THE INTERSECTION OF SOCIAL JUSTICE AND THE ARTS

Suzanne Power B. Ed, Dip Teaching

Supervisors: Associate Professor Deborah Heck, Chief Supervisor; Dr Janet Wyvill

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Arts, arts-based pedagogy, education, engagement, pedagogy, social justice, social justice education, socially-just teaching practices, arts-based graphic elicitation
Abstract

This study was constructed to respond to concerns about the ability of teachers within Queensland Christian Schools to promote student development, understanding and engagement in issues and actions of social justice and how their level of understanding and knowledge of the Arts and their familiarity with and confidence in utilising arts-based pedagogies impact this. An interpretive inquiry using semi-structured interviews and arts-based graphic elicitation sought to understand the extent to which teachers within Queensland Christian Schools educate for social justice through the Arts. Discussion centred on the themes of social justice, the Arts and aesthetics, and factors that influence teachers to incorporate these into their programs and pedagogy. Six different elements of social justice engagement were identified. Major findings suggested that the extent to which teachers educate for social justice through the Arts is determined by the quality and level of engagement in the different elements of social justice, teacher knowledge, skills and attitudes towards the Arts, and different personal and professional motivating factors. Specific training and support in aesthetics, the different forms of art, social justice and educating for social justice, including the incorporation of social justice understandings and actions into learning programs, were identified as areas requiring action to support teachers in increasing their own and their student’s capacities for social justice and to empower social justice actions. Further research is suggested to understand the connection teachers make in connecting social justice and the Arts.
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Statement of Original Authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature: __________________________

Suzanne Power

Date: 5 December 2014
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1. Introduction

This study was constructed to respond to concerns about the ability of teachers within Queensland Christian Schools to promote student development, understanding and engagement in issues and actions of social justice and how their level of understanding and knowledge of the Arts and their familiarity with and confidence in utilising arts-based pedagogies impact this.

The Ministerial Council of Education, Employment, Training and Youth Affairs, MCEETYA (2008) have positioned Australia as a democratic nation and society deeply embedded with the fundamental values and beliefs in freedom, equality, the rule of law, the notion of justice, and the dignity of all human beings. These beliefs have been realised through the selection of nine values (‘The National Framework for Values Education in Australian Schools’, 2005), to promote Australian democratic society in schools. Each of these values relate to issues of character and social justice. Social justice is concerned with the balancing of joint societal responsibilities and contributions with those of the individual members of society (The National Pro Bono Resource Centre [NPBRC], 2011). The notion of social justice is foundational to the Australian way of life, and as such, schools and teachers share in the purpose of preparing students to participate in, lead and develop society, and to promote and develop student’s capacities for social justice (MCEETYA, 2008).

This study takes the position of Atweh, Bland and Ala’i (2012) that founds social justice on the principles of ethics; “posit(ing) ethics as the discourse of moral judgements or what we ought to do that are inevitably involved in the development of social responsibility” … this view of ethics “demands that the ought to do be based on the ought to know which in turn is based on the ought to be”(p. 15). The Australian curriculum also positions ethics in association with social justice. Within the mandated Australian Curriculum social justice is informed by the ‘General Capabilities’ and is described within, ‘Personal and Social Capability’ (PSC), in the
organising element of, ‘Social awareness’, and in the capability of, ‘Ethical Understanding’ (EU), in the organising element of, ‘Exploring values, rights and responsibilities’. It is also part of the subject, ‘Civics and Citizenship’ contained within the learning area of Humanities and Social Sciences. These build on the educational goals of the Melbourne Declaration (MCEETYA, 2008), which frame the national educational aspirations for all Australian school students.

In pursuing the goal of social justice it is necessary to critique societal structures and frameworks, to examine ideologies, motivations and choices, to gain a greater understanding of the role of the individual as a member of society, to empower individuals to engage in socio-political spaces, to enable individuals to develop their own voice, to stir the imagination, and to awaken the consciousness (Moon, Rose, Black, Black, Hwang, Lynn & Memoli, 2013; Campana, 2011; Dewhurst, 2010; Spehler & Slattery, 2010). There are a number of different approaches schools can take to achieve these goals. One approach is to utilise the Arts (Ammentorp, 2007; Ewing, 2010). The Arts have been defined in the Australian curriculum as the five distinct disciplines of Dance, Drama, Music, Media, and Visual Art and may be treated separately or integrated. Within this study a broader understanding of the Arts is applied to include aspects of design, creative literature and visual communication (Ewing, 2010).

This chapter outlines the background and context of the study, the overarching purpose of the study and main research questions, and the significance of this research. Finally, it outlines the remaining chapters of the thesis.

1.1 BACKGROUND

There is a well-documented body of literature, including the seminal works of Dewey (1934;1938), Greene (1995), Eisner (2005) and Vygotsky (1971), that presents the Arts and aesthetic experiences through the Arts as having the potential to meet the goals of social justice in deep and transformative ways (Moon et al, 2013; Campana 2011; Ammentorp, 2007). Research into this area seems to be concentrated in the United States and, to a lesser extent, Europe and other countries. There is very little research within the Australian context. Robyn Ewing’s *Australian Education*
Review (2010) presents an historic and contemporary description of the contribution of the Arts to education, and includes a discussion on the potential of the Arts to contribute to social transformation. She also highlights the “paucity” and widespread lack of adequate professional development or pre-service training available in the Arts within Australia. In the same paper, researcher John O’Toole, lead writer for the Arts in the Australian Curriculum calls for priority research into aesthetic learning to be conducted and shared with practitioners and policy makers alike. Ewing goes on to say, “There is a need to reframe both research and pedagogy in the Arts to focus on understanding the possibilities for learning and teaching in, through and about the Arts, in schools, but also a need to use the Arts as a catalyst for social justice in the community more broadly”, (p10). Within Australia, historically and currently, not-for-profit and/or cross-sectoral community arts groups, rather than schools or school programs, are the bodies that promote social justice through the Arts (Ewing 2010). Teacher engagement, preparedness and choice to use arts-based pedagogies is also a concern with Gadsen (2008), raising the “question of how, whether, and with what purpose and content are … teachers prepared to teach and infuse the Arts into their instruction?” (p 40).

1.2 CONTEXT

This study is placed within the context of the developing Australian curriculum and the school-based learning programs of Independent Christian Schools in Queensland. Nationally, the Australian Curriculum is being released with different subjects rolled out in sequential phases. The Arts (F-10) curriculum was endorsed in July 2013 and the General Capabilities in 2010 and revised in 2011. Civics and Citizenship (3-10) is awaiting endorsement but the curriculum has been made available to schools.

Within the Independent sector of schooling, Christian Schools have the mission of promoting the values outlined by the national framework as well as those of the Christian faith (Associated Christian Schools [ACS], 2014; Christian Schools Australia [CSA], 2014), a faith that equates action with belief (e.g. James Chapter 2, NRSV). As social justice is a large component of Christian teaching, this places these
schools in particular in a position with the need to examine carefully and critically what they do in this regard.

1.3 PURPOSE AND RESEARCH QUESTIONS

Given the value placed on social justice within our society and the Christian faith, the role of the Arts in promoting and provoking social justice, the possibilities of personal development through the Arts and aesthetic experiences, the variety of arts-based pedagogies available, and the current lack of research and professional development in these areas in Australia, this study sets out to investigate the extent to which the understanding and enactment of social justice and social action by school students is developed and enabled through teacher choice to use arts-based pedagogies.

This inquiry is framed by the research question: ‘To what extent do teachers in Queensland Christian Schools educate for social justice through the Arts?’

The research question is supported by the following four guiding questions:

• How do teachers in Queensland Christian schools perceive social justice and how is it placed in regards to their pedagogy and learning programs?
• How do teachers in Queensland Christian schools perceive the Arts and aesthetics as contributing to student development and use the Arts in their learning programs?
• How do teachers in Queensland Christian Schools use the Arts to advance student understanding and engagement in social justice?
• What are the personal and professional factors that contribute to the extent that teachers in Queensland Christian schools choose to include, or not to include, social justice and the Arts into their pedagogy?

1.4 SIGNIFICANCE

This study will add to the understanding of how social justice is being addressed by teachers. It will also add to the understanding of how the Arts are being used within Australian schools and provide insight into their impact and status in how they are perceived as contributing to the development and promotion of a
socially just society. This will be done by providing a cross-sectional picture of the current level of knowledge and understanding regarding social justice and the value, potential, and use of the Arts, aesthetics and arts-based pedagogies in relation to social justice within the Independent Christian School sector, as practised by individual teachers. Research in this area within this sector has not yet been conducted and it is anticipated that in addressing this gap, this study will inform further research and development in relation to professional development and training for future and current teachers. It will also have the potential to inform policy and operational directions for Christian schools and the Independent Education sector in regards to the issues mentioned and to promote and enable student development in social justice and social action. The intent is to contribute to building resilient and sustainable communities.

1.5 THESIS OUTLINE

This chapter has contextualised the research study and defined key concepts connected with social justice and the Arts. A critical review of the literature on the subject of the research follows in Chapter 2. This is arranged according to the themes of social justice, the Arts, and the factors that influence teachers to engage in social justice and/or the Arts. Chapter 3 describes the research design, which utilises a qualitative approach and interpretive inquiry through the methods of semi-structured interviews and arts-based graphic elicitation. These are viewed from a symbolic interactionist perspective and a constructivist epistemology. The results of the study are presented and analysed in Chapter 4. The analysis will involve the findings of the inquiry as well as in reference to the literature, discussing similarities and differences. The final chapter, Chapter 5, concludes the discussion in regards to how social justice is addressed by teachers and how the Arts are utilised to do this, outlines the limitations and implications of the study, and further discusses the practical implications and recommended actions for further research.
2. Literature review

In the previous chapter the purpose of this study was identified as investigating the extent to which teachers in Queensland Christian Schools educate for social justice through the Arts. The chapter also provided an overview of how the study will be conducted. The purpose of this chapter is to undertake a literature review to underpin the study and explore some of the substantive theories in the literature around the theoretical concepts or themes of social justice, the Arts, and the factors that influence teachers to engage in social justice and/or the Arts. Social justice will be examined through the topics of social justice and education, socially-just teaching practices, social justice learning intentions and demonstrate how some educators combine these elements. The Arts will then be discussed under the topics of the Arts in education and learning, arts-based pedagogy and aesthetics, and the combining of social justice and the Arts. The final section will examine the internal and external factors that influence teacher pedagogy in relation to social justice and the Arts, namely that of value, motivation, and personal and professional expectations, attitudes, skills and resources. The chapter concludes with a review of the theoretical framework of the study.

2.1 SOCIAL JUSTICE

Social justice is difficult to define universally. It is viewed and enacted differently according to the specific perspectives of individual political and/or ideological communities and is based on their cultural and historic value systems. In addition, these are constantly changing and developing (Briar-Lawson & Roth, 2011; NPBRC, 2011; Gerwitz, 2006). Generally, social justice is understood to be connected with the understanding of fairness that extends beyond the individual, simultaneously balancing individual and collective needs and joint responsibilities, to contribute to a just society (NPBRC, 2011; Kretchmar, 2008; Griffiths, 1998). The modern Western concept of social justice seeks to address the tension between individual liberties and social equality. For example, the Utilitarian views of John Stuart Mill (1971) emphasises the greatest good for the greatest number. Rawls’

Commonalities within the differing perspectives on social justice can be identified. These are: the recognition of human value and commitment to the wellbeing, dignity and respect of others; individual responsibility to meet own needs and commitment to contribute to society; and collective and collaborative responsibility to address systemic/structural poverty, inequality and unfairness. These elements will therefore form the basis of the definition of social justice for this study. The next section will explore the approach to social justice within the context of formal education.

2.2 SOCIAL JUSTICE AND EDUCATION

Social Justice is both a goal and a process that requires continuous commitment and action to be achieved within education (Enslin, 2006; Elijah, 2003; Griffiths, 2003; Adams, Bell & Griffin, 1997). Within the context of education, or more specifically teaching and learning, this is considered through two major perspectives. One perspective addresses inclusion, access, and equity to learning provision and is concerned with an education that is socially just and delivered through socially just practices (Artiles, Kozleski, & Waitoller, 2011; Theoharis, 2009; Florian, 2008; Sturman, 1997). The other perspective is concerned with educating for and in social justice through increasing student capacities and capabilities in social justice knowledge, understandings and skills (Adam, Bell & Griffin, 2007; Sturman, 1997). Whilst these perspectives are distinct from each other, there is reciprocity in both approaches for both students and teachers (McGregor, 2012; Krahe & Brown, 2011; Mardirosian & Belson, 2009). Both perspectives of social justice within schooling and teaching and learning have the shared aim of enabling students to participate, engage in and build democracy in their communities with the aim to transform society (Cotton, 2012). The next section will examine a socially-just approach to teaching and learning before addressing teaching and
learning in the area of social justice and demonstrating how these areas work together to engage learners in social justice as education and action.

2.3 **SOCIALLY-JUST TEACHING PRACTICES**

Socially-just teaching practice is the application of ethics to education and the practical application of an ethics of care in the classroom (Cotton, 2012). The *Australian Professional Standards for Teachers*, endorsed by Australia’s Education Ministers in December 2010 and released by the Australian Institute for Teaching and School Leadership (AITSL) in February 2011, address various aspects of social justice across a number of standards. These include Standards 1.3 and 4.1, which deal with issues of catering for diversity in regards to linguistic, cultural, religious and socioeconomic backgrounds, and supporting student participation through inclusive practice respectively (AITSL, 2012). Within Christian Schools this consideration is also part of the pastoral care approach, which takes a holistic view of learning and an individual case-management approach to students. Socially-just teaching practices are based on the valuing of each individual, relationships and critical understanding, and by the provision of learning experiences that support all learners and learning needs (MacKeith, 2012). Atweh, Bland and Ala’i (2012) characterise it by “a commitment and responsibility to act and evaluate practices based on the perspective of the other” (p. 37). This view is also an important component of the theoretical perspective employed in this study and described in the next chapter.

Social justice teaching practices incorporate many aspects of social justice, including procedural, interpersonal, informational, distributive, recognitional and associative justice (Kretchmar, 2008), but are also connected with the idea of social inclusion (Griffiths et al, 2006). Social inclusion is the practice of equipping individuals with the resources they need to participate and engage in the social, cultural, political and economic areas of life as enjoyed by the majority of people in society (NPBRC, 2011). In this approach, both classroom management and teaching and learning strategies are designed to make it possible for individuals to build their capabilities (Sen, 2009).
The concept of socially-just teaching practices are informed by a number of social justice principles. These include acknowledging and addressing the rights of the individual to be treated personally, culturally and socially with dignity and respect (UN Dec Human Rights; Young, 1990), self-determination (Gale and Trantor, 2011; Gale & Densmore, 2000), equity (Pattern, Shahjahan, & Osei-Kofi, 2010; James, 2007), access (James, 2007; Gerwitz, 1998; Young, 1990), and participation (Gale and Trantor, 2011; James, 2007; Gerwitz, 1998). These equate to students participating in their program design and level of program participation, acknowledgement and inclusion of students’ cultural, social and knowledge systems, intentional access to resources, removal of barriers for access to programs for those who are socially different, and socially inclusive practices to promote connectedness.

2.4 SOCIAL JUSTICE LEARNING INTENTIONS

Recent interest in connecting education and social justice has included a variety of approaches (Dover, 2013; Hackman 2005). These include, democratic education (Dewey, 2007; Parker, 2003), critical pedagogy (Freire, 1996), multicultural education (Grant & Sleeter, 2007; Banks, 1995; Suzuki, 1994), culturally responsive education (Gay, 2000), and social justice education, (SJE), (Cotton 2012; Adams, Bell & Griffin, 2007; Poplin & Rivera, 2005). These approaches place prime importance on ‘critical consciousness’. Critical consciousness stresses the importance of self-awareness leading to empowerment: “This includes knowing one’s own attitudes, beliefs, values, and cultural worldview … and encourages students from traditionally marginalised backgrounds to express their ‘voice’. This entails having individuals know and express their lived experiences, perspectives, desires, and beliefs” (Torres-Harding & Meyers, 2013, p. 215). Yet, according to Atweh, Bland and Ala’i (2012), critical consciousness, or “critical knowledge, by itself, does not commit to any action” (p. 16); ethical behaviour is not possible without empathetic and critical imagination. Positive outcomes in social justice require individuals to understand their own position and conceptions of social justice and to critically reflect on that position, instilling these beliefs into personal actions (Torres-Harding, Steele, Schultz, Taha & Pico, 2014; Young Ah, 2011, Hirsch 2010). Chung and Bemak (2012) express a similar idea stating that though awareness is critical in order to be responsive, “it is important
that, along with understanding, acknowledging, accepting and appreciating … we go the next step and become proactive in addressing issues of equity, ‘isms’, oppression, discrimination, power differentials, and institutionalized oppression.” (p. 42). These varying viewpoints all address social justice but reflect different expectations regarding the type and level of social justice engagement. The following section examines these expectations.

2.4.1 ENGAGEMENT IN SOCIAL JUSTICE LEARNING

Engagement in social justice occurs at an intra-personal level, inter-personal level and institutional level and can be: self-directed, where individuals examine their own understandings and positions; others-directed, where individuals question, challenge and/or interact with other individuals in areas of understanding and action; and collaborative involvement which includes inter-group participation and cooperation in actions promoting and addressing social concerns (Alimo, 2012; Zunga, Williams & Berger, 2005).

Within the Australian curriculum levels or degrees of engagement in issues of social justice are described in a variety of documents, including the Civics and Citizenship curriculum, Ethical Understanding, and Personal and Social Capability. In combination, the Australian Curriculum describes these as: understanding ethical concepts and issues; exploring values, rights and responsibilities; imparting and promoting knowledge and understanding of principles and practices relating to citizenship and systems of democracy and law; developing reflective, critical and analytical skills to interrogate ethical issues and enable responsible participation in society; encouraging identity and active and informed participation within society; and the creation of capacities and dispositions to participate in civic life including personal and social awareness and management.

Briar-Lawson et al (2011) describe levels of engagement in social justice as including, becoming informed about issues and their effects on people and the environment, undertaking research, organising educational opportunities, promoting socially just and ethical practices, volunteerism and service learning, participation in community-based projects, and “activism aimed at promoting changes in policies,
programs, and practices in governments” (p. 3). Other scholars (Picower, 2012; Adams, 2010; Banks, 2010) emphasise critical analysis of social justice issues, self-reflection on own biases and the development and practice of strategies to respond to social injustice and the promotion of social change. There is also a school of thought that the whole of education should enhance social action through democratic participation in civic society with a view to transforming it, exceeding the passive transmission of knowledge and culture (Payne & Strickand, 2008; Griffin, 2007; Ayers, Hunt and Quinn, 1998; Greene, 1988; Friere, 1985; Dewey, 1916). Others, such as Horowitz and Salas (2006) believe the classroom should have no place in a political agenda and should focus on the transmission of knowledge and information.

The curricular content of social justice within Australian schools is mandated by the Australian curriculum, state syllabus documents and school curriculum plans. Social justice education is also delivered through co-curricular and extra-curricular programmes, which allow the application of knowledge in this area of education to be applied through real world activities that engage students in order to develop their social responsibility (Atweh, Bland & Ala’i, 2012). This includes Service Learning and, within Christian Schools, is often part of religious or Christian Studies, which includes values education. These forms of learning “promote critical awareness of both one’s own social positions and identities, and knowledge around worldviews, perspectives, and life stories of diverse groups within the community” (Torres-Harding & Meyers, 2013, p. 216). Service Learning may also connect with the Arts through community arts projects (Ewing, 2010).

Torres-Harding and Meyers (2013) describe how social justice education contributes to both the individual and to society, benefitting students by: providing opportunities to enact their values; enhancing self-efficacy, motivation, and intentions to engage in social justice efforts (social action); increasing cultural knowledge; developing inter-personal and participatory intervention skills; life in a fair and just society; and genuine collaborative relationships with marginalised others. Further potential benefits obtained through involvement in social action are identified as including: “enhanced psychological well-being, enhanced life satisfaction, personal growth, and social well-being” (p. 214).
2.5 COMBINING SOCIALLY-JUST TEACHING AND SOCIAL JUSTICE LEARNING INTENTIONS

Educators, such as Dewey (1932) and Counts (1932) who uphold the view that education and teaching are not neutral but contain political methodologies and aspirations and are intrinsically linked to their cultural, racial, economic and political historic contexts, are not only committed to creating socially-just learning conditions but providing their students with opportunities to develop competencies to analyse and take action in issues of social justice (Banks, 2006; Oakes & Lipton, 2006; Ayers, 2004; Cochran-Smith, 2004; Giroux, 1995; Anyon, 1981). Dover (2012) draws upon Freire’s (1970) framework, to express this as an approach to education in which ideological, curricula and pedagogical practices are aligned to promote justice and equity containing:

- curriculum that (a) reflects students’ personal and cultural identities; (b) includes explicit instruction about oppression, prejudice and inequity; and (c) makes connections between curriculum standards and social justice topics;
- pedagogy that (a) creates a supportive classroom climate that embraces multiple perspectives; (b) emphasises critical thinking and inquiry; and (c) promotes students’ academic, civic, and personal growth;
- connects education and social action through (a) teachers’ sense of themselves as social activists; (b) teachers’ intent to raise students’ awareness if inequity and injustice; and (c) teachers’ intent to promote students’ social action (Dover, 2012. p.93).

Hackman (2005) holds a similar view, and presents five considerations for social justice: content mastery, tools for critical analysis, tools for social change, tools for professional reflection and an awareness of multicultural group dynamics. The first three of these deal with content and student learning, the forth with identifying the teacher’s personal qualities that inform their practice and the fifth on identifying the social dynamics of the classroom and the socially constructed identity of the teacher.
and the students. Both approaches are supported by Cotton (2012) who adds the further considerations of: construction of community identity; the security of community members through the support of their needs; the operation of power within the community, particularly in regard to who decides on the curriculum, nature of learning experiences and alternate knowledge systems.

Combining social justice learning intentions and critical practice requires a considered and deliberate response on behalf of the teacher.

It is easy to confuse education for social justice with a student-centered pedagogy, ignoring the languages of critique and possibility grounded in social justice, and the connection of what is learned to political and social structures. Additionally to move from the warm and fuzzy comfort of learning about our communities or art from many cultures to learning about how value systems and socioeconomic structure are reflected in them is a substantial leap (Garber, 2004. p. 12)

The following sections now consider the Arts, their place in education, their connection to aesthetics and how they connect with social justice.

2.6 THE ARTS

Defining what is and is not art is a philosophical issue of conceptual analysis and as such, a singular definition may not be successful (Clowney, 2011). ‘The Arts’, however, is a collective term commonly used to refer to areas of artistic understandings that incorporate creativity, self-expression and communication (Ewing, 2010). These have been traditionally understood as separate disciplines and philosophies, such as dance, drama, music, and visual art, but more recently have come to include areas such as media arts, film, literature, and applied design (Ewing, 2010, Donald, 2006). The Arts are presented as one of the key drivers of human evolution, along with rituals and new technologies (Dutton, 2009). Dr. Nigel Spivey, Mark Hedgecoe and Kim Thomas (BBC, 2005) demonstrate the role and influence of the Arts upon human society and development over the course of human history in
their documentary series, ‘How Art Made the World’. They present Arts in a way that Dinham (2014) also describes as:

- a feature that distinguishes us as humans
- a necessary part of our existence
- an expression and communication of meaning
- an engagement of our aesthetic sensibilities (p. 3).

The next section will continue the discussion of the Arts and examine how the Arts are currently addressed in education.

2.7 THE ARTS IN EDUCATION AND LEARNING

Education in the Arts and Arts in education, are not synonymous but they are interrelated. Education in the Arts refers to direct instruction in art forms or disciplines. Arts in education, or education through the Arts, refers to the use of the Arts as pedagogical tools in other subjects. Together, these two approaches are often termed, ‘Arts Education’ (Bamford, 2006). Eisner (2002) distinguishes between different forms of Arts education according to their vision, aims and content and how these place differing emphasis on the following: discipline of Arts; visual culture; creative problem-solving; creative self-expression; preparation for the world of work; cognitive development; promotion of academic performance; and integration.

McCarthy et al (2004), describe instead four different ways schools provide experiences of Arts within education: art-rich environments; Arts as learning tools across the curriculum; the use of arts experiences in non-arts classes; and direct instruction in particular art forms.

Both approaches explore the Arts through curricular, co-curricular and/or extra-curricular programmes. Curricular programmes directly relate to the subjects and disciplines as identified in the Australian Curriculum: Dance, Drama, Media, Music, and Visual Art. Co-curricular programmes may be internally generated or provided by external professionals, such as artists or theatre groups, and are used to support the curriculum programme. Extra-curricular programmes are activities outside and separate to the curriculum.
Traditionally, the Arts, in one form or another, have been part of the curriculum in Australian schools as they have always been recognised as playing an integral part in a child’s development and in preparing them for their future role in society (Russell-Bowie, 2011). The form and function of Arts education is impacted by differing philosophical, ideological, and pragmatic considerations. Education is influenced and shaped by societal needs and values, and as such, Arts education is continually changing and developing, responding to the dialectic relationship of reciprocal or feedback causality, in a cycle of reflection and reflexion (Bamford, 2006). For example, under the influence of Dewey’s (1859-1952) educational philosophy, Arts education in the first half of the 20th century emphasised creativity, self-expression, and social intent, while in the second half of the century it was influenced by technological change and empirical pursuits, emphasizing visual communication, art-making processes, art criticism, art appreciation and aesthetics (Bamford, 2006). Common international trends and influences upon Arts education have been described by Bamford (2006) as: technocratic art; child art; arts as expression; arts as cognition; arts as aesthetic response; arts as symbolic communication; arts as cultural agent; and postmodernism. The issues facing society today, which include globalisation, shifting economic powers, networked digital technology, environmental and sustainability issues and changing societal contexts also impact upon the role and function of the Arts in education and in preparing students to participate in contemporary and future society (Ewing, 2010). Capacities that the Arts contribute to this are identified as creativity, flexible and critical thinking, arts literacies, self-expression, identity formation, self-confidence, cultural awareness and connection, community values, personal sense of connection and empathy for others (Dinham, 2014).

In describing the role and benefits of the arts and the aesthetic in education most papers reference the seminal body of works of Dewey (1934;1938), Greene (1995) and Eisner (2002; 2005). Das, Dewhurst and Gray (2011) further reference multiple UNESCO reports and initiatives and a meta-analysis of arts curricula where the impact of Arts programs upon school age students has been positively documented. Robyn Ewing (2010) has also provided an overview of the recent international research into the impact of the Arts upon learning and has described the
intrinsic benefits and the instrumental benefits in relation to recognition, attitudinal, behavioural, health, social and economic spheres. Further, studies such as that conducted by Caldwell and Vaughan (2012) demonstrate how educational outcomes as a whole can be improved by embedding arts experiences in learning contexts. This position is also expressed by ACARA (2010):

The Arts have a special relationship with learning, in that the Arts can be learned and can be used as a tool by which to learn about something else. Fully understanding the Arts involves critical and practical study. Through critical and practical study students have the opportunity to explore, experiment, create, analyse and critique, and ultimately discover multiple meanings in artwork. (p. 3)

Bell and Desai (2014) link these benefits of the Arts to the promotion of social justice through the engagement of aesthetic and sensory capacities, which enable students to not only discover multiple meanings in artworks, but through imagination to experiment with alternate possibilities (Shotwell, 2011; Rumpold & Liamputtong, 2008; Greene, 1995). The creative and imaginative practices of exploring social justice issues in this way are arts-based (Bell & Desai, 2014). The place of Arts in education and the properties of arts-based pedagogies that allow them to go beyond translating personal and social awareness into personal and social action, have also been aligned to social justice, indigenous knowledge and ethical action as areas identified as having important relevance to achieving the United Nations outcomes of sustainable development (Stauch-Nelson, 2012; Tereso, 2012; UNESCO, 2012). The benefits of using arts-based pedagogy and aesthetic experiences are outlined in the following sections.

2.8 ARTS-BASED PEDAGOGY AND AESTHETICS

Pedagogies that place the skills, processes and understandings of artistic and creative endeavours as the teaching focus, particularly within the context of inquiry, including critical inquiry, are arts-based pedagogies (Powell & Serriere, 2013; McGregor, 2012; Das et al, 2011; Mardirosonian & Belson, 2009; Griffiths et al, 2006; Orek, 2006). Arts-based pedagogies or teaching strategies “are designed to use the
emotional, social, and sensory dimensions of the arts to engage students, and leverage development and learning across the curriculum” (Rabin & Redmond, 2004. p. 8). Creativity, expressive capacities and aesthetic sensibilities are developed through activities “grounded in praxis and involve developing arts knowledge and proficiency, … this approach requires teachers to attend to the learning environment, their approach to teaching, and the nature of the learning experiences” (Dinham, 2014. p. 53). Arts-based pedagogy is not confined to Arts subjects but is more commonly expressed as the use of arts experiences in non-arts classes (MacCarthy, Ondaatje, Zakaras & Brooks, 2004), and, to a lesser extent, may form a component of an integrated arts approach (Rabkin & Redmond, 2004).

Arts-based activities and inquiries are interactive and reflexive, positioning individuals to learn about themselves and how to express themselves, promoting emotional literacy, personal development, engagement, and developing identity and voice (Powell & Serriere, 2013; Kraehe & Brown, 2011). The collaborative and inclusive properties of arts-based activities further lend themselves to considerations of social justice and also are a way to include students who might otherwise be marginalized (Ewing, 2010; Griffiths et al, 2006). Students learn social justice by doing it and by learning to participate in socio-political spaces, such as those provided through the Arts (Griffiths et al, 2006).

Arts-based pedagogy, as a student-centred, participatory and collaborative approach is positioned as having potentially the greatest pedagogical impact in regards to social justice (Burrell Storms, 2014; Powell & Serriere, 2013; McGregor, 2012; Das et al, 2011; Mardirosian & Belson, 2009; Griffiths et al, 2006; Orek, 2006). It increases students’ capacity for social justice, it allows students to develop critical consciousness, social justice skills, and facilitates social action, thereby contributing to social change within their communities. This impact is further enhanced by its interdisciplinary nature (Das & Grey, 2011).

2.8.1 AESTHETICS

An important consideration in the utilization of arts-based strategies to provoke sensory response and critical imagination is the incorporation of aesthetics
(Powell and Serriere, 2013; McGregor, 2012; Das and Grey, 2011; Kraehe and Brown, 2011; Mardirosian and Belson, 2009; Griffiths, Berry, Holt, Naylor & Weekes, 2006, and; Oreck, 2006). In philosophy aesthetics is the philosophical consideration of beauty and the “sensory apprehension and appreciation of the world” (Dinham, 2014, p. 41), with a particular sensitivity to the qualities of the Arts, including balance, harmony, sensory appeal and sense of wonderment (Hagaman, 1990). Other scholars also classify aesthetics as a form of cognition. These include Hetland and Wimmer, (2006), Holland and O’Connor, (2004), Eisner, (2002), Efland, (2001), and Gardner, (1993b). To Maxine Greene (2007), “Aesthetics is the study of the arts: the nature of art objects, the making of art, the art (or aesthetic) experience, the relation between art and culture, the role of the perceiver, (and) the sensual and imaginative aspects of art” (p.1).

According to Greene (2007) education should seek to recognise, incorporate or provoke reflective aesthetic experiences. Reflective experiences are metacognitive understandings and deliberations that intentionally occur during an aesthetic experience and incorporate empathetic and critical imagination (Greene, 2009). “If, through aesthetic experience, we are open and willing to suspend ordinary perceptions, encounter the unfamiliar, make new connections, engage the imagination, expand horizons, and think creatively … we participate in epistemological opportunity, what John Dewey called intellectual possibility” (LaFever, 2011). This possibility is one that is embraced by different philosophies of Arts education, including postmodernist. In this approach the Arts are concerned with critical and cultural analysis and the breaking down of the barriers between fine art and popular culture. “Postmodernism is about sensed arts experiences that are personal, individual, emotional and provocative” (Bamford 2006, p. 37). The transformative potential of aesthetic education upon the individual and the provocative nature of arts-based inquiries both precipitate social action. This effect is more pronounced when these are placed in combination (Powell and Serriere, 2013; McGregor, 2012; Das and Grey, 2011; Kraehe and Brown, 2011; Mardirosian and Belson, 2009; Griffiths, Berry, Holt, Naylor & Weekes, 2006, and; Oreck, 2006).
The next section will examine how social justice and the Arts specifically combine within an approach to the Arts that purposes to address issues of social justice, known as social justice art.

2.9 COMBINING SOCIAL JUSTICE AND THE ARTS

A subcategory of social justice education and arts education that utilises both social justice and arts-based pedagogies is social justice art. Social justice art is described by Dewhurst (2011) as, “the artistic cultural practices through which an artist analyses structures of oppression and identifies a specific strategy to impact those structures through aesthetic means” (p. 366). It is the process of “making art (that) offers participants a way to construct knowledge, critically analyse an idea, and take action in the world ... but (need) not be based in political or controversial issues” (Dewhurst, 2010, p. 8). Garber (2004) states it clearly:

Education for social justice puts the goals of social engagement up front, where they cannot be mistaken. Education for social justice is education for a society where the rights and privileges of democracy are available to all. Art education for social justice places art as a means through which these goals are achieved (p. 16)

The Arts have long been associated with critical commentary and recognised as of use in impacting social inequality and provoking social change (Dewhurst, 2011). Some of the approaches associated with this are activist art (Felshin, 1995), political art (Ulbricht, 2003), community-based art (Ulbricht, 2005; Knight & Schwarzman, 2005; Bastos, 2001), public art (Lacey, 1995), art for social change (O’Brien & Little, 1990), community and cultural development (Adams & Goldbard, 2001), theatre of the oppressed (Boal, 1979), and art for democracy (Blandy & Congdon, 1987). Gablick (1991), Danto (1986), Foster (1996), Kester (2002), Lacy (1995), Becker (1994), and Felshin (1995), all call for a reformation of the Arts linking them fully to social justice and calling for them to be socially responsive, committed to reshaping morals and culture and to better people’s lives (Garber, 2004).
Garber’s (2004) approach to social justice art takes into consideration the concerns of feminist studies (Ament, 1998; Collins, 1995), race and multicultural studies (Chalmers, 2002; Garber, 1995), disability rights (Guay, 2003; Nyman, 2003), peace studies (Anderson, 1997), environmentalism (Congdon, 2000; Barbosa, 1991), community-based art (Keyes & Ballengee-Morris, 2001), critical pedagogy (Tavin, 2003), social reconstruction (Hicks, 1994), performance pedagogy (Garoian, 1999), and visual culture (Freedman 2003; Tavin, 2003; Duncoum, 2001). These concerns are viewed through the lenses of identity, discrimination and becoming political subjects.

In all forms of social justice art, the issue under investigation connects to the artist’s own life - critical inquiry leading to critical awareness and personal meaning, and by the characteristic tension of balancing the intended ‘activist’ impact with ‘artistic tools, materials and techniques’ to produce an aesthetically pleasing work of art (Dewhurst, 2010). Gant Kester (2002) describes this process as ‘dialogical or discoursive aesthetics’, where the aesthetic experience is itself the work of art. This external process is a relational exchange between the artist and the viewers that affects the identities of both as well as the artistic outcome.

While it is an expectation that teachers will educate for social justice and the Arts (different expectations between Primary and Secondary school requirements acknowledged), if only on a curriculum level, the incorporation of these into a teacher’s pedagogy is affected by a number of considerations. These are examined in the next section.

2.10 FACTORS THAT INFLUENCE TEACHERS

The relationship between a person’s cognitive and affective functions and their behaviours and interactions are influenced by individual internal factors, as well as external factors that look beyond the individual and are related to their social, cultural, political, and economic environment or context, or their own particular paradigm (Chung & Bemak, 2012). Although it is beyond the scope of this review to examine all the factors that influence a teacher’s pedagogy, attention is given to those arguably the most pertinent to the focus and participants of this study i.e. the
value placed on social justice and the Arts, faith and value system, motivation, and personal and professional expectations, attitudes, skills and resources.

2.10.1 AXIOLOGY

The value assigned to specific values, ideas or beliefs as properties of lived reality is an important component of a person’s philosophy. The axiological position of social justice, the Arts and aesthetics, and the role of faith-based values as held by each individual teacher on both a personal and professional level, will help form their meta-theory of education and inform their actions and their teaching (Engle, 2009). This study is premised on the axiological position that within democratic society and Australian education, both social justice and the Arts have value – intrinsically and extrinsically. They are both valuable for their own sake and as a means to something else (Torres, Harding & Meyers, 2013; McCarthy et al, 2004). Miech and Elder (1996) have identified a belief in the value of social justice as well as a desire to help people and to make a significant impact upon society, as a reason some individuals become teachers, especially those with a service orientation. According to Goodman (2000) engagement in social activism begins with the acceptance of social justice ideals and the motivation to do this can come from an individual’s moral and spiritual values. Christian Schools and the teachers they employ also hold the axiological position of Christianity, namely, that the love of God is good (Enc. Britannica, 2014). From this, and from the biblical record, Christian values are formed. An individual’s value structure, which is determined by their unique process of assigning value based on their own priorities, considerations and judgements, frames and motivates their actions (Schroder, 2012; Engle, 2009). According to a number of scholars, (Keonigs & Ferrari, 2013; Salsman & Carlson, 2005; Benson, Donahue & Ericson, 1993), actions are behavioural indicators, which can demonstrate the degree to which an individual is directed by the priorities, commitments and perspectives of their faith, or their level of ‘faith maturity’. Faith maturity has a vertical aspect involving the relationship between an individual and a transcendent reality, and a horizontal aspect that demonstrates faith through relationship with others, incorporating pro-social values, altruism, service, justice, and mercy (Ji, Pendergraft & Perry, 2006; Piedmont and Nelson, 2001; Benson et al, 1993). The degree of faith maturity is measured by the strength of correlation
between positive views on helping others and actual pro-social behaviour and acts of social justice (Ji et al., 2006). Chickering (2006) found the same correlation in the relationship between increasing a student’s sense of spirituality and their motivation and effectiveness in civic engagement. Motivation is more broadly discussed in the psychological literature. For example, Koltko-Rivera (2006) positions Maslow’s construct of self-transcendence as a motivation to engage in altruistic behaviour in a desire for an individual to obtain ‘peak experience’ by transcending the personal concerns of self and identity.

This section has identified positive determinants, or indicators, or considerations regarding perceptions and expressions of social justice understandings and engagement. The next section examines some of the challenges in teaching social justice before extending the examination to challenges of teaching the Arts.

2.10.2 CHALLENGES TO TEACHING SOCIAL JUSTICE

Dover (2013), found that challenges to the teaching of social justice fell into the categories of individual and institutional resistance and inadequate personal and professional resources, and included: restrictive curriculum and policy, lack of support from colleagues, resistance from the students, a great deal of time and emotional energy, limited resources, lack of training in designing learning experiences, and lack of personal awareness and knowledge about social justice issues. Johnson, Oppenheim and Suh (2009) found that novice teachers in particular felt an acute hesitancy in these areas as they grappled with their identity as teachers, and their ability to cover curriculum content as well as to develop dispositions towards social justice. Although her research was conducted within the public schooling sector, Picower (2011) found that teachers who entered the profession with an idealistic, service-oriented mindset and with a motivation to help people, had high attrition rates as the constraints they faced within schools did not allow them to fulfil their perceived purpose in becoming a teacher.

2.10.3 CHALLENGES TO TEACHING THE ARTS

Dinham (2007) states that teacher engagement in arts-based strategies are impacted by their expectations, attitudes and skills in relation to the Arts. This is
influenced by the limitations of their own experience as well as the content, quality and extent of their pre-service training. The literature records that many teachers do not feel personally equipped to teach arts-based activities (Klopper & Power, 2010; Dinham, 2007; Australian Senate, 1995).

In regards to arts-based pedagogies, the literature presents the argument for the need for situated, practice-based professional support for both teacher development and to enable teachers to engage with confidence and effect in arts-based pedagogies (Hirsch, 2010, Dinham 2007). Working in collaboration with Arts specialists or direct support through modelling, guided practice, coaching and co-teaching are considered the most effective approaches (Mardirosian & Belson, 2009; Das & Grey, 2006) but teacher creativity, motivation and values are as equally important (Oreck, 2006). Rigid curriculum structures provide a difficult barrier for teachers to overcome without some autonomy in planning, a willingness to apply flexibility and creativity and a resolution to confront preconceived ideas about the role and place of the Arts in the curriculum, pedagogical preferences and personal paradigms (Powell & Serriere, 2013; McGregor, 2012, Das & Grey, 2011; Kraehe & Brown, 2011; Mardirosian & Belson, 2009; Oreck, 2006). Another possible major influence upon school or teacher attitude and use of the Arts as educational practice has been identified as the increasing emphasis on high-stakes literacy and numeracy testing and the growing prevalence of school league tables (Bell & Desai, 2014; Ewing, 2010).

2.10.4 PEDAGOGY

All of the considerations discussed in this section have been directed towards a teacher’s pedagogy. Pedagogy must be understood in the context of, culture, teaching and education. Barnett’s (2001) contention is that culture, [being informed by the “prevailing circumstances of a society and its history, beliefs and values”, (Dinham, 2014. p. 5)], empowers targeted capacities, which in turn, re-empower culture through the cultivation of particular forms of agency. Barnett identified education as one sphere in which this occurs. As has been mentioned, MCEETYA has described the Australian society as democratic and embracing of social justice. Through compliance to MCEETYA documents, such as the Melbourne Declaration
on Educational Goals for Young Australians (MCEETYA, 2008), the education system disseminates the preferred culture of the Australian society. Within schools, individual teachers plan and prepare learning programmes and experiences. These programmes and experiences will cover the prescribed curriculum but will also respond to perceived needs and opportunities. They will occur within the classroom but may also include various levels of engagement with the broader community and different learning spaces transcending the physical confines of the school environment.

Pedagogy is a considered and planned response to the considerations just described as extrapolated from Barnett’s view. Pedagogy “involves thinking about teaching, strategizing, discriminating for/against the particular demands of specific students, and consideration of the interplay between a teacher’s intentions, the social conditions in which teachers interact and the desired outcomes of each actor within the pedagogical event” (Pykett, 2009 p105). This is to say that it places the specific context of the learners and the learning within a broader social context of the school, the educational system and society and requires solutions to any tensions in the relationships between these factors. In this way, it is neither the key stakeholders nor the key concepts that hold the greater power in education but pedagogy, which holds them all in relation to each other (Pykett, 2009).

2.11 CONCLUSION

The literature has well-established the connection between the Arts and social justice and between the Arts and the social impacts on individuals and/or communities. The research supports the findings that participatory arts-based practices provide the aesthetic experience that allows, or provides opportunity for, critical re-envisioning and enaction through imaginative encounters that pedagogies with an emphasis on reflection, discourse, or conceptual knowledge may not (Powell & Serriere 2013). This is borne out by the findings of Young (2011), Hirsch (2010), and Burrell Storms (2014), who found that despite the social justice intent, intervention without the aesthetic experience or without enacting that experience might have little or no positive impact. Social justice art education presents a scholarly approach to addressing social justice through art education that meets the
conditions identified by Young (2011) and Hirch (2010). Various studies have investigated the reluctance or resistance of teachers to address social justice or employ the Arts or arts-based strategies, but very few investigate the reasons why they do so, or, more particularly the extent to which they do so. The next chapter outlines the methodology used to investigate this phenomena within the context of Christian schools in Queensland.
3. Research design

Chapters One and Two outlined the context of the research problem and examined the depth and breadth of the literature on social justice and the Arts within that context to find out what is and is not known about the focus of the research question: To what extent do teachers in Queensland Christian Schools educate for social justice through the Arts? This research question predicated and shaped a qualitative study that was placed within a framework as suggested by Crotty (1998) and defined by the characteristics of constructivism, symbolic interactionism, and interpretive inquiry. This chapter outlines the research framework and design to provide the explicit orientation of the study and to make known the philosophical underpinnings that guided the inquiry, the strategies used and the presentation of findings. It will describe the overarching methodology of interpretive inquiry and the methods of data collection and analysis used. These methods consisted of semi-structured interviews and arts-based graphic elicitation, both of which were analysed through thematic analysis. The other components of the chapter provide details of the participants in the study, the ethical considerations of the research, including rigour, and potential problems and limitations.

3.1 PARTICIPANTS

It is necessary to discuss participants at this stage to illuminate and contextualise the research design and framework. This research was targeted specifically at teachers in Christian schools as a subset within the broader educational context. This subset of schools was chosen because of their overt, public connection of their mission, faith and values with the learning experiences they provide, and the close connection between values and social justice and social action. Teachers who work within these schools are required to support the values of the school as part of their conditions of employment. (It should also be noted that student enrolment is also contingent on their, and their families, support of the school’s values). The sample was purposive with teachers of member schools of the ‘Christian Schools Association, Queensland’ (CSAQ), and ‘Associated Christian Schools’
invited to participate in the study. The selection of these schools was limited to the geographical location of the researcher.

Teachers of different year levels and disciplines were selected to allow for maximum variation. The six participants came from three different schools with different denominational understandings, and together represented primary and secondary, a variety of subjects including one teacher who taught secondary Arts subjects, different roles within teaching, varying lengths of service and previous teaching experiences, and different locations and experiences in teacher training. All of the teachers who agreed to participate were female.

3.2 RESEARCH FRAMEWORK

With the intent of the study focused on the practices of a specific target group, a single incident, cross-sectional design was used to provide a descriptive snapshot of the population of the study. The snapshot would reveal indicative actions and attitudes and, to some extent, an inference toward the broader population within the target group.

An interpretive inquiry using semi-structured interviews and arts-based graphic elicitation was conducted within a symbolic interactionist and constructivist framework. Social justice and some arts-based methodologies are often linked with critical inquiry and pedagogy because of their innate properties that encourage reflection and action which act to preserve or transform the individual as well as social structure (Finley, 2008; Freire, 2001). In this study, the intent of the research and the intended outcome of the teaching process under investigation aim to promote student development and engagement in social justice. This intent is aligned with critical inquiry, but the emphasis of the study is firmly on the value, meanings, intentions, motivations, choices and actions teachers make towards the objects and components of social justice, the Arts, and the process of pedagogy and their own practice situated in their own context.
3.2.1 SYMBOLIC INTERACTIONISM

The perspective that relates to this emphasis and describes this relationship between an individual and reality is symbolic interactionism (Morehouse 2012; Charon, 2010; Crotty, 1998). The lens of symbolic interactionism was applied to the study as its focus on describing and interpreting interconnectedness of meaning, action and interaction, self, and perspective (Blumer, 1969), is pivotal to the interpretation of the research data within the parameters of the research question. As stated, an emphasis of the research question is to find the reasons for action based on the perceptions and meanings teachers placed on the objects of the study. These are identified more fully as: social justice, pedagogy, students, the Arts, learning programs, curriculum, personal and professional expectations, teacher beliefs, self-beliefs and abilities, and how the teachers flexibly responded to and interacted with these objects/elements. These relate directly to the three premises upon which symbolic interactionism is based: (a) human action is based upon the meaning individuals assign to things. ‘Things’ include objects, people, ideals, concepts, emotions, institutions, collections, situations and symbols. Symbols are defined as anything used to represent, communicate, or use with intention e.g. words, acts, gestures, numbers, sounds; (b) meaning is derived from social interaction and; (c) interpretation or insight is required to construct meaning, through a dynamic process (Blumer, 1969).

Two further considerations important to symbolic interactionism that are particularly relevant to both social justice and the Arts are the concept of ‘self’, and the imaginative process of ‘taking the role of the other’, or seeing things from the perspective of another. Action or objectification of self involves self-communication, self-perception (self-concept, self-judgement, identity), and self-control (Charon, 2010). This means that how each teacher considered herself as an individual with her own value set and set of artistic or creative abilities, and how she saw her expected role as a teacher within a value-based school would inform her perception and experience. Taking the role of the other, or seeing things from their perspective, is arguably an important facet in understanding the needs of a learner, but is also considered a necessary consideration for social justice in informing
empathy, and central to successful interactions that involve other people and to bring about change based on relationship as well as condition (Charon, 2010).

Using symbolic interactionism as the conceptual framework for this research placed the focus on the meanings and importance assigned to social justice by the participants, and how that experience, either personally or influenced by the perspective of others, shaped their actions and choices towards self, others and their situation. It further focused on how they chose to use the Arts as a medium of interpretation, expression or action, and how the relationship between these understandings impacted their perception of self and repositioned their ‘self’ in relation to society. This point is of special note as the intention of teacher choice and action was to impact these specific realities in the students, harnessing the potential of the aesthetically informed arts-based activities for their potentially transformative power in shaping identities.

3.2.2 CONSTRUCTIVISM

Adding to this theoretical perspective is the epistemological position of Constructivism. Constructivism is based on the premise that an understanding of reality is interpreted or constructed through experience and interaction with the environment, or external world, and relates to individuals or groups within a local context (Punch 2009; Guba and Lincoln, 1994). This study is well suited to this position as it is framed within a specific population group and focused on individuals within the context of their school and in the context of their own and their schools ideology and theological understandings. The mission and vision of the schools and the curriculum and learning expectations and programs are some of the external, environmental, social and cultural considerations the teachers need to negotiate and either accommodate or assimilate into their own internal understandings, personal approaches and practices. This sits within the Constructivist position that the nature of reality is relative; the real world is not denied, but is ‘reconstructed’ because we need to relate it to our innate understandings (Elkind, 2005). This acceptance of multiple truths/realities, or multiplicity, places the emphasis on the process of understanding, learning, or becoming, rather than on a fixed outcome, and on the internal consistency between our cognitions, beliefs, and conceptions. Independent
realities are understood by interpreting their language and actions but only through our own conceptual constraints (Elkind, 2005).

3.3 METHODOLOGY AND METHODS

The stated purpose of this study was to examine the extent that teachers in Queensland Christian Schools educate for social justice through the Arts. This involved exploring, discovering and describing the experiences of teacher participants in order to develop an understanding of whether, how and why they chose to use arts-based pedagogy in educating for social justice. It further involved inquiring into individual choice and action as situated within the specific social and historic contexts of the participants, namely their teaching methods, their students, their school, their learning program, and the release of the new Australian curriculum. As a qualitative approach deals with non-numerical, unfolding or emerging data (Punch, 2009) it was deemed most suitable to use to find coherent descriptions and explanations and provide data connected to the real, lived experiences of the participants as they occurred in their particular school and context (Miles, Huberman & Saldana, 2014; Toma, 2006; Marshall & Rosman, 1999).

3.3.1 INTERPRETIVE INQUIRY

Within this qualitative approach and nestled within the framework of symbolic interactionism and constructivism, was the methodology of interpretive inquiry. Interpretive inquiry is concerned with the three orientations of ‘action’, or continuous meaningful activity, ‘agency’, where participants are placed as contributors not subjects, and the interpretation of ‘meaning’ based upon values within complex relationships (Morehouse, 2012). This study sought to understand the connections between those factors described in the previous paragraph as well as each teacher’s self-identity, their intent and their practice. A consideration in using this approach to inquiry is that due to its understanding that reality is interpreted and that there is no “privileged position from which to interpret the world” (Smith, 2008, p. 461), the accounts and viewpoints of the participants are taken as accurate descriptions of reality as they experienced and interpreted it within their positional environment. This being said, the implications are that the researcher too is placed
positionally as an interpreter, interpreting the interpretations of the participants (Smith, 2008).

In light of this, and to allow for the participants to deeply reflect on and describe their experiences and for the researcher to more fully understand and accurately represent these experiences and reduce subjectivity, the decision was made to use two methods of data collection: semi-structured interviews and arts-based graphic elicitation. These two methods were used to complement each other and provide a co-construction of meaning (Feast & Melles, 2010; Bagnoli, 2009) as meaning transcends the linear semiotics of written text and numerical notation, and is informed through metaphysical and intuitive understandings (Ewing & Hugh 2008). Again, this method was used for its dialogical properties of using visuals to act as, “‘triggers’ that speak to deeper elements of human consciousness and, thus, elicit richer information from the interviewees and/or more egalitarian forms of communication” (Meyer, 2013, p. 503). In other words, the intent was to strengthen and support the verbal descriptive reflections of the semi-structured interview with the symbolic and affective reflections obtained through the arts-based graphic elicitation to gain a holistic understanding (Meyer, Hollerer, Jancsary & van Leeuwen, 2013; Barone, 2010;). This was done through conversation, questioning and drawing, resulting in data that was in the form of words and images. The integrated use of communicative texts, resources or modes, as is being done through the use of these two methods, is termed, multimodal (van Leeuwen, 2011). The two modes are outlined below. Semi-structured interviews will be outlined first.

3.3.2 SEMI-STRUCTURED INTERVIEWS: DATA COLLECTION

Semi-structured, in-depth interviews were used to allow as much participant voice as possible. They consisted of five predetermined, open-ended, verbal and direct questions (See Appendix E) that were based on the literature review with further questions ensuing from emergent information in the individual interviews (Kvale, 2007, DiCicco-Bloom & Crabtree, 2006). There was some assumed knowledge contained within the questions, as participants were experienced teachers and familiar with concepts and terms under discussion. Questions or prompts were used to lead participants towards overt themes but never to an opinion other than
their own (Kvale, 2007). For example, one of the questions asks, ‘How do you explore social justice in your learning programs?’, and uses the prompt, ‘How do you think/feel students learn social justice?’ Interviewees were asked to explain or give examples to obtain further details if necessary.

Considerations of reflexivity in regards to social differences and the development of rapport were duly taken for ethical and moral reasons based on the philosophy of equity, participation, and collaboration (Dearnley, 2005). At the end of the questioning, the interviewees were asked if there was any further question they would like addressed or if there was anything else that needed to be explored. This was to elicit any further information that the interviewees thought pertinent to the issue that had not been covered by the questions or discussion and which emerged through reflecting on the topics and any inferences that they may have made during the course of the discussion (Kvale, 2007). The interviews were conducted over a two week period and were face-to-face, each lasting between 30-40 minutes plus the time taken on the arts-based graphic elicitation which averaged about 14 minutes. Each interview was transcribed and checked for accuracy by the interviewees to allow them to confirm or clarify their information or meaning and/or withdraw anything they deemed necessary (Miles, Huberman & Saldana, 2014). One interviewee/participant opted to clarify some of her statements. The changes made were indicated on the transcript in bold font.

3.3.3 **ARTS-BASED GRAPHIC ELICITATION: DATA COLLECTION**

The second method of data collection that was used in the study was arts-based graphic elicitation. This was in the form of a representational drawing. It was conducted after the five questions mentioned above had been answered and was treated as a second part of the interview. To understand how this method was used it is first necessary to define it as it combines elements of arts-based inquiry and graphic elicitation.

According to Greene (1995), the Arts provide the space and the mechanism to build conceptual structures through reflection and abstraction. Arts-based inquiry is social inquiry through any form of aesthetically informed art and seeks to utilise
intellectual, emotive, sensory, physical, imaginative and affective modes of understanding, expression and explanation to collect evidence and to convey meaning (Finley, 2008). Arts-based inquiry allows theory and practice to be holistically linked by incorporating descriptions of both physical and virtual experiences through constructs which attempt to make manifest the complex relationships between the researcher, the participants and the audience of the research (Ewing & Hugh 2008).

Graphic elicitation is an arts-based inquiry method that makes use of visual stimuli. These stimuli are used as artefacts employed during an interview to elicit information and discussion, and enable and encourage the sharing of ideas and enhance their communication (Crilly, Blackwell & Clarkson, 2006). In referring to photo elicitation, Crilly et al (2006), state that visual images may be created by the researcher, interviewee, or collected from existing sources.

In this study the described elements of arts-based inquiry and graphic elicitation were combined to form the arts-based graphic elicitation by the process described in Figure 1. A similar three-way process of interaction was used by Wall and Higgins (2007) to describe the last three steps in the process. The process used in this study adds an initial step in which the original stimulus drawing was formed from the body of artistic work relating to the concept of social justice.

![Figure 1. Process used for arts-based graphic elicitation](image)

The concept upon which this activity was based was ‘justice’. This figure has been portrayed throughout history in the Western world, particularly through the Arts, as a robed woman usually holding a set of balances and/or a sword and is often depicted wearing a blindfold (Resnick, 2007). This is how ‘justice’ was portrayed in
the original representational drawing/graphic stimulus (See Fig 3., Appendix F). It was constructed as a sketch rather than a fine drawing to encourage the interviewees to draw on it and change it. It was felt that a sketch would be less intimidating for people self-conscious about their drawing ability and would scaffold their artistic attempts. This was important because the representation of ‘justice’ was a figure of a person and the drawing would be used for self-reflective interpretation. The stimulus was described to the participants as a representational figure of justice and they were asked to share their interpretation of its meaning. It should be noted that an image of ‘Justice’ personified and represented as a statue was used on the recruitment flyer (Refer Appendix B) This image was also used as a stimulus for the poetic display of data (Refer Appendix H). Participants were then asked to manipulate the image by drawing, diagraming, labelling or other methods, to represent their own position and approach to teaching for social justice through the Arts or arts-based pedagogy. A benefit associated with drawing is that it provides the participants a measure of time to reflect on the concepts under discussion and to apply personal interpretations (Gauntlett, 2007). Visual data collection followed immediately after the interview questions through the participant produced drawings.

3.3.4 SEMI-STRUCTURED INTERVIEWS: DATA ANALYSIS

Analysis of the interview data was conducted using the Miles, Huberman and Saldana (2014) method of analytical induction: data condensation, data display and drawing conclusions/verification. All interviews were transcribed and analysed through thematic analysis to make explicit the meanings and structures embodied in the text; themes were both emergent or inductive and pre-determined or deductive, in as much as they were framed by the interview questions which were guided by the literature research. They were distilled through two cycle coding. First cycle coding began the data condensation process by assigning a symbolic meaning to identified segments of data that corresponded to the major themes identified in the literature review. These are described in Table 1 below.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Subtheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Justice</td>
<td>Participant perceptions of social justice</td>
</tr>
<tr>
<td></td>
<td>Participant perceptions of the value and focus/intent of social justice in education and their role in promoting and enacting social justice</td>
</tr>
<tr>
<td></td>
<td>How social justice is addressed with participant pedagogy and learning programs</td>
</tr>
<tr>
<td>Arts and Aesthetics</td>
<td>Participant perception of the Arts and aesthetics and their role in student development</td>
</tr>
<tr>
<td></td>
<td>Participant use of the Arts in their learning programs</td>
</tr>
<tr>
<td>Social Justice and the Arts</td>
<td>Use of the Arts to advance student understanding and engagement in social justice</td>
</tr>
<tr>
<td></td>
<td>How teachers identify themselves as using the Arts to advance student understanding and engagement in social justice</td>
</tr>
<tr>
<td>Arts-based Teaching Strategies/ Pedagogies</td>
<td></td>
</tr>
<tr>
<td>Influences</td>
<td>Personal factors</td>
</tr>
<tr>
<td></td>
<td>Professional factors</td>
</tr>
</tbody>
</table>

Table 1. First cycle coding

These descriptors allowed topics to be summarised, used the voice of the participants, and provided the initial variables for investigation. Second cycle coding drew these codes together summarizing them according to categories (or themes) that emerged from the data and pertained specifically to engagement in social justice. These themes formed meta-codes or pattern codes which were displayed in matrix and poetic formats. The conceptually clustered matrix displayed identified themes/concepts of the data in matrix cells. These were derived using a participant-by-variable format for the rows and columns: the rows revealing relationships between variables and the columns revealing contrasts and comparisons. These are shown in Table 2 below and are presented in full in Table 3 in Appendix I. The poetic display provided an arts-based presentation of the essence of the data as a whole (See Appendix H). Inferences and conclusions were drawn from matrix data and to investigate generalizability or transferability between contexts.
### Table 2. Themes identified through second cycle coding

<table>
<thead>
<tr>
<th>Theme</th>
<th>Subtheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inclusion, equity, and learning provision</td>
<td>Teaching practices that are socially-just</td>
</tr>
<tr>
<td>Increasing understanding and capabilities in social justice knowledge, understanding and skills</td>
<td>Strategies to support self-awareness and self-reflection</td>
</tr>
<tr>
<td></td>
<td>Strategies to promote social awareness and social responsibility</td>
</tr>
<tr>
<td></td>
<td>Development and practice of skills and strategies</td>
</tr>
<tr>
<td>Involvement in social action</td>
<td>Critical awareness of personal and social identity and participation in social spaces</td>
</tr>
<tr>
<td></td>
<td>Participation in actions promoting and addressing social concerns</td>
</tr>
</tbody>
</table>

#### 3.3.5 ARTS-BASED GRAPHIC ELICITATION: DATA ANALYSIS

The separate visual representations produced by the participants (Refer Figures 4-9, Appendix G) were analysed thematically and informed through visual analysis according to their representational (denotative) and symbolic (connotative) meanings and according to their descriptions, labels and explanations. This approach shares the perspective of semiotics (Denzin, 1987; Barthes, 1977) and iconography (Panofsky, 1970), using both textual and contextual criteria for analysis (Van Leuwen, 2001). The images, at point of collection, were used not as evidence of reality but as evidence of the participants’ representational and reconstructed reality including their ideology and image of self. In this study the interpretation of each individual image was made by its creator and discussed with the researcher to explain its meaning, clarifying who and what the image depicted and what ideas and values were portrayed. This included participant interpretation and communication of the meaning of the original image, including its components, used by the researcher and upon which the new images were based. The potential for subjectivity and researcher bias in interpretation of the participant-produced images was therefore reduced.
3.4 ETHICS, LIMITATIONS AND VALIDITY

3.4.1 ETHICS

This study received ethics approval from the Chairperson of the Human Research Ethics Committee of the University of the Sunshine Coast and was allocated ethics approval number HREC: S/14/663. (Refer Appendix A). The study was conducted in an ethical manner to ensure moral and transparent motives, processes and reporting. To this end an ethical framework based on moral theory as described by Stutchbury (2013) was used. The framework takes into consideration external, consequential, dentological, and relational concerns, which, within this inquiry related to the context and the culture of the participants, their schools and their school’s professional affiliations, (specifically the moral and faith base foundation and independent positioning of the schools and the teachers’ socio-political position within the teaching team), the potential consequences and benefits of the inquiry upon these parties (‘situationist’ sensitivities such as course and choice of action), and relational trust (considerations of confidentiality, ensuring “no harm”, etc.). To address these issues a meta-agreement in the form of the research project information sheet (Refer Appendix C) was made with the study participants (Miles, Huberman & Saldana, 2014) and informed consent received (Refer Appendix D).

Risks to participants were identified as minimal. The main concerns were anonymity and possible anxiety due to being interviewed or asked to draw. Participants were advised that due to the small community of Christian schools there could be a very minimal risk of being identified by colleagues. To counter this, all results would be de-identified and they would be given the opportunity to check the transcripts of their interviews and amend them if necessary. To reduce possible anxiety related to the process of interviewing each interview was conducted in a professional but relaxed, accepting manner and in a location nominated by the participant. To lessen any negativity associated with the drawing task the participants were provided with a basic line drawing of a recognised iconographic figure on which they were asked to draw on to adapt, add and/or take away aspects of the original drawing; labelling, diagraming and “scrawling” were encouraged. No artistic or drawing talent was required or expected.

Participants received no benefits for participating in the study but were given
a free coffee voucher as a way of thanking them for their time.

3.4.2 LIMITATIONS

This study was open to any and all teachers working within Christian Schools in Queensland, however, invitations via email were only sent to 16 schools in the area stretching from Gympie to Brisbane south due to the constraints of the researcher and the desire to work with teachers in person. This was to ease the conduct of the participant-produced drawing. As it was not possible to email all teachers individually invitations to participate were also sent to each school’s contact email. Only two schools had the principal’s email listed, in all other cases the email address was the school’s general listing. It is therefore unknown how many individual teachers, or whole staffs, actually received the invitation to participate in the study. One school responded that their principal did not wish his staff to participate and three teachers responded that they wished to participate but were not able to allocate time to be interviewed within the time available. The six teachers who did participate are described in Section 1.2 of this chapter and, despite the small number, they were a fairly typical sample and some measure of generalizability is possible.

3.4.3 VALIDITY

The data was scrutinized to assure both its trustworthiness and authenticity. Toma’s (2006) considerations of credibility, transferability, dependability, and confirmability were applied. Consideration was also given to the authenticity or integrity of the artistic representation (Cole & Knowles, 2008; Eisner, 1996) and its relatedness or resonance with the professional and public world (Ewing & Hugh, 2008). The following further considerations and actions were also applied: checking that the findings of the research resonated with the participants for internal validity, the provision of thick descriptions to allow for application to other contexts, the accommodation and recording of any changes in the research environment or design, confirming results by someone other than the researcher to reduce bias and, keeping all raw data, products of data condensation, analysis, reconstruction, synthesis, and
process notes to enable an audit of research if necessary. Authenticity was strengthened by the inclusion and balance of a variety of voices in the research.

Data was triangulated through data source, method, theory and data type, (Miles, Huberman & Saldana, 2014) by the inclusion and comparison of data from: the interviews, cross-checking of data by a research colleague, member-checking of interview transcripts, participant-produced drawings; all of which were further compared to research findings in the literature. Having three independent measures in agreement served to support the verification of the data with any and all discrepancies investigated. Instruments used were piloted with a colleague and refined before use in interviews.

This chapter has discussed the framework of the study and described how semi-structured interviews and arts-based graphic elicitation were used as a multi-modal method within an interpretive inquiry. The next chapter outlines the results and analyses the data in reference to the literature.
4. Results and Analysis

Previous chapters of this study defined the purpose, concepts and parameters of the study, examined the relevant literature and described the methodology employed. This chapter details the findings of the study and analyses them with reference to the literature. The findings and analysis are organised into two parts according to the themes used in the two cycle coding process. Part One presents and analyses the findings of the study’s main guiding questions, which were the focus of first cycle coding based on the themes identified in the literature: social justice, the Arts and aesthetics, and the factors that influence teachers to engage in social justice and/or the Arts. Part Two presents and discusses findings more explicit to facets of engagement in social justice (refer second cycle coding, Chapter 3) and proposes an emergent model of social justice engagement. The chapter concludes by discussing these findings with reference to the research question that framed the study.

In Part One the first guiding question deals with the participants’ concepts of justice and social justice and how they explore social justice in their learning programs. Guiding Question Two deals with participant perceptions of the benefits of the Arts and their role in student development. Guiding Question 3 focuses on how the Arts are used within learning programs and how they are used in conjunction with social justice intentions. Guiding Question Four then directs attention to the personal and professional factors that influence the participant’s pedagogy regarding social justice and the Arts.

In Part Two, engagement in social justice is discussed in terms of three separate but related themes of social justice encompassing six subthemes as identified through second cycle coding (refer Chapter 3). The first theme deals with inclusion, equity and access to learning provision and contains the subtheme of teaching practices that are socially just. The second theme deals with increasing student capacities and capabilities in social justice knowledge, understanding and skills and contains the subthemes of: strategies to support self-awareness and self-
reflection; strategies to promote social awareness and social responsibility; and the development and practice of skills and strategies. The final theme deals with involvement in social action and includes the subthemes of: critical awareness of personal and social identity and participation in social spaces; and participation in actions promoting and addressing social concerns.

**Part One**

Part One is organised according to the guiding questions of the study. The theme of social justice is the focus of Guiding Questions One and Two. This theme will be reported and analysed according to the subthemes of: participant perceptions of social justice; participant perceptions of the value and focus of social justice in education; participant use of socially-just teaching practices; and social justice inclusion in teaching programmes. The results and analysis of this theme will now be presented before moving on to the subsequent themes of the Arts and aesthetics, and factors that influence teachers to engage in social justice and/or the Arts.

4.1 **GUIDING QUESTION 1**

**How do teachers in Queensland Christian schools perceive social justice and how is it placed in regards to their pedagogy and learning programs?**

4.1.1 **PARTICIPANT PERCEPTIONS OF SOCIAL JUSTICE**

Explanations of each participant’s view of justice and social justice were obtained by questioning and the use of the stimulus drawing. As stated, this drawing was a representation of the icon, ‘Justice’, represented by a barefooted, robed woman, standing upright, holding a resting sword and a set of scales, and wearing a blindfold. More than half of the participants (Participants 1, 2, 3, 5) were familiar with the icon represented by the drawing. In each case, however, the participant’s explanation of how the drawing represented justice, or social justice, were discussed in terms of the attributes of the figure and provided insights into their perceptions of the concept.
All but one of the participants discussed the idea of impartiality and related it to the blindfold. They believed justice was an equal right for all and not to be swayed by preconceived ideas or personal bias towards the backgrounds and situations of the person/persons/or situation being scrutinized. This was evidenced by comments such as: “consequences decided by law and not persuasion” (Participant 1), “Justice has to be blind because you can’t just look at the outside and come to conclusions because that can give a perception and it might very well be the wrong perception” (Participant 3), “We’re all expected to look at justice in the same way” (Participant 5), and “not open to differences in what she sees in people’s colour or race” (Participant 6). Participant 4, believed the blindfold represented, “people’s lack of knowledge” about social justice issues.

How justice was considered and what it was considered against was discussed in terms of the scales held by the figure. One third of the participants discussed this as an abstract concept: one participant viewed justice as the weighing up of the circumstances and the facts, and why things happened using truth and compassion as the competing weights: the other saw it as a balancing of truth and honesty to make the justice system fair. One third of the participants identified an individual or cultural worldview or value system as the determinants of social justice, “The balance is about equity and fairness - not having it tipped one way more than the other. Measuring fairness and equity against injustice, inequality and something that is very unfair – based on her value system” (Participant 6). Participant 3 viewed it in relation to her perception of God’s justice,

If things are just the scales are even. You need to weigh the evidence on one side and God’s Word on the other … justice from my point of view is very much linked with God’s justice and with what God thinks is just …. His justice is absolutely perfect so if justice is going to be done it has to be fair and it has to be even. (Participant 3).

And one third of the participants discussed the concept in relation to social understandings and relationships. To Participant 2 it was weighing up the deeds of one person compared to another, while to Participant 4 it was,
… weighing up people’s reactions to social justice issues – how many people are taking a stand? What are they actually doing? Are there any stigmas attached to social justice issues? Are people willing to do something about it? Or, how much understanding, how much awareness is out in the world about these issues? (Participant 4)

The upholding of justice was discussed in terms of the sword held by the figure. This was viewed as a symbol of power by Participant 4. It was also seen as a symbol of defence, “defending their point of view and standing up for what they believe is right and good” (Participant 6). The sword was also seen as an offensive weapon, “there is a sword of justice and sometimes there’s a consequence or an outcome that has to be fulfilled” (Participant 3). Participant 5 expressed it this way:

Upholding and standing on solid ground – there is a baseline there for all to uphold – justice, so that all will be treated fairly and that there are absolutes that people need to know are common ground for all. In a worldly setting it’s based on things that have been set through the justice system, common laws set by statutes and through historical settings and governments. In a Christian perspective it’s based on God’s absolute truths. (Participant 5)

Half of the participants also discussed the attitudes and actions associated with justice and social justice. These included a willingness to be assertive, “the sword … also signifies a warrior, someone who will stand up and fight. I think of the Bible verse that says you stand up for people who can’t stand up for themselves” (Participant 4). It also included listening and speaking, “I notice that the ears and mouth are not covered. To be truly just you have to be prepared to listen and to speak out” (Participant 3). And finally, it included vigilance and action, “… standing because she’s on the go, she’s not complacent, she’s not lazy about it, she’s on the ready to act” (Participant 6).

Overall, the participants’ understanding of justice and its application as social justice agrees with the general understanding of the concept as expressed in the literature: the idea of fairness that extends beyond the individual (NPBRC, 2011). It also reflects the identified elements of social justice that respect human value and
dignity, advocate individual responsibility to meet own needs and to contribute to society, and the joint responsibility of society to address the needs of the individual and issues of poverty, inequality and unfairness at a systemic level (NPBRC, 2011; Kretchmar, 2008; Griffiths, 1998). It also demonstrates how understandings and actions of social justice are related to ideology and cultural and historic value systems as described by Briar-Lawson and Roth (2011) and Gerwitz (2006). Section 4.1.2 illustrates this in more detail.

4.1.2 PARTICIPANT PERCEPTIONS OF THE VALUE AND FOCUS OR INTENT OF SOCIAL JUSTICE IN EDUCATION AND THEIR ROLE IN PROMOTING AND ENACTING SOCIAL JUSTICE.

All participants placed a high value on social justice. Participants used words such as “very important”, “critical” and “crucial”, in expressing the value placed on their role in promoting social justice and on social justice as both an intended outcome and a process of their practice and learning programs. Participant 5 and Participant 1 stated this most clearly, “The kids see all of us as people to look up to and its something that I think is very valuable” (Participant 5) and “Social justice is probably one of the most important things we look at in schools. If we’re not actually looking at that then we are amiss” (Participant 1).

A number of focus areas within social justice were identified as important to participants and relevant to their context. These included: affirming and valuing individuals; promoting a Christian worldview; character development; addressing social issues; and critical awareness of social positioning. The following excerpts demonstrate these points.

- Affirming and valuing individuals by supporting their needs and abilities and promoting efficacy. Participant 3 stated, “… every student has strengths and weaknesses … every child needs to feel good about themselves … everyone has value, everyone has gifts” (Participant 3). Participant 6 stated, “I believe in equality … fairness … in sharing and caring, and I want the best for every individual and … the best for us as a community and as a group” (Participant 6).
• Promotion of a Christian worldview and associated values and ethics.

Participant 5 shared the following:

In the context where I work … it’s looking at our Christian worldview and how that relates to us as Christians as we live our lives … those values and morals, ethics, all of those things that we need to promote with the kids and help them on their journey in their worldview.

(Participant 5)

Participant 1 also shared this as her intent but added this important consideration, “…when you’ve got students that are resistant … you’ve got to show them how being socially just is beneficial to everybody … they might … contribute … but also explore those ideas later as they get older

(Participant 1).

• Character development. Participant 6 who identifies as teaching very young children explains how, to her, this focus embodies social justice education.

…(my role is) very much to develop the beautiful character within a child because that’s critical to raise up … a child that will grow to serve the community, to serve God, and to reach the potential of who God intended for them to be… Rather than call it social justice I would call it character development, or values education.

(Participant 6)

• Identification and exploration of social issues. Participant 4 described this point as the following:

…racism, discrimination … by exposing the children to those issues you hopefully can develop an appreciation in the students to explore those topics and they can respond in a variety of ways. Through that they also hopefully can learn to respect each other. (Participant 4).
• Critical awareness of one’s own and others social positions. Participant 2 explains her intent,

To eradicate ignorance … it’s about expanding minds … social awareness about where they sit in relation within the rest of the world and that the rest of the world exists because many of them come with a very narrow idea of what the world actually looks like. (Participant 2).

Interestingly, although the focus of the interviews was on individual perceptions and teaching practice, one participant mentioned social justice in regards to supporting her colleagues, “I work in collaboration with teachers to support their programs and their needs so looking at their programs and how we can support that” (Participant 5). This point was not mentioned by the other participants and may be a reflection of the different roles of the participants within the study. Dover (2013) identifies the support of colleagues as a consideration by teachers in their practical inclusion of social justice within their teaching programs and practices.

4.1.3 HOW SOCIAL JUSTICE IS ADDRESSED WITHIN PARTICIPANT’S PEDAGOGY AND LEARNING PROGRAMS.

Connected to the participant’s perceptions of social justice is the way they approach it in regards to their pedagogy and learning programs. Responses from the participants demonstrated that social justice was addressed in a variety of ways and through a variety of strategies. These strategies were at times implicit in as much as they were seen as being a natural expression of their personal and teaching philosophies, incorporated into practice and programs at a subconscious level as demonstrated by Participant 4, “… you don’t even realise that you are embedding social justice into your programs because it’s a personal value that’s in-built. These values have been instilled in me from childhood” (Participant 4). In a similar vein, Participant 6 explained:

It probably does come very much into what I am doing without me purposely putting that into the program … modelling that efficacy, …caring …fairness … equity … making sure that they are taking turns … doesn’t have to be
bound by gender … that whole idea of being fair and equitable and yet there are differences within that. (Participant 6).

Strategies were also explicit by being identified as opportunistic, “… something that comes up as just those teachable moments that you can catch, that you can share” (Participant 5), or pre-planned learning intentions connected to curriculum topics and other learning programs at a co-curricula and extra-curricula level. Participant 3 explained how she also considers it to be socially just to omit or adapt learning activities according to the needs of her students, “…the focus is now on what does the (Australian) curriculum say where the children should be … I am very much for benchmarks and monitoring … but professionally, more and more I am leaning towards giving them (students with learning difficulties and disabilities) other opportunities” (Participant 3).

The approaches of Participants 3 and 6 as described above, are supported by MacKeith (2012) and Griffiths et al., (2006) who identify socially-just teaching practices with the valuing of each individual, relationships and critical understanding and by the provision of learning experiences that support all learners and learning needs. The responses of Participants 2 and 4, described below, refer to the importance of the development within students of critical consciousness, as described by Torres-Harding and Meyers (2013) and supported by other scholars such as, Freire (1996), Grant and Sleeter (2007), Poplin and Rivera (2005), and Parker (2003). Critical consciousness stresses the importance of self-awareness of one’s own values, attitudes, beliefs, and cultural worldview and the empowerment of students to voice their experiences. These experiences are linked with an awareness of the social identities and experiences of others and social issues. As Participant 2 explained:

… making sure they are aware of things so that they can never … hide behind, ‘I didn’t know’ … many of them come with a very narrow idea of what the world actually looks like and often with a defeatist idea that they will have no impact … awareness, knowledge … connecting human implications to whatever the social issue is. (Participant 2)
Participant 4 described the inclusion of learning opportunities connected with the co-curricular programmes in which she and/or her students were involved as, “Looking at ways we can impact the community”. Atweh, Bland and Ala’i (2012) and Torres-Harding and Meyers (2013) report that engaging students in these real world activities develop student social responsibility, promote critical awareness of the individual’s own social positions and identities, as well as knowledge of the worldviews, perspectives, and experiences of diverse groups within and between different communities. Participant 4 adds this important perspective, “We can’t demand they be involved but by including this in our learning programs we are saying that these issues are really important and they should be exploring them”. (Participant 4)

The theme of social justice will be further examined in section 4.3, which places it in the context of arts-based strategies, and again in Part 2 where different levels of engagement in social justice will be addressed. The next section considers the theme of the Arts and aesthetics.

### 4.2 GUIDING QUESTION TWO

**How do teachers in Queensland Christian schools perceive the Arts and aesthetics as contributing to student development and use the Arts in their learning programs?**

The findings and discussion now examine the Arts and aesthetics according to two subthemes. Section 4.2.1 presents the subtheme of participant perceptions of the Arts and aesthetics and their role in student development. Section 4.2.2 presents the subtheme of participant use of the Arts in their learning programs.

#### 4.2.1 PARTICIPANT’S PERCEPTION OF THE ARTS AND AESTHETICS AND THEIR ROLE IN STUDENT DEVELOPMENT

Findings in relation to participant perceptions of the Arts and aesthetics are discussed in relation to the categorisation of the Arts in the literature. Firstly, according to the following participant identified aspects of the Arts: a means of communication; a human attribute; a necessary part of an individual’s existence; and
aesthetic understanding and sensibility. And secondly, to demonstrate the positive affects of the Arts in relation to student development.

Participant Perceptions of the Arts and Aesthetics

All of the aspects of the Arts identified by participants demonstrated an understanding of the Arts that aligned with Dinham’s (2014) and Ewing’s (2010) categorisation of the Arts as artistic understandings that incorporate creativity, self-expression and communication. Participant 2 explicitly stated, “Any medium of artistic expression - film, music, drama, theatre”. Specific art forms that participants mentioned were: drama, music, dance, visual art, crafts, literature, media.

Responses also evidenced that participants’ view of the Arts fitted within a descriptive framework such as that identified by Dinham (2014). Firstly, the Arts were considered an attribute of being human. This was demonstrated by Participant 2:

It’s a part of our humanity, so it’s a reflection of the way that God made us—our creativity and whatever form that takes. Some students absolutely love the Arts and some are not so compelled to participate but there’s very few that can’t interact with some form of Arts, whether it be film or music, they’re not all dancers, they’re not all sculptors... and especially with this generation, film and digital media. (Participant 2)

The Arts were seen as a necessary part of an individual’s existence, “I think the essence of a person is linked with the Arts and creating, and the joy that it brings” (Participant 3), and from Participant 1, “…speaks to the heart of human beings, their essence and the way that they express themselves … students need to recognise that people express themselves in a variety of ways …” (Participant 1). Arts were seen as an expression and communication of meaning, “I think it brings a knowledge base then to explore and a freedom to be creative and to express themselves…. It really can bring a new confidence to them to step out and explore new things … a different way of learning” (Participant 5). Participant 3 described the Arts as “activities that use different media to create something that gives a response to an experience or to a thought or a feeling” (Participant 3).
Participants also identified aesthetic understandings and sensibilities as connected to the Arts and student development, “The Arts connect to different parts of our brain. They often have an emotional attachment” (Participant 2). And from Participant 1, “…to connect with students, to me, the Arts is the most logical way to do that … we get moved by music or by looking at a piece of art … something that resonates with us,” (Participant 1). Participant 4 linked aesthetic development and experience with expression and communication of meaning to the use of personal skills or talents for service and ministry:

I have seen the power of music and have seen lives transformed. … and it brings unity, you can see that passion and that love in people’s eyes and their faces and in the expression and the way they play … getting the kids to serve… and use our gifts to bless others and to be a positive influence in the community. (Participant 4)

The comments of Participants 1, 2 and 4 are supported by the research of Eisner (2002), Efland (2001), Gardner (1993b), Hetland and Wimmer (2006), and Holland and O’Conner (2004) who identify aesthetics as a form of cognition. Maxine Greene (2007) separates aesthetics into psychological aesthetics and philosophical aesthetics. Psychological aesthetics focuses on examining and describing cognitive, physical, and interpretive responses to the Arts and philosophical aesthetics focuses on the interaction between the human conscious and the work of art. The conceptual transaction between consciousness and either a work of art or artistic and aesthetic imaginative and sensory experience is often more intense and meaningful than an actual experience, and can have a profound and transforming affect (Dinham, 2014; Greene, 2007).

Positive Affects of the Arts in Relation to Student Development

Participants identified the following positive affects of the Arts in relation to student development: fostering of creativity, appreciation, risk-taking, and experimentation; preparation of students to participate in society; and insight into social relationships. These are outlined below.

Participants identified the Arts as contributing toward student’s cognitive,
emotional and social development and in preparing students to participate in contemporary and future society. Participant 6 stated, “I think the Arts boost their sense of self, their creativity, their appreciation of beautiful things, and experimentation and willingness to take risks”. Participant 4 provided this expansive description:

… Music … Drama … build confidence …creativity … higher order thinking, up through performing or it might be through responding to a dramatic task or watching an excerpt and then critiquing it … (self-) discipline … intra-personal and inter-personal skills … work as a team … how to respect each other … how to lead and how to get on … everyone is working together … valued … has a role … a shy child who may not want to get up and speak … you put them into a character role and they are a totally different person. Through a supporting learning environment you are able to support that child to develop and grow and then hopefully go out and be a strong member of the community. (Participant 4)

Participants 1 and 2 identified the Arts with providing opportunities for insight into social relationships: “Students can take part in role-playing and that’s going to give them an insight into the way people relate to one another” (Participant 1). “(Arts) expands their world … broaden their social understanding of how relationships might be or how they might interact with other people, or the world in general, beyond what they would normally come into contact with.” (Participant 2).

The intrinsic and extrinsic benefits of the Arts in student development as described by the participants agree with those identified in the growing body of international research and meta-analysis studies such as those reported and/or conducted by Das et al (2011), Ewing (2010); and Bamford (2006). All participants identified a strong connection between the Arts and student development. This was indicated by words such as, “definitely”, “crucial”, “absolutely” and “significant”.

An analysis of the data demonstrates that the understandings and perceptions of the participants towards both social justice and the Arts was reflected in their learning programs. How the participants did this is the focus of Section 4.2.2.
4.2.2 PARTICIPANT’S USE OF THE ARTS IN THEIR LEARNING PROGRAMS

Participants used the Arts in a variety of ways within their learning programs. These are described below and are identified as arts-based activities, aesthetic opportunities, embedding Arts into learning contexts, support for student understanding in non-arts subjects, demonstration of learning, and critical imagining.

Arts-based Activities

Participants connected their perceptions of the Arts and their role in student development to their learning programs and the shaping of learning experiences. Participant 3 demonstrates this by the following statement:

> Arts-based activities are activities that are outside the normal block of just regurgitating knowledge … prepare them for life better because if all we do in education is input-output-input-output, instead of getting them to think about why things are so and how they can transfer knowledge and understanding to another situation, I think we limit student development. And arts-based activities really give the opportunity for that extended understanding. (Participant 3)

This view is confirmed by research where arts-based activities are identified as promoting emotional literacy, personal development, social understanding, expressive capacities, and critical and creative thinking to engage students and enhance learning across the curriculum (Powell & Serriere, 2013; Kraehe & Brown, 2011; Rabkin & Redmond, 2004).

Aesthetic Opportunities

Participants expressed a variety of approaches to the Arts, including enjoyment and self-expression, “I like the kids to move, to dance … show different emotions … free play … and in painting and different crafts and things … to give them a little bit of freedom in how they might express themselves” (Participant 6). Participant 3 emphasised the emotional connection, “… paintings … related to the topic or theme we were studying and had the children reflect … how they made them
feel … then they also created something that made them feel a similar way” (Participant 3). Participant 5 emphasised the validation of self and the development opportunities provided through challenge and risk-taking, “…different opportunities for them to be able to (be creative) and to know they can take risks and have the freedom to be creative and to know whatever they create is important and special … it helps with collaborating, discussing feelings and emotions.” (Participant 5). These approaches are reflected in the work of: Hagaman (1990) who identifies the sensory appeal, sense of wonderment and connection to the Arts with aesthetic experience; Powell & Serriere (2013), and Kraehe & Brown (2011), who identify the role of the Arts in developing identity and self-expression, and; Griffiths et al (2006) who recognise the benefits of its collaborative properties.

Embedding Arts into Learning Contexts

Participants described the embedding of Arts experiences into learning contexts to improve educational outcomes. Some participants, such as Participants 4 and 6, described this as integrating the Arts, an approach positively affirmed by Rabkin and Redmond (2004), “I don’t believe the Arts should be limited to the Arts subjects but integrated right across. (Participant 4)” and from Participant 6, “I integrate the Arts because I like to layer things so that they are getting something memorable. I feel that the more ways we do things you are going to engage the child” (Participant 6).

Support for Student Understanding and Demonstration of Learning in Non-arts Subjects

Participants also described how they used Arts experiences in non-Arts classes to support student understanding and to enrich learning experiences. From Participant 3:

… students work in groups and dramatise what had happened and the results were incredible … they would really enter into it. They would write their own scripts so there was a literacy component as well…. It has an absolutely marked effect on their understanding and on their level of enjoyment of their learning (Participant 3).
Participant 6 used the Arts not only to enrich other subjects but also to allow them to demonstrate learning in other subjects, “In drama you are transferring across into oral language and enriching all sorts of things. I might use the Arts to have the children show their understanding of a math’s concept … a geography outcome” (Participant 6). Once again, research confirms student development and learning are enhanced by engaging creative, affective, social and cognitive sensibilities through arts-based experiences (McCarthy et al, 2004; Rabkin & Redmond, 2004).

Critical Imagining

Participants used the Arts as a space to provide opportunities for critical imagination and experimentation, an approach advocated by Greene (1995), and other scholars such as Eisner (2002) and Griffiths et al (2006). Participant 5 specifically mentioned this in the context of literature, “… literature as it’s very safe place- you can open your eyes to other worlds and other experiences in the safety of, ‘its not happening to you,’ so that’s a really great way of opening up those social justice issues and discussing them” (Participant 5).

Participant 2 leveraged this quality of the Arts to address abstract concepts as well as issues:

When you are particularly trying to talk about things that are abstract and things that are unfamiliar to them or that they’ve not been exposed to, nothing connects better with them than the Arts … it allows students to engage in something that may be completely fictitious but allows them an opportunity to see something from another perspective.(Participant 2)

All of the participants demonstrated a strong appreciation of the Arts and recognised their role in contributing to student development. This was evidenced within their learning programs in a variety of ways as previously described. The next section will look at the specific connections participants made between the arts and educating for social justice.
4.3 GUIDING QUESTION THREE

How do teachers in Queensland Christian schools use the Arts to advance student understanding and engagement in social justice?

Explanations of how each participant used the Arts to advance student understanding and engagement in social justice were obtained by questioning and the use of the stimulus drawing. These explanations are presented in two sections: Section 4.3.1 addresses teaching and learning strategies and Section 4.3.2 describes participant personal and professional positionings.

4.3.1 HOW TEACHERS IN QUEENSLAND CHRISTIAN SCHOOLS USE THE ARTS WITHIN THEIR LEARNING PROGRAMS TO ADVANCE STUDENT UNDERSTANDING AND ENGAGEMENT IN SOCIAL JUSTICE

Participants descriptions of their use of the Arts in advancing social justice understandings and engagement can be described according to two areas of emphasis: the promotion and development of socially just practices and dispositions through collaborative and inclusive arts-based activities; and connecting students to issues of social justice by engaging them through the emotional, social, and sensory dimensions of the arts. A discussion of these follows.

The first emphasis was on the promotion and development of socially just practices and dispositions through collaborative and inclusive arts-based activities (Ewing, 2010; Griffiths et al, 2006). Participant 5 described one such collaborative experience as:

… broke it up into bite-sized pieces and then the kids did a painting that represented that part and we did a joint story … producing a work that is a group task. There’s something really special about having community and kids working together. (Participant 5)

Participant 3 described an inclusive consideration in the context of marginalised students:
I have taught many children with learning difficulties … (disabilities) … behavioural issues, and by allowing them the flexibility to do something in a more creative, Arts way, it has helped them through situations … Its looking at different ways of showing what they can do or even just different ways of giving them the opportunity to succeed. (Participant 3)

The second emphasis was on connecting students to issues of social justice by engaging them through the emotional, social, and sensory dimensions of the arts (Rabkin & Redmond, 2004). Participant 6 evidenced an instructional approach:

We do lots and lots of singing in our classroom … songs about loving each other, Jesus loves whoever you are no matter what. We read Mem Fox, ‘Whoever you are all around the world’ … I think children learn social justice by modelling … we need to explicitly talk it through with them … acting (it) out. (Participant 6)

Participants described how they connected students to issues of social justice by providing arts-based activities that allowed students to critically analyse their personal and social awareness of issues and, at times, to translate that awareness and response into artistic expressions. The following excerpt illustrates this and demonstrates a deep understanding of the connection between the Arts and social justice as expounded in the literature.

The Arts … allow you to explore things in a greater depth and a higher analytical level rather than a superficial level. And they build confidence. The Arts engage students and engagement builds passion, which will then hopefully infiltrate into their life and they will take a stand and put their hand up and participate and be supportive and give freely because they realise that these issues are important and are prevalent in the world… By using the Arts you are forced to get into exploring these issues … you physically have to get into it and work through your understanding and your position and decide how to portray these in a different medium and takes it to that next level … you can really see if they can understand it or not … I also brought poetry in had the kids write a poem from either the perspective of an indigenous
Australian or an early settler after examining six or seven paintings or pictures from that period. I then took it further and had one student in each group read their poem and the other group members had to do a silent mime to reflect the actions and act out the poem and then they had to report back to the group, identifying the issues described in the poem (Participant 4).

The literature confirms that the approach, such as that described above, provides metacognitive or reflective experiences and, according to Greene (2009), incorporate empathetic and critical imagination.

Participants used a variety of art forms when incorporating the Arts and social justice. Identified forms were: drama, including role-play, mime and live theatre; media, including film or video and digital media; literature, including poetry, scripts, novels and stories; music, songs and song lyrics; visual art, including pictures, painting and cartoons. One participant made a point of saying that she deliberately tries to combine different forms of art but most of the participants identified a small repertoire of arts strategies. Participant 2 demonstrates this:

Film is probably the most consistent medium I would use in terms of Arts connected to social justice issues … literature forms a part of that as well … … I haven’t used visual art too much. I have used an English text that has a lot of artworks in it. There are references to music (in it) that is about social justice”. (Participant 2)

4.3.2 HOW TEACHERS IN QUEENSLAND CHRISTIAN SCHOOLS IDENTIFY THEMSELVES AS USING THE ARTS TO ADVANCE STUDENT UNDERSTANDING AND ENGAGEMENT IN SOCIAL JUSTICE.

These results are drawn form the stimulus drawing. The participants modified the stimulus drawing, comparing, contrasting and elaborating on their original description of the drawing as representing justice/social justice as a concept, to now using it as a personal representation of themselves as teachers and educators. Participants once again used the attributes of the figure to guide their descriptions but also removed, added or adjusted the figure. All but one of the participants added context to their drawing by adding a background to it. Participants considered all
aspects of the drawing, taking time to think and explain each part. One participant made the comment, “This is getting awfully deep” (Participant 2). Throughout the discussion participants sometimes adjusted details on the drawings while they were speaking or thinking and one participant changed an aspect that she had previously explained as she thought deeper about the concepts and how they related to her. The discussion is organised according to the attributes of the modified drawings.

Blindfold

All but one of the participants removed the blindfold from the figure. This was done to represent their active intent or engagement to support the personal development of their students, their student’s social justice understandings or their own willingness to help and support others. One participant made particular reference to this as representing her awareness and use of the Arts to “facilitate social justice understandings and hopefully improvements” (Participant 1). Others expressed it in the following ways: “..my eyes would be open and seeking truth and justice for my students and supporting their journey to find it for themselves” (Participant 5); “I need to be able to see to help others” (Participant 2); and, 

I would love to see social justice enacted so I think I will take the blindfold off and give her glasses so that she can see clearly. As a teacher I want to instil in the kids the ability to see the consequences of their actions, … their choices. (Participant 6)

One participant not only removed the blindfold, but transformed it to designate her vision for social justice. “I have uncovered her eyes and moved the blindfold up to become a headband and it has the word ‘equality’ written on it. It’s all about developing equality, recognising that these issues exist and supporting the people facing those issues” (Participant 4).

Finally, one participant used the blindfold to explain her concept of equity, but dismissed it when explaining about how the Arts lifted her level of self-awareness. “I am quite happy with the blindfold- I am not going to judge a book by its cover or judge things on face value”… (later)… “I would like to take the
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blindfold off because I feel good about myself and dance…music always lifts the spirit and self-awareness” (Participant 3).

Scales

One third of the participants described that their own knowledge, and awareness of issues and their judgement of the level and extent of students’ understanding of ethics, the enacting of their values and their level of social awareness, guided their actions and design of their learning programs and teaching strategies. “Keep the scales to weigh the evidence and the issues and listen to what’s out there” (Participant 1). “I am constantly measuring and gauging student awareness of their world and what is right and wrong. It’s this that guides me as to where the enemy is” (Participant 2).

One third of the participants described the use and/or promotion of their worldview, including their value system, as the prime focus of social justice understandings and actions towards students and learning experiences. One participant explicitly stated the place of the Arts in this process.

Because my worldview is that God is a righteous judge and is just, not saying that the world doesn’t create things that aren’t just, but because God is just, I would put God’s Word on one side. On the other, I believe the attitude of the heart is also what counts not just the actions. It doesn’t mean that there will be no consequence, the law will always bring a consequence. (Participant 3)

Participant 4 explained this perspective in relation to her teaching strategies:

The balances have been made equal. In one side I have put the Bible and in the other side I have put the curriculum so having them side-by-side means … where these issues are taught through a biblical perspective. They are also showing the balance between teaching about these issues and building in awareness through the Arts. (Participant 4)

One third of the participants also explained that to them the focus of social justice was in supporting and meeting the individual needs of students and increasing
their capacities in social justice and resilience, enabling them to participate and contribute to society. For Participant 6 that meant balancing the needs of students, “The scales are about me trying to express the right balance, being what I believe is the best for each individual … as a teacher I may have to provide these things for this child but that child doesn’t need it … fair and yet its different” (Participant 6). For Participant 5 that meant helping students deal with tensions experienced in life through difficulties, “It’s balancing issues and obstacles in life and training students to do that too. I’m kind of carrying theirs. … support them in their journey… coming alongside” (Participant 5).

Sword

Most participants used the sword to describe their actions regarding social justice. In the stimulus drawing the sword was depicted in a resting position. One third of the participants chose to raise the sword. Participant 2 explains, “I have raised my sword because ignorance is the enemy and must die in order for students to understand”. Participant 4 elaborates, “It’s a drawn sword ready for battle and for taking a stand on these issues. I want to be ready … It is a battle to teach these issues and get the kids to understand them” (Participant 4).

Participant 3 used the sword to describe the value she placed on social justice, recognising acts of social justice and affirming individuals who enacted social justice, “I would love to think the sword is to knight somebody … I am going to put some precious stones in the sword. I am going to use the sword, not to slay, but to recognise righteousness and recognise when things are honourable” (Participant 3).

Participant 5 used Christian terminology to describe the sword and other items of clothing as representing different attributes of Christian faith or character:

This is the sword of the Spirit. It’s part of the armour of God. For me to be a person who walks and leads others I need to be fully protected, so be wearing the armour of God, having the sword of the Spirit. The sword represents that I am a warrior … it could be standing up for righteousness in a world that is not seen. (Participant 5)
One third of the participants replaced the sword with other items that they considered represented their enacting of social justice. One participant described how she focused on modifying character traits and behaviour in her students, describing this in terms of pruning, and pruning shears.

I talk about this analogy with the children, that God’s put within them the potential to grow to be this wonderful, big, mighty tree and that we have to prune off the little bits that we don’t want to grow because we don’t want that to be part of who you are as get older and that if we don’t chop it off quickly now it will become stronger and stronger and bigger and bigger and be harder to get rid of later. (Participant 6)

Another used the symbol of a pen to describe how she designed learning programs and tasks to incorporate social justice considerations, and to identify her use of words or language as her preferred form of artistic expression, both for herself and for her students.

Words are my artistic form and how I express myself and how I write tasks and things for students. Words are powerful and that’s probably why I like drama so much because the power of the word combined with the performance is important. (Participant 1)

Clothes and Accessories

More than half of the participants used the figure’s clothing to describe various attitudes and strategies regarding their ability to access and administer social justice, e.g. “I am changing her dress to clothing that is more flexible for action, mobility to move quickly. I am a ninja” (Participant 2). Some participants described how they did not want to be the focus of attention but rather to identify with others and lead by personal example through action. For example, Participant 6 stated, “I don’t think I want to embellish her clothes. I think simplicity is good and I don’t want the focus to become that person but more what she’s doing and being”, and Participant 4 stated “I wouldn’t change her clothes because social justice is about getting in among the people and supporting the people and that can best be done by wearing everyday clothing that identifies with them”.

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One participant associated access to social justice with engagement, and engagement with ‘tips and tools’, by describing resources and strategies to use with students, to support her own professional development and to link with the global community.

With the belt of Truth, to me it’s more like a tool belt as well …lot of ways of engaging the kids … tips and tools to support students … my networking with others in my community and field of work, accessing resources … looking not only in Australia but looking in other areas of the world and how we can work together”. (Participant 5)

Participant 4 added an item of clothing to explain how she saw herself enacting social justice, “I’ve given her a cape which is symbolic of protection. It represents standing up for people who can’t stand up for themselves or protect themselves” (Participant 4). Participant 1 embellished the clothing to explain her use of critical enquiry, “Put a large question mark on the tunic because we, both me and the students, are forever questioning and inquiring” (Participant 1). And Participant 3 used accessories to represent her valuing of social justice, “I am going to put on some jewellery because justice is valuable, so these are very valuable jewels to represent the value of good, honest, righteous judgement” (Participant 3).

Other Facial Features

Over half of the participants decided to add other facial features to their drawings to explain how they viewed their engagement in social justice and or the Arts. All of them chose to add a mouth: “I have an open mouth to communicate what I know and what I believe needs to be heard” (Participant 2); “An open mouth because you get to give voice to those issues” (Participant 1); “I would put a smile because I think justice is such an important thing and will bring joy to everybody because it is just and true…Music gives me the opportunity to stand tall and to feel good about myself, hence the smile.” (Participant 3). One participant also added ears to explain the importance of listening and discernment: “I am going to put ears because, although everything we hear may not always be true, we must be prepared to listen” (Participant 3).
Background/Setting

All but one of the participants added details to the background of their drawings to explain the basis of their beliefs, approaches and experiences. They used words such as, “foundation”, “central”, “framework” and “focus”. Half of the participants identified their faith and faith-based worldview as their basis of understanding and action: “Under my feet I have drawn a foundational cross because my faith is my foundation” (Participant 1); “I’m going to put her on the Word of God as that is central to her role … everything she upholds is in that, in the Word” (Participant 5).

One participant mentioned her use of the imaginative and aesthetic qualities of the Arts by drawing dance steps at the feet of her figure and explaining, “Music … allows me to go to another place and this is important for children also as many children today have difficult family backgrounds and creative opportunities can become a safe place” (Participant 3). These qualities were used in a very different way by another participant who used them to gain critical attention of the students: “I’ve put myself on a stage as music is my main subject and I love the performing arts. The stage represents a place where people focus their attention and attend to what is happening” (Participant 4).

Finally, one participant included drawings of the things that inspired her in her endeavour to teach students about social justice through the Arts. This included the students themselves.

I feel like I need to put lots of little people in here somewhere. I want them wide-eyed with happy wonder, and I want them to care for one another, and I want them to contribute well. I want them to feel valued and I want them to grow up to truly serve one another and to think about how others would feel and to become people who really care. I might have a few faces that are worried because they are not happy with what’s going on in the world. (Participant 6)
In every case participants were able to articulate their personal position on social justice and provide some examples of how that was transferred or reflected within some areas of their learning programs. The next section illustrates how the participants were influenced by internal and external factors.

4.4 GUIDING QUESTION FOUR

What are the personal and professional factors that contribute to the extent that teachers in Queensland Christian schools choose to include, or not to include, social justice and the Arts into their pedagogy?

This question will be discussed in two parts. The first addressing the personal factors and the second addressing the professional factors involved in contributing towards teacher choice and action regarding the degree of inclusion of social justice and the Arts into their pedagogies. Participants identified six areas of personal consideration. These were: values, beliefs, and priorities; faith; experiences of their own children; first-person experiences; qualities, skills, and experience; and training. These are discussed in Section 4.4.1. The professional considerations identified by the participants are discussed in Section 4.4.2 and include: school ethos and culture; curriculum constraints; and, time and space.

4.4.1 PERSONAL FACTORS

Personal factors that contribute to the extent that teachers choose to include, or not to include, social justice and the Arts into their pedagogy involve the considerations of self-identity and personal intent. These considerations are described below.

Values, Beliefs, and Priorities.

Participants identified their personal values, beliefs, backgrounds, and expectations/priorities as impacting factors. This was demonstrated by comments such as: “I’m a strong believer in the performing arts. Music has been definitely a big part of my life since Grade 3...” (Participant 4); “Especially I love literature. I love the art in books and I love the visual literacy that I can teach” (Participant 5); and, “I
personally love the Arts…I love creating something that is part of me. I certainly have had a life-long interest in the Arts” (Participant 6).

Faith

One third of the participant’s described the connection in terms of their personal faith. Goodman (2000) confirms that a person’s moral and spiritual values can be a motivating factor towards their acceptance of social justice ideals and engagement in social justice actions. Participant 2 explained, “I have a personal bent towards social justice … we do it because its important to us, and within a Christian context it is important to our faith” (Participant 2).

Experiences of their own Children

One half of the participants were influenced to incorporate social justice or the Arts because of the positive or negative experiences of their own children. Participant 5 related a positive experience, “…my kids have benefited from being able to have the chance to be musical or artistic and to push the boundaries and learn new things” (Participant 5). Whereas, Participant 3 related a negative experience, “I have a son … dyslexic … when he was at school he was a failure, now he is a success” (Participant 3).

First-person Experiences

One participant identified a first-person experience as impacting her decision to incorporate social justice into her pedagogy:

During my schooling years I had to battle the bullies and this was one reason I decided to become a teacher … to take a stand against bullying and help other students who may experience the same thing as I went through … my heritage has a huge impact on me … having seen poverty first-hand is really moving …that develops empathy. (Participant 4)

Qualities, Skills, and Experience

Participants also identified their personal qualities, skills and training/experience in both social justice and the Arts as factors that impacted their choice to include, or not to include, social justice and the Arts into their pedagogy.
This was expressed through comments such as: “I believe one of my gifting is being creative… I can quickly do something then I can encourage the kids to try then different things themselves” (Participant 6); “I’ve always loved being creative and artistic but teaching in Early Childhood, I think teachers just get a really wonderful grounding in using, even just your voice and how you talk to kids, and … activities … that can incorporate artistic things” (Participant 5); “I do have a background in drama. I love drama and I was very good at drama. I didn’t have the opportunity to do art … I have loved singing and I played the piano” (Participant 3). Participant 1 emphasised the understanding gained through aesthetic appreciation and expression:

… the way I personally learned and how I have engaged in the Arts and have come out of it feeling that I have learned something or had an amazing epiphany moment like … I didn’t see it that way before! … I want to share that with my students. (Participant 1)

Training

Half of the participants had some training in the Arts as part of their pre-service teacher training. One participant’s major was in the performing arts and another’s was in Arts-Humanities. Another participant stated, “I did do some things in my training to be a teacher, I chose some Arts areas and I absolutely loved that” (Participant 6). One participant identified as having no background in the Arts at all.

I have a Bachelor in Science Psychology. Arts are about our humanity. It’s about those creative parts, and I guess maybe that’s the psychology part as well. I don’t think that’s hindered by me not having an Arts background. (Participant 2)

These findings agree with Dinham’s (2007) view that a teacher’s engagement in arts-based strategies are associated with their expectations, attitudes and skills in relation to the Arts.
4.4.2 PROFESSIONAL FACTORS

Professional factors that contribute to the extent that teachers choose to include, or not to include, social justice and the Arts into their pedagogy involves the considerations of professional identity and professional practice. Chung & Bemak (2012) identify external factors related to an individual’s social, cultural, political and economic context as influences of behaviour and interaction. The professional considerations identified by the participants were school ethos and culture; curriculum constraints; and, time and space. These are in alignment with those identified by Dover (2013).

School Ethos and Culture

Participants, such as Participant 2, identified the school culture and ethos as impacting: “Everything is done within the context of the ethos of the school, the powers that be, and what is deemed appropriate” (Participant 2). Participant 1 considered the adjustment of her personal preferences to meet the ethos of the school as a characteristic of being professional.

Sometimes … the school situation will determine what kinds of texts you can use and what kinds of discussions you may have. … When you choose to work at a place you’ve committed to taking on board their ethos and you’ve got to support that as much as you can. (Participant 1)

Curriculum Constraints

Participants identified curriculum expectations and curriculum design as factors that impacted their choice to include, or not to include, social justice and the Arts into their pedagogy. Participant 3 mentioned perceived pressures of the Australian curriculum:

At the moment the Australian Curriculum is stretching out the Arts and other subjects so that in some schools the focus on the Arts is becoming less, and less … the Arts are so important in development that we are being more creative in how we are covering the other subjects. (Participant 3)
Participant 6 also mentioned the need to integrate the Arts due to a curriculum focus on literacy and numeracy, “At the moment we have been given permission in our sector of the school to highlight literacy and numeracy as our particular focus so, if I can I therefore try and layer things” (Participant 6). Other participants identified that their prescribed work programs were based on the Australian Curriculum but they had support or leeway from their Head of Department to make decisions about the teaching strategies they employed.

Time and Space

Half of the participants identified time and space as factors impacting their ability or choice to include, or not to include, social justice and the Arts into their pedagogy, “I would definitely say time is an issue to me … I would love to have more space to have a wet area in here where we could do more creative projects” (Participant 5). Participant 4 also identified lack of public space as an issue, “I may not have access to the stage if we want an audience” (Participant 4). Dover (2013) identified limited resources, time and emotional energy among the challenges to teaching social justice. Participant 6 identified time as a factor that impacted upon her inclusion of social justice considerations at the planning and design stage of her teaching program.

I guess because I have a legalistic sort of personality, the fact that it is not stated that I need to do this (address social justice) I haven’t formally thought it through … because of time constraints … Its more what I think from experience and who I am and who I want the children to become that comes through. (Participant 6)

This comment may also be interpreted as a lack of training in designing learning experiences in regards to social justice, a challenge also identified by Dover (2013), or knowledge of curriculum expectations, in as much as it fails to mention the inclusion of these aspects as described by the mandated Australian curriculum. It should be noted that only one of the participants have mentioned this inclusion and that was in a very non-descript way. Interestingly, one participant identified the lack of time and opportunity to partner with an Arts association for professional support.
as negatively impacting her resourcing and provision of student learning opportunities.

**Part Two**

Part One of this chapter reviewed the findings of the study as they related to the major themes of social justice, the Arts and aesthetics, and the factors that influence teachers to engage in social justice and/or the Arts. These findings were used to address the guiding questions of this study and discussed in terms of:

- participant perceptions of social justice;
- participant perceptions of the value and focus/intent of social justice in education and their role in promoting and enacting social justice;
- how social justice is addressed within participant’s pedagogy and learning programs;
- participant’s perception of the Arts and aesthetics and their role in student development;
- participant use of the Arts in their learning programs;
- how teachers use the Arts within their learning programs to advance student understanding and engagement in social justice;
- how teachers identify themselves as using the Arts to advance student understanding and engagement in social justice;
- personal factors that contribute to the extent that teachers choose to include, or not to include, social justice and the Arts into their pedagogy;
- professional factors that contribute to the extent that teachers choose to include, or not to include, social justice and the Arts into their pedagogy.

The discussion will now turn to the analysis of explicit facets of engagement in social justice and which relate to the themes of: inclusion, equity and access to learning provision; increasing student capacities and capabilities in social justice.
knowledge, understanding and skills, and; involvement in social action. The discussion will be organised by the following sub-themes:

- teaching practices that are socially just;
- strategies to support self-awareness and self-reflection;
- strategies to promote social-awareness and social responsibility;
- development and practice of skills and strategies;
- critical awareness of personal and social identity and participation in social spaces;
- participation in actions promoting and addressing social concerns.

The findings of the study will then be used to propose an emergent model of social justice engagement before finally addressing the framing question, ‘To what extent do teachers in Queensland Christian schools educate for social justice through the Arts?’.

4.5 INCLUSION, EQUITY AND ACCESS TO LEARNING PROVISION

This facet is concerned with how the understanding and value of human dignity and social justice is demonstrated within an individual’s approach to teaching and their teaching practice. It is closely associated with Dover’s (2012) approach to education in which ideological, curricula and pedagogical practices align to promote justice and equity.

4.5.1 TEACHING PRACTICES THAT ARE SOCIA LLY JUST

Teaching practices that are socially just involve modelling and promoting values and practices of social justice by acknowledging, affirming and supporting students’ identities, capacities, learning needs and participation through inclusive and differentiated practice. More than half of the participants spoke of the importance of this element. This included all of the participants who identified as teaching younger children. Participants specifically identified: a supportive learning environment; focusing on an individual’s strengths and weaknesses and allowing them opportunities to demonstrate their learning; and, modelling socially-just practices.
Teachers used the Arts to support and demonstrate socially-just practices. By identifying the Arts as necessary to human existence (Dinham, 2014), and incorporating it into their practice through integrated activities or arts-based inquiries participants are engaging in a more holistic view of learning and engagement in learning. The Arts were identified by Participant 1 as the most logical way to connect with students and necessary to educate them with their ‘whole being’.

Interestingly, there were two areas of this aspect of social justice engagement that were not mentioned by any of the participants. These were in relation to self-determination, specifically students participating in their program design and level of program participation, and equity as expressed through inclusion of students’ cultural, social and knowledge systems. The latter of these points may be related to school or classroom demographics or the participants may not have seen it as relevant to the topic or interview questions. Both of these points, however, will be discussed in the next chapter.

4.6 INCREASING STUDENT CAPACITIES AND CAPABILITIES IN SOCIAL JUSTICE KNOWLEDGE, UNDERSTANDING, SKILLS

This facet is concerned with personal and social development, which, in turn are supported by strategies to support self-awareness and self-reflection, and strategies to promote social awareness and social responsibility.

4.6.1 STRATEGIES TO SUPPORT SELF-AWARENESS AND SELF-REFLECTION

Strategies to support self-awareness and self-reflection involve developing dispositions towards social justice. This is done through critical awareness of personal attitudes, beliefs, values, and cultural worldview and acknowledgement and appreciation of differing views. The responses of the participants indicated that this element was a major area of emphasis. It was considered a natural part of personal development and values education, which, within the schools involved in the study, was infused into pedagogy, Christian Studies and other areas of the curriculum. The development and/or critical understanding of a Christian worldview, as well as an appreciation of other worldviews was the main strategy identified by all participants.
4.6.2 STRATEGIES TO PROMOTE SOCIAL-AWARENESS AND SOCIAL RESPONSIBILITY

Strategies to promote social-awareness and social responsibility involve imparting and promoting knowledge and understanding of personal and collective rights and responsibilities, systems of law and governance, social issues and their effects on people and the environment. Participants placed a major emphasis on this aspect, and as with the previous point, used it as a major focus for personal development and developing social justice understandings. Half of the participants identified that they made explicit connections between the topics covered by the curriculum and issues of social justice.

Participants recognised the usefulness of the Arts to increase student understanding of this aspect of social justice regarding the identification and discussion of social justice issues. They also demonstrated the use of the Arts in students’ social development, acknowledging the inclusive and collaborative properties of the Arts and its role in developing empathy and critical imagination. Participant 1 described the Arts as the most effective way to recognise the differences and varieties of perceptions of people and the way they express themselves, and the social gain that is achieved when students recognise this.

4.6.3 DEVELOPMENT AND PRACTICE OF SKILLS AND STRATEGIES

This element involves the development and practice of skills and strategies and involves the provision of opportunities to develop and practice academic understandings and inter-personal, citizenship, reflective, critical, and analytical skills and strategies to enable positive contributions to society, response to social injustice, and promotion of social change. This element was addressed by all participants and was mentioned in regards to many aspects of their programs. For example, participants described how these opportunities were provided through their curriculum, co-curriculum programs, teaching strategies, student management and pastoral care. Participant 6 illustrates this point:
I adopted for our classroom verse for the whole year, ‘Serve one another in love’ from Galatians 5:13 and I’m really trying to get that into the children’s heads so I pretty much mention it nearly every day, then we pray and look for ways where we can serve other people. (Participant 6)

One third of the participants identified that they engaged in providing learning opportunities specifically to develop skills within the area of the Arts. In addressing this element the other participants identified more with the approach described by Participant 1, where the Arts were used to assist in the understanding of other areas, topics or concepts, to provide stimulus material, or as a culminating example.

4.7 INVolVEMENT IN SOCIAL ACTION

The facet of involvement in social action is twofold: the development of critical awareness of personal and social identity to participate in social/ socio-political spaces, and participation in actions promoting and addressing social concerns. All of the participants recognised and acknowledged the two areas of social action. As one participant stated, “…its one thing to learn about social justice issues and topics, its another thing to execute it. The school provides a wide range of opportunities for the students to explore, examine and become involved …” (Participant 4).

4.7.1 CRITICAL AWARENESS OF PERSONAL AND SOCIAL IDENTITY AND PARTICIPATION IN SOCIAL/ SOCIO-POLITICAL SPACES

This element involves the provision of opportunities to develop and enhance capacity for action in social justice by encouraging and promoting informed and active development and expression of personal worth, identity, needs, skills, perspectives, beliefs and voice to participate in public spaces. Except for the example below, provision to address this aspect of social justice engagement was limited to teacher directed activities and teacher directed topics. At every level, participation in curricula activities was contained within the classroom. The following activity described by Participant 1 was based on an activity within a broader public space,
however, Participant 1 did not say whether the activity was theoretical or would be addressed to an actual audience and, if so, who that audience would be.

My Yr 12s … their task is to write and deliver a multimodal TED talk that’s related to social justice. They were told, ‘Your idea has to be something that’s going to change the world… It has to be something that you feel passionate about, something that you know how you might make a contribution to and how other people might benefit from it’. (Participant 1)

Participants described activities where students were required to examine or respond to an issue. In these situations the Arts were mostly limited to acting as a stimulus for thought or discussion and student’s use of the Arts in their responses was limited to written or dramatic responses. None of the participants described activities where the audience could respond to the student, or where the student could then respond back to the audience.

4.7.2 PARTICIPATION IN ACTIONS PROMOTING AND ADDRESSING SOCIAL CONCERNS

This element involves active personal and/or collaborative involvement in raising awareness and drawing attention to issues of social concern and engaging in actions that encourage and enact pro-social changes at personal, community and/or systemic levels. All of the participants expressed the desire for their students to engage in actions of social justice, as one participant explained,

I believe social justice is crucial and it is important that this next generation of children are well educated and versed in the various issues. It becomes a part of your life when you act on what you learn. Just as you don’t just read the Bible you live it out. Being able to live out these topics. Knowledge by itself is just frivolous; you need to act on that knowledge. We want them to become strong members of society and worthy citizens of society that will stand up for those who can’t speak for themselves and have an impact and make a difference. (Participant 4)
Participants each described opportunities for student engagement through a variety of curricula and co-curricula programs. The activities and opportunities for active personal and/or collaborative involvement in raising awareness and drawing attention to issues of social concern and engaging in actions that encourage and enact pro-social changes described by the participants were limited to personal and or community levels of influence. As stated earlier, all curricula activities focused on social justice were limited to the classroom.

4.8 EMERGENT MODEL OF SOCIAL JUSTICE ENGAGEMENT

It is the proposal of the researcher that the emergent sub-themes as described in this chapter and used to describe the findings of the study in relation to levels of engagement in social justice suggest a framework for social justice engagement. And by placing it within the context of a specific learning area or learning intent, in this case the Arts, a model for engagement is formed. Within this new model each subtheme, or element, of social justice engagement has been distilled into a single word by way of simplification. These are now listed below:

- INSPIRE- practices that are socially just;
- INSTIL- strategies to support self-development, self-awareness and self-reflection;
- INFORM- strategies to promote social development, social-awareness and social responsibility;
- ENABLE-development and practice of skills and strategies to apply knowledge;
- EMPOWER- critical awareness of personal and social identity and participation in social spaces;
- ENGAGE- participation in actions promoting and addressing social concerns.

Each of these elements addresses separate but related aspects of social justice engagement and each one builds upon the other. However, the interaction and
combination of these elements will be determined by learning intent, learning environment and other factors. The way each teacher chooses to do this will largely inform the extent to which social justice engagement is achieved. This will be discussed in the next section. Figure 2 provides a visual model of these elements and places them within the context of the identified learning area. A full explanation of the model is contained in Appendix J.

![Figure 2. Elements of social justice engagement. (Power, 2014)](image)

4.9 CONCLUSION

The final section of this discussion looks at how the findings can be used to answer the framing question, ‘To what extent do teachers in Queensland Christian schools educate for social justice through the Arts?’ The evidence provided by the teachers demonstrates that all the major aspects of social justice identified in the literature are incorporated into the teaching programs and approaches of the teachers in the study and that there is positive alignment of ideological, curricula and pedagogical practice to promote social justice. Participant’s use of the Arts to do this was related to each individual teachers own expectations, understandings, experiences and skills in the Arts and influenced by the resources at their disposal. Aspects of the Arts were used by the participants to address the different facets of social justice engagement with different teachers placing a differing emphasis on each element and art form. A number of areas have been highlighted for specific
discussion and these are presented in the next chapter along with areas that would benefit from further attention and possible future directions.
5. Conclusions and Implications

This study has examined the perceptions and practices of teachers in Queensland Christian schools regarding social justice and the Arts in their promotion of student development, understanding and engagement in issues and actions of social justice. This chapter will present a concluding view of the study with a final discussion of the implications of the main findings in Section 5.1, and future directions for research in Section 5.2.

In addressing the research question which sought to investigate the extent to which teachers in Queensland Christian schools educate for social justice through the Arts, it was first necessary to find out how teachers defined and understood social justice and how they considered and used the Arts in their programs. It was also necessary to identify any components of social justice and to distinguish them one from another. This was done by forming a model based on the literature and on participant responses. Analysis of the data collected through the study resulted in two major findings. The first major finding is that the extent to which teachers educate for social justice through the Arts is determined by the quality and extent of their knowledge and engagement in the different aspects of social justice, as described in the emergent model, and their knowledge and experience in the different forms of Arts. The second major finding is that the extent to which teachers educate for social justice through the Arts is dependent upon the extent to which they are motivated to do so.

5.1 MAJOR FINDINGS AND IMPLICATIONS

The first major finding of this study, clearly shown in the data, is that the extent to which teachers educate for social justice through the Arts is determined by the quality and extent of their knowledge and engagement in the different aspects of social justice and their knowledge and experience in the different forms of Arts. This begins with social justice processes demonstrated through teaching practices. Socially-just teaching practices are based on social justice principles. The data shows that these were evident in all areas of teacher practice; however, the demonstration of
the principle of self-determination was weak in every participant’s response. There was very little evidence to show that students had any power to participate in their program design or in negotiating or choosing their level of program participation. The literature shows that this lack of exposure and training and practice in democratic processes could inhibit their understanding and effectiveness in addressing social justice concerns at a systemic level and limit their ability to fully participate in socio-political spaces. Limited freedom to take ownership and leadership of their choices is also likely to inhibit their sense of responsibility in the outcomes and consequences of their actions or achievements. The impact of this was compounded by the fact that the principle of equity was not fully demonstrated. While there was some evidence of the inclusion of students’ cultural, social and knowledge systems, there was no evidence to show considerations extended to student initiated learning activities in regards to their learning preferences. The evidence also showed that teachers saw the inclusion of the Arts into their practice as catering for different learning styles of students, but students’ use of the Arts was limited to those forms directed by the teacher, as were the social justice topics in the learning program. The implication of this is that student’s expression of knowledge and understanding of social justice through the Arts is limited by the teacher topic choice and each teacher’s preference area of Arts and levels of proficiency. All participants indicated that they were happy with the type and amount of Arts inclusion into their programs and in the outcomes demonstrated by students. However, as evidenced in the literature, without a fuller understanding of the cognitive, emotive and expressive possibilities of the art forms in which they were unversed and in which their students might have preferences, this comment is more reflective of the level of teacher awareness of the Arts.

It should be noted that at no point did any participant mention knowledge or inclusion of specific social justice content contained within the Australian curriculum, including the General Capabilities. Very limited opportunities were provided for students to express their personal experiences or interpretations of a concept or issue, or relate a concept or issue to their personal experience through any mode of communication, thus creating a disjunct between micro and macro levels of understanding. This has implications in the development within students of such
things as self-expression, critical understanding, critical and creative thinking, and
transformative learning through aesthetic experience. It was clear that teachers
understood the impact and power of the Arts to generate an emotional response and
evoke aesthetic experience, but in most cases lacked the depth of understanding and
the skills to guide students in knowing how to provoke these.

The consequences of the lack of strength in the areas of self-determination
and equity, which are contained within the element of, ‘Inspiration’ on the model for
social justice engagement, have a resounding impact upon the element of,
‘Empowerment’ as described in the same model. Empowerment requires students to
have, among other things, a deep understanding of their own identity, their strengths,
limitations, compelling reasons and possibilities. It also includes preparing and
training students to use their individual voices in public-political spaces and
collective action. It is precisely these areas that are affected by the weaknesses in the
approach of the teachers. Further, the curricula activities provided by the teachers
were limited to an audience of the teacher, or the audience of the class. Within these
activities as they were described, there was little or no provision for the audience to
respond to the student or for the student to respond to the audience. Opportunities for
extended understanding and deep learning through understandings of the ‘other’ and
justification of position, and critical and thinking were therefore limited.

The second major finding of this study is that the extent to which teachers
educate for social justice through the Arts is not only determined by the quality and
extent of engagement in the different aspects of social justice and their knowledge
and experience in the Arts but also by the extent to which they are motivated to do
so. The extent of each teacher’s motivation to engage in both social justice and the
Arts was greatly impacted, if not determined, by their conscious and unconscious
awareness of internal and external factors, or, their personal paradigms. Teachers
need a critical understanding of their own perspective, positioning, practices, power,
and possibilities and an understanding of how these combine to determine their own
pedagogy. Each participant in this study had a strong sense of their values and beliefs
and their personal identity, but the evidence demonstrated that, while there was some
transference of this to their professional role and identity, there was a weaker application towards their pedagogy.

The major implications of the two findings of the study are that both students and teacher groups need support to be empowered to develop deep social justice understandings to engage in social justice actions. Teacher and student awareness and understanding of their power to evoke change and the building up of their capacity to do this is not just achieved by increasing levels of knowledge and skills, but also by such things as emotional strength, moral courage, confidence in their own identity, understanding of their personal position on issues, avenues to communicate, understanding of their impact, willingness to advocate, freedom to take ownership and leadership of their thoughts and actions, and the development of wisdom. Students in particular need to be guided through opportunities where they can develop and practice these qualities and skills. If students are limited to responding to social justice issues without initiating or voicing any concerns or suggestions of their own, or if students are only provided with curriculum opportunities that theorise or stay within the walls of the classroom, then it could be questioned how much they are being empowered to enact social justice understandings and actions, or effect change in regards to real world situations. According to the participants in this study these opportunities are mostly, or solely, provided through co-curricula programs.

Evidence from this study suggests that teachers would benefit from:

- specific training and support in aesthetics and different art forms to enable informed use of arts-based strategies and provide wider experiences to their students
- specific training and support in social justice and in educating for social justice
- greater awareness and understanding of the General Capabilities contained in the Australian curriculum and reflection of that in their work programs and learning programs
- critical knowledge of their own personal and professional identity and application of that understanding to their personal pedagogy
5.2 FUTURE DIRECTIONS FOR RESEARCH

A key element not fully addressed in this research is that of ‘identity’. Identified as an area in which teachers need support, critical understanding of one’s worldviews, values, histories, backgrounds, assumptions, experiences, dispositions, and teaching practices, is vital to developing a personal vision, mission and teaching philosophy and critical in understanding and forming a personal pedagogy as part of a meta-theory of education. Further research into these aspirational characteristics as they relate to engagement in social justice within education is recommended.

Further investigation is also recommended into the level of resourcing and support provided to teachers and needed by teachers to educate for social justice at a systemic level. If social justice is truly valued by society then structures need to be provided that will provide sustained support and enable enduring change.

This study has been limited to teacher experience and teacher descriptions of the learning opportunities that they provide. To further understanding of the extent to which teachers educate for social justice through the Arts the incorporation of evidence from the classroom and student voice would provide key insights that could corroborate or challenge the perceptions of the teachers. This is possibly a direction for future research.

5.3 CONCLUSION

This study presents the argument that the value placed upon social justice, the Arts, and aesthetic experience by society, schools and individuals, will determine the extent to which teachers will engage with, and incorporate them into their programs. The value placed upon social justice, the Arts and aesthetic experience, as well as an individual’s understanding of self, is determined by metaphysical understandings. These understandings determine their values. The metaphysical idea of theism, and therefore Christianity, places these values within a biblical worldview, which is adopted by Christian schools and the teachers they employ. A person will enact their values to the extent that they are motivated to do so. This can be due to their sense of identity as a Christian and responsibility to enact their Christian worldview.
Pedagogy is the outworking of educational philosophy and strategies in relation and response to all of the above within specific social contexts. To ensure that education is accessible and equitable pedagogy must be socially just. By being socially just all learners are enabled to be educated in social justice and become positive and active citizens of society. Socially just teaching strategies and learning experiences that encourage social justice understandings and actions are therefore necessary. A number of these exist and are delivered through curricular, co-curricular, and extra-curricular methods. The teaching strategy that is arguably highly effective in this area is arts-based. This incorporates a knowledge of the benefits, processes and skills of the Arts, the aesthetic, and Arts education. To utilise arts-based teaching strategies teachers need to take into account a number of factors. These factors include the curriculum, school social, political and professional expectations, and resourcing, as well as a teachers’ skill set and how they see the value of their role as a Christian teacher in educating for social justice. How each teacher resolves all of these things will largely determine the extent to which they educate for social justice through the Arts.

This study was conducted to positively impact society by increasing the social justice capacity of students. Social justice is one of the defining characteristics of our democratic society and yet very little research has been done that identifies how it is promoted, taught and actioned in schools and in classrooms, particularly in connection with the Arts. This interpretive inquiry sought an analytical and emotionally reflective response from teachers immersed in dealing with these issues in their everyday professional lives and situations within faith-based schools that value social justice. Through this study understanding and insight was generated to suggest or identify specific areas of support that can be provided to teachers at a professional and pre-service level and inform strategic planning considerations for professional associations. The study furthers current knowledge of the issue nationally by filling in the gap of experience within the Independent Christian School “sector” and may inform further and future research, which will in turn, lead to action.
References


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Appendices
Dear Suzanne, Deborah and Janet

Expedited ethics approval for research project: The intersection of social justice and the arts (S/14/663)

This letter is to confirm that on 12 August 2014, following review of the application for ethics approval of the above named research project, the Chairperson of the Human Research Ethics Committee of the University of the Sunshine Coast granted expedited ethics approval for the project.

The Human Research Ethics Committee will review the Chairperson's grant of approval and the conditions of approval at its next meeting and, should there be any variation of the conditions of approval, you will be informed as soon as practicable.

The period of ethics approval is from 12 August 2014 to 31 December 2014. Could you please note that the ethics approval number for the project is HREC: S/14/663. This number should be quoted in your Research Project Information Sheet and in any written communication when you are recruiting participants.

The standard conditions of ethics approval are listed overleaf. If you have any queries in relation to this ethics approval or if you require further information please contact a Research Ethics Officer by email at humanethics@usc.edu.au or by telephone on +61 7 5459 4574 or 5430 2823. I wish you well with the success of your project.

Yours sincerely

Michelle Searle

Director, Office of Research

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Miss Suzanne Power Ass Prof Deborah Heck Dr Janet Wyvill University of the Sunshine Coast
APPENDIX B: RECRUITMENT FLYER

THE INTERSECTION OF SOCIAL JUSTICE AND THE ARTS

VISUAL ART  MODELLING  IMAGES
DRAMA / VISUAL CULTURE  MUSIC
POETRY  ROLE-PLAY  FILMS
DANCE  PHOTO-VOICE  DESIGN
PERFORMANCE ART  MEDIA
COMPOSITION  ETHICS

SOCIAL JUSTICE – SHOULD YOUNG PEOPLE BE INVOLVED?
CAN THE ARTS CONTRIBUTE?

Seeking to hear from P-12 teachers interested in social justice and creative teaching ...

By sharing your approaches and your story you will help in understandings of the important considerations and issues associated with this topic and help to inform ways to better support teachers in the future.

Please consider this opportunity to take part in an important research project looking at ways to increase student understanding and engagement in social justice through the use of arts-based activities.

PARTICIPANTS: Teachers of any year level or discipline
INVolvement: 45-60 minute interview
VENUE: Your school or choice
DATE: Term 3 (Weeks 5 & 6)

To participate contact principal researcher: Suzanne Power slp025@student.usc.edu.au
RESEARCH PROJECT: THE INTERSECTION OF SOCIAL JUSTICE AND THE ARTS
Ethics approval number: S14663

Research Question: To what extent do teachers in Queensland Christian Schools educate for social justice through the Arts?

Purpose

The promotion of social justice is an important component of any student’s educational programme. Schools and teachers treat this issue in many different ways. Research shows that arts-based strategies are particularly suited to this purpose and are being used in a variety of different ways by teachers to increase student awareness, understanding and engagement in social justice considerations. You are invited to take part in this project to share your experience in how you use the Arts to educate for social justice. Whether you use them sparingly or a lot, as a stimulus or through fully-blown inquiries, your experience will help us understand not only what is happening in classrooms, but also any positive or negative influences or other considerations that impact upon what you are able to do, or what you would like to do, in your classrooms. By understanding these influences we are able to better plan and target future resources and support for teachers, schools and students.

Contacts

This research is being conducted by Ms Suzanne Power and will form the basis of a Masters thesis. The research supervisors are Associate Professor Deborah Heck and Dr Janet Wyvill. Please direct any questions to the:

Principal Researcher
Suzanne Power
Email: slp025@student.usc.edu.au
Phone: 0401162881

Participant experience

You have been invited to take part in this project because you are a teacher at an independent Queensland Christian School. If you agree to take part in this research, you will be asked to take part in an interview, which will take approximately 45 - 60 minutes of your time. The interview will be about your experiences with utilising the Arts, in any
form, in educating students in and about social justice. The interview will consist of open ended questions and will include a rough visual representation or line drawing, which you will be given and asked to draw (modify), diagram and/or write upon to further describe or illustrate your experience. No drawing ability or skill is required or expected.

**Risks and benefits**

Risks are minimal. Due to the small community of Christian schools it should be acknowledged that there is a very minimal risk of you being identified by your colleagues but all results will de-identified. You will also have the opportunity to check the transcripts of your interviews if you desire and amend them if necessary. All interviews will be conducted in a professional but relaxed, accepting manner.

While you will not receive any direct benefits for participating, your information will help us gain further insight into this important issue and understand how to better support teachers in their endeavour to utilise arts-based strategies in developing student understanding and engagement in issues and actions of social justice. By way of thanking you for the investment of your time you will receive a $5.00 (approximate value) voucher from Gloria Jeans Coffee Shop or a similar coffee shop.

**Participation and consent**

Participation in this project is voluntary and you may withdraw at any time without penalty or the need to explain. Consent to participate will be received by completion of a written consent form. Consent is for the use of your results in this project as well as any future related research projects. Once consent is received I will contact you to discuss when and where the interviews could take place.

**Confidentiality and results**

All interviews will be recorded and transcribed. You will be emailed a copy of your transcript and asked to confirm its accuracy. Information taken from the interviews will be completely confidential, and no one outside of the research team will know who has participated. A summary of findings will be emailed to all participants after analysis of the data. The visual representations (drawings) may be included as part of the published findings but will also be synthesised together into one overall visual piece or art form and will be presented with the final, written research findings. Non-identifiable results may be disseminated across various outlets, presented at external or internal conferences or meetings, or by publication.

**Complaints / Concerns**

If you have any complaints about the way this research project is being conducted you can raise them with the Principal Researcher. If you prefer an independent person, contact the Chairperson of the Human Research Ethics Committee at the University: (c/- the Research Ethics Officer, Office of Research, University of the Sunshine Coast, Maroochydore DC 4558; telephone (07) 5459 4574; email humanethics@usc.edu.au).

*The researchers and the University of the Sunshine Coast thank you for consideration of this study.*
CONSENT TO PARTICIPATE IN RESEARCH

TITLE OF RESEARCH PROJECT: THE INTERSECTION OF SOCIAL JUSTICE AND THE ARTS

ETHICS APPROVAL NUMBER: S14663

I agree to participate in the research project, ‘The intersection of social justice and the Arts’.

I have read, understood and kept a copy of the Research Project Information Sheet for the above research project.

I realise that this research project will be carried out as described in the Research Project Information Sheet.

I have been briefed about the possibility of being identified through my participation in this project, understand the possible risks, and am happy with how this is being managed.

Any questions I have about this research project and my participation in it have been answered to my satisfaction.

I give consent for data about my participation to be used in a confidential manner for the purposes of this research project, and in future research projects.

_________________________________________  __________________
Participant                                    Date
APPENDIX E: RESEARCH INTERVIEW QUESTIONS

RESEARCH PROJECT: THE INTERSECTION OF SOCIAL JUSTICE AND THE ARTS

INTERVIEW QUESTIONS

1. How do you explore social justice in your learning programs?
   - How do you think/feel students learn social justice?

2. Do you see the Arts as playing a role in student development? How?
   Prompts:
   - personal development
   - learning development
   - social development

3. Have you ever used arts-based activities/inquiries/pedagogies? How?
   Prompts:
   - How would you define arts-based activities?
   - Have you used them as an integrating activity or the focus of an inquiry?
   - What group were they used with?
   - Were they used as part of the formal curriculum, as a co-curricula, or extra curricula activity?

4. Have you ever put the exploration of social justice and arts-based pedagogies together?
   - Would you consider it?
   - How would you do it?

5. What are the personal and professional factors that influence your decision to use or not to use arts-based pedagogies in educating students for social justice?
   Prompts:
   - Do you have a personal background or interest in the Arts or have you had any professional training in them?
   - Would you feel able to/comfortable using arts-based activities at your school?
   - How much freedom do you have to design your own learning experiences for your classes?

6. How would you manipulate this image so that it represents your level of engagement in using arts-based pedagogies in teaching for social justice?
   Discuss image and symbolic association of image in relation to social justice.
   - Discuss each symbol and image itself, comparing and contrasting it to teachers own understanding and use of arts-based teaching strategies
   Considerations will be given to a variety of factors including: sword, scales, blindfold, figure, stance, attire, background, emotion.

   Participants to mark image by drawing/writing upon it by way of explanation.

7. Is there any question I should have asked but didn’t, or anything you would like to add?
Figure 3. Arts-based graphic stimulus drawing
Figure 4. Arts-based graphic stimulus drawing response: Participant 1
Figure 5. Arts-based graphic stimulus drawing response: Participant 2
Figure 6. Arts-based graphic stimulus drawing response: Participant 3
Figure 7. Arts-based graphic stimulus drawing response: Participant 4
Figure 8. Arts-based graphic stimulus drawing response: Participant 5
Figure 9. Arts-based graphic stimulus drawing response: Participant 6
Justice Answered

Oh what eons eddy on in ebb and flow to place immortal?
What wax and wane do measure long and time and space together hurtle?

Still as stone and still as stock from granite carved or bronze-ed cast,
I am released from prisoned block, an ideal coursed, a life outlast.

And in my hand I have held fast a balance as a set of scales
that weighs the hearts and thoughts that mask both blackened soul and morals pale.

And in-between my feet there rests a sharpened tip of sword to pierce
through flesh and bone and heart and breast a judgement cold, a lesson fierce.

My face is set in visage strong, my lips tight shut and voice held still.
I guard the line ‘twist right and wrong with steady heart and unmoved will.

I am not touched by class or caste, I changest not my course or mind
and need not know thy name or past, my ears I close my eyes I blind.

All think me cold with heart of stone, a maid of reason without warmth
who stands apart or stands alone yet I feel deep full justices’ force.

I stand still on platform raised as to this place my feet are bound,
I cannot seek the lost, the dazed, or those that pray for justice found.

In times of light my shadow’s cast upon those that I cannot reach
but think to hide their deeds and tasks, their acts unknown their lies unbreached.

Oh would my feet were loose-ed long, my tongue to speak, my eyes to seek
then I could walk among the throng to strike the proud and raise the meek.

Oh are there not some other eyes and is there not some other heart
of beaten warmth that doth despise the arrogant and selfish path?

My tongue is still but yours is not, lift up your eyes and loose your voice
and comfort those who life forgot, for love and hope are often choice.

Take up the cause for it is just to guard the dignity of all,
freedom’s a right but you must fight for equity and righteous law.

Yet what is justice if not strength and what is strength if not self-will?
So better yet to mark the length of thine own heart which is full filled.
On a day both fine and fair her voice was carried on the wind
to places far and places where upon strong hearts her cause was pinned.

“I’m here”, said one, “I hear”, said two as other voices rose and mixed
and from the throng there stepped the few- the pedagogues in total, six.

The First
Long have I questioned what I hear, the actions of my fellow man
Are judgements sound as they appear and based on truth or shifting sand?

Let me seek and let me speak and I will write of what I find
though years may pass and months and weeks I’ll lend my will, my heart, my mind.

The Second
For me the path is plain and clear but younger eyes they do not see
so I must raise them from the near and cause their ignorance to flee.

Then they will see their fellow man and they will know what’s right and wrong
and I will help them if I can and show them how they can belong.

The Third
I come forth in joy and song for music speeds my heart and feet
the righteousness for which we long makes merry hearts and tastes so sweet.

And I would seek to honour those that honour truth and do what’s right
for every heart He sees, He knows and precious is the honest plight.

The Forth
Though I am of humble birth I walk among my fellow man
and I will speak of justice’s worth and I will make them understand.

Upon a stage I’ll stage my fight, unafraid and unashamed
and speak of truth and speak of light for this is life and not a game.

Upon my crown I’ll wear a band, ‘equality for every man’
and I will gladly take by hand all who need my help to stand.

The Fifth
I am prepared to battle strong against all foes unseen and seen
and help the young to shun what’s wrong and understand what justice means.

I will support them in their quest and utilise all that is mine
and give to each my very best equipping them to justice find.

The Sixth
For me this cause is one of love and caring for our fellow man
each one created from above, each one engraved on open hand.

And I would foster in each heart a love for beauty and of life
and help the children see the path that leads to peace and not to strife.

So let it be and walk the land and be my mouth, my eyes and hands
and know that I watch over you, my cause is sure my heart is true.
Teaching practices that are socially-just

- Modelling and promoting values and practices of social justice by acknowledging, affirming and supporting students’ identities, capacities, learning needs and participation through inclusive and differentiated practice.

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<th>THEME</th>
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<td>If you are not approaching the students with the Arts in some way then they are not being educated with their whole being. Its just scientific reasonings and analytical things that just sit there.</td>
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| Social justice is recognising that every student has strengths and weaknesses, and that happens in learning as well. The focus of social justice is to consider that some students who may not do well academically, particularly in literacy and numeracy, may have other gifts in some other areas, particularly in creative areas. Every child needs to feel good about themselves – that efficacy. Children need opportunities where they can break out and do something that interests them. Many of them that have difficulty in numeracy or literacy chose to do something creative or arts-based and it gives them the opportunity to show what they can do.

Social justice to me means that everyone has value, everyone has gifts.

Children learn social justice by the way that we treat each other and the way that we treat them and expect them to treat others; it doesn’t matter who they are, what difficulties they have, even behaviours they present, their family background, but in God’s eyes they are all valuable, they are all equal.

Years ago, education didn’t focus so much on strengths and weaknesses as it did success and failure, but in that there were opportunities for children who were not succeeding, and I am not saying I agree with this, to pursue something else. So if they weren’t going to ‘cut the mustard’ in normal literacy and numeracy they were given the opportunity to do something else. But as time has gone on and now with the Australian curriculum, I think it has pushed education back into the box where the focus is now on what does the curriculum say where the children should be. I am very much for benchmarks and monitoring because at the end of the day our children have to be literate and numerate. |
| I don’t believe the Arts should be limited to the Arts subjects but integrated right across. At the moment we are trying a rotation of the some of the arts subjects, such as music, drama and film and TV and then infiltrating that into the humanities department. In Drama students can step into a totally different role. A shy child who may not want to get up and speak or do any form of public speaking, you put them into a character role and they are a totally different person.

Through a supporting learning environment you are able to support that child to develop and grow and then hopefully go out and be a strong member of the community. Same thing in music, you get a child who doesn’t really say much and they can get up and play the flute, or piano, or sing. Using their God-given gifts in other aspects of schooling as well. |
| I work with the teachers and in the units we explore in the library its supporting their needs, their learning needs. I think my role in teaching social justice to the children is very, very important. The kids see all of us as people to look up to and its something that I think is very valuable.

I love seeing kids working with kids that don’t always have the opportunity

Creative ways to express themselves and look for different opportunities for them to be able to do that and to know they can take risks and have the freedom to be creative and to know whatever they create is important and special. |
| I think children learn social justice by modelling.

But coming from a Christian school we certainly want the kids to all feel loved, to all feel valued, to feel that one is not more valuable than another because of who they are or what they do. But they’re all created with a purpose, that they are all special and unique and so we do encourage that caring for one another.

Right from the beginning from the year I have the kids making sure that they are talking turns, making sure that it doesn’t always matter that the girls line up with the boys, it doesn’t have to be bound by gender. I go into talking with the kids about while we try to be very fair that may be a little bit different. I have a feel for the child who finds it hard to sit down and keep still and I just say that God has given him fiddly fingers so he gets to play with that but you’re able to sit really still and that’s fabulous, so hoping that that would come into that whole idea of being fair and equitable and yet there are differences within that.”

“I think social justice is important. Obviously I believe in equality. I believe in fairness, I believe in sharing and caring and I want the best for every individual and I want the best for us as a community and as a group”.

“Within the classroom I just hope that we have cultivated an environment where the children feel safe and care for one another.

I haven’t thought about it specifically. It is good to think... because it is something that I assume and I hope that the children in my class do do some of these things but I haven’t thought it through specifically because as a Christian I feel that I hope that I am modelling that efficacy, that caring, that fairness, that equity and yet, within that equity.
Strategies to support self-awareness and self-reflection - Developing dispositions towards social justice through critical awareness of personal feelings, attitudes, beliefs, values, and cultural worldview and acknowledgemen and appreciation of differing views

Christ gives us some very specific things about how to be in the world and how to treat others and if we're not aiming to develop young people who may not necessarily take on right then and there all the rest of salvation kind of thing but they see that there is a way to operate within the world that comes from those values then they might very well not only contribute to a little bit more of a harmonious world but also explore those ideas later as they get older. They take those things and go, "You know that's a really good way to be. What other things did this guy have to say?" They may not come to that understanding until much later. I think sometimes in Christian schools we get caught up with the idea of that salvation bit and forget that there are other ways to encourage children along. I am not saying that that's not crucial and vital, I am simply saying that when you've got students that are resistant to that, and irrespectively what you choose to believe in terms of a faith, that the underlying principles of Christianity are relevant in this context of social justice.

One of the first things children like to do is draw and paint and do craft. They still like to do things outdoors but those aspects of the arts are very precious to them. As they get older the rigour perhaps of the normal curriculum... The Arts develop children socially, emotionally, and in their fine-motor skills which they can transfer to other learning areas. I think the essence of a person is linked with the Arts and creating, and the joy that it brings, I think it develops them in that aspect as well. Music particularly is very helpful, and research shows that it is helpful to mathematics. The Arts also helps them to express themselves, which is useful in literacy. I have used paintings of artists that related to the topic or theme we were studying and had the children reflect on them and about how they made them feel and how it affected them in their emotions.

In a lot of the literature that we look at we do a lot of open discussion, and thoughts and sharing. We might look at texts and look at the different viewpoints of the author and what they are trying to share and how the characters make us feel and how they would feel if we were in their shoes. Kind of getting the kids into a safe environment to think, "Well, if I was in that situation how would I respond?", so that's a really good way of exploring different issues. Students learn social justice by exploring different issues in a range of ways. For example, if you are looking at racism they may explore poems on slavery and looking at how the slaves were treated and looking at the injustice towards that group of people. Then getting the kids to respond in a written form, or in a dramatic form, such as mime. And unpack it for themselves and hopefully develop those.

In the context where I work at here at the College it's (social justice) looking at our Christian world view and how that relates to us as Christians as we live our lives. I work in collaboration with teachers to support their programs and their needs so looking at their programs and how we can support that. So social justice is those values and morals, ethics, all of those things that we need to promote with the kids and help them on their journey in their worldview.

And unpack it for themselves and hopefully develop those.

...I think attitude comes into that whole social framework. We talk a little bit about... the Aboriginal and other things come into lots of areas now with the new national curriculum focus, so having a positive attitude about who you are, no matter what you look like and all those sorts of things come into literature. Teachability is learning all about different people and how we are different and God created us uniquely the way that He intended therefor you're not better than someone else because you can do this ... still trying to highlight those gifts and things.

"I think, very much to develop the beautiful character within a child because that's critical to raise up, really, a child that will grow to serve the community, to serve God and to reach the potential of who God intended for them to be. I definitely feel that character development is a huge part of training little..."
which most young people are, and I have taught in a lot of places that aren’t Christian schools as well, where they are resistant to those ideas, you’ve got to show them how being socially just is beneficial to everybody.

Anita: The ideas of Christianity are relevant. Jo: -- Yes, that’s right. It gives it a … (A - and irrespectively what you choose to believe in terms of a faith, that the underlying principles of Christianity are relevant in this context of social justice. The hope is that they will take it (social justice) on board, otherwise why are we doing it, to some extent, and find their way of contributing to that or dealing with the world in that way.

So we read texts that are connected to that and can allow us to explore. Particularly moving into Year 10 in that transition into senior because that’s when they are obviously formulating a few of their ideas about the world a little bit more, or trying to clarify their ideas about the world a little bit more.

That’s why we get moved by music or by looking at a piece of art, literally a painting or something that resonates with us, we are moved by those things. Arts are crucial.

and then they also created something that made them feel a similar way values themselves and they can develop an appreciation for those issues

Arts are a wonderful outlet for them, just a way to be expressive and to explore, to touch and feel things that they just wouldn’t have the opportunity to. It opens their eyes to different worlds and different ways of understanding. I think it brings a knowledge base then to explore and a freedom to be creative and to express themselves in ways that they may not think that they can but it will open their eyes up to different possibilities. It really can bring a new confidence to them to step out and explore new things. I love the idea of having a different way of learning. It’s just a freer way of exploring and having different opportunities.

ones. Rather than call it social justice I would call it character development, or values education.”

“I think children learn social justice by modelling. They come with a lot of those concepts from what they see at home but I do think that we need to explicitly talk it through with them.

Role-play When they take ownership of a character and they watch something they say, ‘That’s me!’ Because they’ve acted it out and dressed up they remember it. Definitely it helps their empathy because they are having to think of an opinion other than their own and sometimes its fun if it’s not their opinion, or it’s not their character normally and they have to project that.

We do lots and lots of singing in our classroom. I sing to them all the time – songs about loving each other. Jesus loves whoever you are no matter what. We read Mem Fox, ‘whoever you are all around the world’ and drama I use a lot with Christian Studies so the kids love to be interviewed in character and we regularly do that. I’ve got dress-ups and we put on different characters but particularly for bible story recap and that’s really good for the kids too as they’ll view something on the interactive white board or I’ll try and find a video that will connect with them as well and that way they take ownership of that and they remember and I have been so thrilled when I interview them in the way that they take that character on and they really respond well. And we do drama in response to other literature. They are often acting things out and taking on different roles.”

At the moment we have been given permission in our sector of the school to highlight literacy and numeracy as our particular focus so, if I can I therefor try and layer things. I like the kids to move, to dance and things like that so I’ve got some scarves and we bop when we do a brain break and different things like that, the scarves we wave around to show different emotions with their scarves – they can show angry and float
**Strategies to promote social awareness and social responsibility**

- Importing and promoting knowledge and understanding of personal and collective rights and responsibilities, systems of law and governance, social issues and their effects on people and the environment

You've got to show them how being socially just is beneficial to everybody.

With social development and their interaction with others and how well that sits, I would say that they are pretty important, pretty significant. The arts speak to the heart of human beings, their essence and the way that they express themselves and students need to recognise that people express themselves in a variety of ways and the arts is clearly that mechanism and I believe the most effective mechanism for doing that because of what it produces. The social gain and some of the best opportunities are in Humanities and Christian Studies as its always the focus in Christian Studies. To eradicate ignorance. Students have very little understanding of anything beyond their immediate, kind of, where they are positioned and it's about expanding minds.

... as a teacher I see my job as making sure they are aware of things so that they can never say, "I didn't know," That they can't hide behind, "I didn't know." You can't force them to think in a particular way or to act in a particular way but you can remove the scales from their eyes and then its up to them as to what they do, now, future, whenever, and they can never again go, "Well, no one told me that."... social awareness about where they sit in relation within the rest of the world, and that the rest of the world exists because many of them come with a very narrow idea of what the world actually looks like.

Film is probably the most consistent medium I would use in terms of Arts connected to social justice issues, which are always looked at in context with the broader issue, the text, or whatever it is we are using in a unit. Literature forms a part of that as well, but mostly film and by connecting issues and topics of the past to the present and looking forward to the future would be my focus.

Social justice to me explores issues such as racism, discrimination and different ethic aspects. By exposing the children to those issues you hopefully can develop an appreciation in the students to explore those topics and they can respond in a variety ways. Through that they also they hopefully can learn to respect each other.

My aim is to develop an appreciation in the children so that they can understand that the issues are and so that they can respond to those effectively.

**Development and practice of skills and strategies**

- Provision of opportunities to develop and practice academic understandings and interpersonal, citizenship, reflective, critical, and analytical skills and strategies to enable positive contributions to society, response to social injustice, and promotion of social change.

I have used music, songs, and looked at protest songs and any songs that offer social comment.

In other ways in connecting with social justice things, connected to the units I would plan, we take them to theatre that are connected to those. For instance I have taken a group of Year 12s to see a production of Hamlet that was using the themes of Hamlet but it was actually commenting on the corporate world and the ethics of modern corporations, so you can take them to live theatre, they are getting their Hamlet story, but then also see how it can actually be connected to the wider world.

There are obviously lots of the best opportunities are in Humanities and Christian Studies as its always the focus in Christian Studies. To eradicate ignorance. Students have very little understanding of anything beyond their immediate, kind of, where they are positioned and it's about expanding minds.

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**In Music students criticise other student's performances, they learn etiquette.**

In English social justice can be embodied through the exploration of poetry and the use of poems that might deal with different social justice issues. In History that can be in exploring different issues around the settlement of Australia and then portraying that through drama.

In History I try and learn about different forms of art, particularly drama to look at the different topics for example we looked at immigration and tried to get them to examine the issues around that but using what it produces. The social gain and some of the best opportunities are in Humanities and Christian Studies as its always the focus in Christian Studies. To eradicate ignorance. Students have very little understanding of anything beyond their immediate, kind of, where they are positioned and it's about expanding minds.

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of possibilities but they are just two examples. In the senior English program in one of the texts that we have used that aligns with the Qld program, it uses a lot of works of art in the actual textbook. It uses Sidney Nolan and Aboriginal Art because its looking at representation. The artwork sits in there not necessarily because its talking about social justice but there is a lot of art that sits in it. … Students can respond artistically (hesitantly). I’ve used a series of cartoons including some lifted out of a graphic novel as a stimulus for writing short stories so in that vein there is an imaginative response but for a lot of the time we are using the arts to shore up their understanding of ideas. So its either to initiate it, to say, “OK, we are going to be talking about ‘X’, and I want you to consider … whatever it is”, and then we discuss how whatever we are studying is connected to this and what other questions might arise as a result of this. Or its there to hit the nail on the head and say now we have done all of this stuff, now have a look at this – an, “Ah! It’s how all these things come together so its a culminating kind of thing. It can be used in a variety of ways I think.

Students can take part in role-playing and that’s going to give them an insight into the way people relate to one another.

If you are going to be looking at ways to connect with students to me the Arts is the most logical way to do that.

Its more like social awareness, but the “Sounds of Silence” that I used to do with Year 5 or 6 in a Mockingbird, there’s no point unless you’re actually going to make those connections and help the students journey to that. … In some contexts the students can respond artistically but generally its more aimed at soliciting or generating something within them so they can respond in a written form. In terms of pedagogy because it works. When you are particularly trying to talk about things that are abstract and things that are unfamiliar to them or that they’ve not been exposed to, nothing connects better with them. If they’re not going to step into someone else’s shoes, if they are not going to see things from another perspective, film is the best medium we have for that, apart from perhaps a play or such. But is the most accessible way in which for students to do that. So from a pedagogical point of view because it works, because it allows students to engage in something that may be completely fictitious but allows them an opportunity to see something from another perspective.

Some students absolutely love the Arts and some are so not compelled to participate but there’s very few that can’t interact with some form of Arts, whether it be film or music, they’re not all dancers, they’re not all sculptors. (Jo: They may appreciate watching dancers or going to the art gallery). Absolutely, and especially with this generation, film and digital media. The Arts connect to different parts of our brain. They often have an emotional attachment. Arts are crucial, absolutely. It expands their world. A lot of our schools are set in social contexts that are not very broad so exposing them to some of those Art type mediums can broaden things that they wouldn’t normally come into contact with and broaden how their social understanding of how relationships might be or how they might interact with other people or the world in general beyond what they would normally come into contact with. Arts are important in the student’s social development.

knowledge and understanding to another situation I think we limit student development and arts-based activities really give the opportunity for that extended understanding.

In History we have looked at paintings that portray the setting of Australia and how different aspects affected the Indigenous Australians, and getting the kids to identify and unpack these and then being able to respond in a written form to groups to discuss what were the issues between what were the issues between the Europeans and the Indigenous Australians and what maybe could have been done better or what didn’t work and why didn’t it work and the lack of communication between those two groups. Then getting all the kids to step up and report back. I also brought poetry in had the kids write a poem from either the perspective of an indigenous Australian or an early settler after examining it or 7 paintings or pictures from that period. I then took it further and had one student in each group read their poem and the other group members had to do a silent mime to reflect the actions and act out the poem and then they had to report back to the group, identifying the issues described in the poem.

In English we are looking at the topic of slavery at the moment so I have shown the kids photos and paintings of slaves and we’ve looked at how they were treated. For one of their assessment pieces they need to write three poems that explore different issues of slavery. To accompany the poems they have to write a report about the issues as well.

In my S–class which is part of our pastoral care program, I get them to look at different issues. At the moment we are looking at mental health. As the students explore different issues they have to present them to the class through drama so they can develop a better understanding of the issues connected to mental health and hopefully so that they can develop an appreciation that they need to respect people who are struggling with these issues on a day-to-day basis. It makes them more aware of the topic. It makes them stop. It makes them think. It makes them ponder. Hopefully it will help to instill these values into them help together but then individually going away being creative and then coming back, but producing a work that is a group task. There’s something really social about having community and kids working together.

“At the beginning of the year I set up this bit of teddies and I joke about the Teddy Team that fights tears because that helps start the beginning of the year the children who are unhappy, that they feel they have something to comfort them and they cuddle in their separation anxiety from their mums and then through the year that becomes something the children know and they learn and they show love for others and care. Whenever anybody’s upset they’ll run in and get a teddy. I’ve been asked often times by kids, they’ll pop in at lunchtimes and ask if they can take ‘so-and-so’ a teddy because they have fallen over and hurt themselves, but it is something that they do instinctively now…” we need to explicitly talk it through with them. We do a little bit of role play, of acting out what would be the expectation, what would you say, if they’re not sharing what can you say so that it is appropriately done, so taking turns, and getting somebody to…” OK, I did like this… How can you say that… Good job!”, and then sometimes I’ll be one of the people and sometimes I’ll get two children who will be able to do it correctly to show the others

I have had the kids do joint murals before and that’s been terrific. You put a big run of paper down and they have to work together to create something and that’s a different focus than just giving them an individual piece of paper because they have to flow one into the other… We did an under the water theme and so it had to flow all the way down with that bit joining up to that bit and that just created a really nice dynamic-watching the children interact.
them become empathetic, appreciative of the situation of others and ways they can help others.

I definitely believe the Arts play a role in student development. I teach Music and I have taught Drama before and both of those subjects definitely build confidence. You explore creativity, you look at higher order thinking, up through performing or it might be through responding to a dramatic task or watching an excerpt and then critiquing it. In Music particularly you develop discipline – usually through learning an instrument. You develop intra-personal and inter-personal skills. When the kids have to work as a team they learn how to respect each other, they learn how to lead and how to get on so when they get to the final performance it's polished and they are not fighting.

It builds confidence as well. It makes them work as a team. It makes them get up and move. It makes them develop public speaking skills.

Being able to work as a team, not just as a soloist, but sometimes the most valuable and rewarding times are when you are part of the orchestra or the choir and everyone is working together, everyone is valued and everyone has a role and if one person is missing it can't come together and if one person goes down we all go down. I have seen the power of music and have seen lives transformed. On our school's recent music tour to the Whitsundays people were crying because they had never heard the story of the Gospel and being able to share that through music and drama and use our gifts to bless others and to be a positive influence in the community was an amazing opportunity. Music is a very powerful medium and it brings unity you can see that passion and that love in people's eyes and their faces and in the expression and the way they play we become one big family. Showing compassion, empathy, patience, working with each other, helping, getting the kids to serve – I think that's a big part of social justice as well. Its good that they not only use their talents but minister to others.
Critical awareness of personal and social identity and participation in social spaces - Provision of opportunities to develop and enhance capacity for action in social justice by encouraging and promoting informed and active development and expression of personal worth, identity, needs, skills, perspectives, beliefs and voice to participate in public spaces.

For instance, at the moment the Year 10 class is writing blogs. They are doing some blogging where they respond to questions about the purpose of songs and select out songs that have a particular meaning for them and so on, and that's actually in the assessment. I would also use it as a teaching tool. I began with selecting a whole range of songs, starting with Amazing Grace, going through Midnight Oil and Yothu Yindi, using music to show how social justice can be explored through people expressing themselves in lyric form. I think it's a very straightforward one to do with kids and they get it because music is usually what they are tuned in to.

... My Yr 12s, just literally today started looking at TED talks as their task is to write and deliver a multimodal TED talk that's related to social justice. They were told, "Your idea has to be something that's going to change the world... It has to be something that you feel passionate about, something that you know how you might make a contribution to and how other people might benefit from it." One of the talks (they saw) was from a woman who is like a slam poet... and they all got it and they were all sitting there because they were all enthralled by her delivery. And for me that's why we do it. We get it to Yr 12 and we say, "OK, what are you going to do?" Because hopefully if we have done our job and have trained them all that way with social justice, and obviously our preferred mechanism is to use the Arts to do that, and they get to it and they can say, "OK, this is what I might contribute to this."

Often with a didactic idea that they will have no impact and whether they live, die, get educated or not, will make no difference to their world. So they need encouragement and they need empowering, that they can make a difference. (What empowers them?!) Awareness, knowledge, that connection to the rest of humanity, a lack of ignorance. Even if in small ways we can help them do something that even impacts one person or just one small situation that helps them empowered to perhaps do something else or to get involved. If the answer to everything is facts and figures and a textbook then World Vision wouldn't put ads on tv that show us small children who need help. It's not just about awareness that something exists that perhaps is wrong, and we can look at it from a clinical point of view, but rather connecting human implications to whatever the social issue is and that students can, in their own hearts and minds connect and maybe change the way that they see something because of that.

Knowledge by itself is just frivolous, you need to act on that knowledge. We want them to become strong members of society and worthy citizens of society that will stand up for those who can't speak for themselves and have an impact and make a difference. This is also what I believe.

As I mentioned before, its one thing to learn about social justice issues and topics, its another thing to execute it. The school provides a wide range of opportunities for the students to explore, examine and become involved in mission work.

... you know at lunch time, just having that ability to communicate with others and explore those feelings and how to work through them, having different values and morals that support their needs so sometimes it might not be explicit but some things come up as just those teachable moments that you can catch, that you can share. I guess in the library it is something that we would address through discussion.

I'm a strong believer in the performing arts so I wanted the kids to take their learning to higher levels of thinking, by not just writing a response, but I wanted them to physically explore the issues, to physically get into the shoes of different characters. They made up their own scripts and then acted the scenes as a mime and then as per the scripts. The students in the classroom then had to identify the social justice issues and other issues being addressed and they had to respond. They understood it much better than just writing it. Sometimes a kid will just write it and its only just become a superficial knowledge whereas when they are asked to stand up and perform it. They have to put a lot more thought into it themselves. They have to understand what the issues are and you can really see if they can understand it or not.

The Arts are a very expressive medium and a very expressive mode.

With the Yr 4s at the moment we are doing a unit on exploring different genres, called the 'Reading Game', where they explore different genres with a number of books and they have to read the titles and look at the cover, read the first page and then rate it. ... how they are creating a digital poster and their own blurb ... they get to chose their own pictures and their own colours ... By being exposed to all those different genres were trying to enlarge their capacity to find books, not just the normal ones they go for but extending that range. That's been a really enjoyable activity for the kids. And they've got to capture the audience so we've talked a lot about emotive language, You've got one small paragraph to capture something and hook them in.

We also do Literature Circles so we get the kids to read a text in small groups and each week they come and discuss them. I think we teach them that the value of literature as it's very safe place you can open your eyes to other worlds and other experiences in the safety of its not happening to you so that's a really great way of opening up those social justice issues and discussing them. Also its not just teacher to student talk but we try and do a lot of student to student talk, elbow-to-elbow, working together and talking about issues.

I think the Arts is an area where they can use so many different mediums to express themselves and to discuss with others their feelings and thoughts. To me it helps with collaborating, discussing feelings and emotions. It helps them to have a focus but to explore it in a range of ways. With the Literature circles they currently do lots of feedback to the group or lots of discussion through their booklet but we would like to eventually do a blog so they can discuss that way and share on-line.

We've been going through some things at school with an oversight program with the younger children about "bucket filling" and I'm hoping that will come into the social justice thing and that the kids are very much aware of things that they do for other people that are caring, sharing, being fair and they say, "She filled my bucket" and they are used to doing that sort of thing. Each week we focus on a different component of that kind of thing – whether they're taking turns or encouraging a friend, whether they're playing with someone they don't normally play with, things like that. The program comes from a book with a story about it and I think it's more about personal development than social justice but I think some of those things probably overlap.
and it enables you to explore different aspects that you can’t just do by writing. For example, they allow you to explore things in a greater depth and a higher analytical level rather than a superficial level. And they build confidence. The Arts engage students and engagement builds passion, which will then hopefully infiltrate into their life and they will take a stand and put their hand up and participate and be supportive and give freely because they realise that these issues are important and are prevalent in the world. They can’t turn a blind eye to it or shut it out, they have to face it. By using the Arts you are forced to get into exploring these issues. You can’t just stand there, you physically have to get into it and work through your understanding and your position and decide how to portray these in a different medium and takes it to that next level.

| Participation in actions promoting and addressing social concerns | I work with Yr 9 and each class has a charity that they support. We are looking a World Vision. In my form class we elect 2 leaders to identify the fundraising idea and then the rest of the Yr 9s and the rest of the school on board. Next term we are going to work at a retirement village where hopefully they will learn empathy, patience, how to work as a team and to interact with the older people. Looking at ways we can impact the community
The school encourages participation in social justice. In Chapel, for example we support charities such as Compassion, World Vision, Destiny Rescue or others. We want to prepare the students for life and for eternity. We can’t demand they be involved but by including this in our learning programs we are saying that these issues are really important and they should be exploring them. For example, the Yr 12 students are given the opportunity to go on a schoolies Vanuatu mission trip, instead of going to schoolies on the Gold Coast. The students pay for their trip and this is voluntary. The aim of the trip is to share God’s love with people, especially the children, “We have the opportunity to support a little fellow in another country and we talk about how blessed we are and the sorts of things that we experience. So the children do some little jobs at home so that they can earn some pocket money that they can contribute to him.”
 | project with St Vinnies and the homeless. The project ran across the school and everybody donated items but the Year 12s made up the packs and also did their own project, so you can provide learning experiences where they actually do something and they get some satisfaction out of that but just because they were all standing there doing that, didn’t necessarily mean that they were getting equally the same kind of appreciation. But they were given the opportunity and they actually did something and I think that that is important too. To get people out and get people involved in those kind of things in the community |
Well, for me, I have to begin by saying I believe social justice is the probably one of the most important things we look at in schools. If we're not actually looking at that with our students then we are amiss. Its crucial.

Christ gives us some very specific things about how to be in the world and how to treat others and if we're not aiming to develop young people who may not necessarily take on right then and there all the rest of salvation kind of thing but they see that there is a way to operate within the world that comes from those values then they might very well not only contribute to a little bit more of a harmonious world but also explore those ideas later as they get older. They take those things and go, “You know that’s a really good way to be. What other things did this guy have to say?”

They may not come to that understanding until much later. I think sometimes in Christian schools we get caught up with the idea of that salvation bit and forget that there are other ways to encourage children along. I am not saying that that’s not crucial and vital, I am simply saying that when you've got students that are resistant to that, which most young people are, and I have taught in a lot of places that aren’t Christian schools as well, where they are resistant to those ideas, you've got to show them how being socially just is beneficial to everybody. The hope is that they will take it (social justice) on board, otherwise why are we doing it, to some extent, and find their way of contributing to that or dealing with the world in that way.

Every child needs to feel good about themselves – that efficacy.

My aim is to develop an appreciation in the children so that they can understand what the issues are and so that they can respond to those effectively.

We want to prepare the students for life and for eternity. We can’t demand they be involved but by including this in our learning programs we are saying that those issues are really important and they should be exploring them. Knowledge by itself is just frivolous, you need to act on that knowledge. We want them to become strong members of society and worthy citizens of society that will stand up for those who can’t speak for themselves and have an impact and make a difference. This is also what I believe.

The aim of the trip is to share God’s love with people, especially the children.

Students learn social justice by exploring different issues in a range of ways. For example, if you are looking at racism they may explore poems on slavery and looking at how the slaves were treated and looking at the injustice towards that group of people. Then getting the kids to respond in a written form, or in a dramatic form, such as mime. And unpack it for themselves and hopefully develop those values themselves and they can develop an appreciation for those issues.
Influences

When you have that Arts background or a humanities background, I think they sit together anyway. Social justice is a personal value. In every English program that I’ve ever overseen I have tried to make sure there was a very strong social justice portion. For me the personal and professional factors, this is my personal belief that I believe in what Jesus Christ came to tell us and as a means of living our lives and so what I teach needs to reflect that. It’s also because it is the way I work. It’s the way I personally learned and how I have engaged in the Arts and have come out of it feeling that I have.

I have a personal bent towards social justice and believe it is as relevant now as it was before and, will be no doubt, unfortunately, in the future as well. In terms of my personal and professional decision to use it I suppose it comes back to, why do we do it, and we do it because it’s important to us, and within a Christian context it is important to our faith that people understand that social injustice is not something of the past and that it still exists and that someone needs to... I have always had a very good HOD who has allowed me freedom to choose whatever medium I wanted. I’ve never had

At the moment the Australian Curriculum is stretching out the Arts and other subjects so that in some schools the focus on the Arts is becoming less, and less, and less, whereas I personally am taking the stand that the Arts are so important in development that we are being more creative in how we are covering the other subjects. I have a son and two grandsons that are dyslexic, highly intelligent, but dyslexic. My son dropped out of school because he was never given the opportunity to show his intellect because of the normal constraints. He got to an age where he could show his intellect through his creative

But, sometimes you don’t even realise that you are embedding social justice into your programs because it’s a personal value that’s inbuilt. These values have been instilled in me from childhood. These values include compassion, empathy, respect, etc. I was born in Sri Lanka and adopted at the age of one. During my schooling years I had to battle the bullies and this was one reason I decided to become a teacher. I wanted to take a stand against bullying and help other students who may experience the same thing as I went through. I’m a strong believer in

I know that my kids have benefited from being able to have the chance to be musical or artistic and to push the boundaries and learn new things and I’ve really appreciated that here at this school. I think my background in early childhood has really... I’ve always been loved being creative and artistic but teaching in Early Childhood I think teachers just get a really wonderful grounding in using, even just your voice and how you talk to kids, and base activities around things that can incorporate artistic things. Especially I love literature. I love the art in books and I love the visual literacy that I can teach through

I personally love the Arts... so I love creating something that is part of me.”

I certainly have had a life-long interest in the Arts. I believe one of my gifts is being creative. Sometimes that’s a hindrance because I end up with sixteen different ideas and then I have to work out which one is ideal or how to fit all these ideas into the time I have available. I did some things in my training to be a teacher, I chose some Arts areas and I absolutely loved that... I think I am lucky in that I do have the ability to show the kids how to do some things easily. I find it an easy media for me to use because I
learned something or had an amazing epiphany moment like, "I didn't know that before! I didn't see it that way before! I am now looking at it with a new light," so if I do that then I want to share that with my students. My very first teaching degree was a diploma in secondary teaching in Arts, Humanities so my third area was Drama, so I have studied to be a drama teacher as well as an English and a History teacher. I have done a few other things with drama in the main since then.

In implementing programs I have been fairly prescriptive at times and said we are going to use these particular texts and look at particular themes. Sometimes however the school situation will determine what kinds of texts you can use and what kinds of discussions you may have. Personally, I am fairly liberal with the kinds of discussions if the class goes there (senior students, Yr 11 and 12) because I figure if they are having those discussions in a meaningful way then they are thinking through that. But I know that I have to be mindful of the parameters that were allowed within the school and sometimes I have to pull myself back, even though I want to go there and say, "Hey, think about this," so I will choose my resources accordingly. That's just being professional. When you choose to work at a place you've committed to taking on board their ethos and you've got to support that as much as you can.

any problem or restrictions, in fact, to the contrary I have had encouragement to use such things. Everything is done within the context of the ethos of the school, the powers that be and what is deemed appropriate. I don't have a background in Arts. I have a Bachelor in Science Psychology. Arts are about our humanity. Its about those creative parts and I guess maybe that's the psychology part as well. It may have helped me use Arts better and to understand them better. I think the ways I use them in the classroom and the ways in which I connect with them personally or connect them with kids, I don't think that's hindered by me not having an Arts background.

thinking as he did when he was an apprentice and he was able to crack the computer codes from cars from Japan that no one else was able to do and save his employer time in preparing them for compliance in Australia, but he was never given any opportunity all the way through his schooling to do anything creative(think creatively). So when he was at school he was a failure- now he is a success. For my grandsons, even though things now are somewhat better, the dyslexia is such a barrier, were at times given opportunities where they could more creatively present their work. I do have a background in drama. I love drama and I was very good at drama. I didn't have the opportunity to do art although at one point in my life I was sort of an artist, I used oil paints, and I have loved singing and I played the piano.

the performing arts I was born in Sri Lanka and was there for the first 12 months of my life and so my heritage has a huge impact on me in regards to teaching social justice. For example, having been poverty first hand is really moving. If that doesn't move you then I don't know what will. That develops empathy. It makes you want to make a stand and take a stand and do something and not to sit back. You see World Vision ads about children needing adopting and all these social justice issues and ads on TV, we're almost bombarded with it, but if we don't do anything about it nothing is going to change. The more we can develop awareness and in our students, the more we can explore these issues, they will go hopefully go on to become empathetic people and this next generation actually will take a stand and try to make an end of some of these issues.

Music has been definitely a big part of my life since grade 3 or about 10 years old. Once I started playing the flute and singing in the choir that was my introduction to the Arts.

The curriculum is based on the Australian curriculum and then we choose topics that based on that and the HOD confirms that. The assessment task is the same for each of the classes in the Year level but how I go from A to B is completely up to me as a teacher. Sometimes the HOD provides specific resources, such as particular poems, but I have the freedom to add to that and to choose the learning activities connected to that so my pedagogy is up to me.

Sometimes the classroom space can limit what I would like to do. I may not have access to the stage if we want an audience. The timetabling of the rooms means I may not be in a room that lends itself to performance or they are too small. I can take them outside but that can be distracting. I just try and work around that.

I believe social justice is crucial and it is important that this next generation of children are well educated and versed in the various issues. It becomes a part of your life when
Influences: Teacher perception of social justice and their identity as teachers of social justice through the Arts

Interpretation of Diagram: Personification of Justice based on iconic representation

<table>
<thead>
<tr>
<th>Lady Justice is blind and justice is supposed to be impartial, weighs things fairly but there are consequences decided by law and not persuasion</th>
<th>Sword – punishment and defense of the law</th>
<th>Ladies are evenly sized with truth and compassion – two compelling things: weighing up the facts – why it happened</th>
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<tr>
<td>Lady Justice</td>
<td>Blindfold – impartiality, not swayed by who is before her</td>
<td>&quot;I've removed her blindfolds because my eyes are open to the issues of social justice that are out there and how the Arts can be used to facilitate social justice understandings and hopefully improvements&quot;</td>
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<td>Sword – mostly punitive though defense is part of that as well</td>
<td>&quot;Open Mouth because you get to give voice to those issues. Large question mark on turmeric because we, both me and the students, are forever questioning and inquiring Sword replaced by a pen because &quot;Words are my artistic form and how I express myself and how I write tasks and things for students.&quot;</td>
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<td></td>
<td>I've removed the blindfold completely because I need to be able to see to help others.&quot;</td>
<td>&quot;I've put myself on a stage as music is my main subject and I love the performing arts. The stage represents a place where people can focus their attention and attend to what is happening. We have a lot of speakers come in to Chapel to speak on social justice topics and when they stand on that stage they are the centre of attention for the students and it forces the students to listen and confront these issues and it gives it time to sink in. The students have to concentrate and they have to listen.&quot;</td>
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<td></td>
<td>&quot;I'm going to put ears on face value and what has been done for people who can't stand up for themselves.&quot;</td>
<td>&quot;I'm going to put on my Sword of the Spirit as that helps me to stand up for those who can't stand on their own. The Word of God as that is very unfair... based on her value system. Perhaps a woman because she's a nurturer, has babies, cares. Standing because she's about to be on the go, she's not complacent she's not lazy about it, she's on the ready to act.&quot;</td>
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Explanation of participant diagram: View of self as teaching social justice through the Arts

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<thead>
<tr>
<th>Figure still a Female, upright, alone</th>
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| "I've put myself on a stage as music is my main subject and I love the performing arts. The stage represents a place where people can focus their attention and attend to what is happening. We have a lot of speakers come in to Chapel to speak on social justice topics and when they stand on that stage they are the centre of attention for the students and it forces the students to listen and confront these issues and it gives it time to sink in. The students have to concentrate and they have to listen." | "I'm going to put ears on face value and what has been done for people who can't stand up for themselves." | "I'm going to put ears on face value and what has been done for people who can't stand up for themselves."

You act on what you learn. Just as you don't just read the Bible you live it out. Being able to live out these topics.

Knowledge by itself is just knowledge. You need to act on that knowledge. We want them to become strong members of society and society that will stand up for those who can't speak for themselves and have an impact and make a difference. This is what I believe.
| Words are powerful and that's probably why I like drama so much because the power of the word combined with the performance is important! Keep scales to weigh the evidence and the issues and listen to what's out there. Under my feet I have drawn a foundational cross because my faith is my foundation. | I am changing her dress to clothing that is more flexible for action, mobility to move quickly. I am a ninja.
(Comment, "This is getting awfully deep!") |
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<td>&quot;I've moved the sword up. It's a drawn sword ready for battle and for taking a stand on those issues. I want to be ready and having the sword hang down is not going to be much help in a battle. It is a battle to teach these issues and get the kids to understand them.&quot;</td>
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<td>&quot;The balances have been made equal. In one side I have put the Bible and in the other side I have put the curriculum so having them side-by-side means giving a biblical approach to the curriculum, a Christ-centred approach, where these issues are taught through a biblical perspective. They are also showing the balance between teaching about these issues and building in awareness through the Arts&quot;.</td>
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<td>&quot;I've uncovered her eyes and moved the blindfold up to become a headband and it has the word 'equally' written on it. It's all about developing equally, recognising that these issues exist and supporting the people facing those issues&quot;.</td>
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<td>&quot;I've given her a cape which is symbolic of protection. It represents standing up for people who can't stand up for themselves or protect themselves&quot;.</td>
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<td>&quot;I wouldn't change her clothes because social justice is about getting in among the people and supporting the people and that can best be done by wearing everyday clothing that identifies with them&quot;.</td>
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<tr>
<td>&quot;I wouldn't have a blindfold on. No, my eyes would be open and seeking truth and justice for my students and supporting their journey to find it for themselves.&quot;</td>
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<td>&quot;I would keep that (scales) there. It's balancing issues and obstacles in life and teaching students to do that too. I'm kind of carrying theirs. That's me trying to support them in their journey… to me I'm more of an intercessor, coming alongside.&quot;</td>
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<td>With the belt of Truth to me its more like a tool belt as well. I've got a lot of ways of engaging the kids and little tips and tricks up my sleeve or on there. Tips and tools to support students. Some of those tips and tools would be my networking with others in my community and field of work, accessing resources, using the internet and books, the iPad, computer, and different curriculum needs, looking not only in Australia but looking in other areas of the world and how we can work together.</td>
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<td>World that is not seen. So I could put on the breastplate of righteousness, the sword of the Spirit, the shoes in readiness to spread the Gospel, the helmet of salvation. &quot;I wouldn't have a blindfold on. No, my eyes would be open and seeking truth and justice for my students and supporting their journey to find it for themselves.&quot;</td>
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<td>&quot;I would love to think the sword is to knight somebody. Not all judgement is bad and it could be recognising the good things so I am going to put some precious stones in the sword I am going to use the sword, not to stay, but to recognise righteousness and recognise when things are honourable&quot;.</td>
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<td>&quot;Because my worldview is that God is a righteous judge and is just, not saying that the world doesn't create things that aren't just, but because God is just, I would put God's Word on one side. On the other, I believe the attitude of the heart is also what counts not just the actions. It doesn't mean that there will be no consequence, the law will always bring a consequence&quot;.</td>
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<td>&quot;Music gives me the opportunity to stand tall and to feel good about myself, hence the smile. I would like to take the blindfold off because I feel good about myself and dance. Music lifts my spirit and increases my self-awareness and allows me to go to another place and this is important for children also as many children today have difficult family backgrounds and creative opportunities can become a safe place.&quot;</td>
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<td>&quot;I would love to see social justice enacted so I think I will take the blindfold off and give her glasses so that she can see clearly. As a teacher I want to instill in the kids the ability to see the consequences of their actions, the consequences of their choices. The mouth… because I hope that within the love there is a happiness, a joy and that's very much me. I get tremendous satisfaction out of creativity so that there is a happiness there and I feel that a lot of the kids do as well, especially if you encourage them to have a go and the freedom to have a go. The fact that they can all create something is good and they can get more confidence as they do that, even if you model it at first they will gain more confidence and then they are more willing to be a risk taker as well&quot;. The Arts &quot;would have to&quot; empower kids</td>
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<td>I probably wouldn't have a sword. A sword is not me but I suppose in teaching you have to take a hard line to cut through the rubbish, you know. &quot;That's not OK. Show me a different way you could respond, you could do that differently.&quot;</td>
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<td>&quot;Cutting through to in truth and fairness in an aspect of love&quot;. Pruning shears. &quot;I talk about this analogy with the children, that God's...&quot;</td>
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**Social Justice**

Put within them the potential to grow to be this wonderful, big, mighty tree and that we have to prune off the little bits that we don’t want to grow because we don’t want that to be part of who you are as you grow older and that if we don’t chop it off quickly now it will become stronger and stronger and bigger and bigger and be harder to get rid of later.”

“The scales are about me trying to express the right balance, being what I believe is the best for each individual so the right balance might be that this child gets more of your time than that child. As a teacher I may have to provide these things for this child but that child doesn’t need it so it’s still fair and yet its different, the provision to meet each individual’s needs. Trying to be socially just because you do have such a mixed bag of kids coming through with so many more needs these days than we used to and some kids need much more cuddles and some kids need more discipline.”

“I don’t want fuss and bother on her attire, I think simplicity. I like to be elegantly groomed myself and prefer simple classics so I don’t think I want to embellish her clothes. I think simplicity is good and I don’t want the focus to become that person (appearance) but more what she’s doing and being.”

“I feel like I need to put lots of little people in here somewhere. I want them wide-eyed with happy wonder, and I want them to care for one another, and I want them to contribute well. I want them to feel valued and I want them to grow up to truly serve one another and to think about how others would feel and to become people who really care. I might have a few faces that are worried because they are not happy with what’s going on in the world.”

Social Justice

Well, for me, I have to begin by saying I believe social justice is the probably one of the most important things we look at in schools. If we’re not actually looking at that with our students then we are amiss. Its crucial. So we read texts that are connected to that and can allow us to explore. Particularly moving into Year 10 in Humanities and Christian Studies as its always the focus in Christian Studies. To eradicate ignorance. Students have very little understanding of anything beyond their immediate, kind of, where they are positioned and it’s about expanding minds. As a teacher I see Social justice is recognising that every student has strengths and weaknesses, and that happens in learning as well. This focus of social justice is to consider that some students who may not do well academically, particularly in literacy and numeracy, may have other gifts in some other areas, particularly in creative areas. Every Social justice to me explores issues such as racism, discrimination and different ethic aspects. By exposing the children to those issues you hopefully can develop an appreciation in the students to explore those topics and they can respond in a variety ways. Through that they also they hopefully can learn to respect each other. How do I do that in the context where I work at here at the College it’s (social justice) looking at our Christian world view and how that relates to us as Christians as we live our lives. I work in collaboration with teachers to support their programs and their needs so looking at their programs and how we can support that. So social justice is those values and morals, “At first I was concerned that I didn’t do any of these things until I started to process in my mind, ‘Well, what is social justice?’ It probably does come very much into what I am doing without me purposely putting that into the program or thinking that through in that term, ‘social justice’. But coming from a Christian school we certainly want the
that transition into senior because that’s when they aren’t obviously formulating a few of those ideas about the world a little bit more, or trying to clarify their ideas about the world a little bit more. Christ gives us some very specific things in about how to be in the world, how to treat others and if we’re not aiming to develop your people who may not necessarily take on right then and there all the rest of salvation kind of thing but they see that there is a way to operate within the world from those values then they might very well not only contribute to a little bit more of a harmonious contributing to that on those ideas later as they get older. They take those things and go, “You know that’s a really good thing to do.” What other things did this guy have to say?” They may not come to that that understanding until much later. That’s sometimes in Christian schools we get caught up with the idea of that salvation bit and forget that there are other ways to encourage children along. I am not saying it isn’t very crucial and vital, I am simply saying that when you get students that are resistant to that, which most young people are, and I have taught in a lot of places that aren’t Christian schools as well, where they are resistant to those ideas, you’ve got to show them how being socially just is beneficial to everybody. (Anta. The ideas of Christianity are relevant) Jo – Yes, that’s right. It gives it a … (A - and) imparting what you choose to believe in terms of a faith, that the underlying principles of Christianity are relevant in this context of social justice.

The hope is that they will take it (social justice) on board, otherwise why are we doing it, in an open and honest, and find their way of contributing and being deals with the world in that way. Sometimes we can make that really specific like, for instance when we did that project with St Vinnies and the homeless, the project ran across the school and everybody donated items but the Year 12s made up the packs and also did take on the project, so you can provide the experiences where they actually do something and they get the satisfaction out of that but just because they

child needs to feel good about themselves – that efficacy. Children need opportunities where they can break out and do something that interests them. Many of them that have difficulty in numeracy or literacy choose to do something creative or arts-based and it gives them the opportunity to show what they can do. -TISJ

We are slowly introducing sections of the week where children can actually do that. [Social justice to me means that everyone has value, everyone has gifts. - TISJ]

[Children learn social justice by the way that we treat each other and the way that we treat them and expect them to treat others; it doesn’t matter who they are, what difficulties they have, even behaviours they present, their family backgrounds. Also in this term we are going to work at a retirement village where hopefully they will learn empathy, patience, so they can use them in the workplace and to interact with the older people.]

Looking at ways we can impact the community.

The school encourages involvement in social justice. In Chapel, for example we support charities such as Compassion, World Vision, Destiny Rescue or others. We want to prepare the students for life and for eternity. We can’t demand they be involved but by including this in our learning programs we are saying that these issues are really important and they should be exploring. Now at the end of the day our children have to be literate and numerate, but professionally, more and more I am leaning towards giving them other opportunities.

that? In Music students critique other student’s performances, they need to learn empathy. In English social justice can be embedded through the exploration of the use of poetry and the use of poems that might deal with different social learning needs, and it gives them the opportunity to show what they can do. -TISJ

We are slowly introducing sections of the week where children can actually do that. [Social justice to me means that everyone has value, everyone has gifts. - TISJ]

I think that in our environment at the College (social justice) is extremely important. It’s very central to the way we do – that worldview and in everyday lives just getting the kids to… know you at lunch time, just having that ability to communicate with others and explore those feelings and how to work together having different values and morals that support their needs so sometimes it might not be easy and something that comes up is to talk. Some units are easier to incorporate those elements than others.

We also invite groups from the community for our students to do, so the kids get to understand the importance of after pets and owning them and the support of reaching out to others with the RSPCA. We always get someone from that group to come in then explain how they help to care for unwanted animals. In this term we do a session on having a pet pass on the animals. We talk about all those feelings and experiences and what we can deal with that.

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were all standing there doing that, didn't necessarily mean that they were getting equally the same kind of appreciation. But they were given the opportunity and they actually did something and I think that that is important too. To get people out and get people involved in those kind of things in the community but you've got to raise that awareness to begin with and that's where the arts can help you.

this mission trip. As I mentioned before, its one thing to learn about social justice issues and topics, its another thing to execute it. The school provides a wide range of opportunities for the students to explore, examine and become involved in mission work.

point. Here, in my role it's more incidental and it comes up and its very important and our College values help promote them. I try in the library, to have as a social justice thing, of everyone can share where all here to give an opinion, an idea and its OK to predict when we don't know and to know that when they come to the library there is no leveling, we're all here because we love reading, we're passionate and just want to celebrate. That's where I can use those moments to use the Arts to do a small drama or draw a picture of what you think the character should look like or what you think should happen next, those type of things.

that character development is a huge part of training little ones. Rather than call it social justice I would call it character development, or values education."

"I adopted for our classroom verse for the whole year, "Serve one another in love from Galatians 5:13 and I'm really trying to get that into the children's heads so I pretty much mention it nearly every day, then we pray and look for ways where we can serve other people so we always try to clean up at the end of the day, because we say, 'It's not just the cleaner's job but we care for everybody so we need to leave the classroom as nice as we can'. There will be little ones who volunteer to clean up for others there'll be little ones who race to do a job without being asked, they'll want to bend over backwards to help others.

"At the beginning of the year I set up this tub full of teddies and I joke about the Teddy Team that fights tears because that helps start the beginning of the year the children who are unhappy, that they feel they have something to comfort them and they cuddle in their separation anxiety from their mums and then through the year that becomes something the children know and they learn and they show love for others and care. Whenever anybody's upset they'll run and get a teddy. I've been asked often times by kids, they'll pop in at lunchtimes and ask if they can take 'so-and-so' a teddy because they have fallen over and hurt themselves, but it is something that they do instinctively now..."

"We have the opportunity to support a little fellow in another country and we talk about how blessed we are and the sorts of things that we experience. So the children do some little jobs at home so that they can earn some pocket money that they can contribute to him."

"Within the classroom I just hope that we have cultivated an environment where the children feel safe and care for one another. I see that with the teddies and I see that with the bucket-filling and the children acknowledge that someone has filled their
Arts

If you are going to be looking at ways to connect with students to me the Arts is the most logical way to do that. If you are not approaching the students with the Arts in some way then they are not being educated with their whole being. Its just scientific reasonings and analytical things that just sit there. ... (Arts talking about Emotional connection.) That’s why we get moved by music or by looking at a piece of art, literally a painting or something that resonates with us, we are moved by those things. Arts are crucial. Students can take part in role-playing and that’s going to give them an insight into the way people relate to one another.

With social development and their interaction with others and how well that sits, I would say that they are pretty important, pretty significant. The arts speak to the heart of human beings, their essence and the way that they express themselves and students need to recognise that people express themselves in a variety of ways and the arts is clearly that mechanism and I believe the most effective mechanism for doing that because of what it produces. The social gain and Any medium of artistic expression e.g. film, music, drama, theatre. Is it important to student development? Heck yeah! It’s a part of our humanity, so it’s a reflection of the way that God made us- our creativity and whatever form that takes. Some students absolutely love the Arts and some are not so compelled to participate but there’s very few that can’t interact with some form of Arts, whether it be film or music, they’re not all dancers, they’re not all sculptors. (Do they may appreciate watching dancers or going to the art gallery) Absolutely, and especially with this generation, film and digital media. The Arts connect to different parts of our brain. They often have an emotional attachment. Arts are crucial, absolutely. It expands their world. A lot of our schools are set in social contexts that are not very broad so exposing them to some of those Art type mediums can broaden things that they wouldn’t normally come into contact with and broaden how their social understanding of how relationships might be or how they might interact with other people or the world in general beyond what they would normally come into contact with. Arts are important in the student’s social development.

One of the first things children like to do is draw and paint and do craft. They still like to do things outdoors but those aspects of the arts are very precious to them. As they get older the rigour perhaps of the normal curriculum ... The Arts develop children socially, emotionally, and in their fine-motor skills which they can transfer to other learning areas. I think the essence of a lesson is linked with the Arts and creating, and the joy that it brings, I think it develops them in that aspect as well. Music particularly is very helpful, and research shows that it is helpful to mathematics. The Arts also helps them to express themselves, which is useful in literacy

I have used paintings of artists that related to the topic or theme we were studying and had the children reflect on them and about how they made them feel and how it affected them in their emotions and then they also created something that made them feel a similar way I used the Arts quite widely and was happy with the how much time was spent on them. I definitely believe the Arts play a role in student development. I teach Music and I have taught Drama before and both of those subjects definitely build confidence. You explore creativity, you look at higher order thinking, up through performing or it might be through responding to a dramatic task or watching an excerpt and then critiquing it. In Music particularly I develop discipline -- usually through learning an instrument. You develop intra-personal and interpersonal skills. When the kids have to work as a team they learn how to respect each other, they learn how to lead and how to get on so when they get to the final performance its polished and they are not fighting.

I don’t believe the Arts should be limited to the Arts subjects but integrated right across. At the moment we are trying a rotation of the Art form that takes. Some of the Art type mediums to express themselves and to discuss with others their feelings and thoughts. To me it helps with collaborating, discussing feelings and emotions. It helps them to have a focus but to explore it in a range of different ways. With the Literature circles they currently do lots of feedback to the group or lots of discussion through their booklet but we would like to eventually do a blog so they can discuss that way and share on-line. Arts are a wonderful outlet for them, just a way to be expressive and to explore, to touch and feel things that they just wouldn’t have the opportunity to. It opens their eyes to different worlds and different ways of understanding. I think it brings a knowledge base then to explore and a freedom to be creative and to express themselves in ways that they may not have all been able to get open their eyes up to different possibilities. It really can bring a new confidence to them to step out and explore new things. I love the idea of having a different way of learning. It’s just a free way of exploring and having different opportunities.

At the moment we have been given permission in our sector of the school to highlight literacy and numeracy as our particular focus so, if I can I try to bring in layer things. I like to bring in dance and things like that so I’ve got some scarves and we hop when we do a drama block and different things like that, the scarves we wave around to show different emotions with that child to show how they can show angry and float them around to show happy things, like that and I put them out for free play “And in painting and different crafts and things I try to not have it all. “You all have to do it like this” I try to show a way to do something and then try to give them a little bit of freedom of how they might express themselves too “I think the Arts boost their sense of self, their creativity, their appreciation of beautiful things, and experimentation and willingness to take risks. I think Arts are like great. You can use the Arts in all sorts of ways that they are transferring across into oral language and enriching all sorts of things.

I might use the Arts to have the children show their understanding of a math’s concept, something simple because it is quite simple with the little ones. We certainly use the Arts when we talk about, ‘create your special place’. I have boxes and this week the kids are going to decorate them up to make them up into a special space – using the Arts to even though that’s a geography outcome we’re looking for. I integrate the Arts because it’s layering things so that they are getting something memorable. I feel that the more ways we do things you are going to engage the child in that... bucket and they will say that someone has dipped as well if something unpleasant happened and then we talk about restoration so if somebody has dipped into your bucket then try and do something to restore that relationship through something that they can do to make that person feel special."
physically get into the shoes of different characters. They made up their own scripts and then acted the scenes as a mime and then as per the scripts. The students in the class then had to identify the social justice issues and other issues being addressed and they had to respond. They understood it much better than just writing it. Sometimes a kid will just write it and it's only just become a superficial knowledge whereas when they are asked to stand up and perform it. They have to put a lot more thought into it themselves. They have to understand what the issues are and you can really see if they can understand it or not.

It builds confidence as well. It makes them work as a team. It makes them get up and move. It makes them develop public speaking skills.

Being able to work as a team, not just as a soloist, but sometimes the most valuable and rewarding times are when you are part of the orchestra or the choir and everyone is working together, everyone is valued and everyone has a role and if one person is missing it can't come together and if one person goes down we all go down. I have seen the power of music and have seen lives transformed. On our school's recent music tour to the Whitsundays people were crying because they had never heard the story of the Gospel and being able to share that through music and drama and use our gifts to bless others and to be a positive influence in the community was an amazing opportunity. Music is a very powerful medium and it brings unity you can see that passion and that love in people’s eyes and their faces and in the expression and the way they play we become one big family. Showing compassion, empathy, patience, working with each other, helping, getting the kids to serve – I think that's a big part of social justice as well. It's good that they not only use their talents but minister to others as well and take the time to bless others.

The Arts are a very expressive medium and a very expressive mode and it enables you to explore different aspects that you can't just do by writing, for
There are obviously lots to the wider world. Actually be connected they can see how it can their Hamlet story, but theatre, they are getting can take them to live corporations, so you ethics of modern corporate world and the commenting on the themes of Hamlet that was using see a production of instance I have taken a connected to those. For them to theatre that are would plan, we take connected to the units I In other ways I have used music, songs, and looked at protest songs and any songs that offer social comment. For instance, at the moment the Year 10 class is writing blogs. They are doing some blogging where they respond to questions about the purpose of songs and select out songs that have a particular meaning for them and so on, and that’s actually in the assessment. I would also use it as a teaching tool. I began with selecting a whole range of songs, starting with Amazing Grace, going through to Midnight Oil and Yothu Yindi, using music to show how social justice can be explored through people expressing themselves in lunch form. I think it’s a very straightforward one to do with kids and they get it because music is usually what they are tuned in to. In other ways in connecting with social justice things, connected to the units I would plan, we take them to theatre that are connected to those. For instance I have taken a group of Year 12s to see a production of Hamlet that was using the themes of Hamlet but it was actually commenting on the corporate world and the ethics of modern corporations, so you can take them to live theatre, they are getting their Hamlet story, but they can see how it can actually be connected to the wider world. There are obviously lots of example, they allow you to explore things in a greater depth and a higher analytical level rather than a superficial level. And they build confidence. The Arts engage students and engagement builds passion, which will then hopefully infiltrate into their life and they will take a stand and put their hand up and participate and be supportive and give freely because they realise that these issues are important and are prevalent in the world. They can’t turn a blind eye to it or shut it out, they have to face it. By using the Arts you are forced to get into exploring these issues. You can’t just stand there, you physically have to get into it and work through your understanding and your position and decide how to portray these in a different medium and takes it to that next level.

SJ+Arts

Film is probably the most consistent medium I would use in terms of Arts connected to social justice issues, which are always looked at in context with the broader issue, the text, or whatever it is we are using in a unit. Literature forms a part of that as well, but mostly film and by connecting issues and topics of the past to the present and looking forward to the future would be my focus.

Social justice – I have taught many children with learning difficulties, or with ASD or II, or with behavioural issues, and by allowing them the flexibility to do something in a more creative, arts way, it has helped them through situations rather than just there’s the paper and there’s the way it is to be done. Its looking at different ways of showing what they can do or even just different ways of giving them the opportunity to succeed and to actually see what they can do and give them the opportunity to shine... TSJ]

In a lot of the literature that we look at we do a lot of open discussion, and thoughts and sharing. We might look at texts and look at the different viewpoints of the author and what they are trying to share and how the characters make us feel and how we would feel if we were in their shoes- kind of getting the kids into a safe environment to think, “Well, if I was in that situation how would I respond?”, so that’s a really good way of exploring different issues.

I have used arts-based inquiries to teach social justice – absolutely. Why? Thinking on my classroom experience, we studied the Easter story and broke it up into bite-sized pieces and then the kids did a painting that represented that part and we did a joint story, so I love the idea of doing something together but then individually going away and being creative and then coming back, but producing a work that is a group task. There’s something really special about having community and kids working together.

So with Arts, and arts-based activities with social justice -there are so many different art activities, I am thinking more about art in the classroom and the Fruit of the Spirit (love, joy, peace, patience, kindess, generosity, faithfulness, gentleness, self control). At my last... I think children learn social justice by Toddlers. They come with a lot of those concepts from what they see at home but I do think that we need to explicitly talk it through with them. We do a little bit of role play, of acting out what would be the expectation, what would you say, if they’re not sharing what can you say so that it is appropriately done, so taking turns, and getting somebody to... "OK, I’d like this... How can you say that?... Good job!", and then sometimes I’ll be one of the people and sometimes I’ll get two children who will be able to do it correctly to show the others. We’ve been going through some things at school with an oversight program with the younger children about “bucket filling” and I’m hoping that will come into the social justice thing and that the kids are very much aware of things that they do for other people that are caring, sharing, being fair and they say, “She filled my bucket!” and they are used to doing that sort of thing. Each week we focus on a different component of that kind of thing – whether they’re taking turns or encouraging a friend, whether they’re playing with someone they don’t normally play with, things like that. The program comes from a book with a story about it and I think it’s more about personal development than social justice but I think some of those things
of possibilities but they are just two examples. In the senior English program in one of the texts that we have used that aligns with the Qld program, it uses a lot of works of art in the actual textbook. It uses Sidney Nolan and Aboriginal Art because its looking at representation. The artwork sits in there not necessarily because it's talking about social justice but there is a lot of art that sits in it. … Students can respond artistically (hesitantly). I've used a series of cartoons including some lifted out of a graphic novel as a stimulus for writing short stories so in that vein there is an imaginative response but for a lot of the time we are using the arts to shore up their understanding of ideas. So its either to initiate it, to say, "OK, we are going to be talking about X", and I want you to consider … whatever it is", and then we discuss how whatever we are studying is connected to this and what other questions might arise as a result of that. Or its there to hit the nail on the head and say now we have done all of this stuff, now have a look at this – an, "AH", its how all these things come together so its a culminating kind of thing. It can be used in a variety of ways I think.

Arts-based Ped

... My Yr 12s, just literally today started looking at TED talks as their task is to write and deliver a multimodal TED talk that's related to social justice. They were told, "Your idea has to be something that's going to change school they were all tied in. With the YR 4s at the moment we are doing a unit on exploring different genres, called the 'Reading Game', where they explore different genres with a number of books and they have to read the blurb and look at the cover, read the first page and then rate it, ... now they are creating a digital poster and their own blurb … they get to chose their own pictures and their own colours … By being exposed to all those different genres they're trying to enlarge their capacity to find books, not just the normal ones they go for but extending their range. That's been a really enjoyable activity for the kids. And they've got to capture the audience so we've talked a lot about emotive language, You've got one small paragraph to capture somebody and hook them in.

I love seeing kids, working with kids that don't always have the opportunity, we do a lot of hot seat things in the library where they have to stand in the place of a character or be interviewed as an author.

... Predominantly I use film, poetry at times, I haven't used visual art too much. I have used an English text that has a lot of artworks in it. There are references to music that is about social justice -- you know from little things... Students learn social justice by exploring different issues in a range of ways. For example, if you are looking at racism they may explore poems on slavery and looking at how the slaves were treated and looking at and drama I use a lot with Christian Studies so the kids love to be interviewed in character and we regularly do that. I've got dress-ups and we put on different characters but particularly for Bible story recap and that's...
big things grow, is that new social justice type context? Mostly film and music for me. I use a kit.

A there is now point putting anything in front of students if you are not going to deconstruct it or use it in some way so its not like, I just never expose students to anything without connecting it to whatever it is they are meant to be connecting it to. Like, well its not so much social justice as its more like social awareness, but the "Sounds of Silence" that I used to do with Yr 8 or To Kill a Mocking Bird, there’s no point unless you’re actually going to make those connections and help the students journey to that…. In some contests the students can respond artistically but generally its more aimed at soliciting or generating something within them so they can respond in a written form.

In terms of pedagogy because it works. When you are particularly trying to talk about things that are abstract and things that are unfamiliar to them or that they’ve not been exposed to, nothing connects better with them than the Arts. If they’re going to step into someone else’s shoes, if they are going to see things from another perspective, film is the best medium we have for that, apart from perhaps a play or such. But is the most accessible way in which for students to do that. So from a pedagogical point of view because it works, because it allows students to engage in something that may be completely fictitious but allows them an opportunity to see something from another perspective.

emotions, as I believe they are an untapped area in children and in their development. Often we say that this is the way something is done, step one, two, three, I think arts-based activities allows them to think much further than that and I think they prepare them for life better because if all we do in education is input-output, input-output, instead of getting them to think about why things are so and how they can transfer knowledge and understanding to another situation I think it is a lot of student development and arts-based activities really give the opportunity for that extended understanding.

I was always doing dramas with my class, especially in SOSE and particularly the History component of SOSE. The students work in groups and dramatise what had happened and the results were incredible. If I just asked them to learn it, it was entirely different, because by using drama they would really enter into it.

They would write their own scripts so there was a literacy component as well. Whatever book I was reading to them we would dramatise and they would create their costumes. It has an absolutely marked effect on their understanding and on their level of enjoyment of their learning."

TUBAP

the injustice towards that group of people. Then getting the kids to respond in a written form, or in a dramatic form, such as mime. And unpack it for themselves and hopefully develop those values themselves and they can develop an appreciation for those issues.

In History I try and combine different forms of art, particularly drama to look at the different topics for example we looked at the Industrial revolution and tried to get them to examine the issues around that but using drama as well.

In History we have looked at point of view that portray the settlement of Australia and how different aspects affected the Indigenous Australians, and getting the kids to identify and unpack these and then being able to respond in a written form as groups to discuss what were the issues between what the issues between the Europeans and the Indigenous Australians and what maybe could have been done better or what didn’t work and why didn’t it work and the lack of communication between those two groups. Then getting all the kids to stand up and report back. I also brought poetry in had the kids write a poem from either the perspective of an Indigenous Australian or an early settler after examining 6 or 7 paintings or pictures from that period. I then took it further and had one student in each group read their poem and the other group members had to do a silent mime to reflect the actions and act out the poem and then they had to report back to the group, identifying the issues described in the poem.

In English we are looking at the topic of slavery at the moment so I have shown the kids photos and paintings of slaves and we’ve looked at how they were treated. For one of their assessment pieces they need to write three poems that explore different aspects of slavery. To accompany the poems they have to write a report about the issues as well.

In my S— class which is part of our pastoral care program, I get them to look at different issues. At the moment we are looking at really good for the kids too as they’ll view something on the interactive white board or I’ll try and find a video that will connect with them as well and that way they take ownership of that and they remember and I have been so thrilled when I interview them in the way that they take that character on and they really respond well. And we do drama in response to other literature. They are often acting things out and taking on different roles."
mental health. As the students explore different issues they have to present them to the class through drama so they can develop a fuller understanding of the issues connected to mental health and hopefully so that they can develop an appreciation that they need to respect people who are struggling with these issues on a day-to-day basis. It makes them more aware of the topic. It makes them stop. It makes them think. It makes them ponder. Hopefully it will help to instill these values into them help them become empathetic, appreciative of the situation of others and ways they can help others.
APPENDIX J: MODEL FOR ENGAGEMENT IN SOCIAL JUSTICE

Model: Engagement in Social Justice
(Power, 2014)

The model of engagement in social justice is comprised of three facets encompassing six elements:

Facet 1: Inclusion, equity and access to learning provision
- how understanding and value of human dignity and social justice is demonstrated through an individual’s approach to teaching and their teaching practice
  • Teaching practices that are socially-just

Facet 2: Increasing student capacities and capabilities in social justice knowledge, understandings and skills
- personal and social development
  • Strategies to support self-awareness and self-reflection
  • Strategies to promote social-awareness and social responsibility
  • Development and practice of skills and strategies

Facet 3: Involvement in social action
- increasing student capacity and provision of opportunities for social action
  • Critical awareness of personal and social identity and participation in social spaces
  • Participation in actions promoting and addressing social concerns
### Engagement in Social Justice

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| Inform | Strategies to promote social-awareness and social responsibility  |
| | - Importing and promoting knowledge and understanding of personal and collective rights and responsibilities, systems of law and governance, social issues and their effects on people and the environment |

| Enable | Development and practice of skills and strategies  |
| | - Provision of opportunities to develop and practice academic understandings and inter-personal, citizenship, reflective, critical, and analytical skills and strategies to enable positive contributions to society, response to social injustice, and promotion of social change |

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| Engage | Participation in actions promoting and addressing social concerns  |
| | - Active personal and/or collaborative involvement in raising awareness and drawing attention to issues of social concern and engaging in actions that encourage and enact pro-social changes at personal, community and/or systemic levels. |

*Table 4. Model for engagement in social justice. (Power, 2014)*