regarding the role of play in learning and development, but they must also understand how culture affects the actual play of the child. When children play, they represent the world as they know it. Therefore, a child's play simultaneously reflects, influences, and is influenced by the cultural context of his or her life.

Figure 6:

What is the teacher's role in Anji Play?



Teacher as helper, observer, co-creator

Figure 7:

No Title]

In the **Reggio Emilia approach**, the educator will consider three things, the teacher, the child and the environment.

- talk together about the children.
- write up observations and plan what will be offered to the children next.
- encourage and value children' initiated activity.
- challenge and provoke ideas through open-ended questioning.
- respect child's own ideas
- allow children to make their own mistakes and learn from them.
- observe children and document children's learning process, and judge appropriate moments to intervene.

Figure 8:

How and When?

Teachers are neither too directive nor too unaware about their role in children's play

Usually, teacher intervene when:

- Play is absent from children's behavior (aimless wandering and inability to engage with another child or material).
- A child needs assistant to get something done.
- A child finds a task far too difficult (being unable to make a bridge out of blocks).
- A child has limited knowledge of the role, object, or situation.
- Children ask them to participant.

Figure 9:

Adaptations for Multicultural Education


Creative expression and play

Involving aspects of multiculturalism in your classroom environment:
(Culturally sensitive learning environment)


- Designing the creative environment for multicultural awareness is an important way of knowing and coming to know. (Van Manen, 1986). The physical aspects of the creative environment portray the visible aspects of the children's culture; the climate portrays the invisible aspects of culture.
- Consider how the environment affects learning for students from diverse cultural backgrounds;
- The centers in a culturally sensitive environment reflect learners' cultural and personal interests and experience;

Figure 10:

Involving aspects of multiculturalism when creating curriculum:
(choose a topic/theme of play or involve art or play into integrated curriculum)



Western



Eastern

Appendix B

Semi-structured Interview Questionnaire

Semi-Structured Interview Schedules

This is a framework of themes and questions to be explored, but the interview is open to emergent topics and ideas. Not all questions will be used for each interview.

Questions Related to Prior Perceptions of Play and Art

Could you please describe some play experiences in your life? How do you feel about them and why?

Is play important to students' learning? Why or why not?

If yes, how would play be included in students' learning?

Do you feel there any connections between art and play? What are these connections?

Have you ever seen, known, or participated in projects or events that use play as a learning tool in teaching and/or learning? How do you feel about them?

Questions Related to Perceptions of Play-based Pedagogy and Art Education

How do you understand play-based learning among children in school settings?

What kind of concepts and principles of play and art intrigue you mostly?

Do those concepts influence the way you think about teaching and learning? Why or why not? How?

What do you think the role of teacher should be when teaching using play-based pedagogy?

How might social influences or cultural assets of students affect your understanding of play and art in education?

Can you describe any feelings, thoughts, and ideas that came up during your hands-on, in-class activities?

Do you think the interaction you had with your peers in class benefit you? Why? Where they related to play-based pedagogical choices? How?

Do you feel environment is important for learning based on play-based and art-based pedagogy?

And how would you describe the environment that you, or children should learn in?

Would you incorporate play and/or visual arts into your activities as a teacher? Why or why not?

Questions of Teacher's Identity Related to Play-based Pedagogy and Curriculum

Do you want to be a multicultural teacher in your education field? Why?

How might play-based pedagogy relate to multicultural education?

Have your prior understandings of teaching and learning been enhanced or changed after what we have covered in class so far? How have your understandings been enhanced or changed? Do these have an influence on how you think about what to teach and how to teach? Do these have an influence on how you think about the learner and learning?

In which ways can you incorporate play-based pedagogy into an integrated classroom curriculum? Do you think play will benefit students when applied to your future teaching? Why?

What further understandings would you like to have about play-based pedagogy and the visual arts in relation to your future classrooms?

Appendix C

Reflective Assignments

Compose a concise, persuasive one to two-page rationale/reflection for each of these assignments relating integration of critical multicultural, art education, and play-based pedagogy in your classroom. These papers should demonstrate your ability to effectively use ideas and content from readings, lectures, discussions, and resources from this course to be reflective and connected to the world in which you live. Include 2-3 references, cited in APA format.

Learning through play or play-based approaches could be an effective way to spark students' interest, enhance their learning, and promote their ability to be creative and problem-solve within sociocultural contexts. Describe some concepts or principles in play-based pedagogy and discuss how play-based pedagogy might bring new insights and possibilities for you as a teacher or (future) parent, as an experiential and innovative practice to integrate curriculum that fits into your educational mission or understanding in this changing world, and in relation to teaching and learning through art and multiculturalism.

Cycle One

- 1. What are some concepts or principles in play-based pedagogy you have learned and what potential do they offer you as a teacher?**

Due on Monday, March 27th

Cycle two

- 2. What is the relationship of play-based pedagogy to art, multiculturalism, and curriculum integration?**

Due on Monday, May 1st

Appendix D

Integrated Curriculum Unit/Lesson Plan Outline

Unit Name:

Teachers:

Grade level and description of relevant learner characteristics (graphic, social, cultural):

Artist/Artistic Tradition:

Rationale for the use of the big Idea in relation to multicultural education and play-based art education:

Essential Questions Connected to the Big Idea:

Objectives:

Integration (Language Arts/Social Studies/Science):

Visual Art:

Form and structure:

Production:

Art Context:

Personal Perspective:

Addresses the following Common Core and Arts Standards:

Academic Language:

Define academic language:

Describe when academic language will be taught:

Language Function:

Define language function:

Describe where language function will be practiced in lessons:

Individual Lessons (should include a balance of instruction, making, and critique):

Lesson 1 (group member 1)	Integrate Lesson (art and another discipline)	Play-based Pedagogical Strategies	Teacher Samples and Instructional Resources
Learning Objective:			
Supplies Needed:			
Description of activities:			
Formative Assessment Criteria:			

Lesson 2 (group member 2)	Integrate Lesson (art and another discipline)	Play-based Pedagogical Strategies	Teacher Samples and Instructional Resources
Learning Objective:			
Description of activities:			
Formative Assessment Criteria:			

Lesson 3 (group member 3)	Integrate Lesson (art and another discipline)	Play-based Pedagogical Strategies	Teacher Samples and Instructional Resources
Learning Objective:			
Description of activities:			
Formative Assessment Criteria:			

Lesson 4 (group member 4)	Integrate Lesson (art and another discipline)	Play-based Pedagogical Strategies	Teacher Samples and Instructional Resources
----------------------------------	---	-----------------------------------	---

Learning Objective:			
Description of activities:			
Formative Assessment Criteria:			

Summative Assessment: (table can be modified; content needs to align with objectives)

	points	points	points
Criteria	Excellent/Above Average	Good/Satisfactory	Still Developing/ Needs More Work