

Teaching activism with an NCSS notable trade book: *Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt*

Notable Trade Book Title

Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt

By *Rob Sanders*,

Illustrated by Jamey Christoph Notable (2022)

Magination Press

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Paper type Book review

Book recommended for 3rd grade - 5th grade

Lesson recommended for 5th grade

This lesson is designed for several class periods

Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt tells the story of Cleve Jones, a pivotal LGBTQ+ and AIDS activist. The book recounts the creation and history of the AIDS Memorial Quilt, detailing its impact on raising awareness about the profound effect of AIDS on the gay community and ultimately driving life-saving change. The following lesson plan uses the text to support educators in centering voices that are often absent from traditional social studies curricula. In doing so, teachers play a crucial role in addressing the historical erasure of marginalized groups and the disempowerment it perpetuates, while also providing students with a more comprehensive and accurate picture of the past (Heafner, 2020).

More specifically, this lesson plan demonstrates how educators can utilize art and literature as tools to foster critical pedagogies in their classrooms. When creating critical classroom spaces, educators must expand their practices to go beyond standards and rote memorization of names, dates, and places; practices typically associated with traditional social studies classrooms (Pohl and Beaudry, 2015; Wolk, 2003). By incorporating a trade book instead of a conventional textbook, this lesson sets the stage for a more nuanced and human-centered exploration of historical events, specifically the AIDS epidemic and the activism of the LGBTQ + community. Critical literacy spaces also incorporate opportunities for students to connect to situations despite “historical or experiential distance” (Labadie *et al.*, 2012, p. 119). Within this lesson, the trade book serves as a vehicle to promote empathy and critical engagement by providing students with an opportunity to analyze a historical event that occurred over thirty years ago, not as a distant fact, but as a lived experience that remains relevant today.

The lesson also provides students with a meaningful opportunity to learn about a marginalized community whose histories and contributions receive significantly less attention in traditional social studies curricula and classrooms (Fowler and LaBounty-McNair, 2019; Maguth and Taylor, 2014). When creating critical classroom spaces, teachers must center voices and stories that are often absent from classroom materials (Wolk, 2003). In 2016, the National Council for the Social Studies passed a resolution explicitly supporting the inclusion of LGBTQ + issues in the social studies curriculum, stating, “social studies teachers are in a



position to be able to address both the history and current standing of rights for the LGBTQ + community” (National Council for the Social Studies, 2017). However, this professional guidance is challenged by a contradictory legislative trend that has emerged across the United States regarding LGBTQ + education. California, Colorado, Illinois, Nevada, New Jersey, Oregon, and Washington have adopted inclusive curricular mandates to ensure the inclusion of LGBTQ + perspectives and stories within classroom materials (GLSEN, 2024). While at the same time, other states such as Alabama, Arkansas, Florida, Indiana, Kentucky, Louisiana, and North Carolina are actively censoring instruction on LGBTQ + people and topics (GLSEN, 2024). These legislative mandates present a challenge for classroom teachers, but also underscore the importance of a critical classroom approach. Integrating voices, stories, and perspectives that are traditionally absent from conventional materials counters exclusionary policies and creates spaces for students to engage with diverse perspectives and contemporary issues in the classroom.

While *Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt* details a historical event, the book’s message and themes of activism and social change resonate with important contemporary concepts and issues that remain relevant today. The trade book serves as a launchpad for students to consider other relevant issues facing communities and analyze how art can serve as a medium for increased awareness, change, and activism. In keeping with a critical literacy stance, students are actively engaged through an inquiry-based gallery walk, where they question and examine contemporary examples of art activism. At the end of the lesson, students have the opportunity to brainstorm and conceptualize their own activist art project that connects to an issue they believe is important.

Using art and literature to explore social issues directly aligns with best practices for elementary social studies, exemplifying that “powerful social studies is grounded in intellectual quality that allows learners to see the relevance and applicability of social studies topics to their daily lives” (National Council for the Social Studies, 2023). This approach also aligns directly with characteristics of critical literacy, which also emphasizes the importance of connecting students’ lives to texts (Norris et al., 2012). By participating in the outlined activities, students engage with important social studies and critical literacy pedagogies, enabling them to critically analyze societal challenges, understand diverse perspectives, and become active and engaged participants in society by discussing and designing solutions to real-world issues.

Book summary

Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt tells the story of Cleve Jones, tracing his path to becoming a prominent activist and highlighting the creation and legacy of the AIDS Memorial Quilt. Author Rob Sanders weaves poetry stanzas throughout the text, complementing the life story of Cleve Jones with verse. The book also provides supplemental materials, including a discussion guide, glossary, and two timelines, making it an excellent resource for classroom teachers.

NCSS themes

- (1) People, Places, and Environment
- (2) Individual Development and Identity
- (3) Civic Ideals and Practices

C3 Framework standards

- (1) D2.Civ.10.3–5. Identify the beliefs, experiences, perspectives, and values that underlie their own and others’ points of view about civic issues.

- (2) D2.Civ.14.3–5. Illustrate historical and contemporary means of changing society.
- (3) D2.His.2.3–5. Compare life in specific historical time periods to life today.
- (4) D2.His.3.3–5. Generate questions about individuals and groups who have shaped significant historical changes and continuities.

Materials

- (1) *Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt* by Rob Sanders
- (2) Teacher selected photograph of one panel of the AIDS quilt (See notes to teacher for additional information)
- (3) [Appendix 1](#): *Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt*-Comprehension and Discussion Questions
- (4) [Appendix 2](#): Gallery Walk Resources- Art as Activism
- (5) [Appendix 3](#): Activist Art Analysis Form
- (6) Whiteboard
- (7) Chart Paper
- (8) [Appendix 4](#): Art as Activism Planning Template

Big ideas

- (1) Throughout history, activists and community groups have used art and other creative forms of expression to address societal issues and challenge the status quo.
- (2) Individuals and community groups have the power to identify societal issues and, through creative efforts, work towards raising awareness and effecting change.

Objectives

- (1) Exploration: Students will be able to explain, using information from *Stitch by Stitch: Cleve Jones and the Aids Memorial Quilt*, how the AIDS Memorial Quilt functioned as both a memorial and an artistic tool that raised awareness and led to change.
- (2) Development: Students will be able to analyze and discuss various forms of art that raise awareness or have led to change within the United States.
- (3) Expansion: Students will be able to identify a contemporary societal issue and conceptualize a blueprint for an art project that will help raise awareness or create change.

Notes to the teacher before beginning the lesson

- (1) Before beginning the lesson, visit the AIDS Memorial website and explore the interactive AIDS quilt. Select a panel to display and use for the exploration part of the lesson. (See the Digital Resources section for a link to the resource.)

- (2) If conducting the exploration and development sections of the lesson within the same lesson period, be sure to set up the gallery walk before class to allow for a seamless transition.

Lesson procedures

Exploration

Estimated time to complete: Approximately 25–30 minutes

Objective: Students will be able to explain, using information from *Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt*, how the AIDS Memorial Quilt functioned as both a memorial and an artistic tool that raised awareness and led to change.

Assessment method- Student observation

- (1) Display a photograph of one of the squares of the AIDS Memorial Quilt. Ask the students to use the “see, think, and wonder” ([Facing History, 2020](#)) strategy to examine the image. Ask students to share what they *see* in the image, what they *think* about the image, and what that makes them *wonder* about the visual.
- (2) Explain to the students that they will learn more about the image by reading *Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt*. Read the entire book to the students. (See [Appendix 1](#) for comprehension and discussion questions.)
- (3) Once finished, ask the students to revisit their initial thoughts about the AIDS Memorial Quilt visual. Now, have students *see*, *think*, and *wonder* after knowing Cleve’s story.
 - Example: Ask students, “Now that you know the significance of the quilt, what do you see, think, and wonder about the panel of the AIDS Memorial Quilt that we viewed before reading the book?”
- (4) Ask students to consider how the quilt served as both a memorial and a tool for change.
 - Example: Ask students, “How did the AIDS memorial quilt help loved ones remember their family members?” Provide wait time for students to think and ask for a few students to share their answers with the whole group. Next, ask, “How did the creation of the AIDS memorial quilt lead to change?” Provide wait time for students to think and ask for a few students to share their answers with the whole group. Finally, ask students, “How do you think the memorial, being a form of art (like a quilt), made it an impactful tool for change, compared to just a list of names on paper?”

Assessment: In the exploration section of this plan, students are first assessed when they engage with the “see, think, and wonder” strategy. Students should be provided with each prompt individually so they have time to think through their answers and focus on just one question at a time. Students should first share their answers with a classmate and then with the whole group. During the read-aloud, students are assessed using the provided guiding questions. The goal is for students to build background knowledge, understand the historical context of the AIDS Memorial Quilt, and consider how art can be used as a tool for societal change and activism.

Development

Estimated time to complete: Approximately 60 minutes

Objective: Students will analyze various forms of art that raise awareness or have led to change within the United States.

Assessment method- Student Work Sample

- (1) Divide the class into four groups. Each group will start at a different station of the Art and Activism Gallery Walk (see [Appendix 2](#) for the Gallery Walk Stations). (Note to the teacher: A Gallery Walk is an active learning strategy where students move around the classroom to view and discuss visual materials or short texts placed around the room in stations. This collaborative, kinesthetic activity encourages small groups to discuss and engage with different aspects of a lesson topic. For this lesson, students should stay with their small groups and move to the next station when prompted. This approach ensures a smooth flow and prevents overcrowding and potential off-task behaviors at the stations ([Facing History, 2017](#)).
- (2) Explain to the students that in their small groups, they will visit each of the four stations and complete the Art as Activism Analysis Form (See [Appendix 3](#)).
 - Before starting the gallery walk, review the form as a whole group. Explain to the students that there are four general questions that they will answer for each piece of art, and they should work together within their small groups to answer each question to the best of their ability.
 - Remind the students that they have 10 min at each station and will be notified when it's time to transition to the next one.
- (3) While students visit the gallery walk stations, be available to answer student questions and provide clarification as needed. Encourage students to try their best to answer the questions with their peers, especially if they are unsure about the message of the art.
- (4) After the gallery walk is complete, come back together as a whole class and review each station, focusing specifically on question #4 of the Art as Activism Analysis Form. Ask students to share their answers.
 - Example: Ask the following question, "For Station #(x), what did you think the goal of the art was?" Allow each of the four groups to share their response. Follow up with additional probing questions like,
What about the art makes you think this was the goal?
What elements contribute the most to the message? (colors? Size? Specific words?)
Also, review the question, "Why do you think this art was created?" Follow up with additional probing questions like
How might this art make someone feel?
Does this art make you think about anything differently?
- (5) After reviewing each station, reveal how the selected art pieces impacted society.
 - Example: Say to the class, "The impact of station #1 was (state the specific impact); what about this art made it so effective in achieving that impact?" Remind students of how the AIDS Memorial Quilt was powerful because it was not just a printed list of names; it was a tangible representation of the lives lost. Give students time to think and solicit student responses for each piece of art.

Assessment: In the development section of the lesson, students complete the Art as Activism Analysis Form. Teachers can collect this form for a more formal evaluation of student understanding, or can also assess student engagement and comprehension through observation of the gallery walk and the subsequent whole-class review and discussion.

Expansion

Estimated time to complete: 25–30 minutes

Objective: Students will be able to identify a contemporary societal issue and conceptualize a blueprint for an art project that aims to raise awareness or create change.

Assessment method- Student Work Sample

- (1) Begin by asking students to share the various societal issues addressed by the art during the gallery walk.
 - As students share, record the issues in a visible location (such as a whiteboard or chart paper) for all students to view.
- (2) Next, prompt students to brainstorm additional societal issues that they think are important and require attention.
 - Encourage students to share a minimum of five new issues and add them to the whiteboard or chart paper.
- (3) Explain to the students that they will now have an opportunity to develop their own “Art as Activism” project idea, applying what they have learned.
- (4) Provide each student with the Art as Activism Planning Template ([Appendix 4](#)).
 - As a whole class, review all ten questions on the template.
 - Address any questions students may have about the activity or its expectations. Students may be worried that they have to create a piece of art, so reassure them that this is just a brainstorming activity.
- (5) Allocate class time for students to complete their Art as Activism Planning Template independently.
 - As students work, respond to student needs, especially if students are struggling to select a societal issue or art medium.
- (6) Once all the students have completed the Art as Activism Planning Template, ask them to share their art as activism ideas. Encourage students to actively listen and ask each other questions about their ideas.

Assessment: For the final portion of the lesson, students complete an Art as Activism Planning Template. The purpose of this tool is for students to apply what they have learned about effective art activism, identify a societal issue they consider important, and recognize the potential for art to drive civic engagement. The template guides them through essential questions they should consider when designing activist art, such as the audience, purpose, and overall goal. Students have an optional opportunity to create a rough sketch of their art.

Suggestions for differentiation

- (1) *Incorporate Video:* Watch and listen to Cleve Jones: [Surviving Voices - Cleve Jones](#) If time permits, show students this seventeen-minute interview with Cleve Jones after reading the trade book. The interview will further humanize the story of Cleve Jones because it allows students to hear his voice and experience his emotions firsthand.
- (2) *Create Activist Art Prototypes:* The final assessment in this lesson requires students to brainstorm and plan an activist art project. To further extend the activity and bring student ideas to life, dedicate additional class time and allow the students to create prototypes or models of their activism art. Note: This may require additional supplies and materials.

- (3) Explore Local Efforts: Encourage students to research their own community to identify existing examples of activist art in their local area. Consider organizing a field trip to view these examples firsthand or inviting a local artist into the class as a guest speaker.
- (4) Modify the Gallery Walk: To address the needs of students who may feel overwhelmed by too much information, reduce the number of gallery walk stations.
 - Reduce the stations: Use only two of the four provided stations for the entire activity.
 - Split the Activity: Conduct the gallery walk over two separate days. Students can visit two stations on day 1, and the remaining two stations on day 2.
- (5) Create a Word Wall: This lesson introduces students to a lot of new vocabulary. Before starting the activities, create a word wall that addresses key vocabulary from the lesson. Potential words for the word wall may include terms such as activism, awareness, memorial, marginalized, and prejudice.
- (6) Model the Art as Activism activity: To support students who may need additional guidance, complete the Art as Activism Planning Template collaboratively as a whole class. This will provide students with a clear example of the process and scaffold the activity for students who need more support, considering the open-ended nature of the task. After a whole-class modeling, students can proceed to complete the task individually.

Conclusion

As educators, the classroom spaces we create must be inclusive of all stories, histories, and individuals, particularly those that are actively silenced or erased. The lesson detailed in this paper emphasizes the beneficial role of trade books in highlighting these narratives, while also connecting students to broader themes of art activism, societal issues, and social change. Ultimately, the approach serves as a model for educators on how to incorporate critical literacy practices into their classrooms, empowering students to identify complex social issues and consider solutions and actions for change.

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Pennsylvania, USA*

Table A1. Teacher guide: comprehension and discussion questions for *Stitch by Stitch*

Comprehension and discussion question	Answer
1) Look at the title page illustration. What famous landmark do you see?	Washington Monument
2) Why do you think the quilt from Cleve's great-grandmother was so special to him?	Cleve's great-grandmother made the quilt just for him, and he used it when he was sick
3) Does anyone have an item from a family member that they received as a baby that is special to them? Why?	This question is optional, and students' answers will vary, but this is a great opportunity for students to make personal connections to the text
4) What were some of the hard times that Cleve went through as he grew up?	Cleve was bullied, and his parents did not accept him when he said he was gay
5) The author used phrases like "patchwork of friends" and "held together by a common thread" to describe Cleve's friend group. What is he comparing Cleve's friend group to?	A quilt
6) Who did Cleve work for?	Harvey Milk
7) What does it mean to be a mentor?	A mentor is someone who supports, guides, and leads a less experienced person
8) What does it mean to be treated unfairly?	Being treated unfairly means not having the same opportunities or rights as others
9) How did Cleve and his friends react to the assassination of Harvey Milk and Mayor George Moscone?	They held memorials (draw students' attention to the We Remember Harvey and George sign) They were angry, sad, and hurt
10) What was the name of the disease that was making many men sick?	Acquired Immunodeficiency Syndrome (AIDS)
11) Why do you think some people, doctors and the government did not care about AIDS?	Fear, prejudice, and misinformation
12) How did Cleve get the idea for the AIDS Memorial quilt?	Cleve asked people to write down the names of individuals who died of AIDS. They were taped together on a wall, and it reminded Cleve of a quilt
13) Why do you think people were inspired to create quilt panels?	It was a way to remember their loved ones while also taking action
14) Where were the panels ultimately displayed?	National Mall in Washington, DC
15) Why do you think the creators of the quilt chose Washington, DC?	Washington, DC, is the nation's capital- the creators wanted to bring national attention to AIDS
16) What was the impact of the quilt?	People began to take AIDS seriously, and the government and medical community began to respond

Appendix 2
Gallery walk resources- art as activism

Art has a long and powerful history of being used within communities to raise awareness and create lasting change. To support this lesson, several examples are listed below, each accompanied by background information and links to additional information and images that can be used in the gallery walk. The provided examples worked well with fifth-grade students; however, teachers are encouraged to include other resources as they see appropriate (especially if there are local examples in their communities).

Table A2. Selected resources for the Art as Activism Gallery Walk

Type of art	Background information	How does the art raise awareness or create change?	Further reading and Media
Asphalt Art	Asphalt Art is often found in crosswalks or bike lanes in busy metropolitan areas. The art is often created by community groups and occasionally schools, incorporating visual elements derived from the culture and heritage of the communities in which it is created.	While asphalt art offers a colorful and visually appealing aesthetic, it also serves a much more critical purpose. The use of asphalt art actually decreases the number of car crashes and creates safer conditions for pedestrians and bikers (Schwartz, 2022). The actual creation of asphalt art also brings together communities and makes cities more welcoming.	<i>Taking Art to the Streets, Just Look Down - The New York Times</i> <i>Asphalt Art Can Save Lives PeopleForBikes</i> <i>Transforming Streets with Asphalt Art for Safer Communities</i> (These resources all include compelling visuals of asphalt art. For the classroom gallery walk, select the image you deem most effective for classroom instruction.)
Plastic Art Installations	Plastic Art Installations may take the form of murals or sculptures and are made of trash and pollution found in the ocean and shorelines.	Plastic Art Installations create striking visuals that depict the extent of trash polluting the oceans. One group, Washed Ashore, has removed over 60,000 pounds of trash that they then turn into plastic art to raise awareness about how the oceans are being impacted by garbage. They create sculptures in the form of various sea creatures to highlight the life forms affected by plastic pollution (Washed Ashore, n.d.).	*Washed Ashore *(For the classroom gallery walk, “Priscilla the Parrotfish” is highly recommended as a compelling visual example.)

(continued)

Table A2. Continued

Type of art	Background information	How does the art raise awareness or create change?	Further reading and Media
Billboard	Billboards are primarily used to advertise products, services, and companies. However, they are also a public art that is used to raise awareness of important issues	Embracing Our Differences, a Southwest Florida non-profit, hosts an annual art exhibit featuring student-created billboards. The billboards feature student-created art paired with a quote. Since 2004, over 693,000 students have participated in the project, creating visuals that promote messages of kindness, compassion, and inclusivity. (Embracing Our Differences, 2025).	<i>*Embracing Our Differences Galleries</i> <i>*(For the classroom gallery walk, "They All Still Draw" is highly recommended as a compelling visual example.)</i> <i>Celebrating Indigenous Peoples Day with an eye on the election PBS News)</i> <i>Youth Voices Matter Billboard Project</i> <i>Socio-Political Art is Popping Up on Billboards Across L.A. Here's What They're All About. Southland Sessions Arts and COVID PBS SoCal</i> <i>(For the gallery walk, Sanders' poem, Stitch by Stitch is recommended; however, below is a supplemental resource if teachers wish to further explore the use of poetry as a form of activism)</i> <i>The Power of Verse: Activism through Poetry</i>
Poem	Historically, poetry has been a medium used to raise awareness, mobilize communities, and advocate for change	To reinforce the central theme of art as activism and connect directly to the trade book, integrate the poem <i>Stitch by Stitch</i> (found in the back of <i>Stitch by Stitch: Cleve Jones and the AIDS Memorial Quilt</i> by Rob Sanders) (Sanders (2021) notes, "before this book was written, I wrote the below poem about Cleve and the AIDS Memorial Quilt. This poem is woven throughout the text of the book" (p. 24). Sanders' poem helped to raise awareness about the important legacy of Cleve Jones and the impact of the AIDS Memorial Quilt, ultimately inspiring the creation of the book	

Appendix 3

Table A3. Activist Art Analysis Form

Student name:
Activist art Analysis form:

Station #1

- a) NAME OF ART:
- b) TYPE OF ART: (*What is the art form? Is it a statue, a poem, a performance, a poster, a song, a quilt, or something else?*)
- c) DESCRIBE THE ART: (*Look closely! What do you see? Share all the details and be descriptive.*)
- d) THINK ABOUT THE MESSAGE: (*What do you think the goal of the art was? Why do you think this art was created?*)

Station #2

- a) NAME OF ART:
- b) TYPE OF ART: (*What is the art form? Is it a statue, a poem, a performance, a poster, a song, a quilt, or something else?*)
- c) DESCRIBE THE ART: (*Look closely! What do you see? Share all the details and be descriptive.*)
- d) THINK ABOUT THE MESSAGE: (*What do you think the goal of the art was? Why do you think this art was created?*)

Station #3

- a) NAME OF ART:
- b) TYPE OF ART: (*What is the art form? Is it a statue, a poem, a performance, a poster, a song, a quilt, or something else?*)
- c) DESCRIBE THE ART: (*Look closely! What do you see? Share all the details and be descriptive.*)
- d) THINK ABOUT THE MESSAGE: (*What do you think the goal of the art was? Why do you think this art was created?*)

Station #4

- a) NAME OF ART:
- b) TYPE OF ART: (*What is the art form? Is it a statue, a poem, a performance, a poster, a song, a quilt, or something else?*)
- c) DESCRIBE THE ART: (*Look closely! What do you see? Share all the details and be descriptive.*)
- d) THINK ABOUT THE MESSAGE: (*What do you think the goal of the art was? Why do you think this art was created?*)

Note(s): *Note to the teacher: While not required, inserting a small image of the art directly into the blank column for each station helps students keep their responses organized and linked to the corresponding artwork

Table A4. Art as activism planning template

Student name: _____

1. What societal issue do you want to change or raise awareness about?
 2. Why is this issue important? (Why should people know about it? How does it impact communities?)
 3. What is this specific message you want your art to send?
 4. Who is your target audience? (Who do you want to see your art?)
 5. What art form will you use to raise awareness (You can use a medium we discussed in class, or introduce a new type of art)
 6. Briefly describe your art. (What will it look like?)
 7. What resources will you need? (Will you need materials? Donations? Help from others?)
 8. How will you share or display your art to reach your intended audience?
 9. How will your art specifically raise awareness? (What makes your art powerful?)
 10. What change do you hope will come from your art?
- Bonus: Feeling creative? Sketch a preliminary design below:

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Digital resources

- AIDS Memorial Quilt (n.d.), available at: <https://www.aidsmemorial.org/interactive-aids-quilt>
- Asphalt Art Can Save Lives (n.d.), available at: <https://www.peopleforbikes.org/news/asphalt-art-can-save-lives>
- Embracing Our Differences Galleries (n.d.), available at: <https://www.embracingourdifferences.org/galleries/>
- Taking Art to the Streets (n.d.), available at: <https://www.nytimes.com/2021/05/20/arts/murals-asphalt-streets.html>
- Transforming Streets with Asphalt Art for Safer Communities (n.d.), available at: <https://smileymovement.org/news/asphalt-art-is-painting-streets-to-keep-communities-safe>
- Surviving Voices- Cleve Jones (n.d.), available at: <https://youtu.be/kHsfKyHAEk0>

Further reading

- Celebrating Indigenous Peoples' Day with an eye on the election (n.d.), available at: <https://www.pbs.org/newshour/politics/celebrating-indigenous-peoples-day-with-an-eye-on-the-election>
- Socio-Political Art is Popping Up on Billboards Across L.A. Here's What They're All About (n.d.), available at: <https://www.pbssocal.org/shows/southland-sessions/socio-political-art-is-popping-up-on-billboards-across-l-a-heres-what-theyre-all-about>
- The Power of Verse Activism Through Poetry (n.d.), available at: <https://www.readpoetry.com/the-power-of-verse-activism-through-poetry/>
- Youth Voices Matter Billboard Project (n.d.), available at: <https://www.youthartexchange.org/billboard>

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