

**CROCHETING TO BUILD COMMUNITY IN THE HIGH SCHOOL ART
CLASSROOM**

A Master's Degree Thesis

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Abstract

The purpose of this study was to measure the effects of implementing a crochet unit with an emphasis on community building into the art curriculum in an urban high school setting. Some specific interests of the researcher included culturally responsive teaching, developing critical consciousness, decentering whiteness, reducing anxiety, and creating a safe space in the classroom where students feel comfortable taking risks. Through action research, an introductory crochet unit was implemented over a six-week period. Principles of culturally responsive teaching were applied to the lessons and methods of teaching. The participants' ages ranged from 16-18, and all were in the same class. Data collected through interviews, observations, questionnaires, and photos were used to determine the impact that exploring this specific art medium had on students.

Keywords: crochet, fiber arts, crafts, art education, culturally responsive teaching, peer teaching, curriculum design, and choice-based education.

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CHAPTER I: INTRODUCTION

Background to the Problem

My connection with crochet and fiber art starts with my family. Growing up, I remember seeing lace doilies adorning side tables in my house that were made by my great grandmother. My mom sewed all of my Halloween costumes and the curtains in our house and taught me how to knit when I was in middle school. Even with all of this creativity and artistry happening at home, I grew up believing that no one in my family was an artist. As I continued into high school and college, this idea was reinforced by the content I was taught and the way that fine art was talked about in my art classes. My high school art teachers never taught fiber arts, and the medium was marginalized in college. Fine art was considered the “best” or most esteemed form of art according to my education, but this only recognized drawings and paintings as having artistic value.

Once I became an art teacher, I was faced with the decision of what to teach in my classes. I went with what I thought was most important: drawing, painting, printmaking and sculpture. Consequently, I was continuously met with students who felt excluded from art class because they “can’t draw” or don’t like art. This frustrated me, but I pushed on with what I knew. In the early spring of 2020, I received a grant allowing me to have a local Philadelphia yarn bombing artist, Lace in the Moon, come to my classroom to teach my students to crochet and create a collaborative installation. While this project was never fully realized due to the pandemic, the project had a huge impact on both me and my students.

Crocheting helps me cope with stress and anxiety. The repetitive, rhythmic motion of crocheting as well as the soft, warm feeling of the yarn sends me into a calm state. Crocheting

fits perfectly into my life because it is portable, affordable, and utilitarian. I went from having no artistic practice—because it seemed impossible to balance with my schedule as a teacher—to a fulfilling practice of making blankets, hats, sweaters, and freestyle wall hangings. For my students, those few days of crocheting before the shutdown were electrifying. They were so excited to learn to crochet, but at the same time, a sense of calm fell over the whole classroom. I observed students who hadn't expressed interest in any of the drawing or sculpture projects we had done in the previous months focused on their yarn and hook. Students came up to me after class asking if they could take some yarn home to continue their work.

My assumptions about crochet are that it is an extraordinary medium to teach and learn. I assume that the repetitive motion of crochet reduces anxiety for some people. There is a long history of community building through crafting. My goal is to find out how this medium can best be used in the classroom to reduce anxiety and build stronger relationships within the school community. I have a hunger to learn more about the history of this medium and what makes it so magical.

I am also interested in culturally responsive teaching. I studied Zaretta Hammond's book, *Culturally Responsive Teaching and the Brain*, in the summer of 2021 and I think that there are parallels between this pedagogy and the practice of teaching crochet. Connecting to students' family histories, teaching non-canonized arts, valuing community over individuality; all of these aspects, I believe, relate crocheting to culturally responsive teaching.

My genuine interest in this topic gave me a unique advantage in conducting this study. I have a lot of experience with crocheting, and I have some experience teaching it. The disadvantage I have is that not all people share this same enthusiasm, so I may be delving into a

topic that is very interesting to me, but not so interesting to others. I am going to keep this in mind when I think of my audience. I am writing this for teachers who want to use crochet in their classrooms as well as teachers who are looking for strategies to reduce anxiety in the classroom and build community. I want this thesis to be practical for a variety of teachers and readers.

Problem Statement

Crochet and other fiber arts are often left out or not deeply considered in high school visual art curriculums. When they are included, they are usually not valued as highly as other mediums like painting or drawing, and are placed into a lesser “crafts” category (Acuff, 2020). This points to the larger issue of antiquated art curricula: often, we value what we value because of white supremacist and hetero-patriarchal ideas. In her article, *Afrofuturism: Reimagining Art Curricula for Black Existence*, Dr. Joni Boyd Acuff (2020) explains, “Teachers' emphasis on certain media and art making processes in the classroom communicates messages to students about their significance in the art world writ large.” Marginalizing crafts, such as crochet and fiber arts, strips students of valuable culturally relevant lessons and separates them from a potentially beneficial coping mechanism for stress and anxiety.

Stress and anxiety are pervasive among high school students. A lot of pressure is put on students to achieve both academically and socially, which can increase anxiety. In a 2014 study conducted by Craft Yarn Council, 3,100 crocheters and knitters were surveyed. 81% of people surveyed said that crocheting and knitting reduced their stress and 57% said it decreased their anxiety. Teaching a healthy coping skill can benefit students greatly.

Due to the COVID-19 pandemic, students across the world have had to navigate learning in isolation, loss, and uncertainty. Many teachers and students came back into the classroom in

the fall of 2021 for the first time in over a year. The importance of finding a sense of belonging and community at school has a whole new meaning. Current leaders in education are emphasizing the importance and significance of creating a safe space for students to learn that supports inclusion and allows students to view mistakes as learning moments (Fievre, 2021). Crafts, including crochet, are great tools to use for community building because of their connections to global and local culture and history (Katter, 1995). This relates to culturally responsive teaching because this pedagogy places value on weaving students' culture and community into every aspect of teaching (Ladson-Billings, 1995).

While crocheting may be a calming activity for adults at home, this has not been conducted in the high school classroom setting. It may be a challenge for some students to fully relax and feel safe at school due to bullying, policing in schools, social pressures, or other outside factors. This study will focus on changes that take place when crochet is introduced to students. It will also reflect the connections bridged between teaching this medium through the lens of culturally responsive teaching.

Research Questions

With the above in mind, I ask the following research questions:

Given that crochet is not usually taught as a part of a high school art curriculum, but Kenning (2015) suggests that it has deep cultural and historical relevance, in what ways might investigating this medium impact students in a culturally responsive high school art classroom?

- *Furthermore, how might implementing a crochet unit designed with a culturally responsive, critically conscious lens into the curriculum contribute to building*

community and reducing anxiety and among students and decentering whiteness in a high school art classroom?

Theoretical Framework

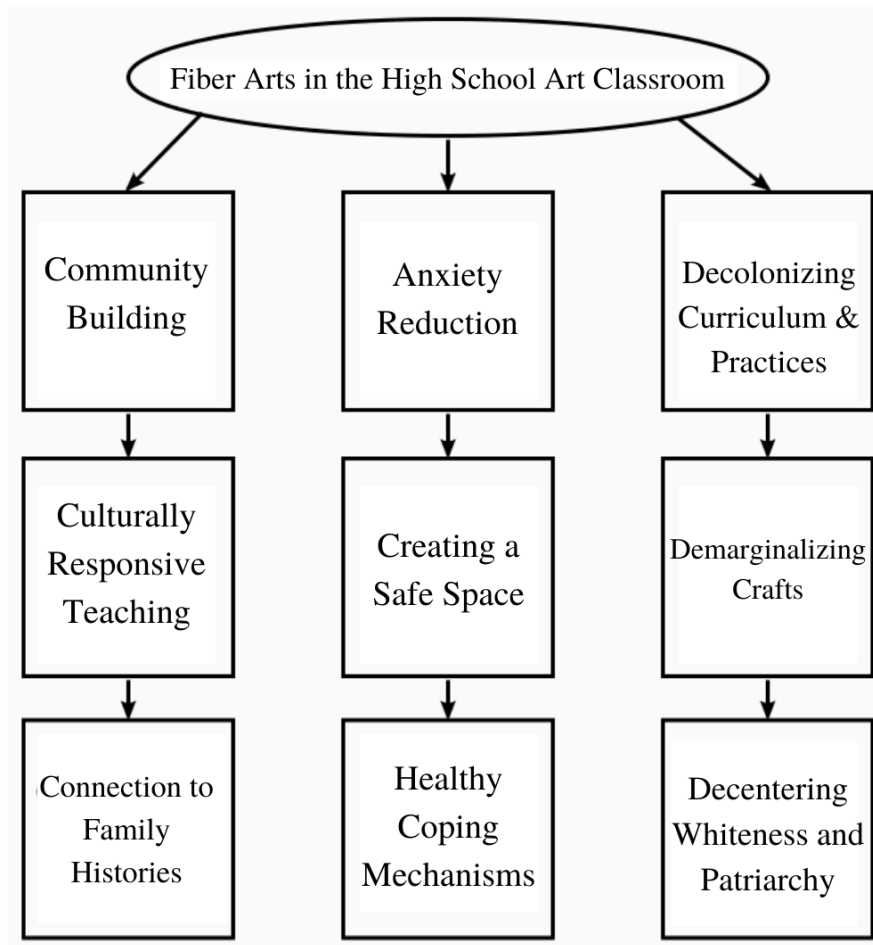


Figure 1. Concept Map of Key Terms.

This concept map depicted in *figure 1* shows the relationships and connections between the categories of my topic: Teaching Crochet in the High School Art Classroom. The three main categories are community building, anxiety reduction, and decolonizing curriculum and practices. The category of community building will be looked at through the lens of culturally responsive teaching because this pedagogy emphasizes the importance of building community both inside and outside of the classroom.

Significance of the Study

The purpose of this study is to investigate crochet as a medium in a culturally responsive, urban, high school art classroom. Crochet is not usually taught as part of the high school curriculum, but this study will show if crochet is a worthwhile medium to teach to students and whether or not it is an effective tool to build community and to create a safe space for all learners.

The findings of this research will benefit teachers who are looking to build community in their classrooms through a culturally responsive lens. It will also benefit teachers who are looking to implement more fiber arts into their curriculum in order to shift the value placed on drawing and painting only. This could allow teachers to reflect on the mediums they teach and why, and it could open the doors to more well-rounded, culturally responsive curriculums. Having more fiber arts woven into the art curriculum should also benefit students by giving them a wider range of expression and a deeper appreciation for craft arts. Many students are led to believe they are bad at art simply because they cannot draw in a realistic style. Additionally, students may also find stress relieving or anxiety reducing qualities in working with crochet.

Due to the stay-at-home orders during the COVID-19 pandemic, many people took up domestic creative hobbies. A 2020 Refinery29 article explains:

In normal circumstances, perhaps sitting down and having the time and patience to take up a new, slow skill was never going to be in the cards for you. But now, as the instant gratification we've become accustomed to is usurped by a global health crisis, many are taking advantage of having the kind of quiet leisure time previously only available to rich

women in period dramas or the retired. It's the perfect opportunity to pick up these 'old-fashioned' skills and make them your own (O'Sullivan, 2020).

While the luxury of staying home was not granted to essential workers, even they had to find entertainment to replace activities that were unavailable at the time. Consequently, a range of people, including myself, took up fiber arts such as crocheting, knitting, quilting, sewing, weaving, rug making and macrame.

This time at home led to an explosion of social media accounts centered around crafting, and many of these accounts are dedicated to fiber arts. Currently, there are 6.7 billion views on videos using the crochet hashtag on TikTok, and 40.5 million posts using the crochet hashtag. Users from all over the world are posting a wide variety of projects ranging from yarn street art, also known as yarnbombing, to *amigurumi*, which is a Japanese term for a knitted or crocheted stuffed animal. I believe it is the educator's job to stay up-to-date on trending ways of making and consider what mediums would work best in their classrooms.

Limitations of the Study

The limitations of this study were also what made it distinctive. First, this study was conducted from early March through May of 2022, meaning it took place during the COVID-19 pandemic, post-shutdown. After a year and a half of remote learning, the 2021-2022 school year started in-person with mandated masking. This was a limitation to the study because this school year was like no other, and could not be replicated. Throughout this school year, some students were pulled out of class to be tested for COVID and quarantined with no warning. Students and staff had to transition back to the school environment after being at home for this period of time,

and many reported additional stress in comparison to past years. These challenges likely had an impact on the results of the study.

Additionally, this study was interrupted by a spring break. From April 11th through April 15th 2022, students were on their spring break. While this was planned, it affected the study because students and the teacher-researcher had to reacclimate to being back in school after the break. Fewer students responded to their last exit ticket, which was given after spring break. Finally, this action research was done with 23 participants in just one art class. This small sample size should be taken into account when looking at the data.

Definition of Terms

Crochet. The word “crochet” comes from the French word “croce” which means “hook.” Experts debate the true origin of this art form, but some sources say it can be traced back to as early as the 1500s. Modern crocheters use a hook and yarn to create various types of work ranging from utilitarian objects, like hats or potholders, to conceptual work that can be hung in galleries or in public. Crochet uses a looping technique, and crocheters can follow patterns or create their own to make their work (Marks, 1997).

Fiber Art. According to Fiber Art International 2016, a juried exhibition sponsored by the Fiberarts Guild of Pittsburgh, the term fiber art is defined as artwork that is made of flexible, linear materials and/or constructed using textile techniques such as stitching, weaving, dying, and embroidering; fiber art may be two- or three dimensional, and the materials used may be natural or man-made. In *String, Felt, Thread: The Hierarchy of Art and Craft in American Art*, Elissa Auther adds that fiber art can be made using techniques such as braiding, coiling, knotting, netting, linking, looping, twining, and wrapping (Auther, 2010).

Crafts. Crafts writer Joyce Lovelace made the case in a 2018 article in *American Craft Council Magazine* that the term “craft” can have so many compelling definitions that it can be controversial to pick just one. While there are many ever changing definitions, “Craft” is a universal discipline of making that can be handed down over generations (Lovelace, 2018). “Crafts” refers to the multitude of disciplines, ranging from crocheting to woodworking.

Culturally Responsive Teaching. Dr. Gloria Ladson-Billings coined the term Culturally Responsive Teaching in the 1990s, and described it as “a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural references to impart knowledge, skills, and attitudes” (Ladson-Billings, 1994).

Community. M. Scott Peck, an American psychologist, defines community as “a group of individuals who have learned how to communicate honestly with each other, whose relationships go deeper than their masks of composure, and who have developed some significant commitment to ‘rejoice together, mourn together,’ and to ‘delight in each other, make others’ conditions our own’” (Peck, 1998). This definition was quoted in bell hook’s *Teaching Community: A Pedagogy of Hope*—a book about anti-racist teaching and building strong classroom communities (hooks, 2003).

Critical Consciousness. This term coined by Brazilian educator and philosopher, Paulo Freire, means a state of recognizing oppressive power structures through a critical lens, which empowers people to transform the world and liberate themselves and all other oppressed people. In critically conscious pedagogy, teaching students to think critically is highly valued, as opposed to a “banking” system of education which views students as empty vessels to fill up with knowledge. (Freire, 1970/2000).

Decolonize. Equity-focused staff at Keele University in England write, “Decolonization involves identifying colonial systems, structures, and relationships and working to challenge those systems. It is not ‘integration’ or simply the token inclusion of the intellectual achievements of non-White cultures.”(Keele Manifesto for Decolonizing the Curriculum, 2018).

Patriarchy. Patriarchy is a system of relationships, beliefs, and values embedded in political, social, and economic systems that structure gender inequality between men and women. This system undervalues feminine attributes while masculine attributes are privileged (Nash, 2019).

White Supremacy. Scholar Francis Lee Ansley defines white supremacy as “a political, economic and cultural system in which whites overwhelmingly control power and material resources, conscious and unconscious ideas of white superiority and entitlement are widespread, and relations of white dominance and non-white subordination are daily reenacted across a broad array of institutions and social settings” (Ansley, 1989).

Importantly, art education scholar Dr. Wanda B. Knight describes whiteness as perhaps the foremost unmarked and thus unexamined category in art education. When unexamined, racial privilege associated with whiteness goes unacknowledged. When whiteness is examined, the focus is on the structures of social power and privilege afforded to whites, which carries with it a commitment to social justice and structural change (Knight, 2006).

Assumptions to be Debated

- Given that crocheting has connections to many cultures, but just adding crochet into a curriculum alone will not make it more culturally responsive, the factors that contribute to a culturally responsive classroom will be debated.

- Given that Ladson-Billings (1995) argues that developing students' critical consciousness is an essential part of culturally relevant pedagogy, it will be debated whether or not a unit focused on crocheting will help develop students' critical consciousness.

Assumptions not to be Debated

- Given that the symptoms of anxiety are persistent and detrimental to student learning and wellbeing and that anxiety is prevalent among teenagers, it will not be debated that anxiety exists and affects high school students.
- Given the harmful nature of white supremacy's infiltration of the American education system, it will not be debated that decentering whiteness in art education is necessary.

Summary

The need for culturally relevant teaching practices and art curriculums is urgent. Adding crochet or other fiber arts to the high school curriculum may give an example of how to critically examine curricula and reflect on teaching practices. Now more than ever, students need healthy coping mechanisms for stress and anxiety, and crochet could be a useful tool to help alleviate such feelings in students.

CHAPTER II: LITERATURE REVIEW

Introduction

Building community in the classroom is a vital aspect of cultivating a space where students feel safe enough to take risks and create expressive artworks. In order to build

community, teachers must consider the cultural lens that influences their instructional style (Hammond, 2015). What art mediums we teach and how we teach them sends a message to students about what is important (Acuff, 2020). Fiber arts processes—such as knitting, crocheting, and embroidery—can have ties to family histories, so art teachers can use this to view their classrooms with an asset mindset. An asset-based approach to teaching is grounded in what knowledge students bring to the classroom rather than focusing on what they do not know or their weaknesses (Lalor, 2020). What art histories already exist within your classroom? Whose grandmother is a quiltmaker? Whose aunt crochets hats for the family? Answering these questions can help break down the elitism in the art world and reinforce the idea that students' communities are rich with artists and creatives. Artists exist within all communities, and recognizing this in the art classroom can empower students.

Another reason fiber arts should be integrated into the high school curriculum are for their soothing and relaxing properties. Many people feel relaxed when they crochet or knit, and some feel it reduces their anxiety (Craft Yarn Council, 2014). Creating time to teach a healthy coping mechanism for stress and anxiety can also contribute to the cultivation of a safe space for students to learn.

The distinctions between "fine arts" and "crafts" have contexts rooted in white supremacy and sexism. Originally, when I set out to do this study, I wondered whether or not demarginalizing crafts in the curriculum would contribute to decolonizing it.

After researching more about the term decolonization and its use in education and finishing this study, I found that this word is not appropriate for what took place in the study. This change of thinking, informed by Tuck & Yang's 2012 article, "Decolonization is Not a

Metaphor,” can be found under the “Decolonization v. Critical Consciousness” heading of this chapter. I designed this study with a critically conscious lens, and in turn, worked to demarginalize crafts and center students in the curriculum. When designing the crochet unit for this study, I thought critically about the ways that white supremacy and heteropatriarchy show up in curricula and practices. The categories of community building, anxiety reduction, and critical consciousness are all related in that they work together to make the classroom a more inclusive space for all students. I created a new concept map to demonstrate this shift in thinking that took place over the course of this study.

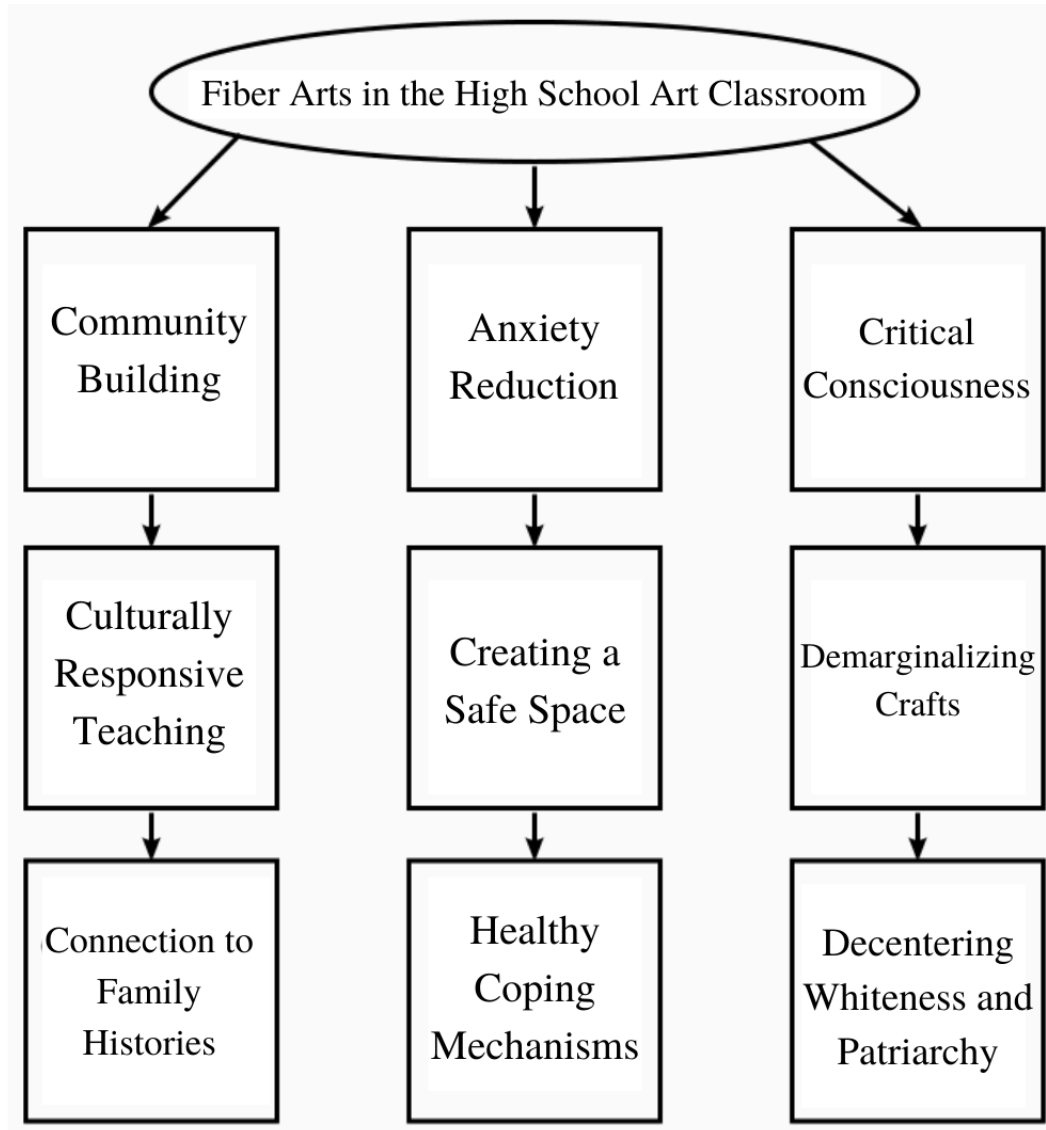


Figure 1a. Revised Concept Map of Key Terms.

Crochet as a Tool to Build Community

There is a gap in the literature of art teachers in school settings using crochet as a tool to build community. The only study that I found featured students in a second-grade general education classroom in a rural setting, which differs from my setting in an urban high school art classroom. Despite the considerable difference in settings, this study's focus on building

community and how crochet naturally became part of the class identity makes it relevant (Boyd & Kneller, 2009). This study, titled *The 42nd Crochet: Getting Students Hooked into a Literacy Community*, was conducted over the course of a year in a second-grade teacher's classroom. The researchers collected data through looking at student journals and observing classroom behaviors. Families were included, as the researcher sent surveys to parents and grandparents to get a feel for engagement in crochet at home.

The second-grade teacher and co-author in this study, Sarah Kneller, taught her students how to crochet in order to improve fine motor skills to aid students in their handwriting (Boyd & Kneller, 2009). Kneller observed that her students really enjoyed crocheting, so she followed their lead and fostered this enthusiasm by making space for it in the classroom. She was able to build community within the classroom and promote literacy by centering student interests.

She noticed her students were engaged in crochet because they were writing about it excitedly in their journals. "Several parents (and grandparents) reported increased one-on-one sharing time with their children because of crocheting (Survey to parents, April 2007). Parents also commented that their children were spending more than 20 minutes at home crocheting" (Boyd & Kneller, 2009). This level of engagement described by parents is a testament to how students can become infatuated with crochet. Students' families connected to the project by donating yarn, and volunteers came in to help students learn to crochet. This family and volunteer component is crucial to community building.

Students also connected with each other through crochet. "Indeed, crocheting became the focus for student problem-solving. When the basket for holding yarn balls for crocheting became a tangled mess, the class discussed and debated ways to keep the basket organized" (Boyd &

Kneller, 2009). In this study, crochet acted as a tool through which the teacher and students built a community around. Kneller introduced crocheting into the curriculum for a specific purpose, and because she actively listened to her students and allowed them to lead, crocheting became so much more. It became a way to integrate the larger community into the classroom, and it became a part of the class' shared identity. Students formed relationships with each other, their teacher, and the larger community through this art medium. On one hand, this study could have been replicated with any activity, like mural painting or playing music, because it was really about the teacher following the lead of what students had a genuine interest in. On the other hand, this infatuation with crocheting that the second-grade class experienced could have been specific to the medium.

The limitation of this article is that it does not take place in the art classroom. I would have liked to see what this study would have been like if the classroom teacher also collaborated with the art teacher. My study will show how this medium will impact the high school art classroom. While I think the use of crochet in the general education classroom was interesting and successful, my study will offer an artistic and creative perspective to crocheting, as well as evaluate the use of crochet as a tool to build community.

Culturally Responsive Teaching

The idea that community building is necessary in the classroom can be supported by the culturally responsive teaching pedagogy. In Zaretta Hammond's definition of culturally responsive teaching (CRT), she highlights the need for the educator to understand "the importance of being in a relationship and having a social-emotional connection to the student in

order to create a safe space for learning.” Creating a safe space for learning can be done through community building (Hammond, 2015). The educator in *The 42nd Crochet: Getting Students Hooked into a Literacy Community* used culturally responsive practices and crochet to build community in her classroom. Culturally responsive teachers understand how to integrate universal cultural elements and themes into the classroom and use cultural practices and orientations to create a socially and intellectually safe space (Hammond, p. 19). Hammond makes the case that culture guides how we process information. “Because of society’s history of segregation and unequal educational opportunities, many communities of color continue to use the natural learning modalities in the home and community. As a result, their neural pathways are primed to learn using story, art, movement, and music” (Hammond, p. 48). This quote speaks to the neuroscience of why an art form like crochet could be considered a home and community-centered learning modality.

In her article, “But That’s Just Good Teaching: The Case for Culturally Relevant Pedagogy,” Ladson-Billings studied eight successful teachers of African American students over the course of 3 years. One of these teachers was Ms. Winston, who brought students’ family members and community members into the classroom to demonstrate skills, such as pie baking or carpentry, so that the students could learn from each other’s parents and affirm cultural knowledge (Ladson-Billings, 1995). This teacher then built academic content-related lessons around these parent presentations. She noted:

All of Winston’s guests were parents or relatives of her students. She did not ‘import’ role models with whom the students did not have firsthand experience. She was deliberate in reinforcing that parents were a knowledgeable and capable resource. Her

students came to understand things such as ‘art,’ ‘excellence,’ and ‘knowledge.’ They also learned that what they had and where they came from had value. (Ladson-Billings, p.161).

The idea of connecting to students’ families can have to do with the way that crochet is brought into the classroom. For example, *The 42nd Crochet* teacher, Sarah Kneller, brought family and community members into the classroom by asking them to donate and teach crochet. Fiber arts, specifically, can have an ancestral lineage in families. Most people know of a family member who crochets, knits, quilts, or embroiders. This connection can be utilized in the classroom.

Connection to Family Histories

In *Stitch ‘n Bitch: The Knitter’s Handbook*, author and knitting expert, Debbie Stoller, writes:

Whenever I would take up the needles, I would feel myself connected not only to my mother, grandmother and great-grandmother, but also to the women who had developed the craft, the women who had known, as I did the incredible satisfaction and sense of serenity that could come from the steady, rhythmic, click-click-click of one’s knitting needles” (Stoller, p.9).

This connection to family and ancestry that Stoller explains is precisely why knitting and crocheting belong in the culturally responsive classroom.

An example of this phenomena can be seen in contemporary artist Faith Ringgold’s work. Faith Ringgold began using fiber as an art form in the early 1970s, which provided her with a new, important tool in the creation of works of art directed toward the critique of racism and

sexism in the art world (Auther, p.103). She is most well known for her story quilts, which merge together the Anglo-European tradition of landscape painting with the conventions of the Tibetan *thangka*, a form of religious painting on silk set within a wide, hanging brocade frame. (Auther, p.103). Juliette Harris, in an introduction to an essay about Faith Ringgold by art historian Melanee Harvey, writes, "Faith Ringgold learned quilting and sewing from her mother (Willi) who learned from her mother (Ida Matilda) and her grandmother (Betsy) who learned it from her mother (Susie). This remarkable family legacy of fiber artists extends to Faith Ringgold's daughters and granddaughters" (Harvey & Harris, 2013). This long ancestry of fiber artists within one family is remarkable, but it's not unique. Passing down these sewing and quilting skills from mother to daughter was a common tradition. While it's not as common today in a time of fast fashion and machine-made textiles, this type of lineage is still relevant.

Contemporary artist Bisa Butler is known for her vibrant quilted portraits of Black subjects. While she started out as a painter, she was reintroduced to quilting because of a Fiber Arts class that she took as she was getting her Masters in Art Education (Logan, 2020). Around this time, her grandmother also became sick, and Butler wanted to create something for her. She ended up sewing a quilt that featured a portrait of her grandparents on their wedding day (Logan, 2020). This experience started her practice of making dynamic quilts with portraits of Black figures on them. She found that working with textiles also allowed her to pursue artmaking while pregnant and after her daughter was born, since oil paints and thinners are toxic. In working with textiles, she was able to more deeply connect with her family history, as she had learned to sew from her mother and grandmother (Art Institute of Chicago, 2020). Without this fiber arts course,

she might have never reconnected with this medium that has given her notoriety and a fulfilling practice.

The Impact of Knitting and Crocheting on Stress and Anxiety

While crocheting and knitting are different processes, they are similar enough to be grouped together to review their effects on stress and anxiety. In a 2014 study, Craft Yarn Council surveyed more than 3,100 crocheters and knitters nationwide about what motivates them to work in this way and what benefits they derive. Participants from all regions of the US responded to the survey, but no one who was younger than 18 responded (Craft Yarn Council, 2014). I was unable to find any surveys like this that targeted adolescents. I acknowledge that this is a significant gap because the participants in my study are all between the ages of 16 and 18, but the survey remains relevant as both adolescents and adults experience stress and anxiety, and both groups can learn to crochet and knit. Also, 37% of participants knew a child who knits or crochets, and claimed they noticed a positive influence on children who participated in the craft (Craft Yarn Council, 2014).

In the 2014 study, 85% of the 3,100 participants said that knitting or crocheting reduced their stress. Similarly, nine out of ten crocheters and knitters claimed the craft helps them relax. 76% of respondents said they have health challenges and said that knitting and crocheting helps them cope. Out of those 76%, 85% say it helps them relax. For 81%, it decreases stress, and for 57% it decreases anxiety. It is notable that significantly fewer participants with health challenges claim that the craft decreases their anxiety than those who say it helps them relax. This speaks to the differences between stress and anxiety. It may be that people view anxiety as more severe and that it cannot be decreased by knitting and crocheting, or it may be that these participants do

not experience high levels of anxiety, so they feel they do not have the authority to say if crocheting decreases it. Either way, the distinction between stress and anxiety is notable. By grouping them together, I can target a larger group of students.

Decolonization v. Critical Consciousness

Tuck & Yang (2012) argue that decolonization is meant to, “bring about the repatriation of Indigenous land and life; and is not a metaphor for other things we want to do to improve our societies and schools.” Through the course of conducting this study, journaling, and researching, I realized that the word “decolonize” is not something to be taken lightly, nor should it be used to describe what this study transformed in my classroom. Tuck & Yang’s stance is that using the word decolonization can actually cause harm because it can make non-indigenous people, or settlers, feel content in the fact that they are not actually giving land back (Tuck & Yang, 2012). The following quote from Tuck & Yang’s *Decolonization is Not a Metaphor* further explains the distinction between critical consciousness and decolonization:

We don’t intend to discourage those who have dedicated careers and lives to teaching themselves and others to be critically conscious of racism, sexism, homophobia, classism, xenophobia, and settler colonialism. We are asking them/you to consider how the pursuit of critical consciousness, the pursuit of social justice through a critical enlightenment, can also be settler moves to innocence - diversions, distractions, which relieve the settler of feelings of guilt or responsibility, and conceal the need to give up land or power or privilege (Tuck & Yang, p.21).

This viewpoint changed my opinion of what decolonization means within the context of art education. After the uprisings of 2020 led by the Black Lives Matter movement, I noticed an uptick in the word “decolonize” in the field of education, and many were calling for the decolonization of curriculum and teaching practices. While this is a noble task, Tuck & Yang would likely argue that that is impossible without the repatriation of land and life- meaning major structural change and shifts in power. Therefore, I pivoted to the language of critical consciousness, keeping in mind that as I pursue a more inclusive curriculum and classroom culture, I need to be mindful of the language I use.

Critical Consciousness

In her case study, “But That’s Just Good Teaching! The Case for Culturally Relevant Pedagogy,” Dr. Gloria Ladson-Billings explains that critical consciousness is a focal point of culturally relevant pedagogy. She writes, “Students must develop a critical consciousness through which they challenge the status quo of the social order” (Ladson-Billings, 1995). Culturally relevant teachers can facilitate students in finding the power in thinking critically about the systems of oppression that impact their lives and the lives of people around them. Critical consciousness is the opposite of the “banking concept” of education (Freire, 1970/2000). Paulo Freire, who developed the concept of critical consciousness explains:

Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiques and makes deposits in which the students patiently receive, memorize, and repeat... In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing...

The more students work at storing deposits entrusted to them, the less they develop critical consciousness which would result from their intervention in the world as transformers of that world (Freire, 1970/2000, pp.72–73).

The importance of critical consciousness lies within this quote. When students are treated as passive bystanders in their education, they often will not see the value in thinking critically, nor will they practice the creativity needed to reinvent an oppressive world. Art class is the perfect place to instill critical consciousness in students because it is not a tested subject. Without the pressure to score well on standardized tests, there is more freedom to view education as “an instrument for liberation” (Freire, 1970/2000). By centering crafts in an art curriculum and asking students to question why crafts have been marginalized, students and teachers can share the experience of investigating and criticizing systems of oppression within the arts. Freire encourages teachers to pose problems for the class to solve together (Freire, 1970/2000). This “problem-posing” practice in the art classroom can transform future art curricula, the art world, and beyond. Art Educator Alisha Mernick provides examples and builds upon Freire’s concept in her article, “Critical Arts Pedagogy: Nurturing Critical Consciousness and Self-Actualization Through Art Education,” which can be looked to for further reading on this subject (Mernick, 2021).

Demarginalizing Crafts

The marginalization of crafts in the United States has a long history rooted in white supremacy and patriarchy. To focus on fiber arts specifically, textiles have a history of being seen as less valuable than art forms like painting because textiles were historically done by indigenous people and women (Auther, 2010). In her book, *String, Felt, Thread: The Hierarchy*

of Art and Craft in American Art, curator Elissa Auther points to the industrial revolution as an event that impacted the value of textile art. She writes, “In the Western world, a textile culture dominated since the Industrial Revolution by the mechanized loom and mass-produced yardage, these techniques had been largely forgotten or categorized as native craft, occupational craft, women’s ‘handicraft,’ or hobby work” (Auther, p.14). Separating these techniques that have been handed down for generations from “fine art” contributes to the narrative that fiber arts like weaving or sewing take less skill than painting or drawing.

There is a rich history of people who have been fighting to demarginalize crafts, but the art world is slow to change. In the 1960s and 70s, there was a rise in artists using fibers as a medium. Many of these people in this fiber arts movement used it as a way to legitimize this way of making that had been feminized and, therefore, not taken seriously as a high art form (Auther, 2010). This part of art history is often left out of curricula, but teaching this to high school students could be a valuable lesson in reshaping their idea of what fiber arts and crafts have been in the past and what they can be in the future. It also opens the door for people of all ages, genders, and racial and ethnic backgrounds to question the cannon and recognize antiquated beliefs.

Decentering Whiteness and Patriarchy

Tema Okun’s 1999 article “White Supremacy Culture” details 15 aspects of how white supremacy shows up in organizations, along with proposed “antidotes” to these common issues. While this article is over two decades old, it is still relevant and widely discussed as people continue to search for ways to make their workspaces safer for all people to thrive. This article is

not a research-backed study, but it can be applied as a framework to question the ways that one upholds or dismantles white supremacy within their organization.

Artist, educator, and critical pedagogy specialist, Alisha Mernick's 2022 article, "White Supremacy (Classroom) Culture," offers a "guided inquiry exercise for educators." For each of Okun's characteristics, Mernick provided questions for educators and school leaders to ask themselves regarding these topics in their specific field. Mernick provided specific questions for art educators, which I found to be extremely helpful in deconstructing the ways that white supremacy culture shows up in my classroom.

Individualism is one of the characteristics that Okun listed in her original article. For this characteristic, Mernick explained that individualism shows up in schools when individual success is valued more than collective betterment and individuals feel uncomfortable working together (Mernick, 2022). The questions that Mernick poses to art teachers are, "How are we challenging the myth of the 'genius' artist, born with talent?", "Is collaboration discouraged?", "Are students encouraged to consider multiple perspectives while working on their artwork?", "Is peer feedback as valued as teacher feedback?" and, "Do we allow students to help each other with their artworks?" These questions apply directly to my secondary research question because I am looking to see whether or not the crochet unit that I planned will contribute to decentering whiteness in my classroom. In Chapter 5, I apply these concepts and questions from Okun (1999) and Mernick (2022) to the data from my study to see what areas of my crochet unit I still need to deconstruct.

Gaps

The first gap in the literature surrounding my topic is related to the use of crochet in the high school art classroom. I have not found any studies related to art teachers using crochet at all, let alone as a way to build community or reduce anxiety. This lack of literature in the high school art classroom shows the necessity of studying this topic. This gap in the literature also speaks to the marginalization of fiber arts in the high school art curriculum.

Next, there are gaps in my literature on the topic of crochet and fiber arts as anxiety reducers. While the Craft Yarn Council survey is evidence that many people feel that knitting and crochet reduce their stress and anxiety, I have not yet been able to find literature for why people feel this way. The other gap in this anxiety category is related to the age of my participants. None of the participants in the Craft Yarn Council survey were under 18, whereas all of my participants were 18 and younger. This gap in literature surrounding adolescent crocheters and knitters means that research is primarily focused on the stress reducing effects on adults, but adolescents also experience anxiety. This gap in literature may also be due to the researchers not having access to crocheters and knitters under the age of 18.

CHAPTER III: METHODOLOGY

Design of the Study

Setting

I will conduct this study at a small public high school in Philadelphia, Pennsylvania, within The School District of Philadelphia. This is a small high school, with an enrollment of just 350 students. While it is a small school, class sizes are still large, with most classes ranging from 28-33 students per class. Although the setting of the school is suburban, the majority of

students live in urban areas of Philadelphia, and get bussed to the school's location in Upper Roxborough.

This study will be conducted in the art classroom. This classroom is large and long, and most of the available floor space is taken up by tables and chairs. There are 8 large tables and each table seats four to six students. This classroom used to be a science classroom, and this is apparent in the structure of the room. The classroom has seven sinks with gas valves next to them that were once used for science labs, although only three of the sinks function properly today. The countertops that line the walls are made of the common black slate material found in science classrooms. The room is semi-organized and is well stocked with a variety of art supplies. Paint, colored pencils, yarn, paper, cardboard, markers, and many other materials are accessible to students. The room is equipped with a new smartboard, a white board, flat files for storing artwork, and a paper cutter. Each student has a Chromebook that they bring each day to class. Student artwork is displayed throughout the classroom, as well as some posters of historical and contemporary artworks.

Participants

The participants were my students in one of my Art 1 courses. This was my third year teaching at this school, so I have built relationships with students during this time. I see each of my classes every day for approximately 50 minutes. I will be observing just one of my classes during the course of this study. 96% of the school's students are economically disadvantaged. 90% of students are Black/African American, 5% are Hispanic/Latino, 1% are white, 1% are Asian, 2% are Multi-racial/other, and 1% are American Indian/Alaskan. 12.9% of students have an IEP. 1.7% of students are English Learners. This data is gathered based on performance of the

ACCESS exam, which is a standards-based English language proficiency test which measures English learners' proficiency. (The School District of Philadelphia, 2021).

There were 23 student participants in this study. There are 30 students in this particular class, but I was only able to get parental permission and consent from 23 students. I only presented and analyzed interviews, photos and exit tickets from these 23 students. I chose to interview three students. I selected students from three different table groups throughout the room. Two of the students I interviewed identify as male and one identifies as female. Each of these participants brought a unique perspective to the study.

Lastly, I interviewed a local yarn bombing street artist and teaching artist who goes by the name Lace in the Moon. I selected this teaching artist because she has taught crochet to children and adults across several settings, so I asked her about her experiences with creating and teaching with this medium. I know this artist personally, and she taught alongside me in my classroom right before the lockdown in March of 2020.

Researcher Role

My role was the art teacher at the high school. I was a participant in this study because I was facilitating the class activities, interacting with students, and conducting research.

Research Procedure

I taught a six week unit on crochet during this study. First, students learned the basics of how to crochet. Then, they engaged with historical and contemporary crochet with community-based activities. Students also made family connections during week three of the unit:

Connecting Stitches and History. Students received extra credit if they brought in or emailed me a picture of a fiber art piece that someone they know made. While not everyone in class

participated in this, some did, and it really allowed for a chance to show students' family and community members as experts in fiber art. As well, students had an opportunity to bring in their own work. I also brought in my own work, as well as works from my mother and great-grandmother. I also asked for examples from teachers, and one teacher brought in her cross-stitch works to analyze. Finally, students created their own projects or worked in groups to create something.

Ethical Considerations

I provided all participants with an agreement and parent permission form that details the study. Students continued learning in class with the same routines they are used to. I did not subject students to anything they did not want to do. There was not any bribery happening with money, grades or extra credit. I maintained respondent anonymity by changing their name when referring to them in the study, other than the teaching artist, Lace in the Moon, who stated she would be okay with being referred to as her artist name. I kept data on my password protected computer. Informed consent was also given by the principal of the school.

Biases. Crochet is my favorite medium to work with, so I did my best to be aware of how I interacted with students while they were crocheting. While it is natural to bond with students over shared interest, I did not give students any special treatment for liking crochet, or favor them with any rewards. I did not ignore or give unfavorable treatment to students who did not show an interest in crocheting. I also made a conscious effort to not make assumptions about how students behaved or interacted with one another based on what I observed in the past. In general, I tried to do away with any assumptions about students and how they interact with one another and the content, and instead observed objectively.

As a white teacher teaching a predominantly Black population, I recognize that I have unconscious biases that I need to constantly check. The topic of this study relates to the effects of whiteness in curriculum and practices in art education. I am constantly reflecting on my own curriculum, practices, and ways I may unconsciously uphold white supremacy in the classroom. By conducting this study, I held a lot of power in how the stories of my students were told. I took this responsibility seriously and asked for help from others in checking for things I may have overlooked.

Limitations

This study had time frame limitations due to it taking place during the school day, where many constraints existed. Students are in my class for a total of approximately four hours per week. While this seems like a lot of time, there are many interruptions and reasons why students can be pulled out of class. Testing, field trips, and assemblies all occur on a regular basis, and can interrupt class schedules and plans. Another interruption new to this year and the year prior is the quarantining of groups of students potentially exposed to COVID-19. This means students can be out of school for weeks at a time with no warning. As well, spring break occurred during this study between April 11th and April 15th, 2022. With weekends included, students and teachers were out of school for nine days. This was an interruption to the study because students were in the middle of creating their projects at this time. While all of these reasons for students to be pulled out of class were limitations to this study, I adjusted accordingly.

Additionally, this study was only conducted over the course of six weeks. This study only measured the effects of this unit while it happened, and did not follow up on the longer lasting effects it may have over the years. As well, there was a limited amount of time provided by the

graduate program to analyze data and report the findings. If more time was provided, the data could have been analyzed more thoroughly.

Another limitation has to do with my dual role as a teacher and researcher. This school year was like no other. While I was committed to this research, I had many duties in my role as a teacher that, at times, conflicted with the schedule of a researcher. This limitation is not new to teachers who research, and I looked to the advice of my peers as well as kept a planner to organize and manage my time wisely.

Research Methods

I viewed the problem of fiber arts being marginalized in high school art curriculums a problem of the present. Currently, art teachers are searching for ways to update their art lessons and teaching methods. I used methods to analyze changes in student mindsets and connectedness during this unit on crochet. The research methods I used were one-on-one interviews, observations, questionnaires in the form of exit tickets, student responses to artworks, and photographs. I conducted action research during an in-class crochet unit developed using principles of culturally responsive teaching and pedagogy, with additional questions of whether or not this medium would contribute to reducing student anxiety and how it could work towards decentering whiteness in the classroom. This unit engaged students in a way of making that has been marginalized in art education, and data was gathered regarding the impact that this unit had on them. This research was focused on participants' expanded understanding of what art can be, and how they relate to it.

Data Collection

Context

The participants of this study are my students. Each student has been in my class throughout this school year, so about 6 months. I taught some of the same students last year during remote learning as well. The dynamics of my classroom, like any classroom, are complex. I try to create a positive environment by caring about and showing interest in every student. I make it my goal to interact with each student at least once per class, and I set up many opportunities for them to interact with one another. Students are encouraged to participate in all class activities and challenged to do their best work. Classroom routines and expectations have been established and practiced throughout the year.

During the course of this study, students were not taken out of their routines. Each student consented to participate in the study. They were not forced to do anything that they did not want to participate in. Any interviews that were conducted were 15 minutes or less. Students were not taken out of other classes to do their interviews, so they did not miss any instruction. The interview questions were designed to not cause stress or harm to students.

Literature Sources

Flick (2018), when writing about observation, reminds researchers that “practically all the senses—seeing, hearing, feeling, and smelling—are integrated into observations.” This all-senses approach is suitable for my study because I not only watched students create, but I also listened to them communicate and react to the lessons. As the teacher of the class, I observed as a participant. I interacted with and taught students while observing. Flick writes that one of the key points of participant observation is that it’s “based on a longer presence by the researcher in the field and on establishing field relations with the participants / members in the field” (Flick, 2018). Because this is my third year teaching at this school, I have built a relationship with my

students, and I was present in my role as their teacher while observing. I would categorize my presence as longer than one of a non-participant. Flick also writes that participant observation “includes other forms of data and other methods, but will be most fruitful the more the insights are based on observing people and practices rather than on talking to members” (Flick, 2018). While observing, I made sure to listen to student interactions. Students interacted with me often, but I still focused on what I was seeing, hearing, and feeling to the best of my ability, and I wrote these observations in my daily journal.

Methods of Data Collection

Students participated in fiber arts activities every week day in class over the course of 6 weeks. The length of classes differs based on the day of the week. On Mondays and Fridays, class is 45 minutes long; on Wednesdays, class is 35 minutes long; and on Tuesday and Thursdays it is 55 minutes long. During the first week, students learned how to chain and single crochet, which are the building blocks of crochet. I observed as they learned and taught one another. From my informal observation, I chose three students to do individual interviews based on how they connected with crochet and with their peers. During the third week, students engaged in a group activity where they worked with a group of three to four to create a crochet square together. As the week progressed, students continued building their crocheting skills while I taught them about the history of fiber arts through artwork analysis and storytelling. I interviewed the three students at the beginning of this week.

While students were working, I took pictures of their work and their hands interacting with the material. During week four, students began planning for their crochet choice project. They could choose whether they wanted to work individually or in a group. I observed as

students worked together to design, create and organize this project. Many pictures were taken of the artworks and the planning. I informally observed students as they worked. During week five, students assembled their project. I observed the roles they took on. During week six, students reflected on their experience and I interviewed the three individual students to see if their views had changed.

Interviews. First, I interviewed three individual students separately in the beginning of the third week of this unit. I picked students based on how they interact with the material and their peers in class. I chose some students who were very outspoken in class and seemed to latch onto the medium, and also chose students who were more reserved and seemed less engaged and connected in class. I also chose students who sat at different tables so as to not get overlapping stories and experiences within groups. Each of these interviews took ten to fifteen minutes and was conducted in an empty classroom during the students' lunch period after they had eaten or during their homeroom period. I also interviewed these same students at the end of the crochet unit. These interviews were also about ten to fifteen minutes long and took place in the same setting as their first interviews. Each interview followed a semi-structured open-ended protocol, as described in Appendix D. Questions for the first interview focused on material usage and learning, community connections, feeling while crocheting, and curriculum connections. The second round of interviews took place during and after week six. Questions for the second interview focused on experience with the overall unit, classroom community, and collaboration. The audio of each of the previously described interviews was recorded on my iPhone, allowing me to analyze the data afterwards.

Lastly, after the crochet unit was finished, I interviewed a teaching artist who specializes in crochet. This interview was conducted over zoom and recorded. The interview questions, which are also detailed in Appendix D, surrounded her experience with teaching crochet to students in a different setting. This interview lasted 15 minutes.

Artifacts. The visual data collected in this study included photographs of in-progress and finished student artwork, classroom organization, and lesson plans. The verbal data includes audio recordings from interviews and from student interactions during class. The in-progress pictures were taken by both me and students during class and at the end of class to document growth and participation. The finished artwork photographs were taken by me at the end of the unit. Lesson plans were included to share the planning process with the reader. The audio recordings of all of the interviews allowed me to go back after the interviews to analyze the data. This made it so I could be fully present during the interviews.

Observations. I observed one class of students. There were 30 students in this class ranging in ages from 16-18. It was necessary to observe a whole class of students because I wanted to see how the class functioned as a community and how they interacted with one another. I was a participant in these observations because I am their teacher, and I interacted with them and stopped to teach individuals and groups at times. The subjects under observation saw me and interacted with me. I observed this class three times during the course of this study: once during the second week, once during the fourth week, and once during the sixth week. These observations were approximately 30 minutes each because I needed to perform teacherly duties such as taking attendance and answering students' questions. I used an informal observation protocol detailed in Appendix C.

Exit Tickets. During the first, third, and sixth week of the crochet unit, students were asked to fill out exit tickets as a part of their assessment. The exit tickets were completed via Google Forms and were assigned to them on Google Classroom. Students were provided fifteen minutes of class time to complete these exit tickets and were assessed based on completeness. As long as students answered all of the questions, they received full credit on the exit ticket. These exit tickets had questions pertaining to their confidence in their crocheting skills, their feelings while crocheting, their progress on the crochet activities, interactions with their peers, and connectedness with the artists and history learned about in class. These exit tickets are shown in Appendix E.

Limitations

Due to the time frame of this study, I limited the interviews conducted. I conducted interviews with three individual students early in the unit and then after the unit. Finally, I conducted just one interview with a teaching artist. The reason for these limitations was due to the time constraint. I would not have been able to conduct, transcribe, code, and analyze more than this. This limitation allowed me time to go in-depth in analyzing these interviews. To maintain interviewee interest, I limited each interview to fifteen minutes and eight questions or less.

I also limited the number of visual artifacts included. While a lot of pictures were taken, I only chose to share photos that were relevant to the research questions and told the story of the study. I also chose these photos based on how they related to the findings that emerged. Next, I

limited the number of observations to three. While I observed students every day I taught in my classroom, I limited the more detailed observations that were recorded and analyzed in-depth to three. Lastly, I only analyzed the exit tickets and student responses to artworks from the 23 participants. I also limited the questions on these exit tickets.

Data Analysis

Organization of Data

The data for this study was separated into categories based on type. For example, interviews, and observations were placed in different folders. Within each folder, the data was organized by date and participant pseudonym, so student progress and growth could be analyzed. The verbal data audio recordings were transcribed. All of this data was stored and organized on my personal Google Drive. When I started to compare data and make connections, I began to naturally organize data differently and group it together based on these connections. While some themes and categories were thought of in advance, other categories emerged as I sorted through the data.

Coding of Data

I coded the data using a thematic coding strategy. For this study, the themes were community building, anxiety reduction, and critical consciousness. I coded based on these general themes at first, and as I went deeper into the process, more themes emerged. While coding my data thematically, I labeled it with colors, as this organization tactic made sense for me. I began with interviews first, and then went through all other data types. I looked at input from literature, as well as input from my peers and professor before and during coding.

Methods of Data Analysis

I used an inductive analysis process. I identified themes based on the data I collected and based on the themes from my literature review and research questions. Research specialist, Heewong Chang, recommends keeping memos of repeated topics and emerging themes during the initial reading and listening phase (Chang, 2016). Once I pinpointed some themes, I went through the data and counted how many times certain phrases or words that represented these themes were said in interviews, observations and exit tickets. After that, I had a solid foundation for further analyzing the data. I found it helpful to talk through these themes and analysis with my professor, which helped me to deepen the connections and organize these themes into findings.

Timeline for the Study

Before beginning this case study, I presented my thesis proposal to the IRB review board on January 22nd, 2022. The final proposal for the study was then submitted on January 24th, 2022. Days after submitting, I informed the site for my case study of my desire to use my classroom for the study. After receiving official IRB approval, I requested official approval from the principal of the site. In February 2022, I sent out and collected permission forms from participants. I also began to develop lessons and activities for data collection. Once I obtained permission from participants, I gathered background information on participants by asking students to complete questionnaires. I also continued my coursework to prepare me for my fieldwork. During this time, I continued to tighten up my interview and observation protocols. On Thursday, March 10th, I began teaching the crochet unit, which officially kicked off the study. I began teaching crochet to my classes and picked the students I would interview for

individual interviews. I conducted the first observation on March 22nd. I scheduled and conducted my first interviews on March 24th and finished my last round of interviews on May 24th. This case study is based on one fiber arts unit, so it did not need to stretch longer than three months. There were two rounds of interviews total and three class observations total. From May through June, I focused on data analysis, coding data, and writing Chapters V and IV. July was used to put final touches on my thesis, and build my presentation.

Month	Process	Steps to Accomplish
January	Proposal Hearing	<ul style="list-style-type: none"> Completed AEGR618 course requirements and participated in proposal hearing by Jan 22 2022.
	Gain IRB Approval	<ul style="list-style-type: none"> Submitted full proposal as requested by Jan 24 2022.
	Begin seeking site approvals and/or participants	<ul style="list-style-type: none"> As soon as IRB was granted, I contacted the site with an initial letter of inquiry to the principal of Lankenau High School.
	Ongoing Literature Review	<ul style="list-style-type: none"> Continued literature review.
February	Prepared materials for research	<ul style="list-style-type: none"> Developed lesson materials and activities for data collection and collected permission forms from participants.
	Prepared to launch field study	<ul style="list-style-type: none"> Continued coursework to prepare for the field & tightened observation and interview protocols.
March	Began teaching crochet unit on March 10th	<ul style="list-style-type: none"> Taught new routines around crochet- i.e., Set up/clean-up of materials. Implemented crochet unit. Selected two students for interviews.

	First Observation on March 22 nd	<ul style="list-style-type: none"> ● Conducted class observation according to protocol. ● Took photos.
	First interviews beginning March 24 th	<ul style="list-style-type: none"> ● Scheduled & conducted first round of interviews with three selected students according to protocol.
	Data Collection	<ul style="list-style-type: none"> ● Collect photographs of in progress works, typed observations, audio recordings of interviews, and exit ticket #1.
	Data Analysis	<ul style="list-style-type: none"> ● Analyzed data based on interviews and observations.
April	Data Collection	<ul style="list-style-type: none"> ● Photographs of in-progress works, typed observations, audio recordings of interviews, exit tickets #2 & #3.
	Teaching Artist interview	<ul style="list-style-type: none"> ● Scheduled & conducted an interview with a teaching artist.
	Second Observation on April 7 th	<ul style="list-style-type: none"> ● Conducted class observation according to protocol. ● Took photos.
	Data Analysis	<ul style="list-style-type: none"> ● Analyzed data weekly based on interviews and observations and visual data. ● Transcribed interviews.
	Ongoing Literature Review	<ul style="list-style-type: none"> ● Continued literature review.
May - June	Last Data Collection Data Analysis	<ul style="list-style-type: none"> ● Conducted & transcribed last interviews & observation. ● Analyzed and coded data. ● Finished Chapter IV and Chapter V.
July	Finishing Up	<ul style="list-style-type: none"> ● Edited and put final touches on the thesis. ● Built thesis presentation
August 2022	Thesis Presentation & Exhibition	<ul style="list-style-type: none"> ● Presented & exhibited thesis.

Figure 2. Timeline of the Study.

CHAPTER IV: RESULTS OF THE STUDY

Research Questions

- *Given that crochet is not usually taught as a part of a high school art curriculum, but Kenning (2015) suggests that it has deep cultural and historical relevance, in what ways might investigating this medium impact students in a culturally responsive high school art classroom?*
 - *Furthermore, how might implementing a crochet unit designed with a culturally responsive, critically conscious lens into the curriculum contribute to building community and reducing anxiety and among students and decentering whiteness in a high school art classroom?*

Introduction to Data Collection Process

Data collection for this study took place from March 10th, 2022 until May 10th, 2022 in the art classroom site. My research statement focuses on the impact that integrating crochet into the curriculum has on students, so the data collection was centered around student feedback. Student feedback came in the format of three exit tickets evenly spaced throughout the unit for all participants and interviews from three individual students in the middle and end of the unit, as well as written responses to fiber artwork shown throughout the unit. Photos of in-progress and finished student crochet works were also collected because I was looking to determine whether or not crochet is a viable, engaging, and relevant medium for high school students. These photographs of crochet work and students' hands crocheting also tell a story of the impact that learning this medium had on students and the level of engagement. I also asked students to fill

out logs that detailed their daily progress while practicing crochet as another way to assess student engagement and growth. Finally, I conducted three classroom observations where I was a participant in the observation. The observations allowed me to step back and see how students were interacting with each other and the medium.

On April 14th 2022, I interviewed a local street artist and teaching artist, who goes by the moniker Lace in the Moon, and who had recently taught a group of 5th graders in a suburban setting to crochet. I conducted this interview to demonstrate the ways that crochet impacted students in a different setting while also gathering data on the ways that learning to crochet impacted this artist's life.

The data collection process began on Thursday, March 10th, 2022, when I introduced this crochet unit to my students. As students learned the basics of crocheting throughout that week and the next several weeks, I took pictures each day while students worked. I would then organize these photos into logs. I mainly photographed student work, but on some occasions I took photos of students' hands while they were working or teaching one another. I organized these photographs into daily logs where I typed student pseudonyms next to the crochet works along with a short description of what I observed during class.

From March 10th until March 18th, students were asked to fill out logs as a form of assessment. They were asked to briefly write what they practiced during the crochet lesson each day. This helped me to keep track of what skills each student knew how to do, and it served as an important data source, almost like a very brief daily journal. At the end of the second week, which was March 17th, students were asked to fill out their first exit ticket, which asked them to express how they felt while crocheting among other reflection questions. Both the log and the

exit ticket were graded assessments. I stored these logs and exit tickets on my Google Drive in labeled files. Next came the classroom observations and individual student interviews.

Observation #1 was conducted on March 22nd, while observation #2 was conducted on April 7th, and observation #3 was conducted on April 28th. Throughout the unit, I conducted my first round of student interviews in late March/ early April, and the last round of interviews once the unit concluded in early May. The interview with the teaching artist, *Lace in the Moon*, was conducted on April 14th. I completed the observations on my laptop and stored them on my Google Drive. Likewise, I audio recorded each interview, transcribed them and organized them on my Google Drive, so they would be ready for the coding process.

Changes to Methodology

Naturally, I made a few changes in my methodology as the study progressed. Originally, I was not sure how I was going to assess students while they practiced crocheting. I decided to ask my students to fill out logs detailing their daily progress because I decided that it was a good way for students to self-assess their progress. This form of assessment also emerged as an important source of data akin to student journals. Prior to interviewing students, I made modifications to a few of the questions based on what took place in the classroom at the time. For example, because I had observed a change in the feeling of the classroom environment as students were learning to crochet, I wanted to ask them how they felt while crocheting. I wanted this data to be more quantitative, so I chose to ask it as a multiple-choice question with a list of feelings; both positive and negative. I then wanted students to dig a little deeper into why they were feeling this way, so I asked that in the form of an open ended question. For the second exit ticket, I decided that it would be useful to ask students how they were feeling again in the same

multiple-choice format as the first exit ticket so I could see if there had been any changes. I also added a description to the last question in hopes that I would get less generic answers. Originally, the question was, “What was your main takeaway from class this week?” and I added this description so that students could recall what we worked on throughout the week: (Monday: crochet history, Tuesday: fiber art analysis, Wednesday–Friday: Work on single crochet square).

I also modified one of the student interview questions. The last question used to be, “What was unique about the artists we learned about in class this week?” At that point in the unit, students had not learned about crochet artists because they were busy practicing their crochet skills. I changed that question to, “Throughout this process, have you helped any of your classmates, or have any of your classmates helped you to learn to crochet?” I felt that this was a more relevant question because after observing this behavior in class, I wanted to ask individuals their experience of it and how it had impacted them.

For the teaching artist interview, I tailored the questions more towards a teaching artist rather than an art teacher. I wanted to know more specifically about the recent teaching experience that she posted about on Instagram, so I asked, “Can you describe your most recent experience teaching crochet with 5th graders?” I wanted her to draw on this experience since it was fresh in her mind. I also added these two questions, “Did you witness students teaching each other or forming connections through crochet?” and “Was there any family or community involvement?” because I wanted to know if she had noticed a community forming around crochet in a similar or different way than I had. I also asked her about her own practice and how crochet has impacted her life because some of my students may want to go into creative careers or use crochet as a way to create in the future. Learning about the ways that a local artist is using

the medium right now in Philadelphia gave me insight into how my students could benefit from learning to crochet.

Teacher-Researcher Role

As a teacher-researcher, I had to balance a variety of tasks and responsibilities. As a teacher, prior to this unit, I worked hard to cultivate a safe classroom environment through building relationships, teaching routines and procedures, and centering students. Also, in my role as an artist, I previously built a lot of knowledge in crochet techniques that I wanted to bring to the table for my students. To prepare for this unit, I planned the lessons, created resources, and researched relevant crochet artists to introduce to my students. I modified the unit and content while teaching it, as I normally do, to adjust to student interests and learning styles. While teaching the unit, I monitored student progress using an excel spreadsheet and placed students into tiers based on their demonstrated level of understanding so that I could differentiate instruction. I assessed students based on daily logs that they filled out, exit tickets, and, after three weeks of practicing, I assessed all students based on a swatch of single crochet that they created to demonstrate the crochet skills they practiced. I also performed professional teacher responsibilities including taking attendance, monitoring behavior, and communicating with caregivers.

As a researcher, I prepared for this unit by planning my methodology and getting organized. Before collecting any data, I created a Google Drive that was shared between my school account and personal account, enabling me to easily access and store data both at school and at home. I created six folders within this drive: Artifacts, Bi-weekly Journals/Logs, Exit Tickets, Interviews, Notes, and Observations. I then uploaded my protocols and templates to

each folder. This way, when I started collecting data, I already had a place that I could put it. For example, when I took photos in class, during my break period, I would upload these photos to the “Artifacts” folder straight from my phone. Then, on my computer, I would organize these photos onto a daily log complete with student pseudonyms and descriptions. As often as I could, I took notes during or directly after the class so that the details would be fresh in my mind. Sometimes I would journal at home later at night while looking at photos from the day, which enabled me to look back at the big picture.

In both roles, I was constantly checking my biases. Collecting and analyzing the data really helped me to see which of my students were thriving in the lesson, and which of my students needed to be taught in a different way, allowing me to not rely on just my own judgment when assessing the validity of the unit. I did not bribe students to get their permissions signed or to sign the participant’s rights. I was careful not to solely celebrate the students who excelled in crochet, and made sure to applaud students who persisted through struggles. Throughout the study, I noticed that I was taking more pictures of students’ work that was fully developed. Students were constantly taking out their work and starting over so they could practice, so I often did not have the opportunity to take a picture of the less developed work. I also did not take pictures of works from students who did not return a permission form. At the same time, it may have also been biased of me to not take as many photos of students’ works that were not showing practiced and developed skills. I would get excited when students brought in work that they had done at home, or when they tried a more advanced or creative technique, and I would immediately ask to photograph these works. I think that it’s probable that students noticed whose work I was taking photos of and whose I was not. Once I noticed this bias, I began thinking more

critically about the works I photographed. As a teacher-researcher, I noticed that balancing these two roles kept me in check and forced me to reflect on small details.

My interest in determining the impact of adding crochet and other fiber arts into the high school art curriculum guided this study, so the presentation of the data in the next section centers around the themes shown in my theoretical framework in Chapter 1. The three themes are community building, anxiety reduction and developing critical consciousness. For community building, the data presented relates to elements of culturally responsive teaching and connection to students' family histories. Next, the anxiety reduction data presented focuses on creating a safe space in the classroom and crocheting as a healthy coping mechanism for stress and anxiety. Finally, the data presented in the critical consciousness section connects to demarginalizing crafts and decentering whiteness and patriarchy. I chose to present the data thematically because this study was built upon these themes. The variety of data types collected work together to tell a story that unfolds with clarity.

Presentation of Data

The data collected for this study was obtained through interviews with student participants and a teaching artist, as well as observations, photos and exit tickets. Each day, I added photos to a matrix and took notes about the photos. I also journaled daily about what took place in class. Three times throughout the crochet unit, I formally observed the class while they worked and took detailed notes on an observation chart. In the beginning, middle and end of the unit, students filled out exit tickets that asked them to reflect on their feelings and the process of learning to crochet in the classroom.

In the beginning and end of the unit, I interviewed three students. I also interviewed a teaching artist who has experience teaching crochet across a variety of settings once. For all of these interviews, I recorded the audio and then either transcribed them myself or had them transcribed. In the following section, I will break down these data types organized by the three themes of my study: community building, anxiety reduction, and critical consciousness.

Data Collected for Community Building

Interviews. Seven of the questions for the student participant interviews were designed to ask students about their experience with crocheting in class, the classroom community, and how they relate and interact with others. Student participants were also asked to reflect on their family histories in relation to fiber arts, which draws from the “connection to family histories” section of my concept map (*figure 1a*), under the community building category. These questions are highlighted in *figure 3*. The questions for the interview with the teaching artist were designed to ask about the community building aspects of crochet. The highlighted questions on the interview protocol (*figure 4*) are geared towards level of engagement, student interactions and community connections.

Interview #1 Questions

1. What aspects do you like about crocheting?
2. What aspects do you find challenging about crocheting?
3. What resources helped you most when you were learning to crochet (videos, instruction sheets, help from peers, teacher demonstrations)?
4. How do you feel when you crochet in class?
5. How would you describe our classroom environment?
6. Do you feel comfortable being yourself in class?
7. Does anyone in your family or community crochet or do any other fiber arts like knitting, quilting, sewing, or cross-stitch?
 - a. If yes:
 - i. Can you tell me more about what they do?
 - ii. Do you consider them to be an artist?
 - b. If no:
 - i. Do you consider fiber arts like knitting, quilting, sewing, or cross-stitch to be important art forms?
8. How does crocheting compare to other art materials like painting, drawing or sculpture?
9. Throughout this process, have you helped any of your classmates, or have any of your classmates helped you to learn to crochet?

Figure 3. Interview #1 Questions.

Teaching Artist Interview Questions

1. Can you introduce yourself and describe your experience with crochet?
2. In your own practice, what draws you to crochet rather than a medium like drawing or painting?
3. What led you to want to go out and teach crochet to others?
4. Can you describe your most recent experience teaching crochet with 5th graders?
5. Did you notice any changes or shifts in student behaviors and attitudes during your crochet unit?
6. Did you witness students teaching each other or forming connections through crochet?
7. Was there any family or community involvement?
8. If you could teach this group of students again, would you make any changes?

Figure 4. Teaching Artist Interview Questions.

Photos. A portion of the pictures taken in this study show participants working hand over hand and teaching one another to crochet. Within this matrix, I paired the photograph taken along with the code names of the participants and any relevant observations (*figure 5*). On the day that these photos were taken, students were challenged to work with a group to create a single crochet square where each team member had to complete one row of single crochet. I created the groups based on the level that students had demonstrated in their logs. The groups were designed to have some students who knew how to single crochet and some students who did not. As a result, it facilitated peer mentorship, and students began working with peers they did not normally work with on their own.



	<p>Magenta & Orchid</p>	<p>Magenta helped Orchid with his single crochet work. Orchid proudly exclaimed to his friend across the room, "I finally get single crochet!" For him, learning from someone new was helpful.</p>
	<p>Bronze & Burgundy</p>	<p>Bronze used her hands to point and help the hook move through the yarn to guide Burgundy through her single crochet row.</p>

Figure 5. Photo Log from March 24th, 2022.

On March 24th, students took part in an activity where they were split up into groups. Each group had varying levels of understanding of single crochet based on the data collected from logs. The objective of this activity was that each group had to create a square made of single crochet, but each group member had to do their own row. This process encouraged students to teach one another. The photos of their in-progress work along with short descriptions (*figure 6*) tell a story of community building.

	<p>Group 7- Mauve, Peach & Teal</p>	<p>This group's square shows a struggle in techniques, but it also shows persistence. These students were not frustrated that their work didn't come out. They continued to add on to see what they could make from it.</p>
	<p>Group 8- Orchid, Gold, Magenta</p>	<p>Magenta did a fantastic job teaching Orchid. This was the first time it really clicked for him. He called over to his friends, "I finally got it!"</p>
	<p>Group 1- Indigo, Cyan, Red</p>	<p>This group playfully argued about techniques and what is the "right" or "wrong" way to do things like hold the hook or yarn over.</p>

Figure 6. Photos of Group Work on March 24th, 2022.

Photos of collaborative projects shown in *figure 7* and *figure 8* paint a picture of cooperative learning and a high level of engagement.



Figure 7. Collaborative Project Completed by Burgundy, Bronze and Fuchsia.



Figure 8. Purse Designed and Completed by Coral.

Exit Tickets. Three times throughout the unit, students were asked to fill out an exit ticket on a Google form located on Google Classroom. Some of the questions on the exit tickets asked students to reflect on who they received help from in class or on the experience of working with a group. This question on the first exit ticket (*figure 9*) shows the question and responses to students reflecting on if they had received from anyone with crocheting.

Did you receive help from anyone with crocheting this week? Explain.

24 responses

Yes I received help from Magenta and Ms. Farley. I also received help from Indigo

Yes I asked people around the classroom for help like my seat buddy Bronze and she is very advanced in this so she helped a lot.

I got help from Red

Yes from Navy and Non-participant with single crocheting

Yes I received help from Non-participant. At first I was having trouble switching colors but she explained to me step by step how to do it

Yes Coral taught me how to hold and tie the knot.

I helped my table comprehend how to continue single stitch.

I got help from Red when he gave me advice on single crocheting

Figure 9. Participant Responses From Exit Ticket #1.

Observations. When I created the observation protocols, I carved out areas of the observation format to focus on times when students were supporting one another and how students interacted with each other. As I observed, I took notes on what I saw and heard (*figure 10*). Three observations were conducted throughout the course of this unit, and during each observation, students supported and interacted with one another.

<p>NOTES ON STUDENTS SUPPORTING OTHER STUDENTS:</p>	<p>-Students are splitting up jobs and roles within their groups.</p> <p>-Students in group 5 are encouraging one of their group members, "You're doing it right! Keep going." They then continue to crochet while watching an episode of a cartoon show together.</p>
<p>NOTES ON STUDENT INTERACTIONS/ BEHAVIORS:</p>	<p>One student in group 2 is going over to group 1 and asking, "What are y'all making?"</p> <p>A different student from group 2 comes to sit at group 1 to talk.</p> <p>Group 4 listening to music and talking quietly while they work.</p> <p>Many students are discussing subjects other than crocheting while working: Students at group 2 are discussing religion. In group 1, students are discussing fasting.</p>

Figure 10. Excerpt from Observation #2.

Data Collected for Anxiety Reduction.

Interviews. Students were asked to reflect more deeply on how they feel while crocheting in class than they did in their exit tickets. I asked students why they thought they felt a certain way and asked them to elaborate to get to the root of that feeling. This allowed space for participants to speak openly about the ways that crocheting did or did not impact their mood.

Exit Tickets. The first question on each of the three exit tickets was, “How did you feel while crocheting this week?” I provided a multiple-choice list of feelings so that students could click which one they resonated with most, or they could type in their own feelings.

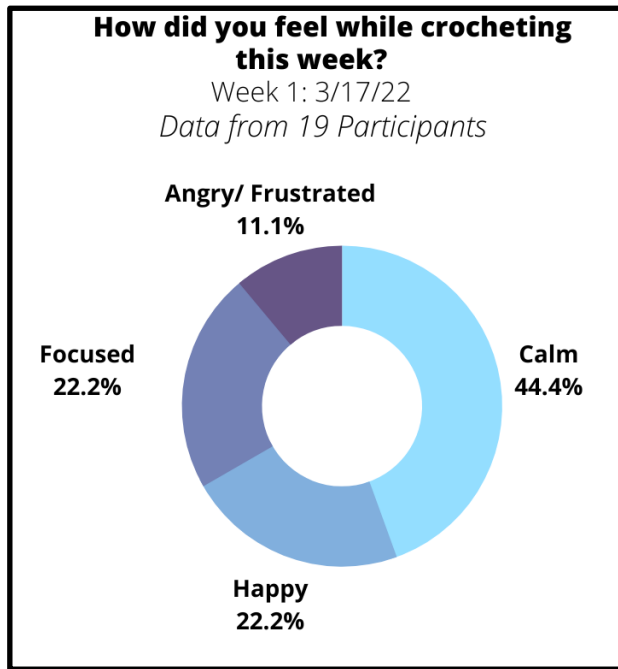


Figure 11. Exit Ticket #1
 Emotional Responses

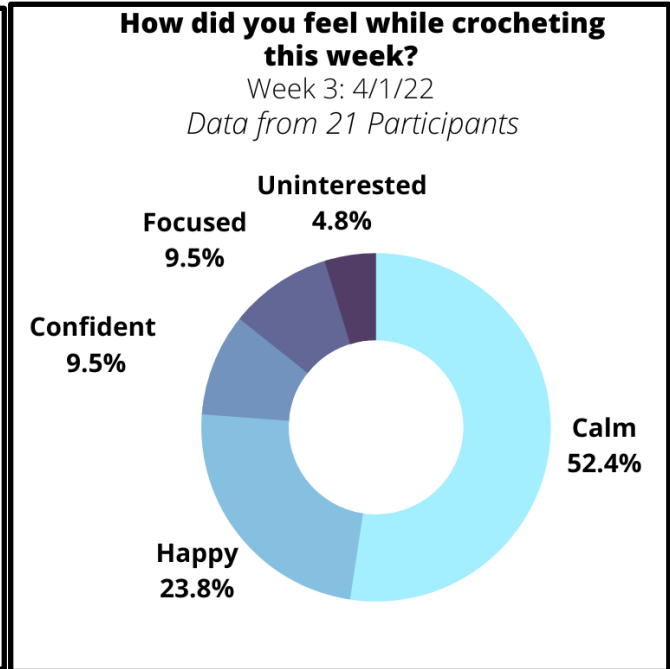
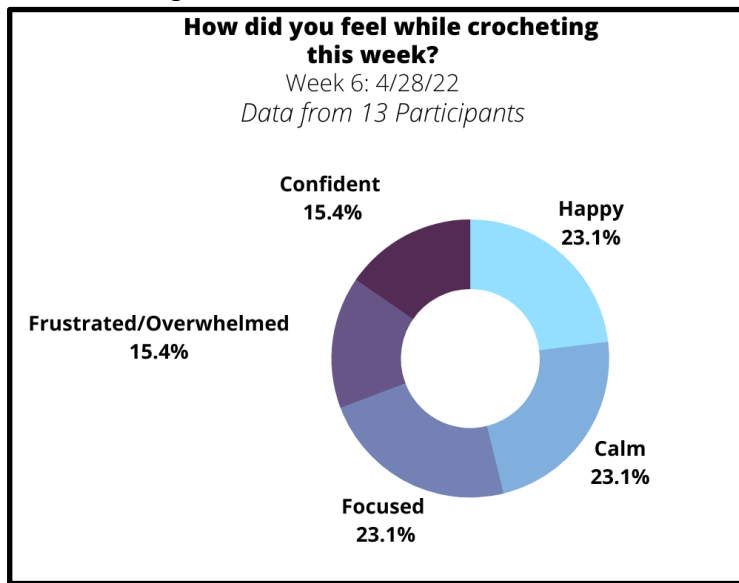


Figure 12. Exit Ticket #2
 Emotional Responses



Figures 11, 12 and 13 visually show the data collected from participants from these three exit tickets. The next question asked students to elaborate why they think they felt the way they did while crocheting. This gave more information about why they chose that emotion out of the multiple-choice list, and to see if any patterns emerged between participants. As seen in *figure 14*, there were a range of responses.

Explain why you think you felt this way & list any other feelings you had.

24 responses

I felt calm because I paced myself.

it was really easy

I think I felt this way not just because it's new but because it also is not a hard hobby to do, at least in my opinion. A few other feelings were gratitude, accomplishment, and enlightenment.

I feel this way because this project is really not that hard to do & I'm a fast learner

It was hard to understand

Figure 14. Exit Ticket #1 Emotional Response Explanations.

Throughout the three exit tickets, students were also asked to reflect on their progress in their learning, allowing them space to reflect on their learning mindset and growth in learning this skill. Even though these questions did not specifically ask about emotions, students expressed emotions. Examples of these questions are shown in *figure 15*, *figure 16*, and *figure 18*.

What was something that stood out to you during this week's lesson? *

Long answer text

Figure 15. Exit Ticket #1 question.

Describe your progress on your crochet work this week. *

Long answer text

Figure 16. Exit Ticket #2 question.

Did you or your group encounter any setbacks or problems while you were working on this project? If so, how did you overcome this challenge? *

Long answer text

Figure 17. Exit Ticket #3 question.

Observations. In the observations, I looked to see how students were interacting with one another and if they appeared to feel safe, secure, and engaged in the classroom environment while crocheting. The data collected for this category is based on my view of what happened in the classroom during the days I conducted the three formal observations.

Data Collected for Developing Critical Consciousness

Interviews. For the interviews, the questions were formulated to ask students about engagement, and their views about crochet in comparison to mediums they had tried in the past, and whether they value fiber arts. This data was collected to get insight into how students viewed this medium as it was taught. The questions highlighted in *figure 18* and *figure 19* are the questions aimed to gather data around developing critical consciousness and decentering whiteness. The questions about level of engagement, which ask students what they like and dislike about crochet, are related to critical consciousness as well as community building because

if the majority of my students did not enjoy or connect through crocheting, then it would not be relevant for me to teach again.

Figure 18. Interview #1: Questions Focused on Developing Critical Consciousness.

Interview #2 Questions

1. What was your favorite aspect of this crochet project?
 - i. Least favorite?
2. What did this crochet project teach you about yourself?
 - ii. Did you learn anything about your peers during this project?
3. Did you feel like you played a certain role in your group or in the classroom during this unit?
4. Which artist that we learned about during this unit did you connect with the most? Why?
5. What stood out to you about the history of crochet?
6. Do you think you will continue to crochet in the future after we're done with this project?

Interview #1 Questions

1. What aspects do you like about crocheting?
2. What aspects do you find challenging about crocheting?
3. What resources helped you most when you were learning to crochet (videos, instruction sheets, help from peers, teacher demonstrations)?
4. How do you feel when you crochet in class?
5. How would you describe our classroom environment?
6. Do you feel comfortable being yourself in class?
7. Does anyone in your family or community crochet or do any other fiber arts like knitting, quilting, sewing, or cross-stitch?
 - a. If yes:
 - i. Can you tell me more about what they do?
 - ii. Do you consider them to be an artist?
 - b. If no:
 - i. Do you consider fiber arts like knitting, quilting, sewing, or cross-stitch to be important art forms?
8. How does crocheting compare to other art materials like painting, drawing or sculpture?
9. Throughout this process, have you helped any of your classmates, or have any of your classmates helped you to learn to crochet?

Figure 19. Interview #2: Questions focused on Developing Critical Consciousness.

When designing these questions, I was curious about what beliefs and knowledge students already held about fiber arts in relation to other art mediums, and what connections they made to the artworks and history shown in class.

Student participant Green responded to question number four of the second interview by explaining that he felt inspired by the work of Philadelphia-based crocheter Emani Milan. He described that viewing her work made it seem possible for him to create his own crochet work. This full interview can be found in Appendix G.

Exit Tickets. In the first and third exit ticket, students were asked what their preferred way of making art is. This question was asked to see if students viewed crochet as an important medium, and, by asking it in both exit tickets, it showed me if students' responses shifted overtime. Their responses (*figure 20*) shifted significantly. After the crochet unit fewer students selected drawing as their favorite medium, and more students selected that they like all mediums equally.

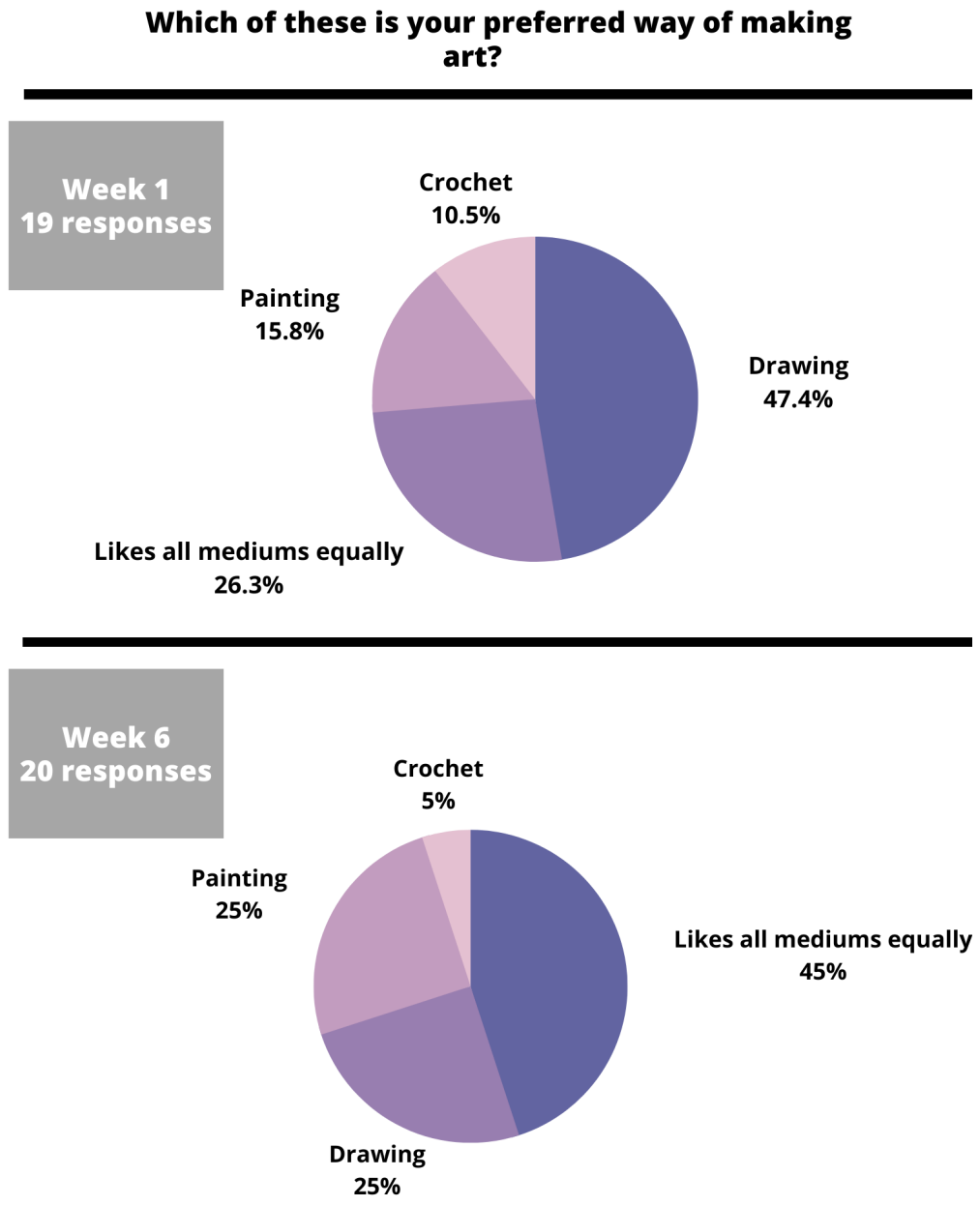


Figure 20. Art medium preferences from Exit Ticket #1 and #3.

The last question on Exit Ticket #2 asked student participants to share their main takeaway from the crochet history lesson. This exit ticket was posted on Google Classroom on April 2nd, which was a few days after the crochet history lesson and fiber art analysis. I asked this question to see what stuck with students, and I analyzed their responses (*figure 21*). Looking at this and other written data, it is clear that some students thought critically about the ways that crochet was considered women's work. This shows a heightened critical consciousness.

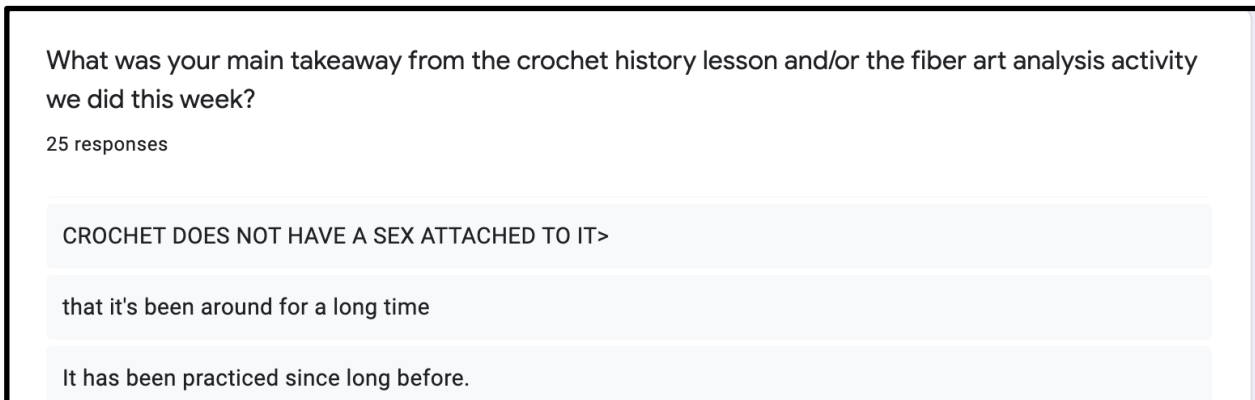


Figure 21. Exit Ticket #2: Student Responses to Crochet History.

Written responses to artwork. Over the course of this project, I collected data of student participants' written responses to the work of fiber artists shown in class. First, on March 28th, students filled out KWL charts. Before the lesson, students wrote down what they already knew about crochet and what they wanted to know about crochet. I then asked for students to volunteer to share their responses. Next, I taught a brief lesson on the history of crochet. Using images on a slideshow to capture student interest, I explained that crochet has origins in several parts of the world, and has gone through phases of popularity throughout time. After the lesson, students wrote down what they learned. An example of a filled out KWL chart is shown in *figure 22*.

KWL CHART
KNOW, WANT TO KNOW,
LEARNED

TODAY'S TOPIC
Crochet History

What I Know:

- I know that crochet has been around for years
- I know that crochet is a way to make fiber art.

What I Want to Know:

- Who invented crochet
- What country did it originate in.

What I Learned:

- Crochet originated from all kinds of places
- Crochet goes all the way back to B.C. years
- Crochet was seen as women's work.

NAME: Magenta DATE: 3/28/2022

Figure 22. Magenta's KWL Chart.

-Who is the artist of this/these work(s)? Christina Pashko (Ms. Farley's great grandmother)

-What material(s) is this made from? Very very thin string

-Circle the fiber art process used to create this:
Sewing quilting crochet knitting embroidery cross stitch

-What time period do you think this was made in? How do you know?
We think it was made in the 1900's because of how uncommon these art works are today.

-Estimate: How long do you think this took to make? How can you tell?
We think one took a couple weeks (and the other took a couple months (6)) because of how intricate it looks

-Write a list of 5 words you would use to describe this work.

1. talented
2. beautiful
3. detailed
4. balanced
5. balanced

-What questions do you have about this artist/ work? Ask at least one.
What techniques did she use and what is the actual amount of time it took to make this?

Figure 23. Fiber Artwork Analysis Worksheet by Lilac, Indigo, Olive & Yellow.

On March 29th, I engaged students in a gallery walk of real fiber artworks. I brought in a sweater that I crocheted, a hat and scarf that my mom crocheted, and some lace works that my great-grandmother crocheted. Inspired by Gloria Ladson-Billings 1995 case study, I also encouraged students to bring in fiber artworks that they made in the past or that a family member made, and teachers to bring in fiber artworks that they made as a way to allow students to learn from and engage with work from members of their school community (Ladson-Billings, 1995). If students were not able to bring the works in, they could email me a photo that I printed out. I also printed out photos of fiber art works made by local artists. I set out a few of these artifacts on each table for students to analyze. Within small groups, students filled out a worksheet (*figure 23*) with questions that guided students in visually analyzing the works.

After students filled out the artworks analysis worksheet, they walked around to look at all of the other fiber artworks throughout the room. The artworks included cross-stitching by the social studies teacher, a knitted scarf made by a student participant, a blanket crocheted by a student's mother, a sew-in hairpiece made by a student's mother, and more. When students were finished looking at the works, we then had a class discussion about what we noticed about the works. Finally, in their groups, students were required to post a main takeaway from the gallery walk on an online forum called Padlet (*figure 24*).

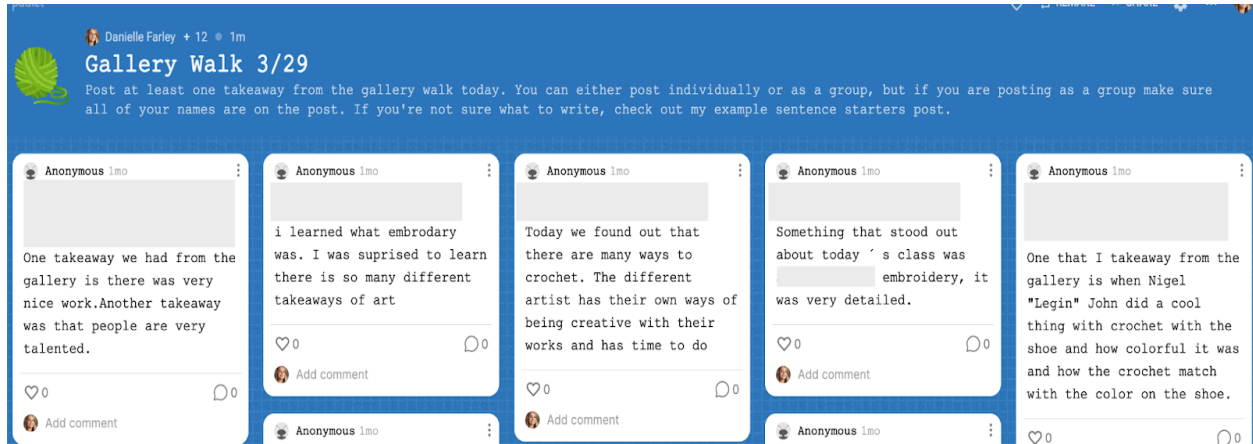


Figure 24. Gallery Walk Padlet Responses.

Finally, on April 4th, I shared more crochet artworks with students in the form of a Do Now. I created a Google slide deck with pictures of crochet artworks from artists I thought that students would connect with. I considered the cultural and gender identity of the artists I chose, as well as the subject matter that they made art about. In the crochet community, there are often fewer male crochet artists and fewer Black crochet artists represented. About half of my students identify as male, and over 90% identify as Black. I created a slideshow with an inclusive array of artists, making sure to represent Black male crochet artists. I also included a lot of local artists and artists who create works centering feminist and LGBTQ+ issues. I included pictures of the artists on the slides, their names, and where they are from so that students knew this background information. For this Do Now, students were asked to make a comment on an artwork that inspired them, resonated with them, or sparked their interest (*figure 25*). This way, I could see what works students gravitated towards, and why they connected with these works.

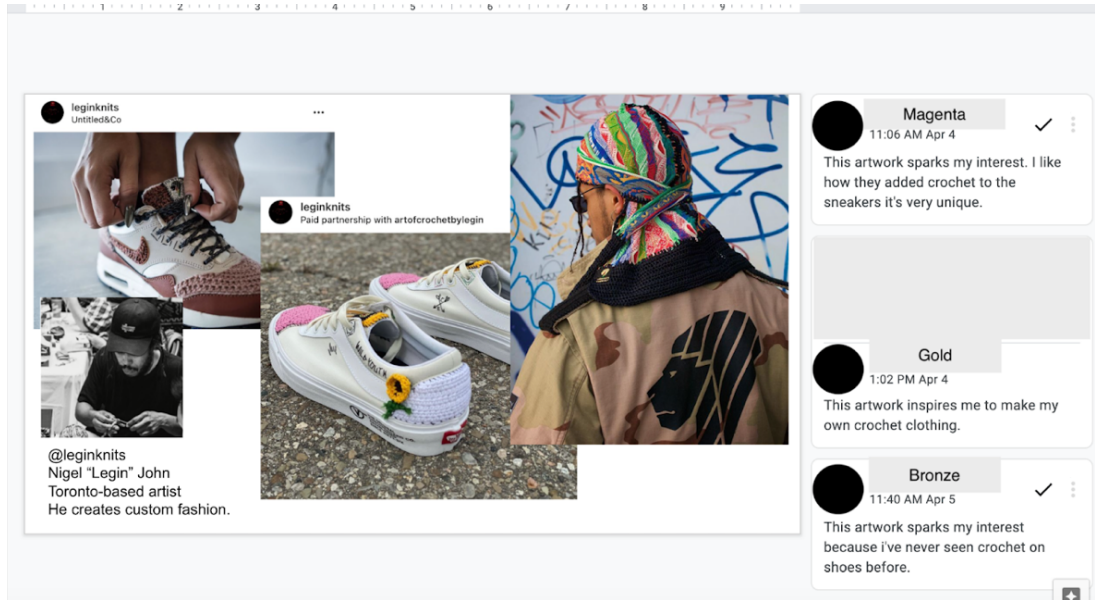


Figure 25. Participant Comments on the Work of Nigel “Legin” John.

Throughout this study, these themes of community building, anxiety reduction and critical consciousness guided my data collection process. The questions asked, photographs taken and artworks introduced during this unit were designed with these themes and how my students might interact with them in mind. When it came time to analyze this data, these same themes worked as a foundation for me to build upon as I set out to measure the impact of this crochet unit.

Data Analysis

Analyzing data thematically made the most sense for this particular study, so I began coding with these general themes in mind. While I kept the themes of community building, anxiety reduction and critical consciousness in mind, I was also open to finding themes that emerged throughout the process.

Student Interviews

I began coding interviews first because I wanted the coding process to center around these in-depth sources of student feedback. First, I went through all of the first rounds of interviews and highlighted and color-coded single repeated words that were relevant to the themes. I wanted to see if any words were repeated throughout the individual interviews, and to see if any of these words were repeated throughout all of the interviews. I kept to the same color coding for all of the interviews. I decided that “calm” and “relax” were similar enough to categorize them using the same color (yellow). After I highlighted those initial repeated words, I started to highlight sections of the interviews that revealed themes. In *figure 26*, it is apparent that repeated words, as well as themes, are color coded. *Figure 27* shows the key created for

Me: Ok. So what specific aspects do you like about crochet?

Lilac: I like that it makes me think. And I like that it...could be a little difficult when you first start because it's like ok we're doing this and it looks like this when you're finished, but it's like how do I get to this point? But once you really learn how to do it, it's really calming, well it's calming to me and it really helps with my anxiety. It keeps me focused. So like, I can do this before I go to another class that I'm going to have a hard time with and it will help me stay calm because I know I just completed this and I just did something that makes me calm.

Me: Fantastic. So what aspects do you find challenging about crocheting?

Lilac: Crocheting ... challenging I feel like the hardest part has to be trying to figure out, because ok I got the square down, I got the chain down, I know how to double crochet, the simple stuff, but when I want to make something, I know how I want it to look, but i don't know how I'm supposed to get there. What do I do next to get there? And a lot of times crochet looks a lot more complicated than it is, so you see something and you're like, “Oh my God, how did you do that? I can't do it,” because it's complicated, but once you really sit down and try it it's kind of easy.

color coding. For each interview, I tallied the number of times that each of the repeated words

was said. This told me what feelings were prominent for each interviewee. The main repeated words that emerged across the first round of interviews related to the theme of anxiety reduction.

<u>Repeated words</u>	
Focus	- 2
Relax	- 0
Calm	-7
Patient	-0
Content	- 0

Figure 27. Color Coding Key.

Exit Tickets

Next, I wanted to see if these themes that emerged in the interviews aligned with what the rest of the class reflected on in their exit tickets. I went through all of the exit tickets and

Me: Ok. So what specific aspects do you like about crochet?
Lilac: I like that it makes me think. And I like that it...could be a little difficult when you first start because it's like ok we're doing this and it looks like this when you're finished, but it's like how do I get to this point? But once you really learn how to do it, it's really calming, well it's calming to me and it really helps with my anxiety. It keeps me focused. So like, I can do this before I go to another class that I'm going to have a hard time with and it will help me stay calm because I know I just completed this and I just did something that makes me calm.

Figure 26. Color Coded Section in Lilac's Interview.

highlighted the same words and themes. After that, I highlighted more themes as they emerged

(figure 28). This allowed me to see what themes were most prominent. The color coding allowed me to make comparisons across the experiences of participants.

Figure 28. Exit Ticket #1: Thematic Color Coding.

		Repeated words	Preferred Medium			
		Focus	Drawing/Painting/Sculpture-10			
		Calm/Relax	Crochet - 3			
		Patient	No Preference - 6			
		Content				
		Anger/Frustration				
		Themes				
		Comfort/Safety in class				
		Stress/Anxiety Reduction				
		Growth Mindset				
		Community building				
		Mood uplifted				
		Creative possibilities in crochet				
		Family Connection				
		Crochet marginalized				
		Engagement				
Name (Last, First)	How did you feel while crocheting this week?	Themes	Preferred Medium	Did you receive help from anyone with crocheting this week? Explain.	Which of these is your preferred way of making art?	Do you have any other comments/feedback about this crochet learning experience?
Peach	Happy			Yes from Navy and non-participant with single crocheting	I like all of these equally	n/a
Cyan	Calm			I just watched the youtube videos.	Painting	No.
Yellow	Happy			Yes I received help from Magenta, and Ms. Farley. I also received help from Indigo.	Crochet	I hope we get to do a lot of other projects with crochet and I want to learn how to knit next.
Violet	Calm	It when I did things I feel like I'm just sitting on my seat and watch a video to calm myself.		Yes will something things but sometime I did need it.	Drawing	None
Lilac	Calm	This is a very soothing hobby.		Yes Yellow and Ms Farley taught me how to add new colors and single crochet correctly.	Crochet	n/a
Burgundy	Frustrated	It was hard to understand		yes with the double crocheting and single knot	Drawing	does it matter with way you go when crocheting
Teal	Focused	I wanted to be able to complete steps		I got help from Red	Drawing	

Figure 29. Thematic Color-Coding Key.

Observations

I took the same themes that I looked for in the interviews and exit tickets and highlighted them in Observation #1. This time, I did not look for repeated words, because I was observing behaviors and interactions rather than what students were saying. I did write down some quotes from participants but not enough to look for repeated words. For Observations #2 and #3 (figure

30), I wrote memos using the comment feature on Google Docs. I elaborated on areas of the observations that demonstrated community building and other main themes in order to begin the analysis process.

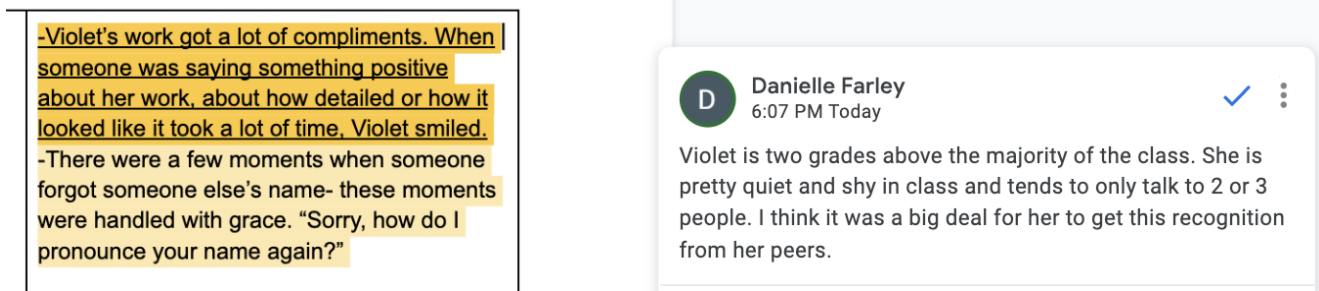


Figure 30. Observation #3: Memo Coding.

Cross-Comparisons

Once I coded the student interviews, exit tickets, and observations, I compared these themes with those seen in the teaching artist interview, photo logs, and student responses to artwork. Many of the same themes appeared across the data that I coded already, so I wanted to compare these themes to the other verbal, visual, and written data collected.

I noticed connections between what I observed in class, the photos of the artworks and the interview with the teaching artist, *Lace in the Moon*, due to the way that all of these showed the malleable quality of crochet. I put all of this data together to form a cross-comparison matrix (*figure 31*). For other cross comparisons, I focused on certain participants and looked at their responses across data types to see if the data was valid.




Observation #1 3/22	Photos	Teaching Artist Interview 4/14
<p>Bronze was trying to make a granny square, but it ended up in more of a 3D oval shape. She was using red yarn so she declared that this was a raspberry.</p> <p>Instead of getting frustrated that she wasn't making a granny square, she set out to finish this raspberry.</p>		<p>Question: "In your own practice, what draws you to crochet rather than a medium like drawing or painting?"</p>
<p>Yellow took yarn and a hook home yesterday and came back with a basket that she created without using a pattern. This creation began with the purple and blue rectangle in the center. She then created a border around that rectangle using black yarn. When it turned into a bowl, she then created a handle so it could be used as a basket. Another student wore it as a hat during class.</p>		<p>Lace in the Moon: "...what I mainly like about it is I do it all free form. While you kind of want to plan something out, it's really moldable. So if you miss a couple stitches or if you're putting something up, you can pull on it, tug on it. It's really hard to make a mistake. As someone who is not a type A person, I do really bad with following specific dimensions and stuff. It's really good for just free form and whatever comes out it still looks pretty good."</p>
<p>Coral has been creating her own designs since the beginning of the unit, and she was working on something new today with several colors of yarn. I asked her what she was making and she said, "I can picture it in my head but I can't describe it yet." In the end, she took apart that creation and instead made a case for her airpods.</p>		

Figure 31. Cross-Comparison with Observation #1, Photos, and Teaching Artist

Other cross-comparisons focused on a specific theme. For example, in *figure 32*, I put together examples of Lilac thinking critically about gender roles within crocheting.

Lilac Exit Ticket #2 Date: 4/1	Lilac Interview #2 Date: 5/13
Question: What was your main takeaway from the crochet history lesson and/or the fiber art analysis activity we did this week?	Question: Did anything stand out to you about the history of crochet?
Response: CROCHET DOES NOT HAVE A SEX ATTACHED TO IT.	Response: What stood out to me is how everyone just thought it was for women. Because now I see a lot of men doing it or partaking in it to make clothing brands and stuff like that. It's just funny to me how then and now are two totally different [inaudible]. Because back then, it was like, "oh, women do this, they sit there and do this because they care." But now it's like, everyone can do it because I want to make what you want to make: clothes. I want to make stuff, I want to take up time, or I want to have a fun hobby that I like to do. So it's really interesting.

Figure 32. Lilac's Responses to Gender Roles Across Data Types.


Participant Names	Data Description	Data
Mauve & Sepia	Photo of Sepia braiding yarn into Mauve's hair 4/8/22	
Lilac	Interview #1 4/4/22	<p>Lilac: My great grandma, she used to knit. She passed in 2019 and she used to knit and she knitted stuff around the house. And most of her cups, she would like, knit around them, but we couldn't touch them. They were like, you put 'em up on her shelf where you just look at them. It was so cute. I think, when my baby sister was first born, I don't know if it was my grandmom or my aunt, but they made her some little booties and they were crochet, but she never wore them. My mom still has them, I just don't know where they are. And we moved so they're probably lost.</p> <p>Me: So you have some family history of women in your family doing fiber art?</p> <p>Lilac: Yeah, and my cousin, she's Muslim and she puts together her own over garments with like different colors and stuff or however she wants to put it together. I feel like that's so cool.</p> <p>Me: Yeah, that's great! And do you consider these family members or people who do this kind of work to be artists?</p> <p>Lilac: Yes. I consider everyone who do something, like hair braiders, anyone.</p>

Figure 33. Cross-comparison for Family and Cultural Connections.

These different data types connected to deepen my understanding of the impact that this unit had on my students, their attitudes towards this learning experience, and the connections that they made between this unit and their lives.

Summary of Findings

In my research journal and bi-weekly summaries, I began to piece together some initial findings. Based on the classroom observations, student exit tickets, and student interviews, I found evidence that participating in this crochet unit taught students a skill that helps to reduce stress and anxiety for some. I also found that frustration levels with learning to crochet went down over the course of the unit, and confidence in their ability to crochet went up. Engagement in this unit was generally very high, and students participated in various ways.

Students engaged with this medium differently than I thought they would. Based on my first observation, my own journals, and photos of student work, there are a lot of examples where students experimented with this process in a playful and explorative manner. I originally thought that I would have to provide patterns for students, but they were very independent in their learning once they got over the initial curve. For many students, once they felt comfortable with single crocheting, they immediately began creating their own designs.

What really struck me was how students helped one another get past the learning curve. The ways in which participants taught and learned from one another—exemplified in their recall of these moments in interviews and exit tickets—highlight the value of peer learning, especially as this research falls upon the two-year anniversary of the initial COVID-19 pandemic shutdown. After a long period of virtual learning, with many leaders focusing on learning loss, I saw my

students learn something new and help one another to succeed. In Chapter 5, I will detail the successes, failures, and findings from this study and the implications they have on the field of art education.

CHAPTER V: DISCUSSION AND IMPLICATIONS FOR THE FIELD

Introduction to Findings

The findings detailed in this chapter will shine a light on the effects that this crochet unit had on my students and myself as the teacher-researcher. These findings connect to literature from the past and present, and extend to the larger field of art education.

Figure 34. Relationships Between Findings and Themes.



Each finding intertwines with the overarching themes of community building, anxiety reduction, and critical consciousness from the concept map in *figure 1*. *Figure 34* shows an overview of these findings and which themes they connect to.

Finding 1: Experimentation and Play

My observations and several photos demonstrated that participants used their imagination to create and experiment with crochet in class and at home. While participants were not required to take their crochet work home, many chose to. By comparison, during the painting, drawing and sculpture projects taught earlier in the year, students never took their work home. During the course of this crochet unit, 17 out of 23 participants took their crochet materials outside of class to work on at home or in their other classes. This could be due to the portability of crochet or the high level of engagement.

The experimentation and play I observed began on March 14th, three class periods into student learning the basics of crochet. This means that as soon as some students started learning how to chain and single crochet, they began playing around with the possibilities of the material immediately. Coral was the first participant that I witnessed experimenting with crochet. *Figure 35* details all of her experiments that I captured over the course of the unit.

Date	3/14	3/16	3/23
------	------	------	------

<p>Photo</p>	 <p><i>Flip flop</i></p>	 <p><i>Basket</i></p>	 <p><i>Airpods Carrier</i></p>
<p>Date</p>	<p>3/28</p>	<p>3/30</p>	<p>4/21</p>
<p>Photo</p>	 <p><i>Purse (Made at home)</i></p>	 <p><i>Laptop case (began in class but never finished)</i></p>	 <p><i>Small hat</i></p>

Figure 35. Coral’s Crochet Experimentations.

Coral’s crochet works are experimental because she expressed each time that she did not follow a plan or pattern. She created these designs as she went, deciding what she was making while she was making it. Each of these objects is utilitarian. Even though she improvised each work, it appears that Coral wanted her works to serve a purpose. When students are making work intuitively, it means that they are pushing aside the fear of failure. This ability to persist is

something I have been trying to teach all year, and it finally clicked for many students during this unit. I believe that eliminating this fear of failure contributes to the creation of a safe space and thriving learning community.

This experimentation continued throughout the entire unit. Coral's creations in *figure 35* demonstrates this, and it is clear that she acquired the basic skills and then continued to challenge herself and grow over the course of a month. *Figure 36* shows the process and product of a hat that Bronze improvised. She did not follow a pattern or a video, but instead followed her intuition. She wore her creation for the rest of class, showing a sense of pride.

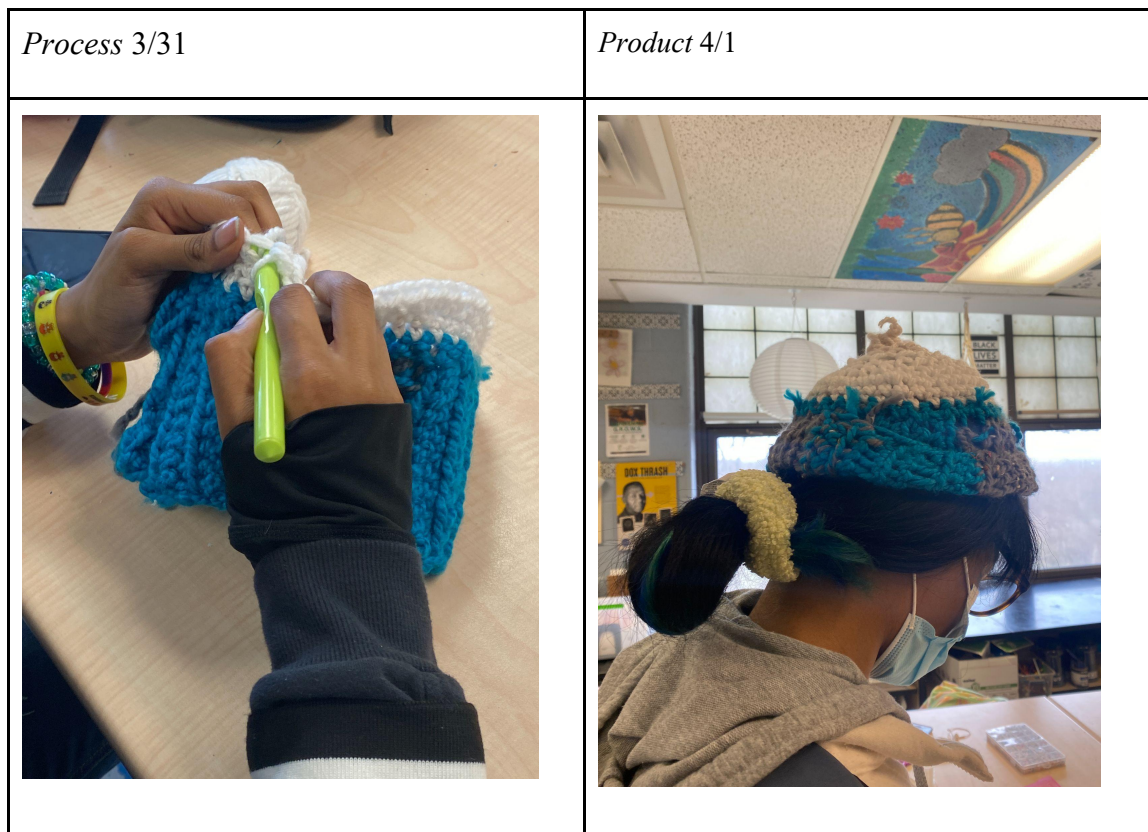


Figure 36. Bronze's Experimental Hat.

The wearable aspect of crochet added a level of playful fun in the classroom. Students made hats, bracelets, bags, and keychains that they wore around school. More examples of these works are shown in Appendix I.

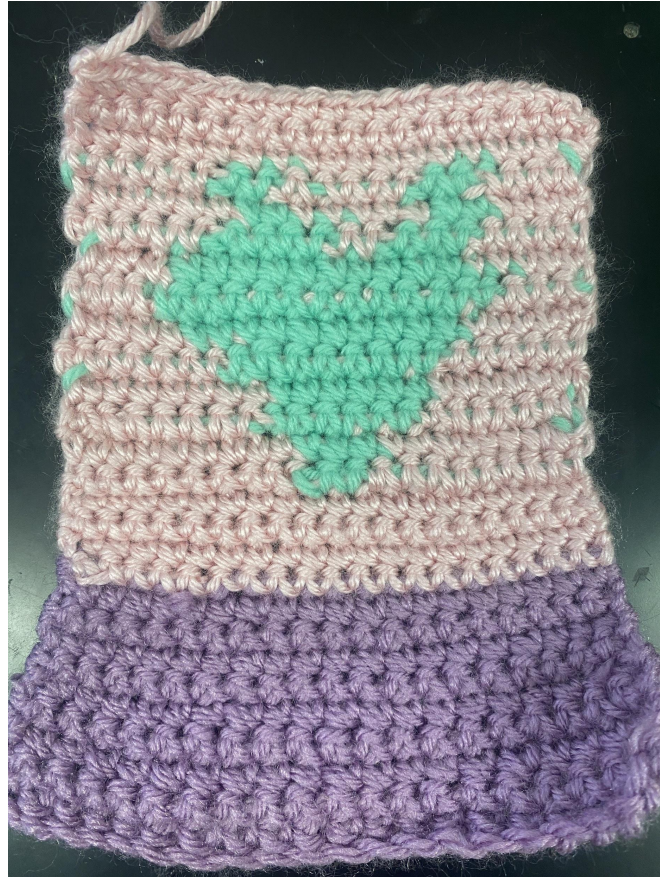


Figure 37. Indigo's Technique Experiment.

I found that students experimented with creating forms, trying new techniques, and exploring materials. I was excited to see that some students experimented with the sculptural possibilities in crochet. When stitches are worked around in a circle, the work can be built dimensionally. Students discovered this naturally, without me showing them. Examples of students exploring the three-dimensional quality of crocheting can be found in Appendix I. The techniques that I taught heavily to the entire class were chaining, single crochet, and changing

colors. Many students sought out to learn several techniques that went above what I demonstrated. While some students would ask me to demonstrate new techniques to them, they also learned them from videos or peers. *Figure 37* shows an experimentation of a color changing technique that Indigo set out to learn. In class, she told me she wanted to make a letter “T” using the pink yarn within the pink square she was making. I began to show her how to accomplish this and she practiced it in class and took it home. The next day, she showed me the work pictured in figure X. She explained that she had to change her goal from a “T” to a heart, but that her sister helped her accomplish this technique. This example shows a willingness to experiment with something new, and a willingness to shift from the original plan. More examples of technique experiments can be found in Appendix I.

Figure 38. Silver’s Material Experiment.

Finally, I saw many participants experimenting with materials. I provided a variety of hook sizes and yarn types for students. I observed students trying the different hook sizes and



noticing the ways that they impacted the tightness of their work. When it came time to plan projects, two different students asked if they could use cardboard and I was excited to see them using multiple materials. To see these projects, see Appendix I. Students also experimented with different yarn types, textures and colors. Silver chose a variety of textures to experiment with for his project shown in *figure 38*.

Overall, the level of experimentation and improvisation I saw during the course of this unit was higher than what I had seen with this class previously. I gave students a lot of time to learn and practice the basics, and, during this three-week learning period, I did not grade them based on what level they were able to achieve. I graded them solely on the completion of their logs, observed participation, completion of exit tickets, and keeping their yarn bins organized. I think that this contributed to the reduction of fear of failure, leading to an environment exploding with exploration and play.

Finding 2: Peer Teaching

The main way that community was built over the course of this unit was through peer teaching. While I did encourage students to help one another, and I led an activity where students had to complete a single crochet square in small groups, much of the peer teaching I saw was natural.



Figure 39. Peer Teaching on Day One.

Figure 39 was taken on day one of the unit, March 10th. This image shows two students who were friends prior to this unit, and captures the fact that they are not in competition, but instead, are learning together. Crochet is so tactile, so the peer teaching I observed often looked like students doing hand over hand instruction while explaining the steps verbally. To view more photos of participants teaching one another, see Appendix I.

Community in a classroom setting means that students see the value in each other. In interviews, observations, and exit tickets, I noticed that throughout this unit, students began to view one another as experts in crocheting. They were able to lean on one another for support, and be a source of knowledge for others. In every interview I conducted, these peer teaching interactions built confidence in students and boosted their moods. An excerpt from an interview with Lilac in *figure 40* demonstrates this exchange of knowledge and sense of accomplishment.

Figure 40. Lilac Interview #1 Excerpt.

Me: Ok. Last question here, throughout this process, have you helped any of your classmates, or have any of your classmates helped you learn to crochet?

Lilac: Yes. We kind of help each other. Like, I might know how to double stitch and my friend might know how to add color, so I'll teach her how to double stitch and she'll teach me how to add color. It's like, I can get up and I can get up to a random table and be like, "Hey can you show me how to do this?" And they'll be like, "Yeah, let me show you." Yeah it's pretty cool.

Me: That's great. And how does it feel to teach someone?

Lilac: I feel accomplished. Like I remember I was asking someone else to teach me this and now I'm teaching someone else. **That feels good. It makes me feel like yeah, I did this.**

Each of the students that I interviewed echoed these same sentiments of pride in sharing their knowledge and being taught by peers, which is notable because every student I interviewed is unique in their ways of interacting with the class. In the first exit ticket that I gave, all but one participant said they learned better from peer or teacher demonstrations rather than Youtube videos. This finding is striking considering the fact that students spent all of last year learning virtually. While they may have been getting help from family members at home, the accessibility to learn from and teach the peers in their classrooms vanished. In *figure 40*, Lilac describes getting up and going to a "random table" of students to ask for a demonstration. This rich

resource—room full of teachers—is one of the ways that participants learned to crochet and build relationships with one another.

Finding 3: Family and Cultural Connections

While I expected students to make connections between fiber arts and their ancestors, I was not sure how deep these connections would go. One way that some students ended up drawing lines between fiber art and culture was through hair. This showed up in a few different situations. First, Orchid wrote down that he knows how to braid hair when I asked students to write down what kind of fiber art they or their families had experience with. Then, Lilac mentioned hair braiders in her interview when I asked her if she considered fiber art to be an important art form. Next, when I asked participants to bring in examples of fiber arts from home during week three of the unit (see Appendix B for more details about this part of the lesson), one student brought in a sew-in hair piece that her mother made. Finally, on April 8th, I observed Sepia braiding yarn into Mauve's hair. A photo of this can be seen in *figure 33*. These three examples show that students made connections between hair and fiber art. Each of these student participants that made these connections are Black, and hair has a lot of importance in Black culture. *Hair Story: Untangling the Roots of Black Hair in America* (Byrd & Tharps, 2002) depicts this significance in detail.

Students also made family connections during week three of the unit: *Connecting Stitches and History*. During this week, I gave students extra credit for bringing in or emailing me a photo of fiber artworks that they made or someone that they know made. I also brought in my crochet artwork, a crochet artwork from my mother, and a crochet artwork from my great-grandmother. I observed students admiring the works their peers and teachers brought in. The

written reflection in *figure 41* written by Yellow, Olive, Indigo and Lilac demonstrates that students recognized family lineage and respected the time that went into the works displayed.

Figure 41. Written Response to Artwork by Yellow, Olive, Indigo & Lilac.

This group also commented on the de-stressing qualities of crocheting, as well as the monetary value of the works. This shows me that students are recognizing crochet as a multi-faceted medium that is used for many different purposes. As well, I believe that showing students my crochet works and works from my family strengthened connections between teacher and student. In my experience, students love to see a window into their teacher's life and what connects them to what

Today's class made me realize that crocheting is not only a hobby but it is also a de-stresser. This technique is also some people's passion, some people genuinely love doing this. One connection I made today was that in Ms. Farley's family yarn work is common. One take away I got from this gallery was I now understand the price of these products because of the time and materials used. I feel like time and dedication was very much included into the art work.

they teach, and bringing this work in was a way to share this. Not only did I want students to

showcase what their families bring to the table, but I also wanted to show them what my family brings to the table, and see what we had in common.

Finding 4: Cultivating a Growth Mindset

Early on, I noticed students were demonstrating a growth mindset when describing the progress they had made in practicing crochet. A growth mindset is when someone believes that their abilities can be developed (Dweck, 2014). Throughout the entire unit, students demonstrated stamina in persisting through challenges, which pushed against the dominant narrative of the current generation. A common stereotype of young people today is that they need instant gratification and will give up when something is difficult (Asare, 2019). The data in this study shows that while students did face challenges when learning to crochet, they engaged in productive struggle and got over the learning curve together. In order to achieve their learning goals, students had to believe that they could learn how to crochet, even if they did not understand how to yet. In *figure 42*, Red explained that it did not bother him to have to start over because he wanted to improve his craft.

Me: Awesome. Thank you. What aspects do you find challenging about crochet?
 Red: Hm. Something I find challenging...um, ok one thing I find challenging is well, I'll give an example. So if I'm in the middle of crochet, I started my single crochet, it's going good. I may mess up something and it may cause me to have to unravel the whole thing and have to start over. That's like something that eh, it's a little frustrating but it's ok because I enjoy it.
 Me: So that experience of, like, you just did something and then you have to start over- do you feel like that's something that you're become more comfortable with over time or no?
 R: Yes. I have no problem with starting over to maybe improve what I had messed up.

Figure 42. Red Interview #1 Excerpt Demonstrating a Growth Mindset.

Red demonstrated an awareness of his emotions while learning. He said he felt a little frustrated when he had to take out his work, but instead of giving up due to this frustration, he worked through it because his goal was to improve. This is such an important life lesson to learn, and it is notable that learning to crochet can be a way for students to practice this mindset.

The persistence I observed was eye-opening and inspiring. One participant, Burgundy, felt frustrated after a week of learning to crochet because she had not yet grasped the concept of single crocheting. During this first week, Burgundy asked for demonstrations from me and her peers a lot. She felt frustrated in the beginning, but she engaged in the learning process and did not give up. This process is detailed in *figure 43*. The gratification she received after completing a scarf for her project was not instant. It took over a month of in-class practice.

Date	Data
3/17	<u>Exit Ticket #1</u> Q: How did you feel while crocheting this week?


	<p>A: Frustrated. Q: Explain why you felt this way. A: It was hard to understand.</p> <p><u>Observation:</u> Burgundy is on Tier #1, meaning she has not been able to demonstrate chaining or single crocheting.</p>
3/30	 <p>Burgundy demonstrates single crocheting and changing colors.</p>



Figure 43. Burgundy's Demonstration of Growth and Persistence.

Before this experience, Burgundy felt frustrated with projects that felt too difficult for her and gave up on previous drawing assignments. This might come from time sensitive assignments because with crocheting, where she had multiple weeks, she did not easily give up. Another example of this growth can be found in Appendix J.

The sheer level of engagement and attention to detail students put into their works in this unit was unmatched by any other unit I taught this year. The next figures, as well as more examples

in Appendix I, demonstrate the fact that many students went above and beyond the requirements for the project.



Figure 44. Violet's Stuffed Bunny.

Violet's stuffed bunny is meaningful because she designed it herself and made unique choices.



Figure 45. Magenta's Cardigan.

Magenta asked for an extension to finish her cardigan, and she worked on it at home for a few weeks after the project concluded. She expressed wanting to give up on it several times, but she continued anyway, double crocheting stacks of squares and then sewing them together- one by one. These thoughtful works took several hours of time, focus, and dedication to create. While both Magenta and Violet had previously demonstrated confidence in their work, this project gave them a challenge that motivated them to grow.

Finding 5: Anxiety Reduction

While I knew that crochet seemed to reduce my stress, I was not sure what my students would report. The results of the study showed that crochet reduced anxiety for some and became a coping mechanism that students plan to continue to use in the future. *Figure 11* in Chapter IV shows that 44% of participants selected that they felt calm while crocheting during week one. That percentage went up to 52.4% in week three (*figure 12*), and then down to 23% in week six (*figure 13*). 11% of students felt angry or frustrated during week one (*figure 11*), which dropped to 0% in week three (*figure 12*), and then went back up to 15.4% in week six (*figure 13*). These figures are also shown in Appendix J. This data shows that stress levels while crocheting were lowest during week three. During the third week in the unit, all participants were over the initial learning curve. In their exit tickets, all students selected that they felt more comfortable with crocheting during week three compared to week one. Confidence levels rose during this time, as no participant selected that they felt confident while crocheting during week one, but 10% reported feeling confident during week three. This data matches up with my classroom observations.

Additionally, it is important to point out the other feelings that students selected in their exit tickets. While fewer students selected that they felt calm during week six, the percentages of students feeling focused, happy, and confident went up. This could be due to the fact that they felt secure in their learning of this new skill. Given that the questionnaire does not show students' true anxiety levels, but all but three students selected that they felt calm, happy, focused or confident during week six, it can be assumed that the majority of students surveyed engaged with this unit positively up until the end. It is also relevant to point out that not all participants answered the exit ticket questionnaires. These exit tickets were graded assignments posted on Google Classroom.

Four students did not respond to Exit Ticket #1, two students did not respond to Exit Ticket #2, and 10 students did not respond to Exit Ticket #3. Significantly fewer students responded to the last exit ticket, and I cannot attribute that drop to any one circumstance. I do not know why these participants did not answer the final exit ticket, but I think the data received from the 13 participants that did respond is still valid because it features viewpoints from multiple students.

During week 6, participant's feelings while crocheting were mostly described in ways that can be attributed to a reduction in anxiety or not influencing anxiety, but the three students that felt frustrated or overwhelmed explained why in the next question. One participant was frustrated because she had to take her project out and re-do it multiple times. Another was frustrated due to having to do the same thing over and over, leading me to believe that she was probably tired of the project. The last students expressed being overwhelmed by the deadline and trying to crochet a lot to finish in time.

While the frustration levels fluctuated some over the course of the unit, overall, it struck me how many used the word calm or relaxed to describe how they felt both in exit tickets and in interviews. I also observed a sense of calm fall over the classroom while students were engaged in crocheting. Students shared why they felt calm and relaxed while crocheting, and I will go into more detail about this later in this chapter. Additionally, I will explain the significance of students who said they would continue to crochet as a coping mechanism for stress and anxiety.

Finding 6: Impact of Gender on Engagement

Fiber arts have been historically feminized, so as I prepared to teach this unit, I wondered how students who identify as male would respond to learning to crochet. To preface this section, I asked students for their gender identity in Exit Ticket #3, so I will be using the gender identities

that they provided. In this class, 17 students identified as female, 12 identified as male, and 1 preferred not to disclose their gender. During the first week, only two male students, who also happened to not be participants in the study, refused to participate. By the end of the unit, one out of those two students ended up engaging fully in the unit and reported enjoying crochet, while the other had low participation throughout the duration of the unit. In comparison, all female students and students who preferred to not reveal their gender identity engaged in the crochet lessons during week one. With that being said, two female participants did not engage fully in the project portion of the unit, and spent several days of the unit disengaged. Overall, based on observation, I did not notice an impact of gender on engagement.

It was not until I placed students into different tiers (based on the skill levels that they reported in their logs) that I noticed that more male students were on tier 1, and fewer male students were on tier 3. This means that after seven days of practicing crocheting in class, more female students were ready to learn the next steps than their male peers. It is impossible to know for certain why this occurred, but I will lay out a few possibilities. *Figure 46* shows these findings.

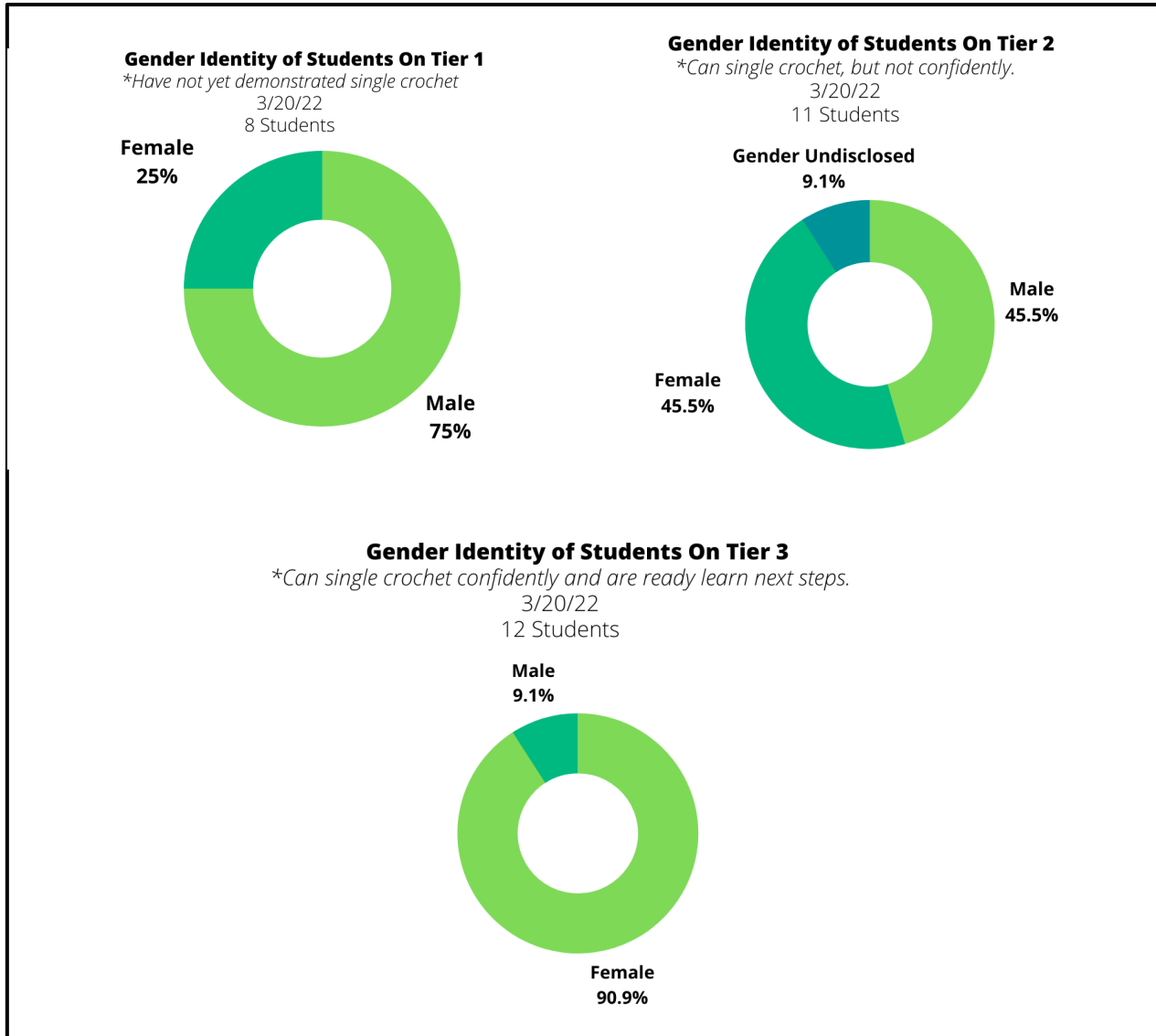


Figure 46. Gender Identity and Demonstrated Skills on March 20th, 2022.

More female students than male students came into this unit with prior experience. Four female students had tried crocheting before- while only one male student had. All four of these female students were on tier 3, while the male student was on tier 2. Another reason for this gap may be the mindsets that students brought into this unit. Maybe some students who identified as female had more confidence coming into this unit than male students because they had seen more

examples of female presenting people crocheting. Again, this medium has been feminized, and students could have been consciously or subconsciously impacted by this.

It is important to point out that the middle tier did not show any gaps in gender. Only tier 1 and tier 3 had significance. It is also relevant to note that just because students on tier 1 had not yet learned how to single crochet, does not mean that they were not engaged in trying to learn. As well, all students advanced to either tier 2 or 3 by the end of the unit, so while some male students may have started out at a lower skill level, they showed growth over the course of the unit.

Finally, it is also worthwhile to explain the ways that I kept my bias in check for this data because I am the one who placed students on these tiers. I placed students on tiers based on what they reported in their logs and what I observed. This way I did not have to only rely on my observations, which could have been biased. While many students moved up from their original tier placement after receiving small group targeted demonstrations from me, what I observed was that the tiers that I had originally placed them on were accurate to the skill level that they were demonstrating in the small groups.

The visual and verbal data from this study disputes the data shown in *figure 46*. For example, photographs taken during the study show male students leading and teaching crochet to the class. Maroon, who was the one male student identified on tier 3 on March 20th, volunteered to demonstrate single crocheting on the document camera on March 16th (*figure 47*).

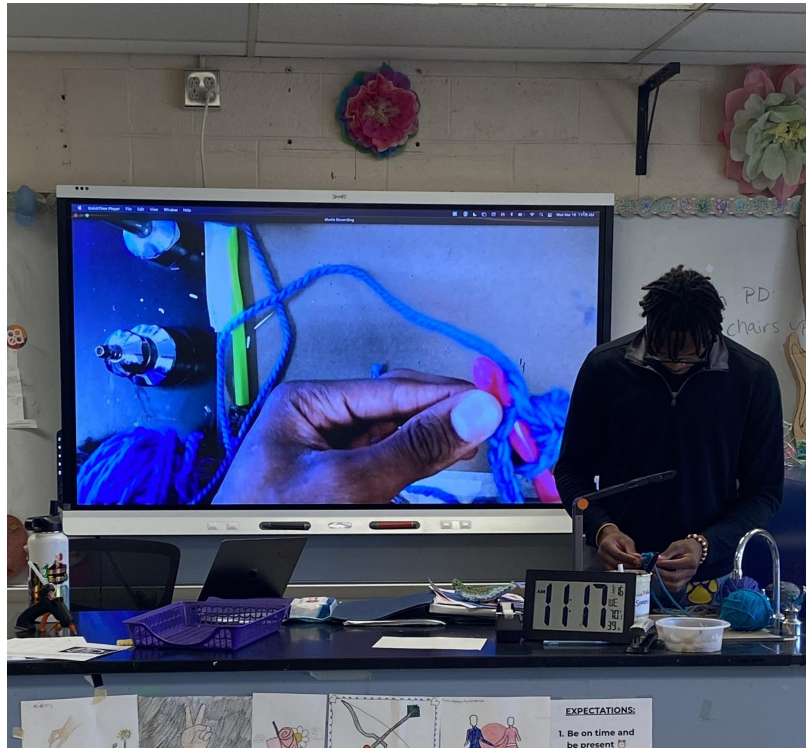


Figure 47. Maroon Demonstrating Single Crochet on the Document Camera.

Based on my observations and my knowledge of this student's behavior in front of peers, he likely would not have volunteered to go up and present crocheting in front of the class if he felt constricted by gender roles. Red and Green, who both identified as male, both stated in their interviews that they taught and learned crochet techniques from others in the class. When it came time to learn about the history of crochet, students were encouraged to think critically about how it was feminized, and in turn, marginalized. I included examples of male crocheters. For example, scientist and inventor George Washington Carver crocheted, and I included photos of him crocheting as well as photos of his work. Lilac demonstrated a critical consciousness of gender roles in her exit ticket response and interview (*figure 48*).

Lilac Exit Ticket #2 Date: 4/1	Lilac Interview #2 Date: 5/13
Question: What was your main takeaway from the crochet history lesson and/or the fiber art analysis activity we did this week?	Question: Did anything stand out to you about the history of crochet?
Response: CROCHET DOES NOT HAVE A SEX ATTACHED TO IT.	Response: What stood out to me is how everyone just thought it was for women. Because now I see a lot of men doing it or partaking in it to make clothing brands and stuff like that. It's just funny to me how then and now are two totally different [inaudible]. Because back then, it was like, "oh, women do this, they sit there and do this because they care." But now it's like, everyone can do it because I want to make what you want to make: clothes. I want to make stuff, I want to take up time, or I want to have a fun hobby that I like to do. So it's really interesting.

Figure 48. Lilac's Responses to Gender and Crochet.

Lilac's responses show a continued questioning of gender in relation to this medium over the course of a month. During this unit, participants demonstrated through their actions and writing that their gender identity did not impact their interest in engaging in crochet. Even though there was a higher percentage of female students ready to learn the next steps on March 20th, that does not paint the entire picture of engagement and learning in relation to gender across this study. I made it clear to students throughout this study that it was not a race to finish, and I provided ample time to practice. By the end of this unit, there was no distinguishable impact that gender had on engagement. This finding is echoed in Lace in the Moon's interview, when she spoke about the way that gender had no impact on overall engagement when she taught crochet to students in 5th grade (*figure 49*).

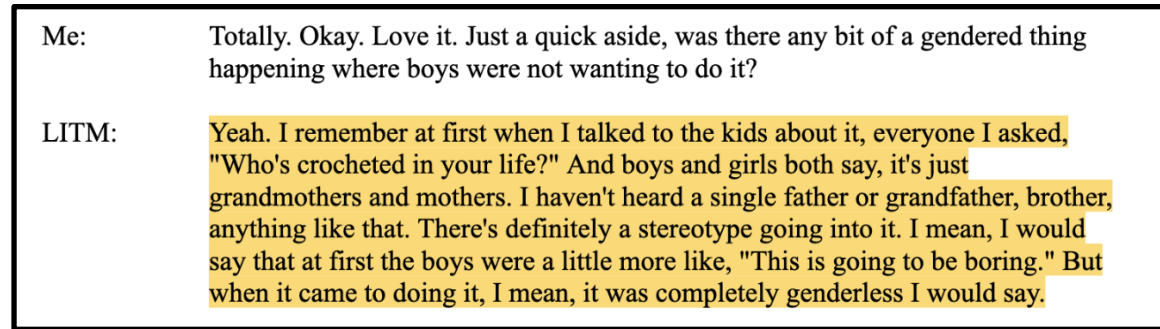


Figure 49. Lace in the Moon Interview: Impact of Gender on Engagement.

Lace in the Moon's experience echoes the gender neutrality of my students' experience. This finding is important because no matter the age level, teachers should not avoid any medium that has been gendered by past generations. If students are not provided opportunities to engage with these mediums, they may continue to uphold antiquated heteropatriarchal beliefs. Learning experiences like these can help to develop critical consciousness in students.

In Context of Research Question

Through this study, I wanted to figure out the ways in which a unit on crochet would impact my students. I was not sure what I would find, but I wanted to see if crocheting would help to build community in the classroom and if it would help to reduce students' anxiety. I was also interested in decentering whiteness in my classroom and teaching practices, and I wanted to see whether or not this crochet unit that I developed would contribute to decentering whiteness. I found that there is enough evidence that crochet is relevant, engaging, and a challenging enough medium to teach to high school students. Unlike other mediums I taught this school year, crochet lends itself very well to peer teaching, which contributed to a community where students helped one another to learn and grow.

Impact on Students

This crochet unit helped to build confidence in students, it influenced their view of their classmates, and it allowed them to step into leadership roles. It also provided a healthy coping mechanism for stress and anxiety that some students plan to utilize in the future. Prior to this crochet unit, I noticed that a lot of my students demonstrated a fear of failure and signs of perfectionism. I often witnessed students frantically searching the room for something circular to trace so that their drawing could start with a perfect circle. I read many harsh self-criticisms and talked countless students out of giving up on artworks when challenges arose. This unit was different. The properties of the medium and the way I assessed students led to a new confidence.

It is easy to fix mistakes while crocheting. With a simple pull of the yarn, the mistake is magically undone. For the first two weeks of the unit, I asked students to undo their practice work and wrap it back up into a yarn ball at the end of every class. This emphasized to students that the process of practicing was more important than the product that they made and it got students into a routine of impermanence. I also did not grade students based on their level of crocheting during this phase. I graded them based on their ability to fill out a daily log that detailed what they practiced that day. An example of this log can be found in Appendix F. I also gave a studio habits grade, which ensured that students were held accountable for keeping their work spaces tidy, according to procedure. I was transparent about these grading policies and reminded students when they were starting out that it did not matter what level they were at. I think this took a lot of pressure off of students who were grades driven, and most of my students are very serious about their grades.

As crochet artist Lace in the Moon said in her interview, crochet is very malleable. It stretches, and can be made tighter or looser depending on the hook size, yarn type, and tension

used while crocheting. This forgiving and flexible nature also lent itself well to students struggling with perfectionism. Once students practiced enough to get over the learning curve, they were able to experiment and play with the material, and often expressed pride in what they ended up creating. Some students learned faster than others, so those that took more time to learn began to ask their peers because they were impressed with what they created and wanted to do it themselves. I was happy to see that instead of competing, students graciously helped one another. Eliminating this competitive aspect likely helped students struggling with fear of failure.

Every student I interviewed spoke about the reciprocal nature of the peer teaching they engaged in during this unit. They explained that their peers brought knowledge of some techniques to the table, while they brought knowledge of other techniques. Some remarked on the leadership and teaching skills that their peers demonstrated. Examples of this phenomenon can be seen in Appendix J. I observed students teaching others who they had not previously had friendships with, as well as students strengthening existing relationships through crocheting.

The flexibility of the medium and the assessment policies employed made it so students overwhelmingly reported feeling calm, relaxed, focused, happy, or confident while crocheting. Some participants explained why they felt this way in their interviews and exit tickets, and this information sheds light on why crocheting has this effect. Their explanations vary and also overlap. Some contribute their feelings to the classroom environment while others like that it makes them focus on a challenging, tedious task. A more in-depth analysis of the feelings that students had while crocheting can be found in the “In Context of the Literature” section of Chapter 5.

Impact on Community Building

While I went into detail about the impacts of peer teaching on community building on this unit in the introduction of this chapter, the collaboration that I observed during weeks four through six of this unit is another example of community building. During week four, I introduced the project, and told students that they could choose whether or not they wanted to work in a group. Out of 23 participants, 18 of them chose to work in a group rather than work individually. This is a huge step given that many students spent all of last school year isolated in virtual learning. While they had been in school for over six months at this point, a lot of their school-based friendships were still new. In Lilac's second interview shown in *figure 50*, she describes a compelling account of how this group project brought her peer group closer.

Me: Awesome. So you did choose to work in a group. What informed your decision to do so? Because you could have worked by yourself, why did you choose to work in a group?
Lilac: I chose to work in a group because I—at first I was working by myself but then I realized how much fun it would be and how much closer it would bring our friend group. Because we're close, but we don't really talk outside of school. And with the project, it kind of wrapped us in a circle and we just got closer and closer together based on the project. And it's crazy because we found a lot of stuff that we had in common. We started talking about how, how we all had social anxiety and doing this with each other is something that kept us calm and was able to [inaudible]. And we had never taken our masks off when we talked. And this was the first time we did that, during the project.
Me: Oh wow.
Lilac: So it was, like, growth for us.

Figure 50. Lilac's Account of Group Work in Interview #2.

Lilac's narrative shows that this project brought her friend group closer together. This opportunity to collaborate helped them to cope with social anxiety and, "wrapped them in a circle." Most compelling, for me, was how she explained that they had never seen each other without their face masks prior to this project. As a teacher-researcher, I noticed that students expressed nervousness this school year about taking their masks off for fear of getting teased for the way that they look.

While this is unfortunate, I see it as very developmentally appropriate because adolescents are often self-conscious about their looks at this phase in life, and bullying at the high school level is prevalent. The fact that Lilac's group was able to form this connection around this crochet project to the point where they could feel safe being vulnerable is a testament to why offering students the opportunity to collaborate can build community and safety in a classroom.

Impact on Anxiety

The research question asked whether or not teaching students to crochet would help to reduce student anxiety. Based on exit tickets, interviews, and observations, it is clear that crocheting made many students feel calm for a variety of reasons, and once they were past the learning curve, frustration levels dropped significantly. I did not directly ask students about anxiety, so it cannot be definitively be said, nor can it be put quantitatively whether or not learning to crochet reduced participant anxiety, but crocheting did contribute to students feeling calm in and outside of class. Looking back at Lilac's interview in *figure 50*, it is clear that she directly correlates crocheting to a reduction in anxiety because she mentions that her group opened up about struggling with anxiety and that crochet helped. This part of her interview is also notable because it highlights the fact that being in community with one another made them feel safe, which likely also reduced their social anxiety. For this reason, I do think that it is safe to say that crochet helped to reduce anxiety for some participants, had varying positive impacts on most, and it increased frustration for few at some points throughout the unit.

My other interest was whether or not crocheting would become a healthy coping mechanism for students during and after this unit. Only one participant said they were not at all likely to crochet again after the unit was over. All three students that I interviewed said they plan to continue crocheting after the unit ended. Green said he plans to crochet when he attends college next year and Lilac expressed that she still crochets bracelets for friends at home while watching TV. I have also observed students continue to crochet during class time, and teachers of other subjects in my school have reported that they see students crocheting in class. Thankfully, all of the teachers in my school are supportive of this and do not view it as a distraction— but rather a tool to aid concentration. Five participants from this study participated in a crochet extension project that will be discussed in more detail in the context of the research site.

The majority of students' moods were positively impacted by this crochet unit, so it is clear that this medium is relevant to teach to high school students; it is not a hobby reserved for grandmothers in 2022. The current generation of high school students is, in general, more open about their mental health struggles than previous generations, and this unit gave students ample space to explore the medium and reflect on how it made them feel.

Impact on Decentering Whiteness

Decentering whiteness is without a doubt an ongoing process, and no stand-alone unit will break down all white supremacist power structures upheld within the classroom (Mernick, 2022). With this being said, what I observed in the classroom shows me that there are areas of this unit that worked to decenter whiteness and this had a positive impact on students. The areas of this unit that did decenter whiteness were the ways that perfectionism was addressed, the value that was placed on collaboration, the lack of competition between students, and the centering of crafts and

Black crocheters. The areas of the unit that need to be restructured are the critique portion and some portions of the grading policies. I also caught myself taking photos of certain students' artworks more often than others, which caused me to consider what type of work I was reinforcing as "good" to my students. I am just beginning on this journey of decentering whiteness in my classroom, and I will be going into more depth on decentering whiteness and patriarchy in the literature section of this chapter using the "White Supremacy Culture Characteristics" framework by Tema Okun and the "White Supremacy (Classroom) Culture" prompts by Alisha Mernick.

In Context of Literature

Connections to Culturally Responsive Teaching

The crochet unit I designed was heavily influenced by the Culturally Responsive literature in Chapter 2. For example, the case study by Ladson-Billings (1995) showed that students connected with content when the teacher brought in family members to teach skills. I did ask for volunteers, but the location of my school being far from where most students live brings challenges in family members coming to the school to volunteer. The next best thing I could think of was to have students bring in fiber arts artifacts from their family or community members or pictures of those artifacts. While less than ten students brought photos of these family artifacts, I observed students really appreciating the time, effort and skill that went into these fiber artworks, and I believe that next time that I ask students to bring in works, more will participate because it was such a positive learning experience. The peer teaching aspect of this unit allowed students to view their peers as experts, and this family artifact analysis section of the unit allowed students to view their peers' families as experts, which deepens the connections. It also shows students that I value the work of their families.

Hammond (2015) reminded me to trust the classroom community when she wrote, “We should not underestimate the power of the classroom community to support dependent learners’ move toward more independent learning” (Hammond p.150). When I saw students naturally teaching one another during week one of the unit, I decided to set up more in-depth opportunities for students to teach one another during the second week. Based on the logs that they filled out during week one and classroom observations, I had about a third of the class exhibiting that they were engaging with crochet as independent learners. Hammond defines an independent learner as one who “regularly attempts new tasks without scaffolds” (Hammond, p.14). Another third of the class were exhibiting signs of being dependent learners, which Hammond defines as a student who, “cannot complete a task without scaffolds or who will sit passively and wait if stuck until the teacher intervenes” (Hammond, p.14). The last third of the class was somewhere in between independent and dependent. I chose to work with students in small groups that were separated by levels. Tier 1 was dependent, tier 2 was in between, and tier 3 was independent. I gave specialized instructions to each group and gave the demonstrations and advice needed to challenge them at an appropriate level.

After these small group demonstrations, there were still students who did not yet grasp chaining or single crocheting, and they started to get frustrated. Instead of abandoning them, I created a targeted activity that relied on the classroom community to support these dependent learners as Hammond recommended. I created small groups that had a mix of independent and dependent learners in them. I explained that students would need to create a single crochet square in which each group member would have to contribute a row to. Students could help or teach their group members if they were struggling, but they could not complete the row for them. More details

about this activity are written out in the unit plan in Appendix X. This activity changed everything. It gave the independent learners an engaging challenge—to teach their peers—which helped them to further solidify the instructions in their minds. It also made it so the dependent learners had to engage because they felt pressure to not let their group members down. I announced that I would give extra credit to the group that demonstrated the best teamwork. This way, students were motivated to work collectively rather than chastise their partner for not being fast enough. Both the independent and dependent learners stepped up to tackle this challenge. All of the students who could not single crochet prior to this activity walked out of the classroom that day excited that they had finally learned it. This moment proved to me that Hammond was right about the power of the classroom community. While it is my job to support students, it is also my job to recognize that the classroom community itself is a resource.

Calming Connections

In a 2014 study that surveyed 3,100 knitters and crocheters, 85% of the 3,100 participants said that knitting or crocheting reduced their stress (Craft Yarn Council, 2014). That percentage did not surprise me because crocheting relaxes me and reduces my stress, and I have heard the same from other people I know. What made me curious was to question why this medium is so relaxing to people, and if it is calming enough to reduce anxiety. In the study I conducted, I not only surveyed students to ask how they felt while crocheting, but I asked them why they felt this way. This chart (*figure 51*) summarizes student responses to this question, and gives insight into the many reasons why it calms them.

Participant Name	Data Type	Data Summary
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Green	Interview	-Feels relaxed -Brings him down to earth -Focused on hands and fingers -Can crochet without a plan or sketch
Lilac	Interview	-Feels calm -Sense of calm when finished work -Safe, quiet environment -Likes tedious things because they require focus -Can do it at home while watching TV
Violet	Exit Ticket	-Feels calm -Likes to listen to music or watch TV while crocheting
Red	Interview	-Feels content and comfort -Likes the effect that it has on the class environment -Calming because it requires focus and patience
Magenta	Exit Ticket	-Feels happy -Enjoys crochet -Likes a challenge
Indigo	Exit Ticket	-Feels calm because of the pattern it makes -Also feels focused and concentrated
Cyan	Exit Ticket	-Feels calm -Always feels calm in art class
Coral	Exit Ticket	-Feels calm -Knows what she's doing and can envision what she wants her work to look like -Mind feels blank when crocheting

Figure 51. Summary of Exit Ticket and Interview Data for Anxiety Reduction.

Their answers show that there is not just one reason for why crochet calmed them or boosted their mood. Cyan, Red and Lilac all explained that the classroom environment contributed to their improved mood. Violet and Lilac enjoyed that they could consume other media while crocheting, and this multitasking could have contributed to their calm feeling. I observed several students listening to music or audiobooks and watching videos while crocheting

in the classroom, so it is possible that these other media contributed to their peaceful mood. Green, Lilac, Red, Magenta and Indigo all attribute their mood to the focus and concentration it takes, as well as the fact that crochet can be a tedious challenge. Green explained that when he is crocheting he is only focused on his hands and fingers and does not have to worry about anything else, unlike when he is drawing and has to come up with a plan or sketch.

In her response, Indigo explained that the pattern that the crochet makes contributes to her sense of calm. I have heard many people in my own life explain that the reason for why they feel relaxed while crocheting is the repetitive motion, and this repetition creates a pattern. Focusing on repetitive movements can bring people into a meditative state, which I believe is what Coral is referring to when she described that her mind feels blank while crocheting. Similarly, Green said that crochet brings him down-to- earth, which signifies that he feels grounded, which also connects to meditation.

This study backs up and adds on to the Craft Yarn Council survey. While more research needs to be done on the benefits of knitting and crocheting for people experiencing stress and anxiety, it is clear that these ways of creating make many people feel relaxed, calm, focused, and less anxious. This study adds on to that by providing multiple reasons for why people feel this way. It intrigues me that there is not only one reason for why crocheting soothes people, and that the environment and the way that it lends itself to multitasking can influence the effects.

Decentering Whiteness

For this topic, I will apply the concepts and questions from Okun (1999) and Mernick (2022) to the data from my study to see what areas of this crochet unit worked to decenter whiteness, and what areas can be changed in the future. I will be organizing this section under similar headings that Mernick (2022) uses in her article, “White Supremacy Classroom Culture,” because these headings are geared towards the ways that white supremacy often shows up in the art classroom.

Perfectionism. The white supremacy culture characteristic of perfectionism is when focus is shifted to mistakes rather than what is being done well, when making a mistake is confused with being a mistake, and when mistakes are greatly loathed and feared rather than used as learning experiences (Okun, 1999). As I described earlier in Chapter 5 under the “Impact on Students” heading, I witnessed perfectionism ingrained into some of my students’ behaviors prior to this unit. In order to try to work against this, I changed my grading policies to take pressure off of students while they were learning to crochet. While normally I might grade students based on a certain set of criteria, I decided that as long as they used class time to practice and filled out a log detailing what they practiced during class, then they would receive full credit. This allowed students to learn at their own pace, but the log helped to hold them accountable for using their class time to practice. I also required that students unravel whatever they were practicing at the end of class for the first two weeks. This emphasized to students that what they were doing was impermanent, so mistakes were just a part of the learning process and not something that reflected on them.

Mernick (2022) poses the question, “Do we value final products over process, play and experimentation?” When I reflect on this, I think that I abundantly showed students that process

was more important than product during weeks one through five of this unit. The grading policies, ways I interacted with students, and the habits and procedures all reinforced this. With this being said, I think that the rubric and critique portion of this unit need to be reworked. I did not put a lot of thought into how I was creating these aspects of the unit, and I think that more student voice and input could be put into these areas. The rubric, shown in Appendix K, is teacher-created and I think there are benefits to allowing students to collaborate in the process of creating their own rubrics. As well, the critique was not inclusive of all artists in my class. I asked students to do a gallery walk, and then we had a freeform critique where students talked about their peers' works. I feel that because I did not offer any prompts or structure, students only gave attention to the works that looked finished and had exemplary craftsmanship. Those students whose works showed growth and experimentation were not given as much feedback. Next time I teach this unit, I will revisit the rubric and the critique structure in order to dismantle the "one right way" narrative that emerged. I would like the "process over product" value to continue throughout the finishing and assessment of works.

Individualism. Individualism, as a white supremacy characteristic, is when people feel they must solve problems alone, group work makes them uncomfortable, and competition is valued more than collaboration (Okun, 1999). The amount of peer teaching that I observed and that students reported is evidence that students felt a responsibility to solve problems together, and that collaboration was more important than competition. It would have been impossible to teach and reach all of my students had I not relied on peer teaching. I would like to reinvestigate the ways in which individualism shows up in the critique aspect of this unit. Mernick asks, "What if we incorporated group work, peer feedback and peer critique in every single class day?"

(Mernick, 2022). While group work was heavily incorporated, I want to dig into how peer feedback and peer critique could be utilized to help students to feel more comfortable with giving and receiving feedback and criticism. This also plays into the white supremacy characteristic of defensiveness. While I am not going to go into detail on the characteristic of defensiveness, it does show up in critiques in my classroom because students are very hesitant and fearful to give and receive feedback (Mernick, 2022). This is something I can work on with students next year.

Grind Culture. Grind Culture encompasses the areas of white supremacy culture that have to do with a sense of urgency, quantity over quality, and the belief that progress equals more (Okun, 1999; Mernick, 2022). Mernick grouped these three characteristics into the category of “grind culture” because they all have to do with rushing to get work done without considering the purpose of the work or the way that approach may negatively impact learners. Again, I think during the first half of the crochet unit I gave ample time, differentiated resources, and had differentiated goals. Students did not have to display a certain level of skill in order to receive full credit as long as they were practicing, which nurtured play and experimentation. With this being said, when it came time to work on the “project” aspect of this unit, when students were asked to design and create something out of crochet, this did lead to more pressure on students to finish work. The rubric that I created did prioritize finished work over learning habits, which led one participant, Green, who created a thoughtful project that he did not finish, to give himself a very low score when he graded himself using this rubric.

In my future practice, I want to hold students accountable for using their class time wisely with rigorous, fulfilling challenges, while also reinforcing that quality is more important

than quantity. Mernick (2022) suggests assessing students on differentiated growth goals, and I think that is how I can strike a balance between these areas. Slowing down is also key to providing time to be inclusive and democratic (Okun, 1999).

Concentration of Power. Mernick states that concentration of power, or power hoarding, can show up in art classrooms as a lack of respect for the knowledge that stakeholders bring to the table, teachers defining what good art is and what art materials are available, and lessons that strip students of decision-making capabilities (Mernick, 2022). One of the reasons why I chose to study the effects of crochet in the art classroom was because of the way that students really enjoyed it when crochet artist, Lace in the Moon, taught my students to crochet in 2020. The interest level was high, so I figured that this was a worthwhile medium to invest the class time in. Another reason that I chose crochet as the medium for this unit as opposed to a different fiber art is because I had prior experience with it and teaching it. I would like to introduce other fiber arts in the future so that students can then make their own choice of fiber medium.

I shared power with students by providing opportunities for students to work together and teach each other. The project portion of this unit was also entirely choice-based, and students were encouraged to incorporate other materials. I would like to share power with students in the future by asking for their input on the creation of a rubric and scaffolding critiques so that students can learn to lead them. I want to become more of a facilitator than doing most of the leading. During the first week of this unit, I did daily demonstrations at the document camera. After modeling this for a week, I asked students to go up and demonstrate for the class. My goal is to incorporate these student-led demonstrations more often.

In Context of the Research Environment

This study took place within a classroom that is working to be culturally responsive, so the environment influenced this study. However, the opposite is true as well, since this study influenced the environment. This year, and in years prior, I have modeled myself after Zaretta Hammond's "warm demander" teaching style. The warm demander focuses on building relationships, showing care and respect to students, earning the right to demand engagement, holding high standards, and encouraging productive struggle (Hammond, 2015). Our classroom is both a warm and structured environment, so students often tell me they feel calm in our class. I have also worked to build classroom routines and procedures throughout the year and have worked to keep standards for behavior and engagement high and consistent. All of this had an impact on the study because the research environment had been shaped in this way prior to the study. I cannot say for sure what this study would look like in another environment, but I think that if the teacher/researcher did not understand the primary role that culture plays in the classroom, and if they did not set standards high and stick to routines, the results may have differed.

The study impacted the research environment because it deepened connections between teacher and student, as well as peer relationships. My goal is that with each unit I teach, the classroom community grows closer, and I can confidently say this goal was reached in this unit. As well, students' ideas about who crochets and why shifted. Some began to question gender roles and looked at history with a critical lens. Fiber arts became demarginalized in my school community, and they will continue to have a central place in the curriculum from here forward.

After the study concluded, students continued to ask for crochet supplies to work with in school and outside of school. I wanted to provide students with the ability to continue using this

healthy coping mechanism and creative outlet, so I searched for fundraising opportunities to buy more crochet hooks and yarn, since much of the yarn had been used up. On Instagram, I saw that the Philadelphia Airport put out a call for artists to yarnbomb rocking chairs that they provide in their terminals for travelers waiting for flights. I applied for this opportunity and they accepted. I was given a stipend for materials that will likely cover crocheting supplies for next year's classes. During the end of May and beginning of June, students who were especially interested in crochet volunteered to cover this rocking chair with crochet. Students designed and crocheted the pieces for this yarnbomb, and I sewed the pieces on.

This project, shown in *figure 52*, was a fantastic culminating event to this school year that gave students the opportunity to continue to collaborate and use the skills they learned through this unit. Our rocking chair, titled "In Bloom" is now on view in the Philadelphia Airport. The participants from this study who helped to yarn bomb this chair are: Maroon, Burgundy, Coral, Magenta and Lilac. Students who were not participants also helped.

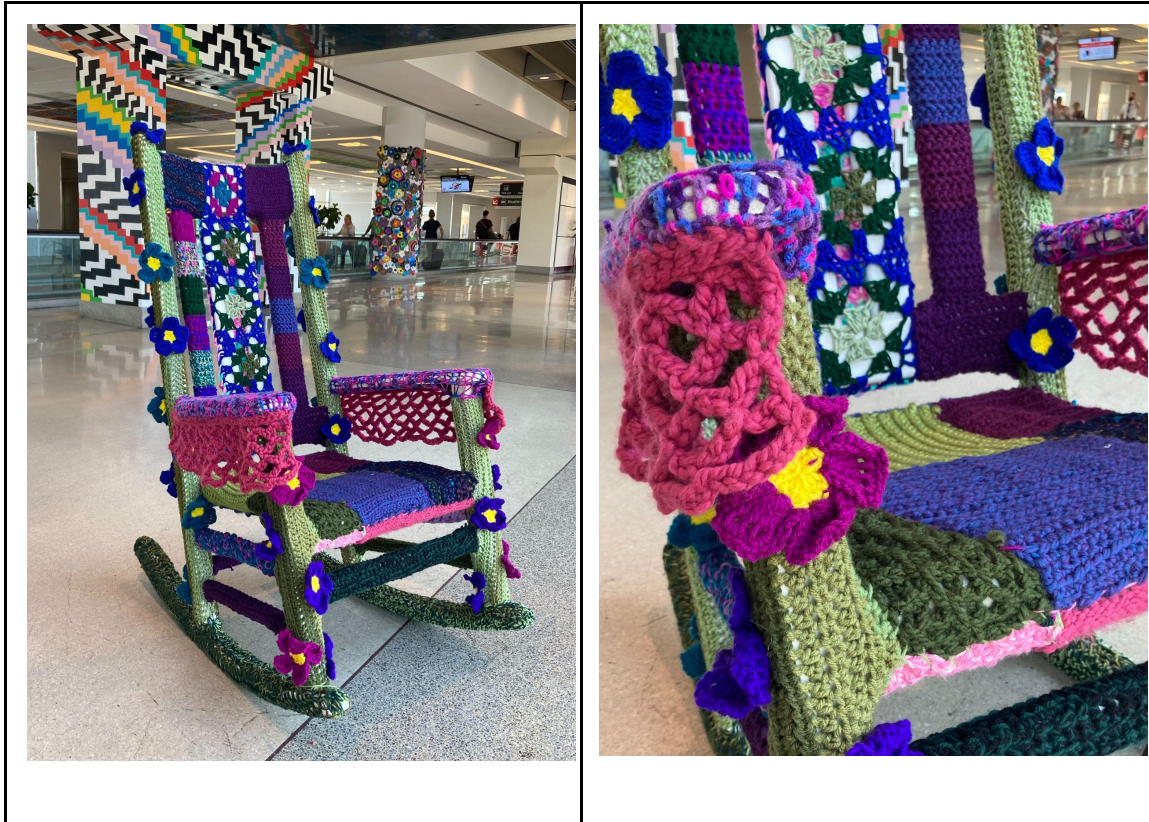


Figure 52. Yarnbombed Rocking Chair on Display.

I plan to display a picture of this chair in our classroom and use it in discussions about public art. Next year, I plan to provide my homeroom students with the option to crochet when they come to school in the morning. Based on the findings of this study, some may find it to be a useful tool to center themselves for the day.

In Context of Researcher as Self and Practitioner

The process of collecting and analyzing data had a huge influence on the act of teaching in this study. Teachers come to the classroom with biases, and analyzing student data and written reflections daily keeps the teacher more aware of these biases. For example, after week one of the unit, based on observations and my own biases, I thought that at least 90% of the class had learned the basics of chaining and single crocheting. After looking through the student logs,

where students reported their progress, I recognized that only about 50% of the class truly felt comfortable with the basics. If this data had not been collected and analyzed, many of my students may not have received the targeted instruction that they needed to confidently crochet. As a teacher, I have a positive mindset and I want to believe that my students are learning, but this optimism can be detrimental to growth. This researching experience showed me the importance of the role of the researcher in teaching. Using a second type of data alongside observation has become important to my practice as a teacher, and I look forward to further use of this tool in the coming years.

Implications for the Field

The Big Picture

The findings of this study are relevant to the current field of art education in 2022. Art educators are tasked with staying up-to-date with relevant mediums, methods, pedagogies, history, and styles so that they can bring their students exciting content in a way that connects to their lives. The findings of this study show that high school students in an urban setting in an art classroom taught with a culturally responsive lens were highly engaged in learning to crochet and made connections to the history of crochet. Furthermore, crochet and other fiber arts lend themselves very well to peer teaching, and this strategy, along with the excitement that students felt about the medium strengthened connections between members of the classroom community. Crochet has proven to be a worthwhile medium to add into the high school art curriculum, but the implications of this study reach further than this one medium.

If one were to zoom out on this study to see the larger picture, it has less to do with the precise medium of crochet and more to do with continuously questioning what we teach, how we

teach it, why we teach it, and what its origins are. Drawing and painting are expansive, important ways of making art that many of our students connect deeply to, but if we are only teaching these modalities, are we depriving students of experiences that ignite their learning? On one hand, the field of art is ever growing, as are the expectations of teachers to take on multiple roles while often not getting fair compensation. On the other hand, teacher preparation programs often do not provide enough information about what content to teach when you begin in the classroom, so many teachers often resort to teaching the content that they were taught. When we dig in and realize that the ways that we were taught often inhibited our growth, it becomes apparent that we can disrupt the cycle and chip away at antiquated, harmful curricula and practices.

A main takeaway from this study is not that teachers need to bring every single medium into their curriculum, but that looking locally can be transformative. Showing the work of local artists and centering work from students' communities and families sends a clear message to students that they have a place in the arts. Thinking back to the problem statement, I did not view my mother as an artist even though she participated in fiber arts. Contemporary Artist Bisa Butler did not find fiber arts until later in life, and this is the medium that really clicked for her. Crochet artist Lace in the Moon was not introduced to fiber arts in her high school or college art education, even though this is the medium she works in professionally now. It is vital that we allow our students to guide what we teach, so they can find what makes them feel free while creating. I do not necessarily think it matters what medium one teaches as long as students are being introduced to a variety of them and they understand the cultural, political, and social contexts that come along with each new way of making.

Pros and Cons

For teachers considering teaching crochet to their students, there are benefits and battles. The benefit is that it encourages peer teaching, so incorporating this can help to build community. It is also an added benefit that it may become some students' healthy coping mechanism for stress and anxiety, and they can take this with them and use it for the rest of their lives. As well, it tends to level the playing field if your classroom feels competitive. While a few students in my class had prior experience with crochet, it was refreshing to see students who had a lot of drawing and painting experience start at something that they had never tried before. The entire class was learning something new, so it took away some of the pressure that many students feel in art class, which is that they feel they have to be a skilled drawer or painter to be seen as successful. I also recommend asking students to share the fiber work of their family members, as this was one of the key parts of the ways that students' ancestral connections to fiber art were highlighted and celebrated.

The main con of teaching crochet is that students will need a lot of help getting over the learning curve in the beginning, and this requires the teacher to be extremely prepared. I recommend spending some time learning the basics of crocheting if you have none and then trying it out in a small group setting because then you will pick up on the common issues that occur when learning and what to do to troubleshoot. If possible, having a community volunteer or teaching artist who can assist with teaching crochet during the first week would be helpful, but if you do not have volunteers, it is so important to encourage students to teach one another. If a teacher does not know how to crochet, they will need to spend significant time learning how to before teaching it to students, which can be impossible when teachers have so much on their plate already. Another con is the organization of yarn, which can turn into a tangled mess if

procedures are not created, taught, and practiced. Pictures of the way that the yarn bins were organized can be found in Appendix I.

Implications for Further Research

Future researchers could study the impacts of any of the vast array of fiber arts on the classroom. As stated in the literature section of this paper, the only study conducted on crochet that I found was in an elementary literature classroom. This study could be replicated in any age level or setting to survey the impacts of crochet or other fiber mediums on community building and anxiety reduction.

Another interesting topic that arose from this study and could be researched further has to do with the gender binary and art education. This study found that the participants' experience with crocheting was mostly gender neutral, but I wonder if this finding would be similar across the U.S. and the world. According to an article from the Pew Research Center about social trends, "Ideas about gender identity are rapidly changing in the U.S., and Gen Z is on the front end of those changes" (Parker and Igielnik, 2020). I believe that the generation that I am currently teaching, Gen Z, is teaching us a more inclusive and ideal path to dismantling gender roles and the gender binary, and this could have impacts on art education that could be studied. For example, what do students' responses to historical and contemporary artworks have to say about the future of the gender binary? Are art teachers accepting of these changes?

Furthermore, there is not enough research done on the effects of crochet and knitting on stress and anxiety. This study, as well as the Craft Yarn Council (2014), show that there are significant impacts on stress and anxiety for some. Because we are in a mental health crisis, there should be in-depth studies done on coping mechanisms—so we can know more about the tools

that help people manage anxiety. While participants of this study provided a variety of reasons for why crochet calmed them or boosted their moods, it would interest me to read a scientific study about why the brain reacts this way.

Conclusion

This study impacted the participants and researcher in a variety of ways. Relationships between participants and the teacher were strengthened, and the overall classroom culture benefited from the deepened connections formed around crocheting. Students in this study taught and learned from one another and demonstrated increased exploration and experimentation with the material. The value placed on process over product grew confidence and cultivated growth mindsets in participants. Students demonstrated an interest in engaging with the history of crocheting and the analysis of contemporary fiber artworks, showing the relevance of this medium in the lives of students today. As a result of this study, I learned more about my students and the immense creativity, knowledge and excitement they bring to the classroom each day. They inspire me to continue to grow as a teacher, researcher, artist, and human with every passing school year.

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Education Resources Information Center

APPENDIX A

Letters of Consent / Permissions

MA Thesis Consent Form

Research Site Support

[Redacted]

January __, 2022

To Whom It May Concern:

I, [Redacted], give permission to Danielle Farley to conduct an action research study at [Redacted] during the spring 2022 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research community building through crocheting.

I understand that Danielle Farley will be a teacher-researcher who will be teaching art while gathering data during the school day. I understand she/he will be collecting data using various methods including observation and interviews with students.

Sincerely,

[Redacted]

High School Principal

INFORMED ASSENT FOR TEACHER

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that investigates the community building aspects of teaching and learning crochet in the high school art classroom. It is hoped valuable information on how to best structure high school art curriculums throughout the course of this research study. For this study, you will be interviewed about your experience with crochet and teaching crochet. The audio will be recorded. These audio recordings will provide information that I will use in writing my thesis and the audio recordings will be destroyed upon the completion of my study. This study will take place at [REDACTED] and I, Danielle Farley, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your standing or grades should you decide not to participate in this study. If you feel uncomfortable at any point in this study, special arrangements can be made, and/or you can pull out of the study without penalty or repercussions. The benefits from the study include reflecting on your own teaching practices and positively impacting the field of art education.

PAYMENTS: There will be no payments for you for participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school's name will also be changed. Any charts used in my dissertation or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my thesis.

TIME INVOLVEMENT: Your participation in the study will take approximately 15-30 minutes.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on crochet's place in the high school art curriculum and its effects on community building. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a graduate degree in Art Education.

MA THESIS CONSENT FORM**TEACHER CONSENT**

Date:

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from March 2022-May 2022.

The purpose of this study is to investigate the impact of learning to crochet on high school students, whether it contributes to classroom community building.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will be one 15-30 minute interview at your convenience in the month of April. You will meet with me when times are convenient with you. You will not receive payment for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at 484-885-9581 or dfarley@moore.edu or the Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,

Danielle Farley

Statement of Consent: I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant _____

Signature of Participant _____

Date _____

PARTICIPANT'S RIGHTS FOR TEACHERS

Principal Investigator: Danielle Farley

Research Title: Using Crochet to Build Community in the High School Art Classroom

- o I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- o My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- o The researcher may withdraw me from the research at his/her professional discretion.
- o If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- o Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- o If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is 484-532-3864.
- o If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu.
- o I should receive a copy of the Research Description and this Participant's Rights document.
- o If audio recording is part of this research,
 - I () consent to being audio recorded.
 - I () do NOT consent to being audio recorded.

The written, artwork and audio taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.

- o Written, artwork, and audio taped materials,
 - () may be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____ / ____ / ____

Name: _____

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, “Building Community through Crochet in the High School Art Classroom,” that is being conducted by Danielle Farley, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child’s, returned to me, removed from the records, or destroyed.

1. The reason for the research is to investigate the benefits and community building aspects of teaching crochet in the art classroom.
2. The procedures are as follows: Students will participate in learning to crochet during their regularly scheduled art period. Students will be informally observed and data will be collected regularly. Students will be interviewed in the beginning, middle, and end of the study. Interviews will take place during a time that is most convenient to them.
3. The timeline for the research is as follows:
 - Early February: Gain permissions
 - March - May: Gather and study data
4. No risks are foreseen. My child’s participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
5. Participant’s identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
6. If there are further questions now or during the research, I can be reached at 484-532-3864 and dfarley@philasd.org
7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at anewmangodfrey@moore.edu or my MA Program Director, Lauren Stichter at lstichter@moore.edu

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to: Lauren Stichter, Moore College of Art and Design, 215-965-6811, lstichter@moore.edu

INFORMED ASSENT FOR STUDENTS

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that investigates the community building aspects of teaching and learning crochet in the high school art classroom. It is hoped valuable information on how to best structure high school art curriculums throughout the course of this research study. For this study, you will participate in any in-class crocheting lessons and activities with the rest of your class. Participation will in no way impact your regular school schedule, IEP programs, or vocational training. I will not be asking to view any of your personal information such as IEPs, student records, or behavior programs. During all research sessions, you will be audio recorded. These audio recordings will provide information that I will use in writing my dissertation and the audio recordings will be destroyed upon the completion of my study. This study will take place at [REDACTED] and I, Danielle Farley, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your standing or grades should you decide not to participate in this study. The dialogues around art works and the art making experiences for the study will be the same for all the students in study. Therefore, you will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. The research has the same amount of risk you will encounter during a usual art or classroom activity. However, you may feel shy engaging with a new person or a new type of activity. If this occurs or if you feel uncomfortable at any point in this study, special arrangements can be made, and/or you can pull out of the study without penalty or repercussions. The benefits from the study include positively affecting your participation in art in school, both in terms of enhancing your expressive language through conversation about art and your artistic practice skills through making art.

PAYMENTS: There will be no payments for you for participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school's name will also be changed. Any charts used in my dissertation or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my dissertation. I will reserve the right to use the data and photographs of student artwork but the students' identity will continue to remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately 2 - 3 months.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on crochet's place in the high school art curriculum and its effects on community building. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a graduate degree in Art Education.

INFORMED CONSENT FOR STUDENTS

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that investigates the community building aspects of teaching and learning crochet in the high school art classroom. It is hoped valuable information on how to best structure high school art curriculums throughout the course of this research study. For this study, you will participate in any in-class crocheting lessons and activities with the rest of your class. Participation will in no way impact your regular school schedule, IEP programs, or vocational training. I will not be asking to view any of your personal information such as IEPs, student records, or behavior programs. During all research sessions, you will be audio recorded. These audio recordings will provide information that I will use in writing my dissertation and the audio recordings will be destroyed upon the completion of my study. This study will take place at [REDACTED] and I, Danielle Farley, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your standing or grades should you decide not to participate in this study. The dialogues around art works and the art making experiences for the study will be the same for all the students in study. Therefore, you will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. The research has the same amount of risk you will encounter during a usual art or classroom activity. However, you may feel shy engaging with a new person or a new type of activity. If this occurs or if you feel uncomfortable at any point in this study, special arrangements can be made, and/or you can pull out of the study without penalty or repercussions. The benefits from the study include positively affecting your participation in art in school, both in terms of enhancing your expressive language through conversation about art and your artistic practice skills through making art.

PAYMENTS: There will be no payments for you for participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school's name will also be changed. Any charts used in my dissertation or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my dissertation. I will reserve the right to use the data and photographs of student artwork but the students' identity will continue to remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately 2 - 3 months.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on crochet's place in the high school art curriculum and its effects on community building. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a graduate degree in Art Education.

PARTICIPANT'S RIGHTS

Principal Investigator: Danielle Farley

Research Title: Using Crochet to Build Community in the High School Art Classroom

- o I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- o My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- o The researcher may withdraw me from the research at his/her professional discretion.
- o If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- o Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- o If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is 484-532-3864..
- o If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu.
- o I should receive a copy of the Research Description and this Participant's Rights document.
- o If audio recording is part of this research,
 - I () consent to being audio recorded.
 - I () do NOT consent to being audio recorded.

The written, artwork and audio taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.

- o Written, artwork, and audio taped materials,
 - () may be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____ / ____ / ____

Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to
_____ (participant's name) in age-appropriate language.

She has had the opportunity to discuss it with me in detail. I have answered all his/her questions and he/she provided the affirmative agreement (i.e., assent) to participate in this research.

Investigator's Signature: _____

Date: _____

APPENDIX B

Unit Plan

Crochet Unit Plan

Art 1

Grade Level: 10-12

Materials: Crochet hooks of several sizes, yarn of various colors & weight, crochet instruction visuals, document cameras, laptops or phones to watch videos, plastic bags so students can take materials home if they wish, medium-sized bins for each table, large bins to store projects

Notes:

*students preferred metal hooks

- *thicker yarn ran out quickly, but they can crochet with 2 yarns together in place of heavy yarn
- *provide a bin for scrap yarn- this can be used for weaving for a different project
- *if possible, ask students to bring in earbuds so they can watch instructional videos

Development Rationale / Prior Learning:

Prior to this unit, students have studied watercolor and acrylic painting, collage, drawing with oil pastels, wire sculpture, and comic book arts. They have been exposed to a wide variety of mediums this year, so they have experience approaching new ways of making, but most students have not tried crocheting before, nor have they done any type of fiber arts this year. Students will strengthen their fine-motor skills and will be asked to engage and persist through learning the basics of crochet, which can be challenging. Once they have learned the basic skills, they will develop their craft at their own speed and use their creativity to create shapes, forms, utilitarian objects or wearable pieces.

Week One: Holding the hook, chaining, and single crochet

Students will be given several options for how to learn the building blocks of crochet. I will demonstrate in real time on my document camera, provide typed instructions with pictures, have videos, written, and visual instructions uploaded to google classroom that they can reference. I will help students in small groups, and I will heavily encourage students to help each other.

Notes:

**Make sure to provide videos for students who are left-handed.*

**During this entire first week, students should take out their work and roll up their yarn balls at the end of class. Students should just be practicing without a need to keep their work.*

Day	Activity
Day 1 3/10 55 mins	<ul style="list-style-type: none"> -Put images of crochet works (both historical and contemporary) up on the board. As students walked in, ask them to find an image on the slide that they either have a question about or that they know something about. Facilitate a discussion about these images. Also, show slides on the differences between crocheting and knitting (Appendix L) -Distribute crochet material bins & teach material procedures. (Appendix I) -Next, on a document camera, show students how to hold the crochet hook, how to make a slip knot, and how to chain. (Appendix I) -Review clean up procedures and instruct students to fill out their log on google classroom. (Appendix F)

<p>Day 2 3/11</p> <p>45 mins</p>	<ul style="list-style-type: none"> -Begin class by reviewing how to hold the hook, slip knot & chain. Demonstrate this on the document camera. -Show students available resources (handouts, instructional videos, other visual instructions) on google classroom -Students spend the rest of class practicing holding the yarn and hook, making a slip knot, & chaining. Teacher goes around to do small group and one-on-one demonstrations. -Students clean up and fill out their daily log.
<p>Day 3 3/14</p> <p>45 mins</p>	<ul style="list-style-type: none"> -Do Now: Distribute a post-it note to each table group. Ask them to write down anyone they know who does fiber art and what they create. (Appendix I) -Begin class by instructing students to chain 12. Demonstrate this on the document camera and review how to hold the hook and skip knot. -Demonstrate how to single crochet slowly. -Students spend the rest of class practicing either chaining or single crochet, depending on their current level of understanding. Teacher goes around to do small group and one-on-one demonstrations. -Students will clean up and fill out their daily log.
<p>Day 4 3/15</p> <p>55 mins</p>	<ul style="list-style-type: none"> -Students spend the class practicing either chaining or single crochet, depending on their current level of understanding. -Teacher goes around to do small group and one-on-one demonstrations. -Teacher does whole-class demonstrations on document camera when needed. -Students will clean up and fill out their daily log.
<p>Day 5 3/16</p> <p>35 mins</p>	<ul style="list-style-type: none"> -Ask for 3 student volunteers to demonstrate how to single crochet on the document camera for the class. (Appendix I) -Students spend the class practicing either chaining or single crochet, depending on their current level of understanding. -Teacher goes around to do small group and one-on-one demonstrations. -Students will clean up and fill out their daily log.
<p>Day 6 3/17</p> <p>55 mins</p>	<ul style="list-style-type: none"> -Students spend the class practicing either chaining or single crochet, depending on their current level of understanding. Encourage students who understand single crochet to help their peers. -Teacher goes around to do small group and one-on-one demonstrations. -Students will clean up and fill out their daily log and complete exit ticket #1.
<p>Day 7 3/18</p>	<ul style="list-style-type: none"> -Students practice crocheting at their own level. -At the end of class they should fill out their daily log and turn in their weekly log on google classroom.

30 mins (half day)	*Students should be assessed based on the growth and effort shown on their logs, not whether or not they were able to learn to single crochet yet.
	At the end of this week, use students' logs and your own observations to place students into tiers so leveled small group instruction can take place next week. (Appendix J)

Week Two: Building squares & class community connections.

Goal: Students will learn from tiered small group demos & a mixed group activity so that students have varied opportunities to teach and practice skills.

**Students will fill out daily logs and turn them in at the end of the week- same as last week.*

Day	Activity
Day 8 3/21 45 mins	<p>-Call students up in groups of 3-6 to give leveled demonstrations. (Prior to class, tier students. Level 1= student has not learned to single crochet, Level 2= student can single crochet but still needs support, Level 3= student can single crochet and needs an extra challenge).</p> <p>For level 1 demos: make sure that students are holding their yarn in a way that works for them. Review chaining and demonstrate single crochet. Watch each student while they single crochet and have them point out where they are getting stuck. For level 2 demos: Watch students while they single crochet and have them point out where they are getting stuck. Direct them to tools and resources to help them. Remind them that they may need to practice several more times before it feels comfortable. For level 3 demos: Show students how to change colors while crocheting and show them how to crochet with 2 yarn colors at the same time.</p> <p>-Students will clean up and fill out their daily log</p>
Day 9 3/22 55 mins	<p>-Finish working with tiered groups. -Conduct Observation #1. -Tell students that they should be working on the goal of creating a single crochet "swatch." No need to set a due date yet. This swatch should begin with 10-12 foundation chains and rows of single crochet should be worked into those chains. They should also demonstrate at least one color change. Modify this goal for any students who need more or less of a challenge at this time.</p>

	<p>-Starting today, students can “keep” their work, meaning they don’t have to take it out at the end of class. Students can choose to keep it with them, meaning they have to sign out the yarn and hook and bring it to class each day, or they can keep it in a bin in the classroom.</p> <p>-Students will clean up and fill out their daily log.</p>
Day 10 3/23 35 mins	<p>-Students continue practicing towards the creation of a single crochet swatch.</p> <p>-Students will clean up and fill out their daily log</p>
Day 11 3/24 55 mins	<p>-Put students in groups of 3-4 using mixed tier grouping. Make sure there is at least one level 3 student in each group so that each group.</p> <p>-Put the written instructions on the screen and explain verbally.</p> <p>Instructions:</p> <ol style="list-style-type: none"> 1. You will be working in groups I assign you to (just for today!) 2. Your objective is to create a crochet square as a group. <u>Everyone in the group must complete at least one row.</u> 3. Your square should begin with 10 chains. Then you should do 6 rows of single crochet. 4. You are being graded based on participation & following instructions (10 test grade points). *I will be giving awards to groups in 4 categories (fastest +1 ex. Credit, neatest +2 ex.credit, most creative +3 ex. Credit, most encouraging group/ strongest teamwork +4 ex. credit) <p>-Before beginning, ask students: Based on the amount of extra credit given to each category, what do I think is the most valuable skill? Why?</p> <p>-The teacher should observe groups while they’re working & give reminders about the time limit.</p> <p>-With 5 minutes left of class, the teacher should give the awards and shout outs.</p> <p>-Students will clean up and fill out their daily log</p>
Day 12 3/25 45 mins	<p>-Continue working on individual swatches.</p> <p>-Students will clean up and fill out and turn in their daily log.</p> <p>-Tell students about extra credit: bring in or email a picture of a fiber artwork from home made by a friend, relative or community member.</p>

Week Three: Connecting stitches & history.

Students will explore and make connections between crochet history.

Students will be encouraged to bring in crochet/ fiber arts artifacts from family & to continue to teach and learn from one another.

Students will have a chance to zoom in on their community by analyzing fiber artworks from their school community & larger Philadelphia community.

****Students do not need to fill out daily logs this week, but should turn in their crochet swatches by Thursday.***

Day	Activity
Day 13 3/28 45 mins	<ul style="list-style-type: none"> -Do Now: Fill out the “know” and “want to know” sections of a KWL chart about crochet history. -Instructor teaches a 15 minute interactive lesson using images about the historical and contemporary timeline of crochet. -Students fill out the “learned” section of the KWL chart.
Day 14 3/29 55 mins	<p>Objective: SWBAT: Analyze, interpret, explain & justify connections between works of fiber arts made by community members and local artists IOT: strengthen art vocabulary and gain historical, social, cultural, political & personal contexts of this medium.</p> <p>Activities:</p> <ul style="list-style-type: none"> -Students will each have a crochet artwork at their table when they come in. They will be asked to begin talking about it (not touching) with their group. -Next, fill out a graphic organizer to analyze work. (Appendix L) -Gallery walk -Back in their small groups, students will fill out the “exit ticket” on the padlet. (Appendix L) -Wrap up discussion -If extra time, students can continue working on their own crochet.
Day 15 3/30	Students will continue crochet swatches.
Day 16 3/31	<p>Students will finish and turn in crochet swatches. Put name & class period on a piece of masking tape, tape it to the swatch and put it in the crate with the coinciding period number on it.</p> <p>Complete “exit ticket #2”.</p>

Day 17 4/1	Collab. crochet project introduction. Post “crochet project proposal” on google classroom. (Appendix L)
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Week Four: Studio Learning

Students will have this whole week to work on their collaborative project(s). Teacher will act as a facilitator- finding the patterns, videos and resources that students need for their work and organizing for students to demonstrate skills to their classmates.

**Students can choose to work individually or in groups.*

Day	Activity
Day 18 4/4	-Do Now: (Post slide deck of crochet artists and their work) Instructions: Look through the slides below. Please make at least 1 comment on an artwork that inspires you, resonates with you, or sparks your interest. - 15 Classwork points -Class discussion- what stands out to you? -Review of fiber art project goals and objectives. Students begin working on proposals. By the end of class tomorrow, students should turn in the written proposal on google classroom and a sketch.
Day 19 4/5	-Students will continue researching & turn in proposals. The teacher will read through the proposals and make sure to communicate questions, challenges and concerns to students tomorrow.
Day 20 4/6	Conference with groups about their proposals. Distribute materials needed to each group. Help students split up roles evenly. Beginning phases of creating.
Day 21 4/7	Conference with groups about their proposals. Distribute materials needed to each group. Help students split up roles evenly. Beginning phases of creating.
Day 22 4/8	Studio time to work on projects. Last day before spring break, so students can sign out materials to take home if they wish.

Week Five: Studio Learning (after spring break)
This time is provided for students to work on their projects.

Day	Activity
Day 23 4/18	Students continue projects.
Day 24 4/19	Students continue projects.
Day 25 4/20	Activity: pair with another group and share your in progress work with them. Ask for feedback. Students continue to make progress.
Day 26 4/21	Students continue projects.
Day 27 4/22	I was on a field trip. Students continued projects with the sub.

Week 6: Wrap up & reflect

Students will complete their work to the best of their ability, critique works & reflect on this process as a class.

Day	Activity
Day 28 4/25	Distribute & explain rubric (Appendix K)

Day 29 4/26	Last day for some to work on the project in class because of upcoming field trips.
Day 30 4/27	Field trip for students- most are absent -Finish work and fill out exit ticket #3
Day 31 4/28	-Field trip for students- some are absent -Finish work and fill out exit ticket #3 -Students can “free crochet” if finished (many made scrunchies)
Day 32 4/29	-Observation #3 <ol style="list-style-type: none"> 1. Students walked into the room and took out their finished crochet projects. 2. Students were given the rubric to grade themselves. 3. Students were asked to put their name(s) and short description of their project and what stitches were used to create it on a small sheet of paper to be displayed next to their work. 4. Students were directed to do a gallery walk with the intention that they would be giving students shout outs after looking at the work. 5. When students were done looking at the works, I directed them to talk about what they saw in their groups. They selected a speaker for their group who would share out. 6. Then, I called on each group. 7. Students then reflected on the process and asked each other questions about their works. 8. Students were directed to hand their rubrics in, keep their works out so I could photograph them, and clean up their yarn bins & give back their hooks.

Accommodations/ Modifications/Adaptations:

1. Students will be provided with multiple methods of learning how to crochet. As listed in the week one plan, students can learn from teacher demonstrations, handouts with pictures, videos, small group instruction, and from each other. Make sure to provide videos that show left-handed people crocheting. Students will be provided with several sizes of hooks, and can learn to crochet without a hook if that works better for them. They can also choose their preferred texture and weight of yarn. A lot of thicker yarn will be provided because this can be better to learn with.
2. Students should not be graded based on how quickly they can learn crochet. Everyone will be encouraged to learn and progress at their own pace. For example, if a student has not grasped chaining yet by the beginning week two, they will not lose points. I will guide them to try a few different methods, such as crocheting without a hook or slowing down the pace of an instructional video. As long as they are engaging and trying to progress, they will not receive a lower grade just because they are learning at a different

pace. All students who can write or type should fill out a log to document their progress so the teacher can better monitor progress for a large group of students.

3. Data-based grouping/ peer teaching. As explained in week two instructions, based on observation and data from the logs, students should be grouped into tiers for small group demos. Those who grasp the crochet skills very quickly or have prior experience with crocheting can be paired with students who are needing additional support for a group activity. This peer teaching strategy will encourage collaborative learning and will also make it so more students can receive help. It also takes away the notion that the teacher is the only source of information.
4. The objective for the crochet swatch and project can also be modified. If students do not reach the level of single crocheting after other supports are provided, instead of creating a swatch, ask them to chain 40. Instead of using the single or double crochet stitch for the project, ask them to create several chains and then hot glue the chains onto a surface, such as a piece of cardboard, hat or water bottle. This modification still allows for full participation, creativity and autonomy. For gifted or highly experienced students, their objective can also be modified. Instead of a single crochet swatch, ask them to use double crochet, complete a granny square, or explore their own creation.

National Visual Arts Standards

VA:Cr2.1.IIa Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

VA:Re.7.1.IIIa Analyze how responses to art develop over time based on knowledge of and experience with art and life.

VA:Cr2.3.Ia Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place

VA:Cr3.1.IIa Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

VA:Pr5.1.IIa Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.

VA:Pr6.1.IIa Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

VA:Re8.1.Ia Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Pennsylvania Arts Standards

9.1.12.B. Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts

9.1.12.F. Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition

9.1.12.G. Analyze the effect of rehearsal and practice sessions

9.2.12.E. analyze how historical events and culture impact forms, techniques and purposes of works in the arts

9.2.12.H. identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts

9.2.12.K. identify, explain and analyze traditions as they relate to works in the arts

9.3.12.A. explain and apply the critical examination processes of works in the arts and humanities

9.4.12.B. describe and analyze the effects that works in the arts have on groups, individuals and the culture.

**APPENDIX C:
Observation Protocol**

PARTICIPANT OBSERVATION PROTOCOL

DATE:	TIME:	LENGTH OF OBS:
# OF STUDENTS PRESENT:	# OF STUDENTS ABSENT:	# OF STUDENT HELPERS OR GUEST TEACHERS PRESENT:

DESCRIPTION OF CLASS ACTIVITY:	
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DESCRIPTION OF LEVEL OF STUDENT ENGAGEMENT IN ACTIVITY:	
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NOTES ON STUDENTS SUPPORTING OTHER STUDENTS:	
--	--

NOTES ON STUDENT INTERACTIONS/ BEHAVIORS:	
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NOTES ON LANGUAGE USAGE. ARE STUDENTS USING POSITIVE OR NEGATIVE LANGUAGE?	
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APPENDIX D:
Interview Protocol

Interview Protocol for Students

Semi-structured open-ended interviews will be conducted. The first round of interviews will take place during the second week of the crochet unit. Questions for the first interview will focus on material usage and learning, community connections, feeling while crocheting, and curriculum connections. The second round of interviews will take place at the end of the unit, either during week 5 or 6. Questions for the second interview will focus on experience with the overall unit, classroom community, collaboration, and cultural connection.

Interview steps will include the following:

1. Interview conditions:
 - a. Interviews will take place in an empty space available for fifteen minutes during each student's homeroom period, or during a time of day that is convenient to the student.
 - b. Students will be interviewed individually in a one-on-one ratio.
 - c. Students will be given a choice in seating for the interview, so they can pick where is most comfortable to them.
 - d. The researcher will sit opposite of the student throughout the interview.
 - e. Audio will be recorded during each interview in order to ensure accuracy in transcripts.
 - f. Transcripts of each interview will be created using a word processor.
 - g. All transcripts will be labeled with the students' pseudonym and date.
2. Students will be greeted and will be asked questions within the semi-structured open-ended format below.
3. Questions will be repeated after ten seconds, if no verbal response is given. The next question will be asked if no response is given after an additional ten seconds.
4. Because of the semi-structured open-ended interview format, students may be asked to elaborate or may be asked a few additional related questions based on their responses.

Interview I		
Date:	Time:	Location:
Interviewer:	Interviewee:	Release form signed?

Spark

Question (Q): How are you doing today?

Researcher Response (RR): Today I would like to talk to you about your experience with the current crochet project that we're working on in class. I'm interested in how your experience has been with crochet and how you relate to your peers and the lesson.

Q: Does that sound ok?

RR: Please answer each question to the best of your ability. There are no right or wrong answers. If at any time you feel uncomfortable answering a question, you may choose not to answer it. You may also choose to end the interview at any point, should you feel the need to do so.

Q: Do you have any questions before we begin? Are you ready to begin?

Interview Questions

1. What aspects do you like about crocheting?
2. What aspects do you find challenging about crocheting?
3. What resources helped you most when you were learning to crochet (videos, instruction sheets, help from peers, teacher demonstrations)?
4. How do you feel when you crochet in class?
5. How would you describe our classroom environment?
6. Do you feel comfortable being yourself in class?
7. Does anyone in your family or community crochet or do any other fiber arts like knitting, quilting, sewing, or cross-stitch?
 - a. If yes:
 - i. Can you tell me more about what they do?
 - ii. Do you consider them to be an artist?
 - b. If no:

i. Do you consider fiber arts like knitting, quilting, sewing, or cross-stitch to be important art forms?

7. How does crocheting compare to other art materials like painting, drawing or sculpture?

8. Throughout this process, have you helped any of your classmates, or have any of your classmates helped you to learn to crochet?

Closure

RR: Thank you so much for taking the time to talk with me. I really appreciate your willingness to share your thoughts and experiences.

Q: Before we finish up, is there anything else you would like to share?

Q: Do you have any questions about your participation in the study?

RR: Thank you again for your time.

Interview II

Date:	Time:	Location:
Interviewer:	Interviewee:	Release form signed?

Spark

Question (Q): How are you doing today?

Researcher Response (RR): Today I would like to talk to you about your experience with the current crochet project that we're working on in class. I'm interested in how your experience has been with crochet and how you relate to your peers and the lesson.

Q: Does that sound ok?

RR: Please answer each question to the best of your ability. There are no right or wrong answers. If at any time you feel uncomfortable answering a question, you may choose not to answer it. You may also choose to end the interview at any point, should you feel the need to do so.

Q: Do you have any questions before we begin? Are you ready to begin?

Interview Questions

1. What has been your favorite aspect of this crochet project so far?
2. What resources helped you most when you were learning to crochet (videos, instruction sheets, help from peers, teacher demonstrations)?

3. What has it been like to collaborate with your peers during this project?
4. Did you feel like you played a certain role in your group or in the classroom during this unit?
5. What did you think about the crochet artworks that your peers brought in that their family members made?
6. Which artist that we learned about during this unit did you connect with the most? Why?
7. Did you learn anything about the history of fiber arts?
8. Do you think you will continue to crochet in the future after we're done with this project?

Closure

RR: Thank you so much for taking the time to talk with me. I really appreciate your willingness to share your thoughts and experiences.

Q: Before we finish up, is there anything else you would like to share?

Q: Do you have any questions about your participation in the study?

RR: Thank you again for your time.

Interview Protocol for Teaching Artist

The teacher that I will be interviewing will be interviewed once after I have finished teaching my crochet unit. Questions will be asked to compare and contrast our experiences with teaching crochet in the high school art classroom.

Interview steps will include the following:

1. Interview conditions:
 - a. Interview will take place in person during a time of day that is convenient for the interview participant.
 - b. Participant will be interviewed individually.
 - c. Audio will be recorded during each interview to ensure experimental control and accuracy in transcripts.
 - d. Transcripts of each interview will be created using a word processor.
 - e. Transcript will be labeled with the teacher's pseudonym and date.
2. Participant will be greeted and will be asked questions within the semi-structured open-ended format below.
3. Questions will be repeated after ten seconds, if no verbal response is given. The next question will be asked if no response is given after an additional ten seconds.
4. Because of the semi-structured open-ended interview format, the participant may be asked to elaborate or may be asked a few additional related questions based on their responses.

Teaching Artist Interview

Date:	Time:	Location:
Interviewer:	Interviewee:	Release form signed?

Spark

Question (Q): How are you doing today?

Researcher Response (RR): Today I would like to talk to you about your experience with teaching crochet in the high school art classroom and the impact it has on the classroom community. I am also interested in what ways this art medium fits into the visual arts curriculum.

Q: Does that sound ok?

RR: Please answer each question to the best of your ability. There are no right or wrong answers. If at any time you feel uncomfortable answering a question, you may choose not to answer it.

You may also choose to end the interview at any point, should you feel the need to do so.

Q: Do you have any questions before we begin? Are you ready to begin?

Interview Questions

1. Can you introduce yourself and describe your experience with crochet?
2. In your own practice, what draws you to crochet rather than a medium like drawing or painting?
3. What led you to want to go out and teach crochet to others?
4. Can you describe your most recent experience teaching crochet with 5th graders?
5. Did you notice any changes or shifts in student behaviors and attitudes during your crochet unit?
6. Did you witness students teaching each other or forming connections through crochet?
7. Was there any family or community involvement?
8. If you could teach this group of students again, would you make any changes?

Closure

RR: Thank you so much for taking the time to talk with me. I really appreciate your willingness to share your thoughts and experiences.

Q: Before we finish up, is there anything else you would like to share?

Q: Do you have any questions about your participation in the study?

RR: Thank you again for your time.

APPENDIX E:

Exit Tickets

Exit Ticket #1 4th PD

Answer the questions below to reflect on your experience with crocheting in class.

Name (Last, First) *

Short answer text

How did you feel while crocheting this week? *

- Happy
- Angry
- Calm
- Frustrated
- Confident
- Confused
- Inspired
- Focused
- Overwhelmed
- Uninterested
- Other...

Explain why you think you felt this way & list any other feelings you had. *

Long answer text

What was something that stood out to you during this week's lesson? *

Long answer text

Did you receive help from anyone with crocheting this week? Explain. *

Long answer text

Which of these is your preferred way of making art? *

- Drawing
- Painting
- Crochet
- Sculpture
- I like all of these equally
- Other...

Do you have any other comments/feedback about this crochet learning experience?

Long answer text

Copy of Exit Ticket #2 4th PD

Answer the questions below to reflect on your experience with crocheting in class.

Name (Last, First) *

Short answer text

How did you feel while crocheting this week? *

- Happy
- Angry
- Calm
- Frustrated
- Confident
- Confused
- Inspired
- Focused
- Overwhelmed
- Uninterested
- Other...

Do you feel more comfortable with crocheting now than the first week? *

- Yes
- No
- Other...

Describe your progress on your crochet work this week. *

Long answer text

What was your main takeaway from the crochet history lesson and/or the fiber art analysis activity we did this week? *

Long answer text

Exit Tickets

Exit Ticket #3

Answer the questions below to reflect on your experience with crocheting in class.
 ***The questions about your identity are for my study. You can choose to not answer those if you would like.

Name (Last, First) *

Short answer text

What is your gender identity? *

- Male
- Female
- Non-Binary
- Prefer not to say

How do you racially or ethnically identify? *

- Black or African American
- Hispanic or Latino
- Asian / Pacific Islander
- Native American
- White
- Multi-Racial
- Prefer not to say
- Other...

How did you feel while crocheting this week? *

- Happy
- Angry
- Calm
- Frustrated
- Confident
- Confused
- Inspired
- Focused
- Overwhelmed
- Uninterested
- Other...

Explain why you felt this way. *

Long answer text

Describe the process of creating your project. What are the steps that you took to create your crochet artwork? List at least 5 steps. *

Long answer text

making art

Did you or your group encounter any setbacks or problems while you were working on this project? If so, how did you overcome this challenge? *

Long answer text

- Painting
- Crochet
- Sculpture
- I like all of these equally.

How would you rate your confidence in your ability to crochet? *

- | | | | | | | |
|---------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------|
| | 1 | 2 | 3 | 4 | 5 | |
| No confidence | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Very confident |

How likely are you to continue crocheting once this project is over? *

- | | | | | | | |
|------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-------------|
| | 1 | 2 | 3 | 4 | 5 | |
| not likely | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | very likely |

APPENDIX F:
Student Logs
Crochet Log

Fill out each day at the end of class & turn in on 3/18. 50 classwork points
If you were absent, just type absent.

Name: MAGENTA

Date	Description of what you practiced in class
3/10	I completed a basic granny square
3/11	I did a big magic circle
3/14	Today I made a granny square using double crochet
3/15	Today I attempted a very difficult granny square. I did complete it but I don't really like it.
3/16	Today I restarted my granny square and took my time with it
3/17	Today I attempted to finish my granny square but I will have to finish tomorrow
3/18	Today I tried to finish my granny but I wasn't forming a box for some reason so I didn't get to fully complete it

Crochet Log Week of 3/21

Fill out each day at the end of class & turn in on 3/25. 50 classwork points
If you were absent, just type absent.

Name: MAGENTA

Date	Description of what you practiced in class
3/21	Today I tried the two stranded crochet technique and combined two colors.
3/22	Today I started on my final project which was a pop out flower granny square.
3/23	Today I completed the flower petals and started the leaves.
3/24	Today I helped two people in the groups we were put in I taught them how to single crochet
3/25	Today I started working on finishing touches for my final project.

Student Logs
Crochet Log

Fill out each day at the end of class & turn it in on 3/18. 50 classwork points

If you were absent, just type absent.

Name: BURGUNDY

Date	Description of what you practiced in class
3/10	We're learning how to make a slip knot but I was struggling
3/11	Nevermind I'm still struggling
3/14	Absent
3/15	So I got the hang of it
3/16	I give up on it
3/17	I got the hang of double knotting
3/18	

Crochet Log Week of 3/21

Fill out each day at the end of class & turn in on 3/25. 50 classwork points

If you were absent, just type absent.

Name: BURGUNDY

Date	Description of what you practiced in class
3/21	I can do the double knotting part
3/22	I still struggling
3/23	Absent
3/24	I learn how to do the double knotting thing
3/25	I'm learning how to switch colors

APPENDIX G:
Student Interview Excerpts
Interviews Excerpts: Interviews with Green

Me: So the first question is what aspects do you like about crocheting?

Green: I like how you can make almost anything.
If you know what you're doing.

Me: so, you like, like the expansiveness to it, you can kind of...

Green: Yeah, you can make a hat, a hood, a sweater. It doesn't even have to be clothing... it can be an object. I really like that about crochet. It's cool.

Me: And what aspects do you find challenging about crochet?

Green: The different stitches, and how to master that learning curve is annoying.

Me: Do you think there's something specific about crochet that it that is making it that way as opposed to a different type of art that you do?

Green: It's a lot different because I'm just, I'm specifically focused on my hands because it's all doing the work. Just my fingers in my hands. It's not like art where I have like an image in my mind of what I wanted to do, and I can just sketch it out. For that I have to actually have a plan or an idea of what I want to do and then do it.

Me: That's really cool. So how do you feel when you crochet in class?

Green: Relaxed.

Me: Relaxed. Can you speak a little bit more about that? Like what do you think that comes from?

Green: I think it's because I'm always like *screaming sound* like all over the place, you see me in the halls, so it (crochet) brings me back down to earth more or less. So when I say relaxed, I mean focused. That's really it.

Me: I also saw you in another teacher's room crocheting with "student name"... was she teaching you?

Green: Yeah, it was her and then Monday of this week I went to (teacher's name) room because I asked if she knew how to crochet and she was like, "yeah," and I was like, "can you help me out?" and she was like, "yeah, sure I got you," and I was like ok cool."

Me: So you've also gotten help from another teacher?

Green: Yep.

Interview Excerpts: Interviews with Green

Me: Last question. Throughout this process, have you helped any of your classmates or have any of your classmates helped you learn crochet?

Green: Yeah. A good three or four people tops. Two I asked for help and two I helped. I helped people with a slip knot and I asked for help like, "Hey, you know how to single crochet, can you help a brother out?"

Me: How does it feel to help somebody learn?

Green: It was pretty cool, because I'm a visual learner so you have to show me how to do something so I can do it. You could give me instructions, but more or less, it wouldn't stick. So, now that I've taught a few people, I'm like, "Oh, you got to do this first, and also, do your best not to do that because I used to do that, so don't get in any habit. It's reassuring that you know what you're doing and you don't have to second-guess yourself."

Me: Totally. Everyone has a different way of learning as well. Did you feel like you played a certain role in your table group or in the classroom during this unit?

Green: Kind of, but kind of not really at the same time. My table back there, I'll just talk to them, like "yo, you'll probably need something, you know how to do this?" I'm like, "I don't know, but I'll learn it and I can tell you as soon as I learn it." So then, all right cool. So I'm kind of like a tutor. If I know how to do something, I can help you, but if I don't know how to do something, I'll ask someone else, and then I can help you.

Me: That's awesome. I like how you kind of labeled yourself like that—a tutor. And it makes sense in that you are a senior, whereas other students, it's mostly either juniors or 10th graders in here. So, that does make sense. Okay. Do you remember a certain—any artist or artwork that we learned about or looked at in this unit that stood out to you at all?

Green: It was—I don't know the 'at,' but it was this one Black lady—one Black girl. And she crocheted like a whole jacket and everything. And you put the 'at' of her Instagram on the presentation and I remember that. I was like, "yo." And that's what really made me want to make a hood, because like, okay, if you can make a cardigan or a sweater, you can make a hood. It shouldn't be that difficult. So like, all right, bet. So that's how I got really inspired to do that.

Me: So seeing that work is really what led to what you ended up doing for your project?

Green: Yeah, because I had a few other ideas, but I was like—I had to factor in the time and how long it would take too. Most of them I could get done later on, like a good month or two, or a few weeks.

Me: Okay, cool. And was it by any chance this artwork here?

Green: Yeah, it was her.

Me: All right. So that is Emani Milan, a Philly-based designer. Like, a crochet designer. So, cool.

Interview Excerpts: Interviews with Green

Me: All right, last question: Do you think you will continue to crochet in the future after we are done with this project?

Green: Oh yeah.

Me: Awesome.

Green: I definitely will. For sure.

Me: What do you think you might use it for or do with it?

Green: Make clothes. Either a sweater—I'm definitely going to make gloves and hats, especially in college when it gets cold somebody's going to need something, so it's like, all right. I'm going to need to figure out how to do that, because if you can make money off something then I'll do it.

Interview Excerpts: Interviews with Lilac

Me: And how does crocheting compare to other materials like painting, drawing or sculpture?

Lilac: I feel like they all fall into the same category because they're all, like they all give me or anyone a sense of calm or when you're finally finished, it's like an achievement. It just feels good to do something for you and not for someone else and do something that will make you happy or make you feel better. And finding a new hobby in general is like, you got something to take up time.

Me: So you see all of these art forms as kind of equal importance?

Lilac: Yeah.

Me: Ok. So, how would you describe our classroom environment as a whole?

Lilac: We are pretty noisy, but I feel like we are one of the classes that can get stuff done, we do get some stuff done, I know, especially my table because we're pretty loud, but we make a lot of progress. And I feel like it's safe. It's a safe environment, definitely, and I feel like there's no drama or nothing, we just sit in our own little groups doing what we need to do and keep it pushin'. It's cool, it's calm. And I feel like that kinda helps when you're crocheting because if it's like if you're trying to crochet, which is like not supposed to be something that's loud and rowdy and some people are loud and rowdy it's going to be hard to get done what you need to get done.

Interview Excerpts: Interviews with Lilac

Me: Ok. So what specific aspects do you like about crochet?

Lilac: I like that it makes me think. And I like that it...could be a little difficult when you first start because it's like ok we're doing this and it looks like this when you're finished, but it's like how do I get to this point? But once you really learn how to do it, it's really calming, well it's calming to me and it really helps with my anxiety. It keeps me focused. So like, I can do this before I go to another class that I'm going to have a hard time with and it will help me stay calm because I know I just completed this and I just did something that makes me calm.

Lilac: You want me to say how I feel currently or how I felt to lead to this point?

Me: You could say how you felt leading up and then now.

Lilac: So when I first started crocheting, I was like yeah, I'm not going to be able to do this, because it's just like so complicated and I've seen people do it like my grandmom, but a lot of people do it for fun, but for me, I've never even thought about it, so when I first started doing it, I was ok ok this is going to be complicated. So the first thing I learned was the slip knot and I was like this is so complicated just to make a knot, so I'm not going to be able to learn this. And a few days later I was already making squares. So at first I was angry. I was angry and a little bit frustrated, but once I took my time and actually learned and focused on what I was doing, I became a little bit calmer, but I still got frustrated because sometimes I made one loop too tight or the slip knot tail was too long and I kept getting mixed up, so I feel like it's a learning process and it's like, sometimes I can do it and get it right it's ok, or other times It's like dang I can't do it and I get frustrated and I start doubting myself.

Me: Ok, awesome, and I asked this before as a class, but does anyone in your family or community crochet or do any other fiber arts like knitting, quilting, sewing or needlepoint?

Lilac: My great grandma, she used to knit. She passed, in 2019 and she used to knit and she knitted stuff around the house. And most of her cups, she would like, knit around them, but we couldn't touch them. They were like, you put 'em up on her shelf where you just look at them. It was so cute. I think, when my baby sister was first born, I don't know if it was my grandmom or my aunt, but they made her some little booties and they were crochet, but she never wore them. My mom still has them, I just don't know where they are. And we moved so they're probably lost.

Me: Mhm, So you have some family history of women in your family doing fiber art?

Lilac: Yeah, and my cousin, she's Muslim and she puts together her own overgarnments with like different colors and stuff or however she wants to put it together. I feel like that's so cool.

Me: Yeah, that's great. Um, and do you consider these family members or people who do this kind of work to be artists?

Lilac: Yes. I consider everyone who do something, like hair braiders, anyone.

Interview Excerpts: Interviews with Lilac

Me: Awesome. So you did choose to work in a group. What informed your decision to do so? Because you could have worked by yourself, why did you choose to work in a group?

Lilac: I chose to work in a group because I—at first I was working by myself but then I realized how much fun it would be and how much closer it would bring our friend group. Because we're close, but we don't really talk outside of school. And with the project, it kind of wrapped us in a circle and we just got closer and closer together based on the project. And it's crazy because we found a lot of stuff that we had in common. We started talking about how, how we all had social anxiety and doing this with each other is something that kept us calm and was able to [inaudible]. And we had never taken our masks off when we talked. And this was the first time we did that, during the project.

Me: Oh wow.

Lilac: So it was, like, growth for us.

Me: Cool. Did anything stand out to you about the history of crochet?

Lilac: What stood out to me is how everyone just thought it was for women. Because now I see a lot of men doing it or partaking in it to make clothing brands and stuff like that. It's just funny to me how then and now are two totally different [inaudible]. Because back then, it was like, "oh, women do this, they sit there and do this because they care." But now it's like, everyone can do it because I want to make what you want to make: clothes. I want to make stuff, I want to take up time, or I want to have a fun hobby that I like to do. So it's really interesting.

Me: Yeah, that's not, you know, within your control. So, what did this crochet project teach you about yourself?

Lilac: This project taught me that I actually do like tedious things that take time. [inaudible] Because at first I'm like "I'm not going to be able to get this, it's going to be boring or I'm going to get distracted easily." But once I sat down and did it, I realized how calming and relaxing it was and how much I wanted to continue to do it.

Me: Interesting. And last question here, do you think you will continue to crochet in the future after we're done with this project?

Lilac: Yes. I've been making people bracelets, they've been asking. Which is interesting, because I was just tying them with double knots but sometimes people can't adjust it. So I've figured out how to get it to tie so they can adjust it. I like crocheting things personally. It's very calming, when I'm at home doing something or watching TV, I can crochet. And I also bought a bunch of yarn for crocheting and I'm not going to let it go to waste, so...

Me: Ok. Last question here, throughout this process, have you helped any of your classmates, or have any of your classmates helped you learn to crochet?

Lilac: Yes. We kind of help each other. Like, I might know how to double stitch and my friend might know how to add color, so I'll teach her how to double stitch and she'll teach me how to add color. It's like, I can get up and I can get up to a random table and be like, "Hey can you show me how to do this?" And they'll be like, "Yeah, let me show you." Yeah it's pretty cool.

Me: That's great. And how does it feel to teach someone?

Lilac: I feel accomplished. Like I remember I was asking someone else to teach me this and now I'm teaching someone else. That feels good. It makes me feel like yeah, I did this.

Interview Excerpts: Interviews with Lilac

Me: What resources helped you learn when you were learning to crochet?

Lilac: Teacher demonstrations. And help from peers. Because my friend Yellow, she's been crocheting for a while so she's one of those people who can start something and figure out her own way to finish it. So it's like I can learn from that, and a lot of time she shows me instead of talks about it and I'm a very visual learner. So it's easier to learn from her and the teacher showing us than watching a video. Because with a video, I couldn't stop or ask questions when I needed to. "What did you do there that made it look like that?" You know, yeah.

Me: The first question is, what aspects do you like about crocheting?

R: Um, something I like about crochet? I guess you could say the effect it has on us. I guess what I mean by that is when you're doing crochet it requires you to focus and be patient and it's like calming at the same time. So when I come and do crochet I just feel comfortable. I just relax, focus. I like the mood that it puts me in, personally.

Me: Awesome. Thank you. What aspects do you find challenging about crochet?

Red: Hm. Something I find challenging...um, ok one thing I find challenging is well, I'll give an example. So if I'm in the middle of crochet, I started my single crochet, it's going good. I may mess up something and it may cause me to have to unravel the whole thing and have to start over. That's like something that eh, it's a little frustrating but it's ok because I enjoy it.

Me: So that experience of, like, you just did something and then you have to start over- do you feel like that's something that you're become more comfortable with over time or no?

R: Yes. I have no problem with starting over to maybe improve what I had messed up.

Me: Awesome. So what resources helped most when you were learning to crochet? What are the videos, instruction sheets, help from your peers, teacher demonstrations? What do you think helped you to learn it?

R: Um, I'll go with the teacher and the videos. Mainly, I would say the teacher because it's actually demonstrated in person. I feel like sometimes with the videos it can get a little frustrating, like having to start over, start the video over, it's kind of frustrating trying to follow a video. I like to be taught in person. It's easier for me.

Me: Definitely. As well, you said you had received help from your classmates, have you helped others?

Red: Yes, I have. Because I'm pretty, well I wouldn't say ahead, but I have it together. So when people see it they do say, "How did you do that?" So yeah, I do help people. Especially the people at my table, they ask me pretty much every day.

Me: Nice, and how does that feel to be the person that people ask you for help?

Red: It feels good because I like to help. Especially when I help and they actually get it and they understand. Maybe if they didn't get it from the video or the teacher, if I can make it so they can understand it a little more, it's a good feeling.

Interview Excerpts: Interviews with Red
APPENDIX H:
Teaching Artist Interview

Teaching Artist Interview

April 14th, 2022

Danielle: First question, how are you doing today?

Lace in the Moon: I'm doing great today. Can't complain. In the studio all week. Teaching next week. But just chilling.

D: Cool. All right. Today I would like to talk to you about your experience teaching crochet in the classroom and the impact that it has on the classroom community and how this medium might fit into a visual arts curriculum. Does that sound okay?

L: Yes.

D: Please answer each question to the best of your ability. There are no right or wrong answers. If at any time you feel uncomfortable answering a question, you may choose not to answer it. You may also choose to end the interview at any point should you feel the need to do so. Do you have any questions before we begin?

L: No.

D: Are you ready to begin?

L: Yes. I feel like this is a standardized test.

D: It's going to be less standardized from here on out.

L: No, it's fine.

D: Can you introduce yourself and describe your experience with crochet?

L: Yeah. I go by the artist name Lace In The Moon and I'm a self-taught crochet artist. I taught myself back in 2017 when I was dealing with mental health issues. I was actually in the hospital for a little bit and one of the things I was recommended to do was find a different outlet that wasn't partying as much. And one of the things that I had heard people talk about was crocheting, so I just went on YouTube and taught myself some basic stitches and it took off from there.

D: Awesome. And can you describe a little bit more what you do with it now?

Me: What resources helped you learn when you were learning to crochet?

Lilac: Teacher demonstrations. And help from peers. Because my friend Yellow, she's been crocheting for a while so she's one of those people who can start something and figure out her own way to finish it. So it's like I can learn from that, and a lot of time she shows me instead of talks about it and I'm a very visual learner. So it's easier to learn from her and the teacher showing us than watching a video. Because with a video, I couldn't stop or ask questions when I needed to. "What did you do there that made it look like that?" You know, yeah.

L: Yeah. What started as just crocheting for my mental health turned into my full-time job and it was a little ... I mean, it was kind of a slow process, but in the grand scheme, it went pretty quickly. But I started just doing public art, doing yarn bombs in the community. My first thing I ever made was just a tiny flower the size of your hand. I put it out in the street. Philly is one of the mural capitals of the country, so public art is huge, so I was getting introduced to the public art in the city. I had only moved here two years ago because of murals and street art. So I wanted to take the yarn to the street and I'd seen other artists do this, specifically Olek, who is, I think, a Polish based artist and London Kaye who was a New York/California based crochet artist. But I started doing street art and that evolved into my full-time job where I still do free street art, but I do commission work in people's homes or their businesses. I do commission work for large corporate clients like Netflix. I sell my crochet creations at markets and I also do a bunch of teaching. I've taught children from first grade all the way up to, I think the oldest ... Actually I taught my grandmother who's 92, so a wide range.

D: Awesome. That's fantastic. In your own practice, what draws you to crochet rather than a medium like drawing or painting?

L: That is a great question because my whole life I have felt like I've been very artistic where I was really drawn to the arts. I remember exploring paint, drawing, and collage. I've done it all. And I even for a little bit in college majored in studio art. But the thing about me is I was an okay painter or drawer, but I was kind of discouraged. I don't think I really had access in high school. Or at least in high school I kind of thought if you wanted to be an artist, it was kind of painting and drawing, which is very narrow minded now that I think about it, but I just wasn't taught otherwise. So I steered away from the arts completely after I changed my major in college, because I just didn't think that I could make it as a traditional artist. But then when I tried crocheting, I realized, oh, this could be something that I could be really good at and maybe do long term. Mainly because it is very tactile. You can follow a pattern and you're guaranteed to get a result. But what I mainly like about it is I do it all free form. While you kind of want to plan something out, it's really moldable. So if you miss a couple stitches or if you're putting something up, you can pull on it, tug on it. It's really hard to make a mistake. As someone who is not a type A person, I do really bad with following specific dimensions and stuff. It's really good for just free form and whatever comes out it still looks pretty good.

D: Awesome. And it seems like your college experience, did that kind of lead you to a crochet at all or no?

L: No, not at all. I would say my college experience led me away from the arts for a bit. At first I majored in art just because I've always loved it. And I remember in high school, my favorite classes were my art classes. But I got in and all that we were doing was charcoal drawings, figure drawings, some abstract stuff. But the program I was in wasn't doing textile. It was really just those mediums. It wasn't almost like a broader thing. I actually only did one semester and then I

ended up taking some time off of school to figure out what I wanted to do. And in that time I decided between education and fashion. And I would ultimately go back to school for fashion and what drove me going that way is I wanted to do window displays. When you see Urban Outfitters, Anthropologie, their massive installation art. And I found that is what I'm most attracted to. I'm attracted to texture, scale, repetitive patterns of things. So I got down the fashion track and it wasn't creating garments. It was more merchandising, sales, visual stuff. And I did that. I graduated with that. But even on the merchandising side, we never really touched fabrics. We never really got that tactile. And when I graduated, I moved to Philly to work for a large fashion company here, but it was more sales oriented. And I just realized that even if I wanted to do visual stuff in a corporate setting, it was still pretty limited. And during that time I was going through ... I've always struggled with mental health issues, but it was getting really bad during that time. And during that time before I ended up quitting is when I started to learn to crochet. And I crocheted for fun for about a year until deciding that, oh, I could do something with this and then I was able. So then I quit my fashion job and just started working at a restaurant. But I would say school did the opposite of helping me find a medium that worked for me. Maybe I wasn't in the right courses. I know you can take fiber arts or sculpture or anything. But when you are coming out of high school and you don't really know, you just think art. You just think, okay, studio art.

D: For sure. Yeah. To skip ahead a little bit, what led you to want to go out and teach crochet to others?

L: Yeah. At first, I guess when I was learning to crochet and kind of figuring it out, I had this knack for it. I love doing street art, but how can I kind of turn this into something more, like a passion, something that makes me money, something that gives back? I just kind of started saying yes to any opportunity that came. And I think my very first teaching that I did was I just on my Instagram sold tickets to a stitch and sip I had. I contacted some local bars, said, "If I bring in 15 people, will you give us all a drink discount? I'll teach them how to crochet." I just did that on my Instagram. I sold a couple tickets to just people in the community. Some people had crochet knowledge, some didn't. And I just kind of taught them a basic pattern. That was very early on. And I kind of realized, okay, it needs to be smaller groups. And that was the first teaching I ever did, so I learned a lot from it. But then my first actual teaching in a classroom, I went to upstate New York and taught for one hour ... I taught elementary school students. It was first to sixth grade and everyone got one hour in art class. And first and second grade we made just pompoms because it felt too early. But third through sixth grade, I taught them all how to just chain crochet, which is the most basic stitch and there is a learning curve a little bit at first, but they pick it up pretty quickly. I kind of got that by just my aunt working in the school district in upstate New York, so just through connections at first. And then I did a little bit of grant writing and stuff and it kind of ... I'll say people reach out to me more than I go actively looking for it, which is a great thing as far as career wise, but I would love to get into it more.

D: Cool. Can you describe in a little more detail your most recent experience teaching with the fifth graders?

L: Yeah, I recently ... And I would say this is my most successful or long term teaching. I know you and I attempted, but that got cut short. And now that I have more experience, I realize it was two ambitious of the ... We should have just gone slower. But basically I'm currently working with [REDACTED]. And every year, which is crazy because it's a public school, but somehow they really have a budget for the fifth grade. It goes up to fifth grade. The fifth grade class, every year gets to work with an artist outside of the community. It's not through their art class. This is something extra that takes away from whatever else during the day. And they make a permanent installation in the school that'll last indefinitely. If you go to this school, I mean, I had to do a tour and just the walls are covered in everything. Some parents reached out to me, I think they probably just saw me on Instagram or my work through Philly. And they have a pretty good budget. They were able to give me \$5,000, which, it's a really good budget for just someone who's coming in.

And basically kind of how that worked was I did an assembly. There were a hundred students and they were broken up into four classes. I started and I did one assembly and I think this was really impactful, because during that assembly, I'm able to kind of show them my work and get what they think about crochet. And it's usually grandma, boring, hats, scarves, and I'm able to hear kind of what they have to say about it. And a lot of them aren't excited at first, and then I kind of show them some of my street art pieces that are colorful and large, and that have some pop culture references that they might know. And I tell them stories of how I've done larger projects. And they really start to get involved, especially when I show TikTok videos where I tell them how many followers I have on Instagram. They love that stuff. We did a large assembly. And then I went back, each class got three sessions with me, so one hour each. And I just taught them how to chain. There was the first class, there was a little bit of a learning period, but by the second and third class that we had together, I mean, they had it down. And what we end up making, we're doing a permanent installation and a temporary installation. The permanent piece, they all chained and I brought the pieces back to my studio and I'm sewing them all together for an installation inside. But then what I realized really made this successful was once they did that, I also gave them a challenge that each class gets to cover a tree. That's their temporary installation to kind of show the street art aspect of it. And this aspect of maybe a little bit of competition mixed with they already had it down. It just like took off. And it's like, I have way too much material. I'm not even kidding. I probably have 60 pounds of yarn.

D: Oh my gosh.

L: They sold out the crochet hooks at three Michaels.

D: Oh my gosh.

L: They went crazy over it. That's kind of where we're at. I'll install next week. But a mixture of making it cool and fun with a little healthy competition was the key to success.

D: Awesome. Now, did you notice any changes or shifts in student behaviors and attitudes during your crochet unit?

L: For sure. The first class, like I said, it's kind of hard to teach all of them at once. Like, okay, this is what you're going to do. You stand up in the class and you try and then you hear people, "I don't get it. I don't get it. I'm frustrated." And then I just kept telling them, "Bear with me. I'm coming around to every student and we'll get it." And I would say that at first it was just apprehensive like, "Oh, this is so hard." But then as soon as it clicked, it was like, "Oh, this is so easy." It was almost overcompensating. And it was just, I would ask people to help their neighbor. And I would say there were definitely two classes that were more wild than the other two and the next two times I came in, both teachers were like, "I mean, this is all they want to do." It's quieter. I mean, they're still a little wild, but it just helps them focus. A lot of them brought it with reading circles. When they would sit on the floor, they allowed them outside of that to crochet while they were reading so they wouldn't fidget as much.

And I mean, there's this one class that considers themselves the worst class in the fifth grade because whatever self-appointed. And they're just rowdy. Their third class, they were so into it. And I was like, "I think your class is getting it the most." And they said, "Well, we're kind of the worst class in everything else, but in crochet, I think we could be the best. So we're really determined to be the best at something." I was like, "Oh my gosh." I mean, it just made them more calm, I would say.

D: Right. You said this a little bit, but did you witness a lot of students teaching each other or forming connections through crochet?

L: Yes. In each class there were a couple students that already knew how to, so I would appoint them as kind of like, will you help me? And so, I mean, they were great. I would have them go to other kids and show them. I know that the couple kids had sleepovers where they crocheted all night. They got together to crochet together. At recess, they were taking their chains and seeing how far they would go. They wrapped it all around the basketball court and tried to do it around the school. It was just teamwork with maybe the kids who, I noticed there were some more quiet kids who really got it. And then almost the louder rambunctious kids thought that was so cool, so they together would like, "Oh, how long is it going to be?" I mean, who's to say they weren't friends before, but it was definitely like we're all in it together.

D: Totally. Okay. Love it. Just a quick aside, was there any bit of a gendered thing happening where boys were not wanting to do it?

L: Yeah. I remember at first when I talked to the kids about it, everyone I asked, "Who's crocheted in your life?" And boys and girls both say, it's just grandmothers and mothers. I haven't heard a single father or grandfather, brother, anything like that. There's definitely a stereotype going into it. I mean, I would say that at first the boys were a little more like, "This is going to be boring." But when it came to doing it, I mean, it was completely genderless I would

say. And I found a couple of the teachers told me that a couple of the boys who had, I don't know what the correct terminology is, but attention problems, sitting still, or who had some ADHD, they were just able to focus.

D: Interesting. And was there any family or community involvement?

L: For our actual project, we're wrapping trees that are outside, so the community will see them. The community did not help with the creation, but I will say, I know a couple students told me they went home and taught their siblings. One girl was able to work with her mom. One girl was like, "Oh, I'm excited to do this with my aunt." And one kid I have on video or something, he was like, "Oh, I get to brag about my brothers, that I'm going to be able to make hats and scarves and they can't." But there was no, their families actually helped to contribute.

D: Okay. I mean, that, to me, I view that as family involvement. They're bringing it home and they're sharing that.

L: Yes.

D: That's awesome. And this is actually the last question. If you could teach this group of students again, would you make any changes?

L: That's a great question. To be honest, I might have only done two classes worth because, which is a good thing, because from that second to the third week, they created so much stuff that I almost have too much material. I guess that's a great problem to have, but there's almost too much to do. But I can't think of anything off the top of my head. It definitely helps to have a helper or two for that first class. And I had one mom, but it would've been nice to have another. But I mean, honestly, more funding or more of a materials budget would've been great because we went through all the yarn within the first class and a half. I mean, students were bringing in their own yarn, but I felt like just a very simple thing to teach at first is kind of just the way to go, which was something new that I did. But I would have to get back to you. I'm sure there's something I would change. But for the most part, it was pretty seamless.

D: Totally. And you've done this a couple of different times and I found the same thing from our experience. I learned something and I changed up quite a lot.

L: Yeah. This was me kind of tweaking it. I mean, we tried to teach them almost three different steps in the circle in a week.

D: Yeah, that's so fast.

L: Which, we would've been able to get it with the time. But going back to them, I would've maybe not done a circle. They would've just done squares because that's so much easier.

D: That's what I ended up doing. Yeah.

L: Now I know. But just the simpler, the better. And then those who want to keep going with it will.

D: Yes, exactly. Awesome. Thank you so much for taking your valuable time to talk with me. I really appreciate your willingness to share your thoughts and experiences. Before we finish up, is there anything else you would like to share?

L: I don't think so.


D: All right. Do you have any questions about your participation in this study?


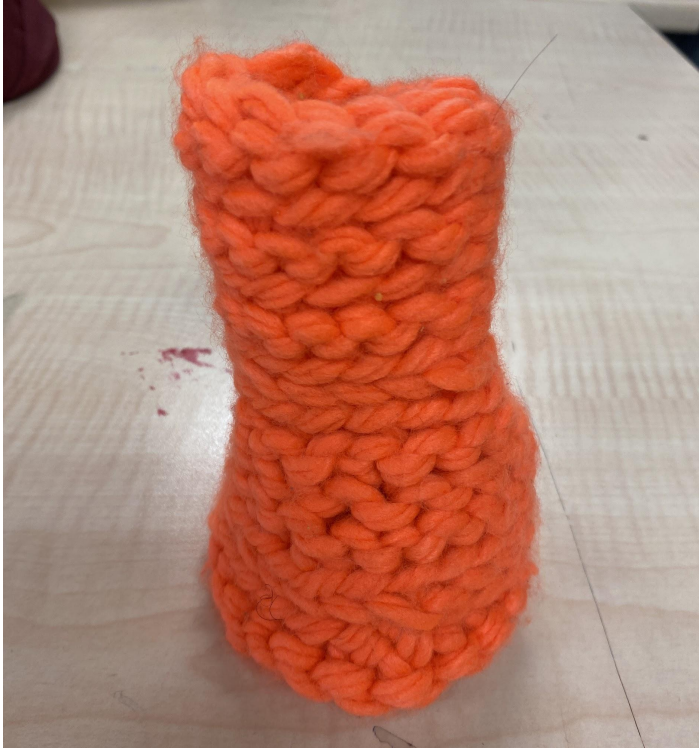
L: No.



D: Okay. Fantastic. All right.



APPENDIX I: Photos

Experimental Creations

Date	Participant	Photo
3/14	Navy	

<p>3/15</p>	<p>Bronze</p>	
<p>3/23</p>	<p>Gold</p>	

<p>3/23</p>	<p>Yellow</p>	
<p>3/30</p>	<p>Cyan</p>	

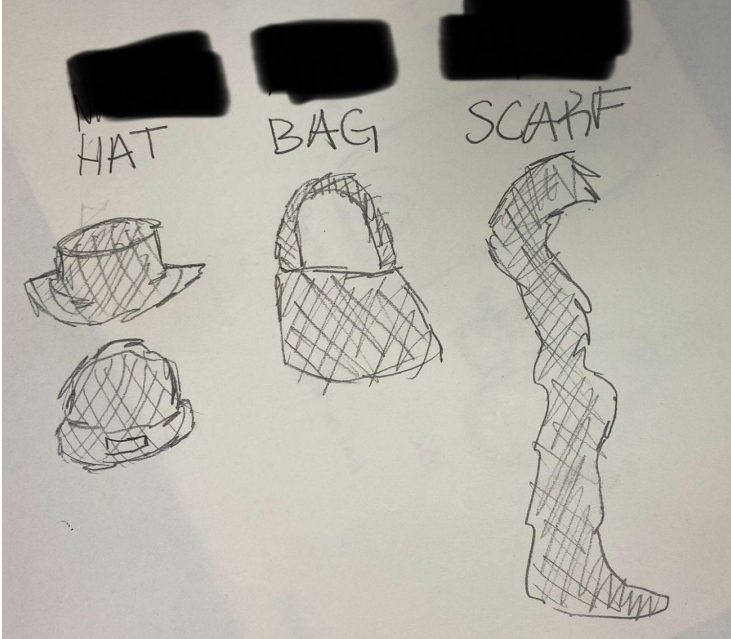
<p>3/30</p>	<p>Peach</p>	
<p>3/30</p>	<p>Red</p>	

<p>4/21</p>	<p>Amber & Gold</p>	 A close-up photograph of a hand holding a small, round, crocheted object. The object is made of yarn in shades of blue, purple, and white, creating a textured, multi-colored pattern. The hand is positioned on the left side of the frame, with the thumb and index finger visible. The background is a light-colored surface, possibly a table, with a red object partially visible in the upper right corner.
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Entire Class' Crochet Swatches- Created between 3/20/22 - 4/5/22



Crochet Choice Project Planning Sketch



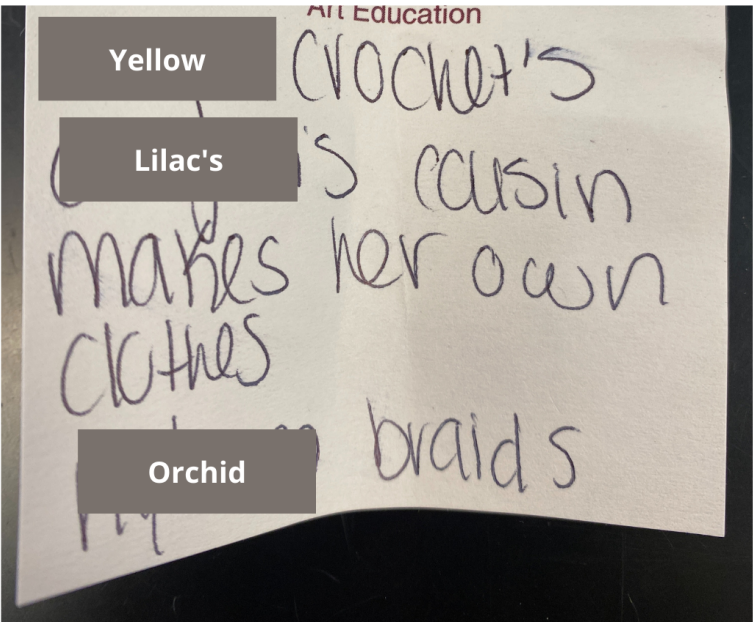
Yarn Bin Organization



Classroom Set-Up

Student Answers to the Question, “Who do you know who makes fiber art?”





Crochet Artifact Analysis 3/29


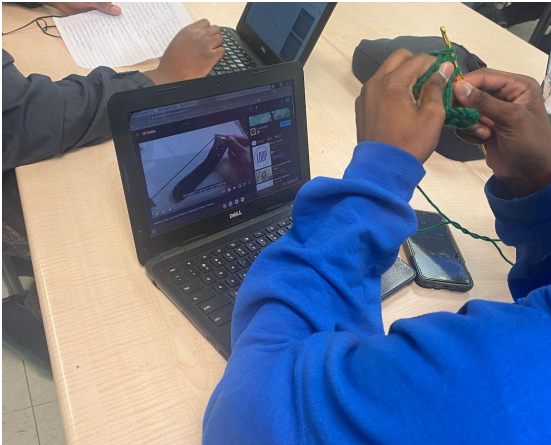


Peer Teaching









Examples of Progress

Green's Progress 3/22-4/29/22



Date	Progress Photo	Date	Progress Photo
3/22		4/07	
4/20		4/29	 <p>Handwritten note: "The Mask is to be worn by the person who is supposed to be MURDERER. It uses silver paint, so it will be scary." (Note: The text in the image is partially obscured and difficult to read, but the note is clearly present.)</p>



Examples of Progress



Violet's Progress 3/14-4/29/22



Date	Progress Photo	Date	Progress Photo
3/14		3/23	
4/8		4/29	

Crochet Choice Projects

Participant(s)	Photo	Description
Mauve & Sepia		Purse with attached pouch
Silver		Scarf (unfinished)

<p>Green</p>		<p>Dr. Doom Mask with crocheted hood (hood unfinished)</p>
<p>Gold, Amber & Coral</p>		<p>Purse</p>

<p>Magenta</p>		<p>Bucket Hat</p>
<p>Magenta</p>		<p>Cardigan (Finished with a month of extended time)</p>

<p>Red & Teal</p>		<p>Bottle Holder</p>
<p>Violet</p>		<p>Bunny Stuffed Toy</p>

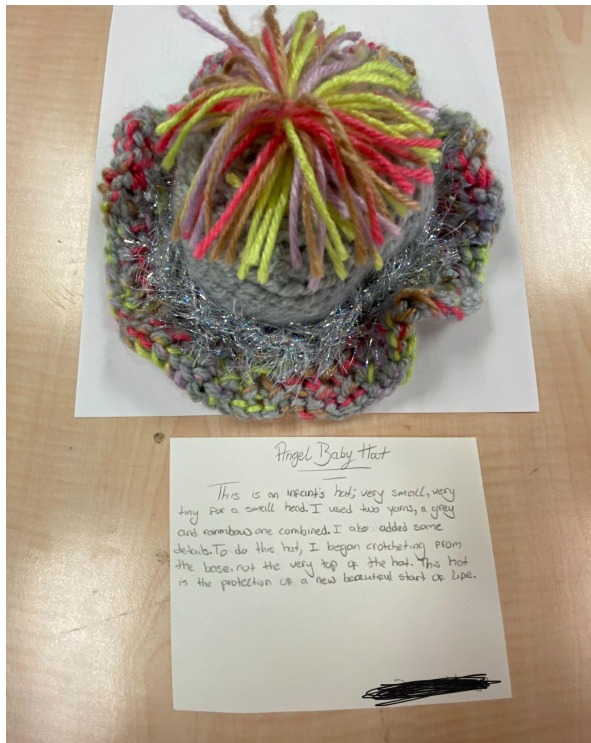
<p>Navy, Peach & Maroon</p>	 Two crocheted letters, one green and one white, with a fuzzy top. The letters are standing upright on a light green background.	<p>Yarnbombed Letter</p>
<p>Bronze, Fuchsia & Burgundy</p>	 A crocheted scarf, hat, and bag in bronze, fuchsia, and burgundy colors. The scarf is long and narrow, the hat is a small cap, and the bag is a small pouch with a strap.	<p>Matching Accessories</p>

Lilac,
Yellow,
Orchid, Olive
& Indigo



Yarnbombed Teddy
Bear (unfinished)

Coral



Hat

APPENDIX J:

Matrices

Exit Ticket #1

Time stamp	Name (Last, First)	How did you feel while crocheting this week?	Explain why you think you felt this way & list any other feelings you had.	What was something that stood out to you during this week's lesson?	Did you receive help from anyone with crocheting this week? Explain.	Which of these is your preferred way of making art?	Do you have any other comment s/feedba ck about this crochet learning experien ce?
3/17/2022 12:34:10	Peach	Happy	I'm happy because I'm eating this crochet stuff up, it was hard at first but it's good now.	Color changing	Yes from Navy and non-participant with single crocheting	I like all of these equally	n/a
3/17/2022 12:00:17	Cyan	Calm	I always feel calm coming into Art class.	Not really.	I just watched the youtube videos.	Painting	No.
3/17/2022 13:12:24	Yellow	Happy	It made me feel calm and it was stress relieving.	One that stood out was how it seems really hard when you first start, but it becomes a really fast process.	Yes I received help from Magenta, and Ms. Farley. I also received help from Indigo.	Crochet	I hope we get to do a lot of other projects with crochet and I want to learn how to knit next.
3/17/2022 12:29:	Violet	Calm	When I did things I feel like I'm just sitting on my seat	The thing that stood out during this week is the almost little square.	Yes will something things but	Drawing	None

42			and watch a video to calm myself.		sometime I did need it.		
3/17/2022 12:20:55	Lilac	Calm	This is a very soothing hobby.	I learned how to do Granny squares.	Yes Yellow and Ms Farley taught me how to add new colors and single crochet correctly.	Crochet	n/a
3/17/2022 12:26:26	Burgundy	Frustrated	It was hard to understand	use a thinner yarn or hook	yes with the double crocheting and single knot	Drawing	does it matter with way you go when crocheting
3/17/2022 12:22:48	Teal	Focused	I wanted to be able to complete steps	How holding the hooks can affect the crochet	I got help from Red	Drawing	
3/17/2022 12:32:55	Olive	Calm	I felt calm because I paced myself.	Something that stood out was every technique we learned for crochet.	Yes, I did mostly from my table.	The first three	No, I don't but I enjoy doing this.
3/17/2022 12:20:14	Silver	Angry	Taking to learn the simple tings	UUUUUUHHH HHHH The chains hit different	Yes my sister at home	Drawing	no
3/17/2022 12:32:56	Bronze	and focused	I felt confused because it was my first time doing the granny square but I really wanted to do it right so I was focused.	The frustrations crocheting caused some people in here. I'm sure it was just because everybody just wanted to make sure they got it right.	I received help from MS. Farley and a YouTube video to achieve a granny square.	Drawing	I WILL MASTER GRANNY SQUARES!!!!!!

<p>3/17/2022 12:27:48</p>	<p>Magenta</p>	<p>Happy</p>	<p>I feel this way because this something that I enjoy doing during my free time and I like that I found something challenging to work on.</p>	<p>The fact that making a designed granny square is difficult</p>	<p>Yes, Ms. Farley helped me figure out why it was so lumpy and bending</p>	<p>Crochet</p>	
<p>3/18/2022 7:12:38</p>	<p>Green</p>	<p>This week I felt a few emotions</p>	<p>I think I felt this way not just because it's new but because it also is not a hard hobby to do, at least in my opinion. A few other feelings were gratitude, accomplishment, and enlightenment.</p>	<p>Single Crochet is basically another form of a chain but its steps are altered.</p>	<p>I did receive help. To be specific I was aided by Coral, Fuchsia, Non-Participant, Non-Participant, and Violet. However each on a different day this week and one time.</p>	<p>Drawing will forever be my preferred way but in order to be a swiss army knife artist, I gotta get better and maybe master them all. I'll need something to fall back on. B]</p>	<p>Will this carry on into 4th Quarter and if not, what's next?</p>
<p>3/17/2022 12:30:35</p>	<p>Red</p>	<p>Focused</p>	<p>I felt focused because throughout the entire thing, no matter the obstacles, mess ups, and do overs, I never really get upset. I just find out what I did wrong and try to fix that.</p>	<p>Something that stood out to me is how much patience I have with crocheting since before. I have had this lesson before when I was younger and I had no patience and always got upset and gave up.</p>	<p>Besides Ms. Farley this week, I only had help from Teal with the knot. After she helped me on Monday, I got it and have been doing it myself all week.</p>	<p>Drawing</p>	<p>I enjoy doing crochet this week.</p>

3/17/2022 12:30:23	Fuchsia	Focused	I felt focused because I think before I was upset and not trying but now I'm very focused on giving it my best shot.	The mixing of the yarn was something I wanna try	Yes I asked people around the classroom for help like my seat buddy Bronze and she is very advanced in this so she helped a lot.	Drawing	no
3/17/2022 12:29:39	Indigo	Calm	I felt calm because of the pattern it makes.I also feel focused because I am very concentrated.	Doing the single stitch.	I helped my table comprehend how to continue single stitch.	I like all of these equally	It is fun but a little difficult at first.
3/17/2022 12:28:10	Maroon	Happy	I felt happy because it was a very fun experience. It had its ups and downs but I absolutely enjoyed crocheting	Something that stood out to me was how fast I was able to pick up adding color	Yes I received help from non-participant. At first I was having trouble switching colors but she explained to me step by step how to do it	I like all of these equally	No comment
3/17/2022 12:29:07	Orchid	Angry	Because I cannot single hand stitch	Nothing really	Yes	Drawing	I need helpppppp p ..
3/17/2022 11:43:12	Coral	Calm	I felt this way because I enjoy crocheting.	Something that stood out to me was where you can take out two while crocheting (I	No, I did not.	I like all of these equally	No, at least not right now.

				forgot what the method is called though)			
3/18/2022 10:50:31	Mauve	Calm	I feel this way because this project is really not that hard to do & I'm a fast learner	The thing that stood out to me is the time you have to put into this crochet and theirs are multi steps or level to do this	Yes, I got help from Sepia and Farley. First with the slip knot than with a single crochet	I like all of these equally	N/A

Coding Key

<u>Repeated words</u>	Preferred Medium
Focus	Drawing/Painting/Sculpture-10
Calm/Relax	Crochet - 3
Patient	No Preference - 6
Content	
Anger/Frustration	
<u>Themes</u>	
Comfort/Safety in class	
Stress/Anxiety Reduction	
Growth Mindset	
Community building	

Mood uplifted	
Creative possibilities in crochet	
Family Connection	
Crochet marginalized	
Engagement	

Tiered Grouping on 3/21/22

Name	Tier #	Gender	Grade
X	1	M	10
X	1	M	10
Silver	1	M	10
X	1	F	10
X	1	M	10
X	1	M	10
Amber	1	F	10
X	1	M	10
Cyan	2	M	10
Burgundy	2	F	10
Teal	2	F	11
Gold	2	F	12
Green	2	M	12
Red	2	M	11
Fuchsia	2	prefers not to say	10
Sepia	2	F	12
Orchid	2	M	10
Navy	2	F	10
Mauve	2	M	10
Peach	3	F	10
Yellow	3	F	10
Violet	3	F	12
Lilac	3	F	10
X	3	F	11
Olive	3	F	10
Bronze	3	F	10
Magenta	3	F	10
Indigo	3	F	10
Maroon	3	M	10
Coral	3	F	10

Lilac's Written and Verbal Responses to Crochet History

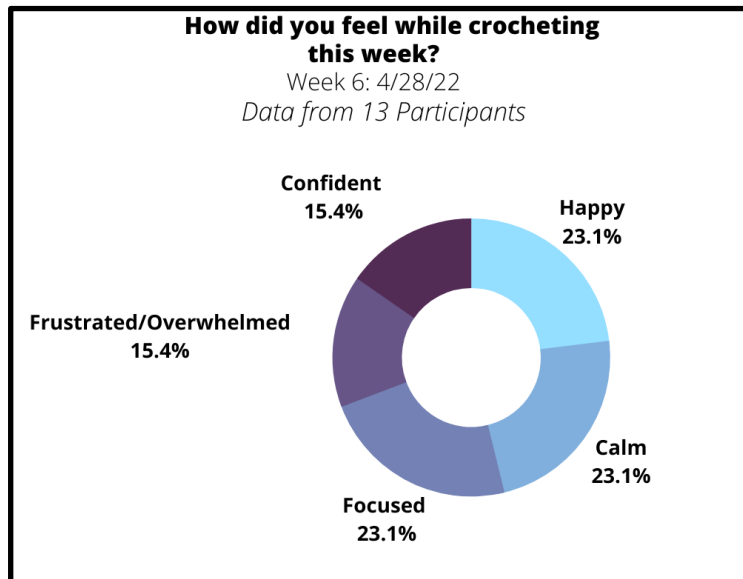
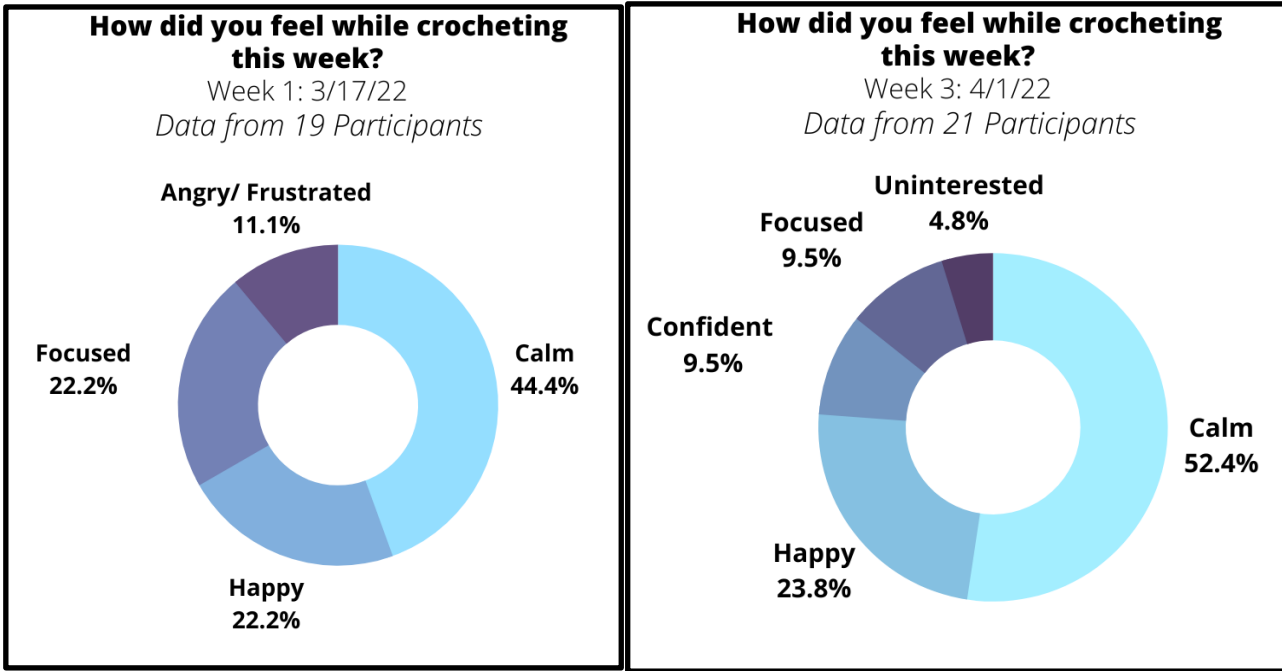
Lilac Exit Ticket #2 Date: 4/1	Lilac Interview #2 Date: 5/13
Question: What was your main takeaway from the crochet history lesson and/or the fiber art analysis activity we did this week?	Question: Did anything stand out to you about the history of crochet?
Response: CROCHET DOES NOT HAVE A SEX ATTACHED TO IT.	Response: What stood out to me is how everyone just thought it was for women. Because now I see a lot of men doing it or partaking in it to make clothing brands and stuff like that. It's just funny to me how then and now are two totally different [inaudible]. Because back then, it was like, "oh, women do this, they sit there and do this because they care." But now it's like, everyone can do it because I want to make what you want to make: clothes. I want to make stuff, I want to take up time, or I want to have a fun hobby that I like to do. So it's really interesting.

Summary of Data for Anxiety Reduction from Eight Participants

Participant Name	Data Type	Data Summary
Green	Interview	-Feels relaxed -Brings him down to earth -Focused on hands and fingers -Can crochet without a plan or sketch
Lilac	Interview	-Feels calm -Sense of calm when finished work -Safe, quiet environment -Likes tedious things because they require focus -Can do it at home while watching TV
Violet	Exit Ticket	-Feels calm -Likes to listen to music or watch TV while crocheting
Red	Interview	-Feels content and comfort -Likes the effect that it has on the class environment -Calming because it requires focus and patience
Magenta	Exit Ticket	-Feels happy -Enjoys crochet -Likes a challenge
Indigo	Exit Ticket	-Feels calm because of the pattern it makes -Also feels focused and concentrated
Cyan	Exit Ticket	-Feels calm -Always feels calm in art class
Coral	Exit Ticket	-Feels calm -Knows what she's doing and can envision what she wants her work to look like -Mind feels blank when crocheting

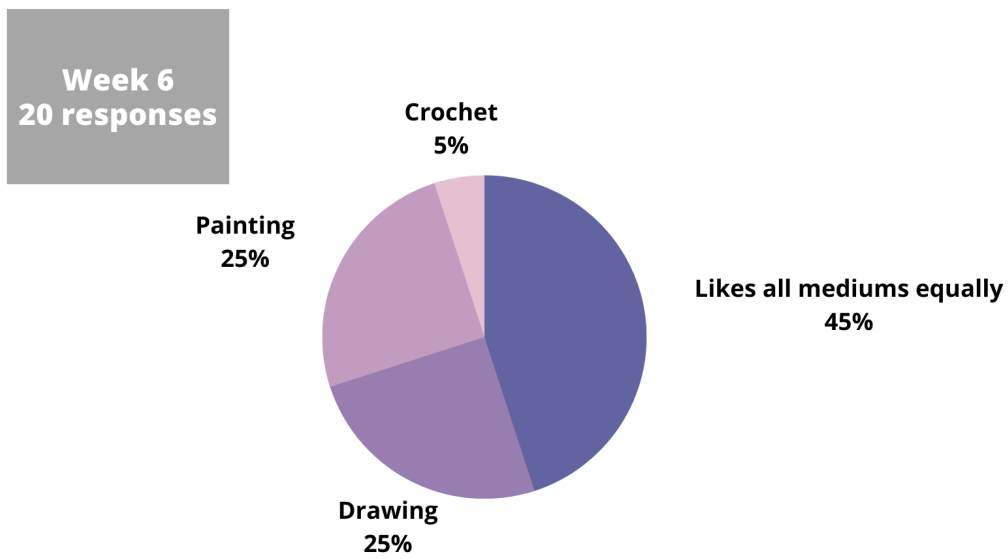
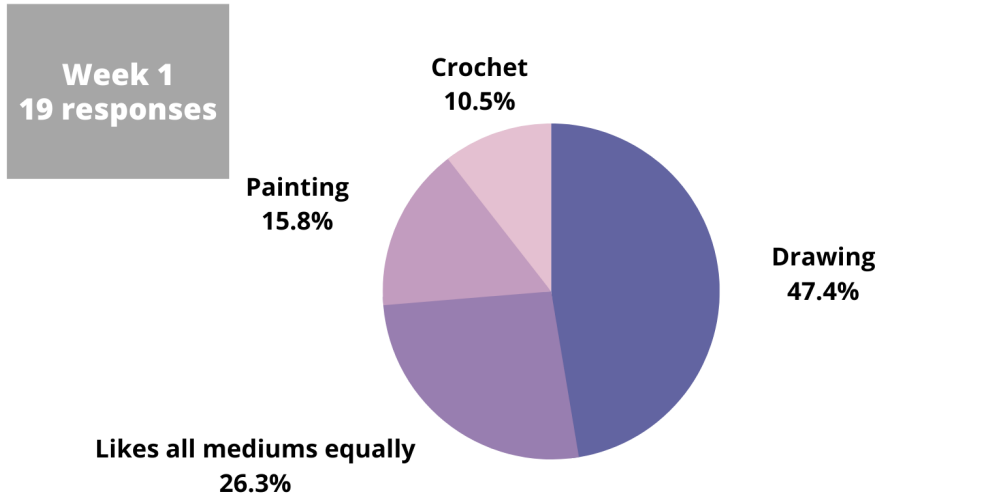
	<p>Group 7- Mauve, Peach & Teal</p>	<p>This group's square shows a struggle in techniques, but it also shows persistence. These students were not frustrated that their work didn't come out. They continued to add on to see what they could make from it.</p>
	<p>Group 8- Orchid, Gold, Magenta</p>	<p>Magenta did a fantastic job teaching Orchid. This was the first time it really clicked for him. He called over to his friends, "I finally got it!"</p>
	<p>Group 1- Indigo, Cyan, Red</p>	<p>This group playfully argued about techniques and what is the "right" or "wrong" way to do things like hold the hook or yarn over.</p>

Emotional Responses to Crocheting in Class Over Time



Art Making Preferences Over Time

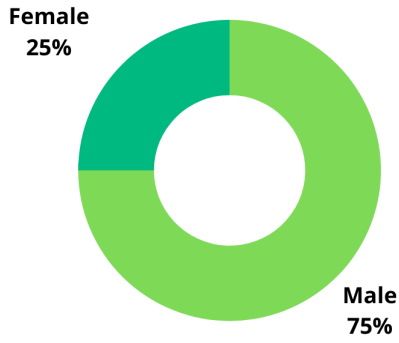
Which of these is your preferred way of making art?



Gender Identity and Demonstrated Skills on March 20th, 2022

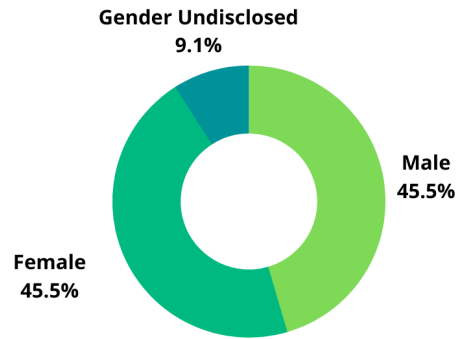
Gender Identity of Students On Tier 1

**Have not yet demonstrated single crochet*
3/20/22
8 Students



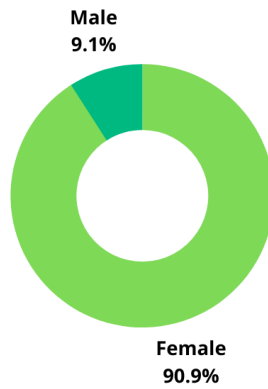
Gender Identity of Students On Tier 2

**Can single crochet, but not confidently.*
3/20/22
11 Students



Gender Identity of Students On Tier 3

**Can single crochet confidently and are ready learn next steps.*
3/20/22
12 Students



OBSERVATION #1 MATRIX

DATE:3/22/22	TIME:11:37am-12:34pm	LENGTH OF OBS: 57 min
# OF STUDENTS PRESENT: 28	# OF STUDENTS ABSENT: 2	# OF STUDENT HELPERS OR GUEST TEACHERS PRESENT: 0

DESCRIPTION OF CLASS ACTIVITY:	<ul style="list-style-type: none"> -Students are working to create a square using a single crochet stitch. -Students are also incorporating color changing into their squares. -Students are seated at tables in groups of 4-5. -A bin with a few balls of yarn, various hooks, and laminated instruction handouts is on each table. -Students are also getting up and moving around the room in small numbers to get different yarn from larger bins. -I called 1 small group up to work with them on their chaining because I did not get to this group yesterday.
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DESCRIPTION OF LEVEL OF STUDENT ENGAGEMENT IN ACTIVITY:	<p>-22 students had yarn and hooks in their hands working by 11:40, which is 3 minutes in, so a little over 75% of students came in and immediately engaged.</p> <p>-3 students stopped crocheting by 12:00PM to either socialize or go on their computer. 1 of these students put their head down at 12:15PM.</p> <p>-3 students are creating explorative creations using single crochet. They were creating freely with the stitches they learned, instead of</p>
DESCRIPTION OF LEVEL OF STUDENT ENGAGEMENT IN ACTIVITY:	

	<p>strictly following the “single crochet square” assignment. While they weren’t following the assignment, they were truly creating from their imagination, which I view as just as important, if not more important than following a pattern. I took pictures of these creations. Bronze was trying to make a granny square, but it ended up in a more 3d oval shape. She was using red yarn so she declared that this was a raspberry.</p> <p>Instead of getting frustrated that she wasn’t making a granny square, she set out to finish this raspberry.</p> <p>Another student, Yellow, who took a yarn and hook home yesterday, came back with a basket that she created without using a pattern.</p> <p>Another student, Coral, has been creating her own designs since the beginning of the unit, and she was working on something new today with several different colors of yarn. I asked her what she was making and she said she can picture it in her head but can’t describe it yet.</p> <p>-I called 4 students who, based on their logs from last week, are on Tier 1 (chaining), to the front of the room to work in a small group.</p> <p>-While I was demonstrating to them, students were looking at my hands intently. Then, they would try to do this on their own. While I was explaining, students were not asking questions. I could not tell yet if anything had clicked for these four students, but they seem determined to try.</p>
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<p>DESCRIPTION OF LEVEL OF STUDENT ENGAGEMENT IN ACTIVITY:</p>	<p>-I observed one student who I worked with in a small group yesterday, who had not been really attempting to crochet last week, pick up his yarn and hook right when he got into class and was single crocheting. I think that the small group demonstration must have worked for him yesterday.</p> <p>-1 student who has not seemed very engaged in crochet in previous days asked if she could sign a hook and yarn out to take home.</p>
<p>NOTES ON STUDENTS SUPPORTING OTHER STUDENTS:</p>	<p><u>How many students asked me for help: 6</u></p> <p><u>-Maroon helping Red change colors - he moved tables to do this</u></p> <p><u>-Bronze helping Fuchsia single crochet</u></p>
<p>NOTES ON STUDENT INTERACTIONS/ BEHAVIORS:</p>	<p><u>-Red, Maroon & Teal working close together, almost huddled around</u></p> <ul style="list-style-type: none"> - <u>Students talking & interacting while working about subjects unrelated to crochet & crochet related</u> <p><u>-3 students are experimenting freely, unafraid of failure- creating bags, 3d shapes etc.</u></p> <p><u>-One student wore another student's creation on his head as a hat outside of the classroom to his next class. She created a bag with a handle but he wore it as a hat. His tone was silly, but appreciative of her skill. She seemed to enjoy that he was wearing her work.</u></p> <p><u>-Students arguing playfully about crochet techniques</u></p>

	<p>-One student putting on another student's crochet work as a hat</p> <p>-Multiple students re-starting work, not worried about taking apart progress & starting fresh.</p> <p>After students left, 2 yarn bins out of 8 were left a little messy- not according to procedure.</p>
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<p>NOTES ON LANGUAGE USAGE. WHAT LANGUAGE ARE STUDENTS USING TO DESCRIBE WHAT THEY'RE DOING?</p>	<p>- <u>Students are talking about school while crocheting in their groups</u></p> <p>Question I asked to different groups: “How is crocheting this week different from last week?”</p> <p>-Relaxed</p> <p>-a lot less difficult</p> <p>-it's a mess but i'm not stopping</p> <p>-natural</p> <p>-it was easy to understand last week too</p> <p>-mine used to be curling, so I'm getting better</p> <p>- I had to restart to make it looser</p> <p>“I like crocheting because it's quiet and not messy. We should do this all year.”- Lilac</p> <p><u>“Ms. Farley, can you make me a kufi?” - Maroon</u></p>
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CODING KEY	<p>Experimenting, exploring or playing with crochet</p> <p>Engagement</p> <p>Lack of engagement</p> <p>Growth mindset</p> <p>Anxiety Reduction</p> <p><u>Community</u></p> <p>Notes: Within a growth mindset I'm seeing resilience, determination, celebrating progress, valuing progress over product, learning through mistakes. <u>Community</u> is underlined because there are areas where I'm seeing community along with another theme</p>
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OBSERVATION #2 MATRIX

DATE:4/7/22	TIME:11:40-12:30	LENGTH OF OBS:50 min
# OF STUDENTS PRESENT:24	# OF STUDENTS ABSENT:4	# OF STUDENT HELPERS OR GUEST TEACHERS PRESENT:0

DESCRIPTION OF CLASS ACTIVITY:	<p>Students are working on their crochet projects in groups or individually. Their plans are still pretty new and they are just in the beginning phases of making.</p>
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DESCRIPTION OF LEVEL OF STUDENT ENGAGEMENT IN ACTIVITY:	<p>19 students actively engaged in crocheting</p> <p>3 students on phone</p> <p>1 student head down</p> <p>1 student forgot work at home & is doing work for math class</p>
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	<p>6 students are following crochet videos that they found to help them make what they are planning</p> <p>3 students asked me for help with their planning or crocheting.</p> <p>It's pretty quiet. Quieter than usual. The weather is dreary & some Muslim students are fasting for Ramadan, which can have energy-lowering effects due to the lack of food & water.</p> <p>Group 1 (3 students): creating a 3D cardboard letter so that they can then yarnbomb it. Today's challenge was making sure the cardboard was cut evenly & neatly.</p> <p>Group 2 (5 students): Yarnbombing a teddy bear. <u>This group is splitting up tasks and finding the appropriate methods to yarnbomb a teddy bear that one of them brought in.</u></p> <p>Group 3: (2 students working independently) Student A is working on collaborating on the school wide project (making some chains) While the other student is working on creating a long cardigan. These students are both working quietly with headphones on.</p> <p>Group 4: (5 students- 4 working in a group & 1 on their own) Students ABC&D are making wearable crochet- a hat and/or headband. This group has not exactly split up their jobs yet but they all do have crochet materials in hand and are practicing. Student E is creating a</p>
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	<p>scarf on his own. He has already begun and is planning to keep working on it at home.</p> <p>Group 5: (3 Students) <u>Making a wearable ensemble - Hat, scarf & bag. They have split up the jobs and given the hat to the student who is most advanced, the bag to the student in the middle, and the scarf to the student who wants less of a challenge. They all chose coordinated colors & are using videos to assist them.</u></p> <p>Group 6: (2 Students working independently) Student A is working on the school wide project. Student B is creating a scarf using red and black yarn. 5</p> <p>Group 7: (4 students- 2 working together, 3 working independently) Student A is making an anime-inspired hat, student B is making a Doom-inspired mask, student C is making a coaster, Students D&E are collaborating on the school-wide project. Student C & E are absent and student A forgot his yarn at home, but the others are working towards their project goals.</p> <p>Group 8: (3 Students) Students A&B are working on a purse & Student C is creating a series of flowers. Students A&B are choosing their yarn colors & experimenting with what shapes they want to use. Student C is researching videos to watch to teach him to make different flowers.</p>
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NOTES ON STUDENTS SUPPORTING OTHER STUDENTS:	<p><u>-Students are splitting up jobs and roles within their groups.</u></p> <p><u>-Students in group 5 are encouraging one of their group members, “You’re doing it right! Keep going.” They then continue to crochet while watching an episode of a cartoon show together.</u></p>
NOTES ON STUDENT INTERACTIONS/ BEHAVIORS:	<p><u>One student in group 2 is going over to group 1 and asking, “What are y’all making?”</u></p> <p>-A different student from group 2 comes to sit with group 1 to talk.</p> <p>-Group 4 listening to music and talking quietly while they work.</p> <p>-Many students are discussing subjects other than crocheting while working: Students at group 2 are discussing religion. In group 1, students are discussing fasting.</p>
NOTES ON LANGUAGE USAGE. WHAT LANGUAGE ARE STUDENTS USING TO DESCRIBE WHAT THEY’RE DOING?	<p>“It’s so perfect and aligned”- a student working on a base for their yarnbomb.</p>
OTHER NOTES:	<p>In general, engagement & collaboration is high, but it seems like the weather and other factors like Ramadan fasting and the fact that spring break is right around the corner are interfering with the energy and engagement level. Also, at this stage, students' ideas and plans are not super tight or well-developed yet. They are just in the beginning phases and have not encountered much problem solving</p>

	or issues yet. I will do another observation when we are back from break.
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OBSERVATION #3 MATRIX

DATE: 4/29/22	TIME: 11:00-11:56	LENGTH OF OBS:56 min
# OF STUDENTS PRESENT:23	# OF STUDENTS ABSENT:7	# OF STUDENT HELPERS OR GUEST TEACHERS PRESENT:0

DESCRIPTION OF CLASS ACTIVITY:	<ol style="list-style-type: none"> 1. Students walked into the room and took out their finished crochet projects. 2. Students were given a rubric to fill out. 3. Students were asked to put their name(s) and short description of their project and what stitches were used to create it on a small sheet of paper to be displayed next to their work. 4. Students were directed to do a gallery walk with the intention that they would be giving students shout outs after looking at the work. 5. When students were done looking at the works, I directed them to talk about what they saw in their groups. They selected a speaker for their group who would share out. 6. I then called on each group. 7. Students then reflected on the process and asked each other questions about their works. 8. Students were directed to hand their rubrics in, keep their works out so I could photograph them, and clean up their yarn bins & give back their hooks.
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<p>DESCRIPTION OF LEVEL OF STUDENT ENGAGEMENT IN ACTIVITY:</p>	<p>21/23 students participated - One skipped class and the other went to the bathroom and didn't come back.</p> <p>All 21 students participated in filling out a rubric, a description tile, and the gallery walk. Not every student spoke during the discussion, but the majority of students did speak with their small groups before the whole class discussion.</p>
<p>NOTES ON STUDENTS SUPPORTING OTHER STUDENTS:</p>	<p><u>Students gave positive feedback to one another with ease. "I loved Coral's hat because it had complexity in the details added."</u></p> <p>-Some students' works were not talked about as much. I made sure to point out specific positive things about these works.</p> <p>-I think some students were just so wowed with the students who made exemplary works that were polished and finished that they did not pay as much attention to the other works.</p>
<p>NOTES ON STUDENT INTERACTIONS/ BEHAVIORS:</p>	<p><u>-Students talked about the works and asked questions as they were doing the gallery walk. Some students asked questions aloud. "What is this? Oh, it's a coaster."</u></p> <p>-During the discussion/ shout outs, I was surprised how students really took the lead and talked for way longer than they had in past discussions. The instruction was to pick one artwork to talk about, but students listed several artworks that stood out to them and explained why.</p> <p><u>-Students also engaged in questioning with one another. One student asked Violet, "how</u></p>

<p>NOTES ON STUDENT INTERACTIONS/ BEHAVIORS:</p>	<p><u>did you attach the arms?"</u> and she answered, <u>"I had to sew them on after I made the body. I also stuffed the arms with stuffing."</u></p> <p><u>-Violet's work got a lot of compliments. When someone was saying something positive about her work, about how detailed or how it looked like it took a lot of time, Violet smiled.</u></p> <p>-There were a few moments when someone forgot someone else's name- these moments were handled with grace. "Sorry, how do I pronounce your name again?"</p>
<p>NOTES ON LANGUAGE USAGE. WHAT LANGUAGE ARE STUDENTS USING TO DESCRIBE WHAT THEY'RE DOING?</p>	<p>Students were using some of the language from the rubric creative, complex, craft. They also noted when it looked like a lot of time was spent.</p>
<p>OTHER NOTES:</p>	<p>-I asked Violet what she was going to do with her creation now that it's finished. She said she was going to give it to her little brother as a way he could remember her while she is in college.</p> <p>-Group 5 was absent due to a field trip.</p> <p>-Today is a Friday and the weather is nice. I do notice a restlessness among some students. I believe this is also why 2 students skipped class. This is "normal" for this time of year, but those students will be held accountable (caregiver contact & 0 given for classwork).</p>

APPENDIX: K

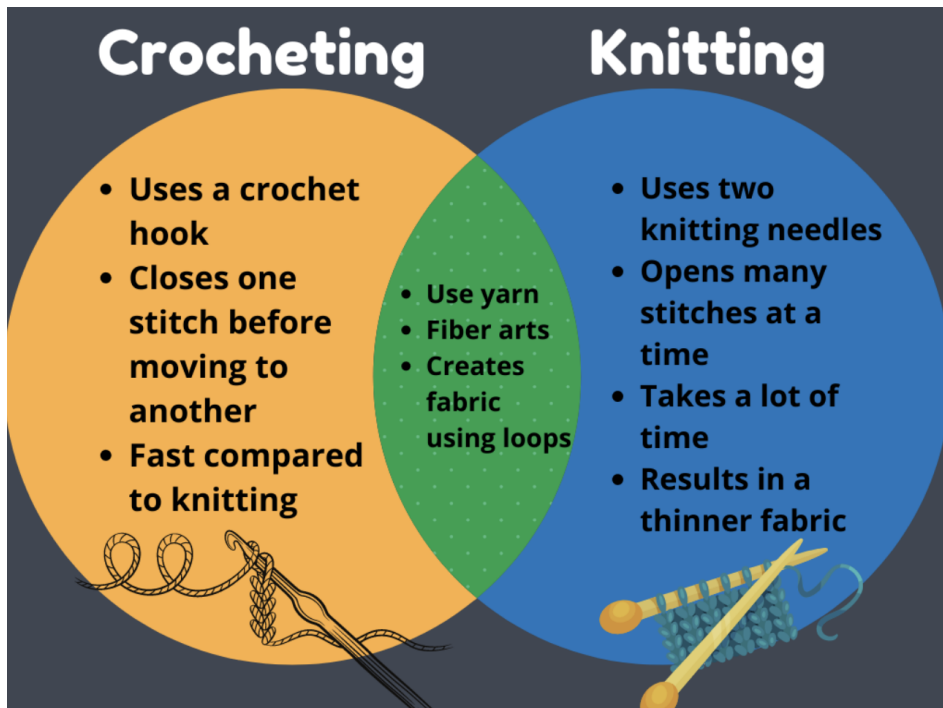
Crochet Project Rubric - 100 Points Name(s): _____

Criteria	Exceptional (20 points)	Strong (18-19 points)	Standard (14-16 points)	2-Reasonable (11-13 points)	1-Beginning (10-0 points)
Craftsmanship _____/20	Exceptional care has been taken in completion of the piece. High-quality work, neatly executed.	Crochet work is executed well. Neat & clean in most spots, with a few rough areas that do not necessarily take away from the piece.	Average- needs to show a bit more care in completing the project. Some areas look unintentionally messy.	Work shows basic awareness of craftsmanship. There are several areas that lack attention and care that take away from the piece.	Work shows no consideration or care for the way the materials were used to create the piece.
Creativity _____/20	Work demonstrates exceptionally unique ways of using crochet techniques and color. Creative risks were taken freely and many different options were explored.	Work shows effective evidence of inventiveness & experimentation.	Some exploration or creativity is demonstrated in this work.	Minimal exploration or creativity is demonstrated in this work.	No exploration or creativity is demonstrated in this work.
Technical Skills _____/20	Work demonstrates advanced crochet techniques like double crochet, a circle, color changes, etc.. It is clear that this student engaged and persisted to learn these technical skills.	Work demonstrates a strong commitment to learning crochet techniques. Single crochet is demonstrated in a masterful way throughout the piece.	Work demonstrates a standard understanding of crochet techniques. Single crocheting or chaining is used throughout the piece proficiently.	Work demonstrates minimal practicing of crochet techniques.	Based on the work provided, it is not evident that crochet technique learning was attempted.
Complexity _____/20	Well planned details add a high level of complexity to this work. Layering, color changing, stitching, patterns, textures or symbols add visual interest to the work.	Shows effective application of details to create interest, complexity and variety in the work.	Shows some application of details to create interest or complexity.	Shows minimal application of details to create interest. The design is lacking complexity.	No details were added or work is incomplete.
Class time usage _____/20	Work is completed to a very high standard by the deadline. Available class time was managed exceptionally well.	Work was completed by the deadline and met the requirements, demonstrating good time management skills.	Work was completed by the deadline and met most requirements, demonstrating adequate time management.	Work was completed shortly after the deadline and met some requirements, demonstrating a lack of time management skills.	Work was handed in very late or not at all and/or requirements were disregarded. Demonstrating no time management.

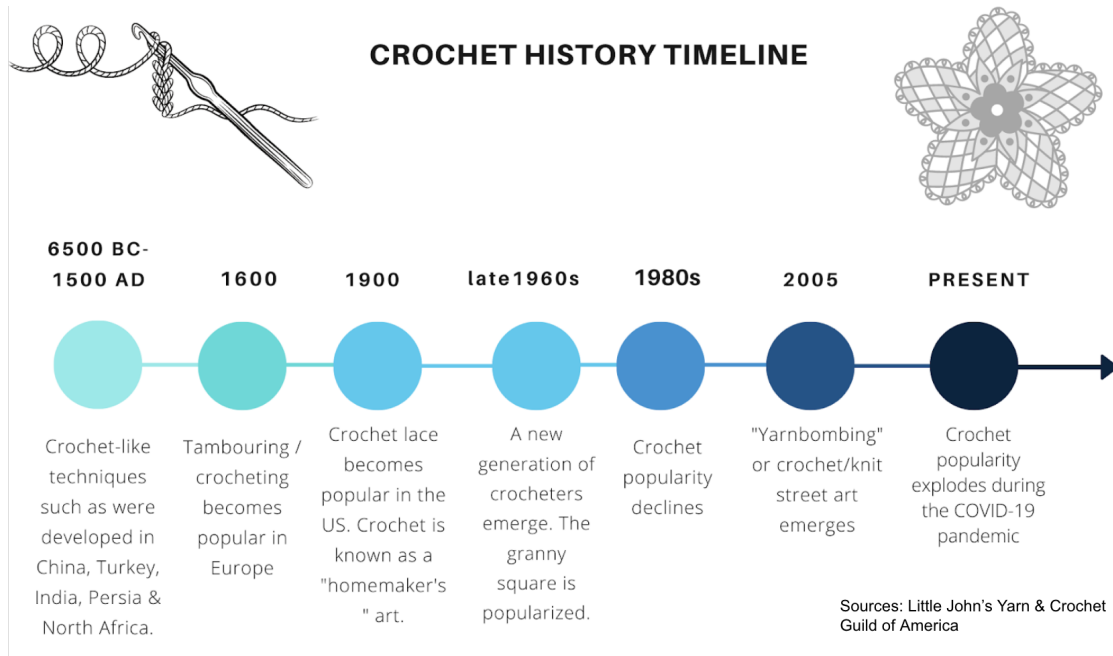
Total: _____/100 Comments: _____

Rubric
APPENDIX L:

Slides/ Lesson Materials



Timeline Slide



Do Now 4/4/22

@emani.milan
Philly-based designer & entrepreneur. Created first ever yarn vending machine.

Violet

This artwork inspires me to used cool and nice color for my crochet project that can make it pop that people want it.

Lilac

This artwork sparked my interest because its so pretty and I would make something like this

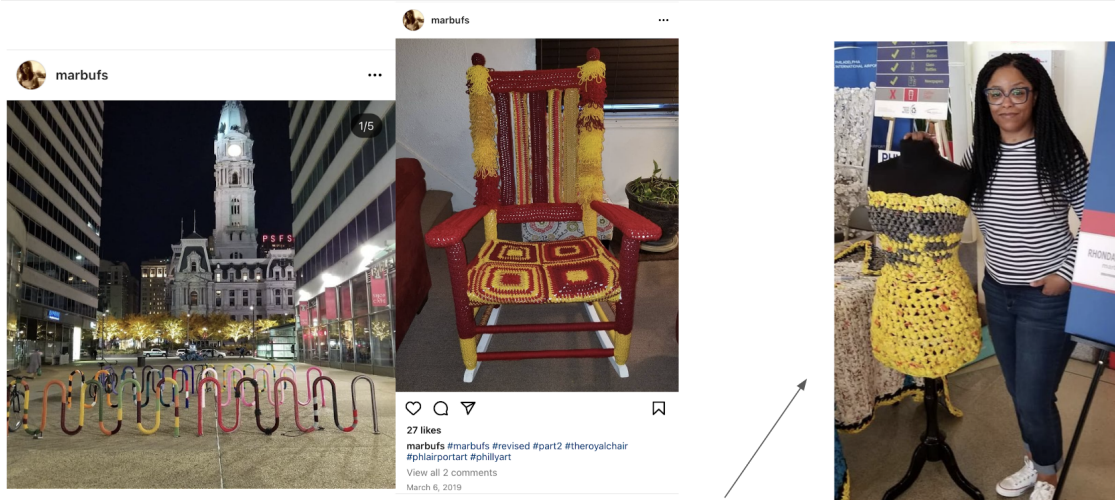
Indigo

This artwork sparks inspiration within me because it is very modern and a style that I like.

Do Now 4/4/22



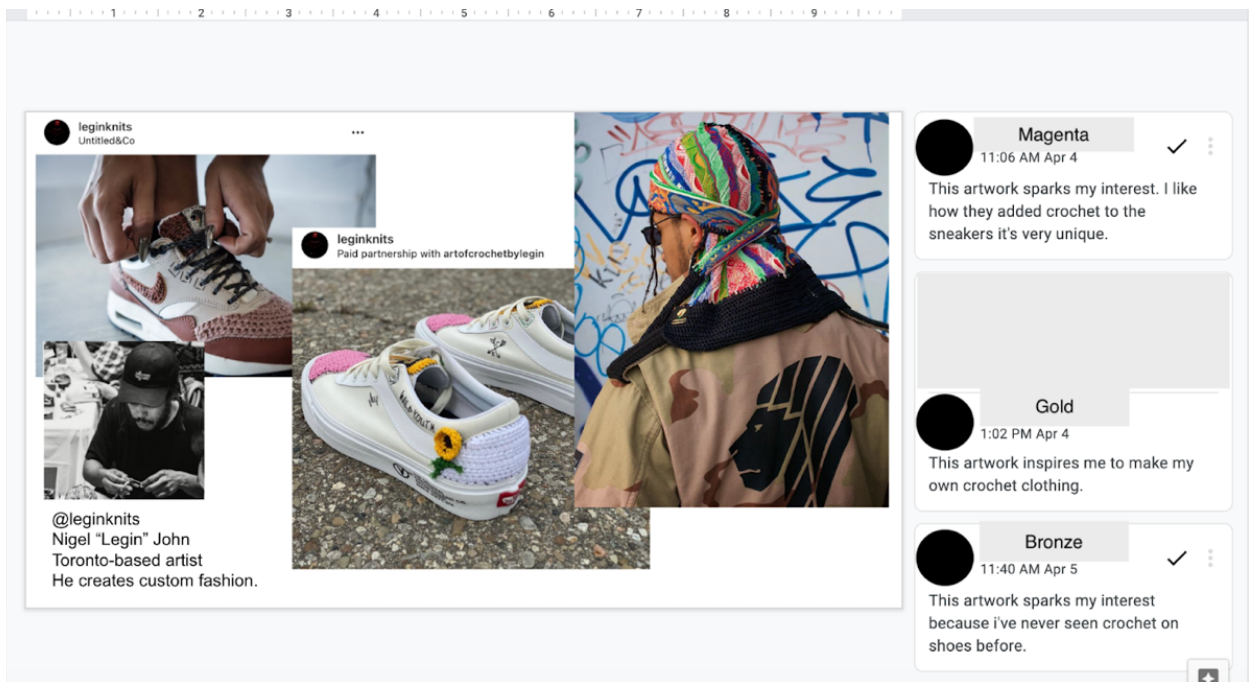
Do Now 4/4/22



Yarn bombed bike racks

Plarn dress

Philly crocheter Rhonda Cooper Marbufs @marbufs



KWL 3/28/22

KWL CHART
KNOW, WANT TO KNOW, LEARNED

TODAY'S TOPIC
Crochet history

What I Know: It's a form of fiber art.
It's a fun hobby
It can be a relaxer to many people.

What I Want to Know: I want to know do people find knitting or crochet easier?
I want to know who was the first person to crochet

What I Learned: I learned that more varieties of color began to come out in the 1960's
crochet came to America in the 1900's (became women's work)

NAME: Olive DATE: 3/28/22

KNOW, WANT TO KNOW, LEARNED

Crochet History

What I Know: * I know crochet is used to make clothes in other countries
* I know to start ^{Text}crochet you must make a slipknot. ^{thing}

What I Want to Know: • what's the biggest¹ crocheted.
• How do people make patterns.

What I Learned: • crocheting was used during the Potato famine as a way for Irish immigrants to make money
• It was fashionable ⁱⁿ the 60's / 70's.

NAME: Fuchsia DATE: 3/28/2022

KWL 3/28/22

KWL CHART
KNOW, WANT TO KNOW, LEARNED

TODAY'S TOPIC
history of Crochet

What I Know:

- Older people crochet to keep their minds fresh.
- Crochet is less complicated than knitting
- Only one hook is needed sometimes. even just fingers

What I Want to Know: why did people start crocheting? what was the biggest thing (crocheted)

What I Learned: → on the back

NAME: Lilac

DATE: March 28th, 2022

KWL CHART
KNOW, WANT TO KNOW, LEARNED

TODAY'S TOPIC
Crochet History

What I Know: I know that it is a fiber artwork used by needle work. I know that it takes Patience. Text

What I Want to Know: I want to know: Can any shape be made with crochet. I want to know how to make a scarf.

What I Learned: I learned that Crochet had been around since BC. I also learned that crochet had saved lives in Ireland

NAME: Red

DATE: 3/28/22

CROCHET CHOICE PROJECT PROPOSAL

Name(s):

1. Project options: Discuss these options with your group and check the one you want to do. Click on each one to see an example.
 - [Yarnbombing](#)- Cover a surface or object with crochet or create a crochet installation
 - [Crochet / mixed media](#): Create an artwork on paper using drawing or painting techniques that also incorporates crochet within the work.
 - [Wearable crochet](#) - Fashion: hat, bag, mask, headband, scarf etc.
 - [Crochet sculpture](#) - crochet 3D forms
 - [Functional Crochet](#)- crochet something that serves a purpose (blanket, pillow,
 - Take part in [school-wide crochet installation](#) (theme: growth/environment) each person makes a few leaves or flowers and then we'll put them all together to make a crochet mural of some kind)

You could also combine two ideas. For example, [this crocheted planter](#) is both yarn bombing and functional crochet.

2. In as much detail as possible, write down what you would like to do for your collaborative project. If your choice is to take part in the school-wide crochet installation, please write some ideas you have for this project. (Minimum 4 sentences)
3. Create a sketch or a vision board/ picture collage of what you want to make. Take a picture of it and upload it to this assignment on google classroom or turn it in to Ms. Farley.