

EXPLORING THE PROCESS OF DEVELOPING A GLOCALLY FOCUSED

ART CURRICULUM FOR TWO COMMUNITIES

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The world is becoming progressively interconnected through technology, politics, culture, economics, and education. As educators we strive to provide instruction that prepares students to become active members of both their local and global communities. This dissertation presents one possible avenue for engaging students with art and multifaceted ideas about culture, community, and politics as it explores the possibilities for creating a community-based, art education curriculum that seeks a merger of global and local, or “glocal” thinking. Through curriculum action research, I explored the process of writing site-specific curriculum that focuses on publicly available, local works of art and encourages a connection between global experiences and local application. I have completed this research for two communities, one in Ohio and one in Texas, and investigated the similarities and differences that exist in the process and resulting curriculum for each location. Through textual analysis, interviews, curriculum writing, and personal reflections, I identified five essential components of a community-based, glocal art education curriculum: flexibility, authenticity, connectedness, glocal understandings, and publicly available art. Additionally, I developed a template for writing glocally focused, community-based art education curriculum and produced completed curricular units for each of the communities. Finally, I have made suggestions for the future study and development of glocally focused, art education curriculum.

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By

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CHAPTER 1

INTRODUCTION

As the world becomes increasingly connected through politics, culture, and economics, I have often wondered: What role can art education play in developing students who are prepared to be active members of both their local and global communities? Currently, in education there are many ongoing conversations about globalization (Spring, 2008; Standish, 2014; Suárez-Orozco & Sattin, 2007). One way schools and teachers have begun to address the cultural impact of globalization is to teach about the culture and histories of countries around the world (Inokuchi and Nozaki, 2010). Unfortunately, too often, the ways culture is taught in the classroom create a binary notion of *us* and *them*. In addition to educational conversations surrounding globalism, there are many scholars who are focused on the local community (Siskar, & Theobald, 2008; Sobel, 2004; Smith, 2002; Smith, & Sobel, 2010). But again, too often this approach fails to acknowledge the multitude of communities one individual may be a part of and frequently omits a reflection on the fluidity of the notion of community and culture.

In today's global world, students need to develop skills which enable them to understand the fluidity of culture and to be able to conceptualize the subjectivity of identity (Inokuchi and Nozaki, 2010). Furthermore, students need to be able to apply this understanding of culture and identity as they mature in their development as artists, learners, and contributing community members. I believe this can best be accomplished through a meaningful integration of both local and global issues. Conversations encouraging global-local connections are happening in general education (Brooks & Normore, 2010; Harth, 2010), this study aims to bring the conversation to art education.

This dissertation presents one possible avenue for engaging students with art and multifaceted ideas about culture, community, and politics as it explores the possibilities for creating a community-based, art education curriculum that seeks a merger of global and local thinking for two different communities. The term that I have selected to use for this fusion is *glocal* thinking which Brooks & Normore (2010) defined as “a meaningful integration of local and global dynamics” (p. 53). Through textual analysis, interviews, curriculum writing, and personal reflections, I have identified some of the goals of an art curriculum that meets the needs of local students living in a global society. Additionally, a portion of this curriculum action research involved writing locally focused curriculum and resulted in curricular documents that could function as tools for art teachers in the respective communities. Finally, by investigating the process of developing these materials for multiple communities, I have uncovered similarities and differences in the process that could make future community-based curricular endeavors more successful.

1.1 Statement of the Problem

The problem being addressed in this study is twofold. The first component of the problem, widespread across education, is the need for glocal curricula. In recognition of the realities of an ever more globally connected society, educators have been diligently working to ensure that students develop the skills necessary to make contributions to the world at large. In education there has been a nearly complete acceptance that globalism, and subsequently neoliberalism, are inevitable. Consequently, there are few teaching practices that resist these notions (Gruenewald & Smith, 2008). In addition, attempts at teaching for a global society have

resulted in some questionable practices, including shifting the purpose of education, encouraging a culture of school reform and a rhetoric of assessment, devaluing of the teacher, and a loss of the local (Apple, 2004; Giroux, 2013; Hill, 2010). A glocal focus in education can begin to bridge these gaps, offering spaces for resistance while at the same time educating students on the realities of a global society.

The second component of the problem is how to develop glocal art education curricula. In contrast to other types of art education (ones based on elements and principles, for example) the local component of glocal and community-based art education makes the creation of curricular documents particularly challenging. Even though such documents are likely applicable to a relatively small number of students for a finite period of time, the potential benefits of a locally focused curricula are enormous (Congdon, 2004). Consequently, through an investigation of these distinct, but inter-related problems, I researched the process of developing community-based art education curricula that exemplify the ideals of glocal thinking for two different communities.

1.2 Purpose Statement and Research Questions

Through curriculum action research, I explored the process of writing site-specific curricula that focus on publicly available, local works of art, and that encourages a connection between global experiences and local application. The primary research question was:

How can a community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking?

I chose to ask *how can* to underscore that a curriculum is both a completed written document and a process of gathering and writing the information that is held within that

document. Consequently, I was interested in both the final curriculum product, which contains objectives, standards, lessons, and the like, and also with the means through which that information was gathered, filtered, and ultimately selected. Data for the development of these curricula and the analysis of the process came from a variety of sources including available literature, curriculum planning documents, participants, and myself. In order to arrive at a clear understanding of *how* community-based art education curricula that is focused on publicly accessible art can be written to encourage glocal thinking, there were underlying questions that must be answered. I utilized the following sub-questions to guide my inquiry process:

- 1) What constitutes an art curriculum?
- 2) What must be included in a glocal curriculum?
- 3) What goals do teachers and community members have for a glocal art curriculum?
- 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX metropolitan statistical area?
- 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH metropolitan statistical area?
- 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?
- 7) How is the written curriculum influenced by those who write it?

1.3 Personal Motivations

Like any act of teaching, curriculum writing is riddled with the hopes, experiences, ideologies, and philosophical leanings of the individual who writes it. It is important that I attempt to reveal these characteristics so that my work might be executed and interpreted in the right contextual position. While teaching middle school, I learned to appreciate a well-

crafted curriculum because I believed that a curriculum enhanced my teaching. When I began studies toward my master's degree in art education, I encountered peers that were resistant to using someone else's curriculum. It was my impression that they felt structured curricula limited their creative freedom and failed to address the needs of their own student population. It was at this point that I began to consider how a curriculum could be designed to provide a framework for what would be taught, while still allowing the individual teacher the freedom necessary to deliver relevant material.

The desire for relevancy led me to investigate interdisciplinary studies. With my master's thesis, I chose to study areas of integration that existed within Texas state standards (Hartman, 2010). It was my conclusion that the areas of integration that existed among the disciplines provided natural opportunities for teachers to integrate curriculum in their own classrooms. As I presented this information at conferences, I found that teachers still seemed resistant; even though the language of the standards offered clear connections among disciplines, teachers did not feel they had the skill sets necessary to bring those disciplines together in their classrooms.

As I moved on to the doctoral program, I moved away from ideas of integrated curriculum, primarily based on my new understanding that a teacher's comfort with a topic was just as important as the possible relevancy it could add to the curriculum. It seemed understandable that not all art teachers would be able or willing to teach mathematics when discussing perspective, for example. So, I began looking for new, more natural ways of bringing relevancy to curriculum. I first encountered the idea of a community-based curriculum at a symposium I attended. I jotted down a few notes on the topic and set it aside. A year later, I

began working with a team on a project, writing curriculum that was based on artists from Wichita Falls, TX, for teachers in the same location. This was a turning point for me as I began to recognize my own energy and excitement about the project. We presented the work at two different teacher workshops, and at both state and national conferences, and the positive response was overwhelming. I finally felt that I had found an area of integration that was both relevant to students and equally relevant and desirable to teachers.

As my studies progressed, I worked with the ideas of community-based art education off and on. In addition, I continued my work in understanding the Texas state standards by serving as a board-appointed member of the Fine Art Texas Essential Knowledge and Skills (TEKS) review committee. This was a positive experience, and during the process I was able to find additional support for community-based art education, as several of the proposed standard's revisions involved community and collaboration.

Following this experience, I had the opportunity to work for the North Texas Institute for Educators on the Visual Arts (NTIEVA), to develop curricular materials, which were to be published on NTIEVA's website, and which focused on public works of art in Denton, TX, for use by teachers in the North Texas area. This experience ultimately led to the ideas that this dissertation is based upon.

While I have positive, anecdotal experiences with my community-based art education curriculum, I want to understand its potential further, using research based methods. In considering how this might be accomplished, it became clear to me that exploring the process of local curriculum development for two different places might allow for a deeper understanding of the complexities involved in educating students for the glocal world. In this

research, I explored the possibilities for glocal education that exist in creating community-based art education curricula that are focused on publicly accessible art for two communities that I have personal attachment to. I designed the curricula using information from textual analysis of topical literature, interviews of teachers and community members, and review of the national and state art education standards. I believe that this research merges my work as a community member, educator, graduate student, and researcher, and I hope that it will prove to be a valuable contribution to the field of art education.

1.4 Definitions

For the purposes of this study, I employ the following definitions:

Community-based art education - a broad term embracing a wide variety of people, practices, and locations that might be involved in the process of making and experiencing art related to a specific community (Congdon, 2004).

Community - any group of people brought together by aesthetic choices, traditions, location, identity, belief systems, or other unifying factor (Congdon, 2004). For the purposes of this study, the communities are defined by physical location.

Curriculum – “the plans made for guiding learning in the schools, usually represented in retrievable documents of several levels of generality, and the actualization of those plans in the classroom as experienced by the learners and as recorded by an observer” (Glatthorn, Boschee, & Whitehead, 2009, p. 3).

Dallas-Fort Worth-Arlington, TX metropolitan statistical area - includes the counties of: Collin, Dallas, Denton, Ellis, Hunt, Kaufman, Rockwall, Hood, Johnson, Parker, Somervell, Tarrant, and Wise (United States Office of Management and Budget [OMB], 2013).

Globalism - the increasing interdependence of societies based on their economies, cultures, technology, and other factors (Spring 2008).

Glocalism - “a meaningful integration of local and global dynamics” (Brooks & Normore, 2010, p. 53).

Metropolitan statistical area – a geographical area that has “at least one urbanized area of 50,000 or more population, plus adjacent territory that has a high degree of social and economic integration with the core as measured by commuting ties” (United States Office of Management and Budget [OMB], 2013, p. 2).

Place-based art education - involves the making and experiencing of art focused on the local place/environment. It seeks to engage students in educational issues related to the land, conservation, and environmentalism (Knapp, 2010).

Toledo, OH metropolitan statistical area - includes the counties of: Fulton, Lucas, and Wood (United States Office of Management and Budget [OMB], 2013).

1.5 Background to the Study

During the preliminary research and development stages of this study, I wrote “Glocalism: Situating Global Civic Engagement in the Local Community” in *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement* (Hartman, 2016). In this chapter, I outlined the histories of globalism and neoliberalism along with their impact on

education. I then suggested that by merging the global with the local, spaces where students can develop civic engagement might emerge. The research for this chapter represents the foundation for the background of this study, and as such, this chapter will be referenced throughout.

As a result of a variety of economic and technological influences, scholars of both economics and education have concluded that globalism is inevitable in the modern world (Brooks & Normore, 2010; Menon, 2007; Peters, 2009). These convictions have led to broad claims such as: “we live in an era of globalization-- there can be no going back on it” (Menon, 2007, p. 24) and “globalization defines our era” (Suárez-Orozco and Qin-Hilliard, 2004, p. 1). With the popularity of this widely held belief, I recognize that both teachers and students have the responsibility to be aware of their roles as citizens of the world. With this new global citizenship comes the possibility for individuals and groups to effect change and do good on a worldwide scale. Unfortunately, with these promises of global citizenship come some serious causes for concern (Hartman, 2016).

Many scholars have argued that, as a result of globalization and subsequent neoliberal trends, public education in the United States is currently under attack, pointing to a number of groups proposing reform movements that promise to create a standard of accountability and prepare students to live in today’s global economy (Apple, 2004; Ball, Dworkin, and Vryonides, 2010; Giroux, 2013). For example, according to Giroux (2013), “this current crisis in education cannot be separated from the rise and pernicious influence of neoliberal capitalism and market-driven power relations, both of which work in the interest of disempowering teachers, dismantling teacher unions, and privatizing public schools” (p. 461). Similarly, Ball, Dworkin, and

Vryonides (2010) claimed that in the U.S., neoliberal trends led to the standards-based accountability movement; high-stakes, standardized testing; and a redistribution of public education funds in the name of school choice. In order to resist the disempowering of the teacher and the dissolution of public education, Pinar (2001) suggested that academics must “reconstitute ourselves from merely competent professionals to public intellectuals” (p. 699), and Giroux (2013) insisted that teachers must become public intellectuals who “combine scholarly reflection and practice in the service of educating students to be thoughtful, active citizens” (p. 461).

In recognition of my role as a citizen in a global society and an actor within the educational crisis described by Giroux (2013), Pinar (2001) and others (Apple, 2004; Gruenewald & Smith; 2008), I responded to Giroux (2013) and Pinar’s (2001) call for academics and teachers to act as public intellectuals, and I researched the process of developing a glocally focused art curriculum. I argue that the merger between the global and local offers possibilities for students that cannot be found in the current, standardized, and globalized curriculum that is so often pushed on teachers. Studying the process of developing this type of curriculum provides valuable insight for other teachers who might want to become public intellectuals in their own communities.

My research draws from notions of globalism and the related concept of glocalism. While there are many positive outcomes of living in a global society (Peters, 2009), many scholars in the fields of curriculum studies and art education have critiqued the logic of neoliberalism and the manner in which globalization plays out in U.S. educational contexts (Apple, 2004; Compton and Weiner, 2008; Giroux, 2013; Hill, 2010; McLaren, 2007; Menon,

2007). In the following sections, I discuss the promises and perils of neoliberalism, globalism, and the impact each currently has on education and the arts. Then I address how the creation of a glocal art curriculum is in direct response to these issues.

1.5.1 Neoliberalism and Globalization

Neoliberalism is the bipartisan belief that the free market is necessary to protect economic growth and social stability. The term neoliberalism can be traced to the 1930s. Following the Great Depression there was a popular belief that the laissez-faire economics of liberalism lead to the financial ruin of the time (Bockman, 2013). Bockman (2013) explained, that many economists of the time sought answers to the looming financial problems. European liberals proposed a solution based on a new kind of liberalism which centered on the belief that a strong state could support the economic stability of its free markets through legislation. This new form of liberalism became known as neoliberalism. According to Bockman, throughout the 1970s, capitalism struggled with a variety of crises throughout the world. Additionally, socialism, which capitalists viewed as a threat, was on the rise. In response, as an attempt to maintain control and profits, politicians and capitalists worked together to privatize formally publicly owned and operated entities. Bockman explained that the result of this restructuring was the formation of the first neoliberal states. According to Foucault (1979/2010) a state becomes neoliberal when the market is used to govern, and social services are disseminated using market standards like efficiency, competitiveness, and profitability (Hartman, 2016).

Globalization is related to neoliberalism. The term globalization was first used to describe the increasing interdependence of economies around the world. Wiggan and

Hutchison (2009) explain that during the twentieth century, World War I, World War II, the Great Depression, and the Cold War contributed to economic and political restructuring on a global scale. As a result, countries found their politics and economics intertwined with those of other nations (Hartman, 2016). Cerny, Menz, and Soederberg (2005) explained that as neoliberalism gained in popularity in the 1970s, 80s and 90s neoliberal policies became a regular part of global finances further entwining nations.

The process of globalization, or becoming interdependent, has led to an increased interest in understanding economics and politics not only within a nation but also in the context of the larger global picture. Ball, Dworkin, and Vryonides (2010) described globalization as a multifaceted social phenomenon. This phenomenon, while not exclusively linked to economic and financial systems, typically works through the movement of goods and services, cultural forms, ideas, and labor. This can be witnessed in business, as national and multinational corporations have found ways to become significant contributors to the connected interactions between nations. Additionally, Menon (2007) explained that this type of interdependent transfer can also be found in technology as new developments increase global communication and mobility. Furthermore, Ball, Dworkin, and Vryonides (2010) explained that education is affected and changed as a result of the shifting economic, political, and social landscapes created by globalism. Consequently, because this study deals with both the local and the global, I examined how theories of globalism and neoliberalism impact education.

1.5.2 Globalization and its Promises for Education

As globalization has gained momentum, *global education* has emerged. Spring (2008)

explained that initially, the term global education was used to address policies and programs that developed across the United States in response to concerns that students must be prepared to participate in the global economy. Standish (2014) explained that in general terms, *global education* refers to the way the field of education embraced issues of interdependence in relationship to a variety of critical concerns such as race, the environment, and economic development. There are no unified objectives for global education, but many scholars have suggested possible goals. For example, Anderson (1979) outlined four basic global competencies: 1) perceiving one's involvement; 2) making decisions; 3) reaching judgments; and 4) exercising influence. Additionally, Hanvey (1982) outlined five dimensions of the global perspective: 1) perspective consciousness; 2) state of planet awareness; 3) cross-cultural awareness; 4) knowledge of global dynamics; and 5) awareness of human choices.

As developments in mobility, technology, and communication have further entwined nations, the concept of global education has evolved. Global education is now not only a Western response to the recognition of an interconnected economy, but also, it is the process of the educational flux that occurs as different societies influence each other. Such flux is also sometimes referred to as global flow (Spring, 2008). Anderson-Levitt (2003) has identified two major models of education that have developed worldwide as a result of globalism. The first is the human capital model. In this model, learners are viewed as future participants in the economy. It can be characterized by the development of a national curriculum with required texts and lessons, standardized assessment-based promotion instruments, and an evaluation of educators that is based on student achievement. The second model Anderson-Levitt described is the progressive education world model, wherein learners are viewed as future, active citizens

and are consequently educated to be participants in society. It is characterized by teacher and student-controlled curriculum, active learning based on student interests, and teachers who are viewed as autonomous professionals. Spring (2008) argued that both of these two models originated in the Western traditions of education, and that as a result of global flow, they can be seen worldwide. Spring (2008) also offered two additional models of education to broaden Anderson-Levitt's list. The first was Religious Education with an emphasis on religious texts and spirituality, and the second is Indigenous Education with an emphasis on the traditions, customs, and culture of a particular indigenous group. While each of these models can be seen in a variety of forms worldwide, the human capital model, which has strong connections to neoliberal ideology, is currently the most popular, particularly among developed nations (Spring, 2008).

Some scholars have argued that society is benefited by the ever-increasing force of globalization, and they encourage educators to embrace globalization in their classrooms (Delacruz, 2009; Friedman, 2005; Peters, 2009). For example, Peters (2009) explained that by teaching and learning every subject from a global perspective, students should be able to recognize the interdependence and interconnectedness of cultures, places, and people, and that their doing so would prepare students to learn about global issues such as sustainability, environmental care, human rights, and conflict resolution. He suggested a variety of pathways through which educators might engage students in global learning, including developing empathy for others and working toward social justice. Peters (2009) argued that by engaging with global issues through the curriculum, students would work toward active global citizenship and be empowered to shape a more just and sustainable future. Furthermore, Peters (2009)

argued that the technology students and teachers have access to today makes this type of global education a feasible possibility in the average classroom. Lindsay and Davis (2007) also made the case for using technology and social media platforms to connect students in the classroom with their global world. While these scholars painted a positive picture of what a global education has to offer, there are scholars who caution against jumping head first into global waters.

1.5.3 Consequences of Neoliberalism and Globalization in Education

Many scholars have argued that neoliberal ideology is present in the educational trends of American public education, and as a result, negative consequences can be seen in the discourse surrounding issues such as: the purpose of education; school reform movements; teachers; curriculum; and the loss of the local community in favor of the global (Apple, 2004; Apple, 2010; Compton and Weiner, 2008; Giroux, 2013; Grunewald & Smith, 2010; Hartman, 2016; Hill, 2010; Menon, 2007; Spring 2008). In the following section, I discuss some of the major concerns related to neoliberal and global ideologies, which include: 1) the shifting purpose of education; 2) school reform and the rhetoric of assessment; 3) changing the curriculum and devaluing the teacher; and 4) loss of the local.

1.5.3.1 The Shifting Purpose of Education

Compton and Weiner (2008) explained that education for the public good has been under attack throughout the world. They assert that this is a result of policies and practices that shift the understanding of school and education from a government responsibility to a

potential market. This shift is fundamentally neoliberal and, in essence, is turning education into big business (Hartman, 2016). As education has become a business, its purposes and expectations become business-like as well. For example, Compton and Weiner (2008) explained that teachers now face “the introduction of business ‘quality control’ measures into education, and the requirement that education produce the kind of minimally-trained and flexible workforce that corporations require to maximize their profits” (p. 75). This corresponds with the neoliberal and global philosophies that view the purpose of education as the preparation of a future labor force which has been described by Apple (2004), Giroux (2013) and Thomas and Yang (2013).

According to Thomas and Yang (2013) the focus on the training of future workers is a characteristic of our neoliberal society. They explained that educational systems tend to reflect the structure of the society that they exist in. For example, education in an agrarian society naturally differs from education in an industrial society. In a neoliberal society, education seeks to train students to fit into profit driven business practices. The practices include things like efficiency and consistency, which are useful in generating capital. In contrast, concerns that are more ethical in nature, such as environmental issues, safety concerns, or labor rights, are only taught in relationship to how they impact business ideals like efficiency, consistency, and profits. Additionally, Thomas and Yang (2013) assert that a neoliberal education is focused on the future occupation of the student. As a result, qualities that are not easily measured, such as quality of life, morality, and civic mindedness are often minimized. In this sense, a neoliberal education is not about broad ways of thinking, knowing, and discovering knowledge; it is instead about specific methods, procedures, and facts that can be used (Hartman, 2016).

Apple (2004) provided an additional way business models impact education by explaining the process of textbook development and selection. Apple explained that in many classrooms, regardless of best practices, the textbook becomes the curriculum. He asserted that this is not necessarily a problem in and of itself, but it becomes a problem because most textbooks on a given topic look quite similar. This is because selling textbooks is a lucrative business and the goal is to develop as few textbooks as possible with the widest potential audience in order to maximize profits. As a result, only information that is considered safe and “appropriate” (Apple, 2004, p 189) will make its way into the book. The effect is a sanitized and “dumbed down” (Apple, 2004, p. 188) national curriculum with few references to important issues.

Additionally, several scholars have noted the way in which the neoliberal understanding of education impacts both funding and programs that are made available to students. For example, Menon (2007) explained that it is common for students at all levels of education to be encouraged to pursue learning that leads to the most financially lucrative path, while ignoring learning that leads to well rounded, civic-minded thinking (Hartman, 2016). This encouragement toward one mode of thinking likely affects enrollment in courses and ultimately impacts the types of courses offered within the school. Similarly, Molnar (1996) described the ways advertising and consumerism have become regular parts of the school environment and have influenced the fundraising efforts of schools. Lipman (2013) also described the ways in which governments frequently withdraw funding from public institutions like schools. The simultaneous withdrawal of government funding and prevalence of consumerism in school systems creates an environment that is ripe for privatization of these institutions. As schools

struggle financially, all too often, private investors and corporations step forward offering their money in exchange for advertising or influence over what is taught, resulting in a slow, deliberate shift to an educational model where the sole purpose is training future workers (Giroux, 2013 as cited in Hartman, 2016).

1.5.3.2 School Reform and the Rhetoric of Assessment

As the purpose of education has shifted toward employment training, public discourse has turned toward *school reform* as a means of obtaining a new type of education (Hartman, 2016). Critics of this view of education describe the school reformers as neoliberals or “economic modernizers who want educational policy to be centered on the economy, around performance objectives based on a closer connection between schooling and paid work” (Apple, 2004, p. 174). Reformers who hold neoliberal ideologies make strong connections between schools and the global marketplace, asserting that students must be equipped to compete in this marketplace in order to ensure economic security. These reformers view the marketplace as an ideal model for school reform. Consequently, they advocate for business-like strategies, voucher plans, and tax credits as solutions to a struggling educational system (Apple, 2004; Hartman, 2016).

The discourse surrounding accountability and assessment is one area in which the shortcomings of the neoliberal reforms described by Apple (2004) can be observed. Mathison (2008) explained that, because the idea of education as a commodity has been naturalized, it has become normal to associate business indicators of success like quality control, regulation, and the bottom line with education. This understanding of education then led to a series of

reform efforts that claimed to hold teachers and schools accountable, leave no child behind, and close the achievement gap. Mathison (2008) asserted that this rhetoric of accountability and assessment has put the ownership of problems in education on the shoulders of teachers, administrators, and schools, and it has diverted attention away from the need for adequate resources, funding, and equitable educational opportunities. This rhetoric forces schools to attempt to compete in the marketplace like their private counterparts. According to Mathison (2008), such competition also leaves families who desire something other than market-driven education disillusioned and displaced within the education system.

1.5.3.3 Changing the Curriculum and Devaluing the Teacher

As the rhetoric of school reform has led to business-like models for accountability and assessment (Apple, 2004; Mathison, 2008), the authority and creative intellectual qualities of teachers are being challenged. According to Compton and Weiner (2008), teachers in every part of the world struggle to ensure that children receive an education while facing a system that is increasingly devaluing teachers' work. They explained that in prosperous nations, "teachers' wages, their voice in policy, and the quality of their working conditions have been reduced" (p. 74), while at the same time, in nations that "lack power and wealth in the new global economy, teachers are working for a pittance, sometimes unpaid, too often poorly trained or with no training at all" (p. 74). Some scholars argue that, through the use of prepackaged curricula and a shift in the public's perceptions of quality education, students' knowledge and teachers' pedagogy are being dictated by the market (Giroux, 2013; Hill, 2010).

Hill (2010) explained that, in an effort to ensure that students are receiving the information they need to be competitive, neoliberal reformers have argued for the mass use of curriculum packages that have been prepared by experts. These packages contain “approved” knowledge and are often scripted, leading to a common belief that regardless of the quality of the teacher and school resources, students will learn what they need to know. Often, they are coupled with highly monitored testing environments in which a student’s success in learning the curriculum is evaluated. Additionally, as curriculum standardization increases, teachers and the art of teaching are seen as less and less significant. Giroux (2013) explained that prepackaged curricula attempt to standardize education and reduce teaching to a form of training, where values and morals are replaced with facts and methods. Additionally, this type of curricula removes autonomy on the part of the teacher and prevents them from making pedagogical decisions. Giroux (2013) argued that the underlying message, as schools turn to this form of curriculum, is that the behavior of teachers must be made consistent and controlled and that there is no room for teaching that might encourage students to think differently. Au (2011) labeled this process the New Taylorism of education. Taylorism refers to Frederick Taylor’s theories of scientific management, which focus efficiency and productivity in factory production systems. Essentially, Au (2011) asserted that standardization of curricula and assessments is producing a factory model of education. In this process of production, Au (2011) argued that it is “quite clear that such testing is promoting the standardization of teaching that both disempowers and deskills teachers” (p. 30). The result is that the high stakes testing and accountability systems have become a way for those outside of education to maintain power and control over what is taught. Au (2011) asserted that “through the very

political and ideological process of setting up the categories of interpretation of standardized test results, educational managers (e.g. administrators and policymakers) are able to monitor educational production and highlight those who do not fit within the boundaries regulated by the tests” (p. 36). He explained that as a result, high-stakes testing creates a visible disciplinary power where control can be maintained by those with the power to design, implement, and test the curriculum.

In a neoliberal society, those in power are those who have been successful in the free market (Giroux, 2013). Accordingly, wealthy individuals and private corporations have become prominent voices in the dialogue about how schools should be run and what should be taught. Evidence of the business influence in education can be seen in a variety of programs and partnerships created in the last 30 years. For example, Achieve Inc. is an organization created in 1996 through a partnership between the National Governor’s Association and CEOs of major corporations (Spring, 2008). At the time of its founding, the group declared high school to be the “frontline in America’s battle to remain competitive on the increasingly competitive economic stage” (Spring, 2008, p. 3). More recently, Achieve Inc. has partnered with a variety of other organizations to develop the Common Core Standards (“Achieve: Our History,” 2014). The Common Core Standards have far-reaching influence as they have been adopted as educational standards in 43 states. The Partnership for 21st Century Skills is another example of a group of businesses influencing current curriculum. It is an organization that includes several large corporate stakeholders, and it regularly partners with educational organizations and states to make recommendations about education, which enable United States students to compete in a global economy (Johnson, 2009). They have created the Framework for 21st

Century Skills, which is a document designed to help educators and policy makers set learning goals that will meet future needs ("Framework for 21st," 2014).

Business and political educational partnerships such as these have taken the place of educational experts, influencing policy and increasing the standardization of curriculum. Additionally, because of the inadequate public funding and resources available in many schools, such wealthy individuals and corporations are ready and willing to provide funding for programs they deem worthy. While administrators, teachers, parents, and students are often overjoyed at the resources that are available to them through these privately funded programs, there is a possible downside. For example, education funded by the wealthy has the effect of promoting the privatization of education while at the same time "impugning the character and autonomy of teachers and the unions that support them" (Giroux, 2013, p. 459). To resist this public devaluing, Giroux (2013) urged that teachers need to become public intellectuals by engaging in scholarship and participating in the political and civil discourses of their communities. Pinar (2001) had similar suggestions. He insisted that teachers at all levels must be allowed to select their curriculum and assessments, stating:

In higher education, most of us remain clear that curriculum and teaching are profoundly linked, that to perform our complicated professional obligations as scholars and teachers we must retain the academic freedom to choose those texts we deem, in our professional judgment, most appropriate. Most of us also appreciate that our professional labor requires that we decide how to examine our students, sometimes by research papers, other times by essay or short-answer tests, and even on occasion by a standardized examination. The situation in higher education is, of course, hardly ideal—the general education curriculum in many public research universities is more a political than curricular arrangement—but my point here is that the inseparable relation between curriculum and teaching remains intact, more or less, at many universities. (Why it was never fully honored in elementary, middle, and secondary schools is a historical and, for me, gendered question.) (p. 697)

Pinar (2001) explained that to solve these issues, educators and policy makers must re-conceptualize the public sphere of education in ways that allow teachers to act as intellectuals and “gain control of the curriculum, including the means by which teaching and learning are evaluated” (p. 699).

1.5.3.4 Loss of the Local

As the current trends of education move towards standardization in accountability, assessment, and curriculum, education as a whole is moving away from local, independently controlled school systems to a more centralized form of schooling (Hartman, 2016). This can be seen in recent federal acts like No Child Left Behind (No Child Left Behind [NCLB], 2003), which mandates highly controlled standardized testing in schools receiving federal funds. While the act does not directly provide standards or learning objectives, it does indicate which subjects must be taught and tested and requires that schools use teaching methods that are research based. In effect, the act has successfully imposed centralized and standardized structure to curricula, teaching strategies, and evaluations of both students and teachers (Zhao, 2012). Additionally, reform movements such as The Common Core State Standards Initiative (National Governors Association and Council of Chief State School Officers, 2011) have successfully been able to implement common standards for English Language Arts and Mathematics in 43 states. While these programs often pledge that they will prepare students for a future in the global world, not all scholars agree that standardization is the solution. Zhao (2012) contended that diversity of ideas and talents produces a much healthier society than standardization. He argued that “a decentralized system with strong local control and professional autonomy is an

effective way to cultivate the diversity of talents that will help keep a nation, a community, and an individual competitive” (p. 20).

Furthermore, Zhao (2012) argued that the centralizing trends in education are negatively impacting educators’ abilities to respond to the local needs in a community. He explained that the United States currently has 15,000 school systems, most of which are independent and run by locally elected citizens. Zhao contends that this makes them particularly responsive to local needs. He suggested that the larger districts in the country are serving the largest number of academically challenged students and that if, instead of centralizing education, the states were to make those districts smaller, local groups would be better equipped to respond to the needs of students. Zhao insisted on acknowledging the geographic and social diversity in the United States and working to create a system that is not one size fits all, but is instead responsive to both the local and global needs of students. He stated, “an ideal education system is tens of thousands of autonomous schools and millions of autonomous professional educators connected together in a global community, where they exchange ideas, collaborate on projects, and create new solutions” (Zhao, 2012, p. 22).

1.5.4 Glocalism and Community-Based Art Education

Scholars present a variety of solutions to the possible negative effects that globalism may have on local communities. For example, Gruenewald and Smith (2010) suggested a turn toward “new localism,” embracing a consciousness about the sustainability, economic development, and social development of local communities (Hartman, 2016). Brooks & Normore (2010) argued for increased understanding of the intersection of the economic and

social issues of globalization within local communities (Hartman, 2016). They proposed that educational leadership “demands a consideration of *glocalization*,” which they defined as “a meaningful integration of local and global dynamics” (p. 53). Fasenfest (2010) also offered a turn toward the glocal as a type of oppositional politics where community members are able to assert themselves (Hartman, 2016).

In response to these suggestions, I argue that there are two respected pedagogies in art education: community-based education and place-based education--which, when viewed through a global lens, might have potential to provide students with art experiences that are rich in global civic engagement and also make local connections. The literature related to globalism, glocalism, place-based, and community-based art education contains shared goals that inspired this research about curricula focused on global-local civic engagement. A full review of this literature is presented in the following chapter, but here, I briefly describe community-based art education and its connection to glocalism.

Community-based art education is a broad term, embracing a wide variety of people, practices, and locations that might be involved in the process of making and experiencing art related to a specific community. In this sense, *the community* can be any group of people brought together by aesthetic choices, traditions, location, identity, belief systems, or any other unifying factor (Congdon, 2004). *Art education* based on these groupings engages the participant with the community, bringing people together both formally and informally, in arts centers, museums, schools, religious facilities, and other local spaces to make or to view artworks (Congdon, Blandy, & Bolin, 2001). There are several fields of study that have similarities to community-based education. Knapp (2010) has identified 11 terms that are often

used interchangeably or as descriptors for education focused on place, including community-based learning, place-based learning, service-learning, environment-based education, real-world problem solving, and others. Of particular importance to this study is place-based education, which according to some scholars, represents a unique form of education focused on the local place/environment with the goal of engaging students in educational issues related to the land, conservation, and environmentalism (Knapp, 2010).

Community-based art education can include both traditional and nontraditional ways of making, seeing, and understanding, and practitioners often encourage the participants to see a community from a variety of political, cultural, economic, and educational perspectives (Congdon, Blandy, & Bolin, 2001, p. 3). In this way, community-based art education is consistent with contemporary goals for educating students in a global world. Brooks & Normore (2010), in their call for glocal educational leadership, outline nine specific glocal literacies that educational leaders should develop. These include *political literacy, economic literacy, cultural literacy, moral literacy, pedagogical literacy, information literacy, organizational literacy, spiritual and religious literacy, and temporal literacy*. They offer this not as an exhaustive list, but as a starting place to develop ways of understanding how the global world interacts with local lives. I submit that each of the suggested literacies is beneficial not only to educational leaders, but also to students being prepared to enter the globalized world. Many advocates of community-based art education suggest that a curriculum founded on the richness of the community leads to the development of skills consistent with those literacies described above. For example, Congdon, Blandy, & Bolin (2001) argued that community-based art education can “function in part, as catalysts for dialogue about individual and group

identity, local and national concerns, and ultimately the pursuit of democracy” (p. 3).

Additionally, Congdon (2004) asserted that art “can assist community members in thinking through issues needed to sustain a viable and healthy community” (p. 2), and that working with the arts “often generates individual and collective action” (p. 2). These civic minded, culturally sensitive actions are exactly what is sought after in a glocal education. It is with this knowledge about the possibilities and drawbacks of globalism, the promising ideas of glocalism, and the well-established pedagogy of community-based art education, along with my personal interests as a researcher, that I designed this study.

1.6 Theoretical Framework: Experiential Learning

As addressed in the previous section, this research synthesizes ideas from many theories including globalism, localism, and community- and place-based art education. While these are each critical to the rationale for the study and the methods that will be employed, individually they are not fully representational of the lens that I used to design, enact, and analyze my research. For this, an exploration of the larger paradigm that I operate within is necessary, because it is this paradigm that provides structure, unifies the multitude of theories, and offers insight into the design and analysis of my research. For me, this unifying paradigm is experiential learning, and more specifically, experiential learning in the arts and teaching toward aesthetic experience. My research agenda and teaching practices have been heavily influenced by the works of philosophers such as John Dewey, Paulo Freire, and Maxine Greene. In fact, my background with experiential learning inspired me to investigate the problems with

globalism in education, and it was the lens through which I conceived a possible solution to these problems; so naturally, it will be the lens through which I write and analyze my work.

As I began to work on curriculum and professional development based on local art and issues, I began to see the difficulties teachers were having teaching toward a global society. My investigation of the issue allowed me to understand how globalism was primarily being taught in a didactic way, and this method was contributing to a variety of teaching practices that encouraged a binary, oppositional view of cultures (Grenewald & Smith, 2008; Inokuchi and Nozaki, 2010). My own knowledge of experiential learning steered me toward community-based art education as a means of enabling students to develop the skills necessary to translate their own experiences to those of others and to the increasingly glocal society. Ultimately, my belief in experiential learning shaped the ways I explored and wrote the curriculum for this study. Consequently, in order to provide a better understanding of how my views on experiential learning shaped this research, I explain how experiential learning recognizes students as independent thinkers, emphasizes individual interests and experiences, supports a shift from global to glocal thinking, and encourages empowered critical thinking. Additionally, I present the ways each of these components of experiential learning relates to the art classroom. Finally, to transition from theory to practice, I have paired each of the philosophical tenets of experiential learning with an example of practical community-based research.

1.6.1 Experiential Learning

In essence, experiential learning rests on the belief that students are not empty receptacles, waiting to be filled with factual knowledge about a given topic; instead, students

are treated as independent beings with personal and communal interests, experiences, and prior knowledge. These components critically impact the way students learn and should consequently inform the way they are taught. According to Dewey (1938/1997), it is these experiences that hold the most possibility for the success of a student beyond the classroom. He suggested that “perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying” (p. 48). This belief leads teachers to privilege the academic content of the lesson over the experience or application of it, creating a deficit of practical knowledge for the student when he or she interacts with the outside world. This philosophical idea has been practically supported by research. For example, Inokuchi and Nozaki’s (2010) study found that while teachers believed students would accept the information they provided about Japanese culture as truth, the students most often synthesized the information with the knowledge and experiences they already had related to Japanese culture.

Furthermore, theories of experiential learning necessitate that the interests and daily experiences of the students are used as both a motivational factor and as a way of emphasizing relevancy (Dewey, 1938/1997). This is because authentic learning is not merely experienced, it is embodied (Dewey, 1938/1997; Wason-Ellam, 2010). Embodied learning utilizes the sensory input of the experience and situates it among social interactions, personal interests, and bodily activity (Dewey, 1938/1997; Wason-Ellam, 2010). Consequently, consideration of a student’s interests, experiences, and prior knowledge is critical in addressing the ways educators might choose to engage students with both global and local issues such as religion, culture, politics, community, economics, social issues, etc. Recent research has demonstrated the importance

of these types of embodied experiences in relationship to community and place-based education. For example, Wasson-Ellam (2010) conducted an autoethnographic study (which is reviewed in detail in the literature review) in which she and a teacher engaged third grade students in an exploration of place and environmental issues using embodied learning strategies. She found that through embodied, community-based learning, students were empowered to take control of their learning and see their local community as a site for action.

The rationale for recognizing the student as an independent and constructive learner is closely related to the argument for switching from global teaching practices to glocal ones. Globalism in schools has led to didactic methods of teaching culture, where students are provided “factual” information about a culture and expected to adopt and apply the information in their own lives. This style of information delivery is an inadequate means of providing students with relevant and meaningful cultural content (Inokuchi & Nozaki, 2010). In this method of teaching, students have little choice but to relate the new information about a culture to the previous information they have about their own culture. This allows only for an us/them duality that encourages othering. Inokuchi & Nozaki (2010) suggested that what is missing is the ability of the students to see the relationships between their culture and the culture that is being taught. Brooks & Normore (2010) argued for glocalization as a method of meaningfully integrating the global dynamics at play in the world with the local practices and issues of communities.

Experiential learning is also closely tied to critical pedagogy. For example, Freire (1970/2000) rejected what he referred to as the “banking model” of education, which he described as the belief that students are empty vessels, waiting to receive, file, and store

deposits of knowledge. Instead, he advocated for a pedagogy that was a collaboration between teacher, student, and society, with each as a co-creator of knowledge. Additionally, he advocated for active, dialogic learning in which students build knowledge by acting and exploring their own realities. These theories have been explored in research of community-based learning environments. For example, Jakubowski & Burman (2004) used a model of experiential learning derived from Paulo Freire's critical pedagogy and influenced by Stephen Brookfield's theories of critical thinking to develop a community-based learning course for undergraduates in a sociology program. Specifically, they focused on the notion of critical thinking as a lived activity and a reflective process that provides the learner opportunities to understand the way new knowledge relates to past and present experiences. In a case study of this program, they found that through the process of active involvement and engagement with the community, students were able to become active and critically responsive to the social issues and needs of their community. Because a goal of this study is to enable students to be active and responsive to global issues on a local scale, findings such as these support the use of experiential, community-based strategies.

In summary, because cultural understanding cannot simply be taught, but must, to some extent, be experienced, teachers, researchers, and curriculum developers must consider the ways in which they can engage students in meaningful cultural experiences. This becomes a complex problem when it is compounded by budgetary, location, personnel, and time constraints. But, by teaching for aesthetic experience, students can engage with the arts in meaningful ways while working within each of these constraints. In the following section, I

explain how the arts, and specifically philosophies of aesthetic experience, can enhance a community-based, glocal curriculum.

1.6.2 The Arts and Experiential Learning

There are two critical components of an experiential art curriculum. The first is engagement with the aesthetic experience, the second is involvement with hands-on projects that encourage problem solving, self-expression, and creativity. I will explain how each of these will become a critical component of a community-based art education curriculum that seeks glocal thinking.

One way students can experience art is through the aesthetic. Aesthetic experience has been defined and redefined by philosophers and scholars for centuries, but in essence, it is “engagement with art actively, reflectively, and with wonder” (Diaz & McKenna, 2004 p. 2) in order to question what is known, make sense of personal experiences, and develop a “wide awakesness” (Diaz & McKenna, 2004) to the world around us. The power of the aesthetic experience is exemplified in Richard Kearney’s (1988) writing when he states:

It is the willingness to imagine oneself in the other person’s skin, to see things *as if* one were, momentarily at least, another, to experience how the other half lives. Is this not what occurs in drama or fiction, for example, when we are transported into another person’s mind and body existing in another time and place, in another culture and society? Then we experience the world as if we are Oedipus, Hamlet, Anna Karenina. But not just the world of heroes and heroines. The poetical imagination equally empowers us to identify with the forgotten or discarded persons of history. It invites excluded middles back into the fold, opens the door to prodigal sons and daughters, and refuses the condescending intolerance of the elite toward the [proletariat], the saved towards the damned. The poetical imagination opposes the apartheid logic of black and white. (pp. 368-369)

It is from this description of what happens when students and teachers fully engage in the aesthetic that the act of experience is made expressly clear. Experience with art encourages independent, active engagement with place, time, culture, social issues, identity, and a whole host of other possibilities. Through authentic aesthetic engagement, students can experience cultural and community understanding in meaningful and relevant ways. Of course, knowing this is possible is only half of the equation; the other half is structuring learning so that the opportunity for aesthetic engagement is present. Ideas for how this can be done can be found in Maxine Greene's (1973, 1977, 1982, 1995) philosophies of education.

Inspired by Dewey's philosophies of art and education, Greene (1973) revolutionized experiential education when she encouraged reflective, aesthetic practices not only for students, but for teachers as well (Hansen, 2010), encouraging a type of praxis through the arts that exemplifies embodied learning. Greene (1973) suggested that both teachers and students must open themselves to the arts as independent and active learners. Additionally, Greene encouraged seeing the process of teaching as linked to the aesthetic in such a way that the act of teaching becomes an art. In this respect, she stressed that teachers engage with their teaching as an artist engages with their masterpiece: feeling, seeing, listening, and sensing every possible moment as a method of contemplative practice.

With this in mind, Greene's (1973) philosophy is particularly helpful in understanding how aesthetic experiences can help transition curriculum from an understanding of global education as a one-way delivery of cultural information to an understanding of global education as a component of dynamic learning that empowers students to act in their own communities. Furthermore, Greene's (1973) philosophy of aesthetic experience calls not only for self-reflexive

practices but also for a connection to community that is distinctly glocal in nature. For example, in *Releasing the Imagination* (1995) Greene suggested a link between imagination, a sense of possibility, and the making of community. She suggested that, when students and teachers realize the imaginative possibilities of the space around them, every shared space (from government to the classroom) becomes open to the “process of our becoming,” (p. 130), meaning that students and teachers can begin to question the development of these spaces in order to effect change. Greene (1995) argued that the inclusion of the humanities in the curriculum creates a space in which students and teachers can become intimately aware of their own person as well as those around them. By teaching with candor and sincerity about the continuous process of learning and experiencing, she contends that students have the potential for agency and awareness in their own lives. This then has the potential to inform students’ and teachers’ sense of shared spaces, public policy, and social communities, engaging them with the possible impact education can have in the public sphere. Greene (1977) asserted that the aesthetic curriculum is critical in responding to social problems. Similar to Freire’s ideas, she identified society as perpetuating a form of an anesthetic character, a general sense of unawareness and incapacity to feel or reflect, which has been enabled by cultural institutions, including schools. While these concerns were written nearly 40 years ago, they mirror the current educational concerns about the teaching of globalization.

To counteract the social move toward unawareness, Greene (1977) suggested that the aesthetic experience is something that encourages openness, making it uniquely positioned to challenge linear, positivist thinking. This openness gives way to a freedom within the structure and provides a space where students are at liberty to challenge what is being taught and to

think in self-reflective ways about their views. In these moments, students are able to move from being merely gazers to seers and from hearers to listeners. Greene (1977) asserted that “if the uniqueness of the artistic-aesthetic can be reaffirmed, if we can consider futuring as we combat immersion, old either/ors may disappear. We may make possible a pluralism of visions, a multiplicity of realities” (p. 295). These are closely related to the hopes that that Inokuchi & Nozaki (2010) expressed for authentic student interaction with the global and cultural world around them. Aesthetic experience then presents the opportunity to engage students in the types of experiences necessary to build cultural understanding and empathy.

Greene’s (1973, 1977,1995) theories have practical application in the classroom. For example, inspired by Greene’s philosophies, Salvio (1998) conducted research (which is reviewed in detail in the literature review) in which she allowed her students to explore historical, theoretical, photographic and literary works regarding the stories of the lived experience of women in Haiti and New York both individually and within a group. She then asked them to create their own expressive works that explored the concepts they were discovering. Salvio found that, through community-based aesthetic experiences and the act of making, her students were able to critically engage with social issues both globally and locally.

1.6.3 Theory to Practice

The theories of experiential learning have been influential in the identification of the problem I address and the methods I employed in studying it. It also guided the curriculum writing process, because it informed my opinions about the types of activities that are best suited to engage students in experiences with art, community, culture, the global, and the local.

As discussed previously, engaging students with the aesthetic often involves participating in activities that encourage an in-depth process of looking; this process of perceiving “requires the viewer to look beyond the obvious, below the surface, to the subtleties of expression found in the artists’ use of elements” (McKenna, 2004, p. 55). I was able to make this process, with the input of teachers and community members, an integral part of the community-based art education curriculum I developed. Additionally, the curriculum I developed allowed for aesthetic experience that was not based solely on the activity of looking. Salvio (1998) stated that, while Greene’s early work did not expressly call for the act of creation as part of the aesthetic curriculum, Salvio found doing so to be a benefit to the creative process of “wide-awakeness” (p. 100). This sentiment was later affirmed by Greene (as cited in Diaz and Mckenna, 2004) when she stated:

If I had the opportunity, I would insist that every teacher (like every student) should have an opportunity to work with at least one medium to mold, to carve, to detail, to embody feelings somehow. No matter the degree of insufficiency, the very effort to say how it was, how it is...somehow brings us into the heart of the artistic-aesthetic. We may not succeed. We may not complete what we want to complete. But we know in some measure; and we rediscover what it is to move beyond, to question, and to learn. (p. 26)

As a result, I developed activities that engage students in both looking and creating to encourage awareness of their global and local positions within their community.

1.7 Significance to Art Education

While there is a clear need for art curriculum that engages students in glocal thinking, and there are individuals who are developing these types of curriculum for their own local communities, there are neither studies nor literature that provide a framework for the process

of developing such a curriculum, nor are there any studies that explore how processes might be applied broadly. This is important to note because without this information, the task of developing glocal curricula (even when the need is recognized) can be overwhelming for the teacher or curriculum writer tasked with the job. The results of my study begin to fill that need, and the resulting curricular documents will be useful for encouraging connections between concepts of art as an experience, as a creative process, as a means of understanding the world, and as a means of understanding local issues and concerns.

Additionally, the move toward glocalism offers not only a more complete picture of our new, global society, but also, it offers a site of resistance for local communities. Currently, “interaction with the wider community and all the learning opportunities these could afford is overlooked in the push for each student to meet prescribed content area standards, through decontextualized classroom instruction” (Gruenewald & Smith, 2008, p. xiv). When this focus is shifted to incorporate the needs and concerns of the local communities within the global world, students become equipped to see how they might contribute to the preservation and perseverance of their community. I believe the visual arts classroom represents an ideal site for shifting the focus in the curriculum from a pure global understanding to a glocal one. In fact, Congdon (2004) suggested that community-based art education provides opportunities for students to “employ artistic means to address social issues and concerns in their own community” (p. 2).

My study furthers art education by contributing curricular documents, which are founded in an understanding of the benefits of a glocal art curriculum. In addition, by studying the process of developing these documents for different communities, this research provides

valuable information to future researchers, administrators, and educators who might wish to create glocal curricula for their communities.

1.8 Limitations

I have identified three limitations to this study, the first of which is the possibility that I made mistakes in developing a suitably specific community-based art education curriculum. For example, I might have omitted an artwork, concept, social issue, or other concern that is considered important to the community; conversely, I might have overemphasized a relatively minor artwork, concept, or social issue. However, by conducting interviews with community members, I minimized this possibility. Additionally, I do not present the curriculum I developed as a definitive, complete, picture of glocal art education, but I do present it as a starting point from which individual teachers can build and change as necessary.

The second limitation I identified is that the materials presented in this study have not been taught in a classroom. By not having taught the material, it is possible that it contains mistakes that would normally be corrected in a typical curriculum planning cycle, which involves writing, implementing, and evaluation/revision (Zenger & Zenger, 1984). This risk is minimized through community members' checks and reflection. Also, while the curriculum has not been revised based on teaching experiences for the purposes of this study, in the long term, teachers who use the materials will have the ability to revise and revisit as necessary, potentially informing future research.

The third limitation I have identified is that my population is too small to draw any broad generalizations. I used two different communities and explored the possible similarities

and differences that exist in planning a community-based curriculum for each of them. While the resulting documents and analysis of the process reveal valuable information about the possibility for the development of future curriculum in other communities, I recognize that my results are still only representative of the communities I studied and might not apply to other communities.

1.9 Summary

While some scholars (Delacruz, 2009; Peters, 2009) aspired to a global education that encouraged students to see the interconnectedness of peoples and become engaged in creating a more just and peaceful world, others (Apple, 2004; Compton and Weiner, 2008; Giroux, 2013; Hill, 2010; Menon, 2007) warned that global education is tied to a neoliberal ideology that is responsible for devaluing the teacher, standardizing education and curriculum, and eradicating local culture from school. As a result, scholars such as Brooks & Normore (2010), Fassenfest (2010), Gruenewald and Smith (2008), and Zhao (2012) have suggested that a merger between the local and the global offers a means of accessing the promises of a global education while avoiding some of the major perils.

In writing about the challenges faced by teachers in a globally and neoliberally dominated educational system, Giroux (2013) stated that “in the interest of expanding this struggle, educators need a new vocabulary for not only defining schools as democratic public spheres, students as informed and critically engaged citizens, but also teachers as public intellectuals” (p. 460). I contend that by merging the global and the local, students will be better prepared to take on the active challenges of being global citizens as described by Zhao

(2012) and that teachers will be better prepared to act as public intellectuals. Consequently, acting as an educator and scholar, I used the theories of experiential learning as a lens throughout the research process to explore the possibilities for glocal education that exist in creating a community-based art education curriculum that is focused on publicly accessible art. The following chapters address the literature reviewed, the methodology used, the findings, and the conclusions.

CHAPTER 2

LITERATURE REVIEW

Globalization is a phenomenon of worldwide interdependence that can be observed in economics, culture, politics, and social practices (Brooks & Normore, 2010; Spring, 2008), each of which impacts the classroom in its own way. Students and teachers today have an increased demand on their time and energy to participate in activities leading directly to standardized learning objectives and measurable goals. Public and private spaces where informal learning about the local community and the larger world in which it is situated have been replaced with structured classrooms and prepackaged curricula (Graham, 2007; Gruenewald, 2003b; Inwood, 2008). Many scholars have suggested that in order to relate classroom learning to the world beyond the school walls, students must make meaningful connections with their local communities and environment (Bastos, 2007; Gruenewald, 2003b; Graham, 2007; Inwood, 2008; Kutzel 2007; Sobel, 2004). In other words, students need exposure to curricula that seek an integration of global and local concerns, which some scholars label glocalism (Brooks & Normore, 2010).

As discussed in section 1.5, several scholars have presented lists of goals and objectives for global and glocal education. For example, Hanvey (1982) outlined five dimensions of the global perspective: 1) perspective consciousness; 2) state of planet awareness; 3) cross-cultural awareness; 4) knowledge of global dynamics; and 5) awareness of human choices. Brooks & Normore (2010) outlined nine ideal, educational glocal literacies: 1) political literacy; 2) economic literacy; 3) cultural literacy; 4) moral literacy; 5) pedagogical literacy; 5) information

literacy; 6) organizational literacy; 7) spiritual and religious literacy; and 8) temporal literacy. Each of these represents a starting point to developing ways of understanding how the global world interacts with our local lives. Several of these goals and literacies align with the civic minded, culturally sensitive goals of community-based art education. For example, Congdon, Blandy, and Bolin (2001) argued that community-based art education can “function in part, as catalysts for dialogue about individual and group identity, local and national concerns, and ultimately the pursuit of democracy” (p. 3). Additionally, Congdon (2004) asserted that art “can assist community members in thinking through issues needed to sustain a viable and healthy community” (p. 2) and that working with the arts “often generates individual and collective action” (p. 2).

The literature related to community-based education includes related studies under the label place-based education. The purpose of place-based education, while primarily ecologically focused, also aligns with the goals of a global and glocal education. For example, Woodhouse and Knapp (2000) described the purpose of place-based education as “prepar[ing] people to live and work to sustain the cultural and ecological integrity of the places they inhabit” (p. 4). I found that in educational contexts, place and community are two sides of the same coin, each distinct in nature but at the same time dependent on the other. While there are a variety ways students can be introduced to glocal education, I argue that the relationships existing between glocalism and place- and community-based art education make excellent starting points for an exploration of glocalism in the art curriculum. Accordingly, this literature review examines the intersections between place-based and community-based art education in relationship to the intersections between globalism and localism.

During the preliminary research and development stages of this study, I wrote “Glocalism: Situating Global Civic Engagement in the Local Community” in *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement* (Hartman, 2016). As discussed in section 1.5, that chapter outlines the histories of globalism and neoliberalism along with their impact on education, and it also provides an analysis of place- and community-based literature and its relationship to global and local educational goals. Utilizing portions of this research, this literature review outlines current literature on both place and community in education; next, I review current literature for place-based and community-based art education; and finally, I address how the two fields might work together to achieve glocal thinking.

2.1 Defining Place and Community

Place and community are terms that have been used in American educational discourse for several decades. As their use has evolved, the result has been theories and pedagogical practices often described under the umbrella terms of place-based and community-based education.

2.1.1 Place in Education

According to Schubert (2004), the notion of *place* and its roll in curriculum can be found in the educational literature as early as the 1960s. While in common usage, *place* and *space* seem to be interchangeable terms, there are important pedagogical distinctions (Hartman, 2016). The term *space* refers to a nameless, unidentified location, while *place* is a defined location with personal or cultural meaning. In other words, *place* is “consumed space”

(Visconti, Sherry, Borghini, & Anderson, 2010, p. 512). According to Hutchinson (2004) places can be defined by geography, experiences, and social ties. People are most familiar with the places they inhabit daily, the physical locations where they live, work, and relax. These places are frequently defined by their geographical and architectural boundaries and are often overlooked as people move through them with little thought. Periodically though, these places become something more than physical locations; they take on special emotional, meaning. For example, the notion of *home*, represents both a physical location and an individually constructed meaning based on a person's relationship(s) to the location (Hartman, 2016). Additionally, places can be defined by groups of people and can assume shared meanings. Examples of culturally constructed shared places include *school, government, or church*. Communal places such as these exist as social dialogues relative to the people, their relationship(s) to one another, and to the place(s). As a result, these places have multiple, concurrent, individual experiences contributing to a continual defining and redefining of the place. For instance, school can be a place of significant cultural importance that is constantly being defined and redefined. Not only does school represent a physical location where children gather each day, Hutchinson (2004) explained that in a ritualistic way, school is also a place where knowledge is passed from one generation to the next. The school functions as a place where adults lay their hopes for the security of their children and of society. As these hopes and ideas for society change, so does the notion of school.

Siskar and Theobald (2008) explained that the rise of the environmental movement produced place-based learning pedagogies. This movement is focused on human coexistence

with the environment. As the movement developed so did the work of environmental education scholars including: David Orr (2013).

David Orr is a widely published environmental scholar. In one of his more recent works, Orr (2013) discussed the challenges to the idea of *place* in education, explaining that because many people no longer live attached to a place, relying on it for food, water, shelter, etc., they might have difficulty seeing place as anything but an indefinable idea. Yet Orr (2013) also asserted that place should hold a critical part in education and curriculum. He claimed that integrating place into education is important because “it requires the combination of intellect with experience. The typical classroom is an arena for lecture and discussion, both of which are important to intellectual growth. The study of place involves complementary dimensions of intellect: direct observation, investigation, experimentation, and skill in the application of knowledge” (pp 185-186). This understanding of the types of intellect involved in learning grounded in place can be seen in philosophies of place-based education.

Sobel (2004) described place-based education as the utilization of the local community and environment to teach concepts across the curriculum. According to Sobel (2004), place-based education encourages students to develop strong ties to their community, the natural world, and their civic responsibilities. Consequently, place-based practices are often directed toward geographical issues such as conservation or environmentalism, phenomenological issues focused on living well in a place, or the sociological issues related to the interactions of people living in that place. Additionally, Knapp (2008) emphasized that place-based curricula typically include objectives related to physical locations. With the focus on the physical locations, Orr (2013) explained that “critics might argue that the study of place would be

inherently parochial and narrowing” (p. 187) and he asserted that if place were the sole focus of education then it could be. He proposed instead that “place would be only a part of a larger curriculum which would include the study of relationships between places as well” (p. 188). This notion of the study of the relationships between and among places leads naturally to a discussion about community in education.

2.1.2 Community in Education

Similar to *place*, *community* has a complex meaning. Tyler (2006) describes community as networks of relationships among groups of people. Tyler explained that there are three established types of community: *traditional*, *vocational*, and *local*. *Traditional* communities consist of friends and family. *Vocational* communities are those that arise from common goals. *Local* communities are those that form because of a shared location (Hartman, 2016).

Early references to community-based pedagogies can be found in the works of constructivist educational philosophers such as John Dewey (Dewey, 1927). According to Siskar and Theobald (2008), the rise of these educational philosophies can be attributed to the Communitarian movement. The Communitarian movement is based on the understanding that the community is an integral part of society and that it plays a key role in the development of the individual. Founding scholars of this movement include Charles Taylor (2003), Michael Sandel (2009), Michael Walzer (1983), and Amitai Etzioni (1994) (Siskar and Theobald, 2008). Communitarians such as Etzioni (1994) feared that the loss of community would erode the moral fabric of society and asserted that individuals must be grounded in their communities. Similarly, community-based pedagogies seek to create relevant and grounded experiences for

learners in order to develop strong community identity. As a result, while place-based education is frequently focused on physical locations, community-based education is often directed toward concerns of justice, civic-mindedness, ethics, and morality.

2.1.3 Distinctions and Similarities

According to Siskar and Theobald (2008), while there is overlap between place- and community-based teachings, they can be most easily differentiated by understanding place as a concrete, physical location and community as an abstract, social construct. This distinction occurred early on in the development of the two pedagogies, particularly as many place-based educators highlighted ecology and conservation issues. Despite this distinction, however, Siskar and Theobald (2008) believed that the two have overlapping properties and that to some extent, each defines the other. For example, places are often defined by the development of a community, and as people gather in a location, they find shared interests and form cultural bonds, giving that place its meaning. Conversely, communities exist in a place (or several places) and are frequently defined by their physical location. In educational literature, the subtle differences between the two have given rise to a variety of related, yet distinct terms describing pedagogies of place and community in education, including: community-based learning, place-based learning, service-learning, environment-based education, real-world problem solving, and others (Gruenewald, 2003b; Graham, 2007; Knapp, 2008; Siskar & Theobald, 2008).

2.2 Place- and Community-Based Art Education

Similar to the general education literature, the terms place-based and community-based art education frequently have intersecting meanings (Inwood, 2008; Knapp, 2008).

Consequently, to maintain an inclusive focus for my study and the review of literature, I selected Congdon's (2004) inclusive description of community-based art education. He described community-based art education as a broad term embracing a wide variety of people, practices, and locations that might be involved in the process of making and experiencing art related to a specific community. Additionally, I selected a comprehensive definition of place-based art education based on Knapp's (2010) description. He described place-based education as education that involves the making and experiencing of art focused on the local place/environment and seeks to engage students in educational issues related to the land, conservation, and environmentalism. With these definitions in mind, place- and community-based art education programs exist when people are brought together by some unifying factor in order to make or view art that engages the participant with that place or community. This can occur in various locations including schools, art centers, museums, and other local places (Congdon, Blandy, & Bolin, 2001; Graham, 2007). Consequently, this study considered theoretical and empirical literature related to both place- and community-based art education in various settings.

Distinguishing between place- and community-based art education philosophies can be a challenge. To avoid getting lost in the semantics of each discipline, I focus on the objectives of each and explain how they influenced the development of this study. Ulbricht (2005) expounded on the variety of community-based art education programs and categorized them

by their objectives, which include: 1) community outreach; 2) ethnography; and 3) public art. I argue that these comprehensive classifications can serve as a way to examine most research for both place- and community-based art education; however, in order to recognize the distinctive emphasis on ecological issues found in many place-based programs, I added a fourth category of environment, ecology, and place. The subsequent sections examine various place- and community-based literature, grouped according to goals, in order to describe how they can enhance global-local connections through art education.

2.2.1 Community Outreach: Learners Take Social Action

Community-based art education that has an outreach focus (sometimes referred to as service learning), is focused on developing student understanding of social issues and then assists them in taking steps toward social action in their communities. When describing her community-based art education outreach program, Eckhoff (2011) explained that community-based art education programs “help to broaden participants’ understandings of the arts and education while also cultivating positive attitudes towards informal learning through engagement with various community and cultural resources” (p. 258). Similarly, Hutzell (2006) explained that outreach activities encourage students to develop a sense of place and to reflect on their responsibility in making communities and places better.

One example of a community-based art education program with an outreach focus can be found in the work of Bastos (2004 & 2007). Bastos has several studies focused on her work in the Art in the Market (AITM) program (Bastos, 2004, 2007; Bastos & Hutzell, 2004; Hutzell, Bastos, & Cosier, 2012). The Art in the Market program originated in 1997. It was founded by

Frank Russell, an architect associated with the University of Cincinnati. AITM had four main goals: 1) to improve the aesthetic environment of the Findlay Market District by adding public artwork; 2) to provide a space that promoted community-based artwork; 3) to improve the community by creating employment opportunities for adults and youth with artistic interests; and 4) to provide a sense of ownership and empowerment to the community's residents. To accomplish these goals, youth from Over-the-Rhine, an underprivileged neighborhood in Cincinnati, were paired with students from the University of Cincinnati. Together, they interviewed community members, business owners, family members, and others to discuss community issues. Then, together, they designed and implemented community-based public works of art responding to the needs identified (Bastos, 2007). Over the course of 10 years the program was responsible for over 50 works of community-based art.

While initially Bastos (2007) noticed that her students defined community by geographical and architectural boundaries, she found that as they worked with members of the community, their points of view evolved. Students came to understand community not in terms of the physical location, but in terms of the people and their relationships. She explained that AITM intentionally partnered members of different cultural communities together and through this partnership, they encouraged each other to develop new awareness and to replace previous preconceptions. One example Bastos (2007) provided of this type of awareness in the temporary *Unity in the Community* murals. In the spring of 2001 there were riots and protests in Over-the-Rhine and the Market. These riots and protests were in response to the death of an unarmed 19-year-old black youth, who was shot by the police. As a result of the riots and protests some store fronts were damaged. Participants in the AITM program

came together and discussed their thoughts and feelings about the events, in what Bastos referred to as “powerful conversations” (p. 58). Then, together they painted temporary murals that symbolized the participants’ desires for unity on the plywood that was used to repair the storefronts.

Bastos’ (2007) work is important for this study because it demonstrates how community-based art education provided opportunities for students to develop their own relationship to the community. Her work also demonstrates how this type of education might enable students to interact with communities and cultures outside of their own without “othering” groups. This echoes Inokuchi and Nozaki’s (2010) conclusion that building thoughtful relationships was necessary for a curriculum that seeks to address both local and global concerns respectfully.

Karen Hutzel also works with outreach-focused, community-based, art education. Like Bastos, Hutzel also has been involved with the Art in the Market program (Bastos & Hutzel, 2004; Hutzel, 2006, Hutzel, Bastos, & Cosier, 2012). Inspired by her work with AITM, Hutzel (2006) established a cooperative learning program at Florida State University. In this program, Hutzel partnered students in her class with youth from a nearby neighborhood. Throughout the course, they learned Adobe® Photoshop® together. Then, she asked the students to collaboratively create artwork using the techniques they had learned. There was an emphasis on mutual learning and partnership throughout the program. This, Hutzel emphasized, was because community-based learning and service-learning experiences should focus on reciprocal benefits. In the case of this program, in addition to learning about and from each other, both

the community participants and her students received education in Adobe® Photoshop®, a valuable skill they will be able to carry forward.

In an effort to describe how participants develop mutual respect, Hutzal (2006) elaborated on one particular partnership--a partnership between a local teenager, Julius, and a doctoral student, Brian. One course assignment involved creating a collaborative collage. In order to create this collage, Brian and Julius photographed parts of the university campus that were of interest to Julius. Hutzal explained that this process was enlightening for Brian. By focusing on Julius' interests, Brian was encouraged to explore the university grounds, a place he was very familiar with, in a new way. Halfway through the semester, Julius was placed in a juvenile detention center. When Brian received this news, Hutzal noted that he seemed to have a newfound determination to complete their project, "by bringing attention to a boy who had been displaced" (p127). Independently, Brian created a poster sized collage of images he and Julius took together. He titled the collage *Julius' FSU World Tour* and displayed it during their end of year celebration. Hutzal (2006) explained that, through this process, Brian was required to see places from another's point of view and in turn was able to represent Julius.

Hutzal (2006) noted similar reactions with other students. For example, she had one art education student who was initially concerned about her technical abilities as well as her abilities to teach her youth partner. At the conclusion of the course however, the student reflected that she now realized art was really about people. Hutzal concluded that, for this student, the experiences of exploring her own place as well as that of another allowed her to see the interconnectedness of each place. Hutzal explained that "[g]iving up her desire to be in charge allowed her to develop a reciprocal partnership and a meaningful learning experience

for each of them” (p. 132). Akin to Bastos’ (2007) conclusion that partnerships could serve as the footing for equitable cultural interactions, Hutzel’s (2006) conclusions are particularly important for this study because they validate the ways community-based art education encourages students to step outside of the familiar and local to see their community from a different perspective. This is critical for developing the glocal literacies described by Brooks & Normore (2010). Additionally, these notions relate to two of Hanvey’s (1982) goals for global perspectives, 1) perspective consciousness, which focused on developing an understanding that one person’s point of view is different from that of others, and 2) Awareness of Human Choice, which acknowledged that an individual’s actions impact others.

An additional variation on a community-based arts education outreach program was presented by Eckhoff (2011). While the programs described by Hutzel (2007) and Bastos (2006) described educators and students bringing art and action out into the community, Eckhoff (2011) described the way a university art museum, university faculty, and 31 elementary and secondary teachers collaborated to bring a community’s art *into* the classroom. Through the use of collaboration and a traveling art exhibit, this program sought to increase student awareness of and participation with the art from the local community by bringing that art and other educational resources into the art classroom. One of the things they found was that teachers valued the opportunity to share local artworks and artists with their students. Eckhoff (2011) explained the importance of this by quoting one of the participating teachers, who said: “the art [in the outreach collection] was being taken seriously and perhaps for the first time my students considered that their own works might be taken seriously by people outside of their family and school environment” (p. 264). This idea of students making connections between

their own art and art in their community is critical to this study. Additionally, the notion of creating these connections in collaboration with key community members is also integral to this study. Eckhoff (2011) noted that “the process of designing and implementing a successful outreach program for K–12 students depended upon the inclusion of innovative and collaborative planning between university faculty, participating artists and art educators” (p. 262). With this in mind, for this study, I also sought collaborative participation from university faculty, teachers, and other community members invested in the local arts.

2.2.2 Ethnography: Learners Explore the People and Culture of a Community

Ulbricht (2005) explained that ethnographic approaches to community-based art education represent a second approach educators might take when seeking to teach students about their community. Ethnographic approaches to art education focus on viewing culture through the artifacts produced by that culture. For example, Chalmers (1981) explained that art works are cultural objects, or artifacts and as such, students could study of works of art as ethnographers. Ethnographically focused place- and community-based art education includes activities that focus on discovering artists who live in the community, exploring artists who produce work in the community, learning about the community and community members, and then creating art based on the information learned (Hartman, 2016). Chalmers (1981) asserted that through ethnographic process, students and teachers would be more capable of valuing, understanding, and producing relevant art.

Salvio (1998) presented an excellent example of community-based art education with an ethnographic focus. In her research, Salvio applied Greene’s arguments toward “wide-

awakeness" (p. 100) to allow her students to explore historical, theoretical, photographic, and literary works regarding the stories of the lived experiences of women in Haiti and New York, both individually and within a group. Then, students were asked to create their own expressive works that explored the concepts they were discovering. Salvia (1998) acknowledged that Greene did not expressly call for the act of creation as part of the aesthetic curriculum, but Salvia sees it as a benefit to the creative process of "wide-awakeness." One group of her students, for example, created a montage of images that contrasted the lived experiences of women in Haiti with the experiences of women in New York. Upon the completion of the project, the students were given reflection questions. One of the students in the group reported that completing the assigned reading individually did not create any meaning within her; if the assignments had stopped there, she would have returned the book to her shelf and not revisited it. It was when she re-negotiated the reading with her group members and then used that discourse to create a piece that expressed the contrasting views that she began to understand the depth of the works they were examining. This student stated that she now walks "by women on the street and think[s] about their histories and the struggles they face living today" (Wendy, as cited in Salvia, 1998, p. 116). Salvia allowed her students to investigate the topics at hand using a medium (montage) that was familiar to them. In doing this, they were able to deeply explore themselves and the culture that Greene encouraged. This type of looking and thinking cannot be limited to high art or qualified aesthetic activities. In order to allow for the freedom of learning, students must have choice and relevance, which comes from the participation in, and subsequent questioning of, their own cultural aesthetic practices.

Another example of the ethnographic approach can be seen in the work of Graham, Murphy, and Jaworski (2007). In this study, Kris Murphy and Joy Jaworski, high school art teachers in Port Washington, New York, created an assignment aimed at developing their students' understanding of the heritage of the community. Students were asked to find and interview an immigrant in the community. Next, students were taught new photography techniques and asked to photograph their participants using the methods they learned. The subsequent artworks were hung alongside statements written by the students about their subject. As a result, students were guided through a photography lesson while simultaneously engaging with members of their community. The teachers reported that students were able to uncover a variety of immigrant experiences from community members, including experiences from their own friends and family. Additionally, they found that their students were able to develop empathy for others and also able to share their learning with the community. These explorations contributed to the development of a cross-cultural awareness that Hanvey (1982) argued was essential to developing a global perspective and also contributing to the cultural literacy of the glocal education described by Brooks and Normore (2010).

2.2.3 Environment, Ecology, and Place

Graham (2007) explained that issues of environment, ecology, and place each are essential to existence and as such should be critical components of educational philosophies and curriculum. They are, however, all-too-often omitted in today's educational environment in favor of standardized curricula and tests. Art education, however, has a unique opportunity to introduce these issues into the classroom. Scholars such as Lippard (1997) and Gablik (1991)

have linked together contemporary art, ecology, and place for some time, and as a result, there is an abundance of art criticism and analysis associating art with place (Hartman, 2016). Additionally, as relationships between ecology, place, and art began to materialize in the contemporary art world, they were concurrently influencing the art education world. Two of the earliest scholars to make these connections were McFee (1970, 1977) and Degge (McFee & Degge, 1977), followed by Blandy, Congdon, Hoffman, Krug, Inwood, and others (Blandy & Hoffman, 1993, Blandy, Congdon, & Krug, 1998; Inwood, 2008, 2010; Inwood & Taylor 2012). Recent literature related to these topics also appear under the related terms of environmental, ecology, or eco art education and is sometimes framed by the related pedagogies of place-based, community-based, urban art, and environmental education (Inwood, 2008, 2010).

Wason-Ellam (2010) asserted that students today, more than ever before, live as “social cyborgs” (p. 279). With any number of digital devices, students are able to transport themselves from their own natural environments into others that are abstract simulations of a natural environment. She argued that such interaction results in students that are estranged from the reality of their own surroundings and consequently might not encounter the experiences and attachments that are necessary for them to become empowered, compassionate citizens. As a possible solution to such estrangement, she conducted an autoethnographic study in which she and a third grade classroom teacher engaged students in a place-based, embodied learning curriculum using children’s literature and local natural environments. As a theoretical basis for the study, Wason-Ellam (2010) used Deweyan ideas of embodied and experiential learning, and she sought to engage students by making global issues, such as environmental concerns, relevant to their local environment.

The philosophical framework and the practical application of curriculum development for Wason-Ellam's (2010) research is particularly relevant to this study because it provides insight into some of the ways students may be engaged in place-based, embodied learning. Wason-Ellam (2010) worked with the teacher to select books, which, through text and illustrations, told stories about natural, Canadian environments similar to those that the children were likely to encounter. These stories had themes that provided insight into a multitude of ways humans interact with land, both positively and negatively. The students read the books, analyzing the text and images in a variety of ways. In this process, Wason-Ellam (2010) found that the students "discovered new meanings" (p. 285); she further related this newfound meaning to what Maxine Greene (1978) referred to as "unsuspected angles of vision" (p. 16). In addition, they participated in nature walks to a local river where they were able to compare their own environment and environmental issues to those in the stories they read. Students were also asked to generate their own responses to their environment and experiences using art, poetry, and writing journals. The images and writings they created were used as catalysts for discussion.

Wason-Ellam (2010) was able to observe themes from the variety of embodied learning activities the students engaged in. She found that, as students were able to identify with local places and gain perspectives based on experiences with the environment, they developed a sense of ownership. For example, "'the river' became 'our river' as children felt new connections" (p. 286). Additionally, Wason-Ellam (2010) found that through the experiences, the students were able to generate their own mindful questions, such as: "What have you experienced in your own life that is similar to this?" (p. 288). Based on her observations and

reflections, she was able to conclude that embodied curriculum involving learning that is “visually and textually enhanced by place-based experiences” (p. 291) enables learners to engage with ‘big-picture’ ideas while “finding a place in *their* communities” (p. 291). This is an important conclusion as it supports the notion of a community-based curriculum grounded in experiential learning as a means of relating global and local themes.

Another art educator contributing work in this area is Inwood (2008, 2010; Inwood & Taylor 2012). Inwood’s research explored the connection between ecological issues and place-based art education and was directed toward classroom teachers (Inwood, 2008, 2010; Inwood & Taylor 2012). Because this study seeks to create documents for practical, classroom use, Inwood’s strategies provide insight into classroom praxis.

Inwood (2010) described various practical approaches that can be used to incorporate place-based art education into the classroom. First, she suggested an approach that overlaps with the previously discussed ethnographic focus. In this approach, she encourages educators to teach students about environmental topics by including in their curriculum contemporary artists who address these issues. Second, Inwood suggested that teachers could have students participate in the process of making art within the community. Next, Inwood (2010) suggested that educators can make the art room itself an environmentally friendly place by using recycled materials, reducing waste, and teaching environmentally sound cleaning practices. Finally, Inwood (2010) suggested that educators can engage students with issues of place by focusing on local, natural materials to make their art. With each of these examples, Inwood emphasized that student learning should be shared with the community. This environmentally aware

approach to art education aligns naturally with Hanvey's (1982) goal of state of the planet awareness.

Other scholars pushed even further the notion of using local resources to make their art. For example, Abarca (2010) described the creation of Aula Verde (green classroom) in San Juan, Puerto Rico. Participants in the project were a group of parolees and probationers ages 17-47 who were required by law to participate in social rehabilitation. Abarca designed a project, grounded in the theory of Dewey's embodied learning, in which the participants would reclaim a deteriorated two-acre wooded area and transform it into a tropical forest. The participants were actively involved in each step of the planning, designing, landscaping, and maintenance. The result was Aula Verde, a community forest where children in local primary and secondary schools are able to attend workshops. While initially Abarca (2010) did not conceive the project as a form of art education, it became clear, when the project drew to a conclusion, that through the process, the participants had actually engaged in art making. Furthermore, Abarca explained that the core of Aula Verde's curriculum focused on the use of the ecosystem to guide interventions in the environment and develop respectful interactions with other living beings. This is directly aligned with the goals of a global and glocal curriculum and was influential to this study because it encouraged me to maintain an open mind with regard to the ways students might interact with their place, community, and art.

2.2.4 Public Art: Learners Look At or Produce Art in the Community

Ulbricht (2005) explained that because public art often provokes public interaction, it also can become a form of community-based art education. This is consistent with Knight's

(2008) definition, which stated that public art is art “conceived for larger audiences, and placed to garner their attention; meant to provide an edifying, commemorative, or entertaining experience; and convey messages through generally comprehensible content” (p. 1).

Throughout history, public art has changed. Lacy (1995) explained that chronologically, the first type of public art is the ‘cannon in the park’ art (p. 18). This is typified by sculptures that commemorate historical events. These would include war memorials, statues of important community figures, and the like. Typically, these works are associated with the community they are located in. Usually, these works of art represent the dominant ideology of their time and frequently omit the histories of underrepresented populations. Following this type of art, came high art in the 1960s. According to Lacy, at this time outdoor spaces became understood as possible exhibition spaces. The art usually was done with revitalization and beautification in mind. These works did not necessarily have any direct associations with their location.

Following this type of art came the creation of art that contained social messages related to the site where they were placed. Lacy (1995) coined the term new genre public art to describe this variety of public art. Each of these types of public art is important to this study because utilizing a variety of different forms of public art can engage students with a wide range of glocal issues.

To make the transition to the use of public art in the curriculum I turned to Knight and Schwarzman (2005). In their book, Knight and Schwarzman presented ten examples of community-based, public art projects. The book is intended as a practical guide, primarily for teachers, artists, and activists who want to work with community-based art programs.

Throughout the book Knight and Schwarzman provide steps they believe are necessary to the

creation of successful public art projects. First, they asserted that art educators and students must cultivate strong relationships with community. Once this is accomplished educators and students can begin researching the people, places, and issues they wish to work with. Next, Knight and Schwarzman (2005) explained, educators and students can begin by creating artwork that positively impacts the community. They advised that throughout this process of creation participants should be reflective and seek feedback from the community. Finally, Knight and Schwarzman suggested that student learning should be shared with the community. Several components of the process described by Knight and Schwarzman (2005) are echoed in the writing of other scholars. For example, the research step relates to the ethnographic process described by Chalmers (1981) and the sharing step is recommended by Inwood (2008) and Graham, Murphy, and Jaworski (2007).

Ho (2014) presented one example of a community-based art education project that centered on the creation of public art. In Bandar Seri Begawan, the capital of Brunei Darussalam, Ho led participants to create two collaborative murals. The first community mural was sponsored by the U.S. Embassy and focused on symbols and ideas that encourage positive cultural interactions between the U.S. and Brunei. For this mural, he worked with 238 participants. The participants included two American teaching artists, Bruneian youths, college students, U.S. Embassy staff, and the general public, who visited the mall where the painting workshops were being conducted. The second mural was a collaborative digital mural produced using digital images created by 24 artists and students in Brunei. This mural represented Bruneian local culture, people, architecture, plants, and landscapes from the perspective of different individuals. Through the process of working with the community to

create these large scale projects, Ho (2014) found that collaboration was key. At the completion of the project, Ho concluded that “these two artistic undertakings in Brunei suggest that art education should be inclusive for the general public in our communities and more than just regular academic curriculum in our education system. Community produced public murals can bring a community together to produce a cultural artifact that is a source of pride for its members” (p. 36).

Participating in the creation of a public work of art is one method of community-based art education that utilizes public art, but it is not the only method. Inwood (2008) and Ulbricht, (2005) suggest that studying the public art that already exists in a community may be a different approach. When students study about the artwork that already exists, they are able engage with history and aesthetics and explore their community at different points in time. One scholar that addressed the importance of this type of activity is Fleming (2007). He produced case studies of public and community works of art over a ten-year period with the goal of providing insight into the planning of community spaces and public art. While his work is not specific to education, it provides valuable insight for this research.

Fleming sought to analyze the role of public art in relationship to *placemaking*, which he described as an interaction between the people, a place, and the things that have happened in that place. In this sense placemaking is similar to the concept of *consumed space* (Visconti, Sherry, Borghini, & Anderson, 2010). Accordingly, Fleming (2007) explained, when individuals make connections with a community’s past and apply them to the present, they are participating in placemaking.

Similar to place- and community-based education, placemaking acknowledges the fluidity between art, personal identities, and shared environments (Blandy & Hoffman, 1993; Fleming, 2007). Additionally, placemaking seeks to develop glocal understandings by connecting people, places, and eras. Each of these approaches to public art represents important ideas to be considered in this study, particularly in relationship to the selection of the artworks that will be utilized in the written curriculum.

2.3 Summary

There are a wide range of methods through which students can be introduced to glocal education; this research asserts that place- and community-based art education make for an excellent beginning point for an exploration of glocalism in the art curriculum. Through a review of the literature on both place- and community-based art education, I have explored the goals and strategies that have successfully engaged students with their local environments and communities.

Place- and community-based art education can include both traditional and nontraditional ways of engaging with art and art education. The experiences of place- and community-based education encourage the participant to engage with the community in a variety of ways, including social, cultural, and environmental perspectives. Place- and community-based art education is consistent with contemporary goals for educating students in a global world and can be analyzed through a focus on the objectives of each theory, program, or project.

The first approach is community outreach or service learning that seeks to engage the learner with a community through service to others (Bastos, 2004, 2007; Bastos & Hutzell, 2004; Hutzell, 2006, Hutzell, Bastos, & Cosier, 2012; Ulbricht, 2005). These programs strive for equality through reciprocal relationships through which students are encouraged to develop their own understanding of place while also considering the viewpoints of others. The next approach is ethnographic, where the objective is for students to progress in their knowledge of a community and its members by learning about them (Chalmers, 1981; Ulbricht, 2005). The third, an ecological approach, seeks student involvement with environmental issues using contemporary environmental art, art making using naturally sourced materials, creating environmentally friendly art spaces, and sharing their learning with the community (Inwood, 2008, 2010). The fourth, the public art approach for place- and community-based art education, involves making art for the community (Ulbricht, 2005; Knight and Schwarzman, 2005) or exploring art works that already exist in a community (Fleming, 2007). Together, these various purposes functioned as a guide for the ways I approached the design of this study on the creation of a community-based art education curriculum with a glocal focus. In the next chapter, I describe in detail the design of the study.

CHAPTER 3

METHODOLOGY

Through curriculum action research, this study explores the process of writing site-specific curriculum that focuses on publicly available, local works of art and encourages a connection between global experiences and local application. The primary research question is:

How can a community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking?

I chose to ask “how can” to underscore that curriculum is both a completed written document and a process of gathering and writing the information that is held in that document. Consequently, I am interested in both the final curriculum product, which contains objectives, standards, lessons, and the like, and also with the means through which that information is gathered, filtered, and ultimately selected. Data for the development of this curricula and the analysis of the process come from a variety of sources including available literature, curriculum planning documents, resources from the community, participants, and me. In order to arrive at a clear understanding of *how* community-based art education curriculum, focused on publicly accessible art, can be written to encourage glocal (a merger of global and local) thinking, there are underlying questions that must be answered. Initially, I identified seven sub-questions to guide the inquiry process. The first three sub-questions guided the initial data collection and analysis stage. They were:

- 1) What constitutes an art curriculum?
- 2) What must be included in a glocal curriculum?
- 3) What goals do teachers and community members have for a glocal art curriculum?

These questions are foundational in that, before beginning to write a curriculum, it is necessary to first have an understanding of what can qualify as a curriculum and what cannot, and what must be included in the curriculum and what should not. Their inclusion here as sub-questions is important because an individual's understanding of what curriculum is and what its goals are will influence the information that is sought, it will determine what is kept and discarded, and it will ultimately inform what is written.

The next two sub-questions guided my inquiry throughout the curriculum writing process. They were:

- 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX metropolitan statistical area?
- 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH metropolitan statistical area?

Finally, the sixth and seventh identified sub-questions guided inquiry through the final stages of data collection and analysis and through the reflective process of curriculum writing.

They were:

- 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?
- 7) How is the written curriculum influenced by those who write it?

The first five sub-questions focus on understanding what must be included in the curricular documents, and these final two sub-questions differ because they are concerned with the process of reflecting on the development of the documents themselves. In the following pages, I discuss the methodologies that I used for the study, I describe the process of gathering data for answering each sub-question, and I explain the methods used to analyze this data.

3.1 Research Design

3.1.1 Epistemology and Theoretical Lens: Constructivist and Experiential Learning

Research is not designed in a vacuum, but is instead designed by individuals with a variety of experiences, ideologies, and beliefs. Consequently, it is appropriate to view research design through the epistemological and theoretical lens in which it was designed.

Epistemologically, my research design is primarily Constructivist in nature. Constructivism is founded on the belief that knowledge is not simply given or obtained, but is instead constructed by the learner. This belief impacts the way curriculum is created and delivered. Pinar, Reynolds, Slattery, and Taubman (2008) noted that constructivists are often influenced by the notion of the reflective practitioner and the writings of Nel Noddings, Elliot Eisner, and James Henderson. They summarize Henderson's view of Constructivist teaching in two questions "1) what is the relationship between what I am trying to teach and students' past experience; and 2) what is the relationship between what I am trying to teach and my students' personal purposes?" (p. 762-753). Consequently, this research is designed to ask the question: *How* can a place and community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking? The research design does not assume that there is a singular path through which glocal thinking can be reached and instead assumes that curriculum must acknowledge and adapt with students' experiences and purposes.

Thus, this research is closely tied to the theoretical perspective of experiential learning, which I discussed in depth in the theoretical framework. In essence, experiential learning centers on the belief that students are not empty receptacles, waiting to be filled with factual knowledge about a given topic, but instead, they are independent beings with personal and

communal interests, experiences, and prior knowledge. These components critically impact the way students learn and should consequently inform the way they are taught. Similarly, teachers, community members, and curriculum designers are also not empty vessels and have their own interests, experiences, and knowledge, all of which impacts how curriculum is written and delivered. By seeking input from a variety of sources and exploring the process of writing the curriculum, in addition to the written curricular documents themselves, this research design is consistent with the principles of experiential learning and applies them not only to the students, but also to those involved in the curriculum writing process.

While there are a variety of ways students can be introduced to glocal education, community- and place-based art education make for an excellent beginning point for an exploration of glocalism in the art curriculum. My review of the literature on both place- and community-based art education provides evidence that a number of scholars have found that place- and community-based art education effectively engage students with their local environments and communities (Bastos, 2004, 2007; Bastos & Hutzel, 2004; Hutzel, 2006, Hutzel, Bastos, & Cosier, 2012; Ulbricht, 2005). Additionally, I have reviewed literature that suggests a variety of ways place and community might be problematized in the classroom in order to create a curriculum that encourages students to critically consider the interdependent relationships of ecological, socio-cultural, political, local, and global issues (Graham, 2007; Gruenewald, 2003). I believe that the synthesis of the two components of local community understanding and broader global awareness create fertile ground for glocal education to take root. This research explores the process of developing this type of glocal curriculum through

the action of writing the curriculum. Consequently, curriculum action research is the best methodological lens for this study.

According to McKernan (1987), action research is a practitioner-based form of research where the teacher/practitioner seeks to understand, and hopes to solve, pressing social problems. Curriculum action research applies this philosophy to the curriculum, where the teacher/practitioner seeks to understand and solve issues related to the curriculum.

Contemporary curriculum action research is closely related to the contention that teachers should act as intellectuals, actively researching and participating in the development of the curriculum as well as other areas that impact education (McKernan, 1987).

Action research has a long history in education, with examples of active teacher/practitioner problem solving found in the literature from the early 1900s (McKernan, 1987). The philosophical roots of action research can be traced to the Science in Education movement of the late nineteenth and early twentieth centuries, Experimentalist-Progressive ideology and reformist interventions, the Group Dynamics movement in Social Psychology, the post war Reconstructionist Curriculum Development movement in the USA, and the Teacher-as-Researcher movement in the U.K., Europe, Australia, and USA (McKernan, 1987).

Commonly, Lewin (1948), who was an active researcher during the Group Dynamics movement, is referred to as the 'founding father' of action research because he was the first to use the term in his research (McKernan, 1987, McKernan, 1996, Tomal, 2010).

While definitions of action research can vary from scholar to scholar, generally speaking, action research “focuses on defining a problem, collecting data, and taking action to solve the problem” (Tomal, 2010, p. 14). Typically, action research is viewed as a collaboration between

the change agent (the researcher) and the other participants who, in this case, were community members. In this collaboration, the change agent collects and analyzes data through a variety of interventions (interviews, team building sessions, surveys, coaching, etc.) and then, working with the subjects, develops possible solutions to the defined problem (Tomal, 2010). Lewin (1948) developed an early action research model that has been used by several scholars as the framework for contemporary action research (Tomal, 2010). Building from Lewin’s work, Tomal (2010) suggested that action research be divided into six stages: 1) problem statement, 2) data collection, 3) analysis and feedback, 4) action planning, 5) taking action, 6) evaluations and follow up. Figure 1 illustrates how the design of this study aligns with these research stages.

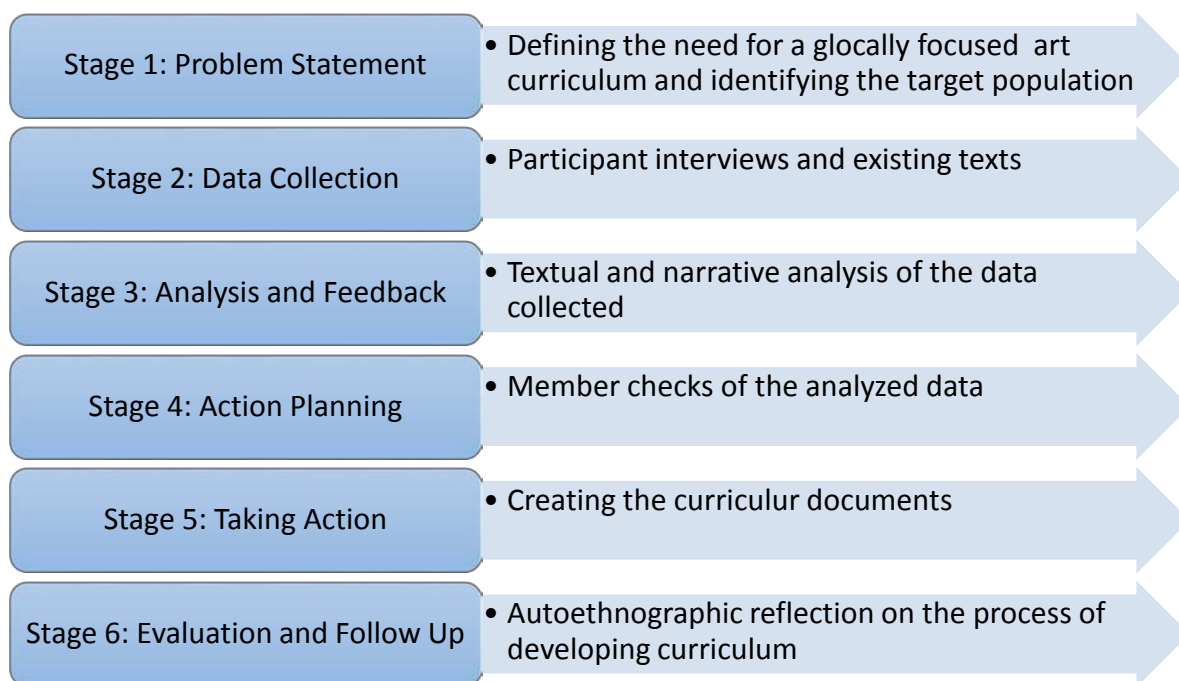


Figure 1. Research design.

This study asks: How can a place- and community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking? The research for the process to answer this question was guided by seven sub-questions and divided into three

distinct phases. The first phase was to collect the data that will assist in setting the curricular goals of objectives in order to write the curricular documents (objectives, lessons, etc.) and to analyze that data. The second phase was to take action and write the curriculum. The third, and final, phase was to collect data about the process of writing these curricular documents and then analyze that data in order to draw conclusions about the action. Data for these phases will come from a variety of sources including existing texts and literature, participant interviews, as well as my own reflections.

Because the data collection and analysis happened multiple times and was spread throughout the research process, for clarity, I found it necessary to add an additional data and analysis stage to Tomal's (2010) suggested action research design. Figure 2 illustrates how this change was reflected in my action research design.

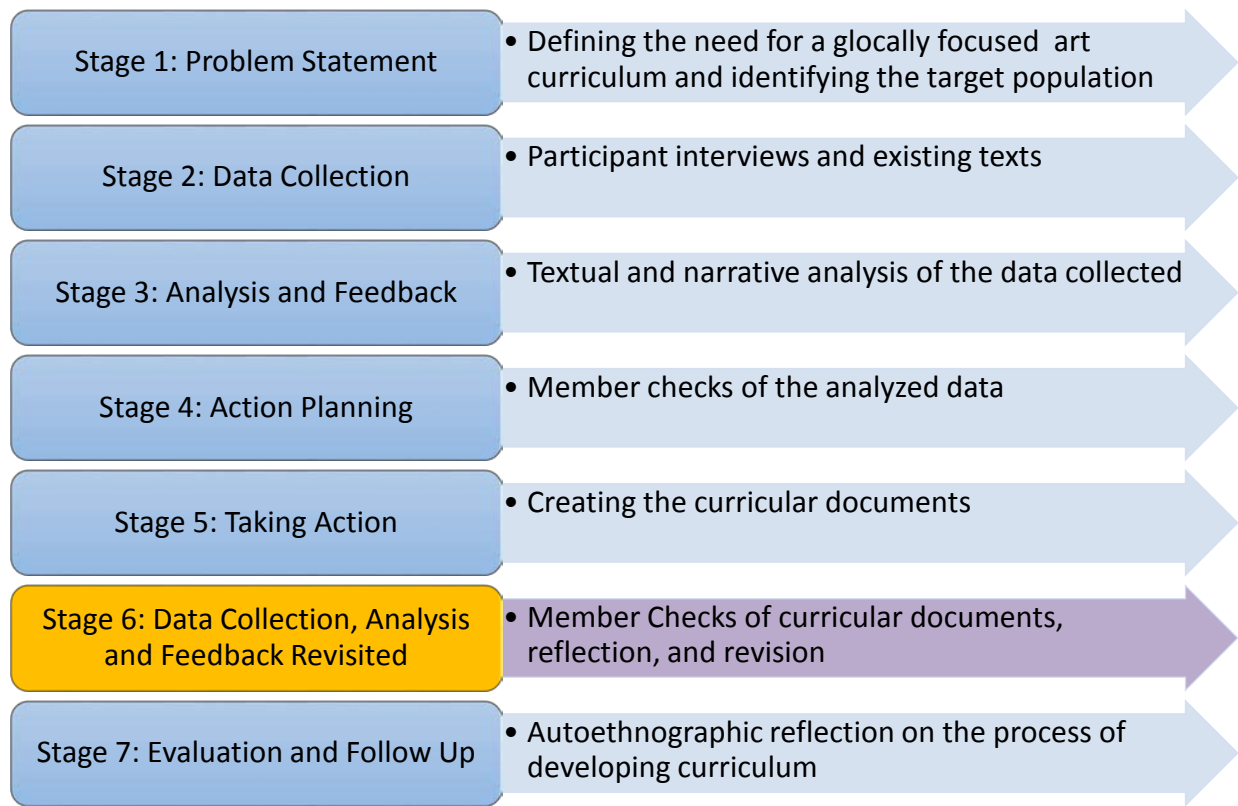


Figure 2. Modified research design.

3.2 Research Procedures

3.2.1 Stage 1: Problem Statement and Selecting the Population

Globalization has contributed to a variety of teaching practices that encourage a binary, oppositional view of cultures (Inokuchi and Nozaki, 2010). Additionally, globalization has contributed to a loss of cultural characteristics and local agency for many peoples (Grenewald & Smith, 2010). As a possible solution to these issues, Inokuchi and Nozaki (2010) suggested that educators should encourage the development of skills that will enable students to empathize with the social experiences of others. They suggested that this can be done, in part, by teaching students about global cultures and then encouraging them to relate what they learn to themselves and their own community. Each of these propositions is, in essence, the “meaningful integration of local and global dynamics” (Brooks & Normore, 2010, p. 53) that would exist in a glocally focused curriculum. My response to such issues was to study the development of a community-based art education curriculum that intends to encourage glocal thinking among students. In recognizing the difficulties of making a local curriculum applicable broadly, I decided, through curriculum action research, to study the process of developing the documents for two different communities in order to observe similarities or differences that might have broader applicability.

Because curriculum action research is performed by a teacher/practitioner within a localized setting, the community, the participants, and the researcher each play a critical role in the various stages of the research. For this study, the communities, the participants, and my own reflections each served as sources of data. Consequently, identifying who the communities and participants would be was critical to the research.

3.2.1.1 Defining the Community

Community is a complex term that refers to the variety of ways people may be connected. For the purposes of this research, I considered community to be “a network of significant relationships among a localized group of people” (Tyler 2006, p. 22). Tyler (2006) suggested that communities are created when individuals form strategic relationships in order to gain control or avoid being controlled. These communities might be traditional, vocational, or local. Each type of community is comprised of different groups of people: *traditional* communities include friends and family, *vocational* communities are made of individuals with shared goals, and *local* communities arise from a shared location. Additionally, Tyler suggested that there is now potential for a fourth, postmodern, *global* community that exists because of the interconnectedness of communities regardless of friends, family, location, and shared goals. In seeking a connection between the local and global, I chose to focus on the *local* community described by Tyler, defining each community by location. Furthermore, I selected two, geographically distant communities so that I could explore possible *global* community connections. Additionally, I allowed for the possibility of exploring the *traditional* and *vocational* community connections if they arose.

Initially, I selected two cities, Denton, TX, and Wauseon, OH, primarily for convenience, as I live and teach in Denton, TX, and I am able to frequently visit family in Wauseon, OH. In each of these communities, I have personal ties as well as the means and connections necessary to conduct this research. Convenience sampling, as I have done here, is a common technique used in action research, but does limit the generalizability of the results (Tomal, 2010). Because this study is concerned with developing curriculum for local communities using

local art, generalizability of the curriculum is not a primary concern. However, I am interested in being able to draw conclusions that compare the process of developing the curriculum between different locations. Accordingly, in order to make the possibility of comparisons between the two more likely, I chose to expand the community boundaries to include areas which have statistical similarities. By selecting a larger area initially, I concluded that finding public works of art and interview participants would be easier.

The United States Office of Management and Budget provides standardized definitions of areas for use in research. For this study, I used the metropolitan statistical areas which contain the cities of Denton, TX, and Wauseon, OH. A metropolitan statistical area is defined as having “at least one urbanized area of 50,000 or more population, plus adjacent territory that has a high degree of social and economic integration with the core as measured by commuting ties” (Office of Budget and Management [OMB], 2013, p. 2). Each of these metropolitan statistical areas encompasses several counties and cities. There are 381 metropolitan statistical areas in the United States and they contain approximately 85 percent of the United States Population. The first area I selected is the Dallas-Fort Worth-Arlington, TX metropolitan statistical area, which includes the counties of: Collin, Dallas, Denton, Ellis, Hunt, Kaufman, Rockwall, Hood, Johnson, Parker, Somervell, Tarrant, and Wise. The second area I have selected is the Toledo, OH metropolitan statistical area, which includes the counties of: Fulton, Lucas, and Wood.

3.2.1.2 Selecting the Participants

I used purposeful sampling to select three individuals from each community to consult

with as key community members. Creswell and Plano Clark (2011) declared that “purposeful sampling in qualitative research means that the researchers intentionally select (or recruit) participants who have experienced the central phenomenon or key concept being explored in the study” (p. 173). This method is appropriate when the researcher is looking for individuals who are both experienced with the issue being researched as well as demonstrative of the willingness and ability to communicate their knowledge and experiences about the research topic (Palinkas et al.; 2015). I chose to work with three participants from each community to allow for a variety of opinions, and I have limited the number to three for manageability. Tomal (2010) explained that purposeful sampling is commonly used in action research because it allows for the selection of subjects who have an interest in the work being done and who are seen as information rich. For the purposes of this study, I was looking for individuals who demonstrated an interest in community-based art education, globalism, and localism, and who have personal ties and interests to both art and to the community that I researched.

I began searching for interview candidates through a snowball sampling method. Morgan (2008) explained that snowball sampling is useful when the researcher has a small pool of initial informants. The researcher might ask those informants to nominate other participants, who could potentially contribute to the study, and who may then, in turn, nominate others with the result being a larger pool of possible participants. I began by speaking first with people I know who have demonstrated interest in community based art education. When this list was exhausted I searched for individuals connected to art education and the communities being studied. Finally, I expanded my list of possible participants by speaking to individuals who participants identified as potentially being interested.

I selected the three participants with experiences related to the DFW metropolitan statistical region. They included one participant who has served as the director of several local arts agencies and who has experience overseeing programs focused on exposing children to the arts, one participant who has kindergarten through twelfth grade teaching experiences and has served as a professor of art education for over 35 years, and one participant who is an art teacher with over 13 years of experience teaching Kindergarten through Grade 8.

I also selected the three participants with experiences related to the Toledo metropolitan statistical area. They include a participant who is currently an Assistant Professor of Art Education and has eight years of experience teaching kindergarten through twelfth grade art in public schools and more than ten years teaching art education at the college level, a participant who is also an assistant professor of art education and has experience teaching kindergarten through eighth grade in a private school setting, and a participant who is a public art coordinator for a city-wide arts organization whose programming includes a public art education component.

For their protection, the participants were given pseudonyms. The pseudonyms for the DFW metropolitan statistical area participants are: Allison, Stephanie, and Rebecca. The pseudonyms for the Toledo metropolitan statistical area participants are: John, Robert, and Suzanne.

Finally, I included myself as a participant. Giroux (2013) insisted that teachers must become public intellectuals who “combine scholarly reflection and practice in the service of educating students to be thoughtful, active citizens” (p. 461). In the spirit of this call, this study asks: how can a community-based art education curriculum, focused on publicly accessible art,

be written to encourage glocal thinking? The *how* underscores the process of gathering and writing the curriculum, an activity crucial to such public intellectuals. In order to have a full appreciation of the process of developing an art curriculum with a glocal focus, I wanted to be reflexive about my own experiences, thoughts, and feelings throughout the process. In this sense, I have included myself as an additional participant. I have taught art for a total of 7 years: 4 years in a public middle school, and 3 years in a public elementary school. I also served as the instructor of record for two college art education courses, and was a research assistant working on curriculum writing and teacher professional development. I am deeply involved in my community and in art education curriculum development.

3.2.2 Stage 2: Data Collection

Phase 1 of data collection was guided by the first three sub-questions. The first three sub-questions were:

- 1) What constitutes an art curriculum?
- 2) What must be included in a glocal curriculum?
- 3) What goals do teachers and community members have for a glocal art curriculum?

As discussed previously, these questions are foundational; that is, before beginning to write a curriculum it is necessary to first have an understanding of what can qualify as a curriculum and what cannot, what must be included in the curriculum and what cannot. Sources of data to aid in answering these sub-questions included existing curricular documents comprised of literature related to curriculum design, state and national art education

standards, and curriculum guides related to glocal education, community-based education, and place-based education, as well as the input of participants in the form of interviews.

3.2.2.1 Existing Curricular Documents

In order to collect a breadth of texts related to art education curriculum design, I needed to establish a method for collecting texts to analyze. Because I have experience writing curriculum as both an art teacher and a research assistant, I have a base knowledge of common texts from which to draw. I anticipated that this might also be true for some of my participants as well. I know, however, that these texts alone are not sufficient to build a thorough picture of relevant curricular ideas related to community, place, global, and local art education. In order to build that picture I needed to define a specific set of steps and procedures to guide my collection of these texts.

I selected both snowball sampling through citation network analysis and relevance sampling for this process. According to Krippendorff (2013), snowball sampling is an appropriate approach for gathering a sample of literature on a particular subject. Krippendorff described snowball sampling of texts as a multistage process that begins with an initial set of units that sampling criteria are applied to. Doing this produces an additional set of units, and the sampling criteria can will then be applied to those units. Krippendorff (2013) also noted that “underlying all snowball sampling is the idea of intertextuality, the notion that units of text are connected, that they form actual or virtual networks within natural boundaries” (p. 118). This is successful when applied to a broad topic, but when the topic or field being researched is small, or narrowly defined, it can be difficult to gather adequate amounts of relevant

information. This is where relevance sampling comes into play. Relevance sampling “aims at selecting all textual units that contribute to answering given research questions” (Krippendorff, 2013, p. 120). Essentially, when conducting pure snowball sampling, texts are pulled according to predetermined factors and entered into the data set without regard to their appropriateness. This might result in a wide variety of data that may or may not help to answer the research questions. In contrast, relevance sampling (also known as purposive sampling) involves reading and analyzing the texts as they are pulled to determine their appropriateness for inclusion in the data set. According to Krippendorff (2013) “[r]elevance sampling is so natural that it is rarely discussed as a category of its own” (p. 121), and “[m]ost researchers adopt some kind of relevance criteria for defining the populations from which they sample” (p. 121).

In the case of this research, I began with a set of texts my participants or I had identified as being related to the development of art curriculum, community-based curriculum, place-based curriculum, local curriculum, global curriculum, and glocal-local curriculum. From there, I examined their citations, looking for additional sources that were related to the development of art curriculum, community-based curriculum, place-based curriculum, local curriculum, global curriculum, and glocal-local curriculum. When I no longer was able to identify new sources, I stopped collecting and began analyzing the data.

3.2.2.2 Participant Interviews

According to McKernan (1996), action research can function as a reflexive activity, seeking to uncover beliefs and attitudes in order to arrive at an understanding. I sought to

understand participant beliefs and attitudes about the art curriculum, the local, the global, the glocal, and the community, in order to answer the first three sub-questions. Interviewing participants is one of the most effective forms of data collection used in action research (McKernan, 1996), and I utilized it to identify these participant beliefs. I planned to conduct as many of the interviews as possible face to face, but I found that the majority of my participants preferred to communicate through phone or through email while only one participant preferred face to face meetings. I used the semi-structured interview technique described by McKernan (1996), wherein the researcher has an initial set of questions asked to all participants, but allows for additional issues and questions to arise as the interview progresses. Interview questions were focused on investigations related to the local and global concerns of the participant as well as questions to help me identify key pieces of publicly available artwork throughout the community. Samples of the initial interview questions are contained in Appendix A.

3.2.3 Stage 3: Data Analysis

As in Phase 1 of data collection, Phase 1 of data analysis also was guided by the first three sub-questions. The following is a description of the data analysis methods used to analyze the data collected in Phase 1.

3.2.3.1 Existing Curricular Documents: Textual Analysis

I began the data collection with a review of recent, relevant literature devoted to answering the first three sub-questions. Using snowball sampling, I gathered as many relevant

texts as possible.

According to Wharton (2006), existing documents such as these can be analyzed using either content analysis or textual analysis. Content analysis privileges a quantitative approach, in an attempt to quantify the frequency of elements contained in the document, while textual analysis privileges qualitative traditions where the goal is to interpret the meaning of the documents. I determined that textual analysis of the documents was the most appropriate for this study because the meaning and interpretation of the documents is what is utilized in curriculum writing.

McKee (2003) explained that textual analysis is an appropriate methodology “for those researchers who want to understand the ways in which members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live” (p. 1). In order to do this, McKee advised researchers to begin with a question in mind, then to seek out as many texts as possible which relate to this question, and finally to analyze each text in relationship to that question. For the purposes of this research, I followed these guidelines, using the first three sub-questions to guide my inquiry process. As I read each text, I allowed codes related to those three questions to emerge from the data. Saldaña (2012) explained that “a code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (p. 3). When a code appeared multiple times, I noted it. The data was organized and coded using NVivo™, which is a computer-assisted qualitative data analysis software frequently used in the social sciences (Gibbs, 2002). I applied codes as I collected

texts and continued to collect sources and code them until I reached a point of data saturation, when no new codes emerged from the literature.

3.2.3.2 Participant Interviews: Textual Analysis

According to McKernan (1996), action research allows for a wide variety of data collection and analysis procedures. I utilized a non-observation, survey, and self-reporting methodology when working with participants. I conducted interviews to gather the data, transcribed those interviews when necessary, and used thematic textual analysis to analyze them. McKernan suggested textual analysis for analyzing the data by applying codes to both the open-ended and closed-response questions. By applying codes to the transcribed interviews, I was able to examine them for similarities and differences in the responses and to identify recurrent themes among the interviews. As with the existing curricular documents, if a code appeared multiple times, I noted it. The interviews and codes were also organized using NVivo™ software.

3.2.4 Stages 4 and 5: Action Planning, Taking Action, and Writing the Curriculum

Action planning, as its name suggests, entails developing the plan for taking action. In this research, the action is the act of writing the curriculum. Using the data that I collected and analyzed, I developed a plan for writing the curriculum. Then, I took action by writing the curriculum based on the data gathered. The autoethnographic data collection and subsequent analysis was ongoing throughout this stage because continued data collection allowed for an understanding of the complete process of curriculum development from beginning to end.

In order to take the action of writing the curriculum, I needed to determine what information was valuable for inclusion. The first three sub-questions for this study related in some way to determining *who* and *what* should be included in a glocally focused art curriculum. Data sources for these questions included participant interviews and existing curricular documents. This data and analysis was then used for the action (or curriculum writing) phase of the research. For the action phase of the research, I used sub-questions four and five to guide my inquiry process. They were:

- 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX metropolitan statistical area?
- 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH metropolitan statistical area?

The process of creating curricula is organic in nature, evolving over time. Typically, the process involves identification of curricular needs, establishment of goals and standards, identification of resources and constraints, design of curricular documents, implementation of those documents, and an evaluation/revision period (Zenger, W. & Zenger, S., 1984). The intent of this research was to explore the process of creating curriculum, by including existing curricular documents and participant feedback. I completed this step by attempting to use the gathered data to closely approximate the first four steps of a typical curriculum planning cycle described by Zenger and Zenger (1984). I used this information gathered from the data collection and analysis to create two, 3-lesson curricula that utilized publicly available art to teach glocal themes. These curricula can be seen in Appendices C and D. I then shared these curricular documents with the participants and sought their feedback.

3.2.5 Stage 6: Data Collection and Data Analysis of the Curriculum Revisited.

The final stage of Tomal's (2010) action research plan involves evaluation and follow up. The design of this study has been influenced by Giroux's (2013) call for teachers to be public intellectuals. I have chosen to not only ask *what* a glocal art curriculum looks like, but also to ask *how* it can be made. By asking how, I have placed myself, the curriculum writer, in the position of being both the researcher and the participant. This dual role required reflexive practice, and in order to do this, I drew from the data collection and analysis methods of autoethnography. This phase of the research was guided by the final two sub-questions. They were:

- 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?
- 7) How is the written curriculum influenced by those who write it?

The first five sub-questions focused on understanding what must be included in the curricular documents, and these final two sub-questions differ because they are concerned with process of developing the documents themselves. The data for answering these questions came from my own reflections as both curriculum writer/participant and researcher. The sources for data for this section include the newly written curricular documents, participant feedback, and my own reflexive journals.

I handled the curricular documents and participant interviews in the same way as described in Stages 2 and 3. The following describes the collection and analysis of the reflexive practitioner data. Through an exploration of both my own experiences and the input of the participants during this stage of the research, I was able to arrive at a clear understanding of

how place and community-based art education curriculum, focused on publicly accessible art, can be written to encourage glocal thinking.

3.2.5.1 Reflexive Practitioner

Curriculum has long been viewed as a static document, which contains defined goals, objectives, and facts. Contemporary curriculum theories challenge this notion in favor of an understanding of curriculum as a continuing process that is influenced not only by the development of documents and materials, but also by the actions of teaching and learning (Wiggins & McTighe, 2006). I chose to explore *how* an art curriculum can be developed to achieve glocal goals in the hopes of better understanding the process through which a curriculum is created. I selected autoethnography as the method for data collection and analysis of my own experiences in the process of developing the curriculum because it is the best way to highlight and explore the role of a teacher as an intellectual and as a member of a community during the curriculum development process. According to Grbich, (2007), autoethnography is a research method which acknowledges the researcher's own subjective life experiences and seeks to re-present those experiences in relationship to the self within a culture. Chang (2008) explained that autoethnography “utilizes the researcher’s autobiographical data to analyze and interpret their cultural assumptions” (p. 9). By studying my own role in the process of developing a curriculum deeply rooted in ideas about community, I was able to explore the ways the writer influences the written curriculum and compare and contrast the process for developing curriculum in different areas.

Chang (2008) explained that data collection for an autoethnographic study can be in the form of memory data, self-observational data, and self-reflective data. Memory data is that which reflects on the past, it is an important component for situating oneself in a social context. Self-observational data and self-reflective data focus on the present. For self-observational data, the researcher records and observes behaviors, actions, thoughts, and emotions as they occur in their natural contexts while self-reflective data is the result of introspection and self-analysis. For each of these, data is collected in a field journal, which I kept electronically throughout the process of the research.

3.2.5.2 Reflexive Practitioner: Autoethnography

To begin the process of analyzing the field journal, Chang (2008) suggested applying labels to the data that identify the who, what, when, and where contained in a single entry. Grbich (2007) explained that data in the field journal can be analyzed according to themes and concepts, but she cautions that success of this method depends on the willingness of the researcher to also be the researched and engage with the data both emotionally and intellectually. She suggested that engaging with the data in this way involves applying a theoretical lens in order to make sense of “the constructed nature of your behavior” (Grbich, 2007, p. 60). Chang (2008) identified ten different strategies for analyzing the labeled data. According to her suggestions, I coded the data according to recurrent themes and then analyzed the data in relationship to the others including the themes that emerged from participant interviews and the textual analysis. Because this research makes use of the philosophies of experiential learning as a theoretical foundation, I utilized these philosophies as

a starting point for analyzing my own experiences throughout this process and I attempted to remain open to other theories that may further trouble the data.

3.2.6 Stage 7: Evaluation

For the purposes of this research, Stage 7 is a synthesis of all the data collected and analyzed along with current literature in the field of art education. I present this information in the discussion section of the dissertation.

3.3 Protection of Human Participants

I sought and was granted University of North Texas IRB (Institutional Review Board) approval for this study. All participating subjects were adults and were not selected based on gender or racial/ethnic composition. Through snowball sampling, the participants were selected because they demonstrated an interest in community-based art education, globalism and localism, and/or had personal ties and interests to art education, art, and to the community being studied. All participants were provided with an informed consent document before interviewing began. Participants were asked to complete one initial interview and to give their opinions about curriculum documents. They were provided the opportunity to review excerpts of the research text which used their ideas or quotes. Subjects were informed that there was no foreseeable direct benefit to themselves, but that they would be contributing to the development of curricular materials about local works of art that strives to be beneficial to students and teachers and to research that strives to be beneficial to the field of art education. The only identifiable information collected was the participants' names, contact information,

and jobs or connections to the community. Participants were given pseudonyms for the reporting of the data. This research provides examples of the types of jobs of community connections that qualified participants as key community members, but the specific job or connection is not identified in connection with any one participant or their pseudonym. Research records and notes were written using pseudonyms when possible. Research records, including those that have information identifying participant's names and their correlating pseudonyms are contained in a password protected file and will be maintained for three years.

3.4 Limitations of the Methodology

I have selected textual analysis because it is the best method for analyzing the wide variety of texts and interviews that were identified as data (Gbrich, 2007; McKee, 2003) and I selected autoethnographic analysis because it is the most appropriate method for analyzing the reflexive journals collected for analysis. However, there are limitations to both textual analysis and autoethnographic analysis. The primary limitation is that the understanding of the texts, interviews, and journals is limited by the researcher's understanding and interpretation. A second limitation is that there is little reproducibility of results, as different researchers will likely draw different conclusions from the same texts (Grbich, 2007; McKee .2003). In order to mitigate these limitations, I conducted member checks with participants, asking for their feedback on portions of the textual analysis of their interview answers. I also provided the completed curricular documents to the participants for feedback.

3.5 Summary

In this study, I explored the process of writing site-specific curriculum that focuses on publicly available, local works of art, and I encouraged a connection between global experiences and local application. I selected curriculum action research as my methodology because it is a practitioner based form of research, where the teacher/practitioner seeks to understand, and hopes to solve, pressing social problems through the development of curriculum (McKernan, 1987). Following Tomal's (2010) model for action research with a slight modification, I developed a problem statement, collected data, analyzed the data, created a plan for action, took action, revisited data collection and analysis, and finally reflected on and evaluated the research.

I defined the problem as an exploration of the creation of a glocal art curriculum. Using convenience sampling, I selected the two metropolitan statistical areas that contain the cities of Denton, TX, and Wauseon, OH, as the sites for this study. From each of these communities I selected three participants who are information rich using purposeful sampling as described by Tomal (2010), Cresswell & Plano Clark (2011), and Palinkas, et al. (2015). I identified seven sub-questions to guide my inquiry process. These questions were:

- 1) What constitutes an art curriculum?
- 2) What must be included in a glocal curriculum?
- 3) What goals do teachers and community members have for a glocal art curriculum?
- 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX metropolitan statistical area?
- 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH metropolitan statistical area?

- 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?
- 7) How is the written curriculum influenced by those who write it?

Data to aid in answering the first three questions included existing curricular documents collected using snowball and relevance sampling; it was analyzed using the textual analysis method, and participant interviews were collected using snowball and purposive sampling and analyzed using textual analysis. This data and the analysis of this data were used to answer sub-questions four and five and to write the curriculum. The curriculum, participant interviews, and researcher reflections (collected and analyzed using autoethnographic analysis) were used to answer sub-questions six and seven. The final stage of action research, evaluation, was completed while writing the discussion.

CHAPTER 4

FINDINGS

As discussed in the methodology chapter, this research is divided into three distinct phases, each with its own unique data and subsequent data collection and analysis processes. For clarity, I present the findings in this chapter according to these phases.

4.1 Findings: Phase 1

Phase 1 of this research includes the investigation of the first three research sub-questions: 1) What constitutes an art curriculum? 2) What must be included in a glocal curriculum? and 3) What goals do teachers and community members have for a glocal art curriculum? This phase includes textual analysis of 58 sources on curriculum and 6 initial participant interviews. In order to complete this phase of the research during data collection, I organized and coded the data using NVivo™ software, which is a computer-assisted qualitative data analysis software frequently used in the social sciences (Gibbs, 2002). In the following sections, I describe the findings for each of these research sub-questions.

4.1.1 Question 1: What Constitutes an Art Curriculum?

The term curriculum can take on a variety of meanings in different contexts. The sub-question, “What constitutes an art curriculum?” is intended to guide the research process. As a practiced teacher and curriculum writer, I have a variety of experiences with texts that provide an understanding of both the theoretical and practical boundaries of curricula. Consequently, using my personal judgment, I gathered three influential texts on curriculum writing that I have

used to provide a framework for understanding what will constitute an art curriculum in this study. These texts are: *Curriculum Leadership: Strategies for Development and Implementation* (2nd ed.), by Glatthorn, Boschee, and Whitehead (2009); *Understanding by Design*, by Wiggins and McTighe (1998); and *Rethinking Curriculum in Art*, by Stewart and Walker (2005). I began by analyzing these three initial texts and then, after analysis, I used snowball and relevance sampling from the bibliographic information in the texts to add additional resources as described by Krippendorf (2013) and discussed in Chapter 3 of this dissertation. I sought texts related to global; local; place-based; or community-based curricula; art education curriculum design; and best practices from 1997 or later. Initially, this process resulted in 11 additional sources. Then using a reverse bibliographic search (described in detail in the next section) I was able to identify an additional 11 data sources. In addition, I asked participants to give their input into “What constitutes an art curriculum?” I considered their answers and analyzed the two texts that they identified. In total, I identified and analyzed 27 texts and 6 participant interviews as data sources to help answer the question: What constitutes and art curriculum?

The following sections provide a brief description of the selection of the 27 texts included for analysis as well as the participant interviews, the codes that emerged from the textual data, and the themes that emerged from the codes.

4.1.1.1 Selection of the Texts

The first text I selected was *Curriculum Leadership: Strategies for Development and Implementation* (2nd ed.) by Glatthorn, Boschee, and Whitehead (2009). While this book does not deal with art curriculum specifically, I selected the text because of its broad applicability to

the subject of curriculum and my previous experience using the text in a graduate course.

Glatthorn, Boschee, and Whitehead (2009) provided a broad definition of curriculum in the beginning of their book. They stated, “curriculum is the plans made for guiding learning in the schools, usually represented in retrievable documents of several levels of generality, and the actualization of those plans in the classroom, as experienced by the learners and as recorded by an observer; those experiences take place in a learning environment that also influences what is learned” (p. 3). This definition is important because it takes into account a variety of types of curriculum documents, and it includes what the student actually learns, thus allowing for curricula that is not contained in documents such as the taught curricula and the hidden curricula. This book produced two new texts related to art education curriculum, both of which met the search criteria; and those sources produced an additional three texts. Furthermore, *Understanding by Design*, by Wiggins and McTighe (2005) was also in the bibliographic information for this source, and I had previously selected it as a text for analysis. The relationship between the texts selected for analysis and the question, “What constitutes an art curriculum?” from Glatthorn, Boschee, and Whitehead’s (2009) bibliographic information is illustrated in Figure 3.

The second text that I selected for analysis was *Understanding by Design* by Wiggins and McTighe (2005). Initially, I included this text because it was one of the driving texts behind the curriculum writing process in the school district where I currently work. Additionally, while it is not specifically a text about writing art curriculum, the new National Core Art Standards were written in part with this book in mind (Stewart, 2014) and Jay and Daisy McTighe were selected by the National Coalition of Core Arts Standards to serve as consultants for their work in

redesigning the National Core Art Standards. Through the process of analysis, I found that this book was also cited as a reference in two of the other primary texts that I began my sampling with, and it was cited in three of my additional sample texts for art education curriculum development, adding to the evidence of its influence in both contemporary curriculum and art education curriculum writing practices.

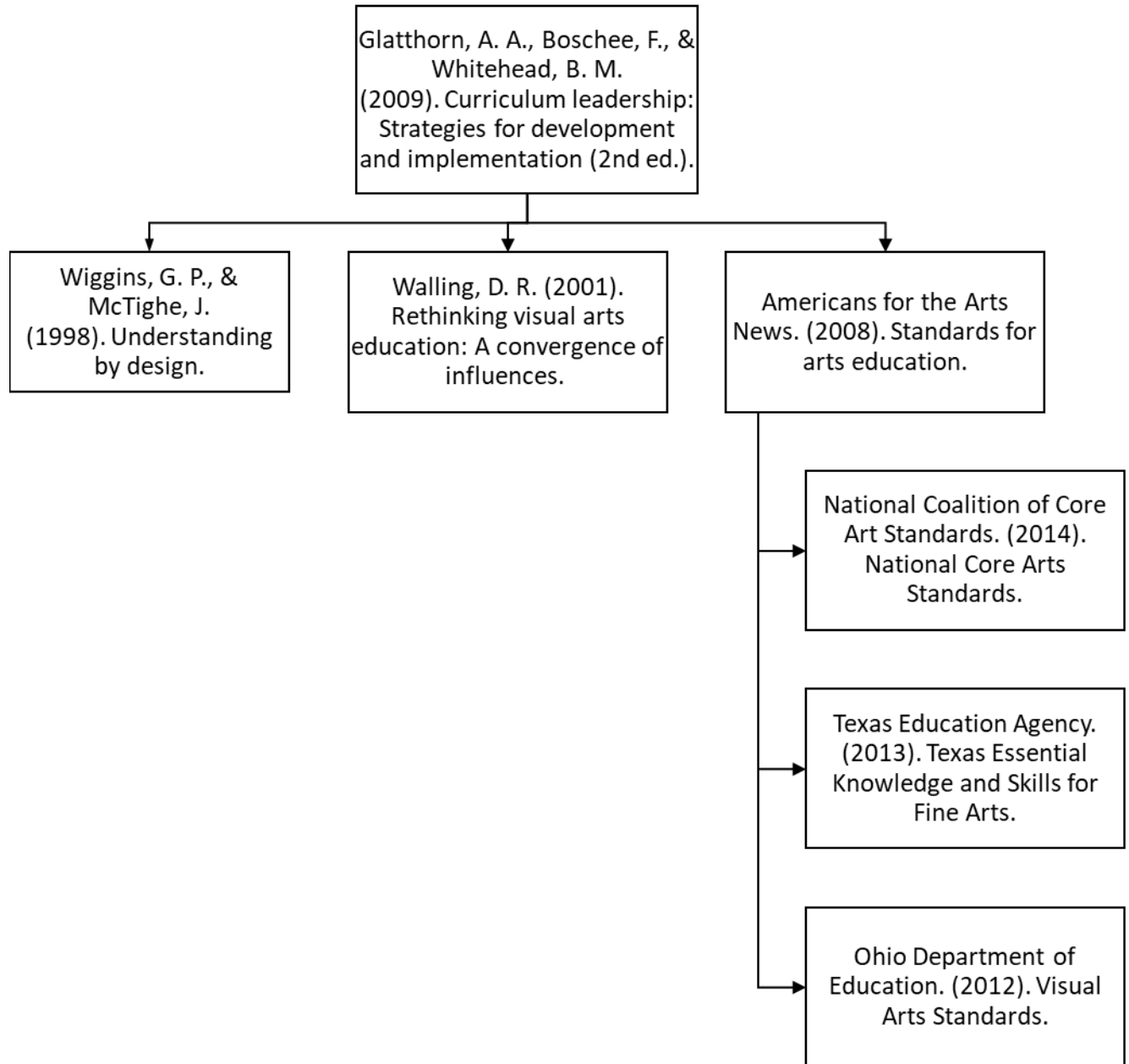


Figure 3. Illustration of the flow between references selected for content analysis from Glatthorn, Boschee, and Whitehead (2009).

Upon analysis of the references in this text, I found that it did not produce any references addressing the theories or practices specifically related the development of global, local, place-based, community-based, or art education curriculum. As such, it provided valuable insight into the curriculum design process, but did not produce any references for further data collection.

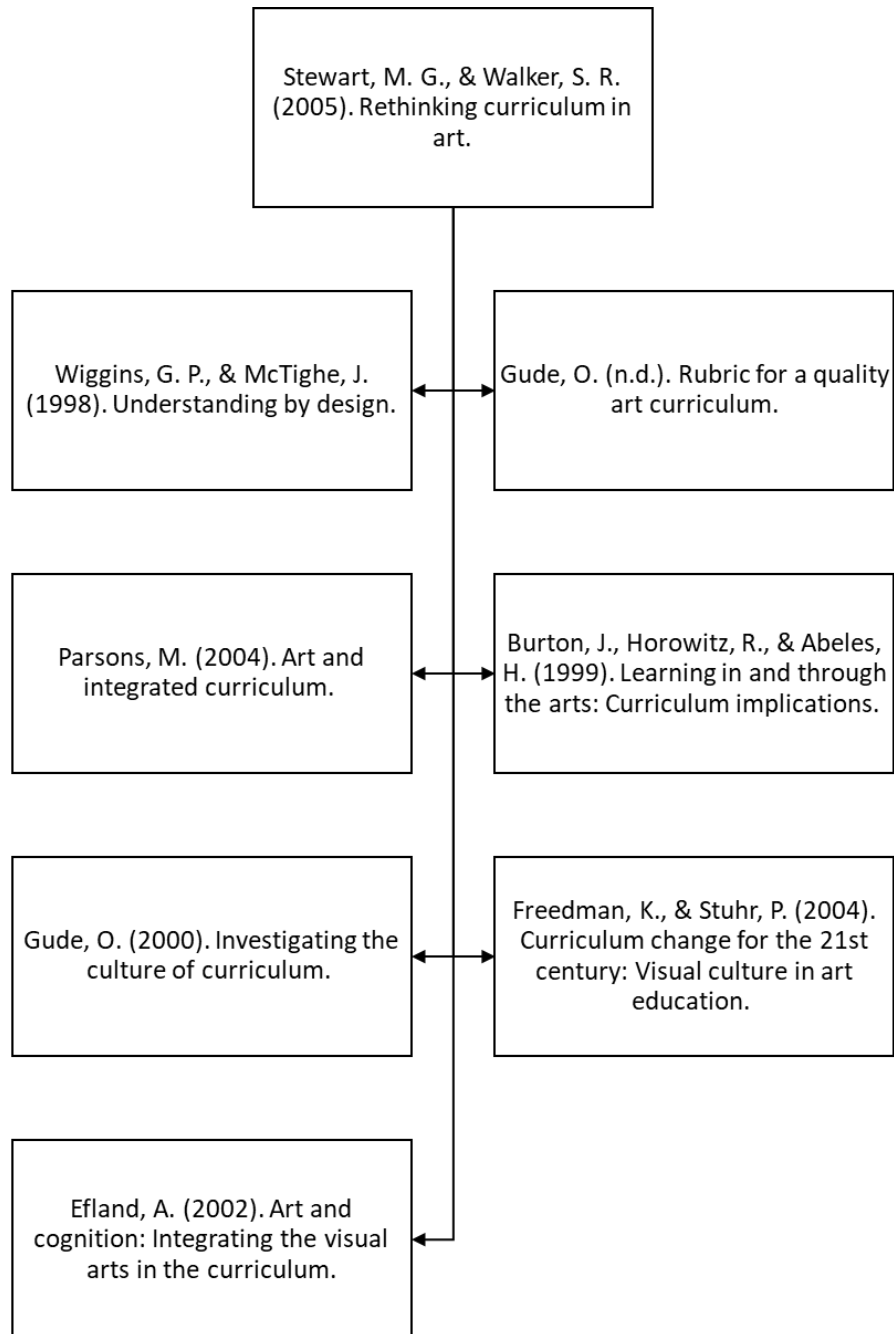


Figure 4. Illustration of the flow between references selected for content analysis from Stewart and Walker (2005).

The final text selected for the initial analysis was *Rethinking Curriculum in Art* by Stewart and Walker (2005). I selected this text because I had previously used it in a graduate course and it was recently adopted by the school district where I work as a reference for elementary art teachers. Stewart and Walker wrote this book for pre-service and practicing teachers to serve as a guide for the development of meaningful art curriculum. This text produced six new texts for analysis. Additionally, the book *Understanding by Design* by Wiggins and McTighe (1998), which was a preselected text, was included in the bibliographic information. Figure 4 illustrates the relationship of the texts selected from the bibliographic information in *Rethinking Curriculum in Art*, by Stewart and Walker (2005).

As described previously, in order to determine “What constitutes an art curriculum?” I desired a breadth of ideas that could not be achieved using three texts alone. To continue to gather additional data sources, I began a snowball sampling process using the references in each text; I followed that by checking for relevance (Krippendorff, 2004). Initially, this process resulted in 11 additional sources. I found that a natural limitation of the snowball sampling method of gathering literature is that all literature pulled from the references of the primary text would have been published in previous years. For example, while I began with Stewart and Walker’s (2005) *Rethinking Curriculum in Art* because of its influence in the field, I was able to pull references dated 2004 or earlier. In order adjust for this natural limitation, I chose to perform a reverse bibliographic search for additional, relevant, and more recent sources. I did this by using an internet search engine to locate sources that discussed visual arts curriculum and cited *Rethinking Curriculum in Art* as a source.

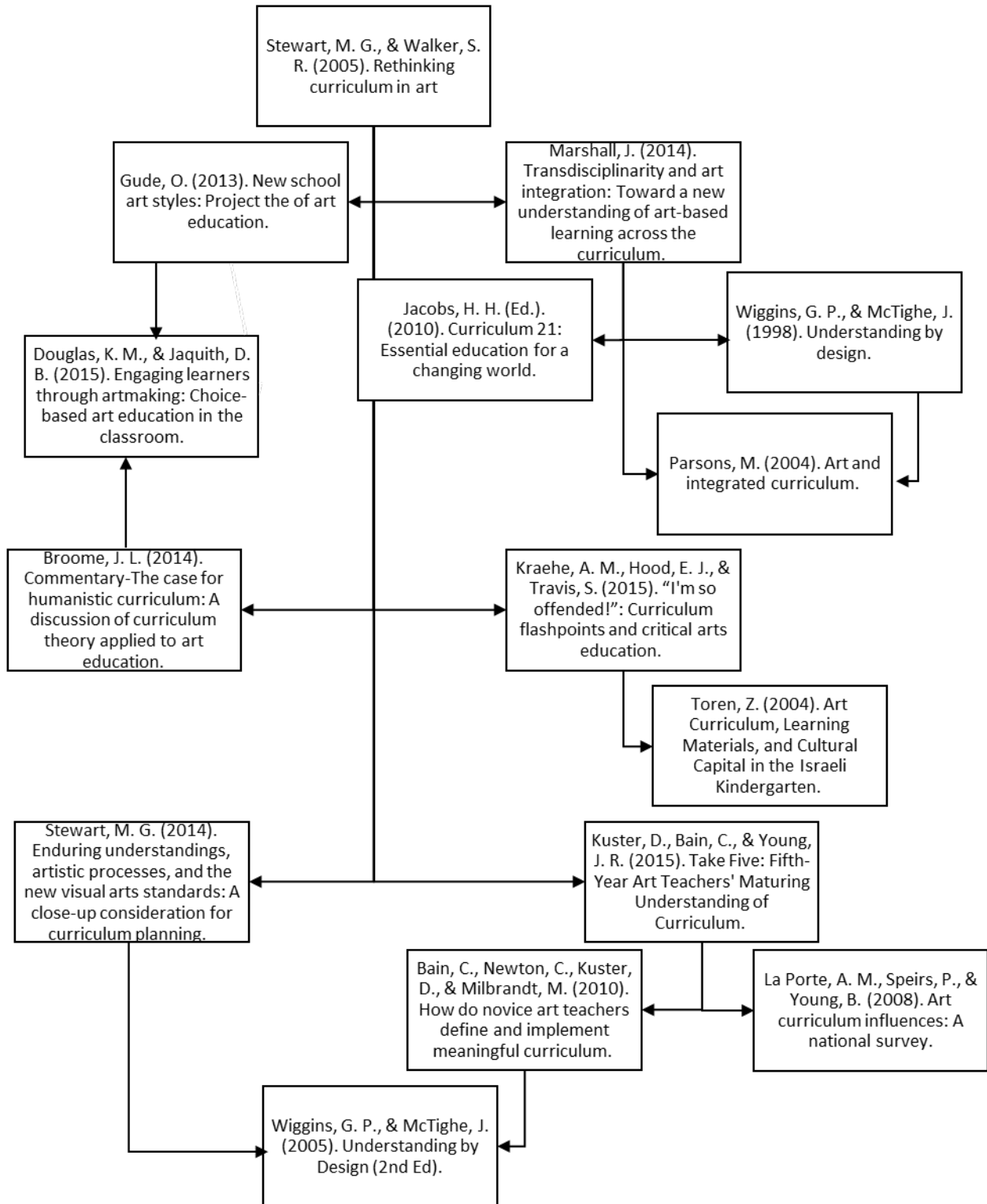


Figure 5. Illustration of the flow between references selected for content analysis using Stewart and Walker (2005).

In doing this, I was able to acknowledge the intertextuality discussed by Krippendorff (2004) while allowing more recent literature to emerge and be included. This process identified an additional 11 sources. At this point, I was also able to reach data saturation, as I was seeing the same references cited frequently and no new codes were emerging from the texts. Figure 5 demonstrates the relationship between the additional texts selected, which utilized Stewart and Walker's (2005) *Rethinking Curriculum in Art* as a reference.

In addition to using snowball and purposeful sampling of texts based on my own experiences in designing art curriculum, I asked participants to identify what they believed constituted an art curriculum. Each participant answered this question, and their answers became additional data sources. Additionally, two of the participants identified texts that they felt were influential. They were: *Creative and Mental Growth* (8th ed.), by Lowenfeld and Brittain (1987), and *Studio thinking 2: The Real Benefits of Visual Arts Education*, by Hetland, Winner, Veenema, and Sheridan (2013). I also added these two texts to the data set and analyzed them for codes.

4.1.1.2 Themes that Emerged

As I began the analysis of additional art education texts, I did not have any predetermined ideas about the themes that would emerge. As discussed in the methodology, for this stage, I utilized an inductive approach to data analysis (Thomas, 2006). This involved carefully reading the texts and taking note of major themes and ideas that seemed to repeat. When I saw repetition of ideas, I created a code. In all, I was able to identify 27 unique codes that repeated at least twice in the literature. They were:

- Inclusion of diverse learning styles
- Ability to evolve over time
- Allows for open-ended responses
- Ability for individual investigation/response
- Encourage communication
- Foster critical and creative thinking skills
- Collaborative
- Interdisciplinary
- Developing citizens of global world
- Understanding community identity
- Understanding cultural identity
- Encouraging respectful interactions, acceptance, and empathy
- Encouraging social justice
- Providing access to real art
- Avoiding the exclusive use of western formalization
- Inclusion of contemporary art/artists/and art techniques
- Structured thematically
- Developmentally appropriate
- Relating to experiences and interests
- Developing understanding of personal identity
- Encouraging individuality
- Allowing for self-expression
- Focused on enduring understandings/ big ideas
- Encouraging authentic production processes

These codes, which represent characteristics of an art curriculum, are discussed in detail in the following section. As described in the methodology, Thomas (2006) recommended that after allowing codes to emerge, the next step would be to narrow down the number of codes. Additionally, Saldaña (2012) explained the importance of reorganizing codes by categorizing

and condensing them in order to make use of them. Accordingly, after I identified the codes, I looked for emerging themes and grouped them by their similarities. I was able to identify three major themes among the various codes, which appeared to stand as pillars for art education curriculum. These themes or pillars were: flexible, connected, and authentic.

Flexible	Connected	Authentic
<ul style="list-style-type: none"> •Inclusion of diverse learning styles •Ability to evolve over time •Allows for open-ended responses •Ability for individual investigation/response 	<ul style="list-style-type: none"> •Collaborative •Interdisciplinary •Developing citizens of global world •Understanding community identity •Understanding cultural identity •Encouraging respectful interactions, acceptance, and empathy •Encouraging social justice 	<ul style="list-style-type: none"> •Providing access to real art •Avoiding the exclusive use of Western formalization •Inclusion of contemporary art/artists/and art techniques •Structured thematically •Developmentally appropriate •Relating to experiences and interests •Developing understanding of personal identity •Encouraging individuality •Allowing for self-expression •Focused on enduring understandings/big ideas •Encouraging authentic production processes •Developmentally appropriate •Encouraging communication •Foster critical and creative thinking skills

Figure 6. Demonstration of how 25 of the 27 identified codes were categorized according to the three themes: *flexible*, *connected*, and *authentic*.

Essentially, if a code was focused on variability in student learning or the learning environment, it was assigned to the flexible pillar; if the code emphasized making connections between two

things such as disciplines, people, the environment, or political life, it was assigned to the connected pillar; and if the code was primarily focused on real world experiences or practical application, it was assigned to the authentic pillar. Figure 6 illustrates how I decided to group 25 of the identified codes according to the three pillars. There were two codes that were found throughout the literature but did not fit into the three pillars. They were *Discipline Based Art Education Approaches* and the *Elements and Principles of Art*. In order to demonstrate the process of coding and the grouping of those codes, in the following sections I briefly discuss selected texts and explain how they were coded and categorized into the three pillars.

4.1.1.3 Flexible

The first pillar, which I termed *flexible*, was a call for art curriculum that adapts and responds to the changing, contemporary world. While the specific ideas for how to adapt and change varied from text to text, the call for a change in the way art is taught unified many of them. In fact, several texts advocated a reconceptualization of the curriculum as an evolving process. For example, while encouraging educators to acknowledge the important role visual culture plays daily life, Freedman and Stuhr (2004) emphasized that:

In order to reconceptualize curriculum in this way, it is necessary to understand curriculum as a process rather than as a single text. The process of curriculum is its product. Curriculum is not a unified whole. It is a collage of bits of information based on knowledge (Freedman, 2000, 2003). It is flexible, at sometimes sequential and at other times highly interactive, making connections not only to the previous lesson but also to life experiences. (p. 823)

I coded this idea, which was repeated throughout the literature, as *the ability to evolve over time*. For example, Gude's Spiral Curriculum website (n.d.) asserts that "A quality art curriculum is organic: it evolves over time" (para. 32), and in a recent article she also stated:

We must create an art education that is not retro, rigid, or reductive in its understanding of what constitutes the necessary knowledges of artmaking. We must create an art education that is rigorous in its selection and transmission of a wide range of aesthetic strategies because in a democratic society it is the responsibility of teachers to enable students to understand, participate in, and contribute to contemporary cultural conversations. (Gude, 2013, p. 14)

In several of the texts, this idea of the necessarily evolving or changing nature of curriculum presented itself under the label of *flexibility*. For example, Burton, Horowitz, and Abeles, (1999) noted that:

Arts-rich schools offer a picture of a curriculum that is neither formalized nor centralized, but rather is open and flexible. Within these schools it was clear that teachers thought about, and accepted, a variety of different ways for pupils to be creative, to exercise skills and to think through problems, and exercise imagination in the constructions of paintings, musical compositions, choreography, and plays. (p. 44)

This passage was coded as the ability for individual investigation/response and foster critical and creative thinking skills, both of which were placed in the flexible pillar. Similarly, in their introduction, Douglas and Jaquith (2015) explained that it is simply not possible to create a single curriculum that meets the needs, interests, and personalities of all students and that the goal instead must be to create curriculum that is flexible. Additional codes identified in the literature that related to flexibility included the inclusion of diverse learning styles (Broome, 2014; Gude, n.d.), and allowing for open ended responses (Gude, n.d).

4.1.1.4 Connected

For me, this notion of flexibility seemed rooted in the practical application of curriculum. As both a Ph.D. candidate and a full time public school elementary art teacher, I know all too well the disconnect between theory and practice. Consequently, I closely examined those articles and texts that addressed practical applications of curriculum to see if

there were similar themes. I observed several instances in which teachers indicated their preference to include their own personal interests and ideas into the curriculum. For example, Kuster, Bain and Young (2015) noted that their teacher participants enjoyed not having a district-mandated curriculum because it gave them the ability to make choices about what they would teach. This notion of choice-making in order to forge connections between the art curriculum and the lives, interests, community, and culture of the teachers and students became the second major pillar, termed *connected*.

Similarly, Kuster, Bain and Young (2015) found that their teacher participants felt connections to things like personal interests and the daily life of the students were the most effective ways to create meaningful curriculum. La Porte, Speirs, and Young (2008) conducted a national survey of 436 art teachers in their first through seventh years of teaching to find out what most strongly influenced their curriculum. In relationship to what teachers taught, these researchers found that personal interests were the most commonly identified influence. Following their own personal interests, teachers identified student interests/concerns/issues/identity/needs as the second strongest influencer for their curriculum. I coded these ideas as relating to experiences and interests and developing understanding of personal identity.

The notion of connections was echoed by several researchers, and it often came up in conjunction with ideas related to interdisciplinary or integrated learning, which I coded as interdisciplinary (Freedman & Stuhr 2004; Jacobs, 2010; Marshall, 2014; Parsons, 2004). Additionally, connecting was one of the four organizing categories selected for the National Core Art Standards (National Coalition for Core Art Standards, 2014). Concepts of connection

are also present in one of the five progress points listed in the Ohio Visual Art Standards (Ohio Department of Education, 2012) which stated, “Connect the content of visual artworks to interdisciplinary concepts, issues and themes” (p. 1) and throughout the Texas Essential Knowledge and Skills Visual Art standards, students are asked to connect several times with standards such as “investigate the connections of visual art concepts to other disciplines” (Texas Education Agency, 2013, Grade 3, section (3)(D)).

In addition to the textual analysis, I asked participants “What do you think is important to include in an art education curriculum?” Five out of the six participants identified connections to the interests of students or the lives of the students outside of the classroom as important. As a portion of her answer, Allison suggested that an art curriculum needs “something that brings the classroom community together so that they can appreciate other people’s differences and help to notice other people’s differences outside of the classroom and in the community.” She continued by explaining that she believes this helps students become self-aware, develop confidence and individuality, and practice respectful interactions with others. Rebecca suggested that an art curriculum should include “opportunities for after school arts programs. Exposure to the arts—visual arts, dance, music and drama” while integrating “art into everyday life.” Stephanie believes an art curriculum should have meaning, purpose, and life, and that it should be related to the life of the students. Robert suggested that “it is important to personally connect art to the student and help the student understand that it can have an integral role in how we see others and ourselves as human (or otherwise).” And finally, John stated that “an art curriculum has to include more than names, dates, and techniques. The works of art students create and explore should include a consideration of the themes and

big ideas they are related to, questions which do not so much have answers to be given as perspectives to be considered.”

The additional codes that I found in the literature related to connections included calls for collaboration (Broome, 2014; Gude, n.d.; Ohio Department of Education, 2012; Texas Education Agency, 2013); integrated/interdisciplinary teaching strategies (Burton, Horowitz, & Abeles, 1999; Douglas, & Jaquith, 2015; Efland, 2002; Freedman, & Stuhr, 2004; Marshall, 2014; Parsons, 2004; Stewart, & Walker, 2005); becoming citizens of a global world by connecting with cultural and community identity (Freedman, & Stuhr, 2004; Kraehe, Hood, & Travis, 2015; Toren, 2004); and encouraging social justice while fostering care and acceptance (Bain, Newton, Kuster, & Milbrandt, 2010; Broome, 2014; Kraehe, Hood, & Travis, 2015).

4.1.1.5 Authentic

Finally, I was able to note a common concern in the literature about how closely art education both mimicked the habits of practicing artists and related to the genuine concerns of the students. I termed this pillar *authentic*. The concern for authenticity is evident in Gude (2000), who begins with an anecdote from her work with preservice art teachers, in which she asked each of them to describe what they found inspiring about visual arts. Weeks later, she asked them to describe what they thought was important to teach about art. She found that their ideas were incongruent. While the teachers found things such as contemporary art, popular culture, and art about social values to be important to themselves personally, they felt formalist ideas were important for teaching to their students. Gude (2000) explained how deeply ingrained the formalist foundations are in current art teaching practices and challenged

art teachers to reconceptualize the curriculum in order to make it more meaningful to the contemporary lives of students. Additionally, Gude (2013) asserted that there should be several values present in an art curriculum; they include “utilizing skills, forms, and vocabulary in authentic contexts over de-contextualized exercises and recipes” (p. 10) and “engaging in authentic artistic processes over making facsimiles” (p. 10). These concerns were coded as *avoiding the exclusive use of Western formalization, including contemporary art/artists/and art techniques, and encouraging authentic production processes*. Similarly, Broome (2014) encouraged art teachers to engage in authentic art making. He stated:

In introducing these works of art and related themes, art teachers should facilitate authentic class dialogue (Anderson & Milbrandt, 2005) allowing students to express their viewpoints through class discussions and in resulting projects. Teaching studio technique would still be necessary, but as a way to allow students to effectively communicate their feelings and perspectives on the theme, not as an end to itself. The resulting artworks would be tied together by a common humanistic thread, yet individual pieces may look very different from one another since they would be guided by open-ended themes intended to foster creative responses and individuality. (p. 8)

Additional themes throughout the literature and interviews relating to authenticity included a concern for students having access to real art (Burton, Horowitz, & Abeles, 1999); a desire to avoid an over-emphasis on Western formalization while including contemporary artwork (Freedman, & Stuhr, 2004; Gude, n.d.; Gude, 2000; Gude, 2013; Kraehe, Hood, & Travis, 2015); assuring that the curriculum relates to the personal interests of the students (Douglas, & Jaquith, 2015; Gude, 2013; Hetland, Winner, Veenema, and Sheridan, 2013; Marshall, 2014; Parsons, 2004; Stewart, & Walker, 2005; Stewart, 2014; Wiggins, & McTighe, 2005); ensuring that it allows for self-expression (Gude, 2013; LaPorte, Speirs, & Young, 2008; Lowenfeld & Brittain, 1987; Ohio Department of Education, 2012; Texas Education Agency,

2013); and focusing on open-ended thematic ideas that allow for a variety of student responses (Douglas, & Jaquith, 2015; Gude, 2013; Hetland, Winner, Veenema, and Sheridan, 2013).

4.1.1.6 Conclusions for the Question: What Constitutes an Art Curriculum?

As a result of the analysis of both the text and the answers provided by the participants, I concluded that current trends in art education, both in theory and practice, dictate that an art curriculum must be flexible, connected, and authentic. While these three do not dictate what students should know, or how it should be taught, they create a lens through which the curriculum writing process can be viewed as well as a lens through which resulting curricula can be judged. Additionally, I identified 27 unique codes that could be observed repeating in the literature at least twice. Several of the codes identified further dictated ideas about what should be taught, such as personal, community, and cultural identity. Additionally, several of the codes, such as thematic, open-ended, collaborative, and interdisciplinary, indicate to some extent how art should be taught. As I moved forward in my analysis and inquiry to determine specific goals, objectives, themes, learning experiences, etc., I considered the themes of flexible, connected, and authentic to be the pillars of an art curriculum, and I used the identified codes within each pillar to help determine where overlap exists between an art curriculum and a global/local curriculum.

4.1.2 Question 2: What must be Included in a Glocal Curriculum?

In order to answer the question “What must be included in a glocal curriculum?” as I had done with Sub-Question 1, I used snowball and relevance sampling. I began the search

with the references identified in Sub-Question 1, and I found zero references to glocal education. I expected this, as the term “glocal” is not used widely. Brooks and Normore (2010) defined glocalization as “a meaningful integration of local and global forces” (p. 54). So, I expanded the search to include those sources related to global curriculum and those relating to local curriculum (including community-based and place-based, as addressed in the literature review) while looking for overlapping content, since together they comprise the ideas represented in glocalism. I was able to identify 12 sources for inclusion in the data set on global curriculum and 13 sources for inclusion in the data set on local curriculum. Finally, using internet and library searches along with relevance and snowball sampling, I identified six sources specifically referencing glocalism in education. In total, I identified 28 sources and examined them in relationship to the question “What must be included in a glocal curriculum?” In the following sections, I discuss the resulting data collected, the codes assigned, and the subsequent organization of those codes and data.

4.1.2.1 Global Education

Through a review of the sources identified in Sub Question 1, I found that two texts had references related to global education; these were: *Curriculum Leadership: Strategies for Development and Implementation* (Glatthorn, Boschee, Whitehead, 2009) and *Curriculum 21: Essential Education for a Changing World* (Jacobs, 2010). Using snowball and relevance sampling of the bibliographic information in these sources, I was able to locate six sources to include in the data set. Through snowball and relevance sampling of the bibliographic information of these six new sources, I selected four additional sources of data.

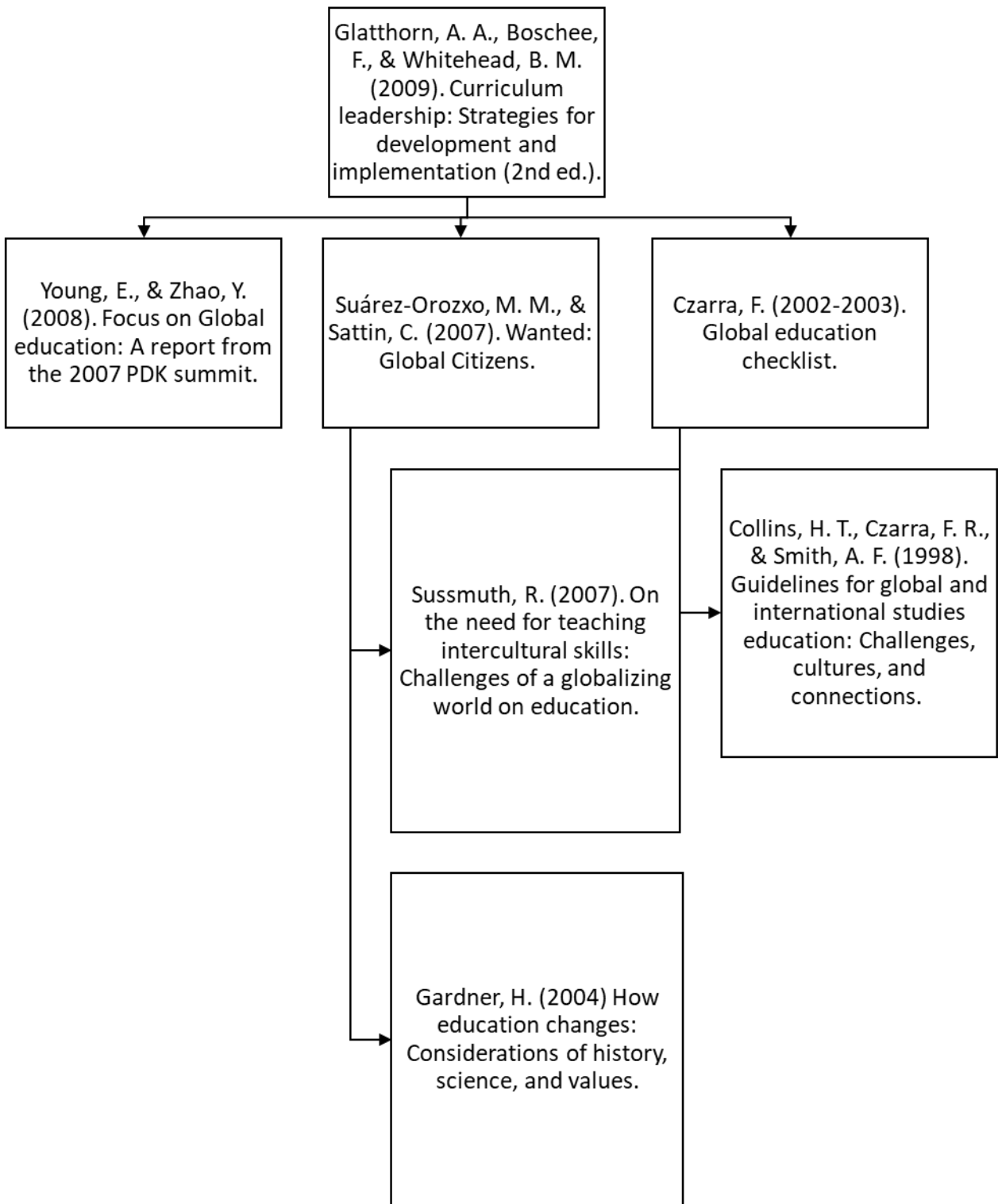


Figure 7. Demonstration of the relationship between *Curriculum Leadership: Strategies for Development and Implementation* (Glatthorn, Boschee, & Whitehead, 2009) and the sampled texts on global education.

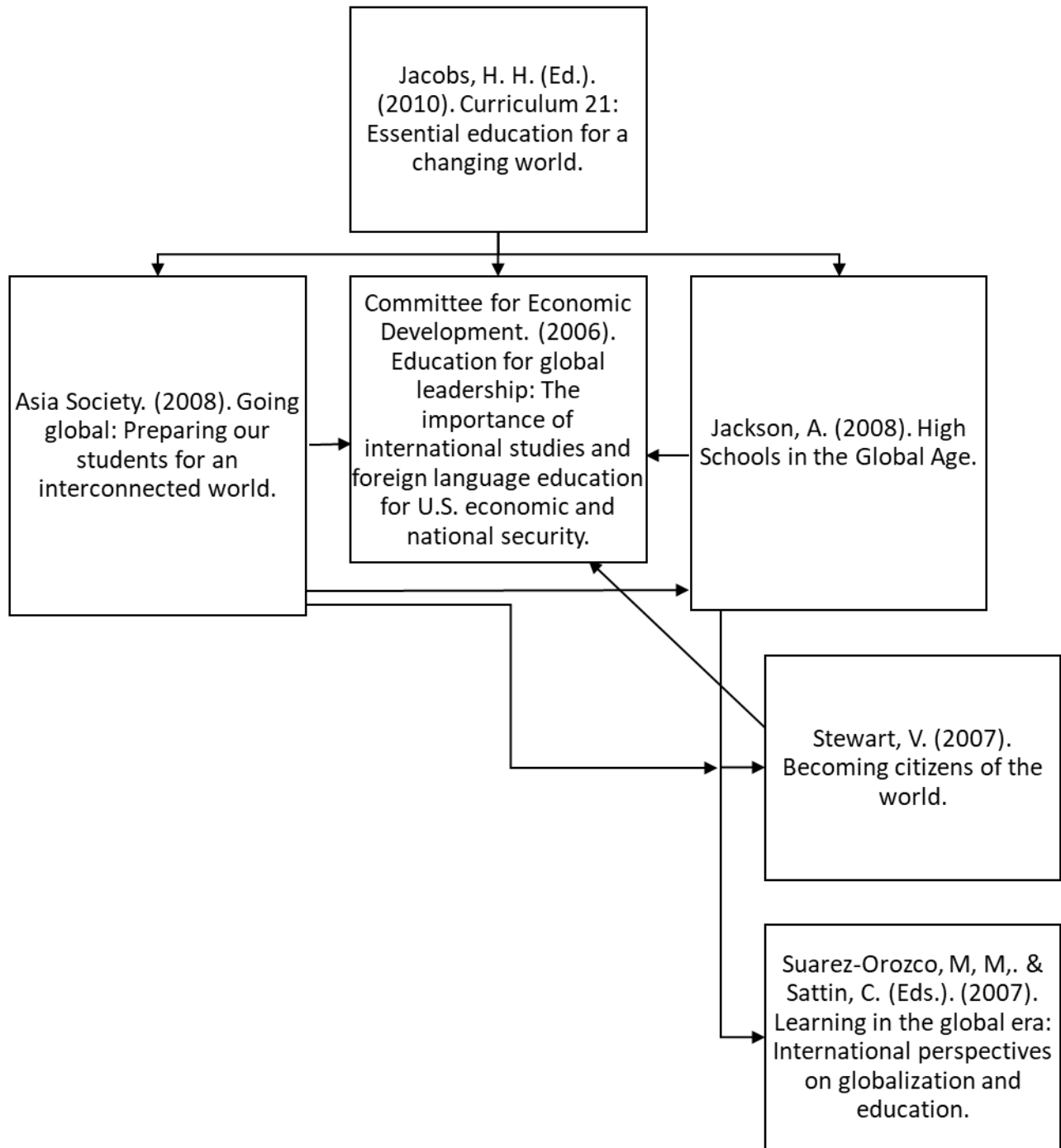


Figure 8. Demonstration of the relationship between *Curriculum 21: Essential Education for a Changing World* (Jacobs, 2010) and the sampled texts on global education.

At this point in the sampling, I found many texts were citing sources already included in the overall data set. Additionally, at this point, no new codes were emerging from the data, so I

determined that data saturation had been reached and I proceeded with data analysis. I collected and analyzed a total of 12 sources in association with global curriculum. Figure 7 demonstrates the relationship between *Curriculum Leadership: Strategies for Development and Implementation* (Glatthorn, Boschee, & Whitehead, 2009) and the sampled texts on global education. Figure 8 demonstrates the relationship between *Curriculum 21: Essential Education for a Changing World* (Jacobs, 2010) and the sampled texts on global education. In the following section, I present a brief description of some of the data related to global education, and I describe the codes that were assigned to these texts.

As I did with my analysis of texts related to art curriculum, I began the analysis of global curriculum texts without predetermined ideas about the codes that would emerge. As I read, I carefully noted ideas that seemed to repeat, and I was able to observe several repeating concepts. As I saw repetition of ideas, I created a code. In all, I was able to identify 17 unique codes related to the goals for global education and curriculum, which repeated at least twice in the literature. These codes were:

- Tolerate ambiguity
- Recognize worldwide connectivity
- Understand one's own cultural heritage
- Recognize global context
- Embrace different intelligences
- Foster tolerance and sensitivity of differences
- Develop communication and multilingual skills
- Develop interdisciplinary thinking
- Develop innovative thinking skills
- Develop higher-order cognitive skills
- Encourage collaboration skills

- Develop awareness of global news and events
- Engage with issues related to ethics and social justice
- Engage with issues related to environmental security
- Engage with issues related to political security
- Engage with issues of economic awareness and prosperity
- Engage with evolving science and technology

In order to demonstrate the coding process, I describe briefly four texts and provide examples for some of the codes that were applied to each. Gardner (2004) proposed in the chapter, “How Education Changes: Considerations of History, Science, and Values,” seven goals for a curriculum that acknowledges globalism or global society. These goals were 1) understanding of the global system; 2) capacity to think analytically and creatively within disciplines; 3) ability to tackle problems and issues that do not respect disciplinary boundaries; 4) knowledge of and ability to interact civilly and productively with individuals from quite different cultural backgrounds—both within one’s own society and across the planet; 5) knowledge of and respect for one’s own cultural tradition(s); 6) fostering of hybrid or blended identities; and 7) fostering of tolerance. I placed these characteristics in context with other texts and I assigned codes to each of the characteristics mentioned. In this case, the seven characteristics were coded as 1) recognize global context; 2) develop innovative thinking skills; 3) develop Interdisciplinary thinking; 4) encourage collaboration skills; 5) understand one’s own cultural heritage; 6) recognize worldwide connectivity; and 7) foster tolerance and sensitivity of differences.

As I would read additional texts, I would record information related to established codes in NVivo™ software, but as new concepts or ideas emerged, I would create new codes. For example, several texts echoed the same ideas mentioned by Gardner (2004), but added

additional dimensions to these thoughts. Some of these emerged in Stewart (2007) who, while also addressing a changing society and what skills students will need to have to be able to address these changes, described four trends in the changing world: 1) economics; 2) science and technology; 3) health and security; and 4) demographics. Stewart (2007) then asserted that high school graduates would need to be able to: sell to the world; buy from the world; work for international companies; manage employees from other cultures and countries; collaborate with people all over the world in joint ventures; compete with people on the other side of the world for jobs and markets; and tackle global problems, such as AIDS, avian flu, pollution, and disaster recovery. While some of the ideas, and consequently codes, were repeated from Gardner's (2004) description, such as developing innovative thinking skills and encouraging collaboration, Stewart (2007) additionally addressed a concern for global economic and political security. These concerns were recorded in codes, such as engage with issues related to ethics and social justice; engage with issues related to environmental security; engage with issues related to political security; engage with issues of economic awareness and prosperity; and engage with evolving science and technology. These calls for engagement with politics, economics, justice, environment, and technological advances are found throughout the literature (Asia Society, 2008; Committee for Economic Development, 2006; Suárez-Orozco & Sattin, 2007). For example, Collins, Czarra, and Smith (1998) examined 75 documents on global education and international studies looking for commonalities. They identified ten categories in the literature. They were: 1) conflict and its control; 2) economic systems; 3) global belief systems; 4) human rights and social justice; 5) planet management: resources, energy, and

environment; 6) political systems; 7) population; 8) race and ethnicity; 9) the technocratic revolution; 10) sustainable development.

In addition to the above-mentioned codes about political issues, ethical issues, cultural awareness, environmental issues, collaboration, technology, critical/innovative thinking, the code of communication and multilingual skills appeared frequently throughout the literature. For example, Suárez-Orozco and Sattin (2007) stated that global, long term curriculum needs are 1) critical-thinking skills; 2) communication skills; 3) language skills; 4) collaborative skills; and 5) technology. A publication by Asia Society (2008) explained that effective workers must demonstrate: 1) sensitivity to foreign cultures; 2) fluency in foreign languages; 3) understanding of international trade; 4) technological savvy; 5) the ability to manage complexity and work in international teams; 6) a strong ethical core. Each of these had several overlapping ideas with the previously mentioned texts, but the Asia Society (2008) article added the language and communication component. I applied codes in this fashion to all of the texts about global education and continued to collect sources and code them until I reached a point of data saturation when no new codes emerged from the literature. Then I began the process of collecting data for analysis about local education.

4.1.2.2 Local Education

Through snowball sampling of the sources identified in Sub Question 1, I identified two sources related to local education curriculum (including place- and community-based education). Figure 9 illustrates the relationship between the identified texts in Sub Question 1 and the sampled texts on local curriculum. This was not a sufficient number of texts to develop

an understanding of the ideas associated with local education curriculum. For this reason, I choose two additional texts, the first of which was *Community Art in Action* (Congdon, 2004). I selected this text because it is part of the same series of books as *Rethinking Curriculum in Art* (Stewart & Walker, 2004) (the Art Education in Practice Series published by Davis Publications), and it was included in a recent adoption of texts in the school district in which I teach.

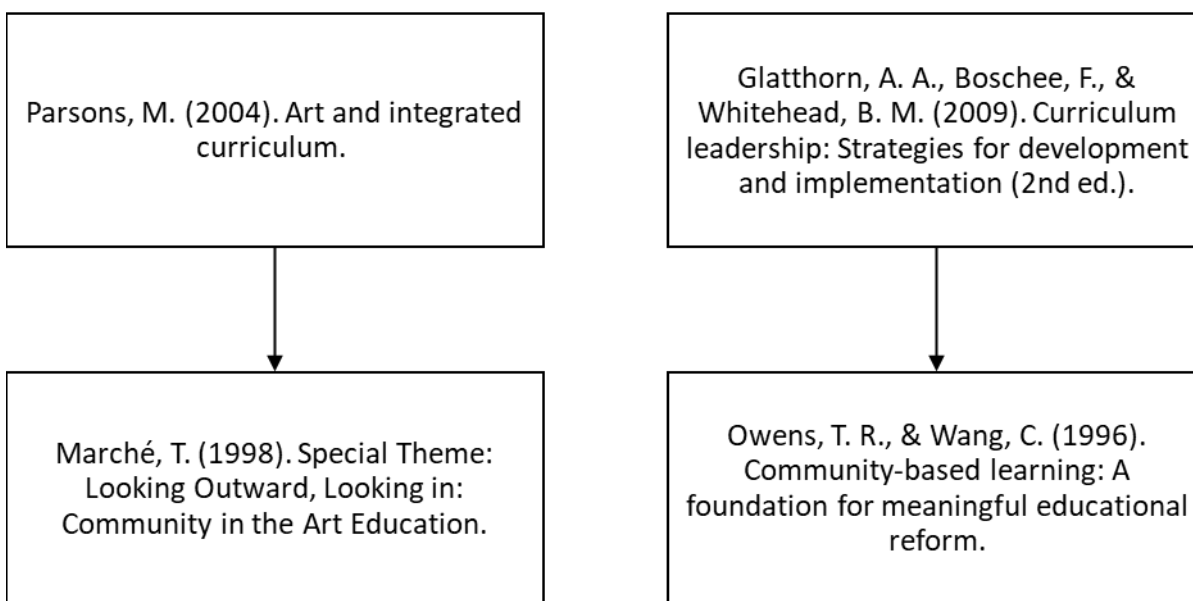


Figure 9. Illustration of the relationship between the texts identified in Sub Question 1 and the sampled texts on local education.

Through snowball and relevance sampling of the reference information, I found that all of the texts related to local curriculum were published prior to 1997, so this book produced no additional texts for analysis. The second book I added was *Place- and Community-based Education in Schools*. (Smith & Sobel, 2010). I discovered this book when I was designing the study and writing the literature review, and I selected it because of its content about both place- and community-based curriculum. It produced an additional six sources for analysis, and those sources produced an additional three sources.

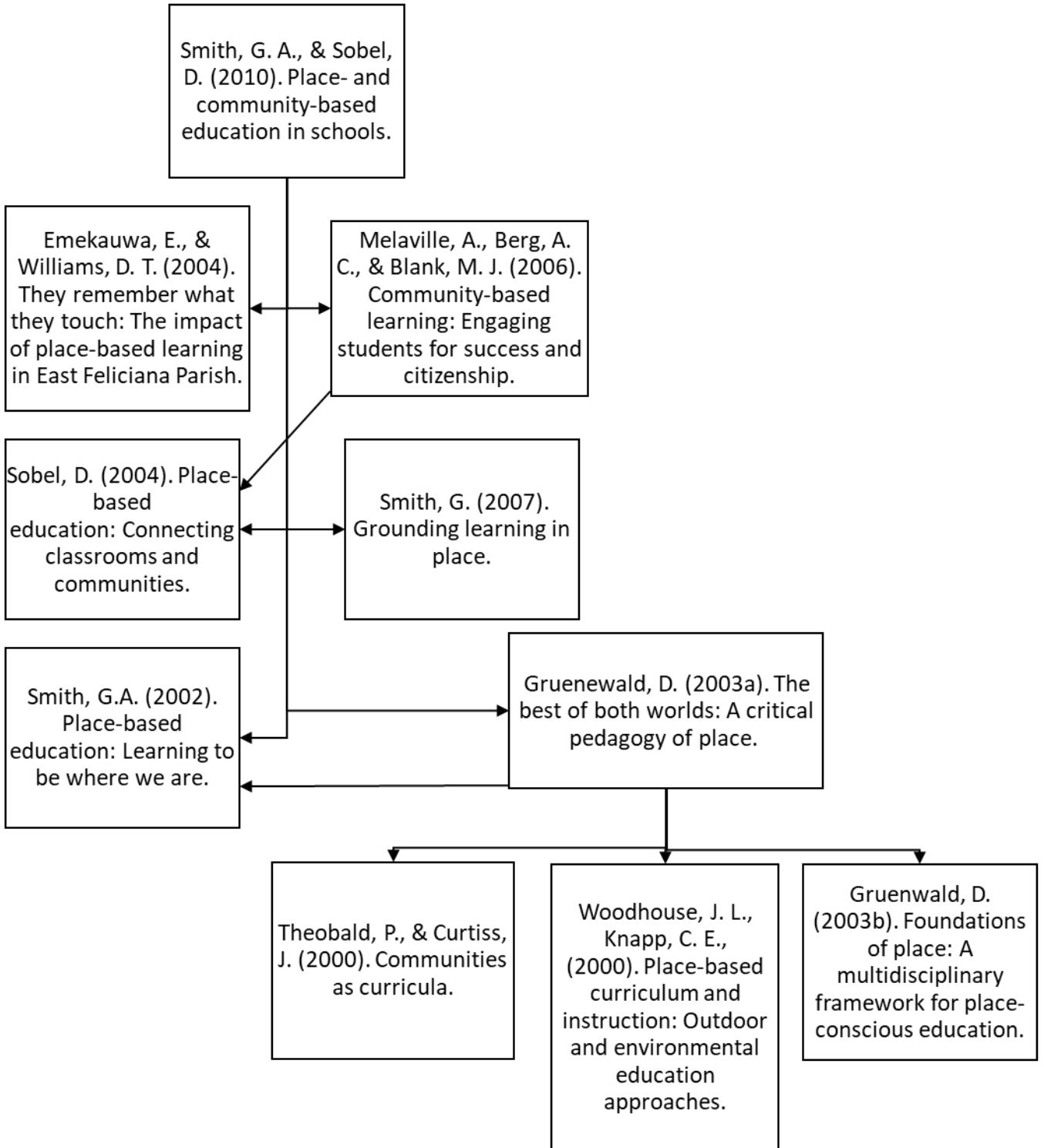


Figure 10. Illustration of the relationship between Smith and Sobel's *Place- and Community-Based Education in Schools* (2010) and additional sampled texts on local education.

Figure 10 illustrates the relationship of the texts that were identified from this source. At this point in the sampling, I found several repeating texts in the bibliographic information and no new codes were emerging from the data, so I determined that data saturation had been reached and I proceeded with data analysis. I collected a total of 13 and analyzed them specifically for place- and community-based curriculum. In the following section, I present a brief description of the most relevant data related to local education as well as the codes that I identified.

As with my analysis of texts related to both art curriculum and global curriculum, I began the analysis of place- and community-based curriculum texts using an inductive approach, without predetermined ideas about the concepts that would emerge. As I read, I carefully noted ideas that seemed to repeat, and I was able to observe several repeating concepts. As I saw repetition of ideas, I created a code. In all, I was able to identify 17 unique codes that repeated at least twice in the literature. These were:

- Students are creators of their own knowledge
- Students have a choice in learning
- Encouraging civic learning
- Interdisciplinary
- Encouraging collaboration
- Making connections between self and place
- Making connections to community culture
- Making connections to history
- Encouraging social justice
- Encouraging environmental awareness
- Experiential learning
- Critical thinking and problem solving

- Meaningful content that is relevant, exciting, motivating
- Encouraging internships and work studies
- Encouraging learning outside of the classroom
- Development of real life skills
- Encouraging service learning

In order to demonstrate the coding process, I have elected to briefly describe five texts by three different authors who were selected for analysis and provide examples of the codes that were applied to each text. In *Looking Outward, Looking In: Community in Art Education*, Marché (1998) explained that community might be represented by a group of people or by the environment that exists just outside of the classroom walls. She went on to explain that within each of these types of community there are a variety of ways community-based education programs are conceived, and she grouped them into three major types. The first was what she deemed the “hunter/gatherer” model, which encourages children to leave their classroom in favor of the world around them. She described this as encouraging children to leave the classroom and explore, collect, or experience the world around them void of context, history, or culture. The different experiences described by Marché related to this method were coded as making connections between self and place and encouraging learning outside of the classroom; the two codes were necessary because one addresses the method of teaching while the other dictates more directly what should be taught/learned. The second type of community-based art education that Marché (1998) noted was the “detective” model, in which the learning is focused on the cultural context of the community. This model was described as learning about the community, its people, history, and culture. I coded the experiences associated with this type as making connections to community culture and making connections

to history. This method could be done both inside and outside of the classroom, so I did not assign a code for how it would be taught. The final type Marché (1998) recognized was the “social activist” model, in which students look beyond the human context and focus on the environment. This was described as encouraging students to consider how humans can coexist with the natural world and take some sort of action. I coded this model as encouraging environmental awareness and encouraging service learning, again acknowledging both the how and the what of the curriculum. Marché summed up these three approaches as “Taking from, learning about, and acting upon the local community and environment” (p. 7) and she also provided an example of how one school was successfully able to engage students with each of these types of community-based education.

Other texts also provided lists of characteristics for place- and community-based education. Smith (2002) described place- and community- based education as a pedagogy that links students with the type of experiential learning described by John Dewey (2005/1934). Smith (2007) explained that place- and community-based education seeks “to link classrooms more tightly to their communities and regions” (p. 20) in order to “cultivate students' knowledge of the unique characteristics of their home communities and to engage them in meaningful and authentic work” (p. 20). Accordingly, I coded this as experiential learning. While describing three case studies, one from Maine, one from Alabama, and one from Hawaii, Smith (2007) emphasized the ability of place- and community-based education to encourage environmental sustainability and social justice. He stated that:

Place-based education works to cultivate students' knowledge of the unique characteristics of their home communities and to engage them in meaningful and authentic work. It begins with the belief that young people will be more likely to invest their time and energy in the care and support of the places where they live if they are

familiar with local assets and come to see themselves as valued contributors to the common life of their families and neighbors. (p. 20)

I coded this as *making connections between self and place and meaningful content that is relevant, exciting, motivating*. Describing similar programs, Smith (2002) broke place-based learning down into five major groupings: 1) cultural studies; 2) natural studies; 3) real-world problem solving; 4) internships and entrepreneurial opportunities; and 5) induction into community processes. Each of these corresponds to my codes: 1) making connections to community culture; 2) encouraging environmental awareness; 3) development of real life skills; 4) encouraging internships and work studies; and 5) encouraging civic learning.

Similarly, Gruenewald (2003b) organized place-based learning into five foundational categories: phenomenological, sociological, ideological, political, and ecological. My corresponding codes include making connections between self and place; making connections to history; making connections to community culture; encouraging civic learning; and encouraging environmental awareness. Additionally, Gruenewald (2003a) encouraged authentic and meaningful learning by explaining that place-based pedagogies encourage an understanding of the direct impact people have on the social and ecological places they inhabit, but these pedagogies often are viewed from a rural perspective. In contrast, Gruenewald (2003a) posited that critical pedagogy often encourages learners to question their assumptions about social issues and culture primarily from an urban perspective. He proposed that by combining these two theories, students might more authentically engage with both the environment and social issues. This idea corresponds with my code, critical thinking and problem solving.

After reaching data saturation with both global and local curriculum literature, when no new codes were emerging from the data, I then turned to looking for sources specific to glocal education.

4.1.2.3 Glocal Education

Relevance and snowball sampling of previously identified texts did not yield any sources for glocal education characteristics. As a result, I preformed internet and library catalog searches to find sources related to glocal education. I was able to identify four relevant sources related to glocal education, and by snowball and relevance sampling of the references of these four sources, I was able to identify two additional sources and one other source that had already been selected for inclusion. Figure 11 illustrates the relationships between the sources selected. Of those selected, I found that three specifically addressed the characteristics desired in a glocal education.

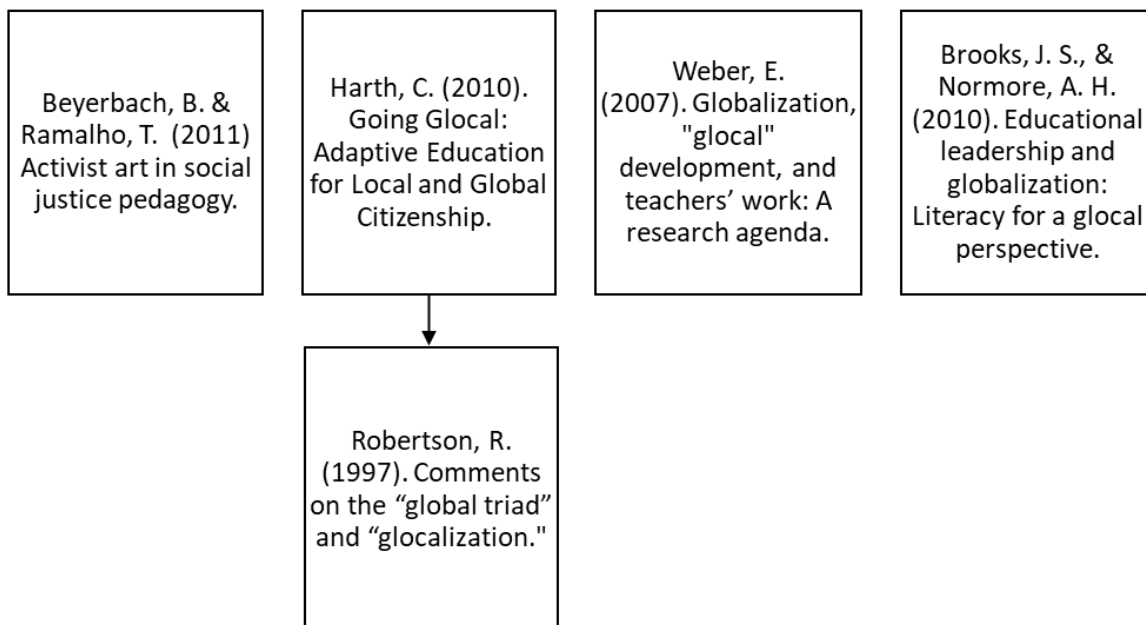


Figure 11. Illustration of the relationships between the sources selected for analysis of literature related to glocal curriculum.

In the process of coding the characteristics of an art education curriculum, a global curriculum, and a local curriculum, I conducted inductive analysis by allowing the codes to emerge from the data. In recognizing that glocal is intended to be a merger of global and local, I decided to first use a deductive analysis by using the codes that I had previously created for both global and local curriculum while still allowing for new codes to emerge if necessary. I found that no new codes arose from the literature, every code assigned had been used in either the global or local textual analyses, and often, there was a corresponding code in both textual analyses. For example, Brooks and Normore (2010) identified nine glocal literacy domains that educational leaders should work toward to maintain a relevant educational experience for their students. They defined these domains as: political literacy, economic literacy, cultural literacy, moral literacy, pedagogical literacy, information literacy, organizational literacy, spiritual and religious literacy, and temporal literacy. While Brooks and Normore (2010) address these literacies in relationship to what educational leaders and administrators need to know, many of the literacies also were directly related to characteristics identified for global and local education. For example, they described political literacy as the understanding of the formal and informal ways people engage with local and national issues. Similarly, I coded this as relating to the *civic learning* found in local curriculum literature as well as the *political security* theme found in the global curriculum literature. Brooks and Normore (2010) described economic literacy as understanding what is necessary to thrive in local and global economies. I coded this as economic wellness and prosperity and grouped it with the global education curriculum literature. Brooks and Normore (2010) explained cultural literacy as understanding shared group ideologies and recognizing that in a glocal world, people belong to multiple

cultures simultaneously. In my coding structure, the corresponding codes were in community context/cultural heritage from the local curriculum literature and recognizing one's own cultural heritage and tolerating cultural differences from the global curriculum literature. Brooks and Normore (2010) described moral literacy as being able to analyze and interpret events and apply moral values in relationship to social justice, equity, and harmony. I correspondingly coded these ideas to fostering care, health and wellbeing along with social activist and environmentalist in the local curriculum literature and ethics and social justice in the global curriculum literature. Pedagogical literacy as described by Brooks and Normore (2010) relates to the professional practice of allowing pedagogical and curricular practices to evolve as time and beliefs pass. I coded this as students being creators of their own knowledge in local curriculum literature. Brooks and Normore (2010) explained information literacy as the importance of being able to navigate all of the information available in the modern world in order to put it to use. This involves a variety of critical and creative thinking strategies as well as knowledge of technology. I coded this as critical thinking/problem solving as found in local curriculum literature and science and technology as found in global education literature. The final three literacies described by Brooks and Normore, organizational literacy, spiritual and religious literacy, and temporal literacy, each focus on the need for education leaders to develop awareness of contemporary organizational structures in schools and work environments and the things that might impact them. Consequently, these three literacies did not have corresponding codes from the curriculum literature and because they did not relate to the characteristics of curriculum, and I did not assign them to codes in my research.

Similar to Brooks and Normore (2010), Beyerbach and Ramalho (2011) explained global themes that can serve as guideposts for curriculum. Unlike Brooks and Normore (2010), the themes presented by Beyerbach and Ramalho (2011) were specific to art curriculum. Their identified themes were: “art as discipline, art as process for developing voice and identity, art as engaged citizenship, art and the curriculum, arts impact on students, and art and the future” (p. 203). Beyerbach and Ramalho (2011) described “art as discipline” (p. 203) to be authentically engaged with the experience of art. I coded this as meaningful and authentic and experiential learning, which are both found in the local curriculum characteristics. Beyerbach and Ramalho (2011) also described “art as the process for developing voice and identity” (p. 203) as an opportunity for students who find it difficult to express themselves and their ideas in mainstream school environments. I coded this as embrace different intelligences, which is found in the global curriculum. Beyerbach and Ramalho (2011) then described “art as engaged citizenship” (p. 203), as art that raises questions, informs, or mobilizes action on social justice issues. I coded this as civic learning, which appears in local curriculum literature. In addition, I also coded this as social activist/social justice, which appeared in both the global curriculum and local curriculum texts. Additionally, Beyerbach and Ramalho (2011) described “art and the future” (p. 203) to be about reaching for social justice, so I also coded this as social activist/social justice. When describing art and the curriculum, Beyerbach and Ramalho (2011) asserted that “art has the power to make the curriculum more integrated, coherent, and above all meaningful to the lives of students” (p. 208). To this, I assigned the code of interdisciplinary/integrated, which appears in both global curriculum and local curriculum

literature, and additionally in my code, meaningful and authentic, which appeared in the local curriculum literature.

Finally, Harth (2010) also addressed the ways in which people, while relatively distant in location, are connected to one another through technology, trade, economics, etc. The primary focus in Harth's article is addressing the ways education must change to meet the evolving needs of an interconnected society. Harth (2010) wrote about common topics that appeared as codes in other literature such as global citizenship, collaboration, service learning, and real life experiences. In addition, Harth (2010) made note of the particular importance of ethics in the glocal age, stating:

One useful ethical cornerstone in such an interconnected, "glocal" world is the notion of ubuntu, a Bantu term that Archbishop Desmond Tutu and others translate roughly as "I am because we are" and that involves defining ourselves in our interactions with others. Much like Buddhist principles of first doing no harm and then doing as much good as possible, ubuntu emphasizes the connectedness we share and how much we help or hurt ourselves as we help or hurt others. As Nelson Mandela has noted, even if one wants to improve his or her own lot in life, this should be done in a way that does not make it harder for someone else to do the same thing; rather, we should seek to capitalize on those positive-sum opportunities that can uplift all people or, at the very least, will not lower some in the process. (p. 74)

When considering the codes for both global and local, there were a combined total of 34 codes. Again, as described in the methodology and in the data analysis for Sub-Question 1, Thomas (2006) recommended that after allowing codes to emerge, the next step would be to narrow down the number of codes. In order to do this for sub-question two, I looked for codes that appeared in both global and local literature. If a code appeared in both, I determined it to be a theme or glocal characteristic. Additionally, if the code appeared in glocal literature, it was also determined to be glocal. In all, I identified a total of 18 glocal curriculum characteristics.

They are:

- Embrace different intelligences
- Allow students to be the creators of their knowledge
- Encourage civic learning
- Interdisciplinary
- Collaborative
- Engage with issues related to ethics and social justice
- Engage with issues related to political security
- Engage with issues related to environmental security
- Engage with issues related to economic wellness and prosperity
- Developing cultural literacy
- Recognize global context and make connections between self, place, community, and the world
- Develop an awareness of local and global events both past and present
- Develop moral and ethical literacy
- Engage with evolving information, science, and technology
- Meaningful/authentic
- Encourages service learning
- Develops critical thinking and higher order cognitive skills
- Experimental learning

4.1.3 Question 3: What Goals do Teachers and Community Members have for a Glocal Art Curriculum?

In addition to the textual analysis to determine the characteristics of a glocal curriculum presented for sub-question two, I also asked the participants their thoughts regarding what they believed the goals of a glocal curriculum should be. Because glocal is not a common term, I asked a series of questions about goals for both local and global curriculum, such as: What do you think is important for students to understand about their local community? What do you think is important for students to understand about their global community? With the idea of

global-local connections in mind, which pieces of publicly accessible art do you feel should have lessons or activities? What would your goals be for lessons about those works of art? How would you like to see the lessons relate to global awareness? Similarly, in what ways do you think the lessons should connect to local issues? These interviews were then coded using the codes that emerged from the analysis on glocal curriculum while allowing for additional codes to emerge as appropriate. The most relevant and frequent code I observed in the participant interviews was recognize global context and make connections between self, place, community, and the world. In the following section, I describe how the interviews pointed to the code of recognize global context and make connections between self, place, community, and the world.

At the core of the codes recognize global context and make connections between self, place, community, and the world is the idea of understanding one's own place and community and using that knowledge to understand other communities and places. Through analysis of the interview questions about both local and global curriculum, I found this type of understanding was emphasized by the participants. For example, Robert stated that when learning about their local community, students should learn that "every community has unique resources and a unique voice, which the student both contributes to and can draw from." Then, when considering their global community, he stated, "the context a student come[s] from frames their understanding of the world and of others, as it does every other member of the global community. To understand why people create the work they do, a student must be willing to try to understand how they see the world, because the two are linked."

Similarly, when addressing what students should know about the local community, interviewee John noted, "It is important to understand the roots of one's local community.

Who founded the community? What were the driving economic factors? What was produced?

This understanding informs one's personal biography and connection to a place and also informs the future of the community." And, when speaking of the global community, he said, "It is important to understand what we have in common with the rest of the world. That we all have very human needs of being loved, safe and respected. We all have dreams and want things to be better for our families, our communities and ourselves. It is also important to understand how privileged we are as Americans and the effect that this may have on the rest of the world." The interviews of Allison, Stephanie, and Suzanne each contained similar ideas, emphasizing the importance of students learning about their communities' heritage and also learning about global communities and their similarities and differences. In the conclusion of her initial interview, Suzanne stated, "I think context is incredibly valuable (this includes history, people, politics, location in the US or world, etc.)."

4.1.4 Phase 1 Summary

Phase 1 of this research involved determining the answers to the questions: 1) What constitutes an art curriculum?; 2) What must be included in a glocal curriculum?; and 3) What goals do teachers and community members have for a glocal art curriculum? After an analysis of 27 texts related to curriculum and six participant interviews, I identified three organizing pillars of art education: flexible, connected, and authentic, and I also identified 27 characteristics:

- Inclusion of diverse learning styles
- Ability to evolve over time
- Allows for open-ended responses

- Ability for individual investigation/response
- Encourage communication
- Foster critical and creative thinking skills
- Collaborative
- Interdisciplinary
- Developing citizens of global world
- Understanding community identity
- Understanding cultural identity
- Encouraging respectful interactions, acceptance, and empathy
- Encouraging social justice
- Providing access to real art
- Avoiding the exclusive use of western formalization
- Inclusion of contemporary art/artists/and art techniques
- Structured thematically
- Developmentally appropriate
- Relating to experiences and interests
- Developing understanding of personal identity
- Encouraging individuality
- Allowing for self-expression
- Focused on enduring understandings/ big ideas
- Encouraging authentic production processes

After I analyzed 25 texts related to both global and local curriculum for characteristics of global and local curriculum, I comparatively analyzed them in terms of their overlap with each other and with the three sources that specifically relate to characteristics of a glocal education.

As a result, I identified 18 characteristics for a glocal education. They are:

- Embrace different intelligences
- Allow students to be the creators of their knowledge
- Encourage civic learning

- Interdisciplinary
- Collaborative
- Engage with issues related to ethics and social justice
- Engage with issues related to political security
- Engage with issues related to environmental security
- Engage with issues related to economic wellness and prosperity
- Developing cultural literacy
- Recognize global context and make connections between self, place, community, and the world
- Develop an awareness of local and global events both past and present
- Develop moral and ethical literacy
- Engage with evolving information, science, and technology
- Meaningful/authentic
- Encourages service learning
- Develops critical thinking and higher order cognitive skills
- Experimental learning

After I analyzed six participant interviews, I determined that, generally, the teachers and community members agreed that the goals for a global art curriculum should focus on helping students recognize global context and make connections between self, place, community, and the world. I compiled this information to complete the next phase of the research, which includes the two sub-questions: What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX, metropolitan statistical area? What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH, metropolitan statistical area?

4.2 Findings: Phase 2

The next two sub-questions guiding this research are:

- 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX, metropolitan statistical area?
- 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH, metropolitan statistical area?

To answer each of these questions I began by determining the most natural areas for curricular alignment between the goals of an art education curriculum and a glocal curriculum. I did this by analyzing the codes that had been created for each and identifying the characteristics that appeared in both the glocal and the art education areas. Saldaña (2012) explained this process as the second cycle in analyzing coded data. In this cycle, codes are reorganized, categorized, and condensed in order to make use of them. It was determined that a total of eleven codes between these two areas were overlapping. Figure 12 demonstrates those eleven codes.

Table 1

Alignment between the Codes for Art Education Curriculum and Glocal Curriculum

ART CURRICULUM	GLOCAL CURRICULUM
Inclusion of diverse learning styles	Embrace different intelligences
Ability for individual investigation/response	Allow students to be the creators of their knowledge
Interdisciplinary	Interdisciplinary
Collaborative	Collaborative
Encouraging social justice	Engage with issues related to ethics and social justice
Developing citizens of global world	Encourage civic learning
Understanding cultural identity	Developing cultural literacy
Encouraging respectful interactions, acceptance, and empathy	Develop moral and ethical literacy

Authentic (Category)	Meaningful/authentic
Foster critical and creative thinking skills	Develops critical thinking and higher order cognitive skills
Relating to experiences and interests	Experiential learning

There were 7 remaining codes of a glocal curriculum and 14 codes of an art curriculum that were unique. I then combined these lists of codes to create the following list of 31 codes for a glocal art curriculum.

- Overlapping codes
 - Inclusion of diverse learning styles/embrace different intelligences
 - Ability for individual investigation/response and allow students to be the creators of their knowledge
 - Collaborative
 - Interdisciplinary
 - Developing citizens of global world/encourage civic learning
 - Understanding cultural identity/developing cultural literacy
 - Encouraging respectful interactions, acceptance, and empathy/develop moral and ethical literacy
 - Encouraging social justice/engage with issues related to ethics and social justice
 - Engage with issues related to political security
 - Meaningful/authentic
 - Relating to experiences and interests/experiential learning
 - Foster critical and creative thinking skills/develops critical thinking and higher order cognitive skills
- Art education curriculum codes
 - Ability to evolve over time
 - Allows for open-ended responses
 - Understanding community identity
 - Providing access to real art
 - Avoiding the exclusive use of Western formalization
 - Inclusion of contemporary art/artists/and art techniques

- Structured thematically
- Developmentally appropriate
- Developing understanding of personal identity
- Encouraging individuality
- Allowing for self-expression
- Focused on enduring understandings/big ideas
- Encouraging authentic production processes
- Encouraging communication
- Global education codes
 - Engage with issues related to environmental security
 - Engage with issues related to economic wellness and prosperity
 - Recognize global context and make connections between self, place, community, and the world
 - Develop an awareness of local and global events both past and present
 - Engage with evolving information, science, and technology
 - Encourage service learning

Next, I began the process of using these findings to create a curriculum template. I found that some of the codes, such as engage with issues related to environmental security naturally lend themselves to the creation of learning objectives. While others, such as interdisciplinary were more focused on the qualities the curriculum might have. Accordingly, I further subdivided the codes into two categories, one representing curricular goals and the other representing student learning objectives. I re-worded the codes representing curricular goals more clearly allow for filling in the blank of the question: “Does this curriculum...?” The resulting goals and their categories are as follows.

- Authentic
 - Provide access to real art
 - Avoid the exclusive use of Western formalization
 - Include contemporary art/artists/and art techniques

- Structure learning thematically
- Contain developmentally appropriate learning activities
- Relate to student experiences and interests
- Develop an understanding of personal identity
- Encourage individuality
- Allow for self-expression
- Focus on enduring understandings/big ideas
- Encourage authentic production processes
- Encourage communication
- Foster critical and creative thinking skills
- Flexible
 - Include diverse learning styles and different intelligences
 - Have the ability to evolve over time
 - Allow for open-ended responses
 - Allow students to be the creators of their knowledge through individual response and investigation
- Connected
 - Allow for collaboration
 - Make interdisciplinary connections
 - Encourage service learning

Additionally, I re-worded the codes representing student learning objectives to become clear student objectives. They are as follows:

- The student will develop an understanding of their role as citizens of global
- The student will develop an understanding of community identity
- The student will develop an understanding of cultural identity
- The student will develop an understanding of respectful interactions, acceptance, and empathy
- The student will develop an understanding of issues related to ethics and social justice
- The student will develop an understanding of with issues related to political security

- The student will develop an understanding of issues related to environmental security
- The student will develop an understanding of issues related to economic wellness and prosperity
- The student will develop an understanding of global context and make connections between self, place, community, and the world
- The student will develop an understanding of local and global events both past and present
- The student will develop an understanding of evolving information, science, and technology

4.2.1 Designing the Template

After using the codes gathered during Phase 1 of the research to create goals and student learning objectives, I began to design a template to be used in the process of creating the curriculum. This template is in Appendix B. The template begins with a brief description of the rationale for designing a glocal art curriculum, and it is followed by a page addressing the ideal curriculum qualities revealed through the research. Then, the next several sections of the template were influenced by the process described in *Understanding by Design* (Wiggins and McTighe, 2005). This text was included in my initial set of reviewed texts because it was one of the driving texts behind the curriculum writing process in the school district in which I currently work, and Jay and Daisy McTighe were selected by the National Coalition of Core Arts Standards to serve as consultants for their work in redesigning the National Core Art Standards. Through the process of analysis of this text, I did not find references that were helpful for snowball sampling, but I did find many of my sample references cited this text, and I found the text itself to be invaluable in the process of planning a curriculum. Wiggins and McTighe (2005) suggested that teachers should adopt a curriculum design process that is “backwards” (p. 13).

Their suggested process begins by identifying the desired results, then they require teachers to determine the evidence that would demonstrate the desired results; finally, teachers can then plan the lessons and learning experiences that would lead to the desired evidence and results.

4.2.1.1 Desired Results

As a result of the backwards design process described by Wiggins and McTighe (2005), I began the process of creating a template with the identified student learning objectives (understandings) for a glocal art curriculum. These objectives became the guiding structure or lens through which I suggest a curriculum that is glocally focused should be created. Next, recalling Gude's (2007) assertion that "[m]odernist elements and principles, a menu of media, or lists of domains, modes, and rationales are neither sufficient nor necessary to inspire a quality art curriculum through which students come to see the arts as a significant contribution to their lives" (p. 6), I began exploring the qualities that should inspire such a curriculum. Gude (2007) suggested several alternative categories of exploration to use as organizing principles rather than the formal properties of art and the state and national standards. She did not, however, produce a definitive list of these alternatives because she is wary of creating a new type of canonical list through which curriculum might be structured. Instead, she suggested considering the possibilities in broad categories such as play; forming self; investigating community themes; encountering difference; attentive living; empowered experiencing; empowered making; deconstructing culture; and reconstructing social spaces. Consequently, I revisited the literature that emerged while researching the sub-question, "What constitutes an art curriculum?" and I looked for themes related to these broad ideas expressed by Gude

(2007) to see to what extent those ideas were present in the literature. The following list of characteristics emerged from the literature and overlapped with Gude's (2007) ideas:

- Play and creative inquiry
- Investigating self and identity
- Investigating community themes and identity
- Investigating cultural identity
- Empowered experiencing
- Empowered making
- Reconstructing social spaces

While this list is not intended to be definitive, I included it at the beginning of the curriculum template to serve as a starting point for curricular inspiration.

Next, I added the student learning objectives as defined by the state. Although Gude (2007) asserted that these are not necessary for a quality curriculum, public school teachers are obligated to meet these standards. In the case of this research, the two applicable sets of standards are the Ohio Visual Art Standards (Ohio Department of Education, 2012) and the Texas Essential Knowledge and Skills for Fine Arts (Texas Education Agency, 2013). I selected the standards for fifth grade to include on the template, but any grade level can be filled in depending on teacher needs. Additionally, I included a place on the template for district standards. Again, while I am aware of the academic critique of the use of the elements and principles of art as organizing components of a curriculum, in my experiences in all three districts I have worked for, all have required that curriculum be aligned in some way to the elements and principles of art. Furthermore, La Porte, Speirs, and Young (2008) found that of the 436 art educators interviewed, 279 of them reported that the elements of art are "very often used" (p. 365) in their curriculum. This was higher than any other content area included

on the questionnaire. Consequently, in the interest of creating documents related to praxis, the elements and principles are included in the template under the district objectives/standards category, but they can easily be removed or replaced to align with other objectives.

As I began planning the curriculum, I found myself considering first the global and art understandings I wanted students to focus on and then exploring the variety of local artworks that had been identified by participants. I found that the artworks served to inspire ideas about the planning in the later steps. So, with that in mind, I added an additional component to the desired results stage, which includes the unit objective and the corresponding art inspiration. This would be a good place for teachers to consider the various works of art with which the students might become familiar.

4.2.1.2 Determining the Evidence

The next step in Wiggins and McTighe's (2005) plan was to determine the acceptable evidence to demonstrate that students had achieved the desired results decided upon in Stage 1. My research during the previous phase did not point to any indication that evidence of learning for a global curriculum would necessarily be any different than in any other curricular context. Consequently, for this portion of the template, I chose to utilize the stages of knowledge 1) declarative; 2) procedural; and 3) critical (Oosterhof, 2011) and aligned them with Bloom's taxonomy 1) remember/understand; 2) apply/analyze, and 3) evaluate/create (Anderson, & Krathwohl, 2001) to guide the curriculum writing process for this stage. In this step, the curriculum writer would first define the types of knowledge that a student would

need to achieve in each of these stages and then define what artifacts or assessments would be desired to demonstrate this learning.

Oosterhof (2011) explained these different types of knowledge and the ways they can be understood and assessed. The first type, declarative knowledge, would be factual pieces of information students must know to be successful. This would include things like vocabulary, dates, places, and events. This is the type of knowledge commonly assessed informally through discussion and formally through tests. The second step, procedural knowledge, involves students being able to complete or explain complex processes or procedures. For example, students might learn how to complete a watercolor and oil resist and then demonstrate their understanding by creating one of their own. Finally comes critical knowledge, or what Oosterhof (2011) referred to as problem solving. In this step, students utilize their declarative and procedural knowledge to solve complex challenges. Then, once teachers have determined the types of knowledge students must have, the next section of the template allows teachers to describe the types of formative and summative ways they will assess that knowledge.

Formative assessments are those that happen both formally and informally while the student is in the process of learning, while summative assessments are those given at the completion of the learning activities.

4.2.1.3 Learning Plan

The final stage of the planning process is the creation of the learning plan. The learning plan is the set of specific activities and lessons students will complete to achieve their learning goals. For this learning plan, I have elected to place the References and Resources prior to the

lesson plan because this is the section in which teachers will place information about local art and artists. This should then function as inspiration for the lesson and ground the curriculum in the local community. Following the *References and Resources* section is the space for the specific lesson or lessons. The completed curriculum template is in Appendix B.

4.3 Creating Curricula

A curriculum or unit can include any number of lessons. Both Bain, Newton, Kuster, and Milbrandt (2010) and Broome (2014) mentioned in their research the time pressures placed on students and teachers in the art classroom. Each suggested that consistent interaction with meaningful curriculum, even when short in duration, is an excellent beginning point for teachers. Consequently, for the purpose of this study, I elected to create a single curriculum unit for each community, each of which consists of three lessons, and within which each lesson consists of multiple components. The unit can be taught in its entirety if time allows, or it can be taught in parts if there are time constraints. Additionally, I included ideas for extension lessons if interest or time allows. I have personal experience writing curriculum for and teaching students in grades K-8, and I assert that teachers can easily scale up or down a lesson targeted at the middle levels, so I chose to write these lessons with fifth grade students in mind, and I intended them to be flexible enough to be used at multiple levels.

4.3.1.1 Dallas Fort Worth Area Curriculum Unit

In working through the backwards design process, I began the creation of the curriculum for the Dallas Fort Worth Area (DFW) by planning for the desired learning results. To do this, I

looked through participant interviews that identified local artworks that they felt would be beneficial to a glocal curriculum. I then researched these works of art while considering the art understandings and glocal art curriculum understandings that I had previously identified. I was able to identify several artworks that would contribute toward these goals. After careful consideration, I decided to focus on the art understandings of: 1) investigating community themes and identity; 2) empowered experiencing; and 3) empowered making. I then selected the glocal art curriculum understandings of: 1) the student will develop an understanding of community identity; 2) the student will develop an understanding of global context and make connections between self, place, community, and the world; and 3) the student will develop an understanding of local and global events both past and present. I determined that the artwork selected would contribute to a student's understanding that community is constructed of many distinct pieces that have something in common and that bring people together. At this point, I began planning for what the evidence of learning would be and planning the lesson plans and learning activities.

The first unit I created for the DFW area included three lessons. The first lessons feature a mural outside of the Juicy Pig Barbecue, which was suggested by participant Stephanie as one of the publicly available works of art that students could learn about. At the beginning of the lesson, students are encouraged to view the mural and a variety of suggestions are made for accomplishing this, including a group field trip to the mural, individual student/family visits to the mural, a documented teacher trip to the mural, or the use of photographs of the mural found online in news articles. The curriculum provides links to articles and images of the artwork for teachers to access.

This particular mural was painted in 2016 on the exterior of the restaurant, Juicy Pig Barbecue, in Denton, TX, by Melanie Little Gomez and Des Smith. It was commissioned by the owner of the Juicy Pig, Ken Currin, and displays aspects of Currin's family history and the history of Denton. It features a variety of popular culture references along with the old Denton County Courthouse, which is a landmark in the city, and local musicians Jeffrey Barnes, and Tom "Pops" Carter. Interviewees also had suggested related local artworks such as the architecture of the old Denton Court House and a glass sculpture of Tom "Pops" Carter. Because this mural contained references to each I included them in the curriculum as possible extension activities at the end of the lesson.

In this first lesson, after exploring the mural, the teacher asks students to consider ideas about how the mural represents both global and local community and how or why they think the people, places, and events for the mural were selected. Then, after this discussion, students participate in making their own art about their own idea of community. First, students brainstorm the important people, places, and events in their community and print images of these things. Then, they explore how the mural had a 50s and 60s theme, and they decide as a group on a unifying theme for their own art. Finally, they use the printed images to create their own mixed media collage representing their idea of community, and, when the artworks are complete, they reflect on their work.

The second lesson in my curriculum utilizes Donald Lipski's 2005 sculpture, *Intimate Apparel and Pearl Earrings*, which was suggested by participant Rebecca. The sculpture is a 26-foot star made of metal and donated cowboy hats. It contains approximately 400 cowboy hats, all of which were donated from people with ties to Texas, including President George H. W.

Bush, Texas Governor Rick Perry, movie actor Chill Wills, and other Fort Worth community members. It hangs in the 12th Street Lobby of the Fort Worth Convention Center, suspended from a cable so that it twists when the HVAC system is activated.

In the previous lesson, students are asked to contemplate the people, places, and events they consider important in their community. In this second lesson, students are encouraged to focus on the people in their school community as they invite others to participate in the creation of an installation artwork that alters their social or community space. After examining the sculpture and discussing its formal visual qualities, students will also explore the ways the hats serve as symbols for the community and its members. They will then brainstorm symbols that could be used to represent their own school community, such as a mascot. Then, working together, they make a plan to collect the chosen objects from members of the community and assemble them into a work of art to be displayed in a public, community place. When the artwork is complete, students will reflect on how successfully they think it represents the community, and they will assess it for visual success using the concepts of unity and variety, and their use of the installation space.

The third lesson utilizes the public artworks that are a part of the Love Field Art Program at the Dallas Love Field Airport. Participant Rebecca suggested these works for inclusion in the DFW glocal curriculum. The Love Field Art Program aspires to present artworks that enrich the visitor's experience at the airport while showcasing the city's art and culture. Much of the work is publicly accessible; visitors can view most of the thirteen public artworks in locations that are accessible before they go through the security checkpoints, while two additional works are beyond the checkpoints and accessible to ticketed passengers only. On its website, the airport

has documented each of the works with pictures, background information, and sometimes video, which makes these artworks ideal for classroom exploration. Additionally, there are guided tours of the art provided for visitors if teachers are able to conduct field trips.

In this lesson, each student will learn about a public work of art at Love Field and explore why that artwork would be included in an airport that welcomes travelers from all over North America. They will consider how the artworks impact the visitors and communicate ideas about their community to those visitors. Then, the students will be divided into groups and presented with a challenge. They will imagine that their city is going to build an international airport that will host visitors from all over the world. They are to design a space filled with artwork that both welcomes the visitors and also gives them an idea of what the community is about. Each group will then use a variety of materials to design a terminal and fill it with miniature works of art that will be both welcoming and representative of their community. At the conclusion of this project, they will present their terminal designs and reflect on how effectively their own designs, as well as the designs of others, were able to communicate about their community in a welcoming way. Additionally, they will reflect on the success of the visual qualities of their work and the work of others.

4.3.1.2 Participant Feedback for the Dallas Fort Worth Curriculum Unit

After completing the curriculum units, I requested feedback from all three DFW participants. For this feedback, I provided participants with a version of the checklist found in the beginning of the curriculum template (Appendix B) and additional space on the checklist pages on which they could freely provide their input about the documents. Participant

Stephanie was unable to provide feedback for reasons unrelated to the study, but both Rebecca and Allison were able to provide feedback. When completing her checklist, Rebecca noted that the curriculum unit met all of the identified goals. In addition, she made helpful suggestions to the wording of portions of the curriculum as well as suggestions about additional information that could be added. I did incorporate these changes into the curriculum units. Allison reflected on the curriculum and stated that she felt it “encourages creativity and ownership of opinions/creations as well as a newfound appreciation for local art.” When completing her checklist, Allison noted that all of the goals were met except the goal of “avoid the exclusive use of western formalization.” I very much agreed with this critique. While I made attempts to prioritize diversity in the selected artworks, a challenge I found throughout the process of developing these curricula was that much of the local art in the DFW community that was identified by participants had a Western focus. I make suggestions for future research related to this challenge in the discussion chapter.

4.3.1.3 Toledo Area Curriculum Unit

After completing the curriculum writing process for the DFW area, I began working on the Toledo area curriculum. As I did for the curriculum for DFW, I began by planning for the desired learning results. I did this by examining the list of art understandings and glocal understandings and looking through participant interviews that identified local artworks that they felt would be beneficial to a glocal curriculum. I was able to identify several artworks that would contribute toward these understandings. After careful consideration, I decided to focus on the same art and glocal understandings as I had used in the DFW area curriculum. By using

the same understandings for each curriculum, I would be better prepared to compare and contrast the curricula in the next phase of the research. I used the art understandings of: 1) investigating community themes and identity; 2) empowered experiencing; and 3) empowered making. I also used the glocal art curriculum understandings of: 1) the student will develop an understanding of community identity; 2) the student will develop an understanding of global context and make connections between self, place, community, and the world; 3) the student will develop an understanding of local and global events both past and present. I then determined that the artwork selected would contribute to a similar objective as in the DFW curriculum and would focus on students' understanding that community is constructed of many distinct pieces that have something in common that brings them together. At this point, I began planning for what the evidence of learning would be and planning the lesson plans and learning activities.

The first lesson focuses on the murals on Broadway in the Old South End of Toledo. These murals were suggested by participant Robert, who is experienced with the city's public art. He explained that Toledo has many "murals and other works that address social struggle and recognize leaders in fights over civil rights. Many celebrate Hispanic and Latino culture, Union struggles and civil rights leaders. These murals have historical context, but also use motifs and stylistic elements characteristic of these cultures, movements and individuals." Participant John also suggested using the murals around Toledo. As a result, I selected two of the many murals featured on Broadway in the Old South End of Toledo that featured the elements described by both Robert and John.

This lesson focuses on two specific murals along Broadway in the Old South End of Toledo. One is located on the corner of Western and Broadway in Toledo, titled *Piano and Sombrero*, and the second is untitled is at the I-75 underpass on Broadway. I suggest in this curriculum that teachers take their students to view the murals in person, but if this is not possible, they could consider a variety of other options for viewing the murals, including virtual field trips.

The untitled mural painted along the Broadway underpass at I-75 was the first of the many murals that have been painted along this stretch of Broadway. It was a collaboration between Mario Torero, a mural artist and art faculty member, and students at Bowling Green State University. The mural, painted in 2010, includes images of Cesar Chavez, Emiliano Zapata, and Frida Kahlo, along with late Toledo community leaders Aurora Gonzalez and Sofia Quintero. Additionally, there is a migrant family, a United Farm Workers flag, and small images of Toledo landmarks.

The mural at the corner of Western and Broadway, *Piano and Sombrero*, was also a collaboration between Mario Torero and art faculty and students at Bowling Green State University. This mural features local residents as well as an image of Art Tatum, a famous blues musician from Toledo. In the curriculum, teachers are to encourage students to explore the murals, identify important people, places, and events in their community, and recognize the ways the murals are able to transform the space they are in. Students then experience the process of creating a mixed media collage to express their own ideas about their community. I also suggest that, as an extension, students could work collaboratively to create a mural that would transform a space in their school or community.

Lesson 2 features two sculptures found in the sculpture garden at the Toledo Museum of Art. Initially, when considering publicly accessible art for inclusion in the curriculum units, I had not considered using art found in museums, but during the interview process, two of my participants, John and Suzanne, both suggested artwork at the Toledo Museum of Art. The permanent collection at the Toledo Museum of art is free every day, and the museum is seen as a respected and vital part of the city of Toledo, so these artworks do qualify as publicly accessible. While both John and Suzanne discussed the value of the museum's collection in general, John specifically mentioned the outdoor sculpture *Blubber*, by Mark di Suvero, which features interactive and kinesthetic activity; the audience is encouraged to swing a giant disassembled tire that is part of the sculpture. He stated that "the juxtaposition of play and art, public and personal experiences, and mass-produced and unique items produces very fruitful areas of inquiry." Consequently, I decided to focus on the sculptures that can be viewed outside of the museum and that have interactive qualities--specifically, Mark di Suvero's *Blubber*, mentioned by John, and Jaume Plensa's *Spiegel*. In the previous lesson, students explored the ways artwork can transform a space. In this lesson, students continue this exploration by investigating the ways these artworks occupy physical spaces in ways that are playful and interactive, and they reflect on the artworks' connections to community (both local and global). Then students design maquettes of interactive sculptures they believe would encourage an exploration of community.

The third lesson focuses on Hai Ying Wu's bronze sculptures of striking workers, which are found at Union Memorial Park in Toledo. Participant Robert suggested this sculpture. In 2001, Hai Ying Wu was commissioned to sculpt two life sized figures of striking workers and cast

them in bronze to be a permanent fixture at Union Memorial Park in Toledo. The workers represent a pivotal strike that occurred in 1934 at the Auto-Lite Plant. The strike lasted five days, and it involved approximately 6,000 strikers and 1,300 members of the Ohio National Guard, it ended with two strikers dead and more than 200 injured. It is considered one of the most important strikes in U.S. history, and it was a key factor in the development of the American labor union movement. The Auto-Lite Plant closed in 1962 and became the property of the city of Toledo. Eventually, the abandoned plant became an eyesore and it was torn down in 1999. In 2001, it was turned into a memorial park intended to improve the piece of land while honoring the workers and an important event in both local and national history.

In the previous lessons, students were asked to contemplate the ways artworks can transform a space, how play and interaction can help to build community and the people, places, and events they consider important in their community. In this third lesson, students consider each of those factors in addition to considering the ways artworks can be used to inform viewers and tell stories about the community. After exploring the memorial either in person or through images, students research other important community people and events and work collaboratively to create memorials for them.

4.3.1.4 Participant Feedback for the Toledo Area Curriculum Unit

After completing the curriculum units, I requested feedback from all three Toledo area participants. For this feedback, I provided participants with a version of the checklist found in the beginning of the curriculum template (Appendix B) and I included additional space on the checklist pages on which they could freely provide their input about the documents.

Participant John did not provide feedback on the curriculum, but participants Suzanne and Robert did provide feedback. When completing his checklist Robert noted that the curriculum met all of the stated goals. Robert also noted that sculptures referenced in the lesson on the Union Memorial Park in Toledo have been moved to storage while the area is renovated. Because the sculptures directly relate to important history in the area and are anticipated to be reinstalled in the park I elected to keep this lesson in the curriculum. I did however add a note into the curriculum document encouraging teachers to utilize online images of the work while it is not viewable. Additionally, because deterioration of the Union Memorial Park is an important community issue, I had included an extension activity in the curriculum encouraging students to consider how the space can be updated to encourage conservation and community involvement. I believe this activity is particularly relevant during this time when the sculpture has been moved to storage.

When completing her checklist, Suzanne noted that the curriculum met all of the stated goals except “including diverse learning styles and different intelligences” and “encouraging service learning.” In response to this feedback, I added a service learning extension activity, and also, I added suggestions for how teachers might consider modifying the discussion, research, creation, and presentation processes for their students. In addition to the checklist, Suzanne provided several comments about the strengths of the curriculum. She expressed that the curriculum “included a well-rounded variety of artworks.” She also communicated that “the discussion questions are very strong and help students engage their imaginations as well as problem solve.” She liked the way the curriculum made connections between the works of art, the community, and life today. She also expressed that the closure components of the lessons,

which include opportunities to share their work, would “likely instill pride and belonging in students.”

In addition to the strengths, Suzanne provided very helpful suggestions about the areas for possible improvement in the curriculum. In the “Evidence of Learning” section, she suggested adding the research and planning documents because research is a vital component of the curriculum. I did incorporate this suggestion for both the Toledo Area curriculum and the DFW area curriculum. Then, in Lesson 1, she encouraged me to ask students to brainstorm the different types of communities they belong to before designing their images. I incorporated this suggestion into the lesson. In the second lesson, Suzanne pointed out the value of a discussion of the different alphabets used in Jaume Plensa's *Spiegel*, and I added a discussion point including this concept to the lesson. In addition, based on her suggestions, I adjusted a discussion question and emphasized interactivity and community in the empowered experiencing section of the lesson. Finally, in the third lesson, Suzanne suggested adding discussion of why working communities sometimes go on strike, which I added; and she suggested an edit to the background information, which I made.

4.4 Findings: Phase 3

The final two sub-questions guiding the last phase of this research are:

- 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?
- 7) How is the written curriculum influenced by those who write it?

As discussed in the methodology section 3.2.5, I answer these questions through an autoethnographic reflexive practice, because while curriculum has long been viewed as a static document, contemporary curriculum theories challenge this notion in favor of an understanding of curriculum as a continuing process that is influenced not only by the development of documents and materials, but also by the actions of teaching and learning (Wiggins & McTighe, 2006). I chose to explore *how* an art curriculum can be developed to achieve glocal goals in order to better understand the process through which a curriculum is created. According to Grbich (2007), autoethnography is useful because it acknowledges the researcher's own subjective life experiences and strives to re-present those experiences in relationship to the self within a culture. I selected autoethnography as the method for data collection and analysis of my own experiences in the process of developing the curriculum because it allowed me to explore my role as a teacher, intellectual, and member of a community during the curriculum development process. By studying my own role in the process of developing a curriculum deeply rooted in ideas about community, I was able to explore the ways the writer influences the written curriculum and compare and contrast the process for developing curriculum in different areas.

Chang (2008) explained that data collection for an autoethnographic study can be in the form of memory data, self-observational data, and self-reflective data. Each of these forms of data can be recorded in a journal. Throughout the process of writing the curriculum, I kept an electronic journal. The purpose of the journal was to document the personal process of writing the curriculum in order to reveal information about the process of writing curricula for two different communities and to uncover some of the ways that the individual writing the

curriculum might influence its development. Initially, while I knew that writing the journal was important, I found the process of journaling unusual and stilted. I believe this was because, as a researcher with limited experience in including myself as a participant, I found I was constantly analyzing and planning what should go into the journal rather than allowing the process to evolve naturally. Despite this, I was consistent with the journaling process, and I found that once I got into the data analysis stage of my research, I was able to allow myself to use the journal as a recording of my thoughts and ideas as they occurred to me. Once this happened, I found the journaling process to be invaluable. As I would have an idea, I could record it without being concerned about where, if at all, it belonged in the research. I began to get used to having the journal file open as I was working and entering the ideas as they came to me. Then, just as when looking through interviews and literature, by later sifting through the journal looking for emerging themes, I was able to use the journal to help answer these final research sub-questions. In this section, I provide an account of the information recorded in my electronic journal that was found to relate to these two final sub questions.

4.4.1 Similarities and Differences in Connecting with Participants

First, I examined my journal entries for information related to the similarities and differences in connecting with participants in each location. Once I had completed and defended my proposal, I set to work on an application for the university's Internal Review Board (IRB) to get approval for working with the participants in the study. It was at this point that I began journaling. In the journal, I noted that in order to complete the IRB process I had to revisit my proposal, carefully defining how I would select potential participants and what

they would be asked to do for the study. Then I began the process of creating an initial set of interview questions and preliminary contact emails to include in my IRB application. This process, while challenging, did not differ based on the location. Once these components were completed, the process of completing the IRB application was straightforward and I was able to obtain approval for both locations in a matter of weeks. After obtaining IRB approval, I began the process of finding key participants for the study in DFW.

I noted in my journal that I began by looking for participants in the DFW area because I assumed that this would be a slightly easier prospect than finding participants in the Toledo area. I made this assumption because I have lived and worked in Denton (a community in the DFW area) for 12 years, and I have been connected to the art education world in Denton for nine of those years. Initially, I made contact with individuals I believed would be potential participants or who could point me in the direction of individuals who would like to participate in the research. I noted that I was able to find my first participant from the DFW area in a single day, but the process of finding the others was much slower. Several teachers initially agreed to participate, but once they were provided with the informed consent forms, they declined to participate, citing time or other personal constraints. I am not sure if this was due to the information contained in the consent form, the process of signing a consent form being intimidating, or simply coincidence; but they each withdrew at the time the consent form was presented. In addition to individuals in public schools, I also contacted professors of art education at local universities and individuals connected with education programs in local arts organizations and art museums. Ultimately, over the course of a few weeks, I was able to locate two more participants, and I noted that while the process was more challenging than I

had expected, the few weeks it took to gather participants fit with my expected timeline. I gave the participants in the DFW area a choice of in-person meetings, phone, or email communication. One participant chose in-person, one phone, and one email.

My journal notes explained that while waiting for responses from contacts in the DFW area, I began looking for participants in the Toledo area. The Toledo Area portion of the research includes Fulton, Lucas, and Wood counties in Ohio. I began by identifying the school districts in these counties and then identifying contact information for visual arts directors or teachers for each of these school districts. I wrote that this process proved to be more difficult than I initially had expected. I had mistakenly assumed that the number of art teachers and visual arts directors in the Toledo area would be similar to the number in the DFW area, but I found that many of the districts were smaller and did not actually have visual arts directors or art teachers. This actually made me wonder if the state of art education in a given area might influence the ability to write glocal curriculum. Ultimately, I was able to locate contact information only for a handful of individuals associated with the visual arts in the local public schools, and without my own personal connections to schools and teachers there, I was not able to connect with many possible participants. I observed that the lack of initial contacts also made snowball sampling for interested participants difficult. As with the teachers in the DFW area, I recorded challenges with finding participants willing to sign consent forms. Initially, several teachers who had contacted me through email indicated their willingness to participate in the study, but when provided the consent form, they did not return it. When a follow up email was sent to each individual who showed interest, asking if they had continued interest in participating, I received no response. Because these participants did not respond to the follow

up email, I am unsure of their reasons for declining to sign the form or participate in the study. In addition to individuals in public schools that I contacted, I also contacted professors of art education at local universities and individuals connected with education programs in local arts organizations and art museums. Over the course of several weeks, I was able to identify three participants in the Toledo area. Participants in this area were given a choice of phone or email communication. One participant in the Toledo area indicated a willingness for either form of communication although email was ultimately selected to avoid scheduling conflicts. The other two Toledo area participants indicated that they preferred email communication.

The process of identifying participants in each location was surprisingly similar. I found little to no difficulty locating academic and museum/art organization community members who were willing to participate in this research study both in Texas and Ohio, but I have found that finding teacher participants was significantly more difficult in both locations. I wondered if higher education and museum personnel are more familiar with the IRB process and perhaps found it less intimidating than did the K-12 teachers. I did note that communication choices were slightly different between the groups. These differences did not seem important, however, because I did not find that there was any variance in the quality of the information based on the selected communication preferences.

4.4.2 Similarities and Differences in Data Collection and Analysis

Next, I examined my journal entries for information about the similarities and differences related to data collection and analysis. After identifying participants and receiving informed consent from each person, I began the process of interviewing them about their ideas

related to local and global art curriculum. This marked the beginning of Phase 1 of data collection and analysis, which was to answer the first three identified sub questions. After collecting the interview data, I entered it into NVivo™, and then I began the process of snowball sampling literature related to art curriculum, local curriculum, global curriculum, and glocal curriculum development. Then I began coding the literature according to emerging themes. During this process, I also coded the participant interviews looking for similar ideas or different emerging themes. I found the process was parallel for both the DFW area interviews and the Toledo area interviews. In the journal, I noted that the themes and codes that emerged were similar and there were no noticeable differences in this stage of the research for the two different locations.

In the next phase of the research, I used the data gathered and analyzed in Phase 1 to help inform the curriculum writing process. While I used the identified themes as the foundation for the curriculum writing process, I relied heavily on the participant interviews to identify local works of art to include in the lessons. I did begin to see some differences in the content of the interviews at this stage. In my journal, I had expressed that while each of the participants offered valuable ideas about what should be included in the curriculum, I found that both in the DFW area and in the Toledo area, the participants connected with community arts organizations had the most suggestions about specific works of art to include in a curriculum. I found their contributions to be invaluable to the process because the artworks suggested were not only relevant to the curriculum, but also, they were artworks I was not familiar with myself, so I might not have been able to locate them without their input. I did find that the suggested artworks in each location had both similarities and differences in media,

style, and content. Participants in each location suggested recent local murals, leading me to wonder if murals might be something that could be universally utilized in a glocal curriculum. I also observed that it was somewhat easier for me to connect with and become excited about the artworks suggested by the participants in the DFW area. This made me wonder if this was because these artworks are a part of my own community, which led directly into my next inquiry about how curriculum is influenced by those who write it. One additional difference I noted in the journal was that while there were pictures of all the artworks identified online, being local to the artwork gave the added privilege of being able to visit the work in person.

4.4.3 Writing the Curriculum: How is the Curriculum Influenced by Those Who Write It?

To determine how I had influence over the curriculum as I wrote it, I revisited my journal, looking for common themes or ideas that seemed to reoccur. One such theme I noted was my concern for the practical application or eventual use of the curriculum. As I was in Phase 1 of my research, sifting through literature for emerging themes and then applying codes to those themes as I discovered them, I noted the following idea from Gude (n.d.) to be a particularly freeing notion for developing a curriculum: “A curriculum should not be obsessed with comprehensiveness or fundamental skills. A lesson of living in a postmodern society of many cultures is that there are as many starting points as ending points in creating thoughtful, competent, aesthetically sophisticated people” (para. 25). This idea that a single curriculum document need not be fully encompassing of all art knowledge allowed for me to let go of preconceived ideas about what must be included in the “product” of the curriculum.

In a similar vein, while rereading Bain, Newton, Kuster, and Milbrandt (2010), I noted that this section stood out:

While our university programs focus on thematic lesson planning based on big, enduring Ideas, many high school art programs appear to be highly competitive and devoted to skill development in a tightly sequential approach. ... If there was any particular meaning embedded within the introductory assignments, they tended to be associated with the building of self-esteem within the student rather than the student finding relevancy to the art work beyond the assignment. Introductory courses and the novice teachers set expectation for high standards of art production and skill development. Even when there was a lack of self-expression in course assignments, few of the novice teachers saw the inadequacy as important enough to challenge the status quo in the school. This is understandable since lead teachers were probably largely responsible for hiring the new teachers. (p. 242)

This spoke to my personal experiences as a teacher, a member of the TEKS writing committee, and professional development leader. I have witnessed teachers arguing for the exclusion of deeper thought and content in order to make more room for memorization of vocabulary and skill building activities. I have also heard the phrase “this won’t work in my school” repeatedly used in reference to activities that delve deeper into thought and purpose. This article, along with corroborating research and my own experiences, led me to include the elements and principles of art and skill building activities into the curriculum documents I created. My experience tells me that a curriculum devoid of these things would be rejected by many in the teaching community. I chose instead to make an effort to incorporate these things along with activities that focus on purpose and meaning because I believe that we can make progress in the compromise. For similar reasons, I also chose to limit the length of the curriculum so as not to appear to take too much time away from other skill building activities the teacher has planned for the year.

In looking through my journal entries, I also found that by relating the literature I was collecting as data to my own personal experiences, I was influencing the curriculum. Perhaps someone with different experiences would not have fixated on the practical application of the curriculum in the same ways I did. While I was collecting data for this dissertation, I was also teaching in a public elementary school. I found that, while I was in no way researching my students or teaching practices, the experiences of the day often found their way into my writing in the evening or on the weekend. For example, in my journal I noted an experience I had had during the previous day. While teaching a lesson on perspective drawing, I referenced *The Last Supper* by Leonardo da Vinci. I have used this painting many times in sequence with other artworks to demonstrate the progressive development of the illusion of space in paintings. I often encounter students who are familiar with the painting in a religious context, many having seen reproductions in their homes or the homes of family members. Additionally, I have been to Italy and I have seen it in person, so I am able to add a narrative about the painting that makes it personal to my students. This year, though, when introducing it, I found that a student got very excited because he had seen a parody of this artwork in a local restaurant. This restaurant features a very large mural, imitating *The Last Supper*, but replaces the important religious figures with important musicians instead. Once he mentioned this mural, several students got very excited that they too had seen the mural. The result was a very interesting discussion not only about linear perspective and the illusion of space on flat surfaces, but also about parody, copyright, and content in works of art. Having taught this lesson many times before, I feel confident that this additional layer of conversation would not have occurred without those very personal, and local, connections to the artwork painted inside of a popular

restaurant. This also encouraged me to rethink which works of art should be considered “local.” While most certainly *The Last Supper* is not local to my students, they had local connections to the artwork, which gave them a verifiably local connection.

Later in my journal I noted that this realization, coupled with reading “Grounding Learning in Place” (Smith, 2007), led me to conceive student activities in different ways. For example, in the PACERS project described by Smith (2007), students are tasked with documenting the local art and history as a journalism project. This seemed successful because while the teacher initiated the project, the learning was done through the eyes of the students. I realized that while I had both seen *The Last Supper* in person and eaten in the restaurant with the parody mural, I had never myself made the connection that students might be excited to relate the two. I also considered the idea that, in all the times I had taught this lesson, students had never made that connection before, meaning that it might be more meaningful for some and less meaningful for others. The personal experience left me wondering whether community-based art lessons should not focus on specific teacher-selected works of art, but rather allow students to bring their own version of community and art into the classroom. Ultimately, because a teacher is likely to be inexperienced with this type of curriculum, I decided to select local artworks to serve as inspiration, but I allowed flexible activities for which the students could add their own content to their work. I do think that as teachers become more comfortable with teaching local artworks, they should consider allowing students to have a role in identifying which works they examine.

Finally, in my journal I observed several instances where my excitement about an artwork or the curriculum varied based on the location. For example, as I wrote the curriculum

for the DFW area using the artworks identified by participants, I found that I was energized and excited. I immediately made plans to visit the different works of art and started considering how I would incorporate the lessons into my own teaching for the next school year. I did not experience the same excitement while planning the curriculum for the Toledo area. I did not find the identified artworks to be exciting to me personally, and I had some trouble conceiving lessons that I felt confident would be relevant to local Toledo area students. This led me to conclude that, while it is possible to write a glocal curriculum for other areas, it is significantly easier to make meaningful connections when a teacher is a part of the community for which they are writing the curriculum.

4.4.4 Phase 3 Summary

The final two sub-questions guiding the last phase of this research are:

- 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?
- 7) How is the written curriculum influenced by those who write it?

Using an autoethnographic, reflexive process of journaling and examining the journal entries, I explored the way writing a glocal curriculum was similar and the ways it was different for the two locations of Toledo and DFW. I discovered that the process of finding and interviewing participants in each area was similar. While I had anticipated that my connections to the local area would make this process easier, I did not find that to be true. I did find that in both communities, it was difficult to locate teachers who were willing to participate, but it was relatively easy to locate art education professors and community arts organization members

who were willing to participate. When it came to writing the curriculum, however, I did find that being in the local community made it easier to access the artworks identified and to more easily conceptualize the ways that those artworks might relate to my students.

Additionally, I used this autoethnographic reflexive process of journaling to explore the ways I might have influenced the curriculum. I found that several times in the journaling process, I noted literature that focused on the practical application of the curriculum, and I determined that my past experiences certainly influenced my ideas about what should be included in the curriculum. Additionally, in my journal I noted several times the excitement I had over planning curriculum based on the local artworks identified in the DFW area, but in contrast, I had difficulty becoming excited about the artworks identified in the Toledo area. As expected, I determined that it might be easier to utilize local works of art in a glocal curriculum if I were a member of that community because there might be more of a personal connection to the art and because there might be a better understanding of how the artwork will relate to the local students.

4.5 Findings Summary

Phase 1 of this research involved determining the answers to the questions: 1) What constitutes an art curriculum?; 2) What must be included in a glocal curriculum?; 3) What goals do teachers and community members have for a glocal art curriculum? After an analysis of 27 texts related to curriculum and six participant interviews, I identified three organizing pillars of art education: flexible, connected, and authentic, and I identified 27 characteristics:

- Inclusion of diverse learning styles

- Ability to evolve over time
- Allows for open-ended responses
- Ability for individual investigation/response
- Encourage communication
- Foster critical and creative thinking skills
- Collaborative
- Interdisciplinary
- Developing citizens of global world
- Understanding community identity
- Understanding cultural identity
- Encouraging respectful interactions, acceptance, and empathy
- Encouraging social justice
- Providing access to real art
- Avoiding the exclusive use of western formalization
- Inclusion of contemporary art/artists/and art techniques
- Structured thematically
- Developmentally appropriate
- Relating to experiences and interests
- Developing understanding of personal identity
- Encouraging individuality
- Allowing for self-expression
- Focused on enduring understandings/ big ideas
- Encouraging authentic production processes

After I analyzed 25 texts related to both global and local curriculum for characteristics of global and local curriculum, I comparatively analyzed them for areas of overlap with each other and with three sources specifically related to characteristics of a glocal education. As a result, I identified 18 characteristics for a glocal education. They are:

- Embrace different intelligences

- Allow students to be the creators of their knowledge
- Encourage civic learning
- Interdisciplinary
- Collaborative
- Engage with issues related to ethics and social justice
- Engage with issues related to political security
- Engage with issues related to environmental security
- Engage with issues related to economic wellness and prosperity
- Developing cultural literacy
- Recognize global context and make connections between self, place, community, and the world
- Develop an awareness of local and global events both past and present
- Develop moral and ethical literacy
- Engage with evolving information, science, and technology
- Meaningful/authentic
- Encourages service learning
- Develops critical thinking and higher order cognitive skills
- Experimental learning

After I analyzed six participant interviews, I determined that the teachers and community members believe goals for a glocal art curriculum should focus on helping students to recognize global context and make connections between self, place, community, and the world. I compiled this information to complete the next phase of the research, which included the two sub-questions: 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX, metropolitan statistical area?; and 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH, metropolitan statistical area?

To answer each of these questions, I began by determining the most natural areas for curricular alignment between the goals of an art education curriculum and a glocal curriculum. I did this by analyzing the codes that I had created for each and identifying the characteristics that appeared in both the glocal and the art education areas. I determined that a total of 11 codes between the two were overlapping. There were a remaining seven codes of a glocal curriculum and 14 codes of an art curriculum that were unique. I then combined these lists of codes to create the following list of 31 codes for a glocal art curriculum:

- Overlapping codes
 - Inclusion of diverse learning styles/Embrace different intelligences
 - Ability for individual investigation/response and Allow students to be the creators of their knowledge
 - Collaborative
 - Interdisciplinary
 - Developing citizens of global world/Encourage civic learning
 - Understanding cultural identity/Developing cultural literacy
 - Encouraging respectful interactions, acceptance, and empathy/Develop moral and ethical literacy
 - Encouraging social justice/Engage with issues related to ethics and social justice
 - Engage with issues related to political security
 - Meaningful/Authentic
 - Relating to experiences and interests/Experiential learning
 - Foster critical and creative thinking skills/Develops critical thinking and higher order cognitive skills
- Art education curriculum codes
 - Ability to evolve over time
 - Allows for open-ended responses
 - Understanding community identity
 - Providing access to real art

- Avoiding the exclusive use of Western formalization
- Inclusion of contemporary art/artists/and art techniques
- Structured thematically
- Developmentally appropriate
- Developing understanding of personal identity
- Encouraging individuality
- Allowing for self-expression
- Focused on enduring understandings/big ideas
- Encouraging authentic production processes
- Encouraging communication
- Glocal education codes
 - Engage with issues related to environmental security
 - Engage with issues related to economic wellness and prosperity
 - Recognize global context and make connections between self, place, community, and the world
 - Develop an awareness of local and global events both past and present
 - Engage with evolving information, science, and technology
 - Encourage service learning

Next, I further divided the codes into two categories, one representing curricular goals and the other representing student learning objectives. I re-worded the codes representing curricular goals allow the question: “Does this curriculum...?” to be completed by the participant. The resulting goals and their categories are as follows:

- Authentic
 - Provide access to real art
 - Avoid the exclusive use of Western formalization
 - Include contemporary art/artists/and art techniques
 - Structure learning thematically
 - Contain developmentally appropriate learning activities
 - Relate to student experiences and interests

- Develop an understanding of personal identity
- Encourage individuality
- Allow for self-expression
- Focus on enduring understandings/big ideas
- Encourage authentic production processes
- Encourage communication
- Foster critical and creative thinking skills
- Flexible
 - Include diverse learning styles and different intelligences
 - Have the ability to evolve over time
 - Allow for open-ended responses
 - Allow students to be the creators of their knowledge through individual response and investigation
- Connected
 - Allow for collaboration
 - Make interdisciplinary connections
 - Encourage service learning

Additionally, I re-worded the codes representing student learning objectives to become clear student objectives. They are as follows:

- The student will develop an understanding of their role as citizens of global
- The student will develop an understanding of community identity
- The student will develop an understanding of cultural identity
- The student will develop an understanding of respectful interactions, acceptance, and empathy
- The student will develop an understanding of issues related to ethics and social justice
- The student will develop an understanding of with issues related to political security
- The student will develop an understanding of issues related to environmental security
- The student will develop an understanding of issues related to economic wellness and prosperity

- The student will develop an understanding of global context and make connections between self, place, community, and the world
- The student will develop an understanding of local and global events both past and present
- The student will develop an understanding of evolving information, science, and technology

Using these identified curricular goals and the other codes that represent student learning objectives, along with literature and participant interviews, I formulated a template for the development of a glocal art curriculum using local works of art. This template can be viewed in Appendix B. Following the creation of the template, I created a curriculum unit consisting of three multi-part lessons for the DFW area and the Toledo Metropolitan area. These curricular units can be viewed in Appendices C and D.

The final phase of the research was guided by the remaining two sub-questions: 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?; and 7) How is the written curriculum influenced by those who write it?

Using an autoethnographic reflexive process of journaling and examining the journal entries, I explored the way writing a glocal curriculum was similar and the ways it was different for the two locations. I discovered that the process of finding and interviewing participants in each area was similar. While I had anticipated that my connections to the local area would make this process easier, I did not find that to be true. I did find that in both communities, it was difficult to locate teachers who were willing to participate, but it was relatively easy to locate art education professors and community arts organization members who were willing to participate. When it came to writing the curriculum, however, I did find that being in the local

community made it easier to access the artworks identified and to more easily conceptualize the ways those artworks might relate to my students.

Additionally, I used this autoethnographic reflexive process of journaling to explore the ways I might have influenced the curriculum. I found that several times in the journaling process, I had noted literature that focused on the practical application of the curriculum, and I had determined that my past experiences certainly influenced my ideas about what should be included in the curriculum. Additionally, I had noted several times the excitement I had over planning curriculum based on the local artworks identified in the DFW area, but in contrast, had difficulty becoming excited about the artworks identified in the Toledo area. As expected, I determined that it might be easier to utilize local works of art in a glocal curriculum if the teacher is a member of that community because they might have more of a personal connection to the art and because there is a better understanding of how the artwork relates to the local students.

CHAPTER 5

DISCUSSION

This study was developed in response to my personal inquiry about the role art education can play in preparing students to be active members of both their local and global communities. In this study, through curriculum action research, I explored the process of writing site-specific curriculum that focused on publicly available, local works of art, and I encouraged a connection between global experiences and local application. The primary research question was: How can a community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking?

This question was intended to allow focus on curriculum as both a completed written document and a process of gathering and writing the information that is held in that document. Data for the development of this curricula and the analysis of the process came from a variety of sources including available literature, curriculum planning documents, participant interviews, and my own reflections. I utilized the following sub-questions to guide my inquiry process:

- 1) What constitutes an art curriculum?
- 2) What must be included in a glocal curriculum?
- 3) What goals do teachers and community members have for a glocal art curriculum?
- 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX metropolitan statistical area?
- 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH metropolitan statistical area?
- 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?

7) How is the written curriculum influenced by those who write it?

The result of the investigation into each of these questions revealed a wealth of information about what might be included in a glocal art curriculum. In addition, I used these findings to produce a community-based, glocal art education curriculum template and a developed curricular unit for each community. Finally, my investigation into these questions also produced a variety of reflective observations about the process of developing those documents.

By sifting through the findings from each of the sub-questions along with the literature presented in the Background to the Study (Section 1.5), the Theoretical Framework (Section 1.6), and the Review of Literature (Chapter 2), I was struck with a resounding answer to the question: How can a community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking? The answer, relating to both process and product, has five essential components; the curriculum must be flexible, authentic, and connected, it must emphasize glocal understandings, and it must utilize publicly accessible artwork.

In this chapter, I provide a brief summary of the findings, then I synthesize the findings with the literature to explain how I have come to understand the essential components noted above. Then, I discuss the implications and practical applications of the study; and finally, I make recommendations for further research.

5.1 Summary of Findings

I divided this research into three phases. Phase 1 of this research involved determining the answers to the questions: 1) What constitutes an art curriculum?; 2) What must be included

in a glocal curriculum?; and 3) What goals do teachers and community members have for a glocal art curriculum? I analyzed and coded 27 texts related to curriculum and 6 participant interviews. A total of 27 unique codes emerged from the data. I analyzed the codes for common themes, and as a result, I categorized them into three organizing pillars of art education: flexible, connected, and authentic.

Next, I analyzed 25 texts related to both global and local curriculum for characteristics of global and local curriculum, and then I comparatively analyzed them for areas of overlap with each other and with the three sources specifically related to characteristics of a glocal education. As a result, I identified 18 characteristics for a glocal education. For the final question in Phase 1, I analyzed six participant interviews. I determined that the teachers and community members interviewed believed that goals for a glocal art curriculum should focus on helping students to recognize global context and make connections between self, place, community, and the world.

I compiled the information from Phase 1 to complete the second phase of the research. Phase 2 of the research focused on the next two research sub-questions: 4) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Dallas-Fort Worth-Arlington, TX, metropolitan statistical area?; and 5) What does a community-based art education curriculum, focused on publicly accessible, local art, look like for the Toledo, OH, metropolitan statistical area?

To answer each of these questions I wanted to determine the most natural areas for curricular alignment between the goals of an art education curriculum and a glocal curriculum. I did this by analyzing the codes that I had created for each and identifying the characteristics

that appeared in both the glocal and the art education areas. I determined that a total of 11 codes between the two were overlapping. There were a remaining seven codes of a glocal curriculum and 14 codes of an art curriculum that were unique.

Next, I further subdivided the codes into two categories, one representing curricular goals and the other representing student learning objectives. Using these identified curricular goals and the student learning objectives, along with literature and participant interviews, I created a template for the development of a glocal art curriculum using local works of art. This template is in Appendix B. Following the creation of the template, I created a curriculum unit consisting of three multi-part lessons for the DFW area and the Toledo metropolitan area. These curricular units are in Appendices C and D.

The third and final phase of the research focused on the last two sub-questions: 6) How does the process of developing community-based art education curricula, focused on local, publicly accessible art, for individual communities differ between communities, and, how is it the same?; and 7) How is the written curriculum influenced by those who write it?

Using an autoethnographic, reflexive process of journaling and examining the journal entries, I explored the ways writing a glocal curriculum was similar and the ways it was different for each location. I discovered that the process of finding and interviewing participants in each area had similar challenges. It was difficult to locate teachers who were willing to participate, but it was relatively easy to locate art education professors and community arts organization members who were willing to participate in each area. I found that being in the local community made it easier to access the artworks identified and to more easily conceptualize

the ways that those artworks might relate to my students, both of which made the curriculum writing process easier.

Additionally, I used the autoethnographic reflexive process of journaling to explore the ways I might have influenced the curriculum. I found that my past experiences certainly influenced my ideas about what should be included in the curriculum. I also determined that it might be easier to utilize local works of art in a glocal curriculum if the teacher is a member of that community, both because they might have more of a personal connection to the art and because they might have a better understanding of how the artwork will relate to their local students.

In the next section, I synthesize these research findings with the literature to explain how I have come to understand flexible, authentic, and connected with a focus on glocal understandings and the utilization of publicly accessible art to be the necessary components in the creation of a community-based, glocal art education curriculum that uses publicly accessible art.

5.2 How to Write a Community-Based, Glocal, Art Education Curriculum that Uses Publicly Accessible Art

Through an analysis of the findings of seven sub-questions along with the literature presented in the background to the study (section 1.5), the theoretical framework (section 1.6), and the literature review (chapter 2), I sought to answer the question: How can a community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking? While there are a variety of other components that can be included in a community-based art education curriculum focused on publicly accessible art that encourages

glocal thinking, I have shown through my research that these are the five essential components: a focus on flexible, authentic, and connected, an emphasis on glocal understandings, and the inclusion of publicly available art.

5.2.1 Flexible

The first component of writing a community-based art education curriculum that is focused on publicly accessible art and that encourages glocal thinking is to focus on flexibility. Flexibility is not a new notion in art education. For example, Armstrong (1972) noted that flexibility was a desirable trait to cope with the rapidly changing world, and he claimed that flexibility is a valuable characteristic for teaching art, citing the work of art education scholars McFee (1961) and Taylor (1961). Armstrong's (1972) focus on flexibility, however, was limited to the personality traits of teachers not characteristics of the curriculum. The findings of this research indicate the importance of flexibility in relationship to the curriculum itself.

During Phase 1 of the research, the first organizing theme I identified was flexible. At this point in the research, flexible represented a call for art curriculum that is adaptable and responsive to the changing, contemporary world. While the specific ideas for how to adapt and change varied from text to text, the call for a change in the way educators teach art unified many of them. Several researchers advocated a reconceptualization of the curriculum as an evolving process (Burton, Horowitz, & Abeles, 1999; Douglas & Jaquith, 2015; Freedman & Stuhr, 2004; Gude, n.d.; Gude, 2013), while others focused on ideas related to the inclusion of diverse learning styles (Broome, 2014; Gude, n.d.) and allowing for open ended responses (Gude, n.d). This is important because, as the understanding of the world and global

community evolves, so too must the curriculum. Consequently, it is becoming increasingly important to be able to write flexible curricula with the global, or in this case glocal, community in mind.

During Phase 2 of the research, in preparation for the creation of the templates and subsequent curriculum units, I began by determining the most natural areas for curricular alignment between the goals of an art education curriculum and a glocal curriculum. I did this by analyzing the codes that I had created for each and looking for some organizing patterns. I discovered that being flexible (along with authentic and connected) was just as relevant to the organization of the glocal curriculum codes as it had been to the art education curriculum codes. As a result, I aligned the codes from each and began organizing them according to the three pillars of flexible, authentic, and connected. These were then transformed into goal statements to be used in the curriculum writing process. I found four goals related to flexible: 1) include diverse learning styles and different intelligences; 2) have the ability to evolve over time; 3) allow for open-ended response; and 4) allow students to be the creators of their knowledge through individual response and investigation. I contend that all of these curricular goals are essential, but the second goal, having the ability to evolve over time, is perhaps the most important because it is often forgotten. The curriculum writing process is often viewed as an evolving or cyclical process, but the curricular documents themselves are often seen as static. My inclusion of this goal suggests that the curriculum must allow for flexibility in the very writing of the curriculum.

During Phase 3, I also observed the importance of flexibility. I found that as I wrote the curriculum, I naturally gravitated toward flexibility based on student interests. Through

reflexive journaling, I noticed that even though I was not studying my own students, I was consistently considering their interests when deciding what I would write. Furthermore, I observed that I was constantly trying to consider the countless classrooms and situations in which the material might be delivered, and I found myself attempting to provide the appropriate flexibility to meet a variety of needs. These desires were consistent with the concept of flexibility in the other two phases.

Additionally, the findings related to flexibility from all three phases of research are consistent with the literature presented in the Background to the Study (Section 1.5), the Theoretical Framework (Section 1.6), and the Literature Review (Chapter 2). For example, in the Background to the Study, I discussed the notion of Global Flow. Global Flow is the process of the educational flux that occurs as different societies influence each other (Spring, 2008). In order to adapt to the increasingly global, educationally evolving landscape, flexibility on the part of the teachers, the students, and the curriculum is necessary. Additionally, in the theoretical framework i discussed in detail the notion of experiential learning and the necessity of relating the curriculum and learning experiences to the lives and interests of the students. For this to be successful, surely both the instructor and curriculum must be flexible in order to adapt to the variety of lived experiences.

Finally, in the literature review, i discussed a variety of place- and community- based studies where flexibility is clearly a value even if it is not overtly stated. For example, Hutzel's (2006) description of her community-based program includes the narrative of two students, Brian and Julius, who were paired and assigned a collaborative project. During the course of the project, Julius was incarcerated. Rather than ending the assignment or replacing it, Hutzel

permitted Brian to finish it for the both of them. She found that in this process, Brian was required to leave his own inward space in order see places from another point of view and in turn, he was able to give voice to Julius. Without flexibility in this challenging situation, the important connections Brian was making with his community might have been lost. I think this specific example is important because it emphasizes the ways a curriculum, or even an individual learning activity, can be viewed as static or as evolving. If the goal is for students who have diverse interests and experiences to engage with glocal issues, then writing curriculum in a way that allows for flexibility is vital.

The literature review also exposed the ways flexibility is closely related to the second critical component, authenticity. For example, in the studies presented by Salvio (1998) and Graham, Murphy, and Jaworski (2007), students who participant in community-based art education were allowed to select the individuals they learn about. By allowing choice, the educators are also allowing flexibility. To be precise, they are using flexibility as a way to foster learning that relates to the lives and interests of students. This illustrates how flexibility can be utilized as a means of fostering authenticity.

5.2.2 Authentic

Related to flexibility, the second component to writing a community-based art education curriculum that is focused on publicly accessible art and that encourages glocal thinking, is to strive for authenticity. Authentic learning recognizes students as independent thinkers and emphasizes individual interests and experiences. In practice, authentic learning is grounded in experience. Experiential learning, discussed in the background of the study

(section 1.5), has two dominant components. The first is engagement with the aesthetic experience, the second is involvement with hands-on projects that encourage problem solving, self-expression, and creativity. The findings of this study demonstrate that each plays a critical role in the creation of a glocal, community-based art education.

Phase 1 of the research process revealed a plethora of data focused on authenticity. Some pieces of literature reference authenticity directly (Broome, 2014; Gude 2010; Gude 2013). Others addressed themes related to authenticity, including a concern for students having access to real art (Burton, Horowitz, & Abeles, 1999); a desire to avoid an over emphasis on Western formalization while including contemporary artwork (Freedman, & Stuhr, 2004; Gude, n.d.; Gude, 2000; Gude, 2013; Kraehe, Hood, & Travis, 2015); assuring that the curriculum relates to the personal interests of the students (Douglas, & Jaquith, 2015; Gude, 2013; Hetland, Winner, Veenema, & Sheridan, 2013; Marshall, 2014; Parsons, 2004; Stewart & Walker, 2005; Stewart, 2014; Wiggins & McTighe, 2005); ensuring that curriculum allows for self-expression (Gude, 2013; LaPorte, Speirs, & Young, 2008; Lowenfeld & Brittain, 1987; Ohio Department of Education, 2012; Texas Education Agency, 2013); and focusing on open-ended thematic ideas that allow for a variety of student responses (Douglas & Jaquith, 2015; Gude, 2013; Hetland, Winner, Veenema, & Sheridan, 2013). Here, themes such as access to real art and an emphasis on the lives of these students reveal art educators' desire to cultivate aesthetic experiences, while those focusing on open-ended thematic ideas and self-expression declare the importance of genuine, hands-on learning. Each contributes to an understanding of authenticity as experiential.

The importance of authenticity was also present during Phase 2. While combining codes from the research on art curriculum and glocal curriculum, I identified 13 codes that were related to authentic learning. These were: 1) provide access to real art; 2) avoid the exclusive use of Western formalization; 3) include contemporary art/artists/and art technique; 4) structure learning thematically; 5) contain developmentally appropriate learning activities; 6) relate to student experiences and interests; 7) develop an understanding of personal identity; 8) encourage individuality; 9) allow for self-expression; 10) focus on enduring understandings/big ideas; 11) encourage authentic production processes; 12) encourage communication; and 13) foster critical and creative thinking skills. Again, in this phase of the research, experiential learning, as discussed in the Background of the Study (Section 1.5), emerged and indicated an emphasis on aesthetic experience and hands-on projects that encourage problem solving, self-expression, and creativity. Furthermore, the findings about the importance of authenticity were supported by the literature presented in the Literature Review (Chapter 2). For example, in her description of her approach to place-based education, Inwood (2008, 2010) emphasized the study of contemporary artists working with the issues she wants students to explore. As practical exemplars, she describes Joseph Beuys, an artist who planted 7000 oak trees with community members to address global warming; and she includes Dominique Mazeaud, an artist who creates her work from trash collected on the banks of the Rio Grande River. In doing this, Inwood (2008) is exposing students to contemporary art, artists, and art techniques, which was identified as one of the characteristics of authenticity.

During Phase 3 of the research, I began analyzing the similarities and differences between the process of writing for each community as well as reflecting on my own influence in

the process. During this phase, authenticity was present yet again. I found that I did not have any difficulty addressing most identified components of authenticity, such as structuring the learning thematically, providing access to real art, encouraging authentic art processes, and allowing for individual expression for either community. I did, however, find it difficult to select the content and write the lessons in an authentic way for a community I did not belong to. I found that even though I had personal connections to the Toledo Metropolitan Area, it was much more difficult to write lesson plans focused on that area than it was to write for my own community. I struggled to predict which artworks and experiences would be meaningful for students. Similarly, I noticed that even when I was writing content for my own community, I often relied on my own individual experiences. For example, even though the curriculum units were intended to be applicable broadly throughout the DFW region, I regularly found myself thinking specifically of my own students and my own classroom. I had to make a conscious effort to include works of art that were outside of our own small community within DFW.

These observations lead me to conclude that the authenticity of the curriculum was in many ways tied to my personal understanding as an educator within that community. As a result, when writing curriculum, I recommend that educators seek the valuable input of members of the community for whom they are creating content. This conclusion was supported in the Literature Review (Chapter 2) by Ho's (2014) study. Ho (2014) worked with of 238 participants, including two American teaching artists, Bruneian youths, college students, U.S. Embassy staff, and the general public to create two collaborative murals. Through the process of working with the community to create these large scale projects, Ho found that collaboration was key to producing murals that accurately represented the community. The

necessity of communication in the creation of an authentic community-based curriculum is related to the third identified characteristic, connected.

5.2.3 Connected

The third component to writing a community-based art education curriculum focused on publicly accessible art that encourages global thinking, is to strive for connectedness. Both connected and authentic encourage a relationship between the art curriculum and the lives, interests, community, and culture of the teachers and students. Connected, however, was often differentiated by an emphasis on communication, collaboration, respect, and empathy relating to the community and community members.

For example, during Phase 1 of the research, connected emerged as a third major theme. Many pieces of literature referenced the importance of making connections to things like personal interests and the daily life of the students (Kuster, Bain & Young, 2015; La Porte, Speirs, & Young, 2008). In addition, when participants were asked “What do you think is important to include in an art education curriculum?” Five out of the six participants identified connections to the interests of students or the lives of the students outside of the classroom as important. This type of connectivity was found to be closely related to authenticity.

Other pieces of literature related to ideas of connectivity such as collaboration (Broome, 2014; Gude, n.d.; Ohio Department of Education, 2012; Texas Education Agency, 2013); integrated/interdisciplinary teaching strategies (Burton, Horowitz, & Abeles, 1999; Douglas, & Jaquith, 2015; Efland, 2002; Freedman & Stuhr, 2004; Jacobs, 2010; Marshall, 2014; Parsons, 2004; Stewart & Walker, 2005); becoming citizens of a global world by connecting with cultural

and community identity (Freedman & Stuhr, 2004; Kraehe, Hood, & Travis, 2015; Toren, 2004); and encouraging social justice while fostering care and acceptance (Bain, Newton, Kuster, & Milbrandt, 2010; Broome, 2014; Kraehe, Hood, & Travis, 2015). Additionally, the National Core Art Standards (National Coalition for Core Art Standards, 2014), the Ohio Visual Art Standards (Ohio Department of Education, 2012), and the Texas Essential Knowledge and Skills Visual Art standards (Texas Education Agency, 2013) all included “connected” in their language. I found this type of connectivity emphasized communication, collaboration, respect, and empathy relating to the community and community members.

Similar to the results of Phase 1, during Phase 2 of the research, while aligning the goals of an art education curriculum and a glocal curriculum and creating the template for designing the curriculum, I identified three curricular goals related to connectivity: 1) encourage service learning; 2) allow for collaboration; 3) make interdisciplinary connections. Again, there is an emphasis on collaboration, respect, and empathy relating to the community and community members, and even relating to other disciplines. These findings were also consistent with the literature presented in the background to the study (section 1.5) and the literature review (chapter 2). For example, in the background of the study, Brooks and Normore (2010), Fasenfest (2010), and Gruenewald and Smith (2010) all suggested that recognizing the interconnected dynamics between the global and the local is critical to education. Additionally, there are several studies contained within the literature review that establish a strong relationship between the goals of place- and community-based education and the identified characteristic of connected. Specifically, the goals of place- and community-based art

education with an outreach or service learning component are particularly well aligned with the characteristic of connected.

For example, when describing her community-based art education outreach program, Eckhoff (2011) emphasized that community-based art education programs should “help to broaden participants’ understandings of the arts and education while also cultivating positive attitudes towards informal learning through engagement with various community and cultural resources” (p. 258). The perception of cultivating positive attitudes as a means of engaging with the community underscores the belief that through connectivity, students can have an impact on their community. This idea can be found in Hutzell’s (2006) writing as well. She explained that the purpose of community-based outreach education: “outreach and engagement activities can help develop students’ sense of place in the world when they provide opportunities for students to be challenged—challenged to consider the abilities of others and challenged to consider their own responsibilities in making places better” (p. 126). Each of these projects relies on connections between the student and the members of a community.

Similarly, collaboration was a common means of obtaining connectivity. For example, both Hutzell (2006) and Bastos (2007) emphasized that their experiences with community-based collaborative partnerships demonstrate the ways collaborations serve as a foundation for equitable cultural interactions. They highlight the ways collaborative, community-based art education encourages students to step outside of the familiar and local to see their community from a different perspective. In this process, students are able to connect with the people and places around them from which they previously were disconnected. Additionally, place- and

community-based art education that makes use of interdisciplinary learning also frequently focused on the connections between the student and the place or community. For example, recall Wason-Ellam's (2010) study, in which she and a third grade classroom teacher engaged students in a place-based, embodied learning curriculum using children's literature, art, poetry, and local natural environments. Wason-Ellam (2010) emphasized the way children became connected to the land, noting how, "'the river' became 'our river' as children felt new connections" (p. 286). Each of these notions of connectivity is important because each one ultimately centers on the belief that, through connectivity, students will understand their role in both their local and global communities. This connectedness directly relates to the glocal understandings that were developed for this study.

5.2.4 Glocal Understandings

The fourth aspect of understanding how a community-based art education curriculum, focused on publicly accessible art can be written to encourage glocal thinking is the emphasis of glocal understandings. During Phase 2, I developed the glocal understandings. First, I analyzed the codes from Phase 1 that had been created for both the glocal and the art education areas. Then, I identified the overlapping codes to reduce redundancy. Next, I determined which codes were representative of curriculum goals and which were representative of student learning objectives. I re-worded the codes representing student learning objectives as objectives that became the glocal understandings. They are:

- The student will develop an understanding of their role as citizens of a global world
- The student will develop an understanding of community identity
- The student will develop an understanding of cultural identity

- The student will develop an understanding of respectful interactions, acceptance, and empathy
- The student will develop an understanding of issues related to ethics and social justice
- The student will develop an understanding of issues related to political security
- The student will develop an understanding of issues related to environmental security
- The student will develop an understanding of issues related to economic wellness and prosperity
- The student will develop an understanding of global context and make connections between self, place, community, and the world
- The student will develop an understanding of local and global events both past and present
- The student will develop an understanding of evolving information, science, and technology

These glocal understandings are essential to a curriculum that focuses on a connection between the global and the local. Additionally, they are consistent with the literature presented in the background to the study (section 1.5) related to glocalism. For example, Brooks and Normore (2010), in their call to glocal educational leadership, outlined nine specific glocal literacies that educational leaders should develop. These include political literacy, economic literacy, cultural literacy, moral literacy, pedagogical literacy, information literacy, organizational literacy, spiritual and religious literacy, and temporal literacy. The glocal understandings for students that I developed in my research echo many of the same literacies suggested for educational leaders.

Furthermore, the glocal understandings related to many of the ideas presented in the literature review (Chapter 2) related to place- and community-based education. For example, the understanding that the student will develop an understanding of issues related to environmental security is closely related to the environmental focus of many place-based

curricula (Blandy & Hoffman, 1993, Blandy, Congdon, & Krug, 1998; Inwood, 2008, 2010; Inwood & Taylor 2012). The understanding that the student will develop an understanding of respectful interactions, acceptance, and empathy can be correlated to the community-based programs that have an outreach focus (Bastos & Hutzler, 2004; Hutzler, 2006, Hutzler, Bastos, & Cosier, 2012). The understanding that the student will develop an understanding of local and global events both past and present relates to the place- and community based curricula with an ethnographic focus (Eckhoff, 2011; Graham, Murphy, & Jaworski, 2007; and Salvio, 1998). And finally, the understandings that the student will develop an understanding of cultural identity; the student will develop an understanding of community identity; and the student will develop an understanding of respectful interactions, acceptance, and empathy each align with the community-based programs that emphasized the study of public art (Fleming, 2007; and Knight & Schwarzman, 2005). I elected to emphasize the study of public art in the glocal curriculum, and I identified the fifth essential element of a glocal curriculum as the use of public art.

5.2.5 Using Publicly Accessible Art

The final aspect of understanding how a community-based art education curriculum, focused on publicly accessible art can be written to encourage glocal thinking is the use of publicly accessible art. Every component of this study was done with publicly accessible art in mind. As discussed in the theoretical framework (section 1.6), I am strongly motivated by philosophies related to experiential learning. And, as discussed in the literature review (chapter 2), I selected publicly accessible art because it is one of four types of community-based art

education designs described by Ulbricht (2005) that strongly relates to experiential learning. As a result, I chose to utilize publicly accessible art to engage students with aesthetics and art history and to encourage the exploration of their community at different points in time, while considering numerous ideas related to glocal thinking.

In both communities, I found it very easy, with the help of participants, to discover many works of public art that could be used in lessons with a glocal focus. I found that many of the works identified by participants addressed both community/culture issues and place/environment issues and they were primarily contemporary. Additionally, I found that by centering these works of art as the inspiration for the curriculum, I was able to easily select the glocal understandings that should be utilized, increasing the authenticity of the curriculum. As a result, this study demonstrates that the use of public art is a valuable component to the creation of a community-based art education curriculum with a glocal focus.

5.2.6 Coming Back to Flexibility: Additional Curricular Components

While reviewing the findings of each research question in light of the identified essential components of flexible, authentic, connected, glocal understandings, and publicly available art, I found that there were natural relationships among them. I observed that Flexibility functioned as an umbrella concept. It serves as a starting point, an ending point, and a point of reflection at any time in between. Additionally, I noted that each of the other components had qualities that made them interrelated, with one quality naturally leading to the next. Figure 12 demonstrates how I visualize these relationships or flow.



Figure 12. Illustration of the relationships among each essential component of the curriculum.

I would describe the process of this flow as beginning with flexibility in mind, then using that flexibility to foster learning that relates to the lives and interests of students; as a result, authenticity is nurtured. Next, collaboration emerges through authentic interactions with the community, and artworks and learning become connected. These connections ultimately center on the belief that through connectivity, students will understand their role in both their local and global communities, leading to glocal understandings. In this study, publicly accessible art is the framework for these glocal understandings. By focusing on real, contemporary art that addresses the culture and concerns of a community, the learning in turn becomes authentic. In this way, the flow returns to flexibility.

The curriculum template (Appendix B) and the resulting curricula (Appendices C and D) for each community contains components that I have not described as *essential* to the development of a community-based art education curriculum that utilizes local, publicly

accessible art and has a global focus. In principle, while important, these components are far more interchangeable and can be altered based on the experiences, needs, and interests of the educator. As a result, the curriculum becomes flexible yet again. In this section, I briefly address why these components were included in the template and curricula and why I suggest that they represent opportunities for flexibility.

5.2.6.1 Curriculum Format and Desired Results

The development of the curriculum template to be used to create the curriculum units for each community was influenced by the process described in *Understanding by Design* (Wiggins & McTighe, 2005). I selected this text to help with the process because it was one of the driving texts behind the curriculum writing process in the school district in which I currently work and with which I am familiar. Additionally, Jay and Daisy McTighe were selected by the National Coalition of Core Arts Standards to serve as consultants for their work in redesigning the National Core Art Standards. This is most certainly not the only process for planning a curriculum, and other processes might be utilized equally well. Often, the process of creating something new is somewhat easier when there is a familiar frame of reference to start with, so if a curriculum writer had a different frame of reference for creating the curriculum, they may be more successful using that. As a result, I consider the format of the curriculum to be flexible.

Following the backwards design process described by Wiggins and McTighe (2005), I began the template creation by first defining the desired results. Those results are the things students will know and be able to do as a consequence of the learning. I did this by identifying student learning objectives (understandings) for a global art curriculum. These objectives, the

glocal understandings, became the guiding structure, or lens through which the curriculum was created, and I have already expressed their critical role in the development of a glocal curriculum in Section 5.1.4.

Given that this is glocal *art* curriculum, following the development of glocal understandings, I needed to address what types of art understandings might be important to include. To do this, I looked to Gude's (2007) categories such as play; forming self; investigating community themes; encountering difference; attentive living; empowered experiencing; empowered making; deconstructing culture; and reconstructing social spaces. While examining these concepts, I revisited the literature that emerged while researching the sub-question, *What constitutes an art curriculum?* and I looked for themes related to the broad ideas expressed by Gude (2007) to see to what extent those ideas were present in the literature. The following list of characteristics emerged from the literature and overlapped with Gude's (2007) ideas:

- Play and creative inquiry
- Investigating self and identity
- Investigating community themes and identity
- Investigating cultural identity
- Empowered experiencing
- Empowered making
- Reconstructing social spaces

I contend that an understanding of the art outcomes students will achieve is essential to creating a glocal art curriculum and this list is helpful for guiding that understanding; I additionally argue that it is possible that a curriculum writer could select other modes of artistic inquiry and still successfully create a community-based art education curriculum with a glocal

focus. Consequently, just like choosing a curriculum model, selecting art understandings represents an opportunity for curricular flexibility because they may be altered based on the students' needs and the curriculum writer's experience.

The final component added to the desired outcomes section of the template was the student learning objectives as defined by the state and district. I included the two applicable sets of state standards for each of the communities I was researching. Additionally, I included a place on the template for district standards, which in this case were the elements and principles. While I am aware of the academic critique of the use of the elements and principles of art as organizing components of a curriculum, in my experience, all three districts I have worked for have required that curriculum be aligned in some way to the elements and principles of art. Furthermore, La Porte, Speirs, and Young (2008) found that of the 436 art educators they interviewed, 279 of them reported that the elements of art are "very often used" (p. 365) in their curriculum. Consequently, in the interest of creating documents related to praxis, the elements and principles are included in the template under the district objectives/standards category.

As each essential component of the curriculum relates to the next step, and the process begins with flexibility for the learner in mind, it is fitting that the process ends with a return to flexibility.

5.2.6.2 Determining the Evidence and Designing the Learning Plan

After determining the desired results, the next step in Wiggins and McTighe's (2005) plan is to decide the acceptable evidence students can use to demonstrate that they have

achieved the desired results. My research did not point to any indication that evidence of learning for a global curriculum would necessarily be any different than evidence required from other curricular context. Consequently, for this portion of the template, I chose to utilize the stages of knowledge 1) declarative; 2) procedural; and 3) critical (Oosterhof, 2011) and aligned them with Bloom's taxonomy 1) remember/understand; 2) apply/analyze, and 3) evaluate/create (Anderson, & Krathwohl, 2001). I selected this form of assessment based on my own classroom experiences. This is an additional opportunity for curricular flexibility; a curriculum writer could select assessment strategies based on their experiences and the needs of the students.

The final stage of the planning process described by Wiggins and McTighe (2005) is the creation of the learning plan. The learning plan is the set of specific activities and lessons students will complete to achieve their learning goals. With the help of key community members, I utilized publicly accessible, local works of art for the inspiration and focus of the learning plans, and I have already addressed the importance of this in section 5.1.5. To format these learning plans, I used a guideline for the learning plan that I am familiar with, which includes components such as references, materials, procedures, and closure. While I believe the use of publicly available art is essential, a curriculum writer may exercise flexibility by selecting a format for the learning plan with which they are familiar.

5.2.7 Summary

In summary, through an analysis of the findings of seven sub-questions, along with the literature presented in the background to the study (section 1.5), the theoretical framework

(section 1.6), and the literature review (chapter 2), I sought to answer the question: how can a community-based art education curriculum, focused on publicly accessible art, be written to encourage glocal thinking? I determined that there are the five essential components: a focus on flexible, authentic, and connected, an emphasis on glocal understandings, and the inclusion of publicly available art. I also determined that each of these components can be linked to the next component (see Figure 12).

Additionally, while I selected each component for the curriculum template (Appendix B) and the resulting curricula (Appendices C and D) for each community through thoughtful analysis of literature, participant interviews, and personal reflections, the components are not all static. Several of the components, including the design process, parts of the learning outcomes, the evidence of learning, and the design of the learning plans are flexible for the curriculum writer to change according to the needs and experiences of themselves and their students.

5.3 Implications and Practical Applications of the Study

Currently, in education there are many ongoing conversations about globalization (Spring, 2008; Standish, 2014; Suárez-Orozco & Sattin, 2007). One way schools and teachers have begun to address the cultural impact of globalization is to teach about the culture and histories of countries around the world (Inokuchi and Nozaki, 2010). Inokuchi and Nozaki (2010) sought to understand what this looked like in practice by researching the representations of Japan and the Japanese in American culture and the impact that such representations had on the identity development of middle school students in the United

States. Inokuchi and Nozaki (2010) found that there were two common ways of teaching about cultures. The first being a cultural understanding approach, which focused on a celebration of diversity, and the second an anti-racist approach, which focused on social issues that arise when groups do not have equal power. They state that “both approaches fall short, mainly because each tends to assume a relatively straightforward correspondence between the text, the knowledge to be taught (the representation), and the consciousness of the subject (the student)” (2010, p. 132).

Through interviews, Inokuchi and Nozaki observed active participation of middle school students in discourses of war, production/economy, culture, education/school, and geography/people and they found that these students consistently used terminology that “othered” the Japanese in an us/them fashion. Inokuchi and Nozaki assert that this binary notion of self can have a major impact on discourses that relate to our position in a global society. They concluded that, from a poststructuralist perspective, the notion of culture may be problematic, contributing to delineation among people, where “culture” as taught in the classroom is “a partial truth at best, and a simple ‘stereotype’ at worst” (2010, p. 133).

These assertions are consistent with my own experiences as an elementary art educator. For example, I recently was involved in a group of art teachers who were offering support and encouragement to one another. One art teacher expressed his desire to teach, what he referred to as, Egyptian art, but explained that he was struggling to decide on a way to get his middle school students engaged in the learning. Another teacher suggested that he engage those students by telling them the “gross” aspects of Egyptian culture and provided examples such as mummification and the process of organ removal. Once this suggestion was

made to the group, it was echoed excitedly by many group members. Repeatedly, teachers suggested that by focusing on the “gross” or “weird,” this teacher would be able to engage his students in the lesson about Egyptian art. This is an excellent example of the type of othering discussed by Inokuchi and Nozaki (2010).

In addition to educational conversations surrounding globalism, there are many scholars who are focused on the local place and community (Siskar, & Theobald, 2008; Sobel, 2004; Smith, 2002; Smith, & Sobel, 2010). An influential example of the focus on the local community in art education can be found in Congdon’s (2004) text *Community Art in Action*. This is one of several texts that was selected by my school district to be used for teacher professional development. In this text, Congdon explores the ways that teachers can engage students with the art and people in their local community. This includes issues related to the local environment, culture, and traditions and explores a variety of types of art including functional art, folk art, and craft. Based on my personal experiences as an art teacher, my concern is that while the study of the art in one’s own community is important, it is equally important to recognize that students do not simply belong to one community, but instead belong to many communities simultaneously. Additionally, while some of those communities will be comprised of individuals who share common locations, beliefs or practices, other communities, those same students belong to, may have a global reach and will include individuals with a variety of locations, beliefs, and practices. It is critical to understand that the study of local communities, without meaningful interactions and connections to global communities, could lead to a similar “us vs. them” duality that global education so often has.

In today's global world, students must develop an understanding of culture and identity as fluid and flexible. They must be able to explore the communities, cultures, and experiences of others, recognizing the ways we are connected while simultaneously exploring their own individual and communal identity. Furthermore, they need to be able to apply this understanding of culture and identity as they mature in their development as artists, learners, and contributing community members. This study aims to meet this need by building a bridge between global and local curricular ideologies, and shifts the focus from globalism toward glocalism. This is important, because glocalism offers students a more complete picture of their global society while emphasizing their own role in that society. In this way, rather than setting the learner apart and othering the global community, glocalism is inclusive of the learner and each of the communities they belong to.

There is a clear need for art curriculum that engages students in glocal thinking, and there are individuals who are developing these types of curricula for their own local communities, but this is the first study that provides a framework for the process of developing such a curriculum. This is important because without this information, the task of developing glocal curriculum can be overwhelming for the teacher or curriculum writer tasked with the job. I contend that the results of this study begin to fill that need and that the resulting curricular documents, particularly the curriculum template (Appendix B), will be useful for encouraging connections between art and the local and global community. Additionally, this study furthers art education by contributing two curricular documents (Appendices C and D), which are founded in an understanding of the benefits of a glocal art curriculum and which can be used in a variety of educational settings.

As well as bridging the global-local gap in art education, I believe that the inclusion of the local community in the conversation of global curriculum offers a site of resistance for local communities who are feeling the strain of neoliberal policies and practices. As discussed in the background to the study, many scholars have argued that neoliberal ideology is present in the educational trends of American public education, and as a result, negative consequences can be seen in the discourse surrounding issues such as: the purpose of education, school reform movements, teachers, curriculum, and the loss of the local community in favor of the global (Apple, 2004; Apple, 2010; Compton and Weiner, 2008; Giroux, 2013; Grunewald & Smith, 2010; Hartman, 2016; Hill, 2010; Menon, 2007; Spring 2008).

Specific to curriculum, Hill (2010) explained that, in order to ensure that students are receiving the education they need to be competitive, neoliberal reformers have argued for the mass use of prepared curricular packages. These, often scripted, packages contain “approved” knowledge and perpetuate a belief that regardless of the quality of the teacher and school resources, students will learn what they need to know. Giroux (2013) explained that this type of curricula removes autonomy on the part of the teacher and prevents them from making pedagogical decisions. Au (2011) claims that, through the process of curriculum standardization, we are producing a factory model of education that disempowers and deskills teachers and results in high stakes testing and accountability systems that allow those outside of education to maintain power and control over what is taught. Au (2011) explained that this system creates a visible, disciplinary power, where control can be maintained by those with the power to design, implement, and test the curriculum.

In a neoliberal society, those in power are those who have been successful in the free market (Giroux, 2013). This gives wealthy individuals and private corporations prominent voices in the dialogue about how schools should be run and what should be taught. Accordingly, business and political educational partnerships have taken the place of teachers and educational experts, in influencing policy and curriculum. To resist this public devaluing, Giroux (2013) urged teachers to become public intellectuals by engaging in scholarship and participating in the political and civil discourses of their communities. Similarly, Pinar (2001) insisted that teachers at all levels must be allowed to select their curriculum and assessments. This study, offers a means through which teachers and curriculum writers, by inclusion of the local community in the curriculum, can regain some control of the curriculum and as a result can resist some of the neoliberal policies and practices affecting their classrooms.

By brining global-local conversation to art education and by studying the process of developing curriculum documents for different communities, this research provides valuable information to future researchers, administrators, and educators who may wish to create glocal curricula for their communities. In the next section, I suggest how this research might be continued in the future.

5.4 Recommendations for Further Research

There are several possibilities for future research as a result of this study. The first two possibilities relate to the limitations of the study I identified in section 1.8. First, I noted that a limitation of the study was that the resulting curriculum documents have not been taught in a classroom setting. The next logical stage in research would be to research the process of

teaching and revising the curriculum, as those would be the next steps in a typical curriculum planning cycle. By continuing this study through the completion of the curriculum planning cycle, it is possible that additional information about how a community-based art education curriculum, focused on publicly accessible art, can be written to encourage glocal thinking.

An additional limitation I identified is that, by using only two local communities, my population is too small to draw any broad generalizations. While the resulting documents and analysis of the process reveal valuable information about the possibility for the development of future curriculum in other communities, I recognize that my results are still only representative of the communities I studied and might not apply to other communities. However, studying the process of developing community-based, glocal curricula for other communities could provide valuable insight to the similarities and differences found in the planning for each community.

Related to this limitation, this study focused on the development of a community-based art education curriculum with a glocal focus using publicly available, local works of art. There are three additionally identified forms of community-based art education: ethnographic, environmental, and outreach. Studying the process of developing a community-based art education curriculum with a glocal focus primarily using the ethnographic, environmental, or outreach focus might lead to additional insight about developing a community-based curriculum with a glocal focus. While I did not encounter any problems finding publicly accessible works of art in the communities I studied, it is reasonable to assume that this process might be more challenging in smaller communities or communities with less artwork. Therefore, other methods of community-based art education might be more appropriate in those locations.

Another set of possibilities for continuing this research can be found in the three themes flexible, authentic, and connected. These themes emerged as I was conducting data analysis and again in the development of the discussion. As with the analysis of place- and community-based education, I often found myself wondering how the histories of the terms flexible, authentic, and connected in education might relate to the findings of this study. For example, a relatively recent term in educational literature is *flexible learning*. This term is frequently used to discuss higher education and specifically online learning, but provides a framework for what flexible learning should look like when it includes ideas about flexibility related to time, to content, to entry requirements, to instructional approach and resources, and to delivery and related logistics (Boer & Collis, 2005; Moonen & Vingerhoets, 1997; Tucker & Morris, 2011). These same ideas might have application in this study as well. By conducting an analysis of the literature and findings for each of the sub questions in light of the themes flexible, authentic, and connected, there might be additional insight into how a community-based art education curriculum, focused on publicly accessible art, can be written to encourage glocal thinking.

Finally, one of the most intriguing challenges that emerged during this research was the challenge to avoid the use of Western formalism. This concept first emerged when investigating Sub-Question 1: What constitutes an art curriculum? Later, when I began the process of developing the curriculum template and subsequent curricular units for each community I included this notion as one of the ideal curriculum qualities. While writing the curriculum, I limited myself to choosing among artworks identified by the participants. I made attempts to prioritize diversity in the selected artworks both in the subject matter of the work

and in the artists who created the pieces, but I still found it difficult to avoid an exclusively Western focus. This in itself was not necessarily surprising, because I was specifically seeking publicly accessible artworks, in Western communities.

However, later, when participant Allison noted that all of the curriculum goals had been met except the goal to “avoid the exclusive use of Western formalism” I revisited the idea. I reconsidered the challenge of selecting diverse art works and the decision to include the elements and principles of art in the curriculum template. While the elements and principles were included based both on my personal experience as an art educator in three different school districts and current literature which suggests their widespread use, I realize that they tend to correspond with Western formalism. I also recognized that by including them, it is quite possible that even if I had been able to include artworks with a non-western focus, the interpretation of those artworks in the curriculum still may not have been able to overcome the exclusive use of Western formalism. While revisiting this idea I realized that, what at first seemed like one small item on the checklist of ideal curriculum qualities might actually be very important. Therefore, I believe more research needs to be done in relationship to the unique challenge of avoiding a continual focus on Western formalism when working with art in local, Western, communities. I would explore the notion that curriculum writers might need to make concerted efforts to seek out non-Western artworks in the local community. Additionally, I would suggest an exploration of the use of alternatives to the elements and principles, specifically in the public school art classroom, which might provide the opportunity to view and discuss artwork in other ways. Finally, I would suggest that it would be valuable to explore the

implications of teaching and understanding non-Western art through the lens of Western formalism.

5.5 Conclusion

As the U.S. has become more global, educators have been diligently working to ensure that students develop the skills necessary to make contributions in the world at large.

Unfortunately, this is often coupled with a nearly complete acceptance of globalism, and subsequently, neoliberalism, and there are few teaching practices that resist these notions (Gruenewald & Smith, 2010). Additionally, attempts at teaching for a global society have resulted in some questionable practices, including shifting the purpose of education, encouraging a culture of school reform and a rhetoric of assessment, devaluing of the teacher, and a loss of the local (Apple, 2004; Giroux, 2013; Hill, 2010). A glocal focus in education can begin to bridge these gaps, offering spaces for resistance while at the same time educating students on the realities of current global society.

However, before this can happen, more research must be conducted regarding the ways a glocal education can be fostered. With this concern in mind, through curriculum action research, I explored the process of writing site-specific curriculum that focuses on publicly available, local works of art and encourages a connection between global experiences and local application for two communities. Through an analysis of the findings of seven sub-questions along with the literature presented in the background to the study (section 1.5), the theoretical framework (section 1.6), and the literature review (chapter 2) I sought to answer the question: How can a community-based art education curriculum, focused on publicly accessible art, be

written to encourage glocal thinking? The answer: A community-based art education curriculum focused on publicly accessible art can be written to encourage glocal thinking by developing a focus within art education curriculum on the flexible, authentic, and connected, emphasizing glocal understandings, and utilizing publicly available works of art.

Each of the identified essential components connects with the next, creating a flow that allows the curriculum writer to fully engage with the important ideas of art, community, and glocalism at each step. Beginning with flexibility, the curriculum must focus on the unique needs of the learner. Then, also by remaining flexible, the curriculum can foster learning that relates to the lives and interests of students, and as a result, authenticity is nurtured. Next, learners engage in authentic interactions with the community and artworks and learning becomes connected. These connections can be found between cultures, communities, people, and disciplines. Ultimately, the connections center on the understanding that, through connectivity, students will recognize their role as local and global citizens. This recognition leads to a focus in the curriculum on glocal understandings, and in this study, publicly accessible art supplies the frame work for these glocal understandings. Finally, by focusing on art that addresses the culture and concerns of a community, the learning becomes authentic.

As the world becomes connected through technology, politics, culture, economics, and education, educators should strive to provide instruction that prepares students to become active members of both their local and global communities. This dissertation presents one possible avenue for engaging students with art and multifaceted ideas about culture, community, and politics as it explores the possibilities for creating a community-based, art education curriculum that seeks a merger of global and local thinking. Additionally, it provides

a starting point for the development of future curricula and future research into glocal art education.

APPENDIX A
INITIAL INTERVIEW QUESTIONS

Initial Interview Questions

- 1) Please describe your relationship to art and art education.
- 2) What do you think is important to include in an art education curriculum?
- 3) What do you think is important for students to understand about their local community?
- 4) What do you think is important for students to understand about their global community?
- 5) When and where do you think a curriculum that utilizes local works of art would be best delivered? (public schools, city funded programs, community art centers, museums, etc.)
- 6) With the idea of global-local connections in mind, which pieces of publicly accessible art in DFW/Toledo area do you feel should have lessons or activities? Please describe why you think so.
- 7) What would your goals be for lessons about those works of art? What types of information do you think should be included in lessons or activities related to these pieces of art?
- 8) How would you like to see the lessons relate to global awareness?
 - Can you think of any specific works of art in DFW/Toledo Area that will best make those connections?
- 9) Similarly, in what ways do you think the lessons should connect to local issues?
 - Do you know of any specific works of art in the DFW/Toledo Area which will be useful to make these connections?
- 10) Is there anything you think I should consider when designing lessons using public works of art that you have not had an opportunity to share?

APPENDIX B
GLOCAL CURRICULUM TEMPLATE

GLOCAL ART CURRICULUM

Template

As our world becomes increasingly connected through politics, culture, and economics, art educators must ask themselves: What role can art education play in developing students who are prepared to be active members of both their local and global communities? This curriculum guide explores how art educators can begin planning curriculum that will engage students with art and multifaceted ideas about culture, community, and politics.

This guide is the result of an in-depth analysis of literature and participant interviews related to both global and local art education. It is intended to be used by teachers and curriculum writers who want to create an art curriculum grounded in both the global and the local (glocal).

Initially you will be asked to explore the ideal characteristics of a glocal art curriculum. Then, beginning with the end in mind, you will consider what you want students to know and understand. Next you will explore how you will identify the evidence of student learning. Finally, you will develop the resources and lesson plans to make this learning a reality.

At each step there are suggestions provided for your use. These proposal suggestions come directly from my research and are intended to help the curriculum delve deeper into glocal connections. The suggestions are not, however, intended to be one size fits all; feel free to change any portion of the process that does not work for you or your students. It is my sincere hope that this guide provides both structure and flexibility while assisting in designing a curriculum that meets the unique needs of the students who will benefit from it.

IDEAL CURRICULUM QUALITIES

When researching what the characteristics of an ideal art education curriculum AUTHENTICITY, FLEXIBILITY, and CONNECTED were paramount. The following lists represent characteristics of an authentic, flexible, and connected GLOCAL art curriculum as identified through participant interviews and literature. They are not intended to be exhaustive lists, but instead are intended to serve as a guide for the curriculum and lesson planning process.

As you begin to plan a curriculum, visit these lists of characteristics. Feel free to add additional characteristics as well. Keep in mind, each lesson in a curriculum need not meet every characteristic here, but the complete scope of learning should include most of these qualities.

As you plan, ask yourself: Does this curriculum.... ?

AUTHENTIC:

- Provide access to real art
- Avoid the exclusive use of Western formalization
- Include contemporary art/artists/and art techniques
- Structure learning thematically
- Contain developmentally appropriate learning activities
- Relate to student experiences and interests
- Develop an understanding of personal identity
- Encourage individuality
- Allow for self-expression
- Focus on enduring understandings/big ideas
- Encourage authentic production processes
- Encourage communication
- Foster critical and creative thinking skills
-
-

FLEXIBLE:

- Include diverse learning styles and different intelligences
- Have the ability to evolve over time
- Allow for open-ended responses
- Allow students to be the creators of their knowledge through individual response and investigation
-
-

CONNECTED:

- Allow for collaboration
- Make interdisciplinary connections
- Encourage service learning
-
-

Revisit this list throughout the planning process and once again at the conclusion of the planning to ensure that you have maintained authenticity, flexibility, and connectedness in your lessons and curriculum.

WHY ARE WE LEARNING THIS?: STUDENT UNDERSTANDINGS

In order to remain true to the goals of an authentic, flexible, and connected art curriculum when planning, it is essential to be inspired by student objectives that first encourage an understanding the role art plays in our lives and then incorporate objectives related to media or formal properties into these themes. Accordingly, as you begin planning, use the processes of inquiry unique to the arts as inspiration, then, select your goals for glocal understanding, and finally add your desired exploration of media, technique, or formal properties.

ART UNDERSTANDING

Through research, the following characteristics of artistic inquiry emerged. As you plan, select one or more of these to inspire your curriculum or add your own types of artistic inquiry to the list:

- | | |
|--|---|
| <input type="checkbox"/> Play and Creative Inquiry | <input type="checkbox"/> Empowered Experiencing |
| <input type="checkbox"/> Investigating Self and Identity | <input type="checkbox"/> Empowered Making |
| <input type="checkbox"/> Investigating Community Themes and Identity | <input type="checkbox"/> Reconstructing Social Spaces |
| <input type="checkbox"/> Investigating Cultural Identity | <input type="checkbox"/> |

GLOCAL ART EDUCATION UNDERSTANDINGS

When researching what the characteristics of an ideal glocal art education curriculum were, several student learning objectives emerged. The following lists represent those objects that were identified through participant interviews and literature. This is not intended to be an exhaustive list, feel free to add additional objectives to this list.

As you plan, select one or more of these glocal understandings:

- The student will develop an understanding of their role as citizens of a global world.
- The student will develop an understanding of community identity
- The student will develop an understanding of cultural identity
- The student will develop an understanding of respectful interactions, acceptance, and empathy
- The student will develop an understanding of issues related to ethics and social justice
- The student will develop an understanding of issues related to political security
- The student will develop an understanding of issues related to environmental security
- The student will develop an understanding of issues related to economic wellness and prosperity
- The student will develop an understanding of global context and make connections between self, place, community, and the world
- The student will develop an understanding of local and global events both past and present
- The student will develop an understanding of evolving information, science, and technology
-
-

UNIT OBJECTIVES AND CORESPONDING LOCAL ART INSPIRATION

After determining the types of art understandings and glocal understandings you want students to focus on, the next step should be to gather a list of local artworks or artwork types that you would like students to become familiar with. These, along with the student understandings, will serve as inspiration for your curriculum writing. You may include works of art you are personally familiar with, but also consider asking other teachers, members of local community arts organizations, and local university professors to gather a wide variety of artworks.

In addition to the larger Art and Global Student Understandings, School Districts and States each have expectations about what students should learn in an art classroom, which can be taught in conjunction with these Understandings. In this section, select the district and state standards students will explore.

DISTRICT STANDARD/OBJECTIVE	STATE STANDARD/OBJECTIVE
<p>ELEMENTS AND PRINCIPLES</p> <ul style="list-style-type: none"> <input type="checkbox"/> Line <input type="checkbox"/> Shape <input type="checkbox"/> Space <input type="checkbox"/> Value <input type="checkbox"/> Form <input type="checkbox"/> Texture <input type="checkbox"/> Color <input type="checkbox"/> Movement <input type="checkbox"/> Rhythm <input type="checkbox"/> Balance <input type="checkbox"/> Contrast <input type="checkbox"/> Emphasis <input type="checkbox"/> Unity <input type="checkbox"/> Variety <input type="checkbox"/> Proportion 	<p>TEKS FINE ARTS 5TH GRADE</p> <ul style="list-style-type: none"> <input type="checkbox"/> (1)(A) develop and communicate ideas drawn from life experiences about self, peers, family, school, or community and from the imagination as sources for original works of art; <input type="checkbox"/> (1)(B) use appropriate vocabulary when discussing the elements of art, including line, shape, color, texture, form, space, and value, and the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity; and <input type="checkbox"/> (1)(C) discuss the elements of art as building blocks and the principles of design as organizers of works of art. <input type="checkbox"/> (2)(A) integrate ideas drawn from life experiences to create original works of art; <input type="checkbox"/> (2)(B) create compositions using the elements of art and principles of design; and <input type="checkbox"/> (2)(C) produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, digital art and media, and photographic imagery using a variety of materials. <input type="checkbox"/> (3)(A) compare the purpose and effectiveness of artworks from various times and places, evaluating the artist's use of media and techniques, expression of emotions, or use of symbols; <input type="checkbox"/> (3)(B) compare the purpose and effectiveness of artworks created by historic and contemporary men and women, making connections to various cultures; <input type="checkbox"/> (3)(C) connect art to career opportunities for positions such as architects, animators, cartoonists, engineers, fashion designers, film makers, graphic artists, illustrators, interior designers, photographers, and web designers; and <input type="checkbox"/> (3)(D) investigate connections of visual art concepts to other disciplines. <input type="checkbox"/> (4)(A) evaluate the elements of art, principles of design, general intent, media and techniques, or expressive qualities in artworks of self, peers, or historical and contemporary artists; <input type="checkbox"/> (4)(B) use methods such as written or oral response or artist statements to identify themes found in collections of artworks created by self, peers, and major historical or contemporary artists in real or virtual portfolios, galleries, or art museums; and <input type="checkbox"/> (4)(C) compile collections of personal artworks for purposes of self-assessment or exhibition such as physical artworks, electronic images, sketchbooks, or portfolios

In addition to the larger Art and Global Student Understandings, School Districts and States each have expectations about what students should learn in an art classroom, which can be taught in conjunction with these Understandings. In this section select the district and state standards students will explore.

DISTRICT STANDARD/OBJECTIVE	STATE STANDARD/OBJECTIVE
<p>ELEMENTS AND PRINCIPLES</p> <ul style="list-style-type: none"> <input type="checkbox"/> Line <input type="checkbox"/> Shape <input type="checkbox"/> Space <input type="checkbox"/> Value <input type="checkbox"/> Form <input type="checkbox"/> Texture <input type="checkbox"/> Color <input type="checkbox"/> Movement <input type="checkbox"/> Rhythm <input type="checkbox"/> Balance <input type="checkbox"/> Contrast <input type="checkbox"/> Emphasis <input type="checkbox"/> Unity <input type="checkbox"/> Variety <input type="checkbox"/> Proportion 	<p style="text-align: center;">OHIO VISUAL ART STANDARDS 5th GRADE</p> <ul style="list-style-type: none"> <input type="checkbox"/> 1PE Understand that the context of an art object has an effect on how that object is perceived. <input type="checkbox"/> 2PE Identify and communicate how historical and cultural contexts influence ideas that inform artists. <input type="checkbox"/> 3PE Investigate the role of cultural objects in our everyday environment. <input type="checkbox"/> 4PE Compare and contrast how form and style are influenced by social, environmental and political views in artworks. <input type="checkbox"/> 5PE Focus attention on selected artworks to identify and pose questions about aesthetic qualities (e.g., sensory, organizational, emotional) in the works. <input type="checkbox"/> 6PE Select and access contemporary digital tools media arts to investigate ideas and inform artmaking. <input type="checkbox"/> 1PR Integrate observational and technical skills to strengthen artmaking. <input type="checkbox"/> 2PR Use digital tools to explore ideas, create and refine works of art during the artmaking process. <input type="checkbox"/> 3PR Experiment with various ideas and visual art media to solve a problem that addresses a contemporary social issue. <input type="checkbox"/> 4PR Select and use the elements and principles of art and design to communicate understanding of an interdisciplinary concept. <input type="checkbox"/> 5PR During collaborative artmaking experiences, demonstrate respect and support for peer ideas and creativity. <input type="checkbox"/> 1RE Apply reasoning skills to analyze and interpret the meaning in artworks. <input type="checkbox"/> 2RE Describe how personal experiences can influence artistic preferences. <input type="checkbox"/> 3RE Explain the reasons and value of documenting and preserving works of art and art objects in some cultures. <input type="checkbox"/> 4RE Communicate how personal artistic decisions are influenced by social, environmental and political views. <input type="checkbox"/> 5RE Express what was learned and the challenges that remain when assessing their artworks. <input type="checkbox"/> 6RE Use criteria to assess works of art individually and collaboratively.

WHAT DOES THIS LEARNING LOOK LIKE?: EVIDENCE OF LEARNING

At this stage you will define the evidence students will use to demonstrate their learning. Begin by determining the declarative (factual), procedural (process), and problem solving (critical thinking) knowledge your students will gain during this unit. Then, describe the types of formative (mid-process) assessments you will complete and the types of feedback you will provide. Then describe the summative (completion) artifacts or assessments that will demonstrate evidence of learning. Keep in mind each unit does not need to use all types of knowledge or both types of assessments.

Declarative Knowledge (Remember/Understand)	Procedural Knowledge (Apply/Analyze)	Problem Solving (Evaluate/Create)
Vocabulary Words:	Processes/Procedures students need to know:	Challenges students will complete:

ASSESSMENTS AND EVIDENCE OF LEARNING

<input type="checkbox"/> Describe the formative or summative assessment for this learning.	<input type="checkbox"/> Describe the formative or summative assessment for this learning.	<input type="checkbox"/> Describe the formative or summative assessment for this learning.
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HOW WILL WE LEARN THIS?: LEARNING PLAN

LESSON PLAN(s)

In this section you will include your lesson plan(s). These plans can be in the format required by your district. A suggested format is:

TITLE:

OBJECTIVE:

MATERIALS:

REFERENCES AND RESOURCES:

PROCEDURES:

CLOSURE:

APPENDIX C
DFW AREA CURRICULUM



DALLAS FORT WORTH AREA
GLOCAL CURRICULUM
ART AND COMMUNITY

Written by Jennifer Hartman

WHY ARE WE LEARNING THIS?: STUDENT UNDERSTANDINGS

ART UNDERSTANDING

- Investigating Community Themes and Identity
- Empowered Experiencing
- Empowered Making

GLOCAL ART EDUCATION UNDERSTANDINGS

- The student will develop an understanding of community identity
- The student will develop an understanding of global context and make connections between self, place, community, and the world
- The student will develop an understanding of local and global events both past and present

UNIT OBJECTIVE AND COORESPONDING LOCAL ART INSPIRATION

Community is constructed of many distinct pieces that have something in common bringing them together. In this unit students will explore art from around the DFW Metroplex that explores a different aspect of community. Then, they will work independently and collaboratively to create artworks which express their ideas about community. The artworks selected as inspiration for this objective are: the mural outside of the Juicy Pig Barbecue in Denton by Melanie Little Gomez and Des Smith, *Intimate Apparel and Pearl Earrings* by Donald Lipski, and the public art collection at Dallas Love Field Airport which features a variety of artists. Ideas for the study of additional community artworks and a service learning extension are also included in the unit.

DISTRICT STANDARD/OBJECTIVE

ELEMENTS AND PRINCIPLES

- Space
- Unity
- Variety

STATE STANDARD/OBJECTIVE

TEKS FINE ARTS 5TH GRADE

- (1)(A) develop and communicate ideas drawn from life experiences about self, peers, family, school, or community and from the imagination as sources for original works of art;
- (1)(B) use appropriate vocabulary when discussing the elements of art, including line, shape, color, texture, form, space, and value, and the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity; and
- (2)(A) integrate ideas drawn from life experiences to create original works of art;
- (2)(B) create compositions using the elements of art and principles of design; and
- (2)(C) produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, digital art and media, and photographic imagery using a variety of materials.
- (3)(A) compare the purpose and effectiveness of artworks from various times and places, evaluating the artist's use of media and techniques, expression of emotions, or use of symbols;
- (3)(C) connect art to career opportunities for positions such as architects, animators, cartoonists, engineers, fashion designers, film makers, graphic artists, illustrators, interior designers, photographers, and web designers; and
- (4)(A) evaluate the elements of art, principles of design, general intent, media and techniques, or expressive qualities in artworks of self, peers, or historical and contemporary artists;
- (4)(B) use methods such as written or oral response or artist statements to identify themes found in collections of artworks created by self, peers, and major historical or contemporary artists in real or virtual portfolios, galleries, or art museums; and

WHAT DOES THIS LEARNING LOOK LIKE?: EVIDENCE OF LEARNING

Declarative Knowledge (Remember/Understand)	Procedural Knowledge (Apply/Analyze)	Problem Solving (Evaluate/Create)
<p>Vocabulary Words:</p> <p>Community</p> <p>Symbol</p> <p>Variety</p> <p>Unity</p> <p>Space</p> <p>Composition</p> <p>Installation</p>	<p>Processes/Procedures students need to know:</p> <p>How to create mixed media collages using printed images and drawing.</p> <p>How an artist plans for and executes a large scale installation artwork.</p> <p>How a curator selects and places works of art in a location</p>	<p>Challenges students will complete:</p> <p>Identifying their own idea of community and the important people, places, and events in it.</p> <p>Expressing their idea of community in a work of art that makes use of unity, variety, and space.</p>

ASSESSMENTS AND EVIDENCE OF LEARNING

<p>During initial discussions for each lesson the student will demonstrate their ability to use these words to describe the artworks created by others.</p> <p>*For each lesson, consider making adjustments to the discussion process based on the preferred learning styles of your students. For example, you may allow some students to participate in small group discussions while others may wish to express their answers in writing</p>	<p>Students will learn about these processes and procedures and demonstrate their understanding of them through the process of researching, sketching and ultimately creating their individual and collaborative art.</p> <p>*For each lesson, consider making adjustments to the research, sketching, and creation process based on the preferred learning styles of your students. For example, some students may wish to research through reading and others through interviews. Also allow for a variety of sketching and creation materials to meet your students' needs.</p>	<p>At the conclusion of the project students will demonstrate their knowledge of community, variety, unity, and space through presentations of their individual and collaborative artworks.</p> <p>*For each lesson, consider making adjustments to the presentation process based on the preferred learning styles of your students. For example some students may feel comfortable speaking in front of their classmates while others may prefer to create written responses to share.</p>
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HOW WILL WE LEARN THIS?:LEARNING PLAN

LESSON PLAN(S)

LESSON ONE: COLLAGED COMMUNITY

OBJECTIVE:

In this lesson students will explore ideas about community and identity. They will then define important people, places, and events in their community. They will apply their research skills to find images for inclusion in their art. Finally, they will explore the process of creating a mixed media collage to express their own ideas about their community.

MATERIALS:

Paper
Scissors and Glue
Drawing Materials
Printed images for collage

REFERENCES AND RESOURCES:

At the onset of this lesson students will need to be able to view the mural outside of Juicy Pig Barbecue. This can be accomplished in a variety of ways. Consider taking a group field trip to the mural. If this is not possible try encouraging students to visit the mural with their families and then allowing those that are able to share images with their classmates. You may also consider documenting your own trip to the mural or sharing images available online.

Images of the mural and additional information can be found in these articles:

<http://www.dentonrc.com/news/news/2016/09/19/eye-popping-color1>

<http://ntdaily.com/be-a-part-of-the-art-at-juicy-pig/>

BACKGROUND INFORMATION ABOUT THE MURAL:

The mural was painted in 2016 on the exterior of the restaurant Juicy Pig Barbecue in Denton, TX by Melanie Little Gomez and Des Smith. It was commissioned by the owner of the Juicy Pig, Ken Currin and displays aspects of Currin's family history and the history of Denton.

The mural contains a variety of popular culture references such as flying pigs, artist Frida Kahlo, and Dorothy from the Wizard of Oz. The Old Denton County Courthouse, which is a landmark in the city, can be seen floating through space. Additionally, the mural features Denton saxophonist Jeffrey Barnes, standing next to a dancing pig and Denton blues musician Tom "Pops" Carter looking out of an Airstream trailer. Above the Airstream there are three people riding a motorcycle. These three people are L.A. Nelson, who was a former mayor of Denton, his wife Martha Len Nelson, and child. The Nelsons are Currin's father and mother-in-laws.

The mural is intended to be interactive. Because it is life-size, visitors can stand at specific locations and look as though they become part of the artwork.

PROCEDURES:

Empowered Experiencing

Students will begin by looking at the mural (either in person or through images) and exploring its different themes and its interactive qualities. Illuminate some of the important people, places, and events in the mural and allow students time to consider its formal visual elements as well as the people, places, and times that are represented in the mural. Discuss with students the way the mural transforms the space. Encourage students to consider the importance developing research skills when in creating this type of art. Then, lead students in a discussion by asking questions such as:

- 1) How does this mural represent community? Local community? Global community?
- 2) Why do you think the people/places/images were selected for this mural?
- 3) How did the artist decide what/who to include and what/who to omit?
- 4) When visitors interact with the mural they become part of the art. What does that say about community?
- 5) What or who would you have included in this mural?
- 6) How does the 1950s and 1960s theme create a sense of unity?
- 7) How is variety used to create visual interest?
- 8) How was the composition designed to make use of the space?

Empowered Making

After students have explored the mural and explored ideas about community and art they will make their own art which represents their community.

- 1) Allow students to explore their own identity and what they define as their community. Ask students to brainstorm important people, places, and events in their community and provide them with the opportunity to gather and print images of these things to use in their work of art.
- 2) Then remind students how the mural creates a sense of unity through the use of a theme. Ask students to choose a theme for their own work. Emphasize that the artists did extensive research to stay true to their theme, so the theme should be something that they know a lot about.
- 3) Once they have selected their important people, places, and events along with their theme they are ready to begin creating their own mini mural. Explain how mural artists are often expected to show a small scale version of a mural before they begin, they will be creating their own small scale version of a mural.
- 4) Demonstrate how the images they gathered can be collaged and combined with drawing or painting to create a completed image.
- 5) As they create their own work, allow for opportunities to share, reflect, and constructively critique their work.

CLOSURE:

Upon completion, allow for opportunities for student to reflect on their artwork and how their idea of community was similar to or different than that of their classmates. Ask students to reflect on how successfully the composition made use of unity, variety, space. Then, allow students the opportunity to display their work.

EXTENSION:

This mural contains references to the old Denton County Courthouse which could be a starting point for a lesson on architecture. The artwork also references Tom "Pops" Carter and there is a stained glass installation featuring him created by Christie Wood in Quakertown Park that could serve as a starting point for a lesson.

Additionally, consider asking students to participate in a service learning activity where they collaborate to create a mural to beautify a space in their school or community.

LESSON 2: ASSEMBLING COMMUNITY

OBJECTIVE:

In the previous lesson students were asked to contemplate the people, places, and events they consider important in their community. In this second lesson students will focus on the people in their school community as they invite others to participate in the creation of an installation artwork that alters their social or community space.

MATERIALS:

The materials for this lesson will depend on the final piece designed by the students. You will need supplies for labeling collected objects, such as name tags and permanent markers and supplies for assembling objects into a completed artwork.

REFERENCES AND RESOURCES:

For this lesson students will view Donald Lipski's 2005 sculpture, *Intimate Apparel and Pearl Earrings*. As with the examination of the mural, this can be accomplished in a variety of ways. Consider taking a group field trip to Fort Worth and visiting the Fort Worth Convention Center. If this is not possible try encouraging students to visit the sculpture with their families and then allowing those that are able to share images with their classmates. You may also consider documenting your own trip to the mural or sharing images available online.

The sculpture can be viewed at:

<http://www.donaldlipski.net/new-gallery-90/3zy0qpnytphjqmqtxy526o8215jua5>

<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/intimate-apparel-pearl-earrings>

<http://www.publicartarchive.org/work/intimate-apparel-and-pearl-earrings#date>

Intimate Apparel and Pearl Earrings is a 2005, 26-foot sculpture of a star made of metal and donated cowboy hats. It hangs in the 12th Street Lobby of the Fort Worth Convention Center suspended from a cable so that it twists when the HVAC system is activated.

Lipski proposed to create the star out of cowboy hats to reflect Fort Worth's heritage. Fort Worth Mayor Mike Moncrief wanted the hats to authentically represent the city so an open invitation to Hang Your Hat on a Star was held and the result was approximately 400 hats from a variety of community members. Some of the hats are from famous individuals with ties to Texas such as President George H. W. Bush, Texas Governor Rick Perry and movie actor Chill Wills, while other hats are from Fort Worth community members.

PROCEDURES:

Empowered Experiencing

Students will begin by looking at the sculpture (either in person or through images). Allow students time to consider its formal visual elements as well as the different qualities of the hats and the people the hats represent. Encourage students to consider how other disciplines, such as engineering, might be important in the creation of large scale works such as this. Also ask students to consider the importance collaboration and good interpersonal skills my play in this type of artwork.

Begin the discussion by illuminating some of the individual hats and discussing who they belonged to, then lead students in a discussion by asking questions such as:

- 1) How does this sculpture represent community? Local community? Global community?
- 2) Why did the artist select hats and a star to represent the community of Fort Worth?
- 3) Why do you think the mayor wanted the hats to be from real people?
- 4) Do any of the hats stand out?
- 5) What can you tell about a person by looking at his or her hat? What can you not tell about them?
- 6) How does the work make use of variety and unity to create visual interest?
- 7) How was the sculpture designed to make use of the space?

Empowered Making

- 1) Discuss with students what a symbol is and ask students to brainstorm symbols for their own school community, perhaps something like a mascot, logo, color, etc.
- 2) Explain to the students that they will create an installation in their school which symbolizes their school community. As a group ask them to decide on an object symbolizes their school that they would like community members to contribute to the artwork. Facilitate the development of a plan for what the work of art will look like and what public space it will be located in. Encourage students to consider important practical issues such as the size of their display space and the size of the objects they will ask people to bring in as well as the visual qualities of the completed piece such as its use of variety, unity, and the installation space.

You may complete the next steps as a full class or consider dividing students in to groups so each plays an active role in the process. For example, one group might decide on how to create advertisements for the items needed, one may oversee the collecting and cataloging process, one might be involved in the curation and installation, and a final group might create a statement explaining the completed work of art.

- 3) Ask students to create advertisements that describe the artwork, its purpose, and what they would like individuals to bring.
- 4) As items are brought in, involve students in the tagging and cataloging of the items so that each member of the community can be identified. This could be done using paper tags or sticky name tag labels.
- 5) After items are collected, involve students in the installation and curation of the objects.
- 6) Finally, involve students in the creation of an artist statement to explain the piece to the school community. This might be in written or video form.

CLOSURE:

When the art work is complete, allow students to visit it and reflect on how successfully they feel it represents the community. Also ask them to reflect on its visual success in using unity, variety, and the installation space.

LESSON 3: WELCOMING OTHERS WITH ART

OBJECTIVE:

In this lesson students will explore the public artworks that are a part of Love Field Art Program at the Dallas Love Field Airport. They will each learn about a work of art and explore why that artwork would be included in an airport which welcomes travelers from all over North America. Then students will consider what types of artworks should be included in an airport exhibit that welcomes travelers from different countries around the world.

MATERIALS:

Students will be creating miniature works of art, they should be provided with a variety of materials including modeling clay, wire, paper, drawing materials, paint, etc. Then the students will need some type of box to display those materials in a faux airport terminal setting.

REFERENCES AND RESOURCES:

Students will begin the lesson by viewing a variety of artworks on display at the Dallas Love Field Airport. This can be accomplished in a variety of ways. Consider taking a group field trip to the mural (tours of the artwork are available). If this is not possible try encouraging students to visit the mural with their families and then allowing those that are able to share images with their classmates. You may also consider documenting your own trip to the mural or sharing images available online.

The Dallas Love Field Airport is home to the Love Field Art Program which aspires to present artworks that enrich the visitors experience at the airport while showcasing the city's art and culture. Public art has been displayed at love field since 1961, but this new art program was begun in 2009 and involved acquiring 11 additional works of art. Visitors to Love Field can view the thirteen public artwork in locations that are before the security checkpoints, and currently two works are beyond the checkpoints and accessible to ticketed passengers only.

An interactive website with descriptions of the artworks at Love Field can be found here:

<http://www.lovefieldartprogram.com/permanent-artwork/>

A map of the artwork on display at Love Field can be found here:

<http://www.lovefieldartprogram.com/wp-content/uploads/2016/06/DLF15-Map-11x8.5-LR.pdf>

PROCEDURES:

Empowered Experiencing

Students will begin by looking at a variety of works of art at the Dallas Love Field Airport. Preselect the images you believe would relate the most to your students and allow students time to consider the formal visual elements as well as way the art relates to the city's culture. Consider dividing the students into groups for this task, allowing each group to learn about one work of art and then present their findings to the group.

One example of a piece you may ask students to explore is the 60 foot mosaic artwork *North Texas Sunrise*, by Dixie Friend Gay. This mosaic features the Texas wildflowers found throughout North Texas and at Love Field. The link for this work of art contains information about the piece as well as a time-lapse video of the installation of the work. <http://www.lovefieldartprogram.com/northtexassunrise/> Another example could be the fiberglass sculpture *Sky* by artists Brower Hatcher and Marly Rogers. This sculpture contains approximately 3000 flying objects including airplanes, birds, bees, and clouds. It also contains LED lights that change throughout the day.

Once students have learned about a variety of art on display, lead them in a discussion of using these guiding questions:

- 1) What role does an airport play in a community?
- 2) Why would you place artwork in the airport?
- 3) How does the art in this airport represent community? Local community? Global community?
- 4) How does the artwork affect the space it inhabits?
- 5) What do you think the artwork tells to visitors about our community?
- 6) What other ideas do you have for art that should be at the airport?


Empowered Making

- 1) Now divide students into groups and ask them to imagine that our city is going to build an international airport. We will have visitors from all over the world and we want to welcome them while also giving them an idea of what our community is about. Each group will design a terminal and fill it with artwork that will be both welcoming and repressive of our community. In this process they will be both artists and curators.
- 2) Give the groups time to plan and discuss their ideas. Provide them with resources for planning like books about airports international destinations.
- 3) When the initial planning is complete each group should be given a box to be the terminal and a variety of materials they can use to design the artwork for their terminal. Encourage them to consider the entire space including, the walls, floor, and ceiling in their design. They may even choose create furniture and other accessories for the space.
- 4) Encourage each student to design at least one miniature work of art to include in the space. As a group encourage students to include artworks that have local ideas as well as artworks that have global interest.
- 5) Allow students enough work time to complete their designs.

CLOSURE:

Allow students to present their terminal designs to the class and discuss how they planned their design to be both welcoming to visitors and expressive of local culture. They will additionally discuss how their design as well as the design of others made use of visual unity, variety, and space.

APPENDIX D
TOLEDO AREA CURRICULUM



**TOLEDO AREA
GLOCAL CURRICULUM
ART AND COMMUNITY**

Written by Jennifer Hartman

WHY ARE WE LEARNING THIS?: STUDENT UNDERSTANDINGS

ART UNDERSTANDING

- Investigating Community Themes and Identity
- Empowered Experiencing
- Empowered Making

GLOCAL ART EDUCATION UNDERSTANDINGS

- The student will develop an understanding of community identity
- The student will develop an understanding of global context and make connections between self, place, community, and the world
- The student will develop an understanding of local and global events both past and present

UNIT OBJECTIVE AND COORESPONDING LOCAL ART INSPIRATION

Community is constructed of many distinct pieces that have something in common bringing them together. In this unit, students will experience artworks from around Toledo that each emphasize a different aspect of community. The artworks selected as inspiration for this objective are: the murals on Broadway in the Old South End of Toledo, painted in collaboration with Mario Torero and art faculty and students at Bowling Green State University, Jaume Plensa's *Spiege* and Mark di Suvero's *Blubber* found in the sculpture garden outside of the Toledo Museum of Art, and Hai Ying Wu's bronze sculptures of striking workers that are found in Union Memorial Park in Toledo. Ideas for the study of additional community artworks and a service learning extension are also included in the unit.

DISTRICT STANDARD/OBJECTIVE

ELEMENTS AND PRINCIPLES

- Space
- Unity
- Variety

STATE STANDARD/OBJECTIVE

OHIO VISUAL ART STANDARDS 5th GRADE

- 1PE Understand that the context of an art object has an effect on how that object is perceived.
- 2PE Identify and communicate how historical and cultural contexts influence ideas that inform artists.
- 3PE Investigate the role of cultural objects in our everyday environment.
- 5PE Focus attention on selected artworks to identify and pose questions about aesthetic qualities (e.g., sensory, organizational, emotional) in the works.
- 3PR Experiment with various ideas and visual art media to solve a problem that addresses a contemporary social issue.
- 4PR Select and use the elements and principles of art and design to communicate understanding of an interdisciplinary concept.
- 5PR During collaborative artmaking experiences, demonstrate respect and support for peer ideas and creativity.
- 1RE Apply reasoning skills to analyze and interpret the meaning in artworks.
- 2RE Describe how personal experiences can influence artistic preferences.
- 4RE Communicate how personal artistic decisions are influenced by social, environmental and political views.
- 5RE Express what was learned and the challenges that remain when assessing their artworks.

WHAT DOES THIS LEARNING LOOK LIKE?: EVIDENCE OF LEARNING

Declarative Knowledge (Remember/Understand)	Procedural Knowledge (Apply/Analyze)	Problem Solving (Evaluate/Create)
<p>Vocabulary Words:</p> <p>Community</p> <p>Symbol</p> <p>Space</p> <p>Unity</p> <p>Variety</p> <p>Composition</p> <p>Maquette</p>	<p>Processes/Procedures students need to know:</p> <p>How to create mixed media collages using printed images and drawing.</p> <p>How an artist plans for and executes a large scale sculpture.</p> <p>How an artist uses research to select subject matter and imagery to express important ideas and stories.</p>	<p>Challenges students will complete:</p> <p>Identifying their own idea of community and the important people, places, and events in it.</p> <p>Expressing their idea of community in a work of art that makes use of unity, variety, and space.</p> <p>Work collaboratively to tell the story of a past event using imagery and symbols.</p>

ASSESSMENTS AND EVIDENCE OF LEARNING

<p>During initial discussions for each lesson, the student will demonstrate their ability to use the vocabulary words to describe the artworks created by others.</p> <p>*For each lesson, consider making adjustments to the discussion process based on the preferred learning styles of your students. For example, you may allow some students to participate in small group discussions while others may wish to express their answers in writing.</p>	<p>Students will learn about these processes and procedures and demonstrate their understanding of them through the process of researching, sketching and ultimately creating their individual and collaborative art.</p> <p>*For each lesson, consider making adjustments to the research, sketching, and creation process based on the preferred learning styles of your students. For example, some students may wish to research through reading and others through interviews. Also allow for a variety of sketching and creation materials to meet your students' needs.</p>	<p>At the conclusion of the project, students will demonstrate their knowledge of community, variety, unity, and space through presentations of their individual and collaborative artworks.</p> <p>*For each lesson, consider making adjustments to the presentation process based on the preferred learning styles of your students. For example some students may feel comfortable speaking in front of their classmates while others may prefer to create written responses to share.</p>
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HOW WILL WE LEARN THIS?:LEARNING PLAN

LESSON PLAN(S)

LESSON ONE: COLLAGED COMMUNITY

OBJECTIVE:

In this lesson, students will explore ideas about community and identity. They will then define important people, places, and events in their community. They will explore the process of creating a mixed media collage to express their own ideas about their community.

MATERIALS: Students will need access to paper, scissors, glue, a variety of drawing and painting materials, and printed images for collage.

REFERENCES AND RESOURCES:

At the onset of this lesson students will need to be able to view the murals along Broadway in the Old South End of Toledo. In particular, students should focus on two murals, one on the corner of Western and Broadway in Toledo, titled *Piano and Sombrero* and the second at the I-75 underpass on Broadway.

Viewing these images can be accomplished in a variety of ways. Consider taking a group field trip to the murals. If this is not possible, try encouraging students to visit the murals with their families and then allowing those that are able to share images with their classmates. You may also consider documenting your own trip to the murals. Because the murals are along the street you could take a virtual field trip using google maps. You could also use images available online to view the murals.

Images of the Broadway Murals can be seen here:

<http://www.toledoblade.com/gallery/Toledo-Magazine-Broadway-Murals>

An interactive map of the murals in Toledo can be found here:

<https://tinyurl.com/k9syf5h>

A video about the making of the Broadway and I-75 mural can be found here:

<https://vimeo.com/14807975>

Additional information about the Broadway Mural Project can be found here:

<http://www.toledoblade.com/Art/2012/09/02/Dazzling-murals-light-up-Old-South-End.html>

BACKGROUND INFORMATION ABOUT THE MURAL:

The mural painted along the Broadway underpass at I-75 was the first of many along Broadway. It was a collaboration between Mario Torero, a mural artist and art faculty and students at Bowling Green State University. The mural, painted in 2010, includes images of Cesar Chavez, Emiliano Zapata, Frida Kahlo, along with late Toledo community leaders Aurora Gonzalez and Sofia Quintero. Additionally, there is a migrant family, a United Farm Workers flag, and small images of Toledo landmarks.

The mural at the corner of Western and Broadway, *Piano and Sombrero*, was also a collaboration between Mario Torero and art faculty and students at Bowling Green State University. This mural features local residents as well as an image of Art Tatum, a famous blues musician from Toledo.

PROCEDURES:

Empowered Experiencing

Students will begin by looking at the murals (either in person or through images) and exploring the community-based ideas presented in the murals. Encourage students to identify the historical and cultural contexts that influenced the artists. Ask students to consider how the murals might transform the space of the neighborhoods they are placed in. Allow students time to consider the formal visual elements as well as the people, places, and times that are represented. Specifically, discuss the use of composition, unity, and variety in the work. Then, lead students in a discussion by asking questions such as:

- 1) How do the murals represent community? Local community? Global community?
- 2) Why do you think the people/places/images were selected for these murals?
- 3) How did the artist decide what/who to include and what/who to omit?
- 4) How do you think the murals affect the way visitors understand the community?
- 5) What or who would you have included in this mural?
- 6) How is variety used to create visual interest?
- 7) How have the artists used themes to unify the images?
- 8) How do the compositions make use of the space?

Empowered Making

After students have explored the murals and explored ideas about community and art they will make their own art which represents their community.

- 1) Allow students to explore their own identity and what they define as their community by encouraging students to brainstorm the different types of communities they belong to.
- 2) Explain how artists need to use research skills to find inspiration for their subject matter. Ask students to brainstorm important people, places, and events in their community and provide them with the opportunity to research these ideas. Ask them to gather and print images of these things to use in their work of art.
- 3) Then remind students how the murals create a sense of unity through the use of a theme. Ask students to choose a theme for their own work.
- 4) Once they have selected their important people, places, and events along with their theme, they are ready to begin creating their own mini mural. Explain how mural artists are often expected to show a small scale version of a mural before they begin (this can be seen in the video about the making of the I-75 mural) and that they will be creating their own small scale version of a mural.
- 5) Demonstrate how the images they gathered can be collaged and combined with drawing or painting to create a completed image.
- 6) As they create their own work, allow for opportunities to share, reflect, and constructively critique their work.

CLOSURE:

When the artworks are complete, allow for opportunities for student to reflect on their artwork and how their idea of community was similar to or different from those of their classmates. Ask students to reflect on the way visual qualities such as space, unity, and variety effect their work. Allow students the opportunity to display their work.

EXTENSION:

This mural contains references to Frida Kahlo which could serve as a jumping off point for an additional activity or lesson. Additionally, it features SS. Peter and Paul Catholic Church, a landmark in the Old South End of Toledo which could serve as a starting point for a lesson on local architecture.

Additionally, consider engaging students in a service learning project where they create a mural to beautify a space.

LESSON 2: CREATING COMMUNITY THROUGH INTERACTION AND PLAY

OBJECTIVE:

In the previous lesson, students began to explore the ways artwork can transform a space. In this lesson, students will continue this exploration by investigating two of the public artworks that are a part of the sculpture garden outside of the Toledo Museum of Art. They will explore the ways these artworks occupy physical spaces in ways that are playful, interactive and have connections to community (both local and global). Then students will consider what types of interactive artworks they would design to encourage an exploration of community.

MATERIALS:

Students will be creating maquettes of interactive sculptures, they should be provided with a variety of materials including modeling clay, wire, paper, tape, recycled materials, etc.

REFERENCES AND RESOURCES:

Students will begin the lesson by viewing a variety of artworks on display outside of the Toledo Museum of Art. This can be accomplished in a variety of ways. Consider taking a group field trip to the museum. If this is not possible try encouraging students to visit the museum with their families and then allowing those that are able to share images with their classmates. You may also consider documenting your own trip to the museum through video or pictures, or taking a virtual field trip by sharing images, videos, and virtual maps of the sculptures available online.

Google map view of Jaume Plensa's *Spiegel*:

<https://tinyurl.com/k8j3h2q>

Google map view of Mark di Suvero's *Blubber*

<https://tinyurl.com/klpgnly>

Jaume Plensa's *Spiegel* is a sculpture created in 2010 and acquired by the Toledo Museum of art in 2012 to become a permanent part of their sculpture garden. The title, *Spiegel*, is a German word that means mirror. The sculpture features two figures in huddled positions facing each other as though in conversation. Each figure is hollow, with an opening large enough for viewers to walk inside. In the evenings the figures are lit from within. The outer layer of the figures are composed of interlocking, white, stainless steel letters from eight different alphabets.

Mark di Suvero's *Blubber* is a steel and rubber sculpture created in 1980. It features a split tractor tire, hanging from a structure composed of nine painted steel I-beams. The tire is able to swing freely, and visitors regularly sit and swing on it.

PROCEDURES:

Empowered Experiencing

Students will begin by looking (in person or through images) at a two interactive works of art in the Toledo Museum of Art's outdoor Sculpture Garden, Jaume Plensa's *Spiegel* and Mark di Suvero's *Blubber*. Allow students time to consider the formal visual elements (particularly the element of space) as well as the way each artwork is playful, interactive, and relates to connectivity and community. Encourage students to discuss the way an artist might go about planning large scale sculptures like these. Have them consider this in relation to the content of the sculpture (like community and interactivity) and in relation to the various skills that would be required to execute them (structural engineering, material science, etc.).

After you have explored the works of art, lead students in a discussion of using these guiding questions:

- 1) What is community?
- 2) How do interactive artworks relate to community?
- 3) Can people who don't know each other (both near and far) be part of the same community?
- 4) How do the letters represent in Jaume Plensa's *Spiegel* reflect language?
- 5) How is language an important part of community?
- 6) How is industry (specifically, the steel and tractor tire in Mark di Suvero's *Blubber*) an important part of community?
- 7) How do these works of art invite viewer interaction? How do they invite playful behavior?
- 8) How do you think playful interactions might build community?
- 9) How do these works of art use the element of space? How does the use of space encourage viewers to interact with them?
- 10) What other types of artworks might encourage people to talk and interact with each other?

Empowered Making

- 1) Explain to students that a maquette is a sculptor's preliminary model made before making the full scale sculpture. Explain that students will be making a maquette of their own idea for a sculpture that invites people to interact with both the artwork and each other in a playful way.
- 2) Give students a brainstorming period to plan and discuss their ideas. Provide them with resources for planning like books about sculptures. Remind them of the visual qualities of the sculpture they looked at and encourage them to consider how they their sculpture will make use of space. Also encourage students to consider how the sculpture might relate to one or more aspect of community, like language or industry.
- 3) When the initial planning is complete, allow students to use a variety of materials to create their maquette.

CLOSURE:

Allow students to present their sculpture maquettes to the class and discuss how they planned their design to utilize the space and encouraged playful viewer interaction.

LESSON 3: COMMUNITY PAST AND PRESENT

OBJECTIVE:

In the previous lessons students were asked to contemplate the ways artworks can transform a space, how play and interaction can help to build community, and the people, places, and events they consider important in their community. In this third lesson students will focus on the ways art can inform and tell stories about their community. Students will use their research skills to discover past people and events they believe should be memorialized. They will work collaboratively to create memorials for those people or events.

MATERIALS:

Students will be memorializing a past community figure or event. The materials are flexible, consider making clay, paint, or drawing materials available as options.

REFERENCES AND RESOURCES:

For this lesson students will view Hai Ying Wu's bronze sculptures of striking workers that are found at Union Memorial Park in Toledo. Consider taking a group field trip to see the sculpture. If this is not possible try encouraging students to visit the sculpture with their families and then allowing those that are able to share images with their classmates. You may also consider documenting your own trip to the mural or sharing images available online.

The sculpture can be viewed at:

<http://theartscommission.org/publicart>

An article about the making of the sculpture can be found here:

<http://www.toledoblade.com/local/2000/11/28/Sculptor-molds-a-tribute-to-labor.html>

In 2001, Hai Ying Wu was commissioned to sculpt two life size figures of striking workers and cast them in bronze to be a permanent fixture at Union Memorial Park in Toledo. The workers represent a pivotal strike that occurred in 1934 at the Auto-Lite Plant. The strike lasted five days, and involved approximately 6,000 strikers and 1,300 members of the Ohio National Guard. The strike ended with two strikers dead and more than 200 injured. This strike is regarded as one of the most important strikes in U.S. history and a key factor in the development of the American labor union movement. The Auto-Lite Plant closed in 1962 and became the property of the city of Toledo. Eventually the abandoned plant became an eyesore and it was torn down in 1999. In 2001 it was turned into a memorial park intended to improve the piece of land while honoring the workers and an important event in both local and national history.

Since the installation of the striking workers sculpture, the park and sculptures have been vandalized. As of July 2017 the sculptures have been moved to storage while the area is renovated. During the time that the sculptures are not viewable to the public, consider utilizing online images of the art. Also consider using the extension activity presented in the lesson to engage students with issues related to art conservation and community involvement.

PROCEDURES:

Empowered Experiencing

Students will begin by looking at the sculptures (either in person or through images). Explain the importance of the event that these sculptures memorialize. Allow students time to consider the formal visual elements as well as learn about the history of the sculptures and the park. Encourage students to notice the imagery and symbols that help to tell the story of the striking workers. Encourage students to consider the research methods an artist might use to decide what the memorial should look like. Then, lead students in a discussion by asking questions such as:

- 1) Why are memorials important?
- 2) Who is exemplified in this sculpture? Why was this person/event chosen to be memorialized?
- 3) How does a strike relate to community?
- 4) What can you tell about the people or events from looking at the sculpture? How does the artist use symbols and imagery to help tell the story?
- 5) Are there current events today that relate to this sculpture?
- 6) How can this sculpture serve as a symbol for people today?
- 7) How does this sculpture represent community? Local community? Global community?
- 8) Who or what would you memorialize with art?

Empowered Making

- 1) Discuss with students what a memorial and symbol is. Explain that they will be working in groups to choose a person or event to memorialize. Allow students to decide if they will choose a local or global event to memorialize, but emphasize that just like the memorial of the strikers, they should choose an event from the past that is relevant to their own community today and that the resulting artwork should use imagery and symbols to tell the story of the person or event.
- 2) Place the students in groups and allow students time to explore both local and global historical people and events using books, handouts, or other research options. (To facilitate this research process, you may consider preselecting some important people and events the students have explored in previous studies.)
- 3) After choosing their person or event, allow time for students to brainstorm the visual qualities of their memorial artwork. Remind students how memorials make use of symbols and imagery to tell the story. Ask them to consider how they will tell the story of the person or event in their artwork. Encourage students to consider a variety of options such as group mural, a collection of individual paintings, a maquette of a sculpture park, etc.
- 4) Then provide time for the students to create their memorial artworks using the available materials.

CLOSURE:

When the artwork is complete, provide an opportunity for the students to present their work to each other and to the community. Encourage students to reflect on how successfully they feel their work is both visually and in representing the person or event and its importance to the community.

EXTENSION:

At the completion of this project consider asking students to research additional local memorials or other memorials by Hai Ying Wu and allow them to present this research.

Since the installation of the striking workers sculpture, the park and sculptures have been vandalized. The city of Toledo is currently working on ways to encourage the community to care for the space. Discuss this problem with your students (the images of vandalism may not be appropriate for young students) and ask them to consider how the park could be redesigned to engage better with the community it is a part of. Consider engaging students in a service learning activity by having them clean or maintain a local community area.

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