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The Impact of Culturally Responsive Pedagogy on the Academic Achievement of High School Students in an Alternative Art Class

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The Impact of Culturally Responsive Pedagogy on the Academic Achievement of High School Students in an Alternative Art class.

The Impact of Culturally Responsive Pedagogy on the Academic Achievement of High School Students in an Alternative Art Class

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in fulfillment of final requirements for the MAED degree

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Abstract

The Impact of Culturally Responsive Pedagogy on the Academic Achievement of High School Students in an Alternative Art class.

Schools in the twenty-first century are becoming increasingly diverse, with the number of white students in each classroom decreasing (Brown-Jeffy & Cooper, 2011; Bui & Fagan, 2013). Student demographics are shifting away from a white majority while teachers remain predominantly white and do not mirror the cultural and racial demographics in their classroom (Brown-Jeffy & Cooper 2011). With more students of color present in the classroom, one could surmise that with equal educational opportunities, the test scores of students of color would be on par with their white counterparts. This assumption is wrong, however, as the achievement gap between white students and students-of-color is still wide and ever pervasive (Sleeter, 2012). Using the methods of culturally responsive pedagogy, teachers can not only allow students to demonstrate mastery through diverse ways of learning, but a diverse student body's varying ethnic, cultural, and experiential backgrounds can be used to increase achievement and allow students to perform in a way that reflects their inherent brightness and intellect. While CRP has shown promise and is intended to increase achievement of all students, very few studies exist which explicitly focus on CRP in the art classroom and its impact on student achievement in art. The purpose of this action research project is to discover what, if any, effect does a culturally responsive art unit have on the academic achievement of alternative high school students in the art classroom when compared to a traditional art unit that doesn't use CRP.

Key words: culturally responsive pedagogy, art education, student achievement

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Schools in the twenty-first century are becoming increasingly diverse, with the number of white students in each classroom decreasing (Brown-Jeffy & Cooper, 2011; Bui & Fagan, 2013). Student demographics are shifting away from a white majority while teachers remain predominantly white and do not mirror the cultural and racial demographics in their classroom (Brown-Jeffy & Cooper 2011). With more students of color present in the classroom, one could surmise that with equal educational opportunities, the test scores of students of color would be on par with their white counterparts. This assumption is wrong, however, as the achievement gap between white students and students-of-color is still wide and ever pervasive (Sleeter, 2012).

Superintendents, administrators, and teachers alike are seeking ways of addressing this gap. Though many different theories and pedagogical practices have been suggested, one stands out as a way of improving the academic achievement of all students, including students of color: Culturally Responsive Pedagogy or CRP (Aronson & Laughter, 2016). Gloria Ladson-Billings (1995) suggests that culturally responsive pedagogy allows students to improve academic achievement while sustaining their cultural identity. Gay (2018) defines culturally responsive pedagogy 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. It teaches to and through the strengths of these students. Culturally responsive teaching is the behavioral expression of knowledge,

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beliefs, and values that recognize the importance of racial and cultural diversity in learning. (p. 36)

Using the methods of culturally responsive pedagogy, teachers can not only allow students to demonstrate mastery through diverse ways of learning, but a diverse student body's varying ethnic, cultural, and experiential backgrounds can be used to increase achievement and allow students to perform in a way that reflects their inherent brightness and intellect.

Currently, white students outperform students-of-color in the classroom and a lack in understanding of how to effectively address the achievement gap is evident (Ladson-Billings, 1995). According to the Minnesota Department of Education in 2013, 65.2% of white students in the state of Minnesota are proficient in reading compared to only 32.89% of black students (Minnesota Dept. of Education, 2013). Because of this, there is an increase in public and district-wide pressure for educators to address and implement curriculum that increases achievement for all students. Experts on social justice education and racial equity profess the effectiveness of CRP in addressing the educational demands of an increasingly diverse student body (Gay, 2018; Ladson-Billings, 1995). While CRP has shown promise and is intended to increase achievement of all students, very few studies exist which explicitly focus on CRP in the art classroom and its impact on student achievement in art. The purpose of this action research project is to discover what, if any, effect does a culturally responsive art unit have on the academic achievement of alternative high school students in the art classroom when compared to a traditional art unit that doesn't use CRP.

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Review of Literature

Relationships in the Culturally Responsive Classroom

The majority of educators want to have positive relationships with their students. In reality, not all student-teacher relationships are positive and implicit bias and deficit thinking about students of color have a negative impact on their academic achievement (Harris, 2012). These deficit beliefs can be internalized by students and negatively impact their learning (Hubert, 2013). Ladson-Billings (2006) found that student teachers often viewed students who differed from their own race/ethnicity/culture as being difficult students, particularly African-American boys. When educators have deficit beliefs about their students, and students are aware of and internalize these beliefs, a breakdown in positive teacher-student relationships occurs. Opposing implicit bias, and deficit thinking about students, CRP aims to build meaningful relationships with a student by caring not only about them, but for them (Gay, 2018). Having a positive relationship with students is well known among educators as an important factor in student learning. Part of caring for students of color is setting high expectations and having a belief that they are capable of high achievement and success (Bondy, Ross, Galligane, & Hambacher, 2007; Gay, 2018). Students that have teachers who believe in them are more likely to believe in themselves. More so than an IQ test, a student's belief in their ability to achieve is correlated with academic success (Bondy et al., 2007). CRP seeks to move beyond color-blindness and builds relationships by acknowledging race, its impact on how one experiences society, and discussing societal issues that are occurring in student's lives (Brown-Jeffy & Cooper, 2011; Gay, 2018). By implementing the aspects of CRP

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mentioned above, a teacher can build a familial sense of community within their classroom, and differences between students can be viewed positively (Rodriguez, Jones, Pang, & Park, 2004). In a college outreach program targeted at recruiting students from diverse backgrounds who would be first-generation college students, Rodriguez, Jones, Pang, and Park (2004) studied the impact of CRP on the achievement of students in science. Pre- and post-test scores, as well as student interviews, showed a positive correlation between student achievement, their sense of community, and positive relationships within the classroom (Rodriguez et al., 2004).

Relevance in the Culturally Responsive Classroom

As of 2011, 46% of the student population in the U.S. was non-white (Herrera, Homes, & Kavimandan, 2012). This is starkly different when compared the 14% of public-school teachers who identify as non-white (Herrera, Holmes, & Kavimandan, 2012). This mismatch in demographics can also lead to a mismatch in delivering culturally relevant content to students of color, especially when educators are providing the same content to each student regardless of their race or culture (Sleeter, 2012). Culture is central to learning (Gay, 2013). To ignore the role culture plays in how a student learns is detrimental to their education (Duncan-Andrade, 2007). Culturally responsive teaching aims to build upon a student's cultural assets and knowledge to overcome an academic challenge, and to create content that bridges a gap between school and culture (Gay, 2018). When a high school math teacher used their understanding of students' culture to teach math, students reported feeling more interested and engaged in the curriculum; curriculum that they viewed as useful and exciting (Hubert, 2013). CRP

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sees cultural differences as a strength rather than a deficit, and these strengths are sought out through relationship building, and through the cultural competence of the teacher (Gay, 2018). These strengths are then incorporated into lessons and content that make learning applicable and relevant (Gay, 2018). In one study by Bui and Fagan (2013), a diverse population of fifth-grade students was taught reading concepts and strategies using CRP with particular attention to accessing student's prior knowledge in an attempt to allow students make connections with the content and ideas. The study found that the group "made statistically significant mean gains from pretest to posttest" (Bui & Fagan, 2013, p.65).

Another example of accessing students prior cultural and racial knowledge to increase student engagement and achievement comes from an article by Villegas and Lucas (2007) titled "The Culturally Responsive Teacher." An English teacher in the Southwest United States knew about his student's knowledge of, and stake in, the concept of immigration (Villegas and Lucas, 2007). The teacher used this knowledge of their students to design a lesson around immigration where students wrote a letter to the editor of their newspaper on their views regarding immigration (Villegas and Lucas, 2007). Students were highly engaged in the unit, soliciting opinions from neighbors and community members as well as having open debates in class about the topic (Villegas and Lucas, 2007). Through accessing their student's prior knowledge, the teacher was able to not only engage his bilingual students in English class, but to improve their writing skills as well (Villegas and Lucas, 2007). This study supports Piaget's theory of

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constructivism, in that prior experiences and knowledge shape their understanding of new skills and knowledge (Wadsworth, 1996).

Theoretical Framework

The Theory of Critical Pedagogy states that students are not passive learners, but instead are active participants on their learning (Freire, 1968). Critical pedagogy rejects the ‘banking’ system of learning, where teachers contain the knowledge and “deposit” their knowledge into the students’ minds (Freire, 1968). Rather, teachers using critical pedagogy are problem posers. They give students real world problems and allow them to use content from the course and their own prior experiences to solve the problem. In this scenario, teacher and student are both in a mutual search for knowledge and work together, often learning from each other. Critical pedagogy places the teacher in a position to act democratically and help students see the lack of democracy and justice in society (Freire, 1970). Students are then given tools they can use alongside their own strengths, knowledge, and experience with injustice to attempt to solve these problems within the classroom. In the Theory of Critical Pedagogy, the teacher must be a liberator rather than a domesticator (Freire, 1970). Critical pedagogy connects educators and students with the community to bring about social change (Freire, 1970). Students’ prior cultural knowledge is used as an asset and gives them an edge in solving problems as well as learning content in the subject area.

The Theory of Critical Pedagogy has informed culturally responsive teaching, and will also inform the framework for this study. Culturally responsive teaching relies on problem posing, using students’ prior knowledge, and making real world connections in

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order to not only learn content, but to create social change(Gay, 2018). According to the Theory of Critical Pedagogy, the culturally responsive unit in this study should help students achieve academic success by making content relevant, real, and applicable. The theory helped to create a guideline for how the art unit was developed, as well as how the teacher-student relationships were carried out. Examples of this include: posing the problem requiring students to create a work of art bringing attention or awareness to a cause of issue of their choice; working with students using their background knowledge and experience with the issue while helping design and create works of art; and giving students skills to promote their work have it displayed in different areas of the community in an effort to bring about social change and awareness of issues that have impacted and/or are impacting them.

Research question

Moreover, in a society that is becoming increasingly diverse, it is of the utmost importance that teachers become knowledgeable in the concepts and practice of CRP to best serve our students. The research on the racial achievement gap and the underperformance of students of color indicates that by utilizing culturally responsive teaching methods with students of color, educators can increase the achievement of all students. In this study the teacher will attempt discover what, if any, effect does a culturally responsive art unit have on the academic achievement of alternative high school students in the art classroom when compared to a traditional art unit that doesn't use culturally responsive pedagogy?

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Methodology

This study used an experimental design. In addition to teacher observations, student self-assessment, and student post-project reflection, final project grades were compared between the experimental group and the group completing the traditional projects. Final grades were compared to measure students' overall academic achievement.

The population for this action research was high school students at a small alternative high school in a large suburban school district (N=200). The sample size was 14 alternative high school students between the ages of 15- and 18-years-old including 7 females and 9 males. Five of the students identified as black, six identified as Hispanic, and five as white/non-Hispanic. All were enrolled in the same elective Exploring Art and Media course.

Self-critique and final reflection surveys were used to collect data at the end of the unit (Appendix A and B). These surveys featured both open ended questions and scaled questions asking students how they felt about their own achievement in the course and any impact their choice of project may have had on their achievement. Student grades were collected as data, with scores being assessed using a rubric (Appendix C) that fit both the traditional and the culturally responsive units' projects.

In the Exploring Art and Media course, students were given a choice as to what medium of art they wish to work in, choosing from a scaffolded list of generic art projects that met the state standards for visual art. Then, using Google Slides, the instructor gave a presentation showing the power that art has in societal movements

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focused on injustice. The teacher explained the definition of cultural responsiveness and informed students that they would have the opportunity of choosing a culturally responsive project like this instead of the traditional art projects. Students were informed that they would be graded using the same scoring rubric whether they chose the experimental unit or the non-experimental unit. Students who chose the culturally responsive project were instructed to research a cause/movement/issue that impacted them or that they felt deeply about. After choosing their cause/movement/issue and receiving teacher approval, students designed an art project that brought attention to, or said something about, their cause and/or movement/issue. Students worked to build their skills in their chosen medium as well as effectively execute their project. Throughout the study, the teacher positively reinforced students stating his belief that they were all intelligent and capable of greatness, and that he believed they were all capable of creating change where they wanted to see it. The students had five weeks to complete their chosen projects. Each student had the same access to help, tools, technology and resources regardless of which unit they chose. Students were given a survey at the end of the project to gauge how they felt about their achievement related to the project they chose. Teacher field notes were written on student interactions related to their participation and work on their project as well as any interactions with the teacher. Students completing the culturally responsive project were responsible for reaching out to a community or organization where they wanted to have their artwork displayed or used. Lastly, both students completing the CRP unit and the traditional unit were graded on the

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same scoring rubric at the end of the project. At the end of the project, the class participated in a final survey reflecting on the class and CRP.

Analysis of Data

The raw data was in the form of a final summative score for the students' selected art project. Students who selected the experimental project (a CRP project) as well as those who chose to do the non-experimental project (a traditional art project) were graded using the same scoring rubric. The scoring rubric allotted students a total of four points for each of the five categories they were scored on: use of foundational skills, creation, presentation, responding, and connection. Using standards-based grading, the highest score was four and the lowest score was one for each category. The points for each category were totaled and divided by four to give students their overall, final score. In the standard based grading scale, which moves in .25 increments, a 4-3.5 is an "A+", 3-3.25 is an "A-", 2.75 is a "B", 2.5 is a "B-", 2.25 is a "C", 2 is a "C-", 1.75 is a "D", 1.5 is a "D-", and 1.25-1 is an "F". Students who did not complete any work or stopped coming to class were given zeros. The final scores from the experimental group and non-experimental group were averaged separately, and these averages were compared to find any differences in the groups' overall academic achievement. Finally, a t-test was used to determine whether the difference in the groups' scores was significant. Qualitative data was collected through the form of a self-critique survey where students assess themselves and how they felt about their own achievement, as well as a final reflections survey where students were asked questions about what-if any-impact their project had on their achievement and feelings about themselves and fine arts in general. Student responses to

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the surveys were examined for any correlations with students quantitative achievement data.

Findings

The purpose of this study was to discover whether allowing high school students to choose a culturally responsive art unit would have any impact on their academic achievement compared to students completing a traditional art unit. The research design was quantitative, and a scoring rubric was created and used to collect final scores from both groups to compare academic achievement results.

Academic Achievement

To answer the research question, students were first instructed to choose either the experimental culturally responsive art unit, or a traditional art unit. At the end of the five weeks, students were given a final grade using the scoring rubric which follows the districts' standards-based grading guidelines. Nine of the students decided to choose a traditional art unit while seven chose to complete the culturally responsive art unit. The traditional group had more students (n=9), as well as three students who did not complete their art projects or stopped coming the class earning a grade of "0". All but one of the students who chose the culturally responsive art unit finished their project and none of the students earned a "0". The traditional group, even when students earning "0" scores were eliminated, attained lower academic achievement compared to the group that participated in the culturally responsive art unit (Table 1). The highest score for the culturally responsive art unit was a "3.5", whereas the highest score for the traditional unit was a "2.75" (Table 2). All but two students in the experimental group achieved a score of

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“2.5” or above, with four earning a score of “3” or higher. All but one of the students who chose traditional art units scored a “2” or lower. Even when the students who earned a “0” were excluded from the average score of the students who choose traditional units, the average was still over half a point lower than those who chose the culturally responsive art unit. When the scores from the traditional art unit were compared with the scores of the CRP unit using a t-test, the resulting p-value was .0112. The p-value is significant at $<.05$ which shows that the difference in the groups scores were significant.

Table 1

Average Academic Score (out of 4) for Non-Experimental Group and Experimental Group (n=16)

Groups	Average Score
Traditional Art Unit/Non-Experimental Group n=9	(1.3)
CRP Art Unit/Experimental Group n=7	(2.6)

Table 2

Final Score on Art Projects Out of Four Possible Points (n=16)

Traditional Unit Student	Traditional Art Unit Score	CRP Student	CRP Unit Scores
1.	1	1.	3
2.	2	2.	3.5
3.	2	3.	2
4.	2	4.	1
5.	0	5.	2.5
6.	0	6.	3
7.	0	7.	3
8.	2		
9.	2.75		

Survey Data

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Students were asked a series of questions on a survey (Appendix A) as to how they would rate their own achievement, effort, and pride in their work. 8 out of 16 students from the study participated in the survey. 3 of the 8 were students who were completing the traditional art project and the other 5 were students who were completing the CRP unit. For question #1 on the survey students were asked to rank how they feel about their achievement on a scale from 1-10, one being very poorly achieved to ten being excellent achievement. The traditional unit students averaged a 9.67 rating out of 10 for question one while the CRP unit students averaged 8 out of 10. The lowest traditional unit student rating was a 9, while the highest was a 10, while the lowest CRP unit rating was a 5 with the highest being 10. For questions #2 students were asked to rate how much effort they felt they put into the project from 1-10, 1 being no effort to 10 being worked hard every day. The traditional unit students averaged a 7.67 while the CRP unit students averaged at 7.2 rating. The lowest traditional unit student rating was a 6 while the highest rating was a 9 with the lowest CRP unit student rating being a 2 and the highest being a 10. Question #3 asked students to rank on a scale from 1-10 how proud they were of their assignments, 1 being not proud at all to 10 being extremely proud. The traditional unit student average rating was a 9, while the CRP unit student average rating was 7.6. The lowest traditional unit student ranking was an 8, and the highest a 10, with the lowest CRP unit student ranking being a 5, and the highest being a 10. Two out of the three traditional unit students who scored themselves very highly in the survey in regards to achievement, effort, and pride in work received some of the lowest scores on their projects. The CRP students reflections were more closely tied to their projects, with students who rated

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themselves higher, receiving higher scores on their projects, and those who rated themselves lower received lower scores on their projects.

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Discussion and Conclusions

The purpose of this action research study was to determine what effect, if any, a culturally responsive art unit had on the academic achievement of alternative high school students in the art classroom when compared to a traditional art unit that doesn't use CRP. The data demonstrated that students who participated in the culturally responsive art unit scored significantly higher on their art projects than those who chose to complete traditional art projects. The qualitative data showed that on average the CRP unit did not, however, increase students' all students' beliefs about their own achievement or pride in their work in comparison to a traditional art unit. While all of the traditional art unit students surveyed had favorable beliefs about their achievement and pride in their work, some of the CRP did not, with one student ranking her achievement at a 5, and her pride at a 5 lowering the overall average of the CRP project students. The qualitative data also showed that the CRP students more accurately assessed their own achievement with students who scored lower having a lower sense of achievement and pride, whereas two out of the three traditional art unit students ranked their pride and achievement high, while they received low academic scores.

Based on the findings in this study the following conclusions were drawn:

- Students who participated in the culturally responsive art unit scored, on average, significantly higher grades than those who selected to participate in traditional art units.
- The culturally responsive art unit had a significant effect on the academic achievement of alternative high school students in the art classroom.

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- Using CRP in the art classroom can have a positive and statistically significant effect on students' academic achievement.
- Students' beliefs about their achievement, effort, and pride in their work were more accurately reflected by their grade for those completing the CRP unit in comparison to students completing the traditional art unit.

Based on the findings and conclusions of this study the following recommendations are made:

- When writing art lessons, teachers should try to incorporate student choice into art units.
- Teachers should allow students to use their own cultural background knowledge to inspire and design their own unique art projects.
- Rather than *give* students a project to complete, teachers should propose a real-world *problem* for students to solve or allow students to choose their own problem to solve through the project.
- Teachers should support community relationships and give students the opportunity to show their art not only in the school, but in the broader local and global community.
- Teachers should allow space for students to teach others about themselves and about their individual strengths, interests, and values.
- Teachers should give students the opportunity to create works of art that serve a purpose

Moreover, the study showed that using CRP in a high school art setting can have a positive impact on student achievement. Additionally, it is recommended to not only create culturally responsive lessons but to become versed in the teaching philosophy of CRP and allow it to not only permeate curriculum and content but just as importantly teaching style and teacher-student interaction. While CRP has been shown to have positive effects on students (Griner & Stewart, 2012; Shevalier & McKenzie, 2012), there remain gaps in the literature that should be addressed. Many studies focus on different

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racial and ethnic groups, making it difficult to determine consistency in effective technique and instruction. Additionally, there remain few large-scale empirical studies focusing on the positive effects of CRP on students of color. To close these gaps, more long-term research is needed focusing on how culturally responsive teaching impacts student achievement, as well as studies that show consistency in focus of grade level, demographic or content area. By utilizing culturally responsive teaching techniques such as intentionally building positive student-teacher relationships(Gay, 2018), offering student choice(Gay, 2018), allowing students to use prior cultural knowledge to learn content skills(Gay, 2018), and building a real world connection to the content(Gay, 2018), the research concerned with the literature in showing that using a CRP art unit did increase student achievement in comparison to a traditional art unit. One student from the study who completed the CRP unit reflected on how they saw themselves reflected in their learning saying: “I was able to see myself in my project because I was allowed to pick it all out myself. I really put my heart into it and I think it really reflects who I am as a person.”

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Appendix A

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Self-Critique Survey.

Please answer the questions honestly about your GP 6 Choice Art Project.

Your email address ([REDACTED]) will be recorded when you submit this form.
Not you? [Switch account](#)

Name:

Your answer

On a scale from 1-10 (1 being very poorly-10 being excellent) how do you feel about your achievement with your project of choice?

1 2 3 4 5 6 7 8 9 10

Very poorly achieved Excellent achievement

On a scale from 1-10 (1 no effort-10 I worked every day) how much effort did you put forth towards your choice project?

1 2 3 4 5 6 7 8 9 10

No effort I worked hard every day

Do you feel like you could have done better in your project?
Explain in a few sentences.

Your answer

What do you feel like you did well on with your choice project?
Explain in a few sentences.

Your answer

On a scale from 1-10 (1 being not proud at all-10 being extremely proud) how proud are you of your choice project/accomplishments?

1 2 3 4 5 6 7 8 9 10

Not proud at all Extremely proud

Send me a copy of my responses.

Self-Critique Survey

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Appendix B

Final Reflection Survey

Final Survey

Please answer honestly about your experience with your choice art project and art class in general during GP 6/7.

Name:

Your answer

What, if anything, was different about this art class from previous art classes you have taken?

Your answer

What impact, if any, did this art class have on your artistic ability and achievement?

Your answer

How did this class make you feel about yourself?

Your answer

How, if at all, did this class make you feel about the arts?

Your answer

How, if at all, did this class impact what your knowledge of art concepts?

Your answer

How did you feel about the instruction/materials/structure of the class?

Your answer

How, if at all, were you able to see your own experiences/race/gender/self in your art project?

Your answer

Is there anything else you would like to share about this experience?

Your answer

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Appendix C

Scoring Rubric

Scoring Rubric-Exploring Art/Media-Gierhart

	4 (Exceeds)	3(Meets)	2 (Partially Meets)	1 (Doesn't Meet)
Foundations	Student skillfully utilized foundational art skills as well as skills beyond what has been learned in class.	Student skillfully utilized foundational art skills taught in class.	Student skillfully used some foundational art skills, other skills are still developing/need practice.	Student did not effectively utilize or attempt any skills learned in class.
Create	Student skillfully formulated original ideas, and developed an efficient plan to execute their idea. Their finished artwork accurately represents their plan and was adapted to go beyond their original concepts.	Student skillfully formulated original ideas, and developed an efficient plan to execute their idea. Their finished artwork accurately represents their plan	Student formulated original ideas, and partially developed a plan to execute their idea. Their finished artwork partially reflects their plan	Student did not formulate original ideas or develop a well thought out plan. Their artwork is only partially completed.

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<p>Present</p>	<p>The student skillfully and thoughtfully presented their artwork in a well crafted fashion adding to the overall design and effect of their artwork. The artwork is accompanied by a well thought out artist statement that identifies key ideas and purposes behind the work of art.</p>	<p>The student skillfully and thoughtfully presented their artwork in a well crafted fashion. It is accompanied by a well thought out and well written artist statement.</p>	<p>The student presented their artwork but is lacking neatness/craftsmanship. The artist statement needs revision.</p>	<p>The student did not present their artwork or finish their work in a way for it to be presented. No artist statement provided.</p>
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<p>Respond</p>	<p>The student skillfully used the elements and principles of art to analyze and interpret a work of art and supported their analysis and interpretation with evidence from the artwork.</p>	<p>The student used the elements and principles of art to analyze and interpret a work of art and supported their analysis and interpretation with evidence from the artwork.</p>	<p>The student used an element or principle of art when analyzing the artwork, but did so without citing evidence from the artwork.</p>	<p>The student did not use any elements and principles of art, and did not support their answer with evidence from the artwork.</p>
<p>Connect</p>	<p>The student skillfully connected their artwork to their own culture/culture of their choosing or aspect of society using their own background knowledge to inform their development and creation of the artwork. The student also acknowledged how culture and society influenced their work of art as well as their intent to influence</p>	<p>The student used aspects of their cultural and societal knowledge to inform their artwork and creation, as well as acknowledged how society and culture influenced their work of art.</p>	<p>The student superficially linked parts of their artwork to culture/society. No acknowledgment of any societal or cultural influence was attempted.</p>	<p>No link to culture, society, was made or attempted.</p>

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	culture/society with their work.			
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Feedback: