

EXPLORING NUANCES OF CULTURALLY AND LINGUISTICALLY DIVERSE
CHILDREN'S VOICES THROUGH ART AND PLAY

By

NARA KIM

(Under the Direction of Lynn Sanders-Bustle)

ABSTRACT

As the number of culturally and linguistically diverse students has increased in public schools in the U.S., educators and schools have encountered the need to provide culturally relevant education to support both mainstream and non-mainstream students. To investigate these educational needs, I conducted qualitative empirical and interpretive research to explore the nuances of culturally and linguistically diverse (CLD) Korean American children's voices, lived experiences, and cultural values. With particular attention paid to culturally sensitive art practices, this research examines how various art activities help CLD children express their hidden stories, perspectives, and experiences to promote their senses of self. The data was collected over a total of 15 sessions with four Korean American children between the ages of seven to nine living in the southeastern region of the U.S. The theoretical frameworks of critical race theory, community cultural wealth, critical pedagogy, and critical multiculturalism ground this research. The data, which were gathered through various data collection methods including document collection, participant observation, and researcher fieldnotes, consisted of a variety of the children's artwork, partial transcriptions of audio and video recordings of small talk and conversations, and my fieldnotes. By employing content and thematic analysis, I found that Korean American children were challenged in their daily school lives by their different ethnic

and cultural backgrounds. The children had ambivalent self-perceptions, including a sense of pride and a sense of conflict about their different cultural and linguistic backgrounds. The data also showed that the children tried to create space for finding a sense of belonging through understanding racial awareness and forging social relationships in their schools and communities. In this study, culturally sensitive art practices supported agency through choice and play, which empowered the children's voices to tell their stories and lived experiences and established the omission of cultural diversity in existing art education - specifically, Asian art and culture. An implication of this research includes advocating for choice-based pedagogy, play-based learning, and culturally sensitive art teaching that fosters active and more in-depth critical multicultural art educational practices in K-12 schools.

INDEX WORDS: culturally and linguistically diverse students, critical multicultural art education, critical race theory, community cultural wealth, critical pedagogy, culturally sensitive art education, choice-based pedagogy, play-based learning, children, visual culture

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DEDICATION

To my God who is the Alpha and Omega of my life

&

My mother, *Kyung Ja Park*

My father, *Jin Kook Kim*

My eternal supporters who I know are watching over me.

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*Through this journey in the wilderness. . .
May only the Lord and his will be fulfilled.*

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CHAPTER 1

INTRODUCTION

Background of the Study

With the increasing diversity of the U.S. population, teachers and school systems are faced with the challenge of providing adequate multicultural education to meet the needs of all students, regardless of their cultural, political, and socioeconomic backgrounds. However, despite these social and educational demands, many people believe that strides in multicultural education have been met due to a number of studies based in the 1990s in the U.S. (Banks, 1993, 1995; Banks & Banks, 1993; Delarcruz, 1995; Kendall, 1996; Sleeter, 1991; Stuhr, Petrovich-Mwaniki, & Wasson, 1992). Moreover, there has been considerable research describing the inclusion of historically marginalized youths in the U.S. (Gardner & Crockwell, 2006; Garcia & Morrell, 2013; Morrell, 2015; Rodríguez & Brown, 2009; Te Riele, 2010), but it should not be overlooked that culturally and linguistically diverse (CLD) youth, specifically an entire group of Asian American children, have been mostly excluded from American youth and youth culture research (Lee & Zhou, 2004). Lee and Zhou (2004) argued that this exclusion is grounded in the legacy of racism in the U.S. and historical misrepresentations of Asian Americans that exist in mainstream perspectives.

Although the Civil Rights Movement in the 1960s prompted ethnic awareness that challenged racial stereotypes, the notion of a model minority arose as a new form of Asian American stereotype. This stereotype has limited complex images of Asian Americans and restricted Asian Americans to generalizations. However, because Asian Americans have

advocated for themselves and their ethnic communities in mainstream America, Asian American cultural practices in the areas of literature, film, theater, and recently K-Pop, have grown and are influencing the dominant culture in the U.S. (Lee & Zhou, 2004). Although these practices have contributed to meaningful cultural exchanges in the comprehension of Asian American experiences, research on Asian American youth, especially children's perspectives and experiences, remain in the margins of social science research and studies on youth populations. The few educational studies that have been conducted emphasize that Asian American students' knowledge, social relationships, and self-identity are influenced by culture (Gube & Gao, 2019; Li, 2011; Wu, Outley, & Matarrita-Cascante, 2019), as "culture provides beliefs, values, and the patterns that give meaning and structure to life" (Ballengee-Morris & Stuhr, 2000, p. 6). Thus, not only for Asian Americans but also for CLD learners from a wide range of cultural backgrounds, self-awareness can have a significant effect on their academic achievement. In addition, CLD learners' self-awareness is important for forming multidimensional cultural orientations to examine racial and ethnic self-identity as well as socialization in order to have a positive influence as a member of society (Coll et al., 1996).

Ideally, teachers who teach CLD students should not only be aware of the importance of each student's different cultural practices but also the student's social situations outside of the classroom. With that awareness, educators need to develop teaching strategies that integrate diverse cultural knowledge and methods to support CLD students' educational and social-emotional success (Li, 2013). To affect CLD learners' educational development along with cultural practice and self-awareness, visual art education plays an important role, because the arts give learners access to major sources of culture (Eisner, 1985).

Dewey (1939) argues that because living creatures are artists by nature, we are all artists and create stories to share our experiences and take out and reproduce the images, sounds and emotions we have carved into our memories to recreate those experiences. Children also draw pictures that celebrate their experiences and create new experiences through the flight of imagination. Art helps children understand the world and experience the world and involves them in the manipulation of images or concepts through a symbolic system of art, music, dance and play, which expresses their thoughts and feelings conveyed through analogy or metaphor. Moreover, art is a kind of meaning-making that is related to children's thoughts, actions, and emotions and captures reality, since artistic expression and experience represent their world (Wright, 2015). Therefore, children's artistic meaning-making is closely related to their awareness and sense of self in addition to their cultural belonging.

In this context, art educators' understanding of and valuing of CLD learners' cultural diversity are critical in art education. However, although many art educators and scholars find value in supporting CLD learners, specific suggestions that teachers can adopt in real school settings are limited because the traditional public education system has been designed according to the dominant culture's values and standards based on a pervasive assimilationist paradigm (Hurn, 1993; Keller & Franzak, 2016). Considering a majority of researchers and teachers are White, ethnic perspectives might limit an in-depth understanding of CLD students' situations when it comes to subjectivity, culture, societal position, and community influences (Li, 2013). Furthermore, many teachers revert to traditional or Eurocentric art curriculum when they design K-12 art curriculum as in-service teachers.

Even if attempts to include multicultural perspectives in art education are implemented, without proper and consistent education, efforts are temporary. Superficial forms of cultural

tolerance can even misrepresent cultures. For example, without the proper understanding of diverse cultures and supportive theoretical frameworks, teachers can celebrate Chinese New Year as a trans-Asian tradition as opposed to specific cultural practice. To achieve diversity, inclusion, and equity in education, educators should respect every culture specifically. However, because many other Asian countries celebrate Lunar New Year with their own unique cultural customs, the term ‘Chinese New Year’ can be exclusive of other Asian cultures and perpetrate the idea that ‘Asian’ equivalates to ‘Chinese.’ As such, educators' understanding of multiculturalism is limited, and the importance of educating CLD students seems to be overshadowed by educational discourse. Therefore, multicultural education is not receiving due consideration and implementation in K-12 educational environments (Green & Edwards-Underwood, 2015).

Moreover, as Kraehe (2010) argues, a K-12 art classroom where a limited understanding of diverse culture is taught can be “a place in which discriminatory values from the dominant culture are reinforced by privileging the artworks and traditions of the economic and political elite” (p. 163). Therefore, art education programs should allow teachers to investigate diverse cultures, help them “gain a repertoire of cultural practices relevant to their CLD students, and acquire pedagogical knowledge and skills about how to create spaces to connect these cultural practices to the curriculum and in their daily instruction” (Li, 2013, p. 137). For this reason, critical multicultural education and culturally sensitive art practices which promote teachers’ development of curriculum and pedagogy that analyze educational and social power structures, is even more important in art education. Based on these approaches, educators advocate that culturally diverse students’ voices and lived experiences become important for combating some of these challenges and creating a more equitable environment for learning.

Purpose of the Research

The purpose of this study is to explore the nuances of CLD Korean American children's stories and lived experiences, investigate their cultural values, and examine how and what kinds of art practices are helpful for assisting the children to express themselves, to understand their diverse cultural backgrounds, and to develop self-awareness. This study supports fostering the possibility for generating a strong agency for the children through culturally sensitive art practices.

My hope for this study is to empower Korean American children by giving a voice to hidden stories from their lived experiences and creating opportunities for them to foster positive cultural and social self-identities. I hope to help art educators better understand CLD learners' cultural backgrounds and educational needs and to provide tangible examples of critical multicultural art practices that art educators can implement to create inclusive and diverse classroom environments. I believe this study will allow both main and non-mainstream students to cultivate more global perspectives.

Statement of the Problem

In this empirical and interpretive qualitative visual study, I conducted and observed various art practices of four CLD Korean American children, between the ages of seven and nine who attend local public elementary schools in a southeastern city of the U.S. Using critical theory as well as content and thematic analysis, I analyzed the children's artwork, small talk, and conversations as well as my research fieldnotes in order to learn the nuances of the children's stories and their lived experiences and values through various art practices. In addition, I have learned how culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2016) can be

used to give the children an opportunity to share their hidden voices and to find cultural wealth in themselves, their families, and their communities.

Research Questions

The research questions for this study were intended to generate data for determining how culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2016) can empower CLD Korean American children to share their stories and lived experiences, help develop positive cultural and social self-identity, and assist in exploring their cultural values. The research questions also related to critical multicultural art curriculum promoting critical perspectives about the children's experiences. Furthermore, the questions also assist in determining how the exploration, understanding, and expression of the children's individual values and cultural wealth impact critical multicultural art curriculum and pedagogy. The detailed research questions for this study are as follows:

1. What nuances of CLD Korean American children's stories and lived experiences are revealed through conversations and making around art processes? What do CLD Korean American children consider valuable in regard to their inherent and contemporary cultural wealth as obtained from their personal experiences, families, and communities?
2. How can culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2017) help young CLD learners critique their cultural and social self-identities?
3. What are the implications for the field of art education based on research Findings? How can culturally sensitive various art practices (Manifold, Willis, & Zimmerman, 2017) impact the development of critical multicultural art curriculum and pedagogy?

Research Approach

This study draws on theories associated with critical pedagogy (Freire, 1970, 2000; Giroux, 1994, 2000), critical multiculturalism (Acuff, 2015), community cultural wealth (Yosso, 2005), and critical race theory (Degaldo & Stephancic, 2012). Although these theories achieve their aims differently, the ultimate goal of all of these theories in education is social equity. Therefore, these theories support the empowerment of culturally and linguistically diverse learners, especially Korean American children, to share their stories and lived experiences, develop positive forms of cultural self-identity, and explore their personal and families' inherent and contemporary cultural wealth through critical multicultural art practices.

Through examining children's drawings, paintings, clay sculptures, collages, and recycled art, this study showed how CLD learners developed their senses of self, reflected on their social relationships, and expressed their innate voices. The findings of this study showed that CLD Korean American children had contrasting self-perceptions. These children took pride in their bilingual abilities and valued cultural artifacts, such as authentic Korean food and the Korean national flag, 'Taegueki,' as part of their cultural wealth. On the other hand, they had a sense of internal conflict, which manifested in the form of embarrassment toward their cultural and linguistic backgrounds and a desire to hide them, especially at school. In addition, the children had the tendency to assimilate their self-images with mainstream societal norms.

Furthermore, the study revealed that when the children were given choices in the materials used and topics covered, they developed self-agency about their learning, which, in turn, promoted their critical thinking and problem-solving skills. In addition, the study explored the children's internal stories from their lived experiences by analyzing their autonomous art activities involving choice-based pedagogy and play-based art activities and learning.

Christensen and James (2008) asserted that children are social performers who have their own power, and the focal point of research related to children has moved from studying about children to studying with children. Therefore, I reiterated the need to use this studying-with-children approach while conducting my research because it coincides with empowering Korean American young children to explore their inherent and contemporary cultural wealth and the reframing and transforming of their understanding. As Gude (2007) noted, young people are actively involved in accepting, disassembling, reconstructing, and creating lifelong meaning through learning about their democratic accountability. She also argues that by creating and experiencing arts that are associated with “the complexities, contradictions, ambiguities, and ironies of lived experience, people internalize a significant lesson for democratic life” (Gude, 2009, pp. 10-11). Thus, I believe that awareness of children’s experiences that connect to self, family, and community could develop their sense of self and positive self-identity. By using the studying-with-children research approach, this study stimulated young CLD learners to reflect their sense of self within their schools and communities as well as to develop agency.

Significance of the Research

In 2015, a report from the U.S. Census Office predicted that the Hispanic and Asian populations will approximately triple by 2055 (U.S. Census Bureau, 2015). As the members of society change, educators are required to foster a multicultural perspective that honors cultural diversity in their classrooms and an awareness of the influence of race, gender, and other differences on student interactions. The challenges here are applying diverse perspectives to a mainstream Eurocentric curriculum that needs to reflect societal changes and the necessity of continual curriculum transformation (Banks, 2001).

However, although there is a need for a culturally relevant curriculum, for the most part, contemporary art education, still implements a Eurocentric curriculum and pedagogy. In this context, this study is significant, because it empowered CLD learners who have previously been silenced under the mainstream culture to explore their hidden voices and cultural wealth through various art practices. Also, this study affords art educators the opportunity to hear CLD learners' voices and perspectives about their lived experiences, hidden stories, and cultural values that must be fully considered as part of a critical multicultural art curriculum. Therefore, this study advances the importance of diversity inclusion. Moreover, this study contributes to achieving critical multicultural art curriculum and pedagogy development by discussing various culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2016).

Researcher Subjectivity

I am an Asian, novice female researcher, a mother of two Asian American children who attend a Title 1 public school in the U.S., and a former Korean Language and Culture School teacher for Korean American K-12 students. I am also a non-native speaker who daily negotiates linguistic, cultural, and societal differences within the U.S. mainstream culture (Coll et al., 1996). Due to an ethnically, linguistically, and culturally diverse background, my personal interest in multicultural education arose from my experiences with racial-ethnic discrimination and socially structured inequality. In particular, my interest in this study was born out of my own observations of my children's experiences with alienation. I also have had a chance to observe Korean School students I've taught who have struggled with their identities because of their racial and cultural differences with the U.S. mainstream culture. My children and Korean American students that I have taught have gone and continue to go through confusion and conflict, navigating both mainstream and non-mainstream cultures. For example, I have

witnessed my children experience a strong aversion to having their ethnic background be their only label or identity, especially living in a mainstream culture where such a label results in othering. Furthermore, my children have often struggled with finding a sense of belonging, as they feel that in Korea they are labeled as “American,” whereas in the U.S. they will never be fully seen as just American, and instead labeled as Asian or foreign. In addition, I observed that one of my students in Korean School was confronted with a challenging identity crisis, especially because he was attending a white-oriented school; he even refused to eat any Korean foods or learn Korean language and culture for several years. His mother worried immensely about his identity formation, and it took quite a long time for him to build and accept his Korean American identity.

Although there are many factors influencing these issues, including individual, cultural, social, or socioeconomic differences, cultural and social self-identity crises often occur when CLD learners become adolescents (Phinney, 1989, 1993; Quintana, 2007). Moreover, the conflict and confusion of self-identity critically impact CLD learners’ academic achievement and social lives. Therefore, I believe that if educators help them, from an early age, to understand and value their cultural and ethnic differences as cultural wealth, their cultural and social self-identity crises could be prevented. In this respect, I think that culturally sensitive art practices are a proper tool for implementing critical multiculturalism in art education. Thus, through my study, I wanted to provide my participants an informal, free, and secure learning environment where they could express a sense of self and communicate with themselves and others without any external influences or obstructions. I tried to support my participants’ needs in inclusive learning circumstances by fostering their creativity, critical thinking, problem-solving skills, and confidence (Dwyer, 2017).

Organization of the Study

In this dissertation, Chapter One begins with an overview of the research background, research purpose, statement of the problem, research questions, research approach, significance of the research, as well as the subjectivity of the researcher.

Chapter Two describes the literature grounding this research. In particular, I discussed the historical background of multiculturalism in art education and how multicultural art education has transformed into critical multicultural art education. Moreover, I explain who CLD students are, what they need, and how culturally sensitive art practices can help these CLD students and meet the goal of critical multiculturalism in art education. In addition, theoretical frameworks, such as critical race theory, community cultural wealth, and critical pedagogy, are described as they relate to my research.

In Chapter Three, I describe the methodology which draws on a qualitative research framework, including the use of the empirical and interpretive methods. Data collecting methods, such as data documentation, observations, and researcher's fieldnotes were employed. In addition, I analyzed partial transcripts of small talks and conversations from audio and video recordings, photographs of the participants' artwork, as well as my fieldnotes.

In Chapter Four, I discuss what was found through my thematic and content analysis and interpretations. The CLD Korean American children's stories, lived experiences, and their own understanding of cultural wealth are described as well as how culturally sensitive art practices help the children's self-expression and developed their sense of agency and self-awareness.

Chapter Five discusses the implications of how and what my findings could contribute to the field of art education and future research. In particular, I describe the importance of freedom, and choice which fosters children's sense of agency and culturally sensitive art teaching using

play-based learning. Moreover, representing a diverse Asian culture is suggested as implications for critical multicultural art education. In addition, the overview of this research is described in the conclusion, and the suggested future research is discussed, as well.

Key Terms

Culturally and Linguistically Diverse Students

Culturally and Linguistically Diverse Students are defined in this dissertation as “A diverse group of learners in terms of their educational backgrounds, native language literacy, socioeconomic status, and cultural traditions. However, they are all held to the same accountability standards as their native English-speaking peers” (Gonzalez, Pagan, Wendell, & Love, 2011, p. vi).

Critical Multicultural Art Education

Critical Multicultural Art Education is defined as “advocating for a critical multiculturalism to help teachers develop a pedagogy that critiques power and supports various cultural voices and lived experiences” (Acuff, 2015. p. 31) in art education.

Critical Race Theory

Critical Race Theory is “a framework that can be used to theorize, examine and challenge the ways race and racism implicitly and explicitly impact on social structures, practices and discourses” (Yosso, 2005, p. 70).

Community Cultural Wealth

Community Cultural Wealth refers to “an array of knowledge, skills, abilities and contacts possessed and used by communities of color to survive and resist racism and other forms of oppression” (Yosso & García, 2007, p. 154), which focuses on the unrecognized and

hidden structures of the cultural capital of CLD background members in a society based on CRT perspectives.

Culturally Sensitive Art Education

Culturally Sensitive Art Education is made possible when art educators are aware of and address the cultural, social, emotional, and cognitive needs of students from diverse backgrounds. Culturally sensitive art educators' varied efforts and self-reflections toward cultural understanding contribute to effective multicultural education (Andrus, 2001; Manifold, Willis, & Zimmerman, 2016).

CHAPTER 2

CONCEPTUAL FRAMEWORK

Introduction

This review of the literature discusses the foundational theoretical frameworks that were applied to my study, which includes critical multiculturalism in art education, critical race theory, community cultural wealth, and critical pedagogy within the area of education. As part of this literature review, I will examine the historical background and the characteristics of multiculturalism adaptation in art education, the transformation of multicultural art education into critical multicultural art education, the importance of critical multicultural art education, CLD learners and their needs in educational settings, and the realization of sensitive art teaching through critical multicultural art education. In addition, this chapter will also discuss critical race theory and its crucial role in the comprehension and transformation of the educational system and the importance of advancing community cultural wealth in schools for developing confident CLD and mainstream students and communities through the introduction of global perspectives, which will serve to open up dialogue and combat social and racial inequality. In addition, this chapter covers the objectives of critical pedagogy and the need for educational reform that challenges oppression in social and political arenas.

Although these theories have specific aims respectively, their common goal is educational equity that is connected to my research purpose. This overarching theoretical framework supported my research that aimed to empower culturally and linguistically diverse Korean American children to voice their stories and lived experiences in their everyday lives,

including in their schools and communities. A review and compilation of the literature acquiesced around the notion that as CLD Korean American children are given opportunities to examine their senses of self and investigate their cultural values, they become aware of their social and cultural position, which is an initial step to realizing social and educational equality.

Critical Multiculturalism in Art Education

From Multiculturalism to Critical Multiculturalism

Multicultural education, an approach to ethnic, cultural, and gender conscientious education, was initiated in the U.S. following the Civil Rights movement in the late 1960s. Creating awareness of and understanding about people from diverse backgrounds, the goal of multicultural education includes initiating inclusiveness in schools and society and promoting the academic achievement of students from marginalized populations. Up until that point, large swaths of the population were absent from most all curriculum and most all resources, such as textbooks, library books, audiovisual materials, etc., and schools operated according to mainstream Western ideals. Therefore, multicultural education was enacted to recognize the authentic fabric of American society.

Art education, however, has been slow in adopting multicultural education despite the various approaches that have been used, therefore it has remained stagnant in Western art values. Multiculturalism in art education has been introduced in artificial ways through the segregation of subjects without proper contexts: making African masks for Black history month, learning a Spanish song and eating Spanish food on Cinco de Mayo, and what is often only offered occasional attention, Native American and Women's History Month. Burgeoning studies on multicultural education and the incorporation of educational theories have brought it from its

beginning as an inclusive measure for broadening perspectives to the actual questioning of mainstream ideals.

In the 1970s, Paulo Freire, a Brazilian educator, provided a framework for education based on critical theory, which highlighted the emancipatory power of education. Since this time, a critical framework has been incorporated into many different educational disciplines and approaches, including multicultural literature. While the original goal of multicultural education was to provide an equal chance to improve students' academic achievement and transform schools (Banks & Banks, 1995), critical multiculturalism, as stressed by Acuff (2015), combined this original goal with updated ones based on critical theory and contemporary goals such as critiquing power and addressing cultural subjugation. Critical multiculturalism has been explained as a mode of thinking through and visualizing various cultural power dynamics (Howe & Lisi, 2014).

Critical Multicultural Art Education

Like with other disciplines, surface-level engagements with multiculturalism were also the norm in multicultural art education curriculum and pedagogy, because many art educators lacked a basic understanding of and framework for critical multicultural education to know how to incorporate it into art education (Acuff, 2014). However, based on the argument that diverse students' cultural, social, and political backgrounds and their everyday lives should be reflected in multicultural art education, a number of scholars in art education have criticized the current practices as well as the lack of innovative practices and have recognized the importance of research that embraces the goals and principles of critical multiculturalism (Acuff, 2014; Desai, 1996, 2000; Delacruz, 1996; Garber, 2004; Kraehe & Acuff, 2013; Stuhr, Ballengee-Morris, & Daniel, 2008; Slivka, 2011).

Acuff (2015), for instance, explained the original goal of critical multicultural art education in teacher education as advocating “critical multiculturalism to help teachers develop a pedagogy that critiques power and supports various cultural voices and lived experiences” (p. 31). To reduce any issues and to implement more concrete and practical multiculturalism in art education, Acuff (2015) also argued that art teachers should recognize the requirements of critical multiculturalism and implement it in their teaching to prompt students’ critical thinking about inequality in the mainstream power structure that might privilege them or limit their abilities. She also pointed out that contemporary critical multicultural art education goals should include “critiquing power and addressing cultural subjugation,” which “should be at the forefront of our art teaching agenda” (Acuff, 2015, p. 32). Additionally, Howe and Lisi (2014) explained that critical multiculturalism needs to examine and consider the relationships between culture, power structures, and knowledge creation.

May and Sleeter (2010) asserted that critical multiculturalism prioritizes the “structural analysis of unequal power relationships, analyzing the role of institutionalized inequalities” (p. 10), which are tenets not usually included in multicultural art curriculum (Chalmers, 2002). Therefore, accomplishing critical multiculturalism in educational settings requires an awareness of the existence of educational unfairness that is affected by the power relationships maintained in our lived society (May & Sleeter, 2010). In art education, evaluating standardized dominant art curriculum and employing diverse students’ everyday experiences to create a student-centered curriculum would be examples of the practice of critical multicultural awareness (Howe & Lisi, 2014), since the curriculum is one of the most powerful integral tools for affecting equity in education.

For this reason, critical multicultural art education requires curriculum reform (Chalmers, 2002). As Acuff (2015) asserted, art teachers should “invest time into comprehending and nurturing culturally diverse learners’ socio-cultural realities, needs, and ways of being in the world” (p. 34) to infuse their curriculum with critical multiculturalism. She also explained that teachers should make the effort to engage in conversations about dominant power structures and various racial inequalities in education (Acuff, 2015). Furthermore, teachers also need to help students critique their previous educational practices and support students’ reflection on their individual capabilities and responsibilities for furthering social justice (Acuff, 2015). Thus, critical multicultural education encourages teachers’ and students’ self-reflection for individual awareness and esteem, social action and the “praxis of social transformation” (Gruenewald, 2003).

To achieve critical multiculturalism in art education, Acuff (2015) suggested two strategic points that modify conventional art education frameworks and lead to a new form of instruction. The first essential point is art educators should “*invest in learning* from their personal failures in multicultural education work. It is critical to acknowledge and accept failure in practice and pedagogy, and use the experience to grow into a more conscious educator” (p. 34). Edmunds (2005) also noted, “the barriers that face many educational reforms can actually help, as reformers learn from the mistakes of the past” (p. 16). Hence, attitudes about establishing and confirming new goals and accepting failures are essential to bringing critical multiculturalism to fruition. Above all, art educators must challenge themselves to be effective art educators, and in this process, they must desire to take risks and to learn through failure instead of fearing it. It is especially important that fears about a lack of experience do not

frustrate or overwhelm art teachers' desire to become critical multicultural educators (Acuff, 2015).

With regard to investments in their students' learning, Acuff (2015) also focused on art teachers needing to recognize and call attention to "connections to society and how it manipulates classroom and pedagogical responsibilities" (p. 35). As education can contribute to political, economic, cultural, and social change, authentic stories garnered from students' communities have a critical influence on students from both dominant and culturally and linguistically diverse backgrounds and can inspire students' learning more than textbooks locked in dominant frameworks (Apple, 2004; Ladson-Billings, 2009, 2011). Acknowledgment and positive representations of learners' home cultures affect their confidence and connections to and their successes in education (Ladson-Billings, 2009). Culturally diverse education should be initiated by the schools, and educators should recognize their students and their communities' unique cultures (Ladson-Billings, 1995). To make this claim possible, educators should reevaluate their values and beliefs and find ways to connect their educational endeavors with the community and include the underprivileged and marginalized members in their community (Apple, 2004). Notwithstanding these students' societal living circumstances, these issues are usually discounted when creating curriculum and pedagogy. Acuff (2015) stated that "art educators can, instead, acknowledge, embrace, and use students' true lived realities to guide meaningful classroom experiences" (p. 35).

Another means of connecting society to the classroom is that teachers must recognize, contemplate, and address race. Racism "reproduces itself in different temporal and spatial contexts by revivifying age-old prejudices and using them to justify discriminatory practices. It distances itself from past prejudices, while embracing their new forms" (Mangcu, 2017, p. 239).

Racism can function indirectly through institutional standards and norms (Kraehe & Acuff, 2013) and may be maintained through daily activities and reciprocal communication in art education (Sander, Hutzel, & Miller, 2009). For this reason, teachers should learn how to examine race and have an awareness of how they think about and understand it (Lee, 2012; Singleton & Hays, 2008). Lee (2012) pointed out that responsive teaching requires identifying and acknowledging racial differences. A teaching method that does not recognize racial difference significantly impacts students from culturally and linguistically diverse backgrounds. Particularly, the concept of color blindness denies students their lived experiences when teachers do not recognize possible cultural clashes marginalized students might encounter while working within a dominant culture's space. Also, hegemonic curriculum that promotes colorblindness and the dominant group's knowledge in the classroom often ignores minority students' unique cultural insights (Lee, 2012). With this sense, awareness and acknowledgment of race are "necessary in order to facilitate a critical multicultural, culturally responsive educational experience that supports academic success for all students" (Acuff, 2015, p. 36).

The second crucial strategic point that guides the transformation of critical multicultural art education, as Acuff (2015) argued, is the *investment in alternative ways of knowing and understanding*, especially in multiculturalism. Acuff (2015) asserted that ideas of multicultural art education must change "from reflection to action" (p. 37). In addition, May and Sleeter (2010) stated that multiculturalism must recognize and be structured in a broader set of "structural constraints such as racism, gender, and discrimination" (p. 7). This is the direction that critical multiculturalism should take. These authors also explained that critical multiculturalism is a foundation that supports challenges to and critical views of oppression as

well as prompts action to change the norm of unequal institutional power relations in education (May & Sleeter, 2010, p. i).

To implement this assertion to invest in alternative ways of knowing and understanding in art education reform, Acuff (2015) urged that art teachers must consider developing curriculum and pedagogy based on a critical multicultural framework and “more consistently ground their practice in a discourse that analyzes institutional power, and questions the creation of culture and ownership of knowledge” (p. 37). She also pointed out that educators’ understanding and the use of the term ‘critical’ assume educators’ individual recognition and acknowledge that schools perpetuate oppression (Acuff, 2015). Establishing critical multicultural education, Adams, Bell, and Griffin (2007) reiterated Kreisberg’s (1992) idea that all educators, researchers, and stakeholders should examine “a ‘power with’ versus ‘power over’ paradigm” (p. 2) for pursuing social justice. Accepting this alternative way of knowing and understanding the value in critical multicultural art education will begin a meaningful examination that will lead to action, especially for students from various cultural and linguistic backgrounds.

As an examination of critical questioning in art education practices, according to Acuff (2015), re-visiting mass media visual images and re-negotiating universal narratives are recommended, because both imagery and narratives are involved in power relations, especially produced by and representative of dominant perspectives. Such images and narratives set superficial characteristics and manipulate the narratives of marginalized groups. Therefore, art educators can play a role in liberating students by recognizing and dismantling generalized images of particular groups of people. Furthermore, educators can support students in their establishment and delivery of true narratives that rail against socially imposed and repressive

ideas of who they are supposed to be. Narratives can be expressed through various art media forms such as “cultural artifacts, visual arts, theatre, dance, text, and music” (Acuff, 2015, p. 40).

Acuff (2015) stated that when art educators develop classroom experiences without considering students’ real sociocultural lives and norms, they “re-inscribe oppressive systems” (p. 38). Thus, art educators need to get to know their students’ realities ahead of implementing a curriculum, pedagogical techniques, and classroom management. When art educators establish a progression to liberation using educational resolutions, they should recognize the ways oppression can possibly be altered depending on who has been marginalized (Acuff, 2015). Cannella and Lincoln (2009) state that critical perspectives “seek to illuminate the hidden structures of power deployed in the construction and maintenance of its own power, and the disempowerment of other” (p. 55). To demonstrate critical multicultural art education, we should acknowledge and question societal structures that seek to oppress certain groups of students and demean their knowledge (Kraehe & Acuff, 2013). Thus, many art educators stated the importance of critical multicultural art education in the academic and teacher’s education field. However, there are not many rich examples of studies dealing with K-12 education with empirical evidence. Therefore, I hope this study along with my future research can fill this space in the literature, which reveals to art educators the benefit of critical multicultural art education to CLD students, as well as mainstream K-12 students, in the U.S.

As Acuff (2015) claimed, critical multiculturalism as an educational framework challenges dominant power and can lead to positive, and possibly lasting, outcomes. Moreover, critical multicultural education “guides a pedagogy that helps students identify the uniqueness of their individual cultures and critiques power on the macro and micro level. It guides the development of inquiries that can mobilize knowledge to become active” (p. 40). As Nieto

(1996) described, critical multicultural education requires explicit provocation to the power of social systems that have historically marginalized groups and to the inherent flaws in the educational system that have worked to relegate minority groups. For these reasons, critical multicultural education challenges every educator to strengthen the social equity in schools and expand it into the community. This expansion can benefit and empower all students, including students who are culturally marginalized, linguistically diverse, and socioeconomically disadvantaged. In this respect, the critical multicultural art educational approach serves as a foundational theoretical framework that empowers CLD learners' voices and their lived experiences.

Culturally and Linguistically Diverse (CLD) Students and Their Needs

According to Garcia (2002), by 2026, more than 25 percent of students in public school classrooms will be culturally and linguistically diverse (CLD) students. Gonzalez, Pagan, Wendell, and Love (2011) explained that CLD students are “a diverse group of learners in terms of their educational backgrounds, native language literacy, socioeconomic status, and cultural traditions. However, they are all held to the same accountability standards as their native English-speaking peers” (p. vi). The acculturation of CLD children is usually depicted as “painless and smooth” (Nieto, 2000, p. 3), and the existence of an assimilationist standard that values mainstream Eurocentric culture is still pervasive in K-12 educational settings (Keller & Franzak, 2015). Likewise, CLD students from diverse backgrounds frequently confront many challenges in their school experiences.

Li (2011) stated that CLD students' learning knowledge, social relationship, and self-identity are influenced by culture in various ways. It is crucial to “understand the culture and cultural diversity, because culture provides beliefs, values, and the patterns that give meaning

and structure to life” (Ballengee-Morris & Stuhr, 2000, p. 6), which can enable individuals to become effective social and cultural members of their society. Specifically, CLD students’ self-awareness has a strong effect on students’ academic achievement. However, it is possible that these students’ cultural acceptance and meaning in their heritage culture will conflict with mainstream perspectives. Furthermore, these conflicts may cause cultural identity confusion and crises (Li, 2013). She also pointed out the cultural discontinuity between school-based norms and students’ own norms, “especially in terms of gender roles, literacy beliefs and practices, and interactional styles, as well as parental involvement patterns also influence CLD students’ learning in significant ways” (Li, 2013, p. 137). Lovelace and Wheeler (2006) also noted that the cultural and language discontinuity between home and school can affect CLD students’ learning processes negatively. In this sense, CLD students must acquire abilities that allow them to interpret the different scopes of school life in a variety of ways.

Culture is a critical factor in the learning process of CLD students, so the teachers who teach these students should be aware not only of the importance of each student’s different cultural practices in their classrooms but also of the student’s social situations outside of the classroom. In addition, teachers are required to develop teaching strategies that integrate diverse cultural knowledge and methods to support CLD students’ educational success and to help these students’ social-emotional and political successes (Li, 2013). Bastos (2006) asserted that “cultural understanding is essential to contemporary art education practice” (p. 20) and that both teachers and students need to learn and appreciate their own cultural heritage. She further argued that using a dialogical inquiry approach promoting equitable conversations that require “sympathetic listening and thoughtful talking” (p. 21) can encourage cultural understanding.

Despite the need for teachers to establish cultural understanding in their pedagogies, the traditional public education system has been designed according to the dominant culture's values and standards based on a pervasive assimilationist paradigm (Hurn, 1993; Keller & Franzak, 2016). Green and Edwards-Underwood (2015) explained that "educating CLD students appears to be in the shadows of educational discourse and multicultural education is not getting the deserved consideration and implementation in K-12 educational settings" (p. 399). However, teachers who have not been trained in multicultural education may struggle to understand the needs of CLD students within the majority of the dominant culture. Thus, CLD students' needs are challenged in professional development, requiring improved teaching techniques to create a firm foundation for developing cultural awareness and advancing cultural knowledge to better meet the individual CLD student needs (Connerley & Pedersen, 2005; Guerrero & Leung, 2008; Lineman & Miller, 2012).

For this reason, critical multicultural education becomes even more important in such changing demographics for combating some of these challenges and creating a more equitable environment for learning. Therefore, professional development programs, including art education programs, should support these teachers in their investigation of individual cultural beliefs and practices as well as help them "gain a repertoire of cultural practices relevant to their CLD students, and acquire pedagogical knowledge and skills about how to create spaces to connect these cultural practices to the curriculum and in their daily instruction" (Li, 2013, p. 137). With all of the changing demographics, CLD students' needs make it imperative that critical multicultural education be implemented in art education and otherwise, eventually U.S. society can let go of hegemonic Eurocentric thoughts and promote a more equal society overall.

Culturally Sensitive Art Education

To accomplish equity and meet the goal of critical multiculturalism in education, teachers' roles, perceptions, and reflections toward diversity and diverse culture are critical. Many scholars present the importance of teachers' responsibility in providing educational equity, which requires culturally responsive and culturally sensitive teaching (Buttaro & Catsambis, 2019; Gorski, 2016; Jagers, Rivas-Drake, & Williams, 2019; Stenbridge, 2019; Thompson & Thompson, 2018). Although the overarching goal of both multicultural education and culturally responsive teaching is to achieve equality in education, the slight difference is that culturally responsive teaching is considered a student-driven learning approach while multicultural education focuses on curriculum-centered learning (Villegas & Lucas, 2002).

Gay (2010) defines culturally responsive teaching as "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse student to make learning encounters more relevant to and effective for them" (p. 31). Thus, culturally responsive education is a student-centered educational approach that students' unique culture is recognized and cultivated as strengths to advance diverse students' achievement (Ladson-Billings, 1999). According to Acuff, Hirak, and Nagah (2012), 21st century's culturally responsive teaching integrates curriculum with a narrative that "contains various entrances and exits and allows all students to engage with and see themselves in the content" (p. 7). In other words, culturally responsive educators should recognize the importance of students' cultural connections in all aspects of learning to enrich their classroom learning experiences and environments. Hammond (2014) states, culturally responsive education is a vehicle to embrace instructional equity by designing curriculum that supports students to have ownership in their learning and build a strong capacity of cognition. Thus, the development of students' cultural identity is one of the

experiences that inevitably follows the stage of their cognitive development, which allows students to be exposed, integrated and act on a growing variety of experiences and influences (Ballengee-Morris, 2008; Stuhr, 1999). Freire (1998) argued that students need to understand that they are the people who create culture and society and that their culture is determined by the economic, political, and ideological context of the society in which they live. As the beginning level of students' cultural understanding, socio-cultural topics, issues, problems, or questions can be a form of their cultural identity that influences students' ownership in learning.

In addition, culturally sensitive art education requires educators to address and be aware of the cultural, social, emotional, and cognitive needs of diverse background students (Manifold, Willis, & Zimmerman, 2016). Culturally sensitive educators' varied efforts and self-reflections toward cultural understanding contribute to effective multicultural education as culturally competent educators. Andrus (2001) stated that culturally sensitive art educators, who are competent in their teaching, 1) have investigated personal biases and have awareness and acceptance of their own backgrounds, 2) have an understanding of multiculturalism inclusive ways and integrate an anthropological approach to art education, 3) respect other cultural backgrounds and modify their teaching to meet diverse students' cultural and social needs, 4) have an understanding of the diverse world's cultural traditions, and 5) continue to develop their own knowledge and understanding of multicultural education. As such, to be a culturally sensitive art educator, teachers' critical self-reflection is essential (Broome, 2014), which includes a teachers' eagerness to look for inward hidden cultural or social expectations that diverse background students may hold, shaped by their families, or to uncover the students' sociocultural wealth (Larrivee, 2006).

According to Larrivee (2006), the lowest level of reflection is for teachers to efficiently manage their classrooms and find improved ways to get their students to reach pre-set goals, while the second level is for pedagogical reflection, calling for deeper thinking about what constitutes good education, and whether the chosen educational practice conforms to this belief. As with the critical reflections, the third step is to recognize the social, political, and cultural injustices and inequalities inherent in established institutions, including schools, and try to address these injustices in the curriculum to engage students in education. The last stage, self-reflection, is a step that forces teachers to think a little more deeply about social injustice, in which teachers have reflections of how the diverse students' internal unconscious perceptions were shaped by ignoring their own and families' cultural wealth. Thus, to achieve culturally sensitive education and to become such a culture-sensitive teacher, it is necessary to have an in-depth understanding of the diverse students' own and their families' cultures (Larrivee, 2006). Moreover, respect for the ideas, thoughts, cultures, and perspectives that diverse students bring into the classroom and efforts to include these values in the curriculum and pedagogy are needed.

Therefore, based on the literature, critical multicultural art education can be achieved by culturally responsive and sensitive teaching that supports not only diverse students' unique cultural wealth but also their emotional, social, ethnic, and cognizant understanding, perspectives, and perceptions in their art practices. Art educators' contributions toward a cultural understanding of and self-reflections about these CLD students are essential to be able to accomplish culturally sensitive art practices. In conclusion, culturally sensitive art teaching is a basis of the design of this study to help CLD students' exploration of their stories and their own perceptions of cultural wealth.

Critical Race Theory

The Critical Race Theory (CRT) movement began with scholars and activists who wished to study and transform, with the goal of amending, the relationships among race, racism, and power (Delgado & Stefancic, 2012, p. 3). CRT was introduced in the 1970s due to various lawyers, legal scholars, and activists feeling hindered by the reduction of the promises of Civil Rights Movement legislation. According to Matsuda (1991), CRT initially guided “the work of progressive legal scholars of color who [were] attempting to develop a jurisprudence that accounts for the role of racism in American law and that [worked] toward the elimination of racism as part of a larger goal of eliminating all forms of subordination” (p. 1331).

By the 1980s, however, diverse researchers recognized the limitation of studies that detached critical race theory from discussions about race and racism. In other words, critical race scholarship attempts to acknowledge the value of what was stigmatized as the “bottom of society’s well” (Bell, 1992, p. v). As a result, since 1987, CRT has grown out of other movements, including the Critical Legal Studies (CLS) movement and radical feminism (Crenshaw, 2002; Delgado & Stefancic, 2012), but such scholarship was limited by institutional racism, which did not pay attention to the everyday experiences and histories of marginalized and oppressed culturally and linguistically diverse (CLD) people. CRT investigates the basic foundations of “the liberal order, including equality theory, legal reasoning, Enlightenment rationalism, and neutral principles of constitutional law” (Delgado & Stefancic, 2012, p. 3). From this sense, CRT derives from and expands on an extensive discourse based on critical theory in ethnography, including feelings and unconsciousness, history, law, economics, sociology, and women’s studies (Delgado & Stefancic, 2012).

Yosso (2005) defines CRT as “a framework that can be used to theorize, examine and challenge the ways race and racism implicitly and explicitly impact on social structures, practices and discourses” (p. 70). Crenshaw (1990) explains that CRT exceeds liberal considerations of race and racism by examining the assertion they advocate in Patriarchalism, heterosexism, and social stratum. CRT attempts “to piece together an intellectual identity and a political practice that would take the form both of a left intervention into race discourse and a race intervention into left discourse” (Crenshaw et al., 1995, p. xix). Moreover, Gillborn (2015) argued that critical race theorists stress that a majority of racism is normalized, and only the most obvious acts of racism are viewed as being problematic to most people (p. 278). Also, he asserted that many CRT scholars have a desire to investigate how racism was formed through processes that consider and impact the dimensions of identity and social systems. Consequently, the standard viewpoint of critical race theory is that large-scale social change is prerequisite for realizing social justice.

In the mid-1990s, CRT moved into the field of education (Ladson-Billings & Tate, 1995). This scholarly movement arose from concern about the continuation of racial discrimination. Even after the Civil Rights Movement in the 1960s, few changes were apparent that offered equality under the law for Blacks. Whites continued to usurp the balance of power and profit from unearned advantage generated from the socio-economic heritage of slavery and the history of racial oppression thereafter. Due to dissatisfaction with the gradual development of racial equality, critical race researchers and practitioners had the common goal of social transformation (Ladson-Billings & Tate, 1995; Acuff, 2013). As a result, many contemporary scholars who are interested in “human rights and social justice have since adopted and expanded the CRT's tenets to address racialized social inequalities in education” (Spillane, 2015, p. 57) in an effort to

recognize that CRT provides a powerful framework for understanding and restoring ongoing educational inequalities affecting CLD students (Yosso, 2005; Young, 2011; Acuff, Hirak, & Nangah, 2012).

Yosso (2005) identified CRT in education as “a theoretical and analytical framework that challenges the ways race and racism impact educational structures, practices, and discourses” (p. 74). Therefore, the general aim of CRT in education is to address the work of dynamic educators of color and their colleagues who attempt to advance a curriculum and pedagogy that clearly examines the position of race and racism in U.S. education and acts to eradicate racism as elements of a broader goal to remove all structures of subjugation in education (Solorzano, 1997). Likewise, supporters of the CRT have argued that race is a crucial part of comprehending and transforming the educational system (Gillborn, 2005; Ladson-Billings, 2009).

In the field of education, as the sociological educator Daniel G. Solórzano (1997) defined, the CRT framework can be classified into five themes: (1) the intercentricity of race and racism; (2) the challenge to dominant ideology; (3) the commitment to social justice; (4) the centrality of experiential knowledge; and (5) the utilization of interdisciplinary approaches (Yosso, 2005, p. 73).

- *The intercentricity of race and racism with other forms of subordination.* Critical Race Theory (CRT) initiates the practice of examining what ways race has been socially established in American history and how the structure of racism operates to oppress culturally and linguistically diverse (CLD) people and privilege Whites (Matsuda, 1991). Scholars have broadened CRT deliberations to address the “intersection of racism with other forms of dependency, depending on gender, class, gender, language, immigration status, and surname” (Yosso & Garcia, 2007, p. 148).

- *The challenges to the dominant ideology.* CRT challenges “the traditional claims of the legal system to objectivity, meritocracy, color-blindness, race neutrality and equal opportunity” (Solorzano, 1997, p. 6). CRT provokes the conception of “neutral” research or “objective” researchers and reveals deficit-instructed historical narratives that quiet, neglect, and misrepresent the qualities of CLD groups of people (Ladson-Billings, 2000; Yosso & Garcia, 2007).
- *The commitment to social justice.* CRT is dedicated to social justice and suggests liberation or transformation as a reaction to the oppression of gender, race, and social class (Matsuda, 1991). CRT scholars struggle against social injustice, racism or racial subjugation as part of a wider goal of eradicating other types of subjugation, such as gender, class, and sexuality (Matsuda, 1991).
- *The centrality of experiential knowledge.* CRT acknowledges that the empirical information of People of Color is “legitimate, appropriate and critical to understanding, analyzing, practicing, and teaching the law and its relation to racial subordination” (Calmore, 1992, cited in Solorzano, 1997, p. 7). Thus, CRT looks at this experiential information as a strong point and focuses precisely on the everyday experiences of People of Color by overarching methods such as narratives, family stories, autobiographies, chronicles, diaries, personal memoirs, episodes, illustrations, and storytelling (Delgado, 1996).
- *The interdisciplinary perspective.* CRT exceeds disciplinary borders to analyze race and racism in historical and contemporary frameworks and employs scholarship from ethnic studies, law, history, sociology, psychology, women’s studies, theatre, films, and other fields, especially utilizing interdisciplinary methods (Delgado, 1992; Garcia, 1995).

These themes cooperatively question the current condition of the scholarship and scholars who consistently develop discourses and areas of analysis on race and racism. CRT's five main tenets offer a supportive and directive lens that instructs research in CLD communities. By means of a CRT lens, analyzing deficit theories with data allows one to see the marginalization of and silenced voices of CLD people as well as the needs of these communities. Deficit thinking is the most general shape of modern racism in American schools. Deficit thinking takes the view that minority students and families lack the ability for academic achievement, because students go to school without standardized cultural knowledge and techniques and parents do not support their children's learning. Frequently, educators presume that students, parents, and the community should comply to an already established effective and equitable education system, and minority students are being asked to adapt to the system as it is. This supposition toward CLD communities pushes schools to adopt the banking education method, as described by Paulo Freire (1970).

As a result, school-based educational intentions are to recruit students who passively possess cultural knowledge that is generally prevalent in the dominant society (Yosso, 2005). Thus, a deficit approach to school-based education, as García and Guerra (2004) stated, is initiated by a generalized individual CLD family culture and is made worse by limited foundations to understanding the ways individual views of educational success are shaped by individuals' assumptions about social, culture, and linguistic experiences and suitable cultural performance.

With this sense, Yosso (2005) claimed CRT can prompt the recognition, examination, and questioning of approaches that distort the characteristics of CLD people. In terms of challenging deficit thinking in education, attention must be given to the thought that race is often

classified as cultural differences in the field of education. In fact, culture affects the ways society is organized, school curriculum is developed, and pedagogy and policy are executed. Culture begets the customs and beliefs repeatedly learned from and shared by the communities to which an individual belongs. For CLD students, especially, culture is often depicted as symbolic language and can include identities associated with one's status when it comes to immigration, gender, race, region, and even religion (Yosso, 2005).

In particular, as one of the important tenets of CRT is to recognize "the experiential knowledge of people of color" (Matsuda *et al.*, 1993, p. 6), the benefit of CRT is the 'voice' it provides to the people of color through naming an alternative reality with the sharing of one's stories and counter-stories. For example, "voice" includes the following: "parables, chronicles, stories, counter-stories, poetry, fiction, and revisionist histories" (Ladson-Billings & Tate, 1995, p. 57). Thus, CRT gives White people important knowledge to help them identify what is non-White. In other words, counter-storytelling helps a dominant culture understand "what life is like for others and invite[s] the story reader into a new and unfamiliar world" (Delgado & Stefancic, 2001, p. 41).

Furthermore, CRT is considered a social justice project for studying a school's liberation potential (Freire, 1970). This recognizes the contrary nature of education, as schools most often oppress and alienate persons outside of the dominant culture, while retaining the potential for liberation and empowerment. In fact, CRT in education approves and centers on CLD people's experiences and contradicts mainstream beliefs and White privilege. García and Guerra (2004) argue that CRT should cause educators to question their personal prejudices about race, gender, and social class. It also requires a critical investigation of institutional elements that maintain a

deficit approach and replicate educational inequalities for nondominant CLD background students.

In conclusion, CRT has subsequently been used to understand and to analyze educational inequality. For this reason, I believe CRT is an effective lens for examining CLD students' everyday lived experiences at school and home. As Ladson-Billings and Tate (1995) asserted, "the voice of people of color is required for a complete analysis of the educational system Without authentic voices of people of color, it is doubtful that we can say or know anything useful about education in their communities" (p. 58). Hence, the voices of CLD students are important for developing current educational structures as well as including CLD students' inherent and home cultures in the classroom. However, only telling or writing stories about their educational inequalities is not adequate. Those voices and stories should be subject to an in-depth analysis employing CRT perspectives. For instance, employing counter-storytelling as a means of providing a voice to marginalized students enables discourse with the privileged majority. DeCuir and Dixson (2004) pointed out that counter-storytelling is "a means of exposing and critiquing normalized dialogues that perpetuate racial stereotypes" (p. 27). In addition, as long as CRT is understood as based on Freire's (1970/2000) assertions, including achieving social justice, social activism must be a requirement of CRT. Dixson and Rousseau (2005) argued that "the stories must move us to action and the qualitative and material improvement of the educational experiences of people of color" (p. 13). Therefore, I believe that CRT was a crucial theoretical framework for this study, in particular, due to the targeted research group, CLD students navigating the mainstream school system, with a focus on Asian American students, to explore their personal and social voices and hidden and unknown stories.

Community Cultural Wealth

According to Yosso and García (2007), community cultural wealth is “an array of knowledge, skills, abilities and contacts possessed and used by communities of color to survive and resist racism and other forms of oppression” (p. 154). As CRT advocates furthering the comprehension of cultural influences, power relations, and problems of oppression, Yosso and García (2007) explain that community cultural wealth highlights the unrecognized and hidden structures of the cultural capital of CLD background members in a society based on CRT perspectives. Yosso (2005) claims that traditional interpretations of cultural wealth position those who are not White as having deficits and as belonging to a socially marginalized class.

Bernal (2002), employing a CRT lens, claims that the cultures of CLD students empower and nurture them. In other words, as Gonzalez and Moll (2002) describe, culture can shape and delineate from a community’s wealth of knowledge. By connecting these two assertions, Yosso (2005) notes that CRT questions deficit thinking and offers insight into the potential empowerment of CLD communities’ cultures that guides Yosso (2005) to counter deficit theories with her concept, community cultural wealth. For a description of community cultural wealth, Yosso (2005) draws on Bourdieu’s theory of cultural capital, which interprets the dominant White middle-class culture as the norm, and hence, other shapes and demonstrations of culture are compared to this standard. A traditional perspective of cultural capital is indirectly determined by the values of middle-class Whites, which is more restricted than the wealth of an individual’s collected assets and benefits. CRT stretches such perspectives to focus on the lived experiences of CLD people whose critical historical backgrounds expose “accumulated assets and resources in the histories and live of Communities of Color” (Yosso, 2005, p. 77). Critical legal scholars, Derrick Bell and Alan Freeman, argue that CLSs’ critique of the law did not

provide strategies for social transformation, because they failed to include race and racial discrimination as part of the analysis. Failure to listen to the lived experiences of those oppressed by institutionalized racial discrimination limits the scholarship of CLS. This controversy has also arisen in social science and history, especially in ethnic and feminist studies (Delgado, 1995; Ladson-Billings, 1998). From this context, CRT began to increase the value of CLD people's lived experiences and histories.

CRT advances the inquiry of cultural wealth perspectives that focus on and collect cultural knowledge, techniques, aptitudes, and interactions owned by socially and culturally marginalized groups, not previously recognized beyond their deficits, to navigate a dominant society (Yosso, 2005). Thus, the use of CRT leads to the discovery of numerous notions of capital that are not frequently recognized, such as CLD communities' social and cultural assets. In addition, a CRT lens allows the view that CLD communities foster cultural wealth through diverse structures of capital, including "aspirational, navigational, social, linguistic, familial, and resistant capital" (Yosso, 2005, p. 69), which are defined as follows.

Aspirational capital indicates the capability to aspire and dream about the future despite actual or perceived barriers. There is no objective means of achieving this goal; therefore, this resilience is usually evidenced by those who seek to achieve the possibility beyond their present limited circumstances.

Linguistic capital is the "intellectual and social skills attained through communication experience in more than one language and/or style" (Yosso, 2005, p. 78). Linguistic capital considers the notion that CLD students bring diverse language and conversation techniques into the classroom. It is also involved with the capability to communicate using storytelling, visual arts, music, and poetry. Yosso (2005) quoted Orellana's (2003) study that investigates bilingual

students who often translate for adults, including their parents, and benefit from multiple social tools, such as “vocabulary, audience awareness, cross-cultural awareness, ‘real-world’ literacy skills, math skills, metalinguistic awareness, teaching and tutoring skills, civic and familial responsibility, [and] social maturity” (p. 6).

Familial capital refers to “those cultural knowledges nurtured among familia (kin) that carry a sense of community history, memory and cultural intuition” (Yosso 2005, p. 79). This concept shows dedication to community benefits and broadens the framework of family to allow for a deeper understanding of relationships. Through this kinship, we discover the significance of continuing a healthy relationship with our community and its assets. Furthermore, Yosso (2005) explains that “our kin also model lessons of caring, coping and providing (*educación*), which inform our emotional, moral, educational and occupational consciousness” (p. 79). Through community social conditions that might include sports, academics or extracurricular learning, and religious meetings, this consciousness can be nurtured. Delgado-Gaitan (2001) notes isolation is minimized when families find that they are connected to others with common problems and are “not alone in dealing with their problems” (p. 54).

Social capital means possessing a system of collective experiential human knowledge and community resources (Yosso, 2005) or that peers and other societal connections can deliver “both instrumental and emotional support to navigate through society’s institutions” (Stanton-Salazar, 2001 cited in Yosso, 2005, p. 79). For instance, historically, immigrants and CLD people have employed their social capital to acquire legal justice, occupations, and health services. CLD communities then provide a social network using the information and resources they obtain from these institutions.

Navigational capital indicates operating skills through social institutions. Originally, this ability was not available to CLD communities. However, CLD people employ critical navigational techniques in diverse psychological and social domains infiltrated by racism to maneuver through the structure of inequality (Solórzano & Villalpando, 1998; Pierce, 1995 cited in Yosso, 2005). Navigational capital recognizes individual limitations within social institutions, but it relates to social connections that promote community operation through spaces and places (Williams, 1997 cited in Yosso 2005).

Resistant capital implies subversive knowledge and skills used to thwart inequality (Freire, 1970; Giroux, 1983, McLaren, 1994 cited in Yosso, 2005, p. 80). Yosso (2005) describes that this shape of cultural wealth is based on Deloria's (1969) idea of the "legacy of resistance to subordination exhibited by Communities of Color" (p. 80). It is also part of resistant capital that sustains and passes on various forms of community cultural wealth. Resistant capital may contain diverse modes of counter-action (Solórzano & Bernal, 2001), enlightened by Freirean critical consciousness (1970/2000). It takes a modified shape when people are enlightened by Freirean critical consciousness (1970/2000) or acknowledge the basic form of oppression and the motivation of efforts to subvert social and racial inequity (Solórzano & Yosso, 2002). Further, this capital is involved with cultural knowledge of the forms of racism and the desire to amend unequal social structures. Thus, CRT focuses on the study of communities of color through research, pedagogy, and policy to question the use of white middle-class values as the basis for judging everyone. This change in research lenses allows critical race scientists to 'see' various forms of cultural wealth within Communities of Colors (Yosso, 2005).

These diverse shapes of capital are not commonly restricted or fixed; instead, these vital actions shape individuals as part of a community's cultural wealth. These forms of capital also utilize the culture and knowledge from CLD students' homes and communities that they bring into the classroom. As Yosso (2005) stated, "the main goals of identifying and documenting cultural wealth are to transform education and empower People of Color to utilize assets already abundant in their communities" (p. 82). Thus, community cultural wealth, engaging with a CRT's access to education, affects a dedication to growth in schools that recognizes the various power and strengths of CLD communities due to a greater aim towards combating social and racial injustice. As Anzaldúa (2002) noted, change needs to be more than "words on a page" but also "perseverance, creative ingenuity and acts of love" (p. 574). Yosso (2005) asserts that CRT provides an answer to Anzaldúa's challenge, which is listening to marginalized people's experiences. These experiences reveal racism based on a cultural deficit model and illustrate the need to reorganize U.S. social systems around knowledge, skills, abilities, and networks constructed through community cultural wealth, which is owned and utilized by People of Color (Yosso, 2005).

In this respect, the community cultural wealth concept based on CRT is a theoretical framework for my research concerning the empowerment of CDL children from Asian American communities to promote their cultural strengths, including their heritage and contemporary cultural assets displayed in their culturally sensitive art practices. Even with second, third, etc. generations of Asian immigrants, many Asian American children still suffer from a confusion of self-identity, between cultural isolation and cultural assimilation. Specifically, the society's "racial exclusion makes them feel like 'forever foreigners'" (Mo & Shen, 2006). Thus, the community cultural wealth framework offers them the opportunity to give voice to their personal

stories and communities' assets, to show the worth of their cultures, and to help determine the importance of these actions to be able to have cultural competence necessary for living in U.S. mainstream society. Through cultural and social participation, Asian American children learn that transforming their schools, society, and the world can start with their lead. Furthermore, I believe that the concept of community cultural wealth challenges the current K-12 education curriculum and pedagogy and demonstrates the value of excluded cultures and communities.

Critical Pedagogy

In the 1970s and early 1980s, critical pedagogy was taken directly from the theoretical tendencies of the Frankfurt School and the claim of class centrality linked with the works of Paulo Freire, Henry Giroux, and Ira Shor (Porfilio & Ford, 2015). Particularly, Freire's framework of liberatory education became a crucial tenet of critical pedagogy. Freire (1970/2000) connected critical pedagogy and emancipatory pedagogy to subversive action. As part of these pedagogies, students can develop critical insights into their social realities through reflection and action. Likewise, critical pedagogy refers to the idea that curriculum, practices, and methods of engagement play "an active role in the production and reproduction of social relations and systems" (Porfilio & Ford, 2015, p. xvi).

In Shor's and Freire's *A Pedagogy for Liberation: Dialogues on Transforming Education* (1987), Shor argues that critical education has to "integrate the students and the teachers into a mutual creation and re-creation of knowledge" (p. 8). In Shor's (1996) critical and liberatory pedagogical theory, he claims that teachers have authority in and over the classroom. Therefore, teachers should consistently be dedicated to employing their power and knowledge "as democratic authorities who question the status quo and negotiate the curriculum" (p. 56). He also asserts that considerable pedagogies provide students and teachers "alternative social

development, alternative ways of being, knowing, speaking, relating, and feeling, beyond and against traditional classroom arrangements" (p. 62). Giroux (2009) states that a critical pedagogy that "values a democratic and open society should be engaged at all levels of schooling" (p. 138). This should include a message that if all citizens are given equal rights to eligibility, the world would be a much fairer place in which to live. Accordingly, critical pedagogy views school curriculum and pedagogy as a means of transforming society into a more democratic and equal state.

Hooks (1994) questions both teachers and students about educational involvement in transgressive opposition and creating a learning circumstance that appreciates everyone's opinions. Hooks (1994) offers a holistic, critical, and transformative teaching method to teach civil decency in a global society. She challenges the question of not recognizing intersecting oppression in gendered oppression. Hooks (1994) eventually perceives education as transformative, in other words, a practice in freedom, if teachers engage with critical and transformative pedagogy and teach transgressive opposition.

As many critical theorists discuss, critical pedagogy's conception was due to a need for educational reform, recognizing the impact of social and political factors and the oppression existent in all educational contexts. Teachers and students' involvement are important in the classroom, because it has the potential to determine whose knowledge can be part of school-relevant knowledge and who has the ability to form a voice. Students should not wait for adults to come up with solutions, as they can observe and criticize their own positions and needs and participate in discussions and problem solving related to their education and future opportunities. Therefore, children should be aware that their experiences and perceptions are important (Singh, 2018).

Critical pedagogy strengthens students' perceptions to identify the inequities in their world and envision actions to change them. Critical pedagogy also allows students to recognize existing hegemonic systems within their own educational situations, challenge them, and make changes. The goals of critical pedagogy are to establish consciousness about institutionalized inequalities and to offer students opportunities to create a more equitable and democratic society. Thus, the overarching goal of critical pedagogy is to promote social change for liberation (Freire, 1970, 1998). Additionally, critical pedagogy should foster the concept of cultural politics, which sees all education theory closely connected to ideologies formed by history, politics, culture, and power, while individuals are understood as both a product and outcome of history (Giroux, 1988). Giroux argues that ideologies can occur at "the level of critical discourse as well as within the sphere of taken-for-granted lived experience and practical behavior" (Giroux, 1997, p. 75).

Giroux (1992) considers that schools play an important role in cultural politics. In other words, schools are not neutral or apolitical when communicating knowledge. It is also important for schools, as well as critical educators and cultural workers, to connect politics and a pedagogy of difference to the "theory of social welfare and cultural democracy" (Giroux, 1992, p. 16), which means educators can insert divergent ideas into the curriculum as part of an attempt to reinterpret the concepts of justice and equality (Giroux, 1992). In addition, politics of difference allow students the chance to consider how classifications of race, class, and gender form borders, the essence of power and a new way to interpret history to claim their power and identity (Giroux 1992). Therefore, schooling engages with power and pedagogy, which means schools are cultural sites and education must be a cultural action. This cultural praxis requires teachers to face these challenges and create their own pedagogy for both students and teachers to ask

questions and to influence the direction of society (Jung, 2008). As part of designing a teachers' own critical pedagogy, Giroux (2009) suggests that teachers need to consider integrating forms of electronically mediated knowledge that incorporate topics of interest and popular culture in classrooms. This includes such things as "videos, films, the internet, podcasts, and other elements of the new electronic technologies that operate through a combination of visual and print culture" (p. 139). This approach not only challenges the unique place of education by extending the definition of traditional education to diverse cultural venues, but expands the application of education and the field, as well as informing students about the overall educational power of culture.

For these reasons, the teacher's role is more positively redefined as a liberator who provides students with a language of resistant or critical discourse, or a word of hope and possibility, through which students can critically analyze meaning and resist dominant ideology (Jeong, 2001). However, teachers should carefully approach the use of ideology, because the current ideology is controlled by "the growing preponderance of a free market economy and corporate culture that turns everything it touches into an object of consumption" (Giroux, 2001, p. xxiii). In this sense, teachers and academics must "accept their public responsibilities of teaching the knowledge and skills, advocating for and providing the conditions, displaying the attitudes and moral imagination and indignation which make democracy even thinkable, perhaps even possible and more likely" (Wein, 2014, p. 388). Such transformative thinkers should be dedicated to their curriculum and pedagogy as an "emancipatory practice; the creation of schools as a democratic public sphere; the restoration of a community of shared progressive values; and the fostering of a common public discourse linked to the democratic imperatives of equality and social justice" (Giroux, 1988, pp. ix-xxi).

Current studies investigate detailed theoretical quality of critical practices in education (Berman, 2020; Elek & Page, 2019; Siuty, 2019), however only a few consider how it actually works as part of the learning process in classrooms. Questioning the regenerative characteristics of the social power structure, critical pedagogy opposes the conclusive characteristics fixed in the notion of habitus by accepting ‘high’ art practices and emphasizing individual-critical stories in the periphery of the social fields. This practice is viewed as impairing oppressive social forms and building appropriate critical awareness among students (Giroux, 2012). In particular, in studies regarding art education, critical pedagogy-based art praxis fosters students’ cultural self-awareness and self-identity and their political and social opinions (Markovich & Rapoport, 2013). In this context, teachers can employ critical pedagogy to help students discover the power of art to encourage “reflective self-examination of attitudes, values, and beliefs within historical and cultural critique” (Yorkley, 1999, p. 18). The reflection of individual contexts and experiences in art allows students to decipher many layers of messages and meaning within affluent visual representations. Interrogation and colloquial conversation evolve into political acts that offer the chance for development through self- and societal-reflection and analysis. An approach to art education that focuses on solely formal and articulate qualities is different from the instrumental way of understanding the critical political power of visual imagery and is frequently a route that exposes unseen worlds and ideas. In this kind of pedagogy, both teachers and students engage in knowledge construction, and the practices and strategies teachers employ are important to their success (Yokley, 1999). Thus, critical pedagogy embraces visual art teaching approaches that emphasize the strength of art and art education to claim awareness in ways that work towards aesthetic, social, and political goals.

In this respect, critical pedagogy can contribute to the empowerment of students from both CLD and dominant backgrounds who face social, political, and economical issues. In order to make this possible, I think teachers should be aware of this pedagogy and have an in-depth understanding and willingness to practice it in educational contexts. Since the overarching goal of critical pedagogy is social justice through changes in the education system and curriculum, the role of the teacher to accomplish this purpose is imperative. Teachers' competence in critical pedagogy provides CLD students with the opportunity to recognize differences between the knowledge and cultures of the school and their families. This educational consciousness can also expand to include political and social problems with which they are confronted. Moreover, these CLD students' awareness makes them conscientious of marginalized social positions in a dominant society and encourages their advocacy to actively change and improve society while creating new awareness. Therefore, critical pedagogy is a fundamental theoretical framework for my targeted ethnic group, CLD students, because critical pedagogy allows for the abilities to foster CLD students' self-identity and to recognize and encourage their unique cultural assets.

Consequently, drawing on concepts and theoretical frameworks including critical multicultural education, critical race theory, community wealth theory, and critical pedagogy, my study aims to explore the nuances of CLD Korean American children's stories and lived experiences. By challenging CLD young learners to become aware and reflect on their cultural and social self-position, my study supports empowering Korean American children's voices and addresses the needs of the children through investigating their personal, family, and communities' cultural wealth (Yosso, 2005). By implementing culturally sensitive art practices, it is my hope this study can foster and strengthen the development of their cultural sense of self vital to living in U.S. society.

CHAPTER 3

METHODOLOGY

Introduction

In this empirical and interpretive qualitative study, I aimed to learn the nuances of culturally and linguistically diverse (CLD) Korean American children's stories and lived experiences, to recognize the learned cultural and personal values of their families through culturally sensitive art practices (Manifold, Will, & Zimmerman, 2016), and to help them develop a positive cultural and social sense of self. Specifically, I studied the art practices of four CLD Korean American children, aged seven to nine, who were enrolled in public elementary schools in the southeastern U.S. The research methodology and the range of qualitative methods, drawn from literature on qualitative research, were guided by critical theoretical frameworks about knowledge construction. Empirical and interpretive qualitative research approaches, such as participant observation and document collection, were methods of data collection for this study. The data included visual images of CLD Korean children's artwork, partial transcriptions of audio and video recordings of small talk and conversations, as well as the researcher's fieldnotes. Thematic and content analysis were used as a tool for conducting the data analysis to investigate the following questions:

1. What nuances of CLD Korean American children's stories and lived experiences are revealed through conversations and making around art

processes? What do CLD Korean American children consider valuable in regard to their inherent and contemporary cultural wealth as obtained from their personal experiences, families, and communities?

2. How can culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2017) help young CLD learners critique their cultural and social self-identities?
3. What are the implications for the field of art education based on research Findings? How can culturally sensitive various art practices (Manifold, Willis, & Zimmerman, 2017) impact the development of critical multicultural art curriculum and pedagogy?

In this chapter, I describe the research design and methodology of this study by providing a thorough articulation of the purpose, participants, site, researcher's positionality, and research methodology that constitutes this research, which includes methods, data, and implementation. Moreover, I describe how I analyzed and interpreted my data in light of theoretical influences. In addition, I discuss the limitations and risks and benefits of this study. Lastly, I explain how I validated my findings and how I will represent this research by describing anticipated contributions to the related field.

Research Design

Empirical Research

This research employed an empirical and interpretive methodology by drawing on qualitative research. Empirical research attempts to gain knowledge based on direct and indirect observations and actual experiences. The data is gathered from live experiences, not from theory or belief. As a method of systematic answers to specific types of questions, Calfee and Chambliss (2003) define empirical research as "... a collection of evidence under carefully

defined replicable conditions, whereby social science researchers seek to discover the influence of factors that affect human thought and action, and to understand when and why these influences occur” (p. 152). Thus, researchers who employ empirical research methodology have a practical need to investigate research problems as well as develop a strong description of an extensive scope of phenomena (Dyer, 1995). Because this type of study creates and verifies a theory about how people think and behave while researchers look for answers to practical questions. Dyer (1995) asserts that the belief of “empiricism provided a solution to this problem by specifying clearly how a researcher should set about the process of acquiring knowledge” (p. 19). Therefore, there is a unique process of action inherent in empirical research. The researcher recognizes, classifies, and conceptualizes the problems they want to explore, creates research questions, plans the research, selects targets to answer the research questions, collects and analyzes data, and interprets and presents the research findings (Calfee & Chambliss, 2003). In this context, all of the processes that are utilized in this study that explores CLD Korean American children’s hidden stories, lived experiences, and cultural values through various art practices drew on an empirical methodological approach. I believe this empirical research gave CLD Korean American children opportunities to share their stories and investigate their cultural wealth, which stimulated their sense of self within the mainstream society.

Interpretive Research

Interpretive methodology focuses on the inquiring “the meaning of human action in cultural context.” (Gaskins, Miller, & Corsaro, 1992, p. 6) and shows how these practices are constructed to produce observable results. This analytically disclosure of those meaning-making practices is conducted from an empirical point of view in that it does not begin with a predetermined concept but, rather allows these concepts to occur in a field (Bevir & Kedar,

2008). In the interpretative paradigm, the definition of knowledge is considered fundamentally subjective. Thus, it is impossible to completely separate research projects from researchers' interests and prior knowledge. As a result, the researcher's own meaning cannot and should not be excluded over the course of the research (Markula & Friend, 2005). This is because the interpretive methodology views the researcher's self as a force that acts on, feels, thinks about, and influences the collection and interpretation of data (Daly, 1995). Therefore, although I tried to avoid any ethical issues and attempted not to intervene and direct their art practices regarding their stories and cultural values, my understanding and sense about the information acquired from the CLD Korean American children may have influenced the collection and interpretation of the data (Markula & Friend, 2005) through the use of this interpretive methodological approach.

According to Morehouse (2011), interpretive methodology is defined by "agency, action, and the interpretation of meaning within complex relationships and value based" (p. 3) in order to see "the meanings we live by as permeating and shaping the practice and institutions of others and the world 'out there' as much as they belong to our 'inner' life" (Bishop, 2007, p. 71). By relying on interpretive methodology, I explored the meaning of the nuances of these CLD Korean American children's stories and lived experiences through their various art activities. Since this perspective begins with understanding these children as agents, I tried to look at the children as agents involved in meaningful practical activities within the world (Westerman, 2006). Moreover, as culture is important to understanding human agency and "human action is an implicit study of the values" (Morehouse, 2011, p. 3), this research project was organized to examine CLD Korean American children's considerable cultural values obtained from their personal experiences, families, and communities.

Research Purpose

The purpose of this study is to learn the nuances of culturally and linguistically diverse (CLD) Korean American children's stories and lived experiences as they engaged in culturally sensitive art practices (Manifold, Will, & Zimmerman, 2016) such as drawing, painting, and making clay figures and objects and recycled three-dimensional artwork.

Hillman (1975) argues that one's storytelling represents more than just one's own experience. During the process of making and rebuilding stories or images to engage in art practices, children are able to form themselves, make their own meaning and investigate their perspectives about diverse cultures (Ballengee-Morris & Stuhr, 2001). As Green (1991) asserts, art cannot be separated from human experience and culture, but rather, it reflects a dynamic human life experience that exists between complex and incomprehensible situations. Through art education, students develop the ability "to see and sense the complexity of oneself" (Gude, 2009, p. 9) and advance their skills to comprehend the meaning-making of others.

Furthermore, Bailey and Desai (2005) point out that "students need to comprehend multiple perspectives that emerge from within their own culture and from the vantage points of the diverse cultural groups within that society and with whom the society may interact" (p. 39). This experience can provide students with a better understanding of diversity and people's various cultural backgrounds and a variety of artistic perspectives, which can "change their habits of mind and broaden their understanding" (Song, 2018, p. 6). Therefore, I believe that CLD Korean American children's abilities to voice their thoughts and feelings, to express their inherent and contemporary cultural stories, and to explore their own cultural values through art practices can ultimately be an opportunity for children to share their cultural wealth and to foster self-identity in the mainstream culture. For an effective design of the research, I tried to

constantly connect to the research questions. I believe the research questions and purposes steer the framework and the procedures for the inquiry (Harris, 2016).

Participants of the Research

I invited four Korean American children, ages seven to nine, who are enrolled in public elementary schools, live in the southeastern U.S., and have an amalgam of at least two different cultural experiences to participate in this study. By limiting the number of participants, more intimate relationships between the researcher and participants can be maintained, and this allowed for participants' in-depth thoughts, voices, and expressions. During the first two sessions, three participants attended. Although I described above that four participants participated in this study, the original number of research participants was three. I thought there were many culturally and linguistically diverse children in town; however, the children who met the research criteria and were interested in participating in these art sessions were rare. After two of the sessions had passed, I realized that all of my participants had difficulty attending every session. Therefore, I recruited one more participant with the permission of her parents.

Selection Criteria

The sample selection criteria for children in the study were as follows: (1) Korean Americans, (2) from seven to ten years of age, (3) born in America without foreign education experiences, and (4) have the ability to speak or understand both Korean and English. These children helped me explore my research questions, because as CLD learners who were born in the U.S., they are often in vulnerable social positions in schools in terms of their race and culture compared to the mainstream students. Also, they are exposed to more than one culture and have at least one parent who speaks a different first language than English. Furthermore, these students have only experienced a few years of public education in the U.S. without any bias from

other cultural and institutional education systems. I believed that all these conditions that I have described above have impacted the formation of their cultural and social self-identities.

Therefore, they were good fits for my study, which aimed both to search for the hidden stories of CLD students in the U.S. and their inherent and contemporary cultural values through culturally sensitive art curriculum (Manifold, Willis, & Zimmerman, 2016) and to determine how art education can foster CLD students' cultural and social self-identities.

Recruiting Methods

Using snowball sampling, access to my participants were identified through conversations with Korean American parents who were associated with my church as well as their friends in the Korean American community. I approached potential participants individually, either at church or by telephone, and explained my research topic and purpose, as well as the art activities and small talk and conversations procedures. Then, I asked if they and their children were interested in participating. Once I determined the eligibility and willingness of potential participants for this research, I provided a consent form and assured the parents that their children's personal information would be kept confidential through the use of pseudonyms and that all of their children's artwork would be either returned to the children or destroyed. I also explained that small talk and conversations data would be destroyed once the project was complete.

Descriptions of the Participants

To support the participants' confidentiality, since my participants were minors, I used pseudonyms rather than the participants' full names when I transcribed their small talks and conversations or described any of their artwork or images for this study. I also used the participants' profiles or a posterior camera angle, rather than full-face images, to ensure their

anonymity. The participants included Amy, Eli, Semi, and Yael (pseudonyms). Amy is a seven-year-old girl. Her mother is Korean, and her father is African American. She was born in the U.S. and was in the first grade at a public elementary school. She is a very energetic, silly, and bright kid. She laughed a lot while she was doing her artwork and was talkative with the other children. Eli is a seven-year-old girl. Both her parents are Korean. She was born in the U.S. and was in the first grade at a public elementary school. Eli was calm and a model student in every circumstance, even during this research study, and followed instructions very well. Semi is a nine-year-old girl. Her mother is Korean, and her father is Korean American, which is generally called “1.5 Korean- American” in schools. She was also born in the U.S. and was in third grade at a public elementary school. Specifically, she expressed how much she loved art and was motivated to work. Yael is a nine-year-old girl. Both of her parents are from South Korea. She was in third grade and goes to the same public elementary school as Semi. She had logical thinking skills. She kept asking “why” and had a decisive character.

Table 1

Demographics of the Participants' Information

Name (Pseudonym)	Age	Gender	Grade	Ethnicity	Mother's Ethnicity	Father's Ethnicity	Socio Economic
Amy	7	Female	1	Half Korean (Korean/African American)	Korean	African American	Middle
Eli	7	Female	1	Korean American (2nd Generation)	Korean	Korean	Middle
Semi	9	Female	1	Korean American (2.5 Generation)	Korean	Korean American	Middle
Yael	9	Female	1	Korean American (1.5 Generation)	Korean	Korean	Middle

Site of the Research

For the safety and protection of the children, my research was conducted at a local Korean church where my participants and their parents attend or used to attend. Because the local Korean church building is used as a Korean School, many parents and children are local church members, and even if they aren't, they are engaged with the Korean School and are familiar with the church building. As a former teacher and vice-principal at the Korean School for nine years, as well as a member of this local Korean church, I am also familiar with the church building structures and environment. Therefore, this site was able to provide the researcher and the participants' comfortability and child-friendly circumstances, since my participants were either students at the Korean School or members at the church.

The Researcher's Positionality

My position during this research included acting as an interpreter, a facilitator, a translator, an observer, a listener, a collaborator, and an analyst. Hill (2013) states, "the ways in which we carry out empirical research, the relationships that are developed between researchers and participants, the knowledge that is produced and the epistemological and theoretical foundations" (p. 132) can be influenced by the researcher's capability when observing and analyzing. One of my strengths as a researcher was my abilities as a translator and an interpreter. When the participants shared their stories and cultural values, I believe that I was able to clearly understand what they wished to share, because the participants and I have the same ethnic background and use the same heritage language, and certain Korean terms are unique and cannot be translated adequately into English. Also, the participants' ages and their language levels limited their abilities to fully express their stories and cultural values. In this situation, I could interpret what they were trying to say and search for the hidden meaning in

their stories and artwork. I was a careful listener and ascertained the individual points they wished to make while sharing their stories. I listened reiteratively to the audio and video records of their sharing to make sure that I was not missing anything.

Through this collaboration, I encouraged the children to express their own ideas and values, and the children were able to take ownership of the art activities and the investigations into their self-identities and form an understanding of their own cultural values. Most of all, I maintained an awareness so as not to intervene and direct their stories or dictate their cultural values based on my experiences. Through the collection of data, without any interference and being faithful to the data, I tried to avoid any ethical issues that researchers might face but, also, be transparent about any challenges that I confronted. I came to this research as both an insider and outsider. My view as a member of the church and a former administrator at the Korean School might have influenced the interaction with participants and their parents though I tried to maintain my objective view as a researcher.

Methods and Data

This research utilizes a range of qualitative methods. By using a qualitative document collection and participant observation methods, I collected various forms of data. The following research instruments served as tools for gathering data for this study:

1. Visual images from individual CLD Korean American children's artwork
2. Partial transcriptions of audio and video recordings of small talk and conversations between the children and the researcher.
3. The researcher's fieldnotes.

The most important data were the visual images of these Korean American children's artwork as representations of their stories, self-identities, values and cultural understanding, and

lived experiences in the U.S. In addition, the researcher's fieldnotes from the observations of the children's art practices and their interactions, as well as transcripts from the audio and video recordings of informal small talk and conversations between the participants and the researcher, were collected.

Document Collection

In the method of document collection, as Prior (2004) notes, documents can incorporate oral, visual, or written data. By using document collection, my primary data was a variety of visual images from Korean American children's artwork, including their drawings, paintings, clay creations, collages, and art made from recycled materials, that expressed the children's understanding of their self-identity and cultural wealth. Phoenix (2010) argues that different visual forms, such as "photographs, videos, maps, diagrams, symbols and so forth, ... can provide specific information about our existence" (p. 93). As she described, a familiarization with visual methods can improve one's understanding of society (Phoenix, 2010). The children used various forms of art materials to create art representing their stories and to investigate their cultural values. This provided an innovative process that involved critical thinking and problem-solving skills, self-directed research, and collaboration.

The main principles supporting the development of creative visual research with children is that "engaging children in practical tasks of their choosing enables them to give voice to their experiences in ways which are meaningful to them which are not reliant on verbal competencies" (Lomax, 2012, p. 106). Thompson (2008) states, children can provide professional testimony about their lived experiences. In this respect, visual research offers children a way to freely present their stories with images when it is too difficult to express their ideas in words. This enables the researcher to examine subtle differences in participants' hidden emotions and

thoughts. Therefore, as a methodological framework, visual research was a proper tool for discovering the expression of these young participants' thoughts, feelings, and opinions that were previously limited by language in this research. It is also important to note that visual is "not about an image or object in of itself but more concerned with the perception and the meanings attributed to them" (Prosser, 2012, p. 177). For this reason, I believe that these images or objects offer a possibility for theorizing abstract concepts in a just manner, thereby expanding the possibilities of what is important evidence in this research (Mitchell et al., 2005).

Thus, The Korean American children's subjective works of art provide rich data for visual researchers, because they include the projection of the children's emotions, expressions of their voices, and the possibility for redefining the framework set by society (Ganesh, 2011). As descriptive tools, these children's individual works of art can be used to induce children's understandings of their self-identity, self-positions in their schools and communities, and cultural values. As an analytical tool, children's artwork can be used for contrasting individual participants' gradual development and perceptions (Ganesh, 2011).

In particular, drawings created by the children were a useful tool for studying their lives (Leonard, 2006). One of the essential principles for utilizing drawing as a research procedure, Leonard (2006) contends, is "to reward the children for taking part in the research and give them some ownership of the report" (p. 54). In a more recent study, Darling-McQuistan (2017) claims that students' drawings can provide a great deal more information about them than just serving as representations. Drawings can provide insight into individual children's theoretical comprehension of distinct phenomena and "support ongoing meaning-making and critical reflection with the overarching aim of supporting change in practice" (p. 287). Building on these

studies, these assertions can be applied not only to drawing, but also to other forms of art such as painting, sculpting, photography, etc.

Through various forms of art practices, children are able to unintentionally articulate their emotional conditions and values. Thus, their artwork contains valuable data that can provide insight and an accurate sense of what Korean American children want to express about their lived experiences, what they value about their culture, and what their culture means to them. Wagner (2011) points out that “propositions about the relationship of culture, materiality, and visibility implicate ideas about how people live, what they care about, who they are, what they see, and how they look” (p. 72). Of course, locating such incidents in the data and analyzing these incidents becomes the responsibility of the researcher, and a researcher’s interpretation of children’s artwork could be subjective. Therefore, as an applicable and reliable research method, the researcher who employs children’s artwork as a method in qualitative studies is required to challenge his or her own subjectivities and expectations about children’s abilities (Leonard, 2006).

Participant Observation

Using observation methods, I was able to discover what opportunities and expressions the participants were given through this study by observing, learning, and listening to the momentary situations taking place in each session. This observation method generated two types of data, including audio and video recordings of informal small talk and conversations and the researcher’s fieldnotes. Although the primary data came from the Korean American children’s various artwork, transcripts of the audio recordings of informal small talk (Driessen & Jansen, 2013) and conversations were another source of data to learn about Korean American children’s own stories and lived experiences. In addition, the video recordings were used as a tool for

supporting the documentation, including the transcriptions of the audio recordings and researcher's fieldnotes. The video recordings captured information, such as what facial expressions the children had when they spoke, what they were doing in a space that I did not see, and what data was not recorded in my research fieldnotes or the audio recording data.

Informal small talk and conversations are natural accompaniments to art activities; typically, children generate a lot of dialogue while they are participating art activities. Through informal small talk and conversations, these children unintentionally shared their opinions, values, delicate emotions, and narratives. Therefore, collecting informal small talk and conversations was a proper and discreet method for investigating Korean American children's own stories rather than scheduling formal interviews. Driessen and Jansen (2013) assert that small talk is considered "a hidden core as well as the engine of ethnographic research, whether 'at home' or 'abroad'" (p. 249). They also state that making small talk is much more important to the results of a researcher's field notes than doing a formal interview, because it is hard to access additional information about understanding one's culture using other methods (Driessen & Jansen, 2013). The reason I did not utilize interviews in my research was not only because I did not have the time to interview the young children, but also, I had the sense that children do not often tell their stories when they are asked questions in a formal manner. However, being asked questions while participating in art activities tends to make a child feel much more comfortable about sharing his or her stories.

Researcher's Fieldnotes

As another key part of my data, I generated a large amount of field notes while facilitating the art projects, because it was necessary to observe Korean American children's art activities closely, including how they perceived their cultural and social self-positions and self-

identities in their daily environments, how they presented their understanding of each art project topic in their artwork, and how they reflected on their peers' ideas and artwork. Since I conducted several art projects over the 15 sessions, I was reflecting on the children's understanding of and reaction to each topic, the art activities, their peers, and the researcher, the representations of their artwork, their own ideas about each art project, and their stories and experiences related to each art project. Through the researcher fieldnotes, I tried to note my thoughts and reflections concerning both the data collection and analysis. Janesick (1999) notes, "the notion of a comprehensive reflective journal to address the researcher's self is critical in qualitative work due to the fact that the researcher is the research instrument" (p. 3). In this context, my fieldnotes, which included critical reflections, were essential data to my study.

Implementation of the Research Project

The research project was scheduled to begin right after I completed my prospectus proposal and received IRB approval in March 2019. As a pre-session, the CLD Korean young learners and their parents met with me to confirm their willingness to participate in this study. Throughout the collection of data, without any interference and being faithful to the data, I tried to avoid any ethical issues and be transparent about any challenges that I confronted. Ngozswana (2018) points out that qualitative researchers encounter common ethical issues, including "withdrawal from the study, anonymity and confidentiality" (p. 26). As a researcher, I informed the participants that they could withdraw from the study at any time. Cohen et al. (2009) state that research participants should have the freedom to withdraw from a study without any consequences.

After obtaining IRB approval from UGA and written consent from the children and their parents, the data collection was conducted in 15 sessions, each session lasted one-hour-and-a-

half to two-hour, from March 18th, 2019 to May 11th, 2019. However, each participant's participation in the research varied based on child and child parents' schedules. An agenda and a detailed schedule of the implementation of the art project are provided in Appendix A. This research project simultaneously represents both my activities as a facilitator and my work as a researcher. While I carefully outlined a schedule of activities (see Appendix A). I quickly learned that I wanted the children's experiences to evolve naturally and responded to their choices. For example, by the third session, I noticed the pre-designed activity topic was not of much interest to the children. As a result, I had to adjust the activities based on my participants' desires and choices which I will discuss later in more detail.

Session One:

The first session was held on March 18, 2019, at a local church in the southeastern U.S. I arrived at the church 30 minutes prior to the participants and their parents and prepared traditional art materials for the session, including papers, pencils, erasers, markers, crayons, oil pastels, and colored pencils, as well as simple snacks. When Amy, Eli, Semi, and their parents arrived at the church, we greeted each other and had a casual conversation. Right after the parents left, I introduced myself to the children, and then, as an ice breaker, the children introduced themselves to each other. Although they had known each other previous to this art session, they seemed shy when introducing themselves. Along with my research questions and planned schedules of art activities, I wanted to give the children the opportunity to express themselves on their own. I believed not only visual depictions, but also verbal representations, were important for them to explore their understanding of themselves. When they introduced themselves, I noticed that Eli and Amy were the same age. One interesting thing to me was when I asked, "Oh, you two are the same age?" Eli immediately said, "I am almost eight," but Amy

just said, “Yes.” It seemed like the children thought that being slightly older exhibited that they had more power and authority than those younger than themselves, even though they had all been friends for a long time.

Following the scheduled activity, I asked children to draw their self-portraits in this session. Self-portraits represent particular aspects of self-identity (Esteban-Guitart et al., 2016), and according to Gernhardt et al. (2016), the size of the profiles, the representation of facial expressions, and the characteristics of gender could be associated with their understanding of culture depending on respective cultural contexts. In this respect, the self-portrait was a crucial tool for getting a glimpse at the children’s inward identity and cultural influences. After I explained what they needed to do in this session, the children began to draw their self-portraits as depicted in their favorite locations. Amy drew herself at the river with dolphins. She also explained that she loves cotton candy a lot and drew a cloud that looked like cotton candy and added two eyes using the googly eyes materials provided. She was specifically interested in more diverse materials over traditional crayons, paints, or markers. To stimulate the children’s creativity and their experimentation, I prepared and offered a variety of materials, such as googly eyes, pipe cleaners, popsicle sticks, pompoms, pieces of felt, fabrics, recycled materials, etc., in addition to traditional art materials, including paints, crayons, oil pastels, and markers. Eli drew a self-portrait with a description (Figure 1). She explained that “it is noon, the Sun is going down. I played on the grass outside because I love to play outside in the summer” (Eli, personal communication, March 18, 2019). Since Amy and Eli are friends, they talked as they worked. Semi did not talk much while doing her work. It seemed she was trying to concentrate on her work rather than talk. She usually spent a long time just staring at her work, finding the right paint color for her painting or matching a marker color that fits well with her drawing. She said

she liked to go to the beach on vacation. She drew a big self-portrait of her laying on a bench at the beach with a palm tree and a tropical drink.

As a researcher, I observed what the children were drawing and saying, because I was curious about all of the children's everyday lives. Semi concentrated hard on what she was doing while Amy and Eli liked to look at each other's work. Amy and Eli even started to explain their drawings. However, Semi and her work became a kind of standard over the course of the study to which the other children compared their own work. Because Semi was older and especially talented artistically, she produced a rich quality of art. She was also a very mature child, who liked to help her peers. Amy and Eli had noticed Semi's skill and tried to imitate her technique and use of color.

As time went on, all of the children started chatting with each other casually about their schools, friends, homework, etc. Sometimes, I joined their conversations. Through this opportunity, I was getting to know my participants and the participants were getting to know about one another through this small talk and listening to one another. However, my role was mainly to ask them questions that arose and to ask them about their thoughts in every area. My first impression of my participants was that they were happy children at home and at school, each with unique characteristics and different interests. For example, Amy liked the afternoon sky, especially the scenery of a sunset over a huge field. Eli's happiest moments were whenever she did not have any homework and could instead play with her toys or watch TV freely. Semi expressed her favorite food was fried rice that her mother always made for her. As I wrapped up the session, they had time to present their work to the other children, and I followed up with a few questions. Because the children's artwork was the primary data resource for this study, I had informed the children that I wanted to keep their artwork and take pictures and videos from all of

these sessions until the research was complete. Then, I explained what we were going to do in the next session, and the children were dismissed. They spent a full two hours in the first session. After the first session, I had time to reflect on the art activity and noted my reflections in my fieldnotes.

Figure 1

Eli Paints Self Portrait



Session Two:

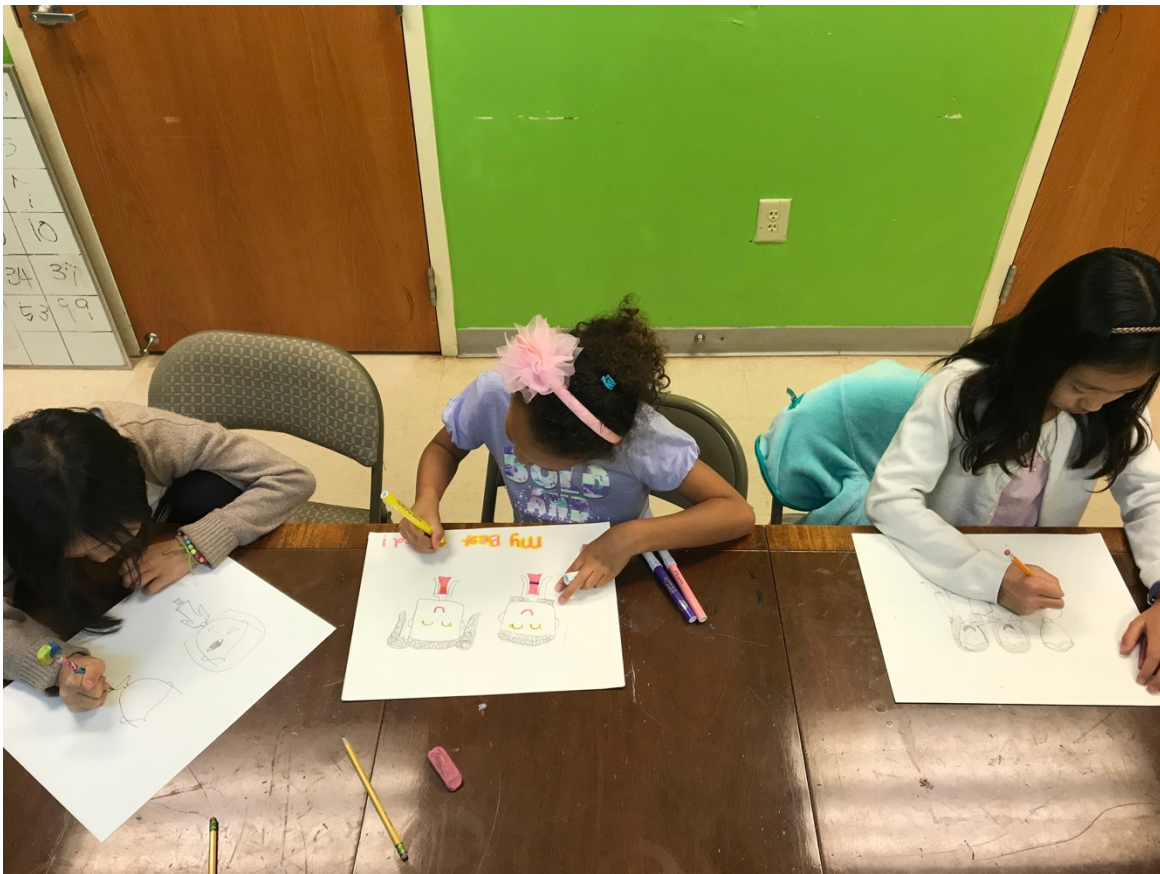
The second session took place on March 25, 2019, in the same place at the local Korean church. Amy, Eli, and Semi attended this session. Along the same lines as the self-portrait that the children created in the last session, I considered that their families played an important role in the discovery of self. For this reason, I planned a family portrait as the topic of the artwork created in the second session and provided pencils, markers, oil pastels, and colored pencils for this session. The purpose for introducing this topic was to investigate how the children connected to their families and to give them the opportunity to reflect on their relationships with their families as part of the process of reflecting on their selves.

Perhaps, because they had become familiar with one another during the first session, Amy, Eli, and Semi seemed close to each other, and the nature of their work was more energetic than at the first session. Interestingly, Eli and Semi drew their families in order by their age. Eli drew her family starting with her father, her mother, her older brother, and herself. Semi drew her father first and, then, her mother, herself, and her younger brother, while Amy drew herself in the middle of her family and her father and mother on either side of her in the picture. The children spent over an hour drawing their family portraits. After completing their family portraits, I let the children explain who their family members were and described each figure in their family portraits. They talked about their family members, their families' characteristics, and where their families liked to go or their favorite places. Amy talked about herself a lot during her presentation, while Semi explained each family member's characteristics and their fashion preferences. Eli described the background of her family portrait more, explaining what park her family liked and how they loved to play on the green grass.

After finishing their presentations, Semi proposed drawing a portrait of her best friend. Once she suggested drawing her best friend, the other two children wanted to draw their best friends' portraits, as well. I thought it was a good idea, because it could lead these children to talk more about their friends and school life. While they were drawing their families and best friends' portraits, I observed them as they drew and listened to and joined in their small talks and conversations. I took a photo of their artwork and of the children (Figure 2).

Figure 2

The Children Draw Their Best Friends' Portrait



I took notes about what they were drawing and the unique features of their drawings. Although I told them that I would store all of their artwork until the study was completed, I let Amy take the

drawing of her best friend with her, because Amy asked me if she could give the portrait to her best friend.

When the children's parents picked them up, some of the parents notified me that their children could not participate in every session. Although qualitative research does not limit the participants, I thought it would be better to include at least one more participant just in case. Therefore, I asked Semi and her mother to invite Yael who was mentioned by Semi when she drew her best friend's picture. I got Yael's phone number through Semi's mother, and I contacted Yael and Yael's mother after the second session. Yael and her mom expressed their desire to join the study, and I confirmed that Yael met my research criteria.

Session Three:

The third session took place on April 1st, 2019, in the same room at the local Korean church. As I had located one more participant through Semi, I met Yael and her mother prior to the third session and explained the purpose for the research, answered their questions, and received consent from Yael's mother. I also informed them that I would store Yael's artwork until the end of the study and that her artwork might be published in my dissertation as well as any manuscripts that might come from this dissertation in the future. Yael joined this research study at this time. At the beginning of the session, I introduced Yael to the rest of the children. They all welcomed Yael, especially Semi who was excited to have a friend with her.

In this session, the research plan designated that students would draw where they thought were safe or dangerous places in their communities. However, the children began to complain that they did not know much about uncomfortable and dangerous places in their communities. The topic was likely too difficult for them, as they had limited experiences within their

communities due to their young ages; alternatively, perhaps they did not want to share this information.

Initially, I was unsure how to deal with the children's lack of interest. I was stuck adapting my research to pre-planned curriculums and activity schedules. So, I just decided to skip ahead to the next week's lesson and adapt it into the present week. The original activity for the next session was to make three-dimensional artwork of cultural artifacts using recycled materials. I explained that cultural artifacts were items of value in our lives that someone made and/or used on an everyday basis. I also described that cultural artifacts could be any object, art, costume, historical item, etc. Then, I asked them to make their art using recycled materials. However, since they lost interest at the beginning of the session, they did not regain interest in this topic either. Perhaps, I may have misjudged these children in the beginning and did not realize the children were not as exposed to their 'community' as I had initially thought. Alternatively, I may not have presented the instructions and information clearly, making it difficult for the children to understand what I wanted.

Therefore, I had to change the plan from this moment. As I learned, research, and especially pedagogy is organic not fixed. I expected that a research study might not always go as planned; however, I did not expect this to happen so early. It was too soon for me to give up my lesson plans. It was a big challenge for me to let the research flow. Dr. St. Pierre reminded us in the Qualitative Research Methods course to "let the data tell." I think that I had to let my research and participants tell what they wanted to do for the art project. However, I was frustrated, because I was not able to follow what I had planned. Although my research plan was still intact, it was hard to disconnect myself from these pedagogical changes. I had to keep asking myself this question, "if I cannot follow the research design, what might the results look

like?” It was a very scary moment. I had to decide whether I needed to follow my original research plan or let my participants’ interests and wills guide my study.

While my participants were waiting for my decision, they kept looking at the magazines that I brought (Figure 3). I prepared a variety of art materials even though they were not related to the research plan, in case they finished early or needed more diverse materials. When I saw their eyes were fixed on the magazines, I could not ignore their wishes. They even asked me to play “London Boy” by Taylor Swift from YouTube. While I searched for and played Taylor Swift’s song, I whispered in my mind. “Okay, I am going to stop and let the participants take charge.” After that moment, my research was controlled by my participants, the CLD Korean American children. My resolution seemed to make the children happy. That was enough.

Therefore, I decided to initiate making a collage instead in this third session with the topic “Who do I want to be?” The reason that I chose this topic is, first, I wanted to incorporate the materials, the magazines, into my art activity, which seemed to be a constant interest to the children. Also, I wondered what the children’s ideal figure might be, because I had noticed, through the last two sessions, that the children seemed in conflict with their racial and ethnic self-images, between positive and negative self-perceptions.

I gave the children the authority to use all the magazines that they desired. Occasionally, I helped them to cut the images from the magazines that had complicated shapes, which was difficult for the young children to cut. Most of the children chose the White female images in the magazines for their ‘want to be a figure.’ After their collage was finished, I encouraged them to write specific reasons why they chose those images in the collage. All four children chose White, slim, and females figures for their collages. According to their writing, the mostly chose these images because of the dresses that the females wore.

Once children noticed that they had a bit of time left after finishing their collage, they asked me if they could draw. Since I decided to actively accept the opinions of the children, I let them free draw. All of the children drew many fairy tale images and used pastel colors, such as a pinkish heart, flowers, bunny, fruits, a rainbow with a cloud, etc.

At the close of the session, I asked the children to explain their reasons for choosing the images and to read what they had written in their collages. Further questions and answers about their work were raised by the other children and me. After the Q & A time, I wrapped up the session. Following the session, I took photos of the children's collages and free drawings, as well as wrote fieldnotes about my reflections on the children's work.

Figure 3

Collage Materials



Session Four:

The fourth session was held on April 2nd, 2019 at the same location. According to the decision that I made last time, I began the fourth session by asking all of the children what they wanted to draw or make. However, they did not have any ideas except for free drawing. No matter how much I wanted the children to freely choose what they wanted to do during the sessions, as a researcher and an educator, I could not let them just free draw over the two hours. Maybe there was still a temptation in my mind not to give up my plan and my intentions for the research. Possibly, my subconscious made it difficult for me to let go of my curriculum, as I had carefully planned each session. Looking back on this process, I was given the opportunity to reflect on how much more comfortable I am when the schedule of art activities is planned. Therefore, I decided to compromise between partially fulfilling my plans and the children's wishes, which included broaching the two topics that I tried to implement during the last session and agreeing to the free drawing that the children suggested. In this fourth session, I asked the children to choose and drawing any cultural artifacts that they wanted to introduce and share with the others, which meant the artifacts they considered their cultural wealth.

The goal of this topic was to give CLD Korean American children opportunities to discover and reflect on cultural artifacts and personal values to discover their sense of self and develop a positive self-identity. The planned activity was to have the children make their valued cultural artifacts using recycled art materials, but, as they did not express any interest in the last session, I did not know what kinds of artifacts that they would choose and whether their chosen artifacts would be possible to make using recycled materials. For this reason, I let them draw. When children finished their drawings, they no longer seemed interested in making the same images using other materials. Therefore, to close out this part of the session in which they drew

valued cultural artifacts, I asked them to present their drawings and their reasons for choosing those specific artifacts. Eli, Semi, and Yael chose their favorite food as their cultural artifacts, and Amy chose a bunny hat for her cultural artifact.

Although the scheduled plan did not work very well, I thought it was important to quickly understand and deal with children's preferences and needs. I figured out that the children were looking for the chance to free draw all the time, and I wanted to discover what these CLD Korean American children really liked. I recommended that they draw four of their favorite things. At first, when I observed their drawings and listened to their conversations, I did not notice anything special. Semi began by dividing her paper into quarters and, then, started drawing her four favorite things in the four sections (Figure 4). Yael followed the same strategy. The other two children, Amy and Eli, drew in their own ways.

Free drawing always goes along with children's play. In particular, I did not ask the children to present or share their free drawings. It seemed the children also recognized that free drawing was not necessarily perfect or artistic. Therefore, when some children finished their free drawings quickly and started playing, the rest of the children tended to play along. While I was watching the children play before their parents picked them up, I was looking at their free drawings of their favorite things. Amy drew one small doll named 'Treasure,' while Eli drew a person with a milkshake and a hamburger. Semi drew a 'Treasure' doll, a Hardee's hamburger, one piece of a birthday pizza, and a milkshake in a cup. Yael also drew 'Treasure' doll, Minecraft figures, one piece of salmon sushi, and 'Pusheen and Stormy.'

All of sudden, I noticed the repetitive words and images of 'Treasure' in Amy, Semi, and Yael's drawings. I became curious about this word. I remembered that the phrase 'L.O.L. Surprise' continued to pop-up as the children talked while they were drawing. I did not know

what this referred to at the time. I had also seen these words in previous sessions, but I did not put much emphasis on them. But, this time, I felt that I need to ask them. I said, “Hey ladies, what were all these letters about? Are these movie characters or the title of a game?”

Immediately, they stopped playing and turned towards me. I could not forget how excited they looked at that moment. Once Semi started to explain what L.O.L. Surprise dolls were, the other three children quarreled with each other, adding explanations about these trendy miniature dolls, which seemed essential elements in the current culture of these children. Suddenly, Eli pulled out her L.O.L. Surprise doll from her little purse and showed me. From an adult’s view, it was just a plastic doll with a big head and a small body. One interesting thing was that this L.O.L. Surprise doll also had its own toy baby doll and pets. They also let me know that there are so many different objects that one can get just for these doll’s toy pets, such as a shovel, a pet carrier, a water cup, etc.

They explained that their frequent use of the term ‘Treasure’ referred to the ‘L.O.L. Surprise doll’s miniature baby doll. They also described how popular these dolls are now. Semi suggested that I look up L.O.L. Surprise dolls on the laptop. I let her do a search instead, and everyone gathered around the laptop to watch as Semi searched. Amy suddenly suggested an idea regarding the L.O.L. Surprise dolls.

Amy: “Let’s make a happy place for L.O.L. Surprise?”

Researcher: “Happy place? Why not? But how?”

Amy: “Whatever place where L.O.L. lives will be a happy place!”

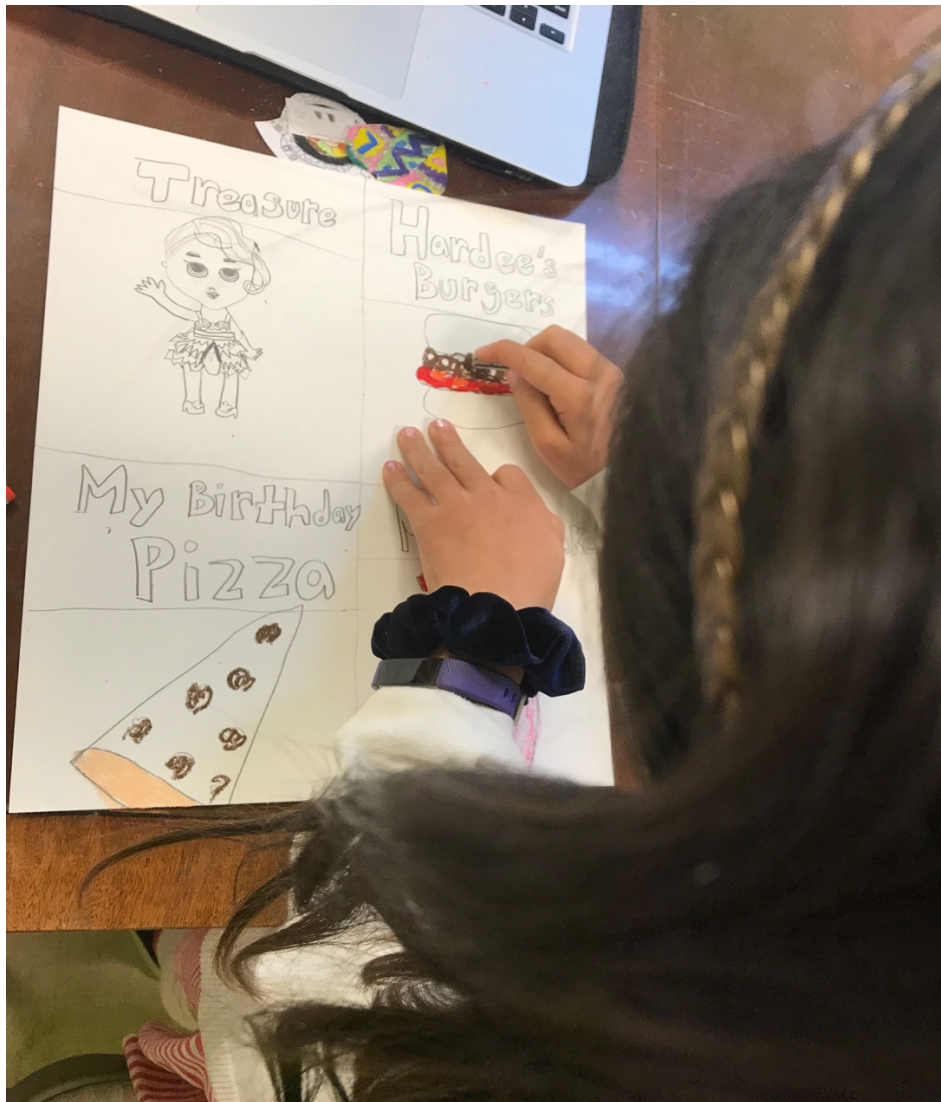
Researcher: “Okay...”

I did not know how to respond to Amy’s request. Semi showed me the images of the ‘L.O.L. Surprise’ dolls on the website. There were so many series of these dolls with each having a

different fashion. I wanted to discuss these dolls more with the children, but their parents came to pick them up.

Figure 4

Semi Paints Free Drawing



I asked them to bring their dolls to the next session. They were all excited and left the room with promises to bring their dolls. "Hum. . . L.O.L. Surprise? How can they all like the same doll? Is this like a Barbie doll?" I wondered. After this session, I wrote in my fieldnotes about the cultural artifacts the children valued and how excited they were about 'L.O.L.

Surprise' dolls. In addition, taking a cue from the images that came out of the children's free drawing session, I made a list of questions to ask them to make a visual journal for the next session. When I came back home, I researched and learned the following about L.O.L. Surprise:

'L.O.L. Surprise'

'L.O.L. Surprise' is a trendy brand name doll popular among children in the U.S (Figure 5). 'L.O.L. Surprise!' debuted in late 2016 and was based on an idea from a YouTube series of Kids' Unboxing Videos. The term 'L.O.L.' stands for 'Lil Outrageous Littles,' which are collectible miniature-sized dolls with a surprise to discover. Seven layers of packaging need to be unwrapped to finally see the doll's identity. Created by MGA Entertainment, which made the popular Bratz dolls back in the early 2000s, the design of the L.O.L. Surprise dolls is based on reverse psychology for children. Consumers usually think that the basis for consumption is to scrutinize the goods first, to see, touch, think, and select them. Toys are no exception. When a product is released, it is usually promoted and placed in stores, and then, children or their parents, the consumers of these toys, will go to a store and buy the product or purchase the product online. However, according to L.O.L. Surprise CEO, Issac Larian, as part of a new media content called unboxing, the L.O.L. Surprise brand uses a strategy to generate ambiguous expectations, excitement, and uncertainty, in which the children do not know what types of doll they will get in the package that they purchase until they unwrap it (Semuels, 2018). In other words, the dolls are random, and consumers can get duplicate dolls.

Although it is a bizarre phenomenon, the reason that children like watching unboxing videos is similar to the logic behind these surprise toys. Generally, children, ages four to five, start looking forward to uncertainties without being frightened. Because of this developmental stage, children like watching videos that have an anticipation aspect, since nothing bad will

happen to them. Similarly, L.O.L. Surprise allows children to enjoy this anticipation without being too afraid (Semuels, 2018). As the Barbie doll has long been a cultural icon, specifically as a symbol of changing discourse on feminine ideals in the U.S. (Vered & Maizonniaux, 2017), these L.O.L. Surprise dolls are also symbolic objects that represent modern society, which elicits a transitional state of ambiguity with uncertainty embedded in it. Thus, the children participating in this study shared that they enjoyed this anticipation, hoping and wishing for what they might get.

Figure 5

L.O.L. Surprise Dolls



Note. Retrieved from *The Atlantic*, November 29, 2018. Jack Taylor / Getty Images.

Session Five:

The fifth session took place on April 3rd, 2019 in the same place at the local Korean church. Since all of the children's schools' spring breaks had begun, I decided to meet the

children every day during their spring breaks. Amy, Eli, and Semi came to this session. Before the beginning of the session, Amy showed us her L.O.L. Surprise doll. Everyone gathered to see what kind of a doll and accessories she had. As our conversation floated here and there, I asked them what other kinds of toys that they played with when they were at home. Semi said she played with L.O.L. Surprise dolls and stuffed animals. Amy answered L.O.L. Surprise and Barbie dolls and Play-Doh. Yael said L.O.L. Surprise dolls, Legos, Minecraft, and stuffed animals, and lastly, Eli said L.O.L. Surprise dolls and stuffed animals.

From these conversations, I sensed that I could no longer escape from these L.O.L. Surprise dolls. I also realized that I could not control where the project went; I was a follower of the flow of this research as well as when it came to the children's wills and interests. This was the second time that I had these reflections. However, I needed time to think about how to lead this research even though I was following the children's interests. As a researcher, I thought I needed guidelines to facilitate my research. I had to keep thinking.

Beyond those thoughts, during the fifth session, the children responded through letters and visual images to the 24 questions that I had presented (Table 2). Although a visual journal was not in my original plans, once I noticed that my participants really enjoyed free drawing and doodling, I wanted to develop and implement these activities in their art practices to better understand my participants cultural and social self-identities. At the opening of the session, I distributed a paper and asked the children to fold it in half. Then, I instructed them to use one half of the paper for writing and the other half for drawing their answers. I read each question aloud, and the children wrote and/or drew their answers.

Table 2*The List of Questions for the Children's Visual Journals*

-
1. What is your name?
 2. How old are you?
 3. What is your gender?
 4. Who is your favorite person in the world?
 5. What is your favorite food?
 6. What is your favorite sport?
 7. Where are you from?
 8. What is your favorite subject?
 9. What is your favorite outfit?
 10. What is your favorite color?
 11. What is your favorite animal?
 12. What is your favorite thing to play?
 13. Who is your best friend(s)?
 14. Who is your favorite teacher?
 15. Where is your happy place at home?
 16. Where is your happy place at school?
 17. Where is your happy place in your community?
 18. Where is your unhappy or your least favorite place at home?
 19. Where is your unhappy or your least favorite place at school?
 20. Where is your unhappy place or your least favorite place in your community?
 21. What is the happiest memory you have ever had?
 22. When was your unhappy moment?
 23. Was your unhappy memory or moment at school?
 24. What is your happiest moment/proudest moment in your school?
-

All of the children enjoyed writing their answers and drawing small images as their responses. If some of the terms used in the questions were difficult for them to understand, such as community, I explained the words to them using examples. If some of the answers were too difficult to draw, they chose to write their answers instead.

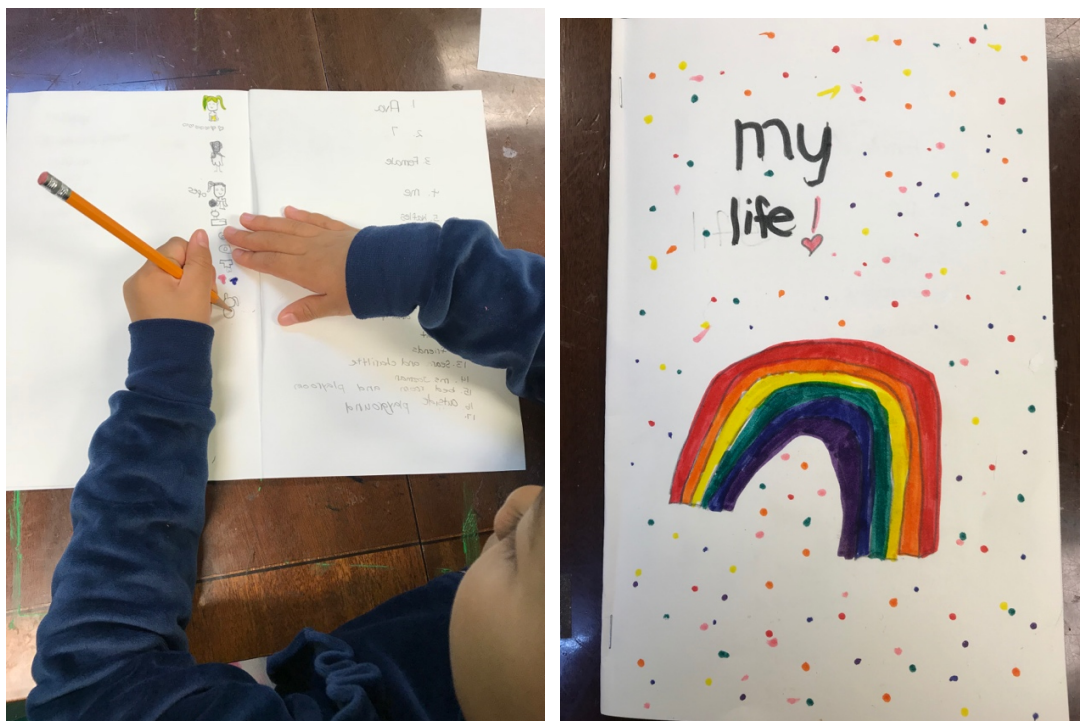
By the 17th question, Semi said she did not have enough space on half of her paper to draw anymore. I then gave out another piece of paper and let them fold it in half again to create a book type of journal. The 20th question I asked was “Where is an unhappy place or your least

favorite place in your community?” No one had an answer for this question. For this reason, I changed the question to “What is the happiest memory you have ever had?”

When they finished their work, Amy suggested: “Can we have a title of this book, such as my life?” (Figure 6). I was so surprised, because ‘My Life’ was the same title that I had thought of for this visual journal. After they finished writing and drawing their responses, I asked them to design a cover page as Amy had suggested. The three children finished their whole visual journals. As I wrapped up the activity, I asked them to share their responses. Eli wanted to present first, and then, Semi went next. Amy was the last presenter.

Figure 6

Amy's Visual Journal



When the visual journal activity was completed, I provided a new larger paper and let them draw as a way of getting to know how their perceptions of their self-images had changed

since we last drew self-portraits or worked on collages depicting “who do you want to be?” During the first and second sessions, I noticed, while we were talking, that the children seemed to voice conflicts through their stories when it came to their racial and ethnic identities. Therefore, I wanted to know if there were differences between the portraits they first drew and the portraits they drew after expressing their conflicting identities.

One thing that was different from their previous self-portraits was that I asked them to use not only the traditional materials provided, including colored pencils, oil pastels, and watercolor paints, but also various other materials, such as tissue papers, pompoms, and pipe cleaners, because I wanted them to explore these different materials in addition to traditional art materials. As a demonstration, I showed them how to make a skirt using tissue papers (Figure 7).

Figure 7

Semi's Self-Portrait



While they were drawing another self-portrait, I asked each of them about the nature of their art classes in school. I also brought up the possibility of learning about other cultures in their art classes. For example, I asked them, “Do you want to learn more about other cultures in your art class?” “What about South American culture?” “Would you prefer to learn more about Korean culture?” “How would you feel if your art teacher taught everyone in your class about the Korean cultures?” etc. All three of the children voiced their opinion, which I will discuss more as part of the findings.

Meanwhile, as a homework assignment, I gave each child a disposable camera and asked them to take pictures of their favorite things or valuable cultural artifacts to their family and at home that they wanted to share with others. Before distributing the disposable cameras to all of the children, I demonstrated how to use the disposable cameras and explained that they needed to turn on the flash, if they wished to take pictures indoors. I, then, took each child’s photo first through each disposable camera to indicate what pictures belonged to which child. All of the children were not able to finish their second self-portrait during this session. After the session, I looked carefully through each child’s visual journal and wrote my reflections on this session.

Session Six:

The sixth session was held on April 4th, 2019 in the same place at the local Korean church as well as at the playground that belongs to the church. It was a sunny day, and the weather was beautiful. I felt that the weather was too nice to be inside for the whole two hours. When all four children arrived, I wanted to make sure that they understood how to use the disposable cameras. I asked them whether they could remember how to use the disposable cameras, but no one really remembered what we had discussed previously. I decided to let the children go outside and enjoy the weather and practice using their disposable cameras. Before

we went out, though, to continue the work from the previous session, I asked the children to finish their second self-portraits. The children tried to apply the various art materials to their drawings. To sum up this activity, I asked them to identify themselves in the portrait and to say why they chose specific materials to use in their second self-portrait.

Yael was able to come to this session. She wanted to work on her visual journal that the other children completed during the last session. I invited her, as I had the other children, to respond to the 24 questions through writing and drawing. After she finished her visual journal, I asked her to present her answers. While she was working on her visual journal, the other children played in the hallway of the church. I let them play for a while, until Yael finished her work and presentation.

Then, I wanted to discuss the next project with the children. After the last session, I had time to think about the rest of the project and decided to implement the children's suggestions. Eventually, I chose to adopt 'L.O.L. Surprise' into my research, because it seemed foremost on the minds of the children. However, I decided not to plan this session's activities. I just provided a variety of materials to the children and let them choose what they wanted to make or draw. I asked them what they wanted to do for the next session and showed them all of the materials. Instead of choosing the materials, all of the children wanted to make dresses for their dolls. In addition, while some of the children wanted to make objects with clay for their L.O.L. Surprise dolls, the other group of children wanted to make L.O.L. Surprise dolls that looked like them. I suggested they think of detailed designs for some outfits and objects they wanted to make for their dolls or determine what they wanted their doll figures to look like. They all screamed and even said "Hooray!" While listening to the children's shout their approvals, I felt that my data collection might have failed. I did not know why.

They decided to sketch their own images for making L.O.L. dolls for the next session. After all of the children finished their sketches, I proposed that we went outside to practice taking photos. Then, I distributed disposable cameras to the children, and they went outside. They enjoyed the activity. They took one picture in one place and ran to the next place to take a picture (Figure 8). Whenever one child took a photo of an object or nature, the rest of the children followed her. Most of them liked taking photos of nature, including flowers, trees, bushes, bark, and even pebbles. I hoped that this practice would be helpful for taking pictures of their valuable cultural artifacts.

Figure 8

The Children Practice Using Disposable Cameras



After some time had passed, I guided them to go inside the church, and then, let them play according to their suggestions. However, Semi asked to draw one more image for the next session, and the rest of the children all agreed. At the children's request, I provided paper for another sketch of their L.O.L. Surprise baby dolls. It was interesting for me to see that they were so focused on what they would make for their L.O.L. Surprise dolls, even while they were playing, and had any number of ideas for their plans. Before the session ended, I reminded them to take pictures of some valued cultural artifacts or some of their favorite things from their homes. When Amy left the room, she told me, "I will make a clay L.O.L. Surprise doll that looks like me, and I will make a happy place for the doll." I thought, at that moment, that the children had agency in their learning, and I wrote these reflections in my fieldnotes. I also sorted, organized, and stored in my data container each child's visual journal and sketches.

Session Seven:

The seventh session was held on April 5th, 2019 at the same location. All four children participated in this session. As we had planned to make dresses for their L.O.L. Surprise dolls last time, I prepared various colors of tissue papers and airdry clay for today's art session. Although there are several different types of clay, I prefer the airdry clay, because it dries faster and does not stick to one's hands. All of the participants brought their L.O.L. Surprise dolls. Semi came to me and said, "I made this. Do you want to see?" I said, "Yes, what did you make?" Then she opened the shoebox. We were amazed by what Semi brought it. Semi made an L.O.L. Surprise dolls' classroom using recycled materials without any request. I was also surprised by the quality of Semi's artwork.

Semi's doll's classroom included everything that a real school classroom has. A teacher was sitting on a little chair in front of a round teacher's working table. The round teacher's

working table was covered with a checkered sky-blue patterned tablecloth, and graded papers and flowers in a base were on the table. The students were sitting on the floor, but each one had a spot that was indicated with a square sticker. A blackboard with the letters A, B, and C hung on the wall beside the teacher and in front of the students. On the other wall near the students, there were many encouraging saying, including “Be kind, Be Amazing, Be you!” “Awesome Attitude,” “Never Give Up,” and “Brilliant, Fantastic, Spectacular!” (Figure 9).

One thing that was really of interest to me was she had made a rainbow stick with a star head that assessed students’ behaviors in the classroom. This stick was very realistic. She used a very thin popsicle stick and hung it on the wall. Beside this behavior measurement tool, there was a chart that explained what each color indicated. For example, the very top, which had a star head, meant superstar; the next color, purple, meant awesome; blue meant good job; green meant ready to learn, orange meant warning and think about it; and lastly, red meant bad. On the opposite side of the behavior stick, there was a carpeted area in front of a smart board, which was made using a recycled plastic panel. She also made a little bench for the teacher and students. Besides of the smart board was the slogan “Keep on trying” and glittery hearts and animal images decorating on the wall, and a carpet was on the floor. The rest of the children were not only amazed at Semi’s fabulous artwork, but this also challenged their motivation about artmaking.

Semi’s own interest motivated her to create new artwork even though no one had asked or requested that she make this doll classroom. I was so surprised at her ability to make such detailed artwork of a real school setting using a variety of objects. When I asked, “Why did you just want to make this classroom?”, she said, “I just liked school and my classroom. That’s why.” While observing Semi’s work and the rest of the children’s reactions, I asked myself what

prompted her to create this work? How can she think in these ways? What if I kept pushing her to work based on my curriculum; would it still motivate her to make her own art like this? All of these questions came to mind.

Figure 9

Semi's L.O.L. Surprise Doll's Classroom



According to the plan last week, all of the children wanted to make dresses for their dolls. Once Semi decided to make her L.O.L. doll a dress, the rest of the children emulated her. However, Semi had tons of ideas for dress designs. She made about five different dresses, while Amy and Yael made three dresses for their dolls. At this stage, the children took out the drawings that they had sketched during the last session and made clothes by comparing their colors and styles for dresses.

Due to the nature of the L.O.L. dolls, the body of the doll is thinner and smaller than the head, and it is not an easy process to remove the clothes that the doll is wearing and then measure the body size, design the dress, and put the dress they had designed back on the body. In the beginning, they all used tissue papers for their dresses, because, tissue paper is easy to utilize and has a similar texture to fabric. The children also used hot glue to shape certain designs, such as wedding tiaras. Semi made the exact same dress using the tissue paper that she drew in the last class. Then, she made a wedding dress with a wedding wreath, a summer dress, and even a vest. Eli made an evening dress and bolero with a flowery decoration on top using the felt paper (Figure 10). Through exploring the many ways of making doll's dresses, the children requested a variety of materials. I offered them to bring real fabric for the next session.

Figure 10

Eli's L.O.L. Surprise Doll's Outfit



After they made enough outfits for their dolls, they tried to make unique objects that were not available through the L.O.L. Surprise company or a doll figure out of clay. Eli told me, “You know, there is an L.O.L. Surprise doll cartoon on their website, but all they had were doll’s outfits and shoes. So, I want to make something that they don’t have it!” I asked her, “For example?” She said, “Um... maybe jewelry.” “Okay, you can make whatever you want.” I really supported her idea. Then, Eli began to think of something new as if a tangled thread had come loose. She started to make a wig for her doll, because she did not have an L.O.L. doll with her favorite hair style. However, once she pulled out the clay from the package and tried to make a wig, she complained that the clay was getting dirty from the small leftover pieces of tissue paper on the table top getting mixed in with the clay. I, then, demonstrated how to clean the desk and led the children to clean their working places.

All of the children pushed themselves to make a variety of objects and a doll out of the clay. Semi also made a beach ball for her L.O.L. doll. She mentioned that the L.O.L. Surprise dolls series does not have foods. As soon as she considered that, she immediately made a hamburger for her doll. Yael watched what Eli and Semi were making and tried to make her own. She decided to make jewelry and food, as well. Only Amy tried to make an L.O.L. Surprise doll itself. Once Amy began working to make a doll that looked like her, she acknowledged that it was hard to make a proportionate body and shapes. She also noticed the difficulty in trying to make a human body without a basic structure. In particular, Amy complained that the arms and legs kept coming apart. After she struggled several times to make the arms and legs, she decided to make a doll without arms, legs, and feet. The other children also wanted to make an L.O.L. doll that looked like them, but once they saw Amy’s struggles, they considered what else they wanted to make instead of a doll.

After an hour and fifty minutes had passed, I asked the children to show and explain what they were making. The session concluded with the four children's presentations. It was the first day of the children's led the project, and at the same time, it was a long day for the researcher. After the session, I organized all of the art materials and cleaned up the table and room. When I went back home, I spent time reviewing this session and made notes some of my reflections and interesting points that I had observed throughout the session.

Session Eight:

The eighth session was held on April 13th, 2019 in the same location at the local Korean Church. At this session, Semi and Yael were the only participants. It allowed me the opportunity to observe them closely. Since both children were already friends through school and were older than the other two children, they felt very comfortable with it only being them at the session. Usually, Semi did not talk much when she was working; however, she was very talkative with Yael at this session. At the beginning of the session, I prepared more of air-dry clays and various colors of fabric. However, I did not prepare either a needle or the hot glue and I realized that the children would not be able to use any of the fabric at this time.

First, both of the children decided to make dresses and food that they like out of the clay. Yael wanted to continue making her favorite foods, as she had the last time. Semi also made her favorite foods copying Yael. While Semi made a series of food, Yael started to make outfits for the L.O.L. baby doll. Because Yael brought a big shell-like L.O.L doll container to play with, Semi seemed fascinated with the shell house for the baby doll, even though she also had a similar shell container. They played with the shell container and the baby doll for a long time before beginning their work. First, Yael made a white wig and dress for her L.O.L. doll's baby, "Treasure." She explained the baby doll is part of the L.O.L. Surprise set. Yael, then, made a

L.O.L. Surprise doll's A-line wedding dress and a tiara with a veil. She also decorated the tiara and necklace on the dress with heart-shaped jewels (Figure 10). However, she had a hard time putting the dress on her doll, because it tore easily if she stretched out her clay dress. Later, Yael also made a blue dress for the baby doll, but this time, she just put it on the baby doll directly.

After Semi had finished making food, she also joined in the making of a wedding dress. She watched Yael's work, and realized if she made a one-piece A-line dress, like Yael's, it would be hard to put the dress on the doll. So, she tried to make her dress in different ways. She made a dress with a full ruffled skirt that had three layers and cut the dress on one side, like a vest, which allowed her to easily put the dress on her doll. Additionally, she made a blue wedding tiara with a jewel in the center and a long white veil (Figure 10).

When I saw they were interested in making wedding dresses with the clay, I asked them whether they knew what a traditional Korean-style wedding dress looked like, but they disregarded the question and did not look a bit interested in what I had asked or suggested. Rather, they were really busy chatting with each other. Their conversation started with talk about the L.O.L. Surprise doll and moved to a discussion about other peers that they knew at their school while they worked. Yael started telling a story about a mean girl in her classroom. Meanwhile, Semi asked me to turn on the music about "The Greatest Showman," because her homeroom teacher was always singing that song. They both sang a song together. It seemed like the two children were sharing ideas and influencing each other.

In this session, I tried to minimize my role, because Semi and Yael were older than the other two children, and they worked well by themselves. I was mostly focused on documenting the children's work, trying to keep asking questions of both children, challenging them to think in new ways, helping them to make new colors by mixing the primary colors of clay, as well as

organizing and providing the materials that they requested. At the end of the session, Semi needed to leave ten minutes earlier than normal, so I spent a little more time with Yael until her mother picked her up. Because of the additional time to converse with the two children during this session, since only these two children participated, I did not set up time for questions and answers at the close of the session. After cleaning up the table and room, I documented more images of their clay work and stored their work safely in the room where we always met.

Figure 11

L.O.L. Surprise Doll's Clay Wedding Dress



Note. Yael (left) and Semi's (right) L.O.L. Surprise doll's wedding Dress.

Session Nine:

The ninth session took place on April 20th, 2019 in the same location at the local Korean church. Amy and Semi came on time, and Yael joined the session later. Eli was not able to

come to today's session. At the beginning of the session, Semi returned her disposable camera that I provided to her. Because Yael forgot to bring her disposable camera, I asked her to bring it to the next session. As I promised to the children the last session, I brought a hot glue gun for use with the fabric.

When Amy saw what Semi and Yael made during the last session, she was inspired by their work and expressed her desire to make her favorite food. While Amy made a pizza and a lollipop with the clay, I helped her when she asked me and encouraged her to keep working. Semi wanted to use the fabrics and began to work, measuring her doll, cutting out the pattern that they designed, and sewing it. Specifically, Semi liked to sew and even helped another child work. After Amy finished making food out of clay, she also wanted to make an outfit for her doll using the fabric. Amy tried to make a fabric dress and decorated it with clay. When she recognized the difficulty in making pants, she decided to cut and sew the fabric for the doll to wear on each leg, rather than making the whole pair of pants. Amy also tried to use new materials, such as pipe cleaners, to make a belt as an accessory for her doll and yarn to make clothes.

Semi began to show interest in her doll's physical space during this session. She thought she already had plenty of L.O.L. Surprise doll objects. Perhaps, she was also inspired seeing the shell container for the baby L.O.L. doll that Yael brought the last time. This session, she brought a similar shell container and a cylinder-shaped doll container in which the L.O.L. Surprise doll was able to stand on it. First, she measured the bottom part of the container and, then, made a heart-shape cushion that fit in the container. After, using some fabrics, hot glue, and pipe cleaners, she made a baby pool. Then, she realized that the baby doll needed a swimming tube.

She thought for a while looking over all of the art materials. She started to braid three pipe cleaners together and curve them into a ring to make the swimming tube.

Once Amy observed what Semi was working on, she also started to make the same shapes using the same materials. Although they influenced each other's work and ideas, they were very sensitive as to others copying their individual designs, frequently saying "Did you copy mine?" or "You copied mind." Usually, the other children copied Semi's ideas, because she was older and was, at the time, more talented when it came to making art. Everyone was easily astonished by her work, but she was always generous with the other children. Moreover, Semi did not say anything to Amy about possibly copying her design. However, Amy changed her mind and tried to make a handle using braided pipe cleaner. She told us that she was making a baby carrier. During this process, Semi continued to help Amy braid the pipe cleaners. After finishing the form, Amy wanted to put her doll in the baby carrier, but it was not stable. She then began making a futon type of sofa using the pompoms and the clay. It seemed that the various kinds of materials stimulated her creativity. She also mentioned that there are many L.O.L. Surprise dolls but not stuffed animals. Semi's observations and interests in these dolls seemed to produce lasting critical thoughts.

As soon as Yael came, she made fabric clothes for her doll and braided her hair with yarns. She also made a hair band from a pipe cleaner and pompoms. Measuring the doll's size and sewing were not easy for her, so she used the hot glue gun to make a dress instead of a needle. The outcome was not satisfied her, though, and she began to show interest in searching YouTube. She was interested in browsing websites or listening to music, and I let her search for a little while, but I was worried that she would lose interest in making art.

In this session, it was hard for me to stay in one place or sit down as the facilitator. The children's requests kept me really busy. I kept moving around the room and helping them when and with what they needed. I helped the children to find proper materials for their working. Specifically, using the hot glue gun was challenging for these young children, and I had to assist them when they wanted to use the hot glue. As a researcher, I was conversing with the children the whole time. I cheered up because of the children's process and outcomes. In particular, my role at this time was to keep interjecting questions about the materials and their work. In addition, I had to respond to the children's needs on all levels, such as suggesting that they think in alternative ways when they tried to make certain shapes. After the close of the session, I cleaned up the table and room and stored all of the children's artwork safely on the bookshelves where we regularly met. After the session, I noted a couple of things about my thoughts and impressions of this session and organized the documents as usual.

Figure 12

Amy Makes an L.O.L. Surprise Doll's Carrier



Session Ten:

The tenth session was held on April 27th, 2019 in the same location at the local Korean church. Amy, Semi, and Yael came to this session. I prepared all of the art materials, including air dry clay and a variety of colored fabrics, for this session. As an extension of the last session, Semi and Yael continued making their dresses by sewing fabrics, while Amy worked with the clay. Later, Semi and Yael also worked with the clay. My main role in this session was to tailor the materials based on the children's needs. For example, I cut out the certain sizes of fabric that they wanted or found the materials that they needed. Occasionally, I helped them make some of the more difficult shapes when they needed assistance. The ongoing conversation continued in this session, including asking the children for their reasons for making certain shapes of either clay or fabrics.

Amy developed her idea of a vending machine that sold lollipops using the clay. She used fabrics and pipe cleaners to make a lounge area in her school. Then, Amy made a long table with cardboard and put it in the lounge area. Afterwards, she made a pizza and salad with empty plates. Amy eventually thought about vending machines that not only sold candy, but also food. So, she made food and drink vending machines using the clay.

Using the fabric and pipe cleaners and a technique originated by Semi, she began to make a flower garden. Amy watched Semi and decided that she also wanted to make her a flower garden. Amy pushed back all of food and dishes she had been making, in addition to moving a table, and she got flowers and glued googly eyes as decorations for her flower garden. One difference was that while Amy only made flowers, Semi created flowers at different stages of their life cycle – from seeds, sprouts, stems, all the way to blooming flowers – for her flower garden. Semi also made a Lego block, a giant ice cream cake, and a cake stand using clay.

While they were working, Semi asked me to turn on the soundtrack from the movie “Leap” on YouTube. Semi explained how she liked this movie, and it inspired her creativity. For challenging this new idea, I allowed her to listen to the music and even let her watch the movie trailer for a few minutes. Semi, Amy, and Yael all enjoyed the music from “Leap,” which is a story about the journey of two orphans who wish to fulfill their dream of becoming ballerinas; then, they sang along with the music. After listening to the songs, Semi decided to change themes and create art related to ballet, and she made a ballet practice studio and a bar from pipe cleaners and fabric. She also made a tutu for her bigger L.O.L. doll. Semi, then, thought her L.O.L. Surprise baby doll also needed a tutu that matched the bigger L.O.L. doll. So, she made a tiara and a tutu out of clay for her baby doll (Figure 13).

Figure 13

Semi Makes L.O.L. Surprise Doll’s Ballet Studio



Yael asked Amy, who is a good gymnast player, what shape of tutu would be good for practicing ballet, then she made a pink tutu. She collected a variety of colored tissue papers that she wanted to use. I was so glad to see Yael so enthusiastic, because it was evidence that she was motivated to make art. Yael wanted to make more items for her doll, including a wig and cape as well as a dress and a crown for her baby doll. Later, she put a necklace and a bracelet that she made during a previous session on her doll. When I mentioned that it would be good to make a story with all of their L.O.L. Surprise dolls and the objects that they had made, Yael told me that she could use a stop motion and make all of the L.O.L. dolls move. Over the course of the session, we conversed on every topic from L.O.L. dolls to their schools' teachers.

Since this art project had been offered over nine sessions, all of the children knew what they liked to do or had to do. Therefore, I was able to write fieldnotes and document the children's work during the session. Although all of the children knew what they were making and how to make their work, they confirmed their work with me every once in a while. I led the children's participation by continuing to give them praise and encouragement. Also, I had always been ready to help whenever they asked. It had been a few sessions since Eli had participated, though, and I considered how to reduce the gaps between the participants who participated less in the research. At the completion of the session, I asked all three children to lay out their work for taking photos. I noticed that this period of reflection gave children ideas for their next steps. They started to plan what they would make during the next session, because this period of reflection informed them of what objects they might need to work on next. The two-hours session ended with cleaning up, organizing, and storing the materials and children's artwork. When I was writing about what happened in the session, I have realized that, since I had given up on my plan, the children never expressed opposition to participating. They even

began to plan their own art to create their own pace. I also reflected that my role had been reassigned by the children; I had become a supporter, perhaps like a friend to them, rather than a researcher/teacher. I was still not sure if this was a pro or con for this study.

Session Eleven:

The eleventh session took place on May 2nd, 2019 in the same location as the last session. Semi and Yael participated in this session. During the last couple of sessions, the participants, especially Semi and Yael, became interested in building living spaces for their L.O.L. Surprise dolls. Semi and Yael wanted to make a doll house for their L.O.L. Surprise dolls. I thought this might encourage them to create a story before starting on the dollhouses for their L.O.L. Surprise dolls. So, I asked them to create a story for their dolls, and Semi and Yael both agreed. Although this proposal was made with vague expectations, to be honest, I thought it was important to intervene at the right times as a researcher, even though I had led the whole art project process for the children. Through continuous interactions with the two children, I tried to have in-depth conversations with them. I frequently joined in their conversations, asking questions, challenging their critical thinking and problem-solving skills, and commenting on the designs of their L.O.L. Surprise dollhouses. However, I tried to completely respect the children's opinion and their unique designs.

I used a guiding line of questioning, such as who will be living in the dollhouse that they are going to make. First, I asked them to draw a design of the house and to write the occupants' names, ages, heights, eye colors, hair colors, races, ethnicities, and families. Both of the children made stories for their L.O.L. Surprise dolls. After Semi and Yael were done with their designs and had created a story for their dolls, they began to build their dolls' houses using cardboard boxes. At this point, I helped them to make a strong foundation for their doll houses using a

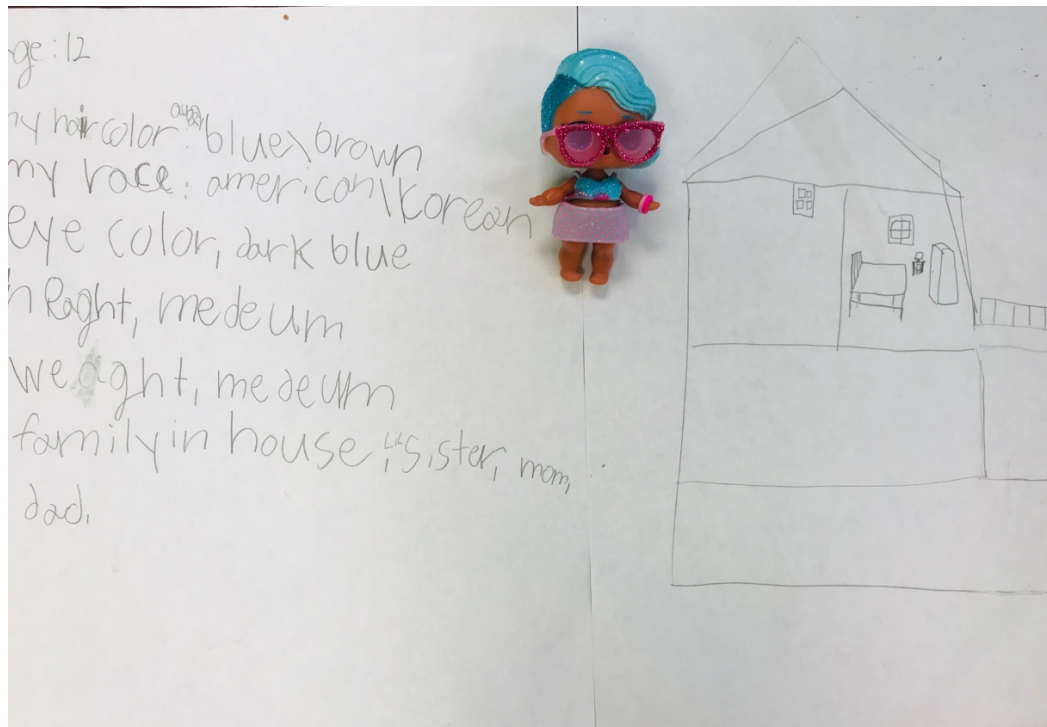
cardboard box. Semi, first, found a piece of a cardboard box that could be used as a bottom for each story and built a three-story structure that reflected her drawing. Yael also build a foundation and a two-story building. I also helped her by cutting cardboard boxes. Then, I kept asking how each recycled material would be used. I also organized and displayed all of the recycled materials in order for the children to have easy access at a glance. The process of making the foundations of the houses was not easy for the children. They had to use hot glue on the cardboard boxes, and it was hard to get the boxes to stick firmly. I thought I might need stickier hot glue.

After making a basic structure, Semi thought she needed a more detailed design for her dollhouse. So, she started to draw not only the shape of a house but also the interior of the house with a layout of the furniture. At this time, Yael also wanted to draw a house design. She drew a big three-story house with two small windows; particularly, she drew the furniture for one room only. Then, they kept working creating interior furniture with a cardboard box for their houses (Figure 14).

Through this session, I became closer to Semi and Yael. Because of the nature of the work, we had to collaborate together. I also realized that the recycled building construction was not easy for those third graders. Unfortunately, this session only lasted an hour and 30 minutes, because they had to leave 30 minutes early today. At the end of the session, I suggested both children bring more recycled materials from their homes to help in designing their L.O.L. Surprise dolls' houses. After the session, I cleaned up all of the recycled materials and trashes and took notes on my reflections about this session.

Figure 14

Yael's L.O.L. Surprise Doll's House Design



Session Twelve:

The twelfth session was held on May 4th, 2019 in a different room at the same local Korean church due to an event that was being held in the church building. Therefore, I had to move all of the recycled materials temporarily to another room for this session. Eli was finally able to come to this session and returned her taken disposable camera with the pictures she had taken, but Amy was not able to come. It was really hard when all four children were participating at the same time. However, I was really happy that Eli could take part again. Although she missed several sessions, she got along well with Semi and Yael, which I was worried about. I asked her whether she wanted to make what the other children had made the last few sessions or started a new project. She chose to work on the new project with Semi and

Yael. Unlike Semi and Yael though, she wanted to make a classroom for her doll instead of a house.

Eli created a story for her L.O.L. doll. Eli named her doll 'Alice' and said that Alice was eight years old. Alice has brown hair with blue eyes. She was Korean American. Alice had a big sister, who was also Korean American (from Elis' writing), and a pet, but she did not have any other family. First, Eli made a big round table using an ice cream lid. With a recycled plastic package and a sticker, she made a carpet for the classroom floor. She also designed a smart board by drawing on some paper, then drew parts of the smart board on flat recycled plastic package (Figure 15).

Semi brought a more detailed interior design drawing from home for this session. When she got home after the last session, she wanted to draw more furniture in her house. She even wrote the purpose for each room and drew furniture that each room must have. She always had a new idea for her artwork. Following her detailed design, Semi began to divide rooms space and to make furniture using the recycled materials. She made a kitchen table using a cardboard box, bottle lid, and yarns. Then, she found a rag cloth and laid it on the floor, pretending it was a dining room rug. She also made a bench. I thought it belonged to a table, but later, she drew a washer and dryer with a sharpie and put it on the wall. She also made a bed with a smaller cardboard box that was covered in fabrics to look like a mattress and measured a fabric that matched with the mattress color to make bed sheets.

Yael got a lot of inspirations from Semi's design. When Semi divided her house into several stories, Yael wanted to divide her house into stories, also. She found a proper size cardboard box and made two stories. Yael divided one room into two rooms and put a wardrobe in one room. Then, Yael made a bed with sponges and a table with small cardboard boxes. She

also put a flower sticker on the wall to decorate of the room. Using pipe cleaners, Yael made a chair for the table and a desktop. She considered the space outside of house, as well, and she made a swimming pool on top of the roof.

Since I had handed over the decision-making to the children each session, my role had remained that of a helper and supporter, even though I tried to remain aware of and keep a critical view about the research process. Semi even brought in a detailed drawing of her dollhouse. As the design was specific, for making her dollhouse, I helped prepare the proper materials that which she needed assistance as well as different materials. I also tried to help with the foundation of Eli's classroom, too. Yael also needed my help a lot at this time, because her cardboard boxes were not sticking together, even though we had used hot glue. I continuously challenged the children's thoughts, suggested different ways of thinking about their designs, and let them choose from among those options. Nevertheless, I never forgot to compliment them. I also asked the children to collaborate on their work.

While the children were working together, they chatted about everything. One interesting observation was that they began to talk about their self-identities without any intervention. Without any context, Semi suddenly brought up the conversation. "I am good at speaking Korean, but I don't know about Korean history. I want to be good at the history of Korean, too." Then, Yael talked about why she goes to Korean School, but she did not want other people noticing that she is Korean. I was tempted to ask why she did not like to talk about her Korean ethnicity, but I felt that if I interjected that they would not talk anymore. I expected each one to ask questions about each other, but they didn't. They seemed to take turns talking with each steering the conversation at points. They just talked about whatever they wanted to discuss.

Because they listened to each other without further questions that may pose challenges, they seemed to be talking through their inner minds.

The session was closed with an announcement that, during the next session, the children would work on creating stories and collages with the photos they had taken. After the session, I cleaned the table and room as well as documented and stored all of the children's work in the other room where we always met. I also took notes of my reflections about this session.

Figure 15

Eli's L.O.L. Surprise Doll's Classroom Making



Session Thirteen:

The thirteenth session was held on May 7th, 2019 in the same room at the local Korean church. Eli, Semi, and Yael were the participants at this session. Because I was able to give all four participants' disposable cameras previously, I was able to have the photos printed prior to

this session. When I open the first envelop of printed photos, I was doubting my eyes, because of the poor quality of the photos. All of the photos were taken inside, but the children obviously had not let the camera focus and did not turn on the flash before they took their photos. I told myself that it would be okay, as it was just one envelop of photos. However, when I opened the second child's envelop of photos, it was of the same dark and blurry quality as the first. The third and fourth children's photos were also of a similar quality. Although I was giving up the plans for my research, in the back of my mind, I was trying to remain optimistic that this project would work, but it did not look good. A conflict began to develop in my mind if I should distribute these photos to the children or just abandon the project altogether. However, I knew how much they were waiting to see their photos. I was still considering that they enjoyed the process of taking pictures, so I thought I should show them the photos regardless of the outcome. When I showed them the pictures, all of the children were as disappointed as I had expected.

One fortunate thing was that all four of the children gathered together for a while to look at each other's photos. Putting aside the quality of photos, I began to wonder what kind of objects that they took photos of with the disposable cameras. I asked them to tell about what they were choosing for their valuable or favorite artifacts and why. In Semi's photos, she included the Korean food that she and her family liked to make, her Korean friends, a scene of her younger brother making Korean food, the Korean church, a bunny hat, a car, and her drawing of a L.O.L. Surprise doll. Yael took a photo of her car and some images of her L.O.L. Surprise doll, Semi, Amy, Eli, and Semi's younger brother, her drawing of a L.O.L. Surprise doll, her mom and dad, herself, and bushes and flowers that she took when they had practice time. Eli took photos of some of her Korean friends, a rice cooker, rice in a container, the regular Korean-style meals she had at home, the Korean flag, her mom's pillow, her pre-K friends, and a picture

of herself when she was a child. The condition of Amy's photos was better than the others. Amy took photos of flower, a gymnastics medal, a tiger stuffed animal, two more gymnastics medals, a bunny hat, a mattress with Korean cartoon characters, her best friend, her stuffed animals, a chair, a collection of China, her dad, Korean snacks, Korean language workbooks, Korean foods, a Korean costume 'Hanbok,' her backpack for Korean School, a small aquarium, and a Barbie doll (Figure 16).

Figure 16

Amy's Photo Images of Cultural Artifacts



Although the quality of almost every photo was poor, I asked the children to create a collage and story using all of the photos. On the other hand, because of the poor quality of the photos, the children were easily convinced to cut their photos without any hesitations. While they were working on their collages, I helped them to cut some difficult scenery, a figure, or an object. Amy explained what she liked about her photos. I showed them a variety of colored paper and let them choose different colors based on their preferences. Each child chose their favorite color of paper and began to make their collages and envision their stories. All of the children also drew some images that related to their stories. However, they seemed to prefer constructing their collages rather than developing stories. They even seemed bored when it came for formulating a story. As a result, three of the participants, excluding Amy, who was the youngest, relayed similar storylines, in which Amy was isolated on an island in their stories. Only Amy conveyed a different story called “My life,” in which she told about her favorite things and valuable objects that she wanted the other children to know about her.

In terms of the content of the photos and the collage, I had found some symbolic meaning in the children’s self-identities. However, as a researcher, I thought this attempt at story-making had failed and was not effective with the children. This was not only because they seemed bored while developing their stories, but also, although they tried to make stories out of the various photos, the outcomes of these stories were not totally related to the images. This was my personal opinion, and another researcher may view this from a different lens, but I was very disappointed in the children’s ideas and actions and that they tried to exclude one of their peers, who had exhibited good and friendly behavior to them in all of the sessions. There were probably some social relationships between the children outside of this art project. This may be dismissed as a natural aspect of socialization or as a facet of reproducing an experience from

their daily school lives. But still, it was a challenge to me as an educator, and I felt that I had a responsibility to include the isolated child in the group. Initially, when I was designed this research, I thought deeply about how this research could impact these participants by empowering their voices and fostering positive self-identities. However, this session caused me to have fundamental doubts about whether this type of art project could really affect my participants, as well as a larger group of other CLD learners, in formulating their strong self-identities. At the end of this photo collage and story-making activity, I discussed this issue with all of the participants and asked them to think about and imagine being in the other person's shoes and to try to seat in another chair and include everyone. Eventually, three of the participants apologized to Amy. As Amy accepted their apology, she hugged the other three children.

After this collage work, all of the participants wanted to resume making play spaces for their dolls. Being able to use a hot glue gun, the four children were motivated to build either a house or a school for their dolls. Since Eli decided to make a classroom, she laid the objects that she had made during the last session on a shoe box and tried to add more furniture from the recycled materials. She even extended her space from the classroom to the paly ground. Eli made a ladder to connect the classroom and playground and used stickers on that indicated being outdoors, such as stickers of green grass and animals. Semi wanted to put all the art that she made the last few sessions into her dollhouse. She attached a swimming pool and a flower garden for the exterior of her dollhouse. Semi even made a patio for the third story room using popsicle sticks and a cardboard box (Figure 17). After watching Semi, Yael also tried to divide one room into two rooms. Overall, all of the participants liked creating a space for their dolls better than making the collage and concentrated more on building these dollhouses. Although I

was helping each child work, collaborative opportunities naturally developed among the children while using and sharing the hot glue gun on their cardboard boxes or recycled materials. Thus, the children's interest in their projects stimulated their motivation to work as well as collaboration while working.

Through this session, I got a glimpse of the children's tendencies and temperament, but on the other hand, it was time to ponder whether the result of my intervention into their social relationships under the accountability of an educator had adverse effects on the children, because they had done what they did not want to do. After the session, I documented the children's photo collages and their dollhouse and classroom. In addition, I took notes about my reflections from this session.

Figure 17

Semi's L.O.L. Surprise Doll's House Patio

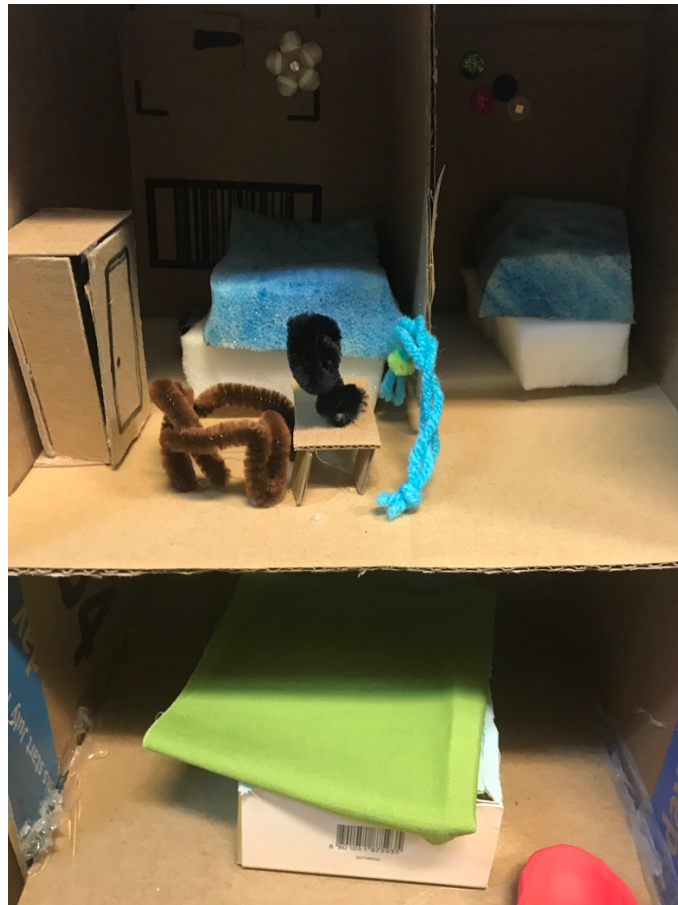


Session Fourteen:

The fourteenth session took place on May 9th, 2019 in the same location as the previous session. It was the last session for three of the children, including Eli, Semi, and Yael, because of their schedules and travel plans. Amy had planned to come to the next session by herself. At the close of the last session, all three children wanted to add more decorations or furniture in either their houses or classrooms. As an extension from the last session, Eli wanted to make more objects for the teacher, including a desk, chair, and table. Also, she made monkey bars out of pipe cleaners and a trampoline using popsicle sticks and clay and put the trampoline beside the monkey bars on the playground (Figure 18).

Figure 18

Yael's L.O.L. Surprise Doll's House



Then, Eli made a boundary for the playground using popsicle sticks. Semi made more beds for other rooms in her doll's house and divided one room into two rooms, which prompted her to make more furniture and design such things as a sofa with cushions. As a new approach, she decided to make a bathroom. Using a pipe cleaner, a bottle lid, and clay, she made a sink and a toilet for the bathroom. She then made a sofa using clay and pompoms for the cushions. Yael also wanted to make more furniture for each room, including beds and a sofa. She made pillows and sheets to cover her bed. Finally, she made a roof from cardboard boxes and placed a swimming pool, made from a clear plastic container, under the roof.

When they finished making their L.O.L. dollhouses and classrooms, the children brought all of their buildings to one location and put them together to make a community. Automatically, all three children began to play with their dolls and visited each other's buildings and played together. I was able to observe the children's role play and how they made up stories through the personalization of the dolls. In comparison with the story-making using a photo collage, this spontaneous opportunity for creating stories was generated by the children. Eli pretended her L.O.L. doll was in the classroom that she made and even enhanced this play by transforming her own voice into an infant's voice. Semi also played with her L.O.L. doll in the dollhouse that she made. Eli and Semi willingly explained how they had created their building, but Yael did not want to contribute to the conversation at that time.

While Eli and Semi were playing with their dolls, I kept questioning them about their doll's situations. For example, based on her role play, I asked Eli why her doll goes to school alone, why her doll likes the classroom, or what her doll does at school. I documented their dollhouses and the role play using their dolls. At this time, I told them to take their three-dimensional dollhouses and a school with them, because they really seemed to love them. As a

completion of the whole session, I asked the three children which activity was their favorite. They answered that it was making the dollhouses and a classroom. Before their parents came, we all cleaned up together, and I organized and stored all of the materials. After announcing the possibility of a further meeting, the art project was completed. Following this session, I had time to reflect on my research, my role, and the participants' benefits from this research. Over the past 14 sessions, I learned a lot as a researcher and an educator, but I began to wonder whether this study was significant.

Session Fifteen: Extra Session

The fifteenth session was held on May 11th, 2019 in the same location at the local Korean church. Although the other's art projects were finished by the last session, Amy wanted to come one more day. Since she missed many of the sessions, I offered to hold another session for her to attend. She was also very interested in making a doll classroom and cafeteria, but there was not as much time for her to complete them. I was a little worried that she might be bored without her friends, but she was very focused on her work. As a first step, Amy decided to continue making a cafeteria that she started during the last session she was able to attend. She chose a big shoe box lid as a foundation for the cafeteria and sorted the recycled materials that I provided to make the interior features of the cafeteria. Using two plastic containers, she made round tables. Those were lunch tables. She made a trash can using a pill container and added pompoms to represent the trash. Then, she added the artwork that she made over the last few sessions, including a lollipop vending machine and the vending machine with food and drinks. Amy also displayed the pizza, drinks, a salad bowl, and dishes that she had already made using clay. She also used bottle lids as stools on which the students could sit. She wanted to see how the L.O.L. doll would fit on the stool and sat the doll down (Figure 19).

Next, she decided to make a classroom for preschoolers. She cut colored construction paper to make a smaller size of paper, layered several of the small sizes of papers, and made a little book for her doll's classroom. Then, she made a series of books, all the same size, which included English and Korean textbooks, several children's books, and a Math worksheet. Amy even solved the math problem she had added, writing down the answers on the worksheet. She also made bookshelves for storing the books. Using the same style cube, she pretended that was the teacher's desk. A pringles container was changed into a comfortable chair for a teacher. Amy liked to use a flat sponge types of fabric. She laid out that fabric as a carpet, because it might be a safe texture for preschoolers, and made a door. She also bent a pipe cleaner to make a window. A tin lid was used for an Alphabet board. Amy kept thinking about her own preschool classroom. She cut a box in half and made cubbies in which the students could hang their backpacks. Next to the cubbies, she made a round container for keeping students' bedding, such as blankets and pillows. As the other participants had also included, she drew a smart board on the wall. Outside of the classroom, she attached a bathroom with a carpeted floor and furry boundaries. A toilet was created with a little cube-shaped box, and a stool was made with lids for the little preschoolers laid on the floor. A green and red paper sign indicated if the bathroom was vacant or occupied. After Amy finished making everything that she wanted, she wanted to play with her L.O.L. doll. I let her play for a while. When the session was over, she took her L.O.L. doll with the classroom and the cafeteria that she made and left.

I was able to keep a close watch on Amy during this session. Because she and I were the only two at this session, I spent more time with her than ever before, and I helped Amy based on her requests. Amy seemed to enjoy the extra attention from me. She mentioned several times how fun this art project was for her. As I wrapped up the session, I cleaned up the table and

room and moved all of the other materials to storage. After the session, I took notes on my reflections of Amy's work and my interactions with her.

Figure 19

Amy's L.O.L. Surprise Doll's School Cafeteria



Testimony of the Researcher's Failures and the Participants' Successes

To conclude the sessions, I offer several reflections about this research. I asked: Did this project have a positive effect on the participants? Did I conduct this project for my own purposes and desires as a researcher? In the initial step, I tried so hard to stick with what I had planned so that my research would unfold smoothly, but it didn't work. I thought my research and data collection had failed. However, when I yielded control and let the children guide the direction of their own works of art, they enjoyed the autonomy and began to incorporate their own ideas more. Because of what I initially saw as a failure, something new and unexpected happened. As Shor and Freire (1987) emphasized the mutual creation of knowledge and the integration between teachers and students for re-creation in critical pedagogy, I think my abandonment of the planned curriculum underlies the integration with students' interests. Eventually, my failure was reflected in my participants' freedom, and my emptiness became their fullness. They were no longer limited by the formatted curriculum, and their creativity was unleashed.

I learned the importance of respecting children's thoughts, even at a young age and these children's ideas stimulated concentration and autonomous motivation which became an infinite source of creativity. If I had ignored their interests and ideas, I don't know what the results of my research might have been. Because my research plans had not initially worked as I had planned and I was forced to abandon them, the children's own stories came out in more powerful ways. As a researcher, I've learned that I should not be afraid of failing. At the same time, I should try to be attentive to every moment. Research has its own flow and vibe. It is alive. The research tells its own story. The most important thing for me was to capture each moment of the research and learn about the participants and their experiences.

Interpretation of the Data and Theory Building

I analyzed my data using two approaches, description and analysis. From the beginning to the end of the data analysis process, I carefully reviewed or read all of my data to discover hidden insights from the phenomena in my research data using open-minded, patient, and reflective approaches (Bloomberg & Volpe, 2016). To begin the data analysis, I systematically prepared and organized all of the raw data, including the children's artwork, transcriptions of the informal small talk and conversations, and the researcher's fieldnotes, through "gathering, ordering, labeling, printing, and sometimes reformatting the data" (Tracy, 2013, p. 186). After organizing the data materials, I examined and interpreted the data through multiple approaches to data analysis, including iterative approaches. Tracy (2013) notes that an iterative data analysis approach "encourages reflection upon the active interests, current literature, granted priorities, and various theories the researcher brings to the data" (p. 184).

During the analysis of my data, I developed a coding scheme to assist with interpreting the meaning and information enveloped in these children's artwork, organized these codes into categories, and looked for themes and patterns that reflected the theoretical frameworks associated with critical pedagogy (Freire, 1970/2000; Giroux, 1994, 2000), critical multiculturalism (Acuff, 2015), community cultural wealth in critical race theory (Yosso, 2005), and critical race theory (Delgado & Stefancic, 2012).

DiBartolomeo et al. (2015) stress that these coding processes serve as stepping-stones for creating new and comprehensive ways of analyzing data in works of art, which provide clear and objective explanations. Coding is the most commonly used categorizing method in qualitative data analysis. In other words, coding is the "active process of identifying data as a belonging to, or representing, some type of phenomenon . . . a concept, belief, action, theme, cultural practice,

or relationship” (Tracy, 2016, p. 189). The categorization of the coding means sorting through collected data to identify significant data and to reduce the complexity of the data set (Freeman, 2017).

Coding the Children’s Artwork

As a coding method, I used manual coding for describing my data. I thought manual coding was an ideal way of analyzing the children’s various works of art. Specifically, the children’s artwork demonstrated their individual understandings of a particular idea or concept. Tracy (2016) notes that a manual coding method is a great fit for analyzing creative craft data, which requires intuitively placing data, including “visually linking codes, ideas, and theories” (p. 187) with “a common conceptual relation, and interpretively naming them” (p. 186). As a visual learner, I think that manually coding the visual displays encouraged a more in-depth understanding of my data. According to Tracy (2016), a code book acts as a “chronological map registering how the codes emerged and changed over time” (p. 191). It is also crucial for clarifying the data analysis procedures to one’s advisors, committee members, or external reviewers. Maxwell and Miller (2008) state that this process is based on similarities from “a set of phenomena that are connected in time and space” (p. 466).

First, I organized the visual images of the children’s artwork based on each session, for a total of 15 sessions. Then, I looked at the art contents and tried to interpret what the children were representing through their art. Afterward, I took these contents and organized them based on similar topics, such as food, flags, and school, along with developing more specific codes and themes to describe the children’s artwork.

Coding Texts

The next step was to extract parts of the transcripts from the informal small talk and conversations and parts of the researcher's fieldnotes and compare and contrast this data with the children's artwork. First, I listened to the audio recordings. Then, I partially transcribed those conversations, questions, and thoughts and ideas from the children that supported the visual images from the children's artwork. Using the generated categories, I discovered patterns in the data that connected the categories between the images of the children's artwork and their verbal and written data. I believe that this process led me to naturally look for themes that described my understanding of the meaning of the participants' artwork. In addition, I watched the video recordings that were related to the partial transcriptions from the audio recordings and reviewed my fieldnotes to validate the themes that emerged and to determine if there was anything that I missed from the data. Maxwell and Miller (2008) note that categorization is part of the grounded theory approach that generally demonstrates the "development and comparison of concepts and categories" (p. 471).

Using thematic data interpretation from the categorization procedures of the data, which is based on inductive content analysis, I analyzed my data depending on how the participants described their stories, using personal nuances and cultural values found in their artwork. Thematic analysis has been used interchangeably with terms such as content analysis. In qualitative data, thematic analysis is based on identifying recurring topics or patterns. Some parts of the data are organized into repetitive themes or analyzed using themes that often emerge from the data in many qualitative studies (Clarke, Braun, & Hayfield, 2015).

A researcher is always an observer, and the researcher's subjectivity plays a role in the analysis of the data and findings in qualitative research (Haseman & Mafe 2009), my subjectivity was involved in this interpretive process. As a female, Asian, non-native speaker, and mother of

two Asian American children, I confronted daily challenges from linguistic, cultural and social differences, experienced racial and linguistic discrimination and societal structure inequity, and observed my children's struggles with differences between their home and mainstream cultures. I believe that my background serves as an important foundation for understanding the CLD Korean American children's hardships and for affecting the interpretive process of hidden meanings behind the symbolic images and stories that students expressed in their artwork.

Artist-researchers use visual journals or visual literacies to develop processes that go beyond traditional research strategies and they argue that the subjectivity of researchers should be at the core of the research process (Lin, 2019). This method of analysis is familiar to visual art researchers and helps them document and record topics that are distinct from the data. Furthermore, Gray and Malins (2004) state that this process, in addition to reflection, is the main way to put knowledge claims into creative production projects. Thus, a researcher's subjectivity is a key component to analyzing the data. While I viewed the data that I collected with objectivity, my subjectivity as an art educator and a female of Asian descent necessarily informed my interpretation of the data. With this context, my thematic analysis of the CLD Korean American children's artwork is designed to "examine fundamental details across numerous artworks to observe thematic, technical, and content-specific patterns across works" (DiBartolomeo et al., 2015, p. 105). In particular, the thematic exploration process enabled by my awareness of the impact of subjectivity affords the key to understanding that there is a hidden contradiction under CLD Korean American children's sense of self.

During the analysis of the data, I used critical race theory and critical multiculturalism as macro-level theories and critical pedagogy and community cultural wealth as mid-level theories to describe and analyze the data and respond to the research questions and the statement of the

problem. In this data analysis, I viewed the images of the children's artwork, read the transcripts of the informal small talk and conversations, and reviewed the researcher fieldnotes with the flexibility and curiosity to further a comprehensive understanding of my data (Alerby, 2015). The participants' artwork was examined to interpret their expressions of lived experiences, their cultural and social self-identities, aspects of their relationships within their communities, and perspectives of their cultural values. I also analyzed what the participants depicted as well as their reflections about their art making experiences (Alerby, 2003).

Through repeated and thorough data analysis, I viewed the similarities, differences, and other patterns not only in the meaning of each child's artwork and images but also in their verbal or written narratives (Alerby, 2015). During these analytical procedures, I connected strategies that focused on the structure or importance of the narrative obtained from the data. Through connecting these strategies, I found the essential relationships that linked the data "together into a narrative or sequence and eliminating information that is not germane to these relationships" (Maxwell & Miller, 2008, p. 467). Maxwell and Miller (2008) explained that connecting analytic strategies assists in analyzing and narrowing down the data rather than maintaining the original form of the data. For example, in my data analysis, I followed iterative images such as food as a pattern in the children's artwork, to look for any relationships that existed between these patterns and to reduce the key information from the data.

In addition, I adopted the categorical mode of thinking outlined by Freeman (2017). She points out that the modes of thinking involve "a critical awareness of the conceptual diversity inherent to the field of qualitative research . . . and also intentionally serve to disrupt the 'qualitative positivism'" (p. 5). In other words, we can gain a comprehensive understanding of the topic of the data using different approaches and strategies. Using a categorical mode of

thinking, I identified criteria for categorizing the data components. I sorted objects and compared them to other objects based on some definition attributes. Freeman (2017) contended that categorical thinking supports “a classificatory function for analysis” (p. 7) that “seeks to determine what something is, or is about, and creates order to the resulting categories” (p. 7).

Consequently, qualitative data analysis requires researchers to investigate all possible approaches to discover patterns and connections between the data. Therefore, throughout the data analysis, I consistently categorized and compared data, modified themes, and reflected on the research questions. Through interpretive creativity and writing analytical memos (Strauss & Corbin, 1990), I reflected on and generated analytical themes that included emerging claims and employed theoretical concepts. After that, I returned to the research questions and literature to confirm new and emerging themes and analyzed them to expand my theoretical understanding. Bloomberg and Volpe (2016) explain that researchers should remember that qualitative data analysis is “an interactive and recursive process, rather than a linear one” (p. 213).

Table 3

Extract of a Coding Frame.

Category	Definition	Reference Example
Display a sense of self pride	The children expressed positive sense of self.	<ul style="list-style-type: none"> • Session 15 Amy: “I am so proud of myself that I am bilingual” (verbal) • Session 13: Amy’s photos: Korean School backpack, Korean workbooks. (artwork)
Display of sense of self conflict	The children expressed negative sense of self about their Korean background and bilingual.	<ul style="list-style-type: none"> • Session Two Amy: “No. Now I don’t want anybody to know that I am Korean. I don’t want too many people to know that.” Eli:

		“Me, too.” (verbal)
Attention to skin color	The children carefully chose their skin color and families’ skin color in their painting.	<ul style="list-style-type: none"> • Session One: Amy, Eli, and Semi’s drawing and painting – crayon color (artwork)
Racial / ethnic	The children shown the comfortable with the same race peers in their school, especially when they played in the playground.	<ul style="list-style-type: none"> • Session Two: Researcher: “What about another friend? Do you have another friend to play with?” Eli: “No, not many.” Researcher: “Do you only play with Anna?” Eli: “Almost” Researcher: “I am curious how she looks like?” Eli: “Um... She is Chinese.” (verbal)
Food - cultural artifacts	The children chose the Korean foods as their valuable cultural artifacts (Amy: contemporary item, ‘a bunny hat,’ from South Korea).	<ul style="list-style-type: none"> • Session Four: Semi’s drawing, ‘Mandoo’ & Eli and Yael ‘Gimbap.’ / Amy’s drawing, ‘a bunny hat.’ (artwork)
The national flag – cultural artifacts	The children chose the Korean flag as their valuable cultural artifacts	<ul style="list-style-type: none"> • Session Seven: Eli’s ‘Taegukgi’ by clay (artwork) • Session Eight: Semi’s and Yael’s ‘Taegukgi’ by clay (artwork)

Limitations of the Research

The first limitation of this study was the limited number of participants. Although there were respective qualitative research data from a small number of participants, the findings from four participants were relevant to this particular group of children, which might not represent most other culturally and linguistically diverse learners. The learners’ shared socioeconomic status was another limitation. Although I did not intend for the participants to have similar socioeconomic statuses, because I recruited the participants through snowball sampling, all four participants had an upper middle-class socioeconomic background. In particular, their parents’

educational background was more extensive than average. Therefore, because I did not confirm what I had suspected, I had sensed all participants were exposed to a variety of educational opportunities. Because of these backgrounds, the outcome of the data collected from these participants is more limited than from a more diverse group of learners.

Another limitation that I have observed were the participants' homogeneous cultural and linguistic backgrounds. I was more interested in a large group of culturally and linguistically diverse K-12 learners rather than one homogenous group of children. However, as a novice researcher in the initial stage of my research, I thought I would better understand the participants' narratives if they had the same ethnic background as me. In addition, gender might be a partial limitation in this study. If I recruited male children, the result of the research would be different. Since all participants were female children, I occasionally found that the participants' artwork related to femininity. As I intended, I was able to gain an in-depth understanding and reflect on shared experiences with my participants. However, I thought if I had a different ethnic group of participants and gender, my findings and the result of the study might be different.

Finally, it was difficult to discern what impact my role as an insider in the community might have played. Having been an administrator and parent at the school, the learners may have responded to the fact that I held a position of power, that, I may know their parents and so on.

Risks and Benefits

Although every effort was made to avoid any discomfort to the participants, it was possible that they experienced some level of discomfort related to expressing their stories, experiences, and opinions in addressing privacy concerns. One of the anticipated potential discomforts was related to having the participants' parents present during the art activities

depending on the character of the participant. To avoid any such discomforts, I assured the participants that they could stop their conversation and artwork, as well as end their participation in this project at any time.

I believe that Korean American young learners benefited from this art project because it increased their awareness of the impact of experiencing various art materials and techniques. Ultimately, such experiences supported their sense of self and culture, development of creativity, as well as critical thinking and problem-solving skills in art practices. This awareness positively influenced Korean American children's perceptions of self in their schools and communities as well as the cultural values practiced in their homes and communities, which in turn may strengthen their cultural self-identity and self-esteem. I believe that these CLD Korean self-awareness eventually benefits their community by helping members understand the importance of valuing their cultural diversity. This can lead to strengthening their cultural self-identity and self-esteem and help them become contributing members of their community. They also had the opportunity to empowering their own voice and hidden and lived experiences through various art practices. This opportunity allowed the CLD Korean American children to gain to a better understanding of the importance of cultural diversity and their personal cultural wealth and values. The CLD Korean American children also benefited from having the opportunity to reflect on their school experiences and cultural and social relationships from a critical viewpoint. Another benefit was that the findings of this research can help art educators design culturally responsive and sensitive art curriculum and pedagogy that addresses the needs of culturally and linguistically diverse students. Furthermore, this research is expected to contribute not only to the critical multicultural art curriculum and pedagogy but also to social equity and justice in the school and society.

Validity

To strengthen the validity of this qualitative research, I used a variety of processes. Through continuous comprehensive reviews of both the theoretical and methodological literature related to critical theory, culturally sensitive art education (Manifold, Willis, & Zimmerman, 2016), and the characteristics of CLD students, I had to make sure that the research progresses in the right direction. Using multiple data collection methods, I collected a detailed and rich variety of data from the children's artwork, their reflections, repeated observations, and informal small talk and conversations with my participants.

To interpret my data, I tried to fully understand the nature of Korean American children's perceptions of their self-identity and cultural values. During this examination, issues raised related to the validity of the interpretation of the artwork depending on the competence of the researcher. Of course, locating such incidents in the data and analyzing them becomes the sole responsibility of the researcher, and a researcher's interpretation of children's artwork could be subjective. As an applicable and reliable research method, the researcher who includes children's artwork as a method in qualitative studies is required to challenge his or her own subjectivities and expectations about children's abilities (Leonard, 2006). Therefore, interpretations of the children's artwork were accompanied by a comprehensive analysis of the children's expressions, dialogues, or interactions, questions and answers between the researcher and participants, as well as their presentations of their artwork to bolster the validity of this study. Validity is a qualitative research paradigm that is evaluated based on how well the research tool measures the phenomenon being investigated (Punch, 1998).

To improve the accuracy, authenticity and originality of the findings, ongoing and final member checks with feedback acquired from the participants were continued throughout this

research. Specifically, member checks were involved in all of the findings by confirming the compilation of their reflections including participants' emotions, ideas, views, thoughts, and experiences. Bloomberg and Volpe (2016) point out the importance of member checks in order to "ensure that the researcher's own biases do not influence how participants' perspectives are portrayed and to determine the accuracy of the findings" (p. 163). Any of the researcher's misinterpretations should be addressed through this process. As Yin (2015) stated a valid research study is "one that has properly interpreted its data, so that the conclusions accurately reflect and represent the real world that was studied" (p. 88). To establish the integrity of this qualitative study, I tried to keep working with peer debriefing and research/writing groups. I believe that peer debriefing could have helped prevent me from forms of manipulation that I unintentionally overlooked and offered various perspectives and critical lenses for analyzing my research process, including my research design, data collection, and data analysis.

Data analysis is "iterative, requiring you to return frequently to your data for further study in order to ensure meaning" (Galleta, 2013, p. 119). Especially, ongoing data analysis is essential for building strong validity in qualitative research. To support continuous data analysis, I reserved time to read, organize, and transcribe through multiple lenses during the whole research process. I also focused on sorting, labeling, and organizing data from the audio recording, video recording, photographs, fieldnotes, and artwork, immediately transcribing audio recording, checking these transcriptions for the accuracy of the data, and creating thematic codes from informal small talk and conversation transcriptions that address my research questions. I believe this ongoing data analysis procedure gave me new understandings and insights about my research topic that I did not anticipate at the beginning of my data analysis (Galleta, 2013).

Furthermore, considering the best ways to anticipate ethical and political dilemmas in advance, I was honest and ethical when interacting with my participants. In order to address openness as an ethical issue, I appreciated my participants sharing their stories and lived experiences. Specifically, using small talk and conversation to provide a less stressful situation, I anticipated that telling me their stories might be uncomfortable or painful to them. In this sense, I ensured my participants' responses and kept personal information confidential to protect them. Woliver (2002) points out that the confidentiality of participants should be guaranteed in any form of research in terms of the participants' thoughts, lived experiences, opinions, beliefs, and perceptions of themselves and their community, since they come deep inside their memories, experiences, and emotions. Therefore, I continued to support and respect participants to express any emotion, including happiness, inner conflict, or internal rage. In sum, I believe that I adopted rigorous standards and used clearly identified and structured procedures to establish validity in this study. Creswell and Miller (2000) state that qualitative researchers are required to ascertain and report on the trustworthiness of their research. In other words, as Bloomberg and Volpe (2016) argue, researchers are responsible for representing accurately what participants think, feel, and do.

Representation

According to Piantanida and Garman (2006), "the struggle toward representation of form, meaning, and ways of knowing is the essence of an interpretive dissertation" (p. xxi). They also argue that the relationship between one's knowledge and its representations through text and voice is the most challenging point of a dissertation. In this sense, the representation of one's study that inevitably represents researchers' epistemological and ontological aspects and worldview is crucial to qualitative research. It is important not only for the researcher's

reflection of his/her belief, meaning or worldview but also for how the study will be presented to the public.

Therefore, to represent this study better, I will an effort to describe the meaning of findings and experiences that have occurred during this interpretive and analytical study to provide clarity to readers. It contained various images of the participants' art and stories and critical and autobiographical views of ethnographical narratives pulled from informal small talk and conversation. Furthermore, I will provide diverse and detailed examples of culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2016) to art educators, K-12 art teachers, parents, and policymaker through presenting my study at conferences such as the annual meeting of the National Art Education Association (NAEA), International Congress of Qualitative Inquiry (ICQI), or Art Education Research Institute (AERI) in the near future. I will also work to publish the findings from this study in major peer-reviewed academic journals in art education, such as *Art Education* or *Studies* as a representation of the needs of CLD students. As Piantanida and Garman (2006) state, "interpretivists are concentrated on symbolic meaning and various forms of representation that help the reader better understand the phenomenon under study" (p. 2).

Anticipated Contribution

I hope my study will demonstrate how art can be utilized to empower CLD learners and amplify their voices and lived experiences, to foster their cultural self-identity, and to explore their cultural values through identifying their inherent and contemporary cultural wealth. I anticipate my study may assist K-12 art teachers in understanding the needs of CLD students, which should be considered when art teachers create critical multicultural art curriculum and pedagogy. Through providing a detailed example of culturally sensitive art practices (Manifold,

Willis, & Zimmerman, 2016), this study will re-illuminate the importance of critical multicultural education in art and encourage reconsideration of current K-12 multicultural art education. In addition, by employing analysis of visual data including various forms of CLD learners' artworks, my study will be an example of new ways of conducting interpretative qualitative research that will expand on traditional qualitative methodologies.

CHAPTER 4

FINDINGS, ANALYSIS, AND INTERPRETATION

Introduction

The purpose of this chapter is to provide the findings, analyses, and interpretations of data collected for my research. The data, consisting of CLD Korean American children's artwork, transcriptions of audio and video recordings of small talks and conversations between the children and myself, and my fieldnotes offered key insights into the children's lived experiences and cultural values. Additionally, culturally sensitive art practices motivated the children to express and share their perspectives and hidden stories.

As the framework for this chapter, the following research questions served as a guide for my analysis:

1. What nuances of CLD Korean American children's stories and lived experiences are revealed through conversations and making around art processes? What do CLD Korean American children consider valuable in regard to their inherent and contemporary cultural wealth as obtained from their personal experiences, families, and communities?
2. How can culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2017) help young CLD learners critique their cultural and social self-identities?
3. What are the implications for the field of art education based on research Findings? How can culturally sensitive various art practices (Manifold, Willis, & Zimmerman, 2017) impact the development of critical multicultural art

curriculum and pedagogy?

The choice-based art activities integrating child-centered play were used to elicit the expression of the children's nuances and lived experiences throughout the 15 sessions. Through thematic and content analysis, three main themes and subcategories emerged from the data to present an overview of the findings (Table 4).

Overview of the Data

Table 4

Three Themes and Sub-Categories in the CLD Korean American Children's Lived Experiences

I.	Theme One: Negotiating Cultural and Social Identity: Pride and Conflict
A.	Ambivalent Perspectives about Korean Ethnicity
1.	Sense of Pride
a.	Bilingual Capability
b.	Food as Cultural Wealth
c.	The Korean National Flag as Ethnic Identity
2.	Sense of Conflict
a.	Anonymity
b.	Assimilation
II.	Theme Two: Opening Up Spaces of Belonging: Racial Awareness, Social Relationships, and Learning in School and Community
A.	Racial Awareness
1.	Attention to Race
2.	Racial Familiarity
B.	The Value of Social Relationships, Learning, and Environments
1.	School as Daily Belonging
2.	Korean School as a Community of Belonging
III.	Theme Three: Crafting Agency through Choice and Play
A.	Art as Play
B.	Play as Voice
C.	Art as Learning

First, this study found that CLD Korean American children were constantly negotiating their cultural and social identity by recognizing racial, linguistic, and cultural gaps between their peers and themselves in their daily and school life. In particular, the data showed that the children had conflictual feelings about being Korean American. On one hand, they described a positive self-identity regarding their bilingual ability and their family's inherent and contemporary culture. In particular, the children addressed the perceptions of their community cultural wealth by employing the images of cultural artifacts, such as Korean foods and the national flag. However, on the other hand, they described negative feelings about their ethnic background and did not want to actively express their Korean ethnicity. In addition, the children tended to assimilate their self-image to mainstream societal norms. Although they had contradictory perceptions about themselves, this study found that their Korean identity was deeply rooted in many ways.

The second theme illustrated that the children discovered a sense of belonging through racial awareness, social relationships, academic achievement, and school and community learning environments. Particularly, they demonstrated sensitivity to racial differences and found themselves to be more comfortable playing with children of the same race. Additionally, the children's self-esteem and self-identity were strongly influenced by their schoolteachers, academic achievement, and learning contexts and circumstances.

Lastly, by engaging with a range of art processes and materials, the children crafted agency through choice and play. Specifically, the children experienced art as multidimensional modes of play, voice, and learning. When the children participated in art as play, they were more engaged in the art practices, which spurred autonomous learning and they openly expressed their innermost and hidden stories. Moreover, the data showed children developed agency over their learning, as well as confidence in their critical thinking and problem-solving skills, once they had the freedom to choose their art activities.

Theme One: Negotiating Cultural and Social Identity: Pride and Conflict

The CLD Korean American children's stories and lived experiences contained a lot of subtle nuances. Their stories, which projected their lived experiences, revealed the children's negotiations with their racial, linguistic, and cultural differences under various levels of circumstances. The findings suggested the Korean American children expressed both pride and conflict in their Korean ethnicity and bilingual abilities, depending on the social context in which they found themselves. In the next section, I will detail instances where these feelings and expressions of pride and conflict were observed. Although the children had contradictory senses of self, the study found that the children were deeply rooted in their Korean identity in many ways.

Ambivalent Perspectives about Korean Ethnicity

Throughout the fifteen sessions of art activities, the children continuously expressed their inherent Korean self-identity through their artwork and conversations, especially by exhibiting complex internal conflicts concerning their ethnic identity. Interestingly, these children were ambivalent about their abilities to speak Korean and their embodiment of Korean cultural backgrounds. Specifically, they perceived this in two parts: a sense of pride and a sense of conflict. The children's understanding that they were culturally and racially different resulted in conflicting internal self-perceptions, exhibiting how culturally and linguistically diverse children intensely negotiate their cultural and social self-identities in mainstream American society.

Sense of Pride

One of the ways in which the children perceived themselves was as individuals with a sense of pride in their bilingual ability and culture. Specifically, I found that Amy, Eli, and Semi, expressed pride in their ability to speak dual languages. Moreover, the Korean foods that they typically eat in their everyday life and the Korean national flag, 'Taegukgi,' were the most

important cultural artifacts that the children valued and considered. These cultural artifacts served as representations of the children's notions of cultural wealth, a means of evaluating their cultural system, and evidence of their cultural wealth, which are sources of the formation of a strong self-identity (Griswold, 1987).

Bilingual Capability. The children perceived their bilingual abilities with a sense of pride. In Session Two, while I was making small talk with Amy, she began to talk about her school life as below:

Researcher: What class do you like the most?

Amy: P.E., Lunch, oh, Math! I like Math.

Researcher: Do you have any Korean friends in your classroom?

Amy: Nope.

Researcher: What about other ethnicities such as African American, Hispanic, or other Asian friends?

Amy: Um... Nobody is bilingual like me in my class.

Researcher: Only you?

Amy: Uh-huh.

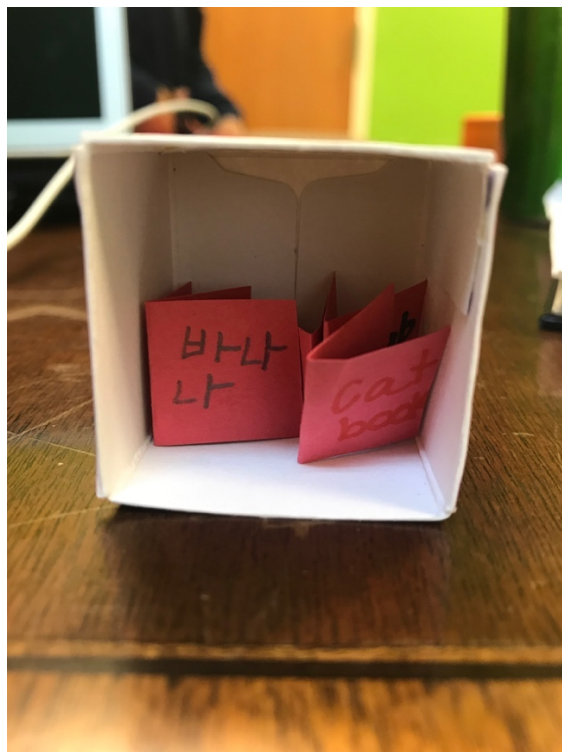
Amy unexpectedly used the term 'bilingual,' which was not an answer that I anticipated. Eli also used the term 'bilingual' in this session. While she explained that she did not want anybody to know about her Korean background, Eli said that she had told her teacher that she was bilingual. I wondered how they knew and interpreted the term bilingual, as they were both only seven years old. They might have been exposed to this term either at school or at home. However, the connotations in their conversations seemed to demonstrate their pride in their ability to speak two languages. In Session Three, both Amy and Eli also described themselves as being bilingual and

seemed proud of their abilities. Eli expressed, “I am proud of my Korean face and bilingual” (Eli, personal communication, April 1, 2019).

Another example of the children’s sense of pride was exhibited by Amy in Session 15. When Amy began to make a classroom for her L.O.L. Surprise doll, she also created a beginner’s Korean word book among several other books that she made for her L.O.L. Surprise doll (Figure 20). Then, she stored it in the bookshelf in the doll’s classroom. While making these books, she mentioned, “I am so proud of myself that I am bilingual” (Amy, personal communication, May 11, 2019). In addition, she explained that her L.O.L. Surprise dolls can read Korean, too. She expressed this pride about the capability of speaking and understanding Korean.

Figure 20

Amy’s L.O.L. Surprise Doll’s Korean Book



Note. Amy’s Korean book in her L.O.L. Surprise doll’s classroom bookshelf.

Diaz (2001) states that bilingual children negotiate their cultural and social identity, as well as language and social practices, in their daily experiences. In particular, their understanding of themselves is also contemplated in the language that they usually speak, understand, read and write. He also points out that the use of a family language and English are important factors influencing the parenting and communication practices between parents and children. According to Grosjean (2010), bilingualism allows one to interact with more people, which encourages divergent thinking, the development of cognitive benefits, open-mindedness, diverse perspectives on life, and a decrease in cultural insensitivity. He also notes that bilingual children are able to “distance themselves from the form of a word rather early on and can appreciate that something may be named in many different ways and serve different purposes” (p. 99).

However, bilingualism has negative aspects as well. Bilinguals who are not as versed in one of the languages are easily frustrated when they speak it, which influences one to favor the stronger language, while the ability to use the other language becomes weakened if the living environment favors the stronger language. Additionally, it can become harder to adapt to new circumstances and situations that require more of one’s dominant language. Furthermore, the greatest disadvantage is that bilinguals, who are situated in a bicultural context, do not feel that they belong to any cultural group. They feel “estranged from their cultures, particularly at turning points in their lives” (Grosjean, 2010, p. 104).

Based on the advantages and disadvantages of bilingualism, the children’s understanding of their bilingualism as a sense of pride became part of the process of negotiating their cultural and social identity within mainstream culture. Although the children may not be aware of the strengths and weaknesses of bilingual capabilities, the perceptions that they own the uniqueness

of being bilingual is interpreted as a driving force that makes them feel valued, which was exhibited through the making and sharing of their art.

Food as Cultural Wealth. Throughout several sessions, the children continued to focus on food as an important subject for their art activities. This served as evidence that the children valued food as valuable factors in their lives and as part of their cultural artifacts. In Session Two, Amy described how she liked Korean sweets in the Korean grocery store, which Amy called “Korean Town.”

Researcher: Korean Town?

Amy: I go to Korean Town. My mom picks Korean pears, Kimchis, and lots of stuff. Plus, I bought all the chocolates and sweets there.

Researcher: Do you like Korean sweets?

Amy: Of course.

Researcher: What other foods do you like?

Amy: Uhm. . . everything.

Researcher: Can you pick just one?

Amy: Sweets. I like Korean sweets maybe more than American sweets.

Researcher: Why?

Amy: More to pick from and yummy!

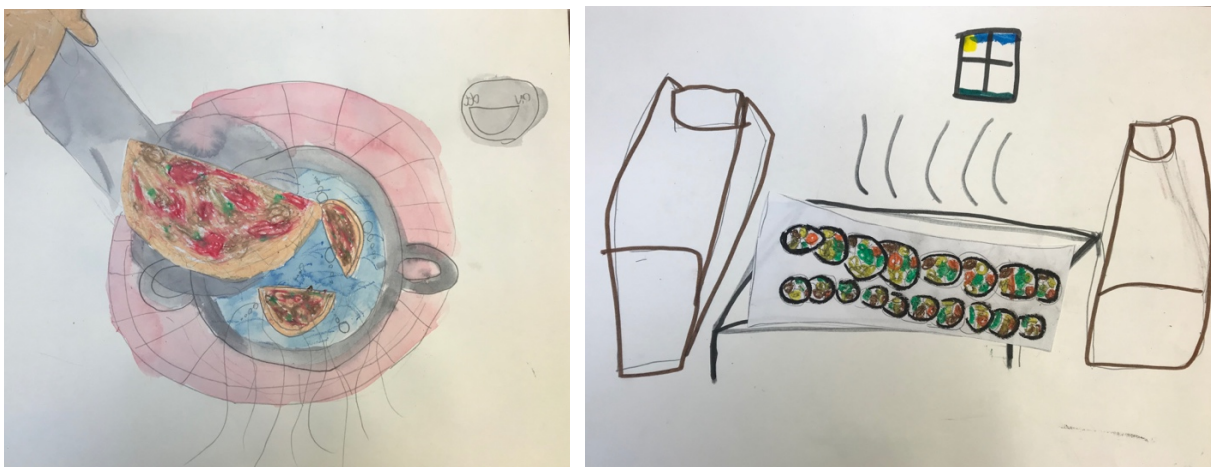
In response to a question about what kind of Korean stuff she liked, Amy mentioned Korean Town. This phrasing actually means the Korean grocery store where her mother used to go to buy Korean food. Amy described Korean sweets as her favorites, even though Eli tried to persuade Amy to choose Korean toys. By calling the market a “Town,” she might associate certain scents with Korean cooking or the language on the products or labels. Therefore, I can interpret that Amy perceived Korean sweets as Korean culture.

In Session Four, I asked the children to draw any of the cultural artifacts that they wanted to introduce to and share with the others. First, I explained the meaning of cultural artifact, which is a valuable item that someone made and that can be found in their everyday lives. Additionally, I explained that cultural artifacts could be any objects, arts, costumes, historical items, etc. Also, if they did not have any items in mind, I told them to just think of their favorite things in their daily lives. Then, I let the children draw. Interestingly, the three children drew Korean foods as their cultural artifacts, and only Amy drew a contemporary object, ‘a bunny hat’, that is popular in South Korea; this type of hat is made of artificial fur and has long flaps with paws attached that they can move the bunny ears.

Semi drew her favorite Korean traditional food, ‘Mandoo,’ and other Korean foods, including ‘Gimbap,’ ‘Boricha,’ (tea) and ‘Danmooji’ (side dish), as cultural artifacts that she wanted to share with others. One thing, in particular, caught my eye: Semi drew not only Mandoo itself, but a scene in which her mom *made* Mandoo (Figure 20), which I believe represented part of her family traditions. Mandoo is a Korean dumpling made with flour with lots of vegetable ingredients wrapped in it.

Figure 21

Drawing of Mandoo’ Making (left) and ‘Gimbap’ (right)



Eli and Yael also drew the Korean food, Gimhap, as their cultural artifact that they wanted to introduce to their peers. Gimhap is a Korean food made with rice, dried seaweed, and many different types of vegetables.

Evidence that the children considered food as a valuable cultural artifact became clear in Session Seven. Their first approach was to make dresses and food for their L.O.L. Surprise dolls, which the L.O.L. Surprise company did not provide. While three children made their own chosen items for the L.O.L. Surprise dolls, Semi wanted to make different foods for her doll. She decided to make some Gimhap. She followed the same process that is used when making real Gimhap. Using clay, she first made a ‘Gim’ (dried seaweed), then put rice on top of the Gim, and then made each vegetable that was part of the ingredients for Gimhap. Afterward, she rolled it together and cut it in several pieces in order to imitate the way real Gimhap is served, eventually making six pieces of Gimhap. She was obviously familiar with the process for making Gimhap (Figure 22).

Figure 22

Semi’s L.O.L. Surprise Doll’s Food, ‘Gimhap’



In Session Eight, Semi and Yael decided to make food for their L.O.L. Surprise dolls with the air-dry clay. However, both children began to make their favorite Korean foods without any hesitations and considerations about what kinds of food their L.O.L. Surprise dolls would like. Here, I observed the children's tendency to project themselves onto their dolls. In this session, Semi made a series of food. As she made Gimbap for her L.O.L. Surprise doll's food, she tried to make Mandoo as the next step. She first made a round dough and put the Mandoo ingredients on top to demonstrate the sequence for making Mandoo. Next, she made another completed piece of Mandoo. Afterward, she made a similar piece of Mandoo to the completed piece, but she cut it in half to show me what it looked like inside with all of the colorful ingredients. As a final touch, Semi made a long plate and chopsticks for displaying the Mandoo pieces. Then, she put all three pieces of Mandoo on the plate that indicated the sequential process of making Mandoo.

I interpreted Semi's clay example of Gimbap and Mandoo as demonstrative of her perception of food as valued cultural wealth. It also showed that she had many previous experiences preparing these foods with her family, because it would have been hard to follow those sequential processes without any experience. In particular, Mandoo is representative of the Korean food served on holidays. As Yosso (2005) states, *Familial capital* specifies cultural knowledge and experiences cultivated among families (infants) with community history, memory, and cultural intuition. In this context, Korean American children's understanding of food, which relates family experiences to cultural wealth, is well-founded.

Right after Semi made this series of Mandoo, she also wanted to make a salad bowl and soybean paste soup that Koreans like to eat with their daily meals. Semi made a round plate for Gimbap like the one she made in a prior session. In Session Nine, Semi wanted to display all of the foods that she made during several previous sessions and take photos of the food with her

L.O.L. Surprise doll. After she laid the food out, she was really happy looking at the series of foods that she made (Figure 23). She showed her infinite affection for the foods that she had replicated in clay for her L.O.L. Surprise doll.

Figure 23

Semi's Series of Food



Note. Semi's series of Mandoo, a salad bowl, soybean paste soup, and Gimbap.

Yael also made her favorite foods for her L.O.L. dolls. She mentioned that she liked to eat Japanese food. So, she made a piece of sushi and miso soup. After making these foods, she mentioned that she wanted to put Taegeukgi besides the foods. An excerpt from our conversation is below:

Yael: These are not Korean foods, so I wanted to put Taegeukgi here to take a photo.

Researcher: Oh. It doesn't have to be only Korean foods. It is for your favorite foods.

Yael: I want to put Taegeukgi here anyway.

According to Yael's reaction, I could interpret that she desired to display a series of foods that projected a Korean image, even though she chose to make Japanese foods. This showed Yael understood her favorite food was culturally different. Almerico (2014) states that food challenges us to find deeper meaning in the everyday custom of eating, and these efforts can help us better understand ourselves and others. Furthermore, this process can break down stereotypes and encourage acceptance between individuals and groups. In this sense, Yael's choice of food represented her daily food preference, which could explain her characteristics, lifestyle, or even her family's eating habits. In addition, her act of wanting to take a picture using the Taegeukgi showed her desire to express her Korean identity. On the other hand, considering that Semi's clay food was all Korean food, it can be interpreted that the desire to associate with Semi's cultural identity is a by-product of social assimilation.

In Session 13, I collected and printed photographs made by the children. To examine their everyday lives and the values of their cultures, I asked the children to take photos of some valuable cultural artifacts that they had at home and their favorite objects to share with the others several sessions prior to this session. Korean foods that they liked and ate frequently were included as their perceptions of cultural artifacts from among the photos that Amy, Eli, and Semi took at their homes. Amy brought photos of her favorite Korean snacks and daily foods. Eli took photos of a rice cooker and steamed rice in the container, which I interpreted as her understanding of a rice cooker as a valuable cultural artifact. Semi took pictures of her family's everyday meals and favorite Korean food.

A similar result was noted in Session One, during which time I engaged in small talk with the children while they were drawing. Amy and I started to carry on a natural conversation which she seemed to enjoy. Interestingly, she explained that her favorite food is Korean food. Amy said, “My favorite foods are DDock, DDockboki, Ramyun, etc” (Amy, personal communication, March 18, 2019). After, Semi interrupted our conversation and said, “My favorite food is my mom’s Korean style fried rice” (Semi, personal communication, March 18, 2019).

As Amy and Semi explained, Korean food is their favorite type of food. My fieldnotes also support the children’s preference for Korean food:

Although they were born in the U.S., Amy, Semi, and Eli liked Korean food best, with the exception of Yael. (The researcher’s fieldnotes, March 18, 2019)

This can be seen as Korean food was familiar enough to them that when asked to pick one’s favorite food, they identified Korean dishes, and they enjoyed eating Korean food in their everyday life. Related, I learned that the mothers of the children who participated in the study speak Korean as their mother tongue and grew up in Korea until they became adults. Therefore, it was natural that the children’s mothers mostly made Korean food on a daily basis. In this context, I interpreted that food is often connected to the mother and is the most friendly and powerful tool for children to engage in the culture of their mothers, as well as they feel the sentiments of being Korean through these foods. As Almerico (2014) notes, choices in food explain an individual’s story, as well as “family, migration, fairy tales, resistance, change over time, and group identity” (p. 3). Thus, the Korean foods that were picked by the children could describe their personal, family, or ethnic identity.

In addition, the children’s food choices also reflected their family members' preferences and what they eat at home on a daily basis. Larson and Story (2009) argue that social factors

affect children's food choices. They note that children tend to choose the food that respected adults, their favorite fictional characters, peers, and their siblings eat. This suggests that food choice can be represented as children's cultural and social backgrounds and their lived experiences. Therefore, I believe that food carried a symbolic meaning that touched on all of the areas that CLD Korean American children face in their living environment, identity, and cultural background in my findings. As a result, through my interpretation and this data analysis, I have learned CLD Korean American children count food as part of their cultural wealth, which they regard as accumulated assets and resources in the lived experiences of their families.

In addition, these findings can serve as an example of a description of community cultural wealth that emphasizes the unrecognized and hidden structures of the CLD children's backgrounds in a society, supporting critical race theories, which advocate for an understanding of cultural influences and power relations (Yosso & García, 2007). The foods identified by these children are understood as cultural wealth in some parts of society. However, these authentic foods, as drawn and made by CLD Korean American children, are often omitted in educational settings, especially those schools where Eurocentric curriculum and pedagogy are norms of the dominant culture. Even if these foods are mentioned by teachers, teachers often have a superficial understanding of and insensitivity toward other cultures, and thus these foods are perceived as simply "Asian," or as a part of one culture that is indistinguishable. Therefore, it is imperative for educators to practice cultural awareness and comprehensive diversity and inclusion in their curriculum and pedagogy with more specific and in-depth understandings and approaches.

The Korean national flag, 'Taegukgi,' as Ethnic Identity. This study also found that the image of the Korean national flag, 'Taegukgi,' was one of the cultural artifacts that Korean American children considered valuable and was used to express their cultural identity in their

artwork. A national flag is a unique symbol that represents a country. Furthermore, the symbolic concept of the flag represents an individual's ethnicity and national identity. Once they made a new object with the air-dry clay, they began making the Korean national flag to go along with it. It was interesting to note that the children did not consider making the U.S. flag first, although they also carry an American identity.

In Session Seven, Eli made Taegeukgi with clay, while the other children made accessories, different foods, and a doll (Figure 24). Semi and Yael also made Taegeukgi with clay in Session Eight. Because only the two children participated in that session, they might have been influenced by each other without noting who initiated the idea, but Semi and Yael started to make Taegeukgi after making their favorite foods, and when displaying the foods they made to take pictures, they always placed Taegeukgi next to the foods.

Figure 24

Eli's L.O.L. Surprise Doll's Accessories

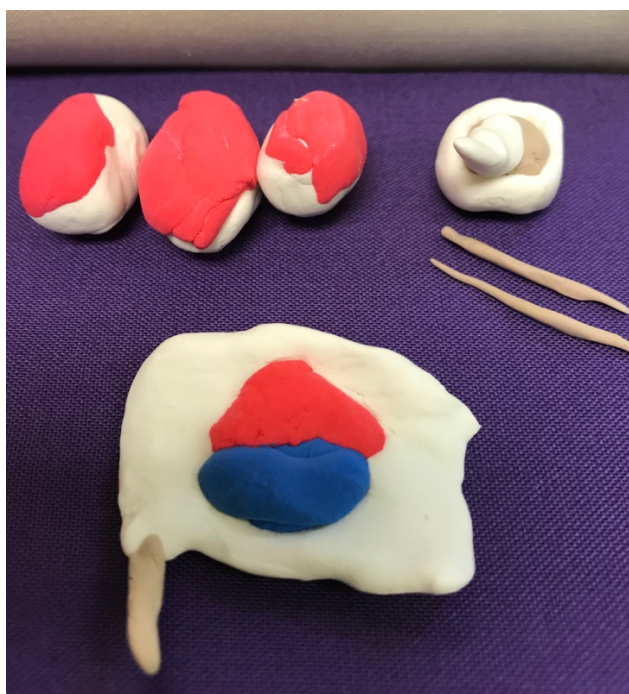


Note. A hamburger, a ball, a wig, and Taegeukgi

As I described in the subcategory Food as Cultural Wealth, although Yael made Japanese food that she liked, she placed Taegeukgi near the food when she displayed it for taking photos, because the food that she made was not Korean food (Figure 25). Her action clearly represented exactly what the national flag, Taegeukgi, means and implies. As I interpreted, Yael wanted everyone to know she identified as Korean and not to be mistaken about what nationality she was simply by her food choices. Even though she liked typically Japanese foods, she wanted to demonstrate she was still Korean, which allowed me to interpret that the children perceived the national flag as a cultural artifact along with food, as well as a representation of their ethnic identity. Although the conceptual understanding of a flag and a sense of national identity are usually more comprehensible to children between the ages of 11- 12 years old (Weinstein, 1957), these young CLD Korean American children (seven to nine years old) already had an understanding of the flag as representing their sense of belonging and their ethnic origin.

Figure 25

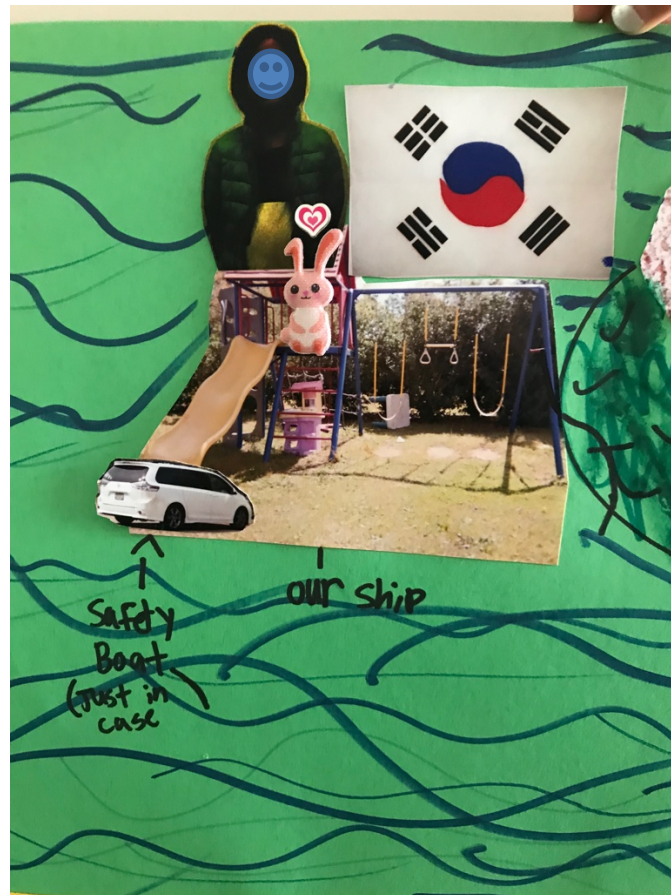
Yael Makes Her Favorite Food and 'Taegeukgi'



Understanding the national flag as an ethnic identity was also recognized in Session 13. Prior to this session, I asked the children to take photos of valued cultural artifacts, and I printed these photos for them to make a collage. After printing the photos, I found Taegeukgi among Semi's photos. She took an image of Taegeukgi and made a collage and story to go along with it (Figure 26). What she described in her story-making was, "This is our ship (playground) and a flag means where we come from" (Semi, personal communication, May 9, 2019). This indicated that Semi had an accurate perception of what the flag meant and unconsciously expressed her ethnic background as a replacement of her identity.

Figure 26

Semi's Story Making



Note. Semi makes a story with her chosen cultural artifact, 'Taegeukgi.'

In Session14, Eli also picked Taegeukgi as her first answer to questions about her L.O.L.

Surprise doll introducing Korea to others:

Researcher: Then, Snowbunny (Eli's L.O.L. Surprise doll's name) is American?

Eli: Snowbunny is a Korean American!

Researcher: What if Snowbunny introduces Korea? What would it be?

Eli: Um... Taegeukgi (the Korean national flag).

Researcher: And then?

Eli: Korean food.

Researcher: And?

Eli: Korean blanket.

Researcher: Does Snowbunny want to introduce more?

Eli: Korean house.

Researcher: What kinds of houses?

Eli: A traditional style house and modern style house.

Researcher: That would be all?

Eli: Korean clothes.

Researcher: What kinds of Korean Clothes?

Eli: 'Hanbok' (a Korean traditional costume)

Researcher: Why does Snowbunny want to introduce the 'Hanbok'?

Eli: Because Hanbok is beautiful. The color is really bright.

The flag can be interpreted as a symbol of ethnic or national identity. Schatz and Lavine (2007) describe that interest in the flag arises from awareness as a member of the country and is a response to a reminder of the norms set by the country. As Yosso (2005) states, culture is often described in symbolic language and can include identity-related to one's status when it comes to

immigration, gender, race, region, and religion for culturally and linguistically diverse students. In addition, ethnic and racial identifications represent self-awareness within a particular group, which visualizes an individual's ethnic views as aspects of self-identity (Serrano-Villar & Calzada, 2016). In this sense, 'Taegeukgi' can be interpreted as a visual symbol that denotes various perspectives of identity in which children perceive themselves as belonging to a group or community. It seems that children nurture within themselves a Korean identity, although they were born in the U.S.

In particular, the children's knowledge of Taegeukgi is likely to have been learned at Korean School, which encourages their sense of belonging and value. I also taught Taegeukgi to my class, when I was a teacher at the Korean School. In many Korean schools in the U.S., Taegeukgi is often raised along with 'Stars and Stripes' at orientation ceremonies, at the beginning of a new academic year, or at graduation ceremonies to encourage children to feel pride in their heritage. Generally, Taegeukgi is included in the Korean Schools' curriculum, especially in March, when many Korean School children learn the meaning of Taegeukgi or make a flag. The reason is that it is closely linked to Korea's independence movement. 'Samiljeol,' which means March 1st, is the anniversary of the commemoration of Korea's massive revolt against Japanese colonialism in 1919. The Korean people were outraged by the repressive nature of Japanese policy. Samiljeol began with a series of protests that quickly spread across the peninsula. The Japanese army cruelly killed many Koreans who protested at that time. As many as 7,000 people were killed in the name of independence. These deaths ultimately brought about significant changes in Japan's imperialist policy. Today, Koreans commemorate March 1st every year as an important day that paved the way for Korea's liberation from Japanese colonial rule. For this reason, many Korean Schools not only in the U.S. but all over the world, educate their students about 'Samiljeol' as a day to inculcate the

spirit of the independence movement, to honor the martyrdom of the nation, and to prevent the repetition of such a sad history from ever happening again.

Rumbaut (2005) argues that studying the history of one's heritage can invite national attachment as a way of expressing their ethnic identity. In this context, with considering perceptions of "individual and intersubjective denotation and connotation" (Reichl, 2004, p. 206) to comprehend symbols, it can be interpreted that the national flag, as used by the children in this study, has a natural symbolic meaning, established from their origin, ethnic attachment, and sense of belonging. Thus, as I discussed in the theoretical frameworks, the development of children's cultural and racial identities is inevitably one of the experiences that follow their cognitive developmental stages, allowing children to be exposed, integrated and act on an increasingly diverse range of experiences and influences (Ballengee-Morris & Stuhr, 2000).

The use of CRT leads to the discovery of numerous notions of capital that are not frequently recognized, such as CLD communities' social and cultural assets. Therefore, through a critical race theory lens, Korean authentic food and the national flag were interpreted as cultural wealth and represented a sense of belonging to the CLD children, which gave them confidence and fostered positive self-concepts (Bernal, 2002). This is also supported by Gonzalez and Moll (2002) who assert that culture can be shaped and described from the rich knowledge of a cultural community. Therefore, the community cultural wealth framework offers these children opportunities to share their personal stories and communities' assets and to show the worth of their cultures, while helping educators determine the importance of these actions to the development of cultural competence and confidence necessary for living in U.S. mainstream society.

Sense of Conflict

While exhibiting pride in their culture, this study found that the children had conflicting feelings about being Korean American and did not want to actively express their Korean ethnicity. Specifically, they tended to be extremely embarrassed to show that they can speak different languages and have a different culture from their mainstream peers in classroom contexts.

Anonymity. All four children demonstrated a collective tendency to prefer anonymity when it came to their ethnic background. This was not dependent on whether they were introverted or extroverted, because Amy and Yael were very outgoing and social, while Eli and Semi were calm and quiet. In Session Two, Amy and Eli expressed that they preferred to hide their ethnic and linguistic differences. In particular, Yael directly expressed her discomfort about ethnically related conversations and even told me not to talk about anything related to Korean in Session Five. When I asked her why, she said, “Just, I don’t want to talk about it” (Yael, personal communication, April 4, 2019). In accordance with a researcher’s ethics, this perspective was triangulated through the affirmation of the other children, as well. They also agreed with Yael’s request. Therefore, my only option was to observe their conversations and reactions. Although I did not know the real reason why the children refused to talk about their ethnicity and did not have a valid process for confirming these reasons, I suspect that their previous experiences within mainstream peer groups or authority figures might have affected the formation of this reticence.

Kincheloe and Steinberg (1997) address that non-mainstream students are asked to learn subject matter with which they are inexperienced and different cultures in addition to their own and abide by unfamiliar rules of conduct. In these culturally incongruous circumstances, a twofold process of silence takes place: “the first involves loss of voice of those culturally

different from the unnamed white school culture; the second involves the silencing of any discussion or naming of racism within the schools” (Kincheloe & Steinberg, 1997, p. 205). Although it is unintended, these silencing processes and the attention that non-mainstream students can receive if they reveal their different languages and cultures in mainstream-oriented educational environments are often unpleasant experiences for young students. Moreover, I think this experience can be seen as a reaction and refusal to talk about or mention it, like Yael, if young non-mainstream children are reminded of the unpleasant experience, because it is likely to result in feeling shamed or wounded.

The tendency toward anonymity was detected in Session Two in the following conversation between Amy and me:

Amy: Um... Nobody is bilingual like me in my class.

Researcher: Only you?

Amy: Uh-huh.

Researcher: Oh, really?

Amy: Yeah. But not many people know that because I don't like people knowing that.

Suddenly, Eli interrupted our conversation and said,

Eli: Me, too.

The conversation with Amy continued.

Researcher: Why don't you like people to know that?

Amy: Uhm... I am not sure, but I just don't like people knowing that much of me. Only a few people know, like four people know.

Researcher: You don't want them to know about it?

Amy: Uh... I sort of used to brag about it, but I don't want to do that anymore,

because I think that is bad.

Researcher: Why did you brag before then?

Amy: I don't know. Maybe bored. I don't really know. . . . Oh, I think I bragged just because. . . Basically just told more than now.

Researcher: Then, you are okay about people knowing that you have Korean inherent?

Amy: No. Now, I don't want anybody to know that I am Korean. I don't want too many people to know that. So, Shasha knows, because she is my best friend. Anna (Pseudonym) knows. Taylor (Pseudonym) knows, and the... yeah, that is all for now.

Researcher: Four people?

Amy: Three. Oh, my teacher knows it, too.

Researcher: If people know that you can speak Korean and you have Korean heritage, how do you feel?

Amy: If they knew I think I would not feel that comfortable.

Researcher: Really?

Amy: They don't feel comfortable either.

Researcher: Why?

Amy: I just don't think, I think everybody would think that I am looking like a different person, and I don't want that much.

Researcher: If you speak Korean?

Amy: Yeah. Plus, I don't speak it. People would keep questioning me, like can you speak bilingually?

Researcher: Have you ever have a bad experience before about you can speak

different languages?

Amy: No, but I just don't like people knowing about it.

Researcher: Do you prefer people who treat you the same as other classroom peers?

Amy: Yea, pretty much.

Amy accurately expressed her discomfort that other people know about her Korean ethnic background. This was in contrast to our initial conversation in which she expressed pride in her bilingual ability. Eli also overheard our conversation and expressed that she, too, did not want others to know she was Korean. Afterward, I began to wonder if opportunities had been offered through school for these children to have access to different cultures and asked them if their teachers had introduced diverse cultures, into their classrooms, especially in art. Eli said, "No, she doesn't even really know about my culture" (Eli, personal communication, March 25, 2019).

Eli: I told her once that I am bilingual and stuff like that. But, just, that was the only time that I could really talk to her, because that's kind of weird just talking to her about Korean suddenly.

Researcher: I see. I understand. Um... what about other cultures? There are many cultures, such as African American culture, South American culture, European culture, Asian culture....

Eli: She did not mention any other culture in art class. Wait, I mean, she did not mention my culture, but she mentioned different cultures, like Black History, something like that.

I remained curious about the other children's art teachers' art curriculum based on Eli's response.

I asked Amy and Semi the same question that I asked Eli. Both children responded that they may have learned about other cultures but had never learned about Korean culture in

particular. When I asked them what they were doing in their latest art classes, Ellie said she made fish to celebrate Dr. Seuss, and Semi had to draw a dessert, so she drew strawberry cake. So, I asked them what it would be like if the teacher introduced Korean culture. Semi said, “It does not matter” (Semi, personal communication, March 25, 2019), and Eli said, “It is okay” (Eli, personal communication, March 25, 2019). However, Amy expressed her inner feelings:

Amy: If she did not say my name, then I will be okay.

Researcher: You don’t like her calling your name?

Amy: No, I mean if she spells my name, I am gonna be [exasperated facial expression]. If she points at someone else that looks like a germ, [sad facial expression], and then, if she spells my name, I will go like [exasperated facial expression].

Researcher: If she spells your middle name? [Her middle name was Korean].

Amy: No, I mean, if she says, ‘Look, Amy brought the yummy treats!’ I will be like [angry facial expression].

Researcher: Why? Because you are shy?

Amy: No, I wouldn’t be shy. I would be devastated if she told everybody.

Researcher: Devastated? Why?

Amy: Because I don’t like people to know that I am Korean [talking louder].

Given the exact wording, it seemed she had had these experiences before or saw another classmate who had similar experiences. According to Amy, it was not just embarrassing or uncomfortable to show in front of a large number of peers that she had a different skin color, ate different meals and spoke a different language, but she was able to explain exactly what it was like to be singled out as someone who “looks like a germ” (Amy, personal communication,

March 25, 2019). I assumed that her wording might not be a misperception. It could be microaggression that she experienced or confusion about her self-identity resulting from cultural isolation and cultural assimilation. However, the one thing that I could confirm was that she was constantly conflicted between her identity and mainstream social norms.

Moreover, because Amy is biracial, she might have a little different situation than the other children. She might be considered marginalized in the Korean community as well as in the mainstream community, since the children were kind of ostracizing her in a later session, too. The other evidence that Amy wanted ethnic anonymity was revealed in another conversation, as well. I asked the children the meaning of their names while they were drawing. Semi explained that her real name means angel in Spanish. She said her real name is too long, so her parents shortened the name. Eli said she did not know what her name meant. Amy said her full name in a loud voice. “My name is Amy Soohyun (Korean name) Smith [Pseudonym]” (Amy, personal communication, March 25, 2019). I noticed that she had a Korean middle name, so I asked her:

Researcher: Oh, do you have a Korean name as your middle name? I did not know that.

Amy: Yeah. I have a Korean middle name, which I hate.

Researcher: Why? I think it is a beautiful name.

Amy: No. I just don't like that people know my middle name, because I hate my middle name.

Researcher: Why? I think it is a beautiful name.

Amy: Uh, because I don't like it.

Researcher: Why? It is your name.

Amy: Because it is ugly.

Researcher: No way, why? It is a pretty name.

Amy: I don't know.

Researcher: Do you really think that name is ugly? No way. It is not.

Amy: I just want to be Emma Watson.

Researcher: Oh, you want to have an actress's name?

Amy: I am not sure. I just like her name. I don't like my Korean name.

People may know that I am Korean if they see or listen to my middle name.

As can be deduced from this conversation, Amy hated the possible disparities her authentic Korean middle name might cause and did not want others to know about it. It was interesting she mentioned that she wanted a famous actress's name, which I interpreted that she wanted to have a common popular name that would hide her ethnicity and be similar to the mainstream. Semi and Yael also wished to keep their bilingualism secret and were reluctant to discuss their ethnic and cultural backgrounds. In Session Three, Semi talked about how she did not want anybody to know she can speak Korean.

According to Winkler (2009), internal factors, including biological and cognitive factors, and external factors, including societal and environmental factors, affect children's development of conflict and racial understanding. In other words, children form their racial conflict or stereotypes through interactions with their parents and peers as well as through surrounding societal circumstances. In this sense, I interpreted all four children's reactions and expressions about their negative self-perceptions might develop from their social experiences, whether in their homes, schools, or communities. These children confront their racial and ethnic differences in their everyday school and social lives. Thus, it is crucial to support children in cultivating a stronger self-identity and a bias-free understanding of diverse races and cultures (Soest & Garcia, 2003).

In the theoretical frameworks for this study, I discussed that through critical multicultural art education societal structures that oppress certain groups of students and demean their knowledge are identified and questioned (Kraehe & Acuff, 2013). As Cannella and Lincoln (2009) state, critical perspectives “seek to illuminate the hidden structures of power deployed in the construction and maintenance of its own power, and the disempowerment of others” (p. 55). Based on these theories, I can interpret that these children have been deprived of their freedom to freely express their own race, culture, or language for whatever reason and have learned and chosen to hide their roots, which they should value, from others. In my interpretation, these children's responses may have resulted from cumulative personal or social experiences they have encountered which have presented lots of challenges and difficulties in their daily and school lives.

From a CRT perspective, the findings can be interpreted as internalized oppression, meaning “a member of an oppressed group accepts negative criticism and stereotypes and believes that it is part of his or her self-image” (Byrd et al., 2017, p. 187). They also argue that oppression can “create a negative environment in which those experiencing the oppression adapt to the characteristics of mainstream culture” (p. 187). Eventually, this internalized oppression leads to self-doubt and a negative self-image of their skin tone (Pyke, 2010).

The CLD Korean American children’s responses can be recognized as an example of the current state of existing multicultural education and the need for traditional multicultural education to progress to critical multicultural education to broaden the scope of education from successful academic achievement to the critique of power and cultural subjugation in education. Moreover, it is also a testament to the urgency of a more active educational approach to diversity and inclusion in K-12 education.

Assimilation. Despite the Korean American children's critical view of the lack of racial diversity provided by the limited existing media culture, the children naturally chose to compromise their self-image by choosing images associated with mainstream norms in their art activities. In Session Three, the children were making collages to represent their desired self-image using many different magazines. The researcher's fieldnotes read as follows:

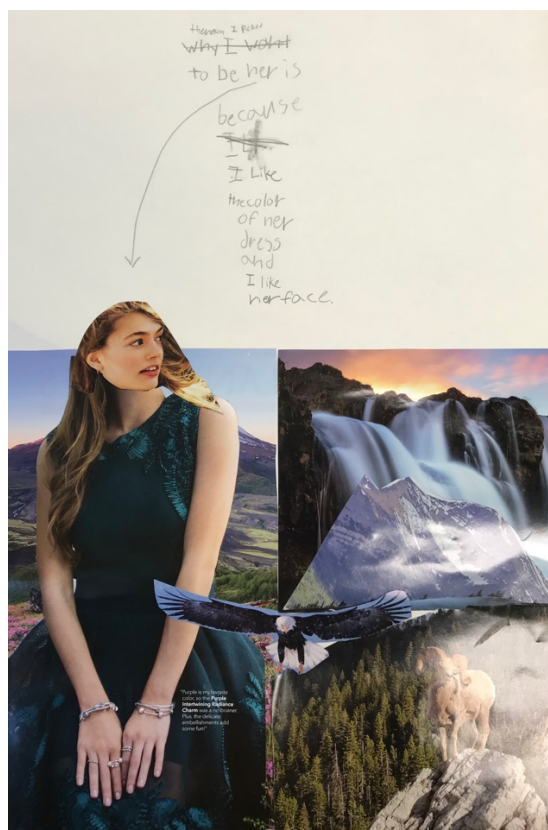
All participants chose a white face, a slim body, and a female figure for their collage. No one chose images of Asians, African Americans, or South Americans. Amy, Eli, and Yael expressed that even though they had pride as Korean Americans, they wished they could be seen as an American. Specifically, Yael told me that because she has bigger eyes than an average Korean, she wants to be an American (Figure 27). Only Semi said she wanted to be a Korean. However, she explained that because she spoke English and Korean, no one noticed that she could speak Korean. She also did not want anyone in school to know that she can speak Korean. Although she recognized that she looked Korean, she did not want to be recognized as Korean in her school. Eli said she was proud of her Korean face, but the Asian women's faces provided in the magazine were not the type she liked. Therefore, she chose a white woman's face instead. Amy is the youngest of the participants, and she is more comfortable with English. But, she describes herself as being bilingual, and she is proud of herself. Overall, I felt that, in some ways, my participants were proud of themselves for being able to speak dual languages, but acutely aware that it was different than other peers at their school. Most of all, I could sense that they were extremely reluctant to reveal these parts of themselves to others. (Researcher fieldnotes, April 1, 2019)

Like this, the image of their "want to be figure" showed that all four children chose White females with slim bodies images that depicted mainstream societal standards and gave

reasons for their selections. The explanations they gave for choosing these images were all focused on the styles of outfits that attracted them as well as the background of the images. Because of this data, I was able to perceive the children's natural assimilation toward mainstream culture, even though they were self-aware of their races, because the cultural resources that these children have access to are dominated by White societal norms. Yoon, Simpson, and Hagg (2010) define assimilation "as the process by which individuals from one minority group 'blend' into a dominant group by losing their own identities" (p. 110). Thus, I interpreted CLD Korean American children's selections as the process of their assimilation, which 'blends' into White, slim, fancy-looking female figures, and the loss of their identities due to a lack of diverse visual cultural resources.

Figure 27

Yael's Desired Self-Image



The common reason the children did not choose Asian models' images as their "want to be figure" is that the images from the magazines do not fulfill their preferences, even though they have a Korean identity. Although I believe that I had prepared a variety of images of diverse people, the children needed even more diverse images than I had originally considered. As a result, their concepts of aesthetics, which reflected the values of the mainstream culture, prompted them to choose images that strongly and forcibly influenced the self-image of these Korean American children. Byrd et al. (2017) state that CLD children are often "socialized through the media that perpetuates negative stereotypes" (p. 187). In addition, Yosso (2005) defines CRT as "a framework that can be used to theorize, examine and challenge the ways race and racism implicitly and explicitly impact on social structures, practices and discourses" (p. 70). Through this CRT lens, the Korean American children's negotiation of their perceptions of their self-images is an example of the idea that young children develop their understandings of races/ethnicities from exposure to images provided by external factors, specifically the media (Bigler & Liben, 2007), which indicates a lack of diverse visual cultural resources due to pervasive White dominant social norms.

In addition, the data was also interpreted based on critical multicultural frameworks. As Acuff (2015) states, for art educators who examine critical questions in art practices, re-visiting mass media visual images and re-negotiating universal narratives are crucial to exposing power relationships. If such imagery or narratives represent dominant perspectives, it is possible to address superficial characteristics and manipulate the narratives of marginalized groups. Therefore, art educators' critical views of imagery and narratives are important and can help liberate students through the recognition and dismantling of generalized images of particular groups of people. Furthermore, educators can support students in their establishment and the delivery of true narratives that rail against socially imposed and repressive ideas of who they are

supposed to be. Narratives can be expressed through various art media forms such as “cultural artifacts, visual arts, theatre, dance, text, and music” (Acuff, 2015, p. 40).

Theme Two: Opening Up Spaces of Belonging: Racial Awareness, Social Relationships, and Learning in School and Community

Throughout the art activities, the CLD Korean American children demonstrated their recognition and expanded their sense of belonging through a variety of circumstances. In particular, the children displayed the inclination toward perceived racial difference by distinguishing between skin colors and identifying their sense of security with the same race and ethnic peers in school environments. The children also revealed that social relationships with their peers and teachers in schools had a significant and active place in their daily lives. Additionally, the children were deeply influenced by academic achievement, and the learning environment prompted in their schools and extracurricular education opportunities in their communities, such as the Korean school, directly affected the Korean American children’s development of self-esteem and self-identity, which greatly influenced their formation of a sense of belonging.

Racial Awareness

According to the data, all of the children obviously recognized their race and racial differences compared with their mainstream school peers. Specifically, the children were sensitively aware of their skin color while they were choosing art materials for their work. Moreover, the children felt more comfortable and incorporated with the same race and ethnic children. Omi and Winant (2007) assert that the meaning of race and race classification is given “concrete expression by the specific social relations and historical context in which it is embedded” (p. 15) and argue that expression of self, social status classification, and proper behavior are shaped by our perceptions of race. Therefore, the race is a “measure of belonging,

and whiteness as a measure of inclusion, or of perceived inclusion" (Tafoya, 2007, p. 219). In this context, the children's distinction of themselves within their social relationships and status in school based on their race and skin color, and their feelings of homogeneity with peers of the same race are understood as a natural phenomenon and a continuous exploration of where they belong.

Skin Color Recognition

CLD Korean American children demonstrated their racial sensitivities through several art activities in this study. In Session One, the planned schedule was for the children to draw their self-portraits. As part of this initial session and getting to know about the children, I wanted to know how they depicted their own characteristics through their self-portraits. Interestingly, I saw that all three children carefully chose crayon colors for depicting their skin tones. Eli and Semi used tan and peach for coloring their skin in their portraits (Figure 28), and Amy chose a light brown color for her skin. However, they contemplated their skin colors for a long time without immediately coloring their pictures.

In Session Two, Amy carefully chose a crayon that matched her skin color. When she drew her family portrait, she picked different crayons respectively to match each family member's skin tone. After she drew and colored her family portrait, she even compared her picture's color to the color of her finger (Figure 29) and mentioned, "My mom has a brighter color than me" (Amy, personal communication, March 25, 2019). Amy also tended to think carefully when she drew her best friends. Amy said, "This tan color is for her skin" (Amy, personal communication, March 25, 2019). When I did not react to what she said, she brought me her chosen crayon color and checked it with me again. Amy said, "This is her color skin, I think. Wait! No, she sorts of looks like a white-ish color" (Amy, personal communication, March 25, 2019). She mixed white on top of the orange color to make a peach, which she said was

really close to the color of her best friend's face. After she colored her best friend's face, she tried to color on her own skin. While choosing the color of crayon for her skin, Amy said, "I always wanted to be tan. I mean peach. Yeah. I like the peach" (Amy, personal communication, March 25, 2019).

Figure 28

Semi Compares Crayon to Her Skin Color



Figure 29

Amy Compares Painting to Her Skin Color



This conversation was evidence of how Amy considered people's skin color and had a specific color of skin that she preferred. It also showed that she had a desire to have a lighter skin color than her own. There was no intervention by me or any other child when it came to decide what color crayon constituted skin color, but Amy remained aware of people's skin colors when she had chances to draw and color people. I interpreted Amy's interest in skin color as her perception of self and her awareness of racial differences although she was only seven years old.

I assumed that she might already be aware of the meaning of peach skin, which represented White.

Eli also said, “I wanted to use crayon this time because that is the closest color I can find for my skin” (Eli, personal communication, March 25, 2019). Then, Amy and Eli started to talk to each other. Amy gave Eli a tan pastel and said,

Amy: You almost tan, so this color is good.

Eli: No, now, I will go with crayon.

Amy: Let me check what is the closest skin color. I will be right back.

Eli: No, I am not using pastel or marker. I will use crayon this time.

Through these conversations, I recognized that Eli even understood the significance of and differences between art materials. She realized that there were not many color choices that matched her skin tone closely if she used either pastels or markers. This showed that, in addition to Amy, Eli tried to find a color that perfectly matched with their skin tone.

The data on such sensitive reactions to skin color was also revealed in the researcher’s fieldnotes. During Session Two, sensitive reactions were also in fieldnotes in which I noted,

Two very interesting things captured my attention at this time. First, all of the children tried to find the exact same color crayon as their skin tones. In particular, Amy, who had a little darker skin tone than the other two, even compared her finger with her painting to determine whether she chose the right color or not. The other two children also chose a crayon for their skin coloring very carefully. I felt their consideration of race and skin color from their actions. (Researcher’s fieldnotes, March 25, 2019).

Spencer (1984) states that children in modern society prefer skin tones similar to their own. The findings of this study also showed that all of the children thought deeply about which crayon colors were similar to their skin tones. However, Amy showed contradictory

perspectives about her skin color. In Sessions One and Two, she chose a crayon color that was similar to her skin tone, but when she drew and colored her best friend, she mentioned that she preferred a lighter color. Based on Amy's skin color being darker than her best friend's, who is White, she might have contrasting perspectives in regard to her skin color. Chen and Jablonski (2019) argue, as one of the most conspicuous physical features, "skin color encompasses complex social and cultural meanings and value judgments that can influence individuals' lived experiences and social wellbeing in a profound way" (p. 65).

In this context, identifying and acknowledging racial differences are crucial to culturally responsive teaching (Lee, 2012). In particular, the concept of color blindness offers the potential to repudiate CDL students' lived experiences when teachers fail to recognize cultural conflicts that CLD students may experience while working in a dominant cultural space. These conflicts may manifest as CLD students' cultural self-identity crisis (Lee, 2012; Li, 2013). In addition, through the lens of CRT, the race is a crucial part of comprehending and transforming the educational system (Gillborn, 2005; Ladson-Billings, 2009). Therefore, racial awareness is critical for achieving educational equity in a multicultural society.

Racial Familiarity

While examining the Korean American children's friendships, I realized that if the children had the same racial backgrounds, they were more likely to become close friends, which can be interpreted as an act of constantly finding a sense of belonging in school environments. Although they expressed that they did not feel racial differences between their peers at schools, they often shared best friends who were of the same race. Eli described that her best friend was Anna (Pseudonym), who was a Chinese American. Eli and Anna went to the same school, which is located in a mostly white community. She explained there were not many students of color in her school. She said she and Anna had been friends for two years since they were in

Kindergarten. Eli described that she always played with Anna on the playground when they had recess at school and explained the reason that she liked Anna was her bright character (Figure 30). Although Eli did not agree with the reason that she liked Anna was because they were the same race, she expressed her comfort in playing with Anna several times. I could not overlook that there was an emotional connection between these two Asian girls at a mostly White school. I also interpreted that Eli felt more comfortable with a friend of the same race, rather than another race, through this conversation. However, she did not recognize her inner feelings, so I could not validate this interpretation.

Figure 30

Eli's Best Friend's Portrait, 'Anna'



The tendency to be comfortable and familiar with a friend of the same race could also be found in Semi's school experiences. Although Semi claimed that she had two best friends who were both white, she only played with Yael at recess, a Korean girl who had recently moved to

her school. Semi said she had a group of friends that would invite one another to private playdates and birthday parties. However, her white friends did not acknowledge or play with Semi at school. Semi felt discomfort approaching her group of friends at school because of this. She expressed she was comfortable that Yael could speak Korean and enjoyed similar play activities, even though they spoke English when they interacted. Semi also pointed out that she used to play with other Korean girls who moved back to South Korea before Yael moved to her school.

In Semi's social relationships with peers in her school, Semi stuck to her Korean American ethnicity. Semi shared that her best friend was white, but she said she only played with Korean American children at recess or outside play breaks during lunchtime. The data showed that Semi was comfortable playing with other Koreans, and she even kept looking for friendships with different Korean girls. Also, when I tried to ask more about her other friends, she reiterated her close relationship with Yael several times.

As can be seen in both Eli's and Semi's conversations, I interpreted how comfortable these children were with friends of the same ethnicity despite the fact that they had an existing group of friends from other ethnicities, as well. However, both conversations showed that CLD Korean American children had contradictory perceptions. Although they said that the reason that they played with either their Chinese or the Korean friends was not because of their races or ethnicities, their conversations connoted that they felt comfortable with children of the same racial or ethnic backgrounds who spoke the same home language and looked like them, even though the children did not recognize the racial similarities verbally. This contradiction between words and behaviors is interpreted as *interracial social exclusion*, which is "motivated by both implicit and explicit racial biases that are often present in early childhood and can be sustained throughout the life span" (Cooley, Burkholder, & Killen, 2019, p. 2440), which can impact

children's formation and their maintenance of social relationships (Newheiser, Dunham, Merrill, Hoosain, & Olson, 2014). This interracial social exclusion, which includes ingroup biases, affects children's peer inclusion and exclusion preferences among ethnic majority children that leads to harmful attitudes towards members of the underprivileged groups (Ruck & Tenenbaum, 2014; Renno & Shutts, 2015).

In Semi's description of her school life, she described both mainstream children's social exclusion and non-mainstream children's ethnic inclusion. Eli's response also showed that she practiced interracial social inclusion with the same friendship. Because CRT is "a framework that can be used to theorize, examine and challenge the ways race and racism implicitly and explicitly impact on social structures, practices, and discourses" (Yosso, 2005, p. 70), the tendency of CLD Korean American children was to practice interracial social exclusion from their ethnic majority peers' exclusion based on the CRT framework. Therefore, educators' racial and cultural awareness of these complex relationships is crucial to providing culturally and socially equal educational opportunities in a school setting.

The Value of Social Relationships, Learning, and Environments

As part of the process of building a sense of belonging, the data illustrated that CLD Korean American children are very much influenced by social bonds, school performances, and learning circumstances within their schools and communities, such as their attendance at a Korean school. Particularly, the children displayed that their school achievement strongly affected the foundation of their self-esteem. Moreover, the children closely observed their teachers' preferences and the environments of their classrooms. In addition, the Korean School, which the children attended on a regular basis, functioned as a place where they could relax and enjoy interactions with other Korean American children and their Korean teachers. All of these social and environmental factors that influenced the children's daily lives and educational sites

can be interpreted as the children finding a sense of belonging and discovering and establishing their own identities.

School as Daily Belonging

The children had positive reactions and showed interest in their schools. They tended to equate the achievements of schoolwork with their own self-esteem and even mirrored their teacher's tastes and preferences. In Session One, Amy confirmed that her school-related work was an important part of her life, and it determined her moods. As is shown in this conversation excerpt, Amy's mood is influenced by her schoolwork:

Researcher: When are you proud of yourself?

Amy: I am always proud of myself when I got a homework award and am doing well in gymnastics.

Researcher: Do you have any experiences when you were disappointed in yourself?

Amy: When I made a mistake in math, especially the question that I already knew.

Researcher: What do you hate in general?

Amy: Um...when my dad makes me do homework.

The data demonstrated Amy's school performance is closely linked to her self-esteem. She valued school awards, which gave her pride. Therefore, school achievement affected children's self-perception.

In Session 14, Eli expressed her desire to enjoy the classroom as a solitary space, while she was role-playing with her L.O.L. Surprise doll. It could also be considered a concrete expression of things that she normally imagined or wished for, given the fact that she was telling her story with a doll as a medium as she had never done before. After Eli made her L.O.L. doll's classroom, she expressed how much she loved her school and wished her mother were also a

teacher, as this would allow her to access and stay at school freely. She wanted to enjoy the classroom and have the school space all to herself, as she could not occupy it as much as she wanted on the regular. I interpreted her expression as a strong desire to linger in her classroom and school space and that she valued and assigned meaning to them as places of belonging.

The tendency of children to value school and their classrooms was not only apparent in these dialogues but was also exhibited in the art created by the children. When Semi and Yael made houses for their L.O.L. Surprise dolls, Amy and Eli made classrooms and schools for their dolls. In Semi's L.O.L. Surprise doll's classroom that she made at home and brought to Session Seven, it was evident how closely Semi observed her classroom space and explored her teacher's classroom management. As I discussed in the Methodology Chapter (p. 87), she created all of the features that her classroom contained: a blackboard, a smartboard, a chair for the teacher, a carpet for group activities, a behavior measurement stick with an explanation about what each color mean, all of the slogans that her teacher put on the classroom walls, the teacher's table with a tablecloth, a vase with flowers, and even graded papers. The detailed features of her model classroom were a lot to describe in words, but Semi had even made all of these things as miniature versions using recycled materials. Of course, it was a classroom for Semi's L.O.L. Surprise dolls, but this art project required extreme focus, accuracy, effort, and most importantly, enjoyment to make, because it obviously took a long time. Semi's work was based on a much deeper understanding of and familiarity with her classroom space. It was evidence of Semi having affection for her school and valuing her classroom, as well as being influenced by it.

Similar to how Semi made her L.O.L. Surprise doll's classroom, in Session 12 to 14, Eli made her doll's classroom using recycled materials and included a playground. As in Eli's role play with the L.O.L. Surprise doll, she showed her interest in and ownership of her classroom while making a classroom for her doll. Although she began by making a classroom, she

extended her creative ideas and imagination to build a playground for her doll (Figure 31). Initially, she started to make an individual trampoline and slide outside of the classroom, but later, she put those on the lid of a shoebox, which was originally designed to be a roof for her classroom, to be able to connect the two different facilities. To decorate her classroom, she brought her own stickers from home that included words that she liked. All of these choices indicated that she kept thinking and developing her ideas about making a classroom and wanted to make her doll's classroom look realistic, which was evidence of how Eli values her school.

Figure 31

Eli's L.O.L. Surprise Doll's Classroom and Playground



Since Amy showed how she was influenced by her performance at school, she wanted to make her L.O.L. Surprise doll's school when she had the opportunity to pursue her own interests. Remarkably, she created and compiled all of her clay objects and features prior to making her classroom and proceeded to build an entire school instead of only making a classroom. In Session Ten, she made a flower garden and food vending machines. Based on those art activities, she expanded her ideas to create an entire school by connecting a classroom, a

restroom, and a cafeteria area during the last session that she participated in by herself. Unlike Semi and Eli imitating the classroom furniture and the interior of a classroom from the teacher's point of view, Amy created her doll's classroom focused on students' conveniences. She made a cubby for hanging her doll's book bag, a cushion storage bin for storing her doll's nap mat, and bookshelves. Amy even created math questions and solved the problems on the tiny math workbooks (Figure 32).

Figure 32

Amy's L.O.L. Surprise Doll's School



As the data showed, the children were receptive to the perspectives of their teachers. Throughout the several sessions, Semi showed how she was influenced by her teacher's favorite scent, music, and classroom decorations. It directly affected her way of thinking and even had an impact on Semi's imitation of her, such as listening to the same music while she was

participating in the art activities, duplicating her own classroom in her art, and recreating the items that her teacher possessed. As such, following the teacher's taste and interest and imitating the learning environment can be regarded as the children's own expressions of their sense of belonging as members of their schools and classroom environments. Thus, teachers' roles, perceptions, and reflections when it comes to classroom management and culture critically influence their students.

Ladson-Billings (2009) notes that cultural relevance goes beyond language and encompasses other aspects of student and school culture. The concept of culturally responsive teaching requires teachers to positively respond to the needs of their students every day. Although every student needs his or her teacher's attention and care, especially CLD students, teachers' consideration of their students' academic performance and school life is imperative for developing their self-esteem as well as their self-identities. The important role of teachers is also emphasized in critical multicultural education. To meet the goal of critical multicultural education, teachers' responsibility for providing educational equity that is required of culturally responsive and culturally sensitive teaching is crucial (Buttaro & Catsambis, 2019; Gorski, 2016; Jagers, Rivas-Drake, & Williams, 2019; Stenbridge, 2019; Thompson & Thompson, 2018).

According to Gay (2010), culturally responsive teaching is defined as "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (p. 31). Thus, culturally responsive education is a student-centered educational approach in which students' unique cultures are recognized and cultivated as strengths to advance diverse students' achievement (Ladson-Billings, 1999). Thus, culturally responsive educators should identify the significance of students' cultural links in all scopes of learning to improve their classroom learning experiences and environments.

Furthermore, to ensure educational equity for CLD students, culturally sensitive educators' varied efforts and critical self-reflection toward cultural understanding are essential (Broome, 2014). Culturally competent educators' contributions help to advance effective multicultural education (Andrus, 2001). Therefore, teachers' eagerness to find hidden cultural or social expectations within CLD students through encouraging their discovery of social and cultural wealth will not only enrich CLD students' school life but will also serve as a foundation for achieving educational equality (Larrivee, 2006) and social justice.

Korean School as a Community of Belonging

Among the many factors that determined these children's sense of belonging, the Korean School offered an important advantage as a community of belonging. The data revealed the children's regular social bonds with peers and teachers of the same ethnic group at the Korean School, which the children attended, played an essential role in creating a secure and comfortable environment not only to learn languages but also develop their self-identities. In Session Eight, although Semi complained about having to do homework for the Korean School, she expressed that she liked attending the school. Semi mentioned that she only wanted to hang out with her Korean teachers and friends at the Korean School, rather than study too hard and have homework each week. This showed that Semi preferred belonging to the Korean school community, even though studying the Korean language was difficult. Semi also said, "My mom said that if I can speak Korean a lot at Korean School, it would be fine not doing Korean School homework. So, I just want to go to Korean School without homework, because when I go to Korean school, there are many opportunities to speak Korean, especially play with Korean friends and activities at class" (Semi, personal communication, April 13, 2019).

The data showed Semi's mother believed the Korean School was beneficial for Semi in the development of her ability to speak, read, and write Korean. In the same session, Yael said,

“I don’t like to go to Korean School class. There is too much homework. I’d rather play with Korean friends there” (Yael, personal communication, April 13, 2019). Just as Semi expressed the pressure of completing her Korean class homework, Yael also expressed negative feelings about her class homework in the Korean School. However, both of the children seemed to enjoy spending time with their friends at the Korean School, which I interpreted as their perceptions that they belonged to this community, as well as had a sense of ethnic attachment. The value of the Korean School to these children was also revealed in Amy’s photos. In the many photos that Amy took at her home of her valued cultural artifacts, her Korean workbooks and Korean School backpack were included (Figure 33). Since she expressed pride in her bilingualism in Session Two, it was not surprising that she included those in her pictures. At the same time, these photos were confirmation of how Amy put meaning in the Korean language and felt a sense of belonging to the Korean School community.

Figure 33

Amy’s Korean School Belongings: Korean Workbooks and Backpack



In the U.S., there are several hundred Korean Schools based on local Korean community populations and their needs. Generally, Korean churches assertively facilitate Korean School as community involvement in small towns. However, some Korean Schools operate as independent institutions in larger cities, such as Atlanta, Chicago, Los Angeles, and New York. Korean

Schools in the U.S. play several essential roles, especially for Korean American children. Korean School provides a self-identity, affording space for children and youth from a similar cultural background to connect, maintain, and share their ethnic perspectives (Carter, 2007). In particular, the data disclosed that parents, especially the mothers of CLD Korean American children, want their children to have continual education on the Korean language and culture. Many native Korean-speaking parents, who live temporarily or permanently in the U.S., have a lot of interest in their children's continuous learning of and improvement in the Korean language in case they were to move back to Korea and face the pressures of meeting social expectations. Additionally, the parents wish to preserve the Korean language, even living in the U.S., to continually communicate with their children.

Korean parents expect a Korean School to be a cultural association that helps maintain their children's Korean identity. They also anticipate that the role of these schools is to develop and further the capacity of their children to speak Korean. In many cases, the Korean School also provides a dominant space in which racially and culturally marginalized Korean American children can receive emotional comfort and support (Park, 2018) and share the value of their Korean culture that is often excluded from mainstream American schools. So, Korean Schools, in essence, nurture Korean American children's identity formation to promote students' cultural and linguistic competence and confidence in their identity as Korean Americans.

Thus, these children's bilingual abilities and their belonging to the Korean School allowed them to generate resistance capital and provided a strong foundation for a sense of pride and dignity about who they are based on knowledge and dispositions that support people of color to combat racial subordination (Yosso, 2005). Moreover, these CLD Korean American children's understanding of their linguistic capability and sense of belonging to this community prove what critical race theory advances in terms of community cultural wealth. CRT prompts

the discovery of CLD communities' social and cultural assets that were previously unrecognized as well as the cultural knowledge, techniques, aptitudes, and interactions owned by socially and culturally marginalized groups that assist them in maneuvering and advantaging themselves in a dominant society (Yosso, 2005). In sum, Korean School plays as a significant cultural asset for the community where these CLD Korean American children belong. Moreover, Korean School provided the children opportunities to develop their sense of belonging and comfortable social and learning environments to meet the children's social and cultural needs, which weren't received from their mainstream oriented schools.

Theme Three: Crafting Agency through Choice and Play

Throughout this study, various art activities fostered the CLD Korean American children's creativity, hands-on, critical thinking, and problem-solving skills. In addition, these art activities motivated their learning and empowered the children and stimulated the sharing of their lived experiences. In particular, by giving children a chance to choose their desired materials and topics for their art activities, through a choice-based pedagogical approach (Douglas & Jaquith, 2018) based on culturally sensitive art teaching, the children adopted a cultural trend, L.O.L. Surprise dolls, into their art (Figure 34). As a current trend in children's play culture, L.O.L. Surprise dolls employ a similar concept of unboxing media trends and instill feelings of excitement, expectation, and surprise in children. These feelings lead the children to treasure their L.O.L. Surprise dolls and to use them as a tool to impersonate themselves in this study. In addition, as a metaphor for the CLD Korean American children, the L.O.L. Surprise dolls helped the children to voice their hidden stories and generated their agency to learn. Through the analysis of the data, three sub-themes were identified, including art as playing, play as voices, and art as learning.

From Session Six to Session 15, the children used their L.O.L. Surprise doll as a medium to stimulate creative, imaginative, aesthetic, and sensuous experiments (Figure 35). This play-based approach allowed the children to engage in these art activities more spontaneously. In Session Six, once I decided to bring the L.O.L. Surprise dolls into the art activities for the remaining sessions, the CLD Korean American children were filled with enthusiasm. They immediately planned what they wanted to create and began to sketch possible projects voluntarily. At this moment, the children enjoyed the crossing of boundaries between art and play. The perception of art as playing constantly drove the children's creativity and imagination and produced ideas about new art projects, in other words, new play. Brown (2009) states that "the impulse to create art is a result of the play impulse" (p. 61). Moreover, Otule (2012) argues that art experiences are aligned with control, and play experiences are linked with curiosity. Thus, art and play are closely connected in children's developing creativity by exhilarating their intrinsic motivation to learn and by offering the ability to experiment with materials.

My decision to integrate the L.O.L. Surprise dolls into the art activities was based on a desire to implement critical pedagogy by handing the children ownership over their own learning. As Shor and Freire (1987) argue, critical education has to "integrate the students and the teachers into a mutual creation and re-creation of knowledge" (p. 8). Shor (1996) also states that, as part of critical pedagogy, teachers should devote themselves to consistently employing their power and knowledge "as democratic authorities who question the status quo and negotiate curriculums" (p. 56). Therefore, I can argue that I coordinated my research plan with respect to the children's desires and interests to adopt the L.O.L. Surprise dolls in their art activities to meet the main goal of critical pedagogy. Critical pedagogy requires educators to address and be aware of the cultural, social, emotional, and cognitive needs of students from diverse backgrounds. In response to this need, I discovered L.O.L. Surprise dolls, a toy trend culture of children, and

implemented it into their art activities. Therefore, based on critical pedagogy, art teachers' and educators' sensitivities towards and awareness of the cultures of diverse students and their efforts to actively introduce these cultures into the curriculum are necessary to implement an effective critical multicultural education.

Figure 35

Yael Experiments with Yarn



Note. Yael experiments with yarn to make her L.O.L. Surprise doll's outfit.

Play as Voice

Throughout the process of artmaking with their L.O.L. Surprise dolls, the children personified their dolls or projected themselves into the doll's dialogue (Figure 36). In particular,

I applied this play-based activity, and the children began to talk more and share their hidden stories. In addition, role-play with their favorite dolls, which had become reflections of themselves through personalization, was an opportunity for children to tell stories that they had never expressed in prior sessions. Therefore, play-based learning was a great tool for empowering CLD Korean American children to voice their inward stories and lived experiences.

An Unheard Story from Eli

In Session 14, Eli played with her L.O.L. Surprise doll classroom that she created with recycled materials. She began to introduce her L.O.L. doll's classroom and acted like her doll:

Researcher: What is your doll's name?

Eli: She is Snowbunny.

Researcher: What a beautiful name! Snowbunny, could you introduce your classroom?

Eli: Here is my classroom. This is a chair that's my teacher seat and there is an independent bed place for the baby.

Researcher: Where are the classmates?

Eli: Today is a holiday, but I have a key for the school.

Researcher: How come?

Eli: Because my mom is a teacher.

Researcher: Oh, your mom is a teacher?

Eli: Yes!

Researcher: What do you do here? I can do color in the book, reading a book, and play at the playground.

Eli: I wish my mom was a teacher. If my mom is a teacher, I can be here every day, and I can do whatever that I want. I love school.

- Researcher: Do you like your school the best?
- Eli: Uhm. I like my home and my school.
- Researcher: What about friends?
- Eli: I hope Ella can play with me.
- Researcher: Who is Ella?
- Eli: Ella is my Korean American friend.
- Researcher: What about another classmate? Any other American friends?
- Eli: But I want to play with Ella here.
- Researcher: Okay. So, do you like to only play with Korean American friends?
- Eli: Yes. I want to play with Korean Americans.
- Researcher: Why?
- Eli: Because if I play with American friends, I have to speak English. I do not speak English very well. But, with Korean American friends, I can speak both Korean and English.
- Researcher: But you are a good English speaker, right?
- Eli: Yeah... but... still...I do want to play with Korean American friends.
- Researcher: Still, do you want to play with Korean American friends?
- Eli: Yes.
- Researcher: How about except the language? What else do you like about Korean Americans?
- Eli: I like to play with her, because we play well on the playground at school.
- Researcher: What about a teacher?
- Eli: I want to have an American teacher.
- Researcher: Oh, do you like to have an American teacher? Why?

Eli: Because the American teacher does treat me the same as other students whether my pronunciation is wrong or not. However, old friends and boys were laughing at me.

Researcher: Did your feelings get hurt?

Eli: Yes. My feelings were very hurt.

Researcher: Oh, I am sorry.

Eli: But I also like to have a Korean teacher. Because if there is a Korean teacher, I can speak with the teacher by Korean. Also, a Korean teacher also has not perfect pronunciation, she might understand me if my pronunciation is wrong or a little different than other American friends. Also, other students cannot laugh at the teacher and me.

Researcher: Then, is Snowbunny Korean? Or American?

Eli: Snowbunny is a Korean American!

Researcher: What if Snowbunny introduced Korea, what would it be?

Eli: Um... Taegeukgi (the Korean national flag)

Researcher: And, then?

Eli: Korean food.

Researcher: And?

Eli: Korean blanket.

Researcher: Does Snowbunny want to introduce more?

Eli: Korean house.

Researcher: What kinds of a house?

Eli: A traditional style house and modern style house.

Researcher: That would be all?

Eli: Korean clothes.

Researcher: What kinds of Korean clothes?

Eli: ‘Hanbok’ (a Korean traditional costume)

Researcher: Why does Snowbunny like to introduce ‘Hanbok’?

Eli: Because Hanbok is beautiful. The color is really bright.

From this conversation, I interpreted that Eli might struggle with English when she began to go to preschool or pre-Kindergarten. The memory of first learning English was not happy or even embarrassing, because she mentioned, “Because the American teacher does treat me the same as other students whether my pronunciation is wrong or not. However, old friends and boys were laughing at me” (Eli, personal communication, May 9, 2019). Although Eli was born and raised in the U.S., she learned Korean first, because her mother’s first language is Korean, and she lived in a Korean community until she started attending school. In the initial stage of the data collection, she never expressed her feelings or shared her real wishes.

The L.O.L. Surprise doll was a metaphor for her inner narratives, which is a way of “giving voice to the voiceless” (Thomson, 2009, p. 3). Through playing with this doll, she could express her hidden stories, her value as a Korean American, and how she was influenced by the school environment, which previously went unheard in this study. If she didn’t have the opportunity to make and play with her L.O.L. Surprise doll’s classroom, perhaps I would not have had the chance to hear about her experiences. This study also provided a sequential process for developing her critical thinking skills so that she could share her inner stories.

An Unheard Story from Semi

In Session 14, Semi also played with her L.O.L. Surprise doll when situating her doll’s house that she created using recycled materials. The excerpt of Semi’s role-play and conversations between Semi (as Sally) and I are below:

- Researcher: What do they like to do when she has free time?
- Semi: I also like to draw.
- Researcher: Oh, she likes to draw. What kind of things does she draw?
- Semi: I just draw what I like, but I forget.
- Researcher: Does Sally like art?
- Semi: Yes.
- Researcher: Does Sally have an art class?
- Semi: Yes.
- Researcher: What does Sally draw or make in her art class?
- Semi: I don't know. Tons of different topics.
- Researcher: Do you remember what topic Sally chose?
- Semi: I don't know.
- Researcher: Has Sally ever experienced any cultural topic or images in her art classroom?
- Semi: No.
- Researcher: Do you hope that Sally's teacher introduces her peers to anything related to other cultures?
- Semi: I don't care.
- Researcher: Does Sally hope her art teacher introduces anything about the Korean culture?
- Semi: I don't like Korean.
- Researcher: Oh, Sally didn't like Korean?
- Semi: Because I don't. I have a friend who is mean. She is Korean.
- Researcher: Oh, I am sorry, Sally. Is she mean, Sally?

Semi: Yes.

Researcher: Is she Korean American?

Semi: No, she is Korean.

Researcher: What does she do to Sally?

Semi: I don't know.

Researcher: What does she mean to Sally? Does she tease Sally?

Semi: No. She does not tease me. She does not play with me.

Researcher: Oh. How was Sally feeling?

Semi: Sad.

Researcher: Sally was really sad? What other feeling did she have?

Semi: That's it.

As one can probably infer from Semi's role-playing, I was addressing questions to Semi's L.O.L. doll, Sally, but Semi tended to use the pronoun "I." For this reason, the stories she tells while role-playing can be interpreted as Semi expressing her daily and school experiences as or through the doll, Sally. Semi's story connoted that her identity is more like an American. When I asked her about the peer who did not wish to play with her, she vividly pointed out that "She is Korean." Through this experience role-playing, Semi expressed her negative experiences about a peer of the same ethnicity who had left Semi out of her peer play, and Semi perceived this hurtful experience as an antipathy to Koreans as a whole. However, in Session 5, Semi said she only played with Yael on the playground after she moved to her school. Therefore, this story can show conflictual experiences when forming an understanding of Korean culture or people, as well as Semi's fluent, yet uncertain, self-identity, which traversed moment by moment between the American and Korean American cultures depending on the situations being confronted.

Semi's dissonance was shown in Session Three. I wrote Semi's response in my fieldnotes as follows:

Only Semi said she wanted to be Korean. However, she explained that because she spoke English and Korean, no one noticed that she could speak Korean. She also didn't want anyone at school to know that she can speak Korean. (Researcher's fieldnotes, April 1, 2019)

According to my fieldnotes, Semi had a positive Korean identity, but at the same time, she wanted to hide her ability to speak Korean in a school setting. Through Semi's role-playing, I can also confirm that school played an important role in Semi's everyday life, since she referred to school-related homework and her homeroom environment. As I described previously, Semi's favorite space in her school was her homeroom, even though she liked art, because of the good smells and many cheery slogans on the walls of her classroom. As was previously revealed, in Session Five, Semi included many slogans in her L.O.L. Surprise doll's classroom.

In this study, play-based art activities played a role in empowering both Eli and Semi to share their hidden stories, which had not directly been expressed in previous sessions. Swadener and Polakow (2011) state that contemporary research that relates to children should aim to place attention on their "voices that are not distilled by adult constructs or mediated by adult prompts and interventions. Giving children time and space to express and articulate their own concerns and wishes is central" (p. 708). Thus, using a play-based pedagogical approach empowered the children to give voice to their inner feelings and stories.

By means of a CRT lens, a 'voice' is provided to people of color to name and express an alternative reality with the sharing of their stories. Therefore, I believe that the children's voices here in their play represented the CLD Korean American children's everyday lived experiences at school, which demonstrated their unpleasant memories being bilingual and revealed a lot

about culturally and racial minority children's self-identities. In educational settings, as Ladson-Billings and Tate (1995) assert, "the voice of people of color is required for a complete analysis of the educational system ... Without authentic voices of people of color, it is doubtful that we can say or know anything useful about education in their communities" (p. 58). Thus, the perspectives of CLD students are important for developing current multicultural educational structures, especially including CLD students' heritage and family cultures in the classroom.

Figure 36

Semi and Yael Play with L.O.L. Surprise Dolls



Art as Learning

The data showed children developed a sense of agency about their learning, as well as critical thinking and problem-solving skills, through participating in the different art activities, specifically once they had the freedom of choice in their art activities. In Session Three, when the children were provided magazines to choose their “want to be figure,” even though I prepared a certain amount of diverse racial images, they pointed out that there was an abundance of White images overall. Eli expressed, “I am proud of my Korean face, but these Asian women’s faces are not my type” (Eli, personal communication, April 1st, 2019). Semi also said, “I want to be an Asian woman, but these faces are not my favorite skin color” (Semi, personal communication, April 1st, 2019). These children’s answers indicated that they used their critical thinking to view the limitations of choices of Asian face types and skin colors from the given media culture. Although I provided a variety of images of races, styles, facial types, and even outfits, the children’s preferences were more diverse and selective than I had thought. They wished for more options in print media that represented Asian women (Figure 37).

The development of children’s critical thinking and problem-solving skills was also shown by making new objects related to L.O.L. Surprise dolls, which was the purpose of their art. From their choice of materials to deciding on an individual topic, the children’s critical thinking was whetted and their problem-solving skills were also practiced during each session. In particular, once they were given the authority to choose their favorite L.O.L. Surprise dolls, initially Amy, Semi, and Yael expressed that L.O.L. Surprise dolls lacked diversity and, particularly, did not include enough Asian dolls. Although the company provided some Asian L.O.L. Surprise dolls, the concept of the “surprise,” which essentially adopted the concept of a lottery, further restricted their chances of obtaining Asian dolls specifically. These critical

thinking and problem-solving skills were also used while they were making their dolls' outfits, accessories, and food, as well as their preferable places.

Figure 37

Yael Makes 'Hanbok' for Her L.O.L. Surprise Doll



As Acuff (2015) explained, critical multiculturalism advocates that teachers advance a pedagogy that examines existing power and encourages diverse cultural voices and lived experiences. Although the children's learning was generated from their autonomous will, their ability to think critically about their L.O.L. Surprise dolls was consistent with the view of critical multiculturalism that prioritizes the "structural analysis of unequal power relationships, analyzing the role of institutionalized inequalities" (May & Sleeter, 2010, p. 10). Acuff (2015)

also argued that art teachers should recognize the requirements of critical multiculturalism and implement it in their teaching to prompt students' critical thinking about inequality in the mainstream power structure that might privilege them or limit their abilities.

However, what's notable here is that the children's understanding about the limited racial representations offered by the L.O.L. Surprise brand was represented spontaneously through their preferable art activities, and not by the educator. The children became aware of what was missing, as part of the L.O.L. Surprise brand, that was common in their daily lives and experiences and were able to express their culture while empowering themselves through providing these valued cultural artifacts. In this case, I believe the children's self-awareness of the inequality and the underrepresentation in the mainstream toy culture fostered their critical thinking and problem-solving skills. These abilities, as recognized in critical multicultural education, became an active practice in these children's learning, which showed the children's agency to recognize and criticize the visual culture that does not reflect their lives, culture, or race. Therefore, they figured out artistic methods for solving what they saw as inequities by making Asian L.O.L. Surprise dolls, doll accessories, and food that were reflective of their own experiences.

This children's transformation of perceptions can be interpreted as a result of what Freire (1970/2000) asserts about critical pedagogy. As Freire (1970/2000) linked critical pedagogy and emancipatory pedagogy to subversive actions, the children established critical insights into their social realities through reflection and action. Likewise, critical pedagogy refers to the idea that curriculum, practices, and methods of engagement play "an active role in the production and reproduction of social relations and systems" (Porfilio & Ford, 2015, p. xvi). Therefore, art activities, which induced learning in this study, allowed the Korean American children the

opportunity not only to practice technical skills and problem-solving but also to reflect on their cultural gaps and social positions through critical thinking.

Throughout the 15 sessions, the CLD Korean American children developed a sense of art and crafted agency by employing various choice-based applications of art activities and play. One of the most crucial findings of this study was the influence of the infinite possibilities of art on children. In particular, art activities played an essential role in the process of exploring, identifying, and developing children's cultural and social self-identity. Through this process of finding self-identity, the children began to voice their inner stories aloud. Surprisingly, the Korean American children pioneered and cultivated various functions of art on their own when they were able to use the topics and materials they wanted. Thus, choice-based art activities can offer an important catalyst in children's creative learning and self-identity and empower children to voice their hidden stories.

Summary of the Findings

In conclusion, as “knowledge, taste, style, and preference are some of the attributes that belong to a culture-based group” (Bartee et al., 2007, p. 17), all of these findings in this study are the basis for sharing a range of CLD Korean American children's stories and lived experiences. The findings also prove that complicated cultural and social self-awareness and self-identity exist in the Korean American children as shown through various verbal dialogues and symbolic images in their art and play. Therefore, these children's complex self-identities are not fixed but very fluid due to various cultural and social factors.

Since culture includes the entire system of symbols in which meanings are encoded, experienced, expressed, and produced, it can be said that cultural symbols from children's lived experiences demonstrate this complex system (Gaskins, Miller, and Corsaro, 1992). Gaskins et al. (1992) also state that children are born into existing tradition and symbolic systems and

children use their interpretive capacity to participate in cultural customs. They also argue that the process of creating meaning can only be understood by placing children in cultural circumstances (Gaskins, et al., 1992). Moret (2019) states that dynamic relationships exist between culture and the individual. While “individuals tend to internalize many aspects of culture, they also engage culture by actively using the various aspects of their heritage in creative ways, a process called ‘externalization.’” (p. 181). In this regard, it can be interpreted that Korean American children's inherent culture went through the process of externalization through creative art activities and plays using L.O.L. Surprise dolls.

Gaskins et al. (1992) note that children's knowledge reflects qualitative changes in their social world as well as their cognitive and linguistic abilities. In other words, children's socialization in their homes, schools, and communities is “not merely a matter of acquiring or appropriating culture at the level of the individual child but also a collective process of innovative or interpretive reproduction” (p. 7). Thus, the Korean American children's lived experiences gained from their daily lives, hidden stories, personal and family memories, episodes, and perceptions are caught up in processes of accepting and reinterpreting culture in their societies and environments. Therefore, through the process of continually exploring and negotiating children's cultural and social identity, sense of belonging, and crafting agency utilizing choice and play through various art activities, the children are given the opportunity to explore and to form perceptions and moments for reflection. The visualization of self-identity is an indispensable consequence in the evolution of the children's strong sense of identity.

In addition, as the centrality of experiential knowledge is the great overarching method for examining society and culture, the lens of CRT also recognizes the Korean American children's alienation from the racial and cultural differences that they experienced in their school and possible frustration from their teachers' lack of understanding of their cultures. Thus, the

empirical information from the children's lived experiences is crucial evidence for critically analyzing the community that these children face with the most frequency - schools (Delgado, 1996).

Consequently, through the lens of CRT, community cultural wealth, and critical theory, this study demonstrates the importance of achieving equity in educational environments for CLD students' cultural and social self-identity development and supports research finding that CLD students' racial, ethnic, cultural backgrounds are easily omitted from their education. This study indicates that these children were deprived of opportunities to express their valuable culture in the classroom and supports the idea that children often experience cultural and social exclusion in their mainstream-oriented school circumstances, which negatively affects the formation of their cultural and social identity and complicate their ability to find solidarity as a school member. Therefore, the findings of this study confirmed the needs for educators' critical self-reflections and sensitivities to cultures, especially when they introduce non-mainstream cultures to their students. Educators should consider and research inclusive approaches that underscore the premise that all cultures are just as valuable as the dominant culture; this must be done in a way that is not superficial or exaggerated, as to prevent othering of distinct cultures. Moreover, the study encourages the active implementation of critical multicultural art education through the incorporation of culturally responsive and sensitive teaching to enhance building a healthy and positive self-identity for both CLD and mainstream students.

CHAPTER 5

IMPLICATION AND CONCLUSION

Introduction

This chapter presents the implications for future research and the conclusion of this study. To summarize this study, the purpose for this study was to explore the nuances of CLD Korean American children's stories and lived experiences, investigate their cultural values, and examine how and what kinds of art practices are helpful for assisting the children when it comes to expressing themselves, understanding their diverse cultural backgrounds, and developing self-awareness and their cultural and social identities. This study supports fostering a strong sense of agency in CLD Korean American children through culturally sensitive art practices (Manifold, Willis, & Zimmerman, 2016) that offer choice and play.

The findings for this study have several implications that will contribute to the existing practices associated with critical multicultural art education. Specifically, a choice-based (Douglas & Jaquith, 2018) pedagogical approach helps children craft agency for their learning and develop creativity, critical thinking, and problem-solving skills through art. Furthermore, a play-based learning approach (Fesseha & Pyle, 2016) empowers Korean American children to voice their inner stories based on their lived experiences. In particular, these practices helped elicit and reveal the unheard stories of the children that were deep in their minds but never spoken aloud.

In addition, this study emphasizes the need for culturally sensitive art education to include culturally responsive teaching and integrate visual culture into the curriculum. Lastly,

the study acknowledges the immediate need for critical multicultural art education in K-12 classrooms. The following recommended implications are my suggestions for K-12 art teachers and teacher educators who are interested in conducting visual research for CLD K-12 learners and implementing culturally sensitive art practices to achieve critical multicultural art education in informal and formal learning environments.

Choice-Based Pedagogy

The results of this study suggest that a choice-based pedagogical approach supports CLD children's agency, autonomous learning, and motivation for their learning (Douglas & Jaquith, 2018). From Session Seven to Session 15, the children in this study directed their art activities through their own determinations and decisions. For example, the children adopted L.O.L. Surprise dolls as an art medium, which assisted in expanding their imaginations and creativity, and they applied these dolls to their learning with excitement and enjoyment. As such, the data revealed how choice-based pedagogy gave the children insight into developing ownership over their learning. Based on Dewey's (1963) idea, students should participate in choosing their learning according to their own authority. Thus, choice-based pedagogy supports creativity and provides students with learning opportunities to make a suitable choice for self-directed learning. Therefore, choice-based pedagogy is appropriate and beneficial for developing learners' creativity in an open-ended environment that aims to empower learners to make choices while practicing various art activities (Koichu, 2015).

In addition, the children's unique plans for their art activities and chosen materials fostered their critical thinking and problem-solving skills. Koichu (2015) asserts that "an important premise of creative thinking is that a problem solver is in the position to choose" (p. 68). Throughout the 15 sessions of the art activities and while exploring a variety of materials,

the children had opportunities for visualizing their struggles and solving the problems that existed in their creative processes. For example, when the children needed a different color of crayon or paint that did not exist in the materials, the children were not afraid to experiment to create the exact color they wanted. Moreover, when children encountered difficulties in their art practices, such as making doll's outfits, clay dolls, or houses for their L.O.L. Surprise dolls, they solved these problems through trials and errors until they were satisfied with the end product.

Choice-based pedagogy also allowed the children to express their intrinsic self-identity through their own creative processes (Douglas & Jaquith, 2018). From Session Seven to Session 15, while children were creating with objects or spaces for their L.O.L. Surprise dolls, they began to express their lived experiences unconsciously. In particular, the L.O.L. Surprise dolls become a medium through which the children projected themselves and expressed their hidden stories, including their racial and linguistic self-awareness as non-mainstream children, their cultural self-identity as Korean Americans, and their positive and negative self-perceptions based on microaggressions from their school environments.

As such, a choice-based pedagogical approach induced self-learning for the Korean American children and provided a chance for them to naturally share their self-identity and cultural background. Therefore, I believe that if a choice-based pedagogy was more assertively applied to K-12 school education, it would prompt more positive effects for both mainstream and non-mainstream learners. In particular, a choice-based pedagogy would offer culturally and linguistically diverse learners an opportunity to share their experiences by bringing their multicultural backgrounds into their learning circumstances, and it would also give mainstream learners a chance to be more open-minded and have global perspectives.

Play-Based Learning (PBL)

The study found that play-based learning is a valuable tool for CLD Korean American children to express stories and lived experiences (Fesseha & Pyle, 2016). Through this art project, I have learned that play-based learning offered an effective approach for empowering the children to give voice to their hidden stories and lived experiences. Once I identified the children's interests, I encouraged the Korean American children to bring their L.O.L. Surprise dolls into the session and make art that was related to this doll. After L.O.L. Surprise dolls were pushed to the forefront of the children's art activities, the children began to recognize art as play. In addition, this play brought about a synergistic effect that made the children more motivated, more attentive, and more involved in their artistic endeavors. Most of all, the children began to share their hidden stories through play. They projected themselves onto the dolls and told stories through play that they had not expressed in prior sessions.

Play is “a way in which children are able to express explicitly what they are interested in, how they learn, and how they would like to learn” (Cheep-Aranai & Wasanasomsithi, 2016, p. 134). Through a constructivist lens, PBL influenced the children's learning and development based on social development theory and socio-cultural theory, while Piaget's constructivism theory influenced the formalization of PBL research (Bodner, 1986). PBL stresses play as an important structure in cognitive growth and development. Children obtain ideas through keen participation and interaction with the environment and form their own knowledge (Piaget, 1962). Through sociocultural theory perspectives, children develop conceptual skills, knowledge of the world, and abstract thinking through play (Tylor & Boyer, 2019). According to Vygotskian ideas, the understanding of an individual's learning and development is greatly

influenced by the culture in which the individual lives and the interactions that they participate in and observe within society (Vygotsky, 1966/1976).

As such, art and play integration serves as a bridge between Korean American children and their inner voices. For this reason, I encourage art teachers and educators to consider incorporating play-based learning in the teaching of art and art education research (Fesseha & Pyle, 2016). In this study, all of the children were really interested in and wished to play with their L.O.L. Surprise dolls. These trendy toys were an important tool in motivating the children's learning and an effective educational approach in prompting them to tell their stories. In this context, I believe play-based learning provides suitable practices that give children opportunities to share their stories and lived experiences, which would not only apply to CLD students but also to mainstream students who are in primary art classrooms. However, as I described in the limitations to this study, my study sample included a small number of children in lower grades, so more research is needed if teachers and educators want to adopt this approach to use with a larger group of secondary students.

Moreover, the practical method of play would vary in drastically different cultural and societal circumstances and situations (Fesseha & Pyle, 2016). Tylor and Boyer (2019) state educators should be "thoughtful and intentional in the way they integrate play and PBL in their classroom environment" (pp. 130-131) so that children's view of play and learning is associated with their classroom experiences. Therefore, I encourage teachers and educators to investigate appropriate tools that fit their students' needs and interests to be able to use play-based learning as an effective method in their classrooms (Fesseha & Pyle, 2016).

Culturally Sensitive Art Education

The results of this study illustrate that culturally sensitive art teaching is an important approach to understanding CLD students' diverse cultural backgrounds, stories, and lived experiences through art practices. Throughout all of the sessions, I concentrated on my participants' favorite cultural artifacts and interests based on culturally sensitive art teaching. This approach provided the Korean American children opportunities to share their stories and explore self-motivated learning in their art practices. While these children were working on their many projects, I focused on the contents of the children's conversations and their lived experiences they shared. As a result, culturally sensitive art teaching, which included the implementation of L.O.L. Surprise dolls, empowered the children to share their voices and allowed them to reflect on their cultural identity and social position in their everyday lives through choice-based (Douglas & Jaquith, 2018) and play-based learning (Fesseha & Pyle, 2016).

Broome (2014) notes that an art educator's critical self-reflection is essential for culturally sensitive art teaching. Particularly, culturally sensitive art educators are eager to pursue CLD students' perspectives on hidden cultural or social expectations, which these students possibly withhold from their families, and to promote their recognition of uninvestigated sociocultural wealth (Larrivee, 2006). Among four levels of reflection that culturally sensitive art educators should embrace in their teaching (Larrivee, 2006), as I described in the theoretical framework, the fourth stage of reflection, the deepest level, is when teachers think about social injustice, which allows the teachers to reflect on how the various students' intrinsic unconscious concepts were formed by not recognizing their and their families' cultural wealth. Based on these critical reflections, this research involved activating the fourth

stage of the art educator's self-reflection to explore the emerging nuances in Korean American children's cultural challenges that confront them in their education and school lives. Through observing, attending, and listening to their conversations and small talks as well as examining their artwork, I learned more about Korean American children's cultural values and complex social and cultural identity. Respecting their interests in visual culture and equipping children with decision making power over their art practices and materials stimulated the children to express their inner stories, which were related to educational and cultural inequity from their lived experiences.

Hence, art teachers' careful understanding of CLD students' cultural backgrounds, including their daily home and family cultures, and how these cultures critically influence formation of their self-identity is important to accomplish equity in education. Therefore, culturally sensitive art teachers are required to guide CLD students in the recognition of their own culture and help them think about their positions in those cultures. Furthermore, teachers' direction in encouraging students to determine how culture discloses, cultivates, and influences their lives, and the society to which they belong, is very crucial to achieving culturally sensitive art practices.

Incorporating Visual Culture

For implementing culturally sensitive art teaching, the findings of this study support existing research on the benefits of incorporating visual culture into art practices (Duncum, 2009; Freedman, 2019; Freedman & Stuhr, 2004; Fritts, 2019; Gil-Glazer, 2020). As an observer and a researcher, I encouraged the children to design their own curriculum based on their interests in current visual culture. The children's introduction of their L.O.L. Surprise dolls into their art activities was a culturally sensitive art education approach that allowed the children to freely

express their voice. Employing these beloved dolls caused them to become immersed in art activities, and I found that they were incredibly focused on their work throughout the remainder of the sessions. Making items for their L. O. L. Surprise dolls were much more exciting than traditional art activities for these children. As an educator, I was happy to see their joy while, at the same time, challenge their new creations, based on their notions of cultural wealth, with this visual culture, L.O.L. Surprise dolls. Moreover, this visual culture encouraged the children to express hidden stories that they had not shared in previous art activities. These Korean American children were given the opportunity to open up about their inner feelings and share stories with the assistance of this friendly toy that was so much a part of their daily lives.

Furthermore, a visual culture approach to art education requires educators to negotiate images that are confronted in our everyday lives on the television or in movies, music videos, computer technology, advertising, magazines, newspapers, etc. Through the integration of visual culture, students find meaning and direction in life (Taylor & Ballengee-Morris, 2003). Since art and visual culture are powerful means to enable re-creation based on students' cultures, the current trend medium that greatly influences students' lives, like these L.O.L. Surprise dolls, can be developed into an integrated art curriculum that is appropriate and applicable to students' education (Ballengee-Morris & Stuhr, 2001). In culturally sensitive art teaching, it is necessary for teachers to first encourage students to integrate visual culture into their art and second to engage in conversations that help them better understand and critique sensitive cultural images from the students' free drawing, doodles, or school artwork. In this context, when I carefully examined children's free drawing, I was able to dig into their common visual cultural interest, L.O.L. Surprise dolls. Through visual cultural integration into art, teachers can also help

students experience an educational environment that accepts and includes diverse cultures in a world in which information is poured out every day at an astronomical rate.

Therefore, school art education cannot be locked in and continue replicating the traditional Eurocentric curriculum as the standard. If art teachers embrace visual culture, social issues, and cultural knowledge in their curriculum around the world, students will grow into human beings who have global perspectives. Moreover, these attempts will create a secure educational space in which every student can share and exchange their views of diverse cultural and social issues confidently, without any judgment and fear. As teachers and educators, we have a responsibility to support students to grow and avoid bias and discrimination. When teachers and educators build an educational environment where students openly discuss their lived experiences, the students are able to grow into active and mature individuals who accept diversity and confront tensions that diversity creates in a racially, ethnically, and culturally diverse world (Parker, 2019). Therefore, I encourage culturally sensitive art educators and teachers to seriously research visual culture and apply it to their teaching and curriculum.

The Urgency of Critical Multicultural Art Education

The findings of this study exhibited the urgency for enacting critical multicultural art education in K-12 schools. Although the children who participated in my research had Korean sentiments and identities, Korean American children were extremely reluctant to reveal their cultural backgrounds in their schools. As I discussed in the findings, my participants showed ambivalent about their ethnicity and bilingual capabilities. Although bilingualism is understood to be beneficial in general, the children's reactions and the response of their negative self-perception was shocking to me as an educator and a mother. Even in a hypothetical setting, Amy expressed her inner feelings, saying "someone else that looks like a germ" (Amy, personal

communication, March 25, 2019), about her teacher acknowledging her authentic food in front of her peers. Perhaps this can be dismissed as an individual understanding, but I think it is a critical multicultural educators' responsibility to respect and include opinions even from those individuals who might have experienced microaggression or oppression because of cultural differences within the mainstream school culture. Amy's expression was evidence of how many mistakes we had made under the pretext of multiculturalism in education and a good example of how teachers should treat culturally and linguistically diverse children with caring attitudes toward their cultures. Although the teacher was initiating the introduction of other cultures into the children's lessons or mentioned a certain culture based on his or her students' cultural backgrounds with the best of intentions of embracing multiculturalism, we should be aware that our insensitivity about our students' feelings and backgrounds could hurt the CLD students' cultural self-perceptions and self-identities.

According to Acuff (2015), art educators can "re-inscribe oppressive systems" (p. 38) if they are not considering their students' real-lives and norms when developing classroom experiences. Thus, art educators should know the reality and cultural backgrounds of their students before implementing the curriculum, pedagogical practices, or classroom management. When art educators use their curriculum to establish educational equality and progress from oppression, those cultures that have been marginalized should be identified in this process and ways this marginalization can be changed and recognized accordingly (Acuff, 2015). In addition, Acuff (2015) also argues that the concept of critical multicultural art education must change "from reflection to action" (p. 37). In other words, multiculturalism should recognize "structural constraints such as racism, gender, and discrimination" (May & Sleeter, 2010, p. 7), which is the direction that critical multiculturalism should take. May and

Sleeter (2010) also explained that critical multiculturalism is a foundation that supports challenges to and critical views of oppression as well as prompts action to change the norm of unequal institutional power relations in education (p. i). In this sense, critical multicultural education should be initiated by the schools, and teachers and educators should recognize their students' cultural and social backgrounds and their unique cultural communities (Ladson-Billings, 1995).

Necessities of Diverse Cultural Inclusion: Asian Cultures

The findings also suggest the value of introducing diverse representations, especially a variety of unique aspects from the array of Asian cultures, including art, food, customs, history, etc., into U.S school environments. As I mentioned in Chapter One, although each Asian country has its own history and unique customs and cultures, many educators celebrate Chinese New Year as a representative cultural adaptation of Asian culture on the whole. In this respect, educators, teachers, and peers' unconscious insensitivity may be harmful to CLD students who may be of the same race but have different cultural backgrounds. Thus, the CLD Korean American children's ambivalent perceptions toward their cultural and ethnic backgrounds might be caused by their cumulated experiences, such as microaggressions, interracial social exclusion, or social internal biases. In particular, Asian CLD students' cultures and art are still in the minority in most educational settings, especially in art education. Therefore, teachers and educators' conscious efforts are required to create more diverse and inclusive educational environments that cultivate a deeper understanding of cultural diversity for their students.

Ladson-Billings (2009) notes that a learner's recognition and positive expression of his or her home culture affects his or her confidence, connectivity, and success in education. Thus, through diverse cultural inclusion in the art curriculum, CLD students will have an opportunity

to express their cultural assets without hesitance, and mainstream students will also have the opportunity to be exposed to and possibly become more open-minded toward a more diverse culture. Furthermore, critical multicultural educators should respect the ideas, thoughts, cultures, and perspectives that diverse students bring into their classrooms and make efforts to include these values in their curriculum and pedagogy to achieve educational equity.

Conclusion

This empirical and interpretive qualitative research confirmed that CLD Korean American children have subtle nuances in their lived experiences that indicate their continuous negotiation with their cultural and social identity, reflecting their complex and contrasting self-images due to differences in race, language, and culture. In particular, they had a sense of pride, stemming from a positive self-concept, in their bilingual abilities and cultural wealth in the form of valuable artifacts including authentic Korean foods and the Korean national flag, ‘Taegueki.’ Throughout the several sessions of art practices, the children demonstrated how much meaning they placed in Korean foods and ‘Taegueki.’ These cultural representations, created by the children, were symbolic mediums that exhibited Korean American children’s ethnic and cultural self-identities rooted in their Korean background. On the other hand, they had a sense of conflict, which included a negative self-image against their racial and cultural differences. The study also indicated that the children’s negotiation with their self-images often forced assimilation to mainstream social norms.

In addition, the children exhibited a strong sense of belonging through racial awareness, social relationships, and learning in their schools and community such as Korean School. They paid great attention to different skin colors when they were participating in art activities and conversing with each other. Moreover, the children felt comfortable when they played with

peers of the same race or ethnic background in relation to interracial social exclusion. The children's school achievement directly connected with their self-esteem, and the children showed the tendency to be receptive of their teachers' preferences and very observant of and captivated with their school environments.

The study validated that culturally sensitive art practices incorporating visual culture played a role in empowering Korean American children's voices, including revealing their hidden stories, lived experiences, cultural values, and self-identity, through a choice-based pedagogical approach (Douglas & Jaquith, 2018) and play-based learning (Fesseha & Pyle, 2016) to support critical multicultural art education.

In conclusion, the implications for the field of art education suggest an urgency for renewed practices in critical multicultural art education. The findings indicated that CLD Korean American children had ambivalent self-identities and self-perceptions and were challenged in their school environment by their racial, cultural, and linguistic differences and omissions. Thus, increased investigations of diverse cultural representations, such as a more in-depth introduction to Asian cultures, as well as attention to visual culture including inherent and contemporary cultures and daily lives, are needed to support cultural diversity and provide critical multicultural art education. Acuff (2015) urged that art teachers must consider developing curriculum and pedagogy based on a critical multicultural framework and "more consistently ground their practice in a discourse that analyzes institutional power and questions the creation of culture and ownership of knowledge" (p. 37). Therefore, critical multicultural art educators' efforts to understand the importance of their students' home and family culture and the adaptation of those contexts in their curriculum and pedagogy are critical for developing CLD students' positive self-perceptions and self-identities from early ages. Moreover, it is

important for critical multicultural art educators to create more open and diverse classroom environments toward other cultures to contribute to both mainstream and non-mainstream students' educational equity in school education.

Hopes for Future Research

This study demonstrated that CLD children continuously confronted challenges to the formation of self-identity due to their different cultural, linguistic, and racial backgrounds while living in mainstream society. Furthermore, the children displayed a tendency to seek a strong sense of belonging in their schools and communities. In addition, by utilizing culturally sensitive art practices and culturally responsive teaching (Manifold, Willis, & Zimmerman, 2016), this study revealed the importance of art educator's sensitivity toward CLD diverse learners' cultural and social backgrounds and their cultural interests through choice-based and play-based pedagogical approaches to accomplish the necessity of critical multicultural art education.

In these circumstances, this study may lead to future studies focused on developing a deeper understanding of challenges that CLD learners confront in their daily lives and provide new information about how art educators can help learners to navigate not only how to better understand these challenges but also how to overcome them. In addition, future studies should investigate the variety of CLD learners' cultural and social interests in art and how these interests can benefit their learning, impact their construction of positive self-identities, and maximize opportunities for them to express their stories based on their lived experiences. Furthermore, future studies should focus on expanding the sample of CLD learners to a wider range of ages, larger number of participants, and greater racial, cultural, and social diversity.

To meet the need for cultural integration in the school environment, the future studies should more explicitly investigate how and what choice-based art curriculum and pedagogy

implemented in K-12 school education stimulate CLD students' educational equality. Through this examination, I will have knowledge about how and what visual culture influences not only CLD children but also mainstream students. Eventually, this will offer a robust example as well as will be a compass for directing choice-based curriculum in and a pedagogical approach to art education in an effective way to be helpful to all students.

In addition, by expanding the scope of the study, it is crucial to examine all aspects of play-based learning in order to gain a complete understanding of its learning effects. This is demonstrated by the discrepancies in each mode of play. In particular, storytelling becomes more prevalent in individuals' lives. Moreover, research is needed to delve more into how a larger group of diverse learners is influenced by play-based learning (Fesseha & Pyle, 2016). Hence, future research should examine transitions from play to learning, especially adopting storytelling in art activity integration, within a larger group of culturally, linguistically, and socially diverse children. I believe that these more diverse backgrounds of participants would offer rich data that will elicit a variety of CLD learners' unheard stories and their lived experiences.

Finally, I hope that this study contributes to the field as an example of critical multicultural art education that supports CLD learners' self-awareness through art, provides insight to art educators about CLD learners' internal voices, and suggests a new form of art practice that integrates with CLD learners' inherent and contemporary culture to be able to create inclusive classroom environments. Therefore, I hope this study is fertilized to blossom into ongoing conversations about unheard culturally and linguistically diverse learners' voices being embraced through an inclusive art education curriculum in a K-12 school garden to accomplish the equity that is sorely needed in schools today.

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APPENDIX A

Schedule of Implementation

Sessions	Students' Activities	Researcher's Role
Pre-Session	<ul style="list-style-type: none"> ▪ When: The first meeting ▪ Where: The local Korean church ▪ What: <ul style="list-style-type: none"> - The pre-session will last 30 minutes to one hour. - The participants and their parents will listen to an overview of this study. - The participants and their parents can ask the researcher questions related to this study. - The participants and the researcher will get to know each other and have time to interact. 	<ul style="list-style-type: none"> ▪ I will briefly explain to participants and their parents the purpose and the basic procedures of my study. ▪ I will answer any questions posed by the participants and their parents. ▪ I will have time to engage with the participants and their parents. ▪ I will set up a regular schedule for the art projects with the participants' parents.
Session 1	<ul style="list-style-type: none"> ▪ When: The first session of the art study ▪ Where: The local Korean church ▪ What: <ul style="list-style-type: none"> - The participants will draw and paint two-dimensional artwork that expresses their cultural and social self-identity. - They will draw: <ul style="list-style-type: none"> - A self-portrait - Family portrait 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ I will prepare all of the materials for the participants' activity. ▪ I will set up electronic recording devices, including a video camera and an audio recorder. ▪ I will facilitate the art activity that will include drawing and painting. ▪ I will clean up and organize the art activity location. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' art activity and their interactions with their peers and instructor. ▪ I will engage in small talk and conversations with the participants while they are working on their artwork or during the break. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ Immediately after the session, I will transcribe audio recordings of small talk and conversations and make a file of all of the images created by

		the participants after each art activity.
Session 2	<ul style="list-style-type: none"> ▪ When: The second session of the art study ▪ Where: The local Korean church ▪ What: <ul style="list-style-type: none"> - The participants will draw and paint two-dimensional artwork that reflects their perceptions about their positions and relationships in their schools and communities. - They will draw: <ul style="list-style-type: none"> - Their classrooms with their peers and teachers. - The participants' choice of their favorite or what they feel is the safest or the most dangerous place in their schools. -The participants will have time to reflect on their art practices and present their artwork to their peers. 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ I will prepare all of the materials for the participants' activity. ▪ I will set up electronic recording devices, including a video camera and an audio recorder. ▪ I will facilitate the art activity that will include drawing and painting. ▪ I will clean up and organize the art activity location. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' art activity and their interactions with their peers and instructor. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ I will engage in small talk and conversations with the participants while they are working on their artwork or during the break. ▪ Immediately after the session, I will transcribe audio recordings of small talk and conversations and make a file of all of the images created by the participants after each art activity.
Session 3	<ul style="list-style-type: none"> ▪ When: The third session of the art study ▪ Where: The local Korean church ▪ What: <ul style="list-style-type: none"> - The participants will draw and paint two-dimensional artwork of any cultural artifacts that represent their own, their family's or their community's values. - The participants will draw: <ul style="list-style-type: none"> - The participants' favorite or what they feel is the safest or the most dangerous place in their community. - The participants' own values of inherent and contemporary cultural wealth. 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ I will prepare all of the materials for the participants' activity. ▪ I will set up electronic recording devices, including a video camera and an audio recorder. ▪ I will facilitate the art activity that will include drawing and painting. ▪ I will clean up and organize the art activity location. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' art activity and their interactions with their peers and instructor. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ I will engage in small talk and conversations with the participants while they are working on their artwork or during the break.

	<ul style="list-style-type: none"> - The participants will have time to reflect on their art practices and present their artwork to their peers. 	<ul style="list-style-type: none"> ▪ Immediately after the session, I will transcribe recording of audio recordings of small talk and conversations and make a file of all of the images created by the participants after each art activity.
Session 4	<ul style="list-style-type: none"> ▪ When: The fourth session of the art study ▪ Where: The local Korean church ▪ What: - The participants will be given instructions to use recycled child-friendly materials and art materials, such as toilet paper tubes, plastic bottle lids, recycled boxes, pompoms, wire, popsicle sticks, yarn, hot glue, etc., to make their two-dimensional design into a three-dimensional art form to demonstrate their own inherent or contemporary cultural values. - The participants will have time to reflect on their art practices and present their artwork to their peers. 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ I will prepare all of the materials for the participants' activity. ▪ I will set up electronic recording devices, including a video camera and an audio recorder. ▪ I will facilitate the art activity that includes sketching and recycled sculpting. ▪ I will help make the participants' three-dimensional artwork. ▪ I will store the incomplete recycled sculptures for the next session. ▪ I will clean up and organize the art activity location. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' art activity and their interactions with their peers and instructor. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ I will engage in small talk and conversations with the participants while they are working on their artwork or during the break. ▪ Immediately after the session, I will transcribe recording of audio recordings of small talk and conversations and make a file of all of the images created by the participants after each art activity.
Session 5	<ul style="list-style-type: none"> ▪ When: The fifth session of the art study ▪ Where: The local Korean church ▪ What: -The participants will have time to complete their three- 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ I will distribute the participants' incomplete artwork. ▪ I will prepare the disposable cameras and instruct the participants about how to use a disposal camera for their next project.

	<p>dimensional artwork from session 5.</p> <p>-The participants will reflect on their three-dimensional artwork and present it to their peers.</p> <p>- The participants will use a digital camera, disposal camera, or instant camera to explore artifacts in their homes and communities as an assignment.</p>	<ul style="list-style-type: none"> ▪ I will set up electronic recording devices, including a video camera and an audio recorder. ▪ I will facilitate the art activity that will include sketching and recycled sculpting. ▪ I will help the participants finish their three-dimensional artwork. ▪ I will clean up and organize the art activity location. ▪ I will distribute disposal cameras to the participants and make sure they feel comfortable using them. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' art activity and their interactions with their peers and instructor. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ I will engage in small talk and conversations with the participants while they are working on their artwork or during the break. ▪ Immediately after the session, I will transcribe recording of audio recordings of small talk and conversations and make a file of all of the images created by the participants after each art activity.
<p>Session 6</p>	<ul style="list-style-type: none"> ▪ When: The sixth session of the art study ▪ Where: The local Korean church ▪ What: (Field Day) -The participants will gather at our normal location first and then go to their preferred community sites to take photos of their favorite places. -The participants will be given instructions about using a smartphone, Go-Pro, or video recorder to record artifacts that represent their inherent and contemporary cultural values and personal stories that they want to introduce to others as an assignment. 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ Prior to the sixth session, I will obtain permission from the participants' parents to have a field day for session 6. ▪ Prior to the sixth session, I will ask the participants' parents whether they have an extra smartphone or visual recording device in their home. If not, I will borrow visual recording devices from UGA's art building before the sixth session and distribute them for the participants' use for this home assignment. ▪ I will collect the participants' disposal cameras and print out their images for their reflection. ▪ I will prepare additional disposal cameras for the participants' field day activity.

	<ul style="list-style-type: none"> - If necessary, the time for the tenth project session might be reduced. - If possible, the participants will have time to reflect on their field day experiences. 	<ul style="list-style-type: none"> ▪ I will facilitate the art activity that includes taking photos of the participants' favorite places or what they consider the safest place in their community. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' art activity and their interactions with their peers and instructor. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ I will engage in small talk and conversations with the participants while they are working on their artwork or during the break. ▪ Immediately after the session, I will transcribe recording of audio recordings of small talk and conversations and make a file of all of the images created by the participants after each art activity.
<p>Session 7</p>	<ul style="list-style-type: none"> ▪ When: The seventh session of the art study ▪ Where: The local Korean church ▪ What: -The participants will make individual concept maps or artwork with the photos they have taken using various art materials, including crayons, color pencils, markers, water color, glue sticks, etc. -The participants will have time to reflect on their art practices and present their artwork to their peers. 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ If the participants borrow visual recording devices the previous session, I will collect the visual recording devices and download their files and return them to the UGA art building. ▪ I will prepare more disposal cameras for the participants' field activity. ▪ I will set up electronic recording devices, including a video camera and an audio recorder. ▪ I will facilitate the art activity that will include making a concept map or artwork using their photos. ▪ I will explain the context of a concept map using age-appropriate language. ▪ I will clean up and organize the art activity location. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' art activity and their interactions with their peers and instructor. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ I will engage in small talk and conversations with the participants

		<p>while they are working on their artwork or during the break.</p> <ul style="list-style-type: none"> ▪ Immediately after the session, I will transcribe audio recording of small talk and conversations and make a file of all of the images created by the participants after each art activity.
Session 8	<ul style="list-style-type: none"> ▪ When: The eighth day of the art project ▪ Where: The local Korean church ▪ What: <ul style="list-style-type: none"> - The participants will have time to reflect on their visual recordings of their own cultural values and personal stories that they want to share with others and present them to their peers. -If time is left and the participants' express a desire, the participants will engage in an extra art activity. -The eight sessions will conclude with an informal group discussion to reflect on the eight art sessions. 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ I will prepare video files for reflecting on the participants' visual recordings. ▪ I will set up electronic recording devices, including a video camera and an audio recorder. ▪ I will facilitate the meeting that will include reflecting on the video recordings and participants' previous artwork and I might conduct the extra art activity. ▪ I will clean up and organize the art activity location. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will observe the participants' reflections and their interactions with their peers and instructor. ▪ I will jot down fieldnotes when possible while conducting the art activity. ▪ I will engage in small talk and conversations with the participants while they are working on their artwork or during the break. ▪ Immediately after the session, I will transcribe audio recordings of small talk and conversations and make a file of all of the images created by the participants after each art activity.
Session 9 to Session 10	<ul style="list-style-type: none"> ▪ When: The ninth and tenth sessions of the art study ▪ Where: The local Korean church ▪ What: <ul style="list-style-type: none"> -The participants will engage in a member check meeting in order to modify the data to accommodate the participants' preferences. 	<p>As a facilitator:</p> <ul style="list-style-type: none"> ▪ I will prepare audio device for recording the participants' discussion. ▪ I will video files for reflecting on participants' visual recordings. ▪ If necessary, another project will be facilitated within these sessions. <p>As a researcher:</p> <ul style="list-style-type: none"> ▪ I will use the time between the eighth and ninth sessions for a

	<p>-If necessary, the participants will participate in another art activity in order to validate the emerging themes from the data analysis.</p>	<p>member check and informal conversation meeting.</p> <ul style="list-style-type: none">▪ I will jot down fieldnotes when possible while conducting the art activity.▪ Immediately after the session, I will transcribe audio recordings of small talk and conversations and make a file of all of the images created by the participants after the member check meetings.
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APPENDIX B

Recruitment letter/ telephone script/ email

(This recruitment letter will be delivered to parents who have Korean American children enrolled in Georgia public and private school in person, or by phone or email)

Dear Parents,

Hello! My name is Nara Kim and I am a doctoral student in art education at the University of Georgia. I would like to invite your children to participate in my research about examining how culturally sensitive art education can help Korean American students to express the voice of their stories and lived experiences and to explore their own values of inherent and contemporary cultural wealth.

This study aims to demonstrate how traditional art practices including drawing, painting, sculpting, etc., and technology-based art practices including camera, digital camera, video-camera, Go-pro, smartphone, or a computer can be applied in culturally sensitive art education to help culturally and linguistically diverse students, especially Korean American students express their stories and lived experiences, to develop their perception of cultural and social self-identity under the dominant society, and to understand their own inherent and contemporary cultural values. In this study, participants (5-15 years of age) will use various forms of art materials to create art representing their stories and to investigate their cultural values. This will be an innovative process that involves critical thinking and problem-solving skills, self-directed research, and collaboration. My hope is that this art project also benefits you and your children through the use of various art practices that support and increase your child/ children's awareness of their cultural values and fosters their positive cultural and social self-identity under the dominant society.

Your child/ children's participation will be asked 14 to 16 sessions including art practices, open-ended discussion, and presentation of their artwork which will be held in person on the UGA campus or your preference place. Each session will last 90 to 120 minutes with a 20-minute break. Only if necessary, you will be invited for further interview as parents. If you are interested in your child/ children's participation in this art research project, please let me know by phone (706-224-3342) or e-mail (nara04@uga.edu).

Nara Kim
Doctoral student
Art Education
University of Georgia

APPENDIX C

Consent Form

UNIVERSITY OF GEORGIA

CONSENT FORM

Title: Empowering culturally and linguistically diverse young students to give voice to their stories and to explore their cultural wealth through critical multicultural art practices

Researcher's Statement – include parents

I am asking you to allow your child to take part in a research study. First, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether your child should participate in this study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in the study or not. This process is called “informed consent.” A copy of this form will be given to you.

Principal Investigator: Dr. Thelma Lynn Sanders Bustle
Art Education
bustle@uga.edu

Purpose of the Study –include parents

This study aims to demonstrate how traditional art practices including drawing, painting, sculpting, etc., and technology-based art practices including camera, digital camera, video-camera, Go-pro, smartphone, or a computer can be applied in culturally sensitive art education to help culturally and linguistically diverse students, especially Korean American students express their stories and lived experiences, to develop their perception of cultural and social self-identity under the dominant society, and to understand their own inherent and contemporary cultural values. In this study, participants (5-15 years of age) will use various forms of art materials to create their own artwork about their stories and to investigate their cultural values. This will be an innovative process that involves critical thinking and problem-solving skills, self-directed research, and collaboration. Furthermore, participating in this study will also benefit you and your children through various art practices that support and increase your child/children's awareness of their cultural values and foster their positive cultural and social self-identity under the dominant society.

Study Procedures

If you agree to allow your child/children to participate in this project, you will be asked to help explain this project to your child/children and to confirm that they would like to participate. You may accompany your child/ children at any time throughout this project, and you may be asked questions about your children through informal small talks and open-ended conversations, which will be audio- and video-taped. I will also take notes on our discussion. Additionally, you may ask questions or ask for clarification of informal interview questions at any time before/during/after the small talks or open-ended conversations. Examples of informal interview questions:

- Could you describe any activities or social interactions related to Korea or Korean culture that your child/children have been involved in?
- Who does your child/children prefer to play with (e.g., race, ethnicity)?
- Do your child/children recognize apparent differences among their dominant peers at school?
- Are your child/children aware of any Korean culture in your home and family?
- What is your child's/children's most favorite Korean or American toy or product?

At the end of the informal interview, small talk, or open-ended conversation, you will have the chance to ask me any questions that you might have or to talk about anything else that we did not discuss during the informal interview, small talks, or open-ended conversations. You will be asked for permission to be contacted for follow-up questions if needed.

Your child/children will be asked to participate in 14 to 16 sessions of art practice in a UGA Lamar Dodd School of Art classroom or your preferred place. Each session will last 90 to 120 minutes with a 20-minute break. This project will include the use of photographs, audio, and video recordings of your child's/children's art practices to provide accurate data for my study.

In this art project, your child/children will use a variety of traditional and technology-based art materials to tell stories using their own voices and lived experiences. This innovative process involves critical thinking and problem-solving skills and fosters an understanding of their own values about their cultural wealth in their home and community. Using PowerPoint and video clips, I will demonstrate how they can introduce their own stories and lived experiences and explore their own sense of inherent and contemporary cultural wealth. During and after this project, I will ask your child/children questions related to their use of the various art materials and to their understanding of cultural and social self-identity and of their cultural values.

Examples of questions:

- Do you have any Korean or American things to share with your friends at school?
- Do you know about any significant Korean or American history?
- What is your favorite food?
- Who is your best friend? Have you ever talked to her/him about Korean culture or artifacts?

Risks and discomforts

Although every effort will be made to avoid any discomfort to your child/children, it is possible that they may experience some level of discomfort related to their expressing their experiences

and their opinions. You and your child/children may refuse to answer any questions that make you feel uncomfortable. All of your and your child/ children's responses and personal information will be kept confidential.

Benefits

You and your child/ children may benefit from this art project in that it may increase your and your child's/children's awareness of the impact of experiencing various art materials and techniques that support their understanding of a sense of culture and developing critical thinking and problem-solving skills in art practices. This awareness may positively influence your child/children's perception of the cultural value of their home and community, which in turn may strengthen their cultural self-identity and self-esteem. Furthermore, this research is expected to contribute not only to the critical multicultural art curriculum and pedagogy but also to social equity and justice in the school and the society.

Audio/Video Recording

Audio and video recording devices will be used during the informal interviews, small talks, and open-ended conversations to ensure accuracy of the information collected during the art project and to supplement the researcher's field notes and research journals.

The audio and video recording will be transcribed, and the transcription will be used for the paper produced by this project. Upon completion of the project, including writing the paper, all recordings will be destroyed.

Please provide initials below if you agree to have your child/ children's informal interviews, small talks, and open-ended conversations and their art practice audio/ video recorded or not. Your child/ children may still participate in this study even if you are not willing to have the interview and art practice recorded.

_____ I do not want to have my child/ children informal interview, small talk, and open-ended conversation and art practice audio/ video recorded and I do not want to have my child/ children's likeness, image, and voice, to be used by the researcher in her future activities beyond research analysis (e.g., in publications, presentations, or other promotional purposes).

_____ I am willing to have my child/ children interviews and art practice audio/ video recorded and allow these recordings, which may include my child/ children's likeness, image, and voice, to be used by the researcher in her future activities beyond research analysis (e.g., in publications, presentations, or other promotional purposes).

Privacy/Confidentiality

Pseudonyms will be used instead of your, and your child/ children's names. Researchers will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law. All data (audio and video recordings, photographs of artwork, field notes, and transcriptions) will be stored in the researcher's personal computer in password-protected files. The data will be destroyed after completion of the final manuscript resulting from this research.

Taking part is voluntary

Your involvement in this research is voluntary and you may refuse to participate before the study begins and discontinue at any time, with no penalty. If you decide to stop or withdraw from the study, the information/data collected from or about you up to the point of your withdrawal will be kept as part of the study and may continue to be analyzed.

If you are injured by this research

The researchers will exercise all reasonable care to protect your child/ children from harm as a result of their participation. No injuries related to the research activities are expected; however, in the event that any research-related activities result in an injury, the sole responsibility of the researchers will be to arrange for the participants' transportation to an appropriate health care facility.

If you have questions

The main researcher conducting this study is Nara Kim, a graduate student at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact Dr. Thelma Lynn Sanders Bustle at or at 706-542-1511. If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Research Subject's Consent to Participate in Research

To voluntarily agree to take part in this study, your parent and you must sign on the line below. Your parent's and your signature below indicate that your parent and you have read or your parent had read to you this entire consent form, and have had all of your questions answered.

Name of Researcher

Signature

Date

Name of Participant (Parents)

Signature

Date

Please sign both copies, keep one and return one to the researcher.

APPENDIX D

Assent Form

Title: Empowering culturally and linguistically diverse young students to give voice to their stories and to explore their cultural wealth through critical multicultural art practices

We are doing a research study to find out how children like you learn to use various art materials to create art with two and three-dimensional forms. We are asking you to be in the study because you are a Korean American who has expressed an interest in art activities. If you agree to be in the study, you will be participating in fun and innovative hands-on art projects using various traditional and technology-based art materials as art tools to create your own artwork. You will talk to us about your own experiences and your thinking and feelings about what is important to you in your home, school, and community. You will allow us to watch you and take notes while you are participating in this project, including talking with peers or researchers, and creating artwork with traditional and technology-based art materials. Being in the study may improve your ability to use traditional and technology-based art materials to create artwork. We also hope to learn something about how you understand your cultural and social self-identity and your own values of inherent and contemporary cultural wealth within your home, school, and community, which may help other children, teachers, and researchers in the future.

You do not have to say “yes” if you don’t want to. No one, including your parents, will be mad at you if you say “no” now or if you change your mind later. We have also asked your parent’s permission to do this. Even if your parent says “yes,” you can still say “no.” Remember, you can ask us to stop at any time. Your grades in school will not be affected whether you say “yes” or “no.”

We will not use your name on any papers that we write about this project. We will use a different name so other people cannot tell who you are. However, you will be recorded either on video or audio devices, and these recording and your artwork will be shown in the paper or presentation in the future.

You can ask any questions that you have about this study. If you have a question later that you didn’t think of now, you can ask me, Nara Kim, by email (nara04@uga.edu) or phone (706-224-3342), or the next time we meet.

APPENDIX E
IRB Approval Letter

4/24/2019

Mail - nara04@uga.edu

Study STUDY00006905 is approved

irb@uga.edu

Wed 2/6/2019 10:23 AM

To: Nara Kim <nara04@uga.edu>;

Notification of Approval

To: Nara Kim

Link: [STUDY00006905](#)

P.I.: Thelma Sanders Bustle

Primary

Contact/Student Nara Kim

Investigator:

Title: Cross cultural study in art education

ACTIONS TO TAKE: This submission has been approved. You can access the correspondence letter using the following link:

[Correspondence_for_STUDY00006905.pdf\(0.01\)](#)

To review additional details, click the link above to access the project workspace. For Non-Exempt research and if required, date-stamped consent documents can be found in the Documents section under "Final" in PDF form.

===== Thank you for your IACUC protocol or amendment submission. Now that your protocol/amendment has been approved, we have 3 brief questions regarding your experience with the process. Please only consider your most recent experience when answering these questions. Thank you for taking the time to give feedback and assisting us in improving our service. Please click [here](#) to access the anonymous survey. =====