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### **Different Accounts but with Many Points of Convergence**

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### **Different Accounts but with Many Points of Convergence**

Perhaps our open call would suggest a wide range of subject matter in submissions. Not necessarily so. In this issue of the Research strand of *Ubiquity*, all manuscripts explore some aspect of learning with the arts, even when they report the experiences of different student populations in different contexts.

For example, in the article *Visual Art Professional Development for STEM Teachers: Perspectives and Attitudes Toward Visual Art Integration*, Hsieh reports on K-8 non-art teachers' experiences with visual art through arts integration professional development (PD), which is an implementation of STEAM (Science, Technology, Engineering, Arts, and Mathematics), and is a Beyond Borders workshop series. Then, in the article, *An Ethos of Literary Struggle: Literary Novices' Challenges with Literature*, Rackley focuses on struggles with the literary text of advanced undergraduate English majors and their university professor experts' insight into the nature of these struggles. In another article about arts education, Farrand and Deeg explore the families' perspectives on the use of drama for dual language learning (DLL) by pre-K children after participating in a family event that incorporates drama strategies.

What these articles also have in common is their consideration of disciplinary partnerships with learner-supportive stakeholders. An example of this is the local maker space and architecture/design firm in Hsieh's article. In Farrand and Deeg's article, parents participated in drama strategies with their children, and university professors traced the roots of the literary struggle of the English majors they teach in Rackley's article. With these features, the articles underscore the value of shared learning around various topics: drama strategies in teaching dual language (Spanish and English) in young children in Farrand and Deeg's piece; art integration in ostensibly non-art disciplines in Hsieh's article; and what Rackley describes as "a shared ethos of

literary struggle” in his study. Exploring the effects of these different viewpoints and various stakeholders’ involvement in students’ learning provides a multi-perspectival examination of the learners’ experiences with the arts and of the support systems that these partnerships or viewpoints offer to these learners, their teachers, and other educators as well.

Importantly, the articles in this issue also engage the familiar construct of disciplinary literacy from two distinct positions, yet enriching each other viewpoints: an outsider’s look and an insider’s look. The individuals who contribute an outsider’s perspective are non-art teachers who participate in art integration professional development in Hsieh’s article as well as the parents who join their children in drama activities and who share their points of view on their children’s learning with drama experiences in Farrand and Deeg’s piece. At the same time, the English majors and their professors in Rackley’s piece describe the essence of literary struggle from within their own discipline but also from the novice and expert stances, respectively.

Together, the articles propose a multitude of recommendations for practice in the areas of STEAM integration and professional development. They also touch on dual language learning, drama and family participation, and literary struggle—as well as the literature instruction needed to address it. The articles offer probing questions for future research in these and related areas of study. They are engaging as well, and I recommend them highly.

**Bio:** Dr. Ewa McGrail is Associate Professor of Language and Literacy Education at Georgia State University. In her research, she examines digital writing, multimodal composition, and multimodal assessment; copyright and meaning making; critical media literacy and social representations in mass media, popular culture and literature.