DISCOVERING CULTURAL CAPITAL AND FUNDS OF KNOWLEDGE
THROUGH ART SKETCHBOOK DIALOGUES

By

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(Under the Direction of Christina Hanawalt)
ABSTRACT

This applied project, *Discovering Cultural Capital and Funds of Knowledge through Art Sketchbook Dialogues*, is an exploration of how the concepts of cultural capital and funds of knowledge reveal the larger culture of an art classroom. In this applied project, students are asked to respond to artistic prompts that draw upon their relationship with phenomena both inside and outside of the classroom in order to develop a more authentic learning environment for the curriculum they will experience in the classroom. Ultimately, this study aims to aid in the development of student-teacher relationships by identifying practices that value the funds of knowledge and cultural capital of students in the art classroom.
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# TABLE OF CONTENTS

**ABSTRACT** .......................................................................................................................... iv

**ACKNOWLEDGEMENTS** ........................................................................................................ v

**CHAPTER 1**  
**INTRODUCTION** .............................................................................................................. 7  
Background of the Problem ........................................................................................................ 7  
**THEORETICAL FRAMEWORK** ............................................................................................ 11  
Cultural Capital .......................................................................................................................... 11  
Funds of Knowledge ................................................................................................................... 13  
**STATEMENT OF PURPOSE** .................................................................................................. 15  
**RESEARCH QUESTION** ......................................................................................................... 15  
**SIGNIFICANCE OF THE STUDY** ........................................................................................... 16

**CHAPTER 2**  
**LITERATURE REVIEW** ...................................................................................................... 18

**CHAPTER 3**  
**RESEARCH DESIGN AND METHODOLOGY** .................................................................. 22

**CHAPTER 4**  
**SKETCHBOOK DIALOGUE DISCOVERIES** ..................................................................... 27  
Place ....................................................................................................................................... 28  
Family ...................................................................................................................................... 35  
Entertainment ........................................................................................................................... 38

**CHAPTER 5**  
**CONCLUSION** .................................................................................................................... 43

**REFERENCES** ......................................................................................................................... 45

**APPENDICES** ........................................................................................................................ 49  
**APPENDIX A: Outline of Study** ............................................................................................ 49  
**APPENDIX B: Minor Assent Form** ....................................................................................... 53  
**APPENDIX C: Consent Letter** ................................................................................................. 54
CHAPTER 1
INTRODUCTION

The more I live, the more I learn. The more I learn, the more I realize, the less I know. - Michel Legrand

Background of the Problem

With twenty-six years in the classroom as a student and teacher, many of my life lessons are directly tied to the continuum of my educational experience. As a student, I learned how to advocate and take responsibility for my learning during a time when my education underwent performativity reform measures. Teaching today’s millennial and generation Z students has provided a tangible education on teaching that far outpaces the neoliberal educational viewpoint that supports my teaching certificate.

Attending a public school is an experience that is shared by many students growing up in America. The relationship that a student develops with his or her school is guided by a social contract that connects school life to personal development. At its best, a student’s relationship with school provides structure and supports an individual’s welfare as they mature through their primary years. At its worst, a school can lead students to believe that the time and energy spent cannot positively affect their welfare. As an Art teacher who believes in lifelong learning, most of my life experiences have not strayed far from my ongoing relationship with the American educational system.

I completed my primary and secondary education as the No Child Left Behind Act (2002) came into being. As my teachers and administrators underwent the high stakes restructuring and performativity accountability that resulted from the No Child Left Behind Act, I found that my identity as a student began to change. Participating in this transition marked a shift in how I viewed school. As my teachers worried about new rules governing their certification and my school system’s concerns over the promotion of transparency and annual progress targets settled into my personal classroom experience, my relationship with school began to shift. Learning lost some of
its depth, as academic and non-academic classes (including visual arts) began to emphasize the mechanics of rote learning over creative opportunities that promote original thought. Within the classroom, test scores were placed on a pedestal and anecdotes about an unhealthy and less-authentic culture made their way into my family’s dinner table conversations. The performativity measures of my childhood are still in place today and now explicitly require performance, results, and efficiency (Hill, 2007).

While efforts to reform our educational system are ongoing, I have now experienced the nuanced effects of performativity as both a student and a teacher. As a student, it was common to believe that what I was taught were the traditions of schools in America. I held the common belief that school adheres to the social contract that creates a shared experience for a class of students. This belief in such a contract reflected notions that students are exposed to teachers who train and challenge students to do their best by requiring honest and timely work and that fundamental principles such as classroom citizenship, discipline, respect, and personal responsibility will be developed during a student’s career at school. For some, these notions are fundamental to schooling and have been propped up by the experiences of our parents and past generations. My peers and I started our school careers with these ideas in mind. School provided a sense of belonging, where good relationships with friends and teachers developed. As I progressed in school, I could more easily identify performativity and the impacts of reform on the classroom practices of my teachers.

Experiencing this stress play out within school life, I began to understand that as students we were learning on the same path, but our experiences proved to be diverse. The stress of school reform trained us to perform, follow instructions, and participate in behavioral economies with rewards for achieving quantifiable learning targets exactly as we were taught. In addition, academic responsibilities shaped by a “teach to the test” ideology trickled down to the basics of school life by conforming routinized norms that governed our social and academic performance. The cooperative community that was once built with teachers was hampered as performativity
negatively steered us away from authentic communication and collaboration between students and adults.

Reform efforts that focus strict control on teacher-driven academic outcomes provide few opportunities for variation within the classroom. However, the students that make up a school classroom are vastly different. They bring different abilities, home experiences and cultural backgrounds—termed differently as cultural capital (Bourdieu 1977, 1984; Richardson, 1986) and funds of knowledge (Moll et al. 1992, 2015) (to be further described later in this section)—to school with them each day. School life reflected control with less space to flourish (OECD, 2012). A narrowing of the art curriculum is also evident within this performativity ideology.

The unspoken culture of student performativity still takes hold within my current teaching practice as an art educator. As a teacher, I have seen the pressure that my performativity policies place on students, and they ultimately erode my efforts toward authentic student-teacher communication. Under this teaching strategy, I have seen my students become more private. With reflection, I found that I placed academic success above individualized and creative artistic engagement. As a result, students who were emotionally bored, or conversely, those who could not academically keep up with the majority, fell behind. As I progressed through my career, my understanding of this dichotomy became more defined. Students were left to feel that their interests were undervalued within my classroom’s artistic social setting. I have realized that every student has the ability to express themselves as an individual, and allowing them to navigate through their school life by developing their unique interests despite the pressure to conform to routines and norms may help them combat the stress of performativity. When forced, my classroom’s culture could not provide a worthy one-size-fits-all experience. The public school of my youth reemerged in my teaching and revealed that a performativity-based classroom could not keep pace with the rapidly changing world.

The level of engagement of every individual on my class roll depends on the experiences and perceptions gained through participating in the classroom culture I attempt to maintain. For the
purpose of my research, I will refer to *classroom culture* in terms of the following definition: *classroom culture* is a combination of factors, including social interactions between students and teachers, behavioral and academic expectations, as well as the physical and emotional environments of the classroom (Freiberg, 1999). As students present their various cultural capitals to the classroom culture, their cultural capital presents a network of skills and knowledge that an individual can draw upon to gain social mobility within the classroom (Xu & Hampden-Thompson, 2012). Through social mobility, students attempt to reproduce their experience of society within their school and classroom lived experience (Hill, 2007). Using their individual capital may allow students to find success socially and a path to proficient artistic expression without necessarily mastering artistic skill and techniques. Within their experience of a classroom’s culture, each student also possesses distinct funds of knowledge (Saathoff, 2015) that draw on what they have learned from their individual life experiences as part of their ethnicity, family, economic status, etc. This collection of different funds of knowledge represents the unique cultural practices presented within my students’ family life. Through my teaching, I am attempting to harness my students’ use of these concepts to improve the development of a community supported by both the teacher and students within the art classroom.

As an art teacher positioned to assume the role of researcher, I have learned that the studio art curriculum is uniquely designed to value the funds of knowledge that students contribute through the social aspects of their art making. The studio environment requires a pedagogical practice that promotes creativity and cooperation (Tudor, 2008). In a studio environment, the most demanding aspect of teaching is often the process of maintaining a classroom culture that develops student-teacher relationships. My experience with students has challenged me to understand that certain students are driven to position themselves socially within the established cultural climate of my classroom by relating to their peers. Often their task of establishing a social presence has little to do with the mechanics of art and exposes the student’s reliance on their funds of knowledge and cultural capital to define their social presence.
Examining student involvement could result in a more purposefully designed art pedagogy that includes the development of an inclusive classroom culture through promoting the funds of knowledge and cultural capital held by students.

The purpose of this applied project is to use the knowledge gained from students’ responses to sketchbook prompts and mentor/parental feedback to gain a clearer understanding of my students’ displays of cultural capital and funds of knowledge that I observe in the classroom. With this clear understanding, I am positioned to create a more authentic learning environment for individual students. By better understanding how students exercise their funds of knowledge and cultural capital, this study hopes to offer implications regarding how art teachers can more effectively relate to their students while cooperatively building and maintaining an inclusive art studio classroom environment.

**Theoretical Framework**

Two main concepts form the basis for the theoretical framework of this study: cultural capital and funds of knowledge. Examining the links between these concepts and the corresponding effects each has on the culture of a classroom may lead to a greater understanding of the relationships between students and their teachers, which could have a positive impact on art classrooms.

**Cultural Capital**

According to Pierre Bourdieu (1977, 1982; Richardson, 1986), cultural capital is the cultural knowledge that serves as the currency that helps students navigate a culture by altering experiences and the opportunities that are made available. An understanding of Bourdieu’s theory of cultural capital supports a new lens for viewing the connected fabric of social life. Cultural capital forms the foundation of an individual’s social life and dictates the position held by that individual within their social interaction (Longhofer & Winchester, 2012). Within the realm of education, a K-12 teacher can use cultural capital to better understand the social order that is presented within their
classroom. Bourdieu explains that the more capital an individual has, the more freedom the student has to position themselves successfully within their social life. The use and presence of cultural capital within social settings is often compared to the exchanging of monetary resources. Like money, cultural capital refers to a collection or stock of capital. Examples of cultural capital can include an individual’s personal tastes, manners, mannerisms, material belongings, opinions and views, skill sets, etc. These types of capital are most commonly acquired through being part of a particular social class (Longhofer & Winchester, 2012). As an individual transitions through different social classes, his or her cultural capital can be exchanged to receive additional forms of capital. As an individual ages, new forms of capital can be acquired and built upon, such as an academic degree or professional certifications.

Because cultural capital is ever-present within society, it is common for individuals with varying levels of cultural capital to interact. Just as an art teacher’s class roster is indiscriminate towards which students make up their class population, most social settings are composed of interactions between individuals with diverse forms of cultural capital. Bourdieu highlights the fact that certain forms of cultural capital are valued over others. Cultural capital can help or hinder an individual’s social mobility just as much as an individual’s income or accumulated wealth (Longhofer & Winchester, 2012).

When this principle is applied to the K-12 lens, it reveals that poor and working-class families often struggle to gain the types of cultural capital that are valued within the public school system. Bourdieu highlights that cultural capital is a major source of social inequality. Despite the fact that all socioeconomic classes participate in education, students who are in lower socioeconomic classes may have less exposure to cultural capital than their wealthier peers. This is problematic, as schools tend to ascribe less prestige to forms of cultural capital that are undervalued or perceived as lesser. Furthermore, students who struggle to earn and exploit the forms of cultural capital that school systems value may succumb to lower test scores, be placed in lower-level classes, and build a lower grade point average, all of which negatively impact the
trajectory of their educational career (Bourdieu, 1982). Bourdieu outlines three distinct states of cultural capital: the embodied state, the objectified state, and the institutionalized state (Bourdieu, 1982). All three states are presented within the lives of K-12 students. Embodied capital is formed from the cultural knowledge that resides within a student. For example, vocabulary and/or dialect represents capital that is embodied within the student. Examples of embodied cultural capital can be extended to include a student’s artwork. In its physical form, student artwork is a unique application of the knowledge they gain from the school system and the knowledge that defines the personal interests that are intellectually sought by the student. Objects that are treasured and presented within a social setting are categorized as objectified cultural capital. Students represent objectified capital with their fashion choices and the caliber of the personal technology and other physical materials that they bring to school. Institutionalized capital describes the way that society measures cultural capital and is exemplified by the teacher’s responsibility to assess the academic and behavioral performance of students and exchange acceptable student performance for a desirable position within the classroom setting (Bourdieu, 2001).

Tied to cultural capital is Bourdieu’s concept of habitus. Habitus refers to the physical embodiment of cultural capital (Longhofer & Winchester, 2012). A student’s habitus can be exemplified through their habits, social and academic skills, and the dispositions that emerge through their social experiences. Bourdieu describes habitus as the “feel” or “readability” of a situation that allows an individual to successfully navigate social environments. Habitus can be extended to cover an individual’s personal tastes for cultural objects such as music, food, or entertainment (Longhofer & Winchester, 2012).

**Funds of Knowledge**

In the classroom, new information is best understood through instruction that connects academic content to students' lives (Hogg, 2011). The concept of funds of knowledge pushes this notion further to suggest that curriculum and pedagogy should be effectively connected to the local histories and community contexts in which students live. The concept of funds of knowledge was
Many modern classrooms are equipped with diverse cultural and educational backgrounds. Millennial and generation-Z students present a wide range of cultural backgrounds and cultural capital related to any particular point of view. Students who experience learning through the funds of knowledge pedagogy feel that their learning validates their presence and lived experiences as their life outside of school becomes connected to their lived experiences in school (González, Moll, & Amanti, 2006). Moll, Amanti, Neff, and Gonzales (1992) define funds of knowledge as historically accumulated and culturally developed bodies of knowledge and skills essential for the household or individual functioning and well-being of students. They contend that students come to school with bodies of knowledge acquired from the contextualization of their homes and communities as their first learning environments. Outside of school, these environments allow students to define their world through a particular cultural background that is presented within their home and community. Funds of knowledge provide a lens that informs a student’s perception of his or her school’s various learning environments. Moll et al. (1992) further state that funds of knowledge should be accessed through the teacher’s efforts to communicate with students and their families. By reaching out to students and their families, teachers can better consider who their students are on an individual level. Subsequently, a teacher has the responsibility to develop a pedagogy that values their students’ funds of knowledge.

Cultural capital and funds of knowledge describe intellectual assets. Using Pierre Bourdieu’s concept of cultural capital and Luis Moll’s pioneering stance on the theory of funds of knowledge, I aim to look at how these two concepts can curtail a loss of student engagement in the art classroom and provide mobility for students as they participate in school life. Student engagement is dependent on a teacher’s ability to harness the cultural capital and funds of knowledge that are presented by their students. Before researching cultural capital and funds of knowledge, I often viewed student engagement as a factor dependent on the curriculum content or art experience being taught. Understanding engagement with my research in mind allows me to
work towards a classroom culture that supports the engagement of all students by considering their unique cultural capital and funds of knowledge. Without this understanding, the contributions of cultural capital and funds of knowledge are overlooked and underutilized in terms of the effects they can have on the classroom culture. When students are given opportunities to draw from their individual cultural capital and funds of knowledge, they are likely to be more engaged and this can contribute to a more inclusive and engaging classroom climate overall.

**Statement of Purpose**

This applied project is entitled *Discovering Cultural Capital & Funds of Knowledge through Art Sketchbook Dialogues*. Students in the study were asked to respond to artistic prompts that drew upon their relationship with the concepts of cultural capital and funds of knowledge. Also, students designated parents or mentors to contribute responses to a back-and-forth sketchbook dialogue. The purpose of this study was to better understand my students so that, moving forward, I could more meaningfully integrate their lived experiences into the classroom for the betterment of the classroom culture. By more fully understanding who my students were through the lens of the cultural capital and funds of knowledge they brought with them to the art classroom, I could create a more authentic learning environment for the individual student. The strategies that I presented through the use of sketchbook dialogues were influenced by the Family Dialogue Journals designed by JoBeth Allen (2014), whose strategies form the basis of my research. This project presents a new form of dialogues that share similarities with Family Dialogue Journals and are designed more specifically for research and discussions of funds of knowledge and cultural capital. These dialogues were informed by National Public Radio Story Corps ([https://storycorps.org/](https://storycorps.org/)) interviews.

**Research Question**

The central research question for this project is: How can sketchbook dialogues help one art teacher learn more about the funds of knowledge and cultural capital his students bring into the
Significance of the Study

Teachers who are working to establish a classroom culture are challenged to understand the ways in which cultural capital and funds of knowledge aid student learning and contribute to the classroom culture. Art educators must design classrooms to serve as functioning K-12 studio spaces that incorporate the diversity of knowledge that is held by their students. A common challenge is building upon student funds of knowledge and cultural capital while developing and continually revising curriculum. To support these efforts, the implementation of school-wide routines aids in normalizing classroom behaviors and expectations. These efforts help provide the necessary mental bearings for establishing and maintaining a classroom culture with students throughout the school year. After all of this preparation, students begin to inhabit and interact with the classroom design, and their individual funds of knowledge and cultural capital are introduced as additional components to the classroom culture. At first glance, it is easy to view students’ social actions and temperaments as generalized introductions to the larger world they inhabit outside of their lived experiences in school. However, as they interact in the classroom, their actions show that apart from learning from relatives, friends, and their community when they are young, many students learn how to navigate the world around them from their teachers and the institutionalized routines that structure their experiences within the classroom (Cole, 2008).

Included in the many things students learn from navigating their home and classroom environments is the ability to recognize and utilize their acquired cultural capital and funds of knowledge (Yahya & Wood, 2017). However, it is a common practice for teachers to evaluate a student’s behavioral temperament and social performance without considering how a student’s familial and cultural understanding informs their behavior (Leino & Mullola, 2014). The knowledge that a student applies to a classroom setting affects his or her position within the classroom culture and ultimately guides the student’s agreement (or lack thereof) with their
teacher’s assessment. Because school routines privilege the behavior and knowledge of some individuals over others, it is important to examine to what extent these routines can be modified within the studio framework of the art classroom’s curriculum and culture (Saft, 2001). This study is important because examining student involvement in art classrooms through the lens of cultural capital and funds of knowledge could result in a more purposefully designed art pedagogy that includes the development of an inclusive classroom culture for all students.
CHAPTER 2

LITERATURE REVIEW

When considering my research in terms of the larger field of art education, my objective is to investigate how student funds of knowledge and cultural capital influence the abilities of art teachers to effectively relate to their students while cooperatively building a classroom culture that promotes the strengths of individual students. Building upon the work of other art educators, this study aims to explore one strategy that might improve the pedagogical practices of art teachers by utilizing dialogues between the teacher, student, and members of the students’ community as a tool within the art curriculum.

Although applying cultural capital and funds of knowledge to the K-12 classroom is not a new concept, some may argue that performativity stifles a teacher’s ability to reflect on the valuable knowledge that is presented when students bring funds of knowledge and cultural capital into the classroom. Simply put, the pressure to address other directives gives teachers less time to reflect on what is most important in helping students learn: the students themselves. In the following sections, I review the literature on cultural capital in higher education and other disciplines, funds of knowledge and cultural capital in K-12 Classrooms, discussion related to Sketchbook Dialogues, and the importance of culturally responsive pedagogy.

Cultural Capital in Higher Education and Other Disciplines

Colleagues in higher education often do not have to grapple with the same constraints as K-12 educators when assessing the cultural capital of their students, as helping students explore their cultural capital is a valued part of going to college (Kiyama & Rios-Aguilar, 2017). Similarly, psychologists encourage the exploration of funds of knowledge, or what new research may term “funds of identity” (Esteban-Guitart & Moll, 2014). Through a more critical lens, however, some researchers encourage teachers to adopt the practice of reflecting on their own personal funds of knowledge. They encourage examining whether the current US education system is encouraging individualistic expression or simply rewarding some types of
cultural capital and funds of knowledge over others (Hedges, 2012; González, 2006; Thomson & Hall, 2008). Being introduced to the concepts of cultural capital or funds of knowledge as an older adolescent or young adult may be helpful as students navigate through college and beyond, but these concepts may also benefit younger students, such as those in K-12 settings.

**K-12 Classrooms**

Dumais (2002) articulates a connection between cultural capital, gender, and school success. He explains that although there are contradictory conclusions on the effects of cultural capital on the educational success of male and female students, the role of habitus or gender stereotypes plays a role in the varying levels of success among the two groups. Similarly, DiMaggio (1982) connects high levels of cultural capital with higher grades in high school students in the US. As student identities begin to develop, researchers (such as Smith, 2008) suggest that individual agency begins to integrate with different aspects of a student’s cultural capital and aid in the construction of mature, individualized identities. Additionally, Moll (2015) speaks to the importance of a teacher’s ability to lift up their students’ funds of knowledge given that, in his view, teaching within the United States has become a “commuter profession”, meaning that teachers often live outside of the communities in which they teach. In the classroom, living outside of the students’ community can position a teacher as an outsider, which leaves the teacher less able to convert students’ locally-based funds of knowledge and cultural capital into teachable moments (Moll, 2015).

**Culturally Responsive Pedagogy**

Perhaps one of the most important considerations when leading an art classroom is encouraging a culturally responsive, or what is sometimes referred to as culturally “relevant” pedagogy. Having the opportunity to validate and bring forth the voices of everyone through self-expression and shared experiences is a unique quality of the art classroom. Ladson-Billings (1995) would describe sketchbook interactions between the researcher, student, and mentor participants as culturally relevant teaching. She explains that culturally relevant pedagogy
requires that a teacher use cultural references to empower students on intellectual, social, emotional, and political levels. She explains that it is not about *what* teachers think of their students, but *how* they think of their students that determines the type of pedagogy they will apply to the classroom—meaning that moving from a position of sympathy to a position of informed empathy can determine whether or not a teacher is applying culturally relevant teaching to his or her classroom (Ladson-Billings, 2008). Similarly, Acuff, Hirak, and Nangah (2012) encourage teachers to challenge the “master narrative” or majority perspective when studying art history. Being skeptical of what is taught and using your own life experiences to validate and shape what you believe about the world embodies culturally responsive pedagogy. Ladson-Billings (1995) uses culturally relevant teaching to engage students whose experiences are traditionally excluded from the mainstream cultural narratives presented within classroom settings. Lai (2012) expresses the importance of culturally responsive pedagogy in a global era as the students in many of today’s school settings are more diverse than they have ever been (Brown-Jeffy & Cooper, 2011), and thus, culturally responsive pedagogy is critically important.

Allen (2001) expressed the need to encourage student expression by using sketchbooks as a *lens of inquiry* for viewing and recording emerging thoughts that connect the cultural touchstones of home with the culture of the classroom. Sketchbook prompts and dialogues create a form of curriculum that allow the student to construct new understandings from previous cultural experiences.

**Sketchbook Dialogues**

Sketchbook dialogues are shown to be a helpful way to measure the level of reflective thinking that accompanies the artmaking undertaken by student participants (Collins, 2001). Sketchbook dialogues are also referred to as “family dialogue journals” (Allen & Labbo, 2001; Allen et al., 2014) or simply “dialogue journals” (Davis, 2010). As children grapple with an ever-changing world, the options of what they can choose to display in the art classroom is increasing (Thompson, 1995; Thompson, 2015). Thompson (2009) expresses the importance of
listening, looking, and lingering on the images students produce and experiences students share with teachers, as students have an array of choices in what they will share in the art classroom.

When asked to be socially and culturally introspective while taking ownership of the new concepts of cultural capital and funds of knowledge, sketchbook dialogues may offer a helpful platform for students to express themselves both visually and in writing. For elementary-aged participants, it is important that this research experience encourages creative expression and uniquely mature art-making to assist in the students’ understanding of cultural capital and funds of knowledge. Griffin (2002) encourages annotation sketchbook writing, a way of communicating the ideas and states of being as student artists are engaged with their sketchbooks.

Davis (2010) explains that the inclusion of reflective writing as a daily classroom practice allows students to communicate about themselves while learning new material. The ability of a teacher to pair the student artmaking with reflective writing can also enable students to uncover new artistic, personal, and cultural interests while also empowering the teacher to design instruction to be more relatable to student interests. The design of Family Dialogue Journals establishes a basis of communication amongst students, their parents, and their teachers (Allen et al., 2014). Through this communication technique, home connections are established to bridge students and their families with efforts affecting the classroom (Allen, 2001). Furthermore, this method of communication informs the teacher’s perspective of what interests are explored at home so that the teacher is better able to incorporate this information into the classroom’s curriculum (Allen, 2001).
CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

Project Design

The action research conducted for this applied project consisted of six research sessions completed during the spring semester of 2018. Each session took place in the art classroom after school with additional time scheduled for independent student work and interviews as needed. The participants consisted of twelve fourth grade students (five male and seven female participants who were each enrolled in an art class at Live Oak Elementary School). These students met as a research group, during which time they worked in a sketchbook and participated in group discussions and reflection activities. The sketchbooks, discussions, and reflections produced by each student were aimed at capturing each student’s thoughts and conceptions of cultural capital and funds of knowledge. Within these sessions, students produced artistic and written descriptions in their sketchbooks of the types of funds of knowledge and cultural capital that originated from their familial and cultural experiences. To gain foundational insights about the family, student interests, and the academic struggles that may inform a student’s funds of knowledge, the students were asked to choose a mentor to provide feedback in their sketchbooks during the study. For the purposes of this study, a mentor is defined as a parental guardian, family member, or friend that is at least five years older than the research participant.

With each session, students created artwork in their sketchbooks based on a selected video prompt that taught a chosen aspect of either funds of knowledge or cultural capital. The videos were selected from the National Public Radio Story Corps interview video library (https://www.npr.org/series/4516989/storycorps). Each interview was chosen because of its relevance to the personal and social lives of the student participants. The Story Corps mission is to interview Americans about their lives and the lessons they have learned as they pass their personal wisdom from one generation to the next. Because these videos describe the stories and lived experiences of various individuals, it was easy to find videos that displayed cultural capital or
funds of knowledge amongst the selections available in the video library. By sharing these videos and assigning discussion and written prompts, my hope was that students could later articulate their own personal stories. As a research group, students discussed the video and then artistically responded to a drawing prompt in their sketchbooks. They also produced a written reflection on their work. Subsequently, each student took their sketchbook home and had their mentor write a response to their drawings and written thoughts.

Through the opportunity to draw and write, I hoped that students would come to better understand how the assets of cultural capital and funds of knowledge were found and experienced in their own life. Students were prompted to explain these connections to a mentor figure that was familiar with the student’s personal life. This step was designed to facilitate parent/mentor-child input, promote participant trust, and ensure accurate responses for a well-constructed funds of knowledge discussion in subsequent sessions (Leighton, Hightower & Wrigley, 1995).

**Site Information**

During my time at Live Oak Elementary School (LOES), I taught in an art room located in the fourth-grade academic hallway. My time spent within the art room taught me that to teach in an elementary school meant that I needed to be willing to be a part of a community of neighboring teachers. As the art teacher my responsibilities extended beyond my classroom to include math and English tutoring as well as hallway monitoring to help maintain a healthy academic and social community for my neighboring classrooms. Despite the fact that my classroom served a K-5 population, the location allowed me to function as an extension of the fourth-grade teaching community. This communal atmosphere had a profound effect on my decision to conduct my research with fourth grade students.

The following information is presented from my own recollection from my time spent at (LOES) and information gained from a performance snapshot provided from the Governor’s office of the state of Georgia. During the time of my research, I was the active Visual Art teacher at LOES. Highlights from the snapshot report indicate the following statistics:
The school's annual performance is higher than 22% of schools found in the state of Georgia and is lower than most schools in the district.

Its students' academic growth is higher than 24% of schools in the state and lower than most schools in the district.

44.3% of its 3rd grade students are reading at or above the grade target level.

Source: https://schoolgrades.georgia.gov/live-oak-elementary-school-0

I taught at LOES from the 2014-2015 through the 2017-2018 school year. During this time, LOES had a student population that was predominately African American (88.0%), with Hispanic students (5.6%), White students (3.4%), students who identified as two or more races (2.8%), along with Asian students (0.2%) comprising the smallest demographic makeup of the school. Within this student population, 81.7% of students received free/discounted lunch (https://schoolgrades.georgia.gov/live-oak-elementary-school-0).

During my time as LOES’s art teacher, I worked with kindergarten through fifth grade students on a seven-day class rotation. This means that I taught every student in the school, seeing each class once every seven days.

**Participant Selection**

Twelve fourth grade students volunteered to participate in the research study. I built the group based on the vocabulary and written expression scores of their Iowa Assessment test scores. Students take the Iowa Assessments as a grade level group. The test measures a student’s knowledge in subject areas that they are currently learning – reading, language arts, mathematics, science and social studies. Student test scores are used to determine college and career readiness (http://www.mercerpublishing.com/iowa-assessments/faq). I selected students with a range of scores so that student research participants would create a subset of students whose test performance would represent the larger fourth grade population. This allowed the students participating in the research to represent their peers as a subset of the fourth grade population.

The research group was composed of African American students who participated in my
art class during the 2017-2018 school year, and most of whom I had taught since their first-grade year at LOES.

**Data Collection**

During each session, I conducted discussions with the participants and recorded observations. The discussion questions supported the students’ abilities to describe the knowledge, methods of learning, and practical skills the students used when interacting with their funds of knowledge and cultural capital in their daily life. The discussions also helped students explore how funds of knowledge relate to their perceptions of their involvement within the classroom’s communal culture.

Students received a sketchbook to document their artistic responses to session prompts. Providing sketchbooks allowed students to add written responses to their drawings and provided space for the chosen mentor to comment on the work as well. The comments served as a dialogue between the student, mentor, and researcher. The overall goal of the artwork prompts was for the teacher to learn about the students’ funds of knowledge through their visual work and hold a dialogue with students and their mentors by responding to the work.

Throughout the sessions, the following points of data were collected: the names of students and their mentors, a photographed copy of the written dialogues between the students and mentors, photographs of sketchbook drawings, and documentation of any spoken dialogue between the researcher and participants. Additionally, participant discussions allowed students to speak about their emerging understanding and use of funds of knowledge and cultural capital. Notes were collected via audio and video-recording of participants throughout each session. Beyond a mere means of recording data, the sessions allowed students to learn about funds of knowledge and develop artwork ideas concerning the funds of knowledge prompts. The goal of the sketchbook drawings and written prompts was to support the student participants’ abilities to critically evaluate how their funds of knowledge and cultural capital mattered in the context of the classroom experiences that defined their academic and personal lives (Dimitri Van & Mieke Van, 2011).

The six research sessions presented challenges to the data collection process. The student
research participants and mentors became acclimated to the research process as the sessions progressed. The ability of the students to produce artistic responses, complete written responses, and dialogue with their mentors improved as the students and mentors worked together to complete each session. As the researcher my ability to photographically record the student and mentor written dialogues and the artistic responses improved as well. My ability to successfully oversee and direct research sessions and data collection became more streamlined, however the photographed copy of each artistic and written response varies in quality. These challenges reveal the fact that the research participants and researcher are able to coproduce the research environment and collectively contribute to the fulfillment and achievement of a research design.

**Ethical Considerations**

Because the participants in this study were minors, I required forms to be signed by both parental guardians and students. Students signed the minor assent form, acknowledging that they would like to participate in the study, and parental guardians signed consent forms on behalf of the students participating in the study (see Appendices B and C). Because this research project could inadvertently cause students to divulge personal information that the students or parental guardians found to be sensitive in nature, I addressed any risks associated with participation upfront and let students and parental guardians know that my classroom was a safe space. I also de-identified student art work in this report to protect the privacy of my students and their families.

Additional information about the study, including detailed information about the agenda for each research session is contained in Appendix A.
CHAPTER 4

SKETCHBOOK DIALOGUE DISCOVERIES

Throughout the six research sessions, the following three themes served as the focus for students’ drawings and written responses: place, family, and entertainment. The themes were selected prior to the research sessions so that I could select appropriate prompts for the study. See Appendix A for an outline of all six research prompts, sessions, and related information. In this chapter, I discuss each of these themes by first describing my rationale for choosing the theme as a focus in the study. Once I explain my choice of the theme, I share relevant data from students’ sketchbooks in connection with the theme. Next, I present and discuss student artwork and sketchbook dialogues that show places where students’ funds of knowledge and cultural capital emerged throughout the study. I also discuss the data from my viewpoint as their art teacher. The data presented by the student’s artistic and written reflections informs my understanding of their individual personas beyond what I typically experience as their teacher in the art classroom. The black rectangles are used to censor the names of the student research participants. Any reference to name has been changed as to not identify the student researchers.

The data related to these three themes point to the fact that, while attending school and having multiple forms of social interaction throughout the day, students have the potential to share their individual funds of knowledge and cultural capital as well as generate new funds of knowledge and sources of capital by belonging to and participating in social groups and networks within the classroom and greater school culture. The nine artistic and written responses chosen for this applied project were selected from the total number of completed responses gathered from the twelve research participants. The research participants created a catalogue of work related to the three themes that depict the students’ funds of knowledge and cultural capital. The analysis of the nine artistic and written responses reveal that, as individuals, they experience independent trajectories within their school and home lived experiences that result in the collection of specific
forms of capital and knowledge.

**Place**

As an art teacher, I have often noticed that as students establish their social identities within my classroom’s culture, they tend to reveal their lifestyles and interests through personal stories. In addition, when sharing social stories, students often reveal that places hold importance to their lived experience. The locations detailed in student accounts serve as arenas for their funds of knowledge and cultural capital to be explored, experienced, understood, and put on display. Given my recognition of the importance of place for my students, I chose the theme of “place” as one of the key topics that would form the basis for discussion and drawing prompts. Links between funds of knowledge, cultural capital, and the topic of place emerged within my students’ artistic and written responses during research sessions one and three.

A student’s connection to his or her identity through the places they have experienced through their daily lives is important to the development of both their funds of knowledge and their cultural capital. The prompts for the artwork in this session included: “Create a visual of a favorite well-loved activity that you and your family do together at home,” and “Create a visual of a place that is important to you or important to your family.” These prompts allowed students to express the sights, sounds, rituals, behavioral norms, and other nuances associated with the locale of their homes and places of importance within their communities.

**Places of Value**

As students come of age, they begin to understand that the peer group they have grown up with presents a multiplicity of lifestyles. Given enough time within an art studio classroom, students will socialize through discussing a range of personal and valued topics. As a teacher carefully monitoring these interactions, I have seen students realize that their peers sometimes share similar home life and school experiences. For example, it may be common for a student to vacation to a neighboring southern state. During breaks in the academic calendar, it was common for students in my classes to vacation to a beach in the states of South Carolina and Florida.
Therefore, it was not surprising to me that during the first research session, some students in the study responded to the prompt “Create a visual of a place that is important to you or important to your family” by drawing images related to family vacations. One example can be viewed in the below image (Fig. 1).

![Image of a drawing](Image)

**Fig. 1. South Carolina**

*Student Response:* “I chose this subject because we like to go down to South Carolina as a family and sometimes my grandma would tag along. My favorite part is driving on the bridge and looking at the beautiful ocean. I would like others to know that when I look at this picture I think about how much family I have in South Carolina.”

*Mentor Response:* “We travel to Charleston, SC very often. Fala loves going over the large bridge that connects the city to the remaining areas. She gets excited when she sees all the water, ships and fishermen. Charleston is special because this is where Fala’s Papa (great grandfather) lived until he passed away recently.”
Figure 1 describes a student's trip to South Carolina in which the student traveled to visit their family. The ability to go on a vacation or an out of state trip to visit family members is a form of cultural capital that is relatively common amongst students in the research group. The ability to travel and speak about the activities of a vacation can be understood as an opportunity for students to assert their cultural capital into a discussion with peers. In this particular response, the student is excited about the sites and geographical uniqueness of the city of Charleston. Because the student has family ties to the location, it can be assumed that the cultural aspects of this city hold significant importance.

Travel can also be experienced on a more local and habitual level. Figure 2 displays a mentor’s response to a student’s depiction of a church. The mentor’s writing speaks to the fact that the student has a religious practice and that the time spent at church is used to worship. The mentor goes on to state that the family has “different religions” throughout the family and that worship is conducted at many different locations. Diversity such as this points to religion as a family resource that can present many forms of cultural capital and funds of knowledge.
Mentor Response “The picture drawn is a church. It was drawn because our family is Christian and go to church to worship God. We have different religions throughout our extended families. Each worship differently and at many different types of churches.”

Within these two responses the locations expressed are not surprising on their own. They do however, exemplify the types of locations where students may develop community based funds of knowledge or gain cultural capital from participating in unique placed-based experiences. From my view as a teacher the locations of a church and/or a frequented vacation spot serve as place-based touchstones with which I can connect to student interests and overtime build a baseline rapport that allows insights into the lives of students that exists beyond the time spent in art class.

**Place of Origin**

Teaching provides educators the opportunity to meet young people from everywhere. Most of the students I have taught grew up within the geographical boundaries of the school district;
however, sometime students find their way to my classroom as transplants from somewhere else. Students instinctively root themselves somewhere. Their place of origin may represent the pride of their hometown, which may run parallel with the mission and outreach of their school. Students may also be well-connected to their school’s efforts to build ties with the local community. As students grow up within a school system, it is understood that they will bring both their cultural capital and their funds of knowledge with them to their classrooms and the social places within their lived school experience. It is also understood that by spending time at school, some new adopted funds of knowledge and forms of cultural capital will be acquired at school and brought into their home experiences. This commingling of capital and knowledge is a unique phenomenon and a necessary byproduct of participating in society. While conducting the second research session, students responded to the following prompt “Create a visual of something that makes you and your family unique.” This prompt provided an opportunity for student participants to express their funds of knowledge and cultural capital, and a unique finding that emerged was that this prompt also gave participants a chance to claim a past community as their place of origin (see Fig. 3).
Fig. 3 Speech and Place

**Student Response:** “My family are born in different places. I would like others to know that my family is born in different places so we talk different.”

Figure 3 shows a map of where one student’s family originates. The student displayed Southern, South Central, and Pacific regions of the United States. While collecting video documentation and recording interactions for this prompt during the session, I heard the student comment that he had recently moved to the state of Georgia. Outside of the context of my research, I remembered that this student had arrived in my art class later in the school year. His written response speaks to the fact that he would like people to know why he and his family have different dialects, as can be seen in his statement that his family members “talk differently”. An individual's manner of speaking is a form of cultural capital. Bourdieu explains that linguistic capital can be inherited or acquired over time, and an individual's family and/or education can aid in the
development of linguistic capital (Bourdieu, 1991). Because this individual student denotes a reference to “we,” it stands to reason that his unique attitude toward language and dialect is structured through his exposure to family and the regions in which they have lived. This student information was only revealed to me through this research practice. Student records contain some familial information and can relay only so much regarding an individual student’s life history. As an art teacher, information regarding a student’s personal history rarely goes beyond what is documented within a student’s educational record. Furthermore it is rare for me to receive student information on a direct basis. This points to the fact that artistic communication between students and their teachers can often provide context for the cultural capital and/or funds of knowledge that students present during class.

**Place and Family as Location**

In another response to the prompt “Create a visual of something that makes you and your family unique,” the student whose work is depicted in Figure 4 described his parents’ divorce. The student illustrated two homes—demonstrating the way place can be a defining factor in family relations—and two versions of their family (see Fig. 4). The student’s written response is labeled: “my family being divorced.” He also writes, “It was very sad to see [my parents] angry with each other.” The student’s mentor response adds further context to the student’s artistic and written responses. The mentor states that “Divorce is hard for kids but both parents got to make [sure] they [get reassurance] by both parents”. The mentor also describes one positive aspect of the divorce by stating that the student “get to have two Christmases.” Because habitus is linked to an individual’s way of thinking and cultural capital refers to the non-monetary assets which affect social mobility (Richardson, 1986), it can be asserted that the student’s relationship with his cultural capital and funds of knowledge were affected by this change in circumstance.
Student Response: “It describes my family being divorced. It was very sad to see them arguing at each other.”

Mentor Response “Divorce is hard for kids but both parents got to make [sure] they [get reassurance] by both parents. Divorce have some good aspect in it. The child get to have two Christmases.”

Family

Cultural capital is often cultivated at home. The home environment also nurtures cultural capital and allows new knowledge and ideas to flourish. At first glance Figure 5 seems to be a drawing centered on popular film culture, but interestingly, the student used it as a backdrop to discuss her positions within her family's particular funds of knowledge. Within the student’s artistic response, we see a large movie screen displaying several superhero logos used to represent the current popularity of superhero cinema. The student has also created a diagram to show her dressed up as both a “girly girl” and as a contrasting “tomboy” persona within her family. The mentor’s response to the artwork explains that the student has older brothers and that they influence
a lot of her interests. The mentor states “she knows how to be a girl when she needs to and she can be a ‘tomboy’ also.” This notion of two contrasting personas was new to me as the student’s art teacher. For this particular student participant, the self-described tomboy persona had not appeared in my classroom. This illuminates the fact that teaching art is in essence an auxiliary teaching position. I teach each group of students just once a month. This prolongs my ability to gain and develop an understanding of who each of my students is as they progress throughout their school year. Connecting with students and cultivating individualized teachable moments takes a considerably longer time when compared to my grade level teacher colleagues. This student’s expression of dual identity is an example of how the structure of a family can direct the cultural capital interests of a particular student as well as speaks to the role that identity plays within the development of an individual funds of knowledge.

Figure 5. Movie.
Mentor Response “Alexa has two older brothers. When she was younger she always liked to wrestle with them and play ball. She knows how to be “girly” when she needs to and she can be a “tomboy” also. Additionally, we are a family that spends a lot of time together watching movies. That’s what makes us unique
Alexa used most Marvel superhero movies in her artwork. That’s probably because her brother’s dream is to work with Marvel Studios”

Family Relations

When designing this applied project, I recognized the potential for students to reveal emotional information about their lives outside of the classroom. Figure 6 depicts a student who is engaging in behavior that can be viewed as arguing. It is an example of an unexpected response to the session prompt. Session four’s prompt asked students to “Create a visual that shares a memory about your family.” Students often bring conversational topics into the classroom that express the state of life outside of school. This student response connects matters of home life to a memory and displays behaviors that can be viewed as a form of communication (see fig. 6). As a behavior, arguing is not necessarily encouraged in school; however, it can be viewed as cultural capital in the form of communication in society where arguing can be used to learn how to effectively communicate with people who have opinions that are different from yours or who may be different from you in other ways.
Student Response: “Me and my brother arguing. We do this a lot and make up about 30 mins-2hrs later.”

Mentor Response “I do not like that [it] happens all too often between Alex and her brother Elijah. Her and her brother argue all too often.... I always wonder why they argue so much over the smallest things as siblings”

These student and mentor responses reach into the home life of the student and provide information that may otherwise only be assumed by my observation of the student as they conduct themselves in school. It also highlights the fact that schools do not always value the forms of cultural capital and funds of knowledge that students bring with them. If arguing provides an acceptable form of communication within a student’s home and/or communal experience they may find that it yields different results within a school based setting. This nuanced relationship between a student’s ability to perform in the classroom to find success with their funds of knowledge and cultural capital has implications for my pedagogy in response to the student.

Entertainment
Entertainment at Home

Outside of a school setting, in which numerous adults influence the behaviors and choices of a student, the home becomes a formidable learning environment. Parents typically provide instruction that allows their children to find and create success as they participate in family activities. In Figure 7 the student has represented the ritual of playing the card game UNO with a cup of hot cocoa. The student response describes this as an “every night event,” and the student states that she is the “champ.” The notion of a family game night and time spent at home with family is an image and lifestyle that is promoted well by advertisers and school counselors alike. Families engaging in activities together is a common image in American society. It is not unexpected that a depiction such as this was produced during this study. This student example displays the connection between time spent with family and cultural capital. The card game UNO can likely be found in many American homes and classrooms. The ability to succeed in a socially competitive environment is a form of cultural capital that offers a desirable skill within a student’s lived school experience. A family game night can teach lessons in healthy socialization and healthy competition, which can serve students well within the classroom.
Create a visual of a favorite well-loved activity that you and your family do together at home.

(Fig 7. UNO)

Student Response: “Because we do this every night with a cup of hot coco. I’m the Champ.”

Mentor Response “Great job. Reflects our family life. Fun times with the family.”
Figure 8 also displays a ritualistic family activity. The artistic response depicts a family watching a New York Yankees game. Sports culture and knowledge is leveraged to gain status within social settings and is also used to unite families around a central form of entertainment. This response came from session 4 with the prompt “Create a visual that shares a memory about your family.” Given that subject matter was chosen by the student, my assessment is that the cultural capital that springs from sports culture is valued by this individual.

(Fig 8. Baseball)

*Student Response: “Because I remember last year the Yankees won against the Braves which was really awesome.
My family and I love to watch the Yankees play.”*

**Entertainment Outside of the Home**

Cultural capital and funds of knowledge are built and cultivated both inside and outside the home. As families develop rituals in environments outside of the home, it stands to reason that new forms of cultural capital and funds of knowledge can be introduced to the family with the potential to be adopted into the family’s habitus. Figure 9 depicts a student response that celebrates the notion that rituals located outside of the home can bring family members, regardless of age, closer together. The cultural capital and funds of knowledge gained from attending a gym with family can translate into specific knowledge that the students utilizes in an individualized manner. For
example, the funds of knowledge and cultural capital may show up in a physical education class or when participating in organized sports.

(Fig 9 Gym.)

Student Response: “My art work is important because my sisters and my mom and my brother went to the gym every Sunday in my home town.

I would like others to know that my place is very special because it involves my whole family.”
CHAPTER 5

CONCLUSION

No classroom is culturally neutral. More than twenty years ago, Wlodkowski and Ginsberg (1995) presented educators with the challenge to create learning experiences that allow for the cultural integrity of every learner to be sustained while each student attains relevant educational success and mobility. The art classroom is uniquely equipped to meet this challenge by valuing students’ contributions of cultural capital and funds of knowledge. The studio environment requires pedagogical practices that promote individual student creativity and class-wide cooperation. These factors position the teacher to utilize the physical, verbal, intellectual, and artistic contributions individual students in relation to the classroom culture.

Using a combination of drawing and writing through sketchbook dialogues can be a doorway into the areas where students hold expertise (Allen et. al, 2014; Collins, 2001). Encouraging students to share their funds of knowledge and cultural capital provides a practical way to learn more about what students know. By providing students with opportunities to respond artistically to their family-based funds of knowledge and include expressions of their cultural capital, teachers can validate students’ individual backgrounds and knowledge while also equipping them to embrace the community they experience in the art classroom—and, by extension, the communities throughout the school culture.

Through teaching, I have learned that my pedagogy and curriculum are not neutral factors within my classroom. My teaching innately promotes the funds of knowledge and cultural capital of certain groups of students over others. Students who exist within the dominant cultures of their school and in their larger community know how to conduct themselves in ways that move them productively through society, school culture, and opportunities where the two overlap. These students have acquired the type of cultural capital that is valued by school mechanisms such as Positive Behavioral Interventions and Supports (PBIS), for example, and have successfully integrated their funds of knowledge into the dominant social fabric of their school experiences.
(Richardson, 1986). The students who have managed this accomplishment are diverse and do not belong to a lone demographic; however, they mark a contrast from those students who remain on the outskirts of the classroom community. It is imperative that the voices and experiences of all students, not just those in the dominant groups, be heard, valued and accepted. Culturally relevant teaching is one way to encourage the voices and expression from all students (Ladson-Billings, 1995). This research project allowed me to become more aware of a disconnect within my pedagogy, curriculum, and classroom culture.

Although the education reform and performativity of my childhood still has ripple effects today, I have found that one way to mitigate its effect in the art classroom is to invite the cultural capital and funds of knowledge students bring with them each day into the classroom environment. This study analyzed how students exercised their cultural capital and funds of knowledge through sketchbook dialogues in an attempt to help one art teacher adjust his pedagogy and curriculum as it relates to his students’ experiences of the classroom culture. I will use the results of this study as a tool to better understand the funds of knowledge of my students and continue to meaningfully integrate this knowledge into our classroom culture. As a result, I aim to create a more authentic learning environment for the individual student as well as the class as a whole.

It was my goal to find out how to better understand and acknowledge my students and see what was important to them as young, expressive individuals. By allowing my students to explore the concepts of funds of knowledge and cultural capital through sketchbook dialogues, I hoped they would pursue their artistic skills with an empowered sense of self and an expressive artistic voice. Because cultural capital and funds of knowledge can be expressed through the art-making process, I hope to continue researching how art-making can provide a common ground for my students to meaningfully discuss and better understand how they can contribute to the relationships within the classroom’s cultural community.
REFERENCES


Education, 75(1), 44.


Appendix A

Outline of Action Research Study

This outline provides a guided agenda for each session describing the videos and artistic prompts and written responses that were completed. There were a total of six meeting sessions, which were all recorded.

**Drawing prompts to be used with each section**
- **Session 1**: Create a visual of a favorite well-loved activity that you and your family do together at home.
- **Session 2**: Create a visual of something that makes you and your family unique.
- **Session 3**: Create a visual of a place that is important to you or important to your family?
- **Session 4**: Create a visual that shares a memory about your family.
- **Session 5**: Review Prompt 4
- **Session 6**: Conclusion

Students should respond to each artistic prompt through an artistic method of their choosing. The response is limited to the fact that it must fit within the sketch book.

With each drawing prompt students should caption their work with a sentence explaining what they drew and why they chose their subject matter.

During each session record visual of student work and check that response have been given by students and mentors. Photographs will be taken of each student’s image and the corresponding student/mentor responses.

At the beginning of each focus group help students do a “gallery walk” to help each student respond constructively to their classmates drawing. Students will respond to each other’s drawing prompts by writing feedback on sticky notes and placing them on their classmate’s sketchbooks. Sample feedback could be: Share something new you’ve learned about your classmate, or describe how you identify with how you relate to your classmates art work.

### Session 1 Introductions

Overview of purpose, procedures, and expectations
- Making art works to study Funds of knowledge
- Videos (NPR Story core)
  1. *Making it* [https://storycorps.org/animation/making-it/](https://storycorps.org/animation/making-it/)
  2. *A Family Man* [https://storycorps.org/animation/a-family-man/](https://storycorps.org/animation/a-family-man/)
- Review video and check for comprehension
- Artistic Prompt
- Check for comprehension

Students receive sketchbooks and discussion is held concerning the 1st drawing/videos.
- **Prompt** Create a visual of a favorite well-loved activity that you and your family do together at home.
Mentors should respond to the students drawing prompt by briefly providing their thoughts on the students work and the student written response.
Responses to be provided for the completion of artistic prompt 1

Student Response
- Why did you choose this object activity for this art work?
- What else would you like others to know about the activity you chose?

Mentor Guardian
- What would you like to say about your student’s experience with the object activity they chose?
- What else would you like others to know about the object activity your student chose?

Check for student comprehension of expectations, content, tasks and questions passing out of any additional art making materials

Session 2

Review the conclusions of prompt 1
- Students will respond to each other’s drawing prompts by writing feedback on sticky notes and placing them on their classmate’s sketchbooks. At the beginning of each focus group help students do a “gallery walk” to help each student respond constructively to their classmates drawing.

Introduce prompt 2
Show video for prompt 2 check for comprehension


- Prompt 2 Create a visual of something that makes you and your family unique.

Responses to be provided for the completion of artistic prompt 2

Student Response
- Why are you thankful for this unique idea/ object?
- What else would you like others to know about the unique idea/ object you chose?

Mentor Guardian
- What would you like to say about your student’s relationship with this unique idea/ object?
- What else would you like others to know about the unique idea/object your student chose?

Check for student comprehension of expectations, content, tasks and questions passing out of any additional art making materials

Independent time for students to work on and begin prompt 2

Session 3

Review the conclusions of prompt 2
- Students will respond to each other’s drawing prompts by writing feedback on sticky notes and placing them on their classmate’s sketchbooks. At the beginning of each focus group help students do a “gallery walk” to help each student respond constructively to their classmates drawing.

Introduce prompt 3
Show videos for prompt 3 check for comprehension

1. *Sundays at Rocco’s* [https://storycorps.org/animation/sundays-at-roccos/](https://storycorps.org/animation/sundays-at-roccos/)

- **Prompt 3** Create a visual of a place that is important to you or important to your family?

  **Responses to be provided for the completion of artistic prompt 3**

Student Response
- Describe why this place is important to you?
- Describe why this place is important to your family?

Mentor Guardian
- What would you like to say about your student’s relationship with this place?
- What else would you like others to know about the significance of the place your student chose?

Check for student comprehension of expectations, content, tasks and questions passing out of any additional art making materials

Independent time for students to work on and begin prompt 3

**Session 4**

Review the conclusions of prompt 3
- Students will respond to each other’s drawing prompts by writing feedback on sticky notes and placing them on their classmate’s sketchbooks. At the beginning of each focus group help students do a “gallery walk” to help each student respond constructively to their classmates drawing.

Introduce prompt 4
Show video for prompt 4 check for comprehension

1. *Miss Devine* [https://storycorps.org/animation/miss-devine/](https://storycorps.org/animation/miss-devine/)

- **Prompt** Create a visual that shares a memory about your family.

  **Responses to be provided for the completion of artistic prompt 4**

Student Response
- Why did you choose to share this memory?
- What else would you like others to know about the memory you chose?

Mentor Guardian
- What would you like to say about the memory your student choose to depict?
- What else would you like others to know about the memory your student chose?

Check for student comprehension of expectations, content, tasks and questions passing out of any additional art making materials

Independent time for students to work on and begin prompt 4
Session 5

Review the conclusions of prompt 4
- Students will respond to each other’s drawing prompts by writing feedback on sticky notes and placing them on their classmate’s sketchbooks. At the beginning of each focus group help students do a “gallery walk” to help each student respond constructively to their classmates drawing.

Collect visuals of work samples

Session 6: Conclusion

Close out interviews with each student.
Collect any gaps in data: videos and images
I (Mr. Slaton) am doing a research study to find out how children like you express what they know through their art work. I am asking you to be in the study because you are in Mr. Slaton’s art class and are learning to artistically express yourself with your own ideas. If you agree to be in the study, you will receive a sketchbook to document your art work. The sketchbook will allow you to respond to artistic prompts and have a family member/mentor comment on the artwork. The art will be created in response to the following prompts:

1. Create a visual of a favorite well-loved activity that you and your family do together at home.
2. Create a visual of something that makes you and your family unique.
3. Create a visual of a place that is important to you or important to your family.
4. Create a visual that shares a memory about your family.

The comments left by your family member/mentor will serve as a dialogue between you, your family member/mentor, and Mr. Slaton. While the artwork will be done outside of school hours the research should only take about three hours. Specifically, my research is scheduled for six 30 minutes sessions that take place during scheduled school hours.

This research project allows Mr. Slaton to work with you on your artistic prompts for the next three weeks. During each session, you will talk to Mr. Slaton about the artworks you make and allow Mr. Slaton to video-record each meeting and take notes while you are discussing your art works with classmates and while working independently on your art work. Your participation in this study will help Mr. Slaton develop new art projects and better understand his students. Being in the study may improve your ability to express yourself through your art work. I also hope to learn something about your art work that will help other children 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. I 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.” Mr. Slaton will not use your real name on any papers that he writes about this project. Your real name will be replaced with a pseudonym (fictitious name) so other people cannot tell who you are. 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 Mr. Slaton during school hours.

Name of Child: ____________________________ Parental Permission on File: □ Yes □ No

(For Written Assent) Signing here means that you have read this paper or had it read to you and that you are willing to be in this study. If you don’t want to be in the study, don’t sign.

Signature of Child: ____________________________ Date: ________________

(For Verbal Assent) Indicate Child’s Voluntary Response to Participation: □ Yes □ No
Signature of Researcher: ___________________________  Date: ________________
Appendix C

Consent Letter

Dear Parental Guardian:

I am the art teacher at Live Oak Elementary School and a graduate student under the direction of Professor Christina Hanawalt in the Department of Art Education at The University of Georgia. This letter is an invitation for your student to participate in a research study entitled Discovering Funds of Knowledge through Art Sketchbook Dialogues. The purpose of this study is to examine student artwork as a tool to better understand their Funds of Knowledge and meaningfully integrate this knowledge into the classroom. Through understanding your student's funds of knowledge I aim to create a more authentic learning environment for the individual student as well as the class as a whole.

Your student’s participation will involve artistic expression that relate to their funds of knowledge. Your student will receive a sketchbook to document their artwork. The sketchbook will allow students to respond to artistic prompts and have a family member/mentor comment on the artwork. The art will be created in response to the following prompts:

5. Create a visual of a favorite well-loved activity that you and your family do together at home.
6. Create a visual of something that makes you and your family unique.
7. Create a visual of a place that is important to you or important to your family?
8. Create a visual that shares a memory about your family.

The comments left by family member/mentor will serve as a dialogue between the student, family member/mentor, and art teacher/researcher. While the artwork will be done outside of school hours the research should only take about three hours. Specifically, my research is scheduled for six 30 minutes sessions that take place during scheduled school hours.

I am requesting permission to view your student’s educational records to access their Iowa Assessment written expression and vocabulary scores. The findings from this research may provide information to improve art curriculum. During each session, I will be recording the names of student participants, the name of their mentors along with any spoken or written dialogue. I will also be documenting images of the artworks produced by participants. Conversations held between the researcher and participants will be documented via audio-recordings and video-documentation. I will have solitary access to the information collected during the six research sessions. There is a possibility this research may prompt sensitive information from the student participants. In the event of the research including information about neglect/abuse, the state mandates reporting of such information by certified teachers. The results of the research study may be published, but the name of your student, their teacher, their school, Newton County School System or any other identifying information will not be used. In fact, the published results will be presented in summary form only.

Your student’s involvement in the study is voluntary, and you may choose for your student not to participate or to stop at any time without penalty or loss of benefits to which he or she are otherwise entitled. If you decide to withdraw your student from the study, the information that can be identified as belonging to your student will be kept as part of the study and may continue to be analyzed, unless you make a written request to remove, return, or destroy the information.

If you have any questions about this research project, please feel free to call me Dylan Slaton at 404-771-0335 or send an e-mail to slaton.chase@newton.k12.ga.us. Questions or concerns about your rights as a research participant should be directed to The Chairperson, University of Georgia Institutional Review Board, 609 Boyd GSRC, Athens, Georgia 30602; telephone (706) 542-3199; email address irb@uga.edu.

By completing and returning the following consent letter with your student/child, you are agreeing to allow your student/child to participate in the above-described research project.
Research Subject’s Consent to Participate in Research:
To voluntarily allow your child to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire Parental Permission Form, and have had all of your questions answered.

Your Child's Name: ________________________________

Your Signature: ________________________________ Date ____________

Your Printed Name: ________________________________

Mentors Name: ________________________________

Mentors Signature: ________________________________ Date ____________

Signature of Researcher: ________________________________ Date ____________

Printed Name of Researcher: ________________________________