

Proposal for a Learning Toolkit:

Internationalizing Education Through

Interdisciplinary Analysis of the Arts

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This paper proposes a toolkit for teachers to internationalize their curriculum by integrating the arts into their lessons. In recent years, international education has become a prominent subject in the discussion of education reform (Dolby & Rahman, 2008). At the same time, educators are increasingly being asked to fit more and more topics into overloaded curricula. This proposal attempts to integrate international education lessons and skills instruction into core subjects such as mathematics, social studies, literature and the sciences. The integration not only allows the target discipline and international education to be simultaneously addressed but also strengthens the learning involved by focusing on shared skills and allowing students the space to practice them as a group and as an individual, hands-on.

The paper will review the rationale for focusing on international education and the use of the arts in the tool kit. Next, the tools will be explained and presented. Finally, there will be an illustrative example to show the potential of the tools. The proposal will be a valuable methodology for teachers to balance the external demands placed on them and provide a more comprehensive, interactive experience for their students.

Background

Why International Education?

The term “international education” has risen in prominence in academic literature and, recently, in policy discourse (Dolby & Rahman, 2008). Citing the lack of empirical research and the demand to evaluate all potential additions to schools’ curricula, the Center for Urban and Multicultural Education at Indiana University claims that, despite the plethora of ideas on just what international education is, no consensus has been reached on a single definition thereof (Ortloff *et al*, 2007). The Center does however say that the idea of international education itself is driven by “the belief that as national boundaries become more fluid and processes of globalization become more dominant, United States students need to be prepared in different ways to function and succeed in society” (p. 4). According to Dolby and Rahman (2008), this sense of globalization has led to a variety of disciplines which fit under

the umbrella of international education; four of which the authors say directly concern K-12: peace education, global and multicultural education, human rights education and environmental education.

Two more threads are apparent in the literature. The first is the popular idea of “global citizenship.” As Davies (2006) examines, this perspective is favored by international organizations. Additionally, this view of citizenship contains elements of the four disciplines from above but combines them for the purpose of creating ‘global citizens’ who are focused on acceptance of diversity, promotion of social justice and comprehension of global interdependence (ibid). Finally, as the impetus for internationalizing education is globalization, economic concerns form the sixth thread. Many in education policy have been advocating for ‘21st Century’ skills or STEM disciplines, that is science, technology, engineering and mathematics (Council on Foreign Relations, 2012).

To help navigate this jungle of ideas, this paper uses Collins, Czarra, and Smith’s (1996) ‘Guidelines for Global and International Studies Education’ as a framework for evaluating which ‘international’ elements are appropriate for the creation of the teaching tool. For a summary of the framework, see Appendix A. Collins, Czarra and Smith define three broad categories within international education: a. Global issues, problems and challenges, b. Culture and world areas and c. The United States and the world, Global connections (ibid.). Under each category, the authors examine the knowledge, skills and participation approaches which define them. An examination of the skills sections shows that all of the skills be categorized into four main skill groups: critical thinking, use of divergent perspectives, understanding interconnectedness and creative thinking. For the categorization of all the skills, see Appendix B.

These four skills repeatedly appear in a wide variety of education reform literature. In ConvergeUS's study of US business executives, the top three areas in which employers felt college graduates needed to improve to be part of 'today's global workforce' were writing and communication skills, critical thinking and problem-solving skills, and thinking creatively (Horrigan & Satterwhite, 2012). Montgomery (2009) notes that many students are uncritical in science classroom, taking what

they learn too often as fact without questioning it. The author goes on to say that with the explosion of technological advancement and new scientific theories, science-based professions need more people who will be critical of new theories in order to logically judge between competing, unestablished theories (ibid). As the examples from ConvergeUS, Montgomery and the Council on Foreign Relations show, these skills are being demanded from the education system from both within and without the international education perspectives. With that in mind, this paper proposes international education as a context in which to effectively develop these skills in students. This perspective addresses the emerging global realities facing students as well as the basic goals being sought out within the education system.

Why the Arts?

This paper evaluates the use of the arts in education from two perspectives: the arts as cultural artifact and the arts as a primary source. These two views seem similar but each provides valuable insights into why the arts are a useful tool in the classroom. To begin with the cultural artifact approach, Fowler (1993) identifies a series of reasons why the arts are a necessary subject in schools, three of which are particularly pertinent here: the arts teach divergent thinking, they introduce perceptions and understandings not available by other means, and they facilitate communication within and between cultures. Asmus *et al* (1997) expands on Fowler's reasoning to promote using the arts in interdisciplinary contexts. Using the arts as a context to teach other disciplines, Asmus (1997) found that students were able in their work to use multiple perspectives, construct knowledge for themselves and expand their vocabulary.

The second perspective, looking at art as a primary source, Montgomery (2009) explains that this view is beneficial not only due to its emphasis on using multiple perspectives and critical analysis but also because it enhances the learning of those skills by removing hindsight. By removing history's right answer, students can use the information of the time to reach their conclusions, a skill they will need today but have little chance to practice in a similar manner (ibid.) The literature also provides many practical guides for the development of teacher tools from the primary source perspective..

Caskey (2007) summarizes the key takeaways from the literature by listing the following advice:

“discussion of working collaboratively, developing student skills, selecting documents, developing students’ background knowledge, providing document analysis tools, and developing the purpose for examining primary documents.”

These two perspectives, of art as cultural artifact and as primary source, show that art creates a uniquely capable space for exploring the same skills behind international education. Competencies vital to international education and many core disciplines like the use multiple perspectives, divergent/creative thinking and the construction responses using current information in the absence of a 'correct' answer, are particularly cultivated by the arts. Additionally, pieces of art act as instances of culture, forming the basis for teaching about cultures and global issues. By combining these two aspects, international education and the arts, tools can be created to directly respond to the needs of students. And, as Asmus shows, these tools can be integrated into the existing curriculum, instead of trying to fit more subjects into a student’s day. This vision forms the basis and inspiration for the following toolkit proposal.

Goals and Objectives

Goals:

- Improve students’ understanding of global issues, other cultures and their links with the United States and the student’s local life.
- Develop critical analysis, the usage of divergent perspectives, understanding interconnectedness and creative thinking

Objectives:

- Identify works of art which exemplify elements of international education as well as the target discipline and are appropriate for students in terms of both content and complexity.
- Provide a rubric/tool by which to analyze the work for its international and disciplinary content.
- Provide methods of reflection which will allow students to make connections between the elements in the work, current events and their own lives
- Create adaptable and expandable rubrics by which to track the student’s progress in a meaningful manner which helps the teacher respond to student needs.

From the research considered above, two goals have been selected to drive the creation of this

tool. The first goal, above, represents the content of internationalization in order to address the emerging needs of modern students, including knowledge and appreciation of other cultures, an awareness of current world situations and an understanding of fluid global connections. The second goal focuses on the skills to be taught within the context of the first goal's content. These skills also reflect the needs of modern students from both more idealistic views like that of global citizenry and more practical concerns like employment in a knowledge economy. The objectives present the major steps towards accomplishing the goals. Although the goals help define what is taught, the objectives define how to teach. The objectives define four tools for the teacher.

The Toolkit:

1. Preliminary Selection Assessment of the Work

This tool is used to assess whether a particular work of art will act as an effective classroom focus. It should be used before any lesson planning has been done. The tool is not quantitative, in that there is no definitive score that qualifies a work as appropriate, as the differences between various classrooms, students and disciplines cannot be accounted for here. But the questions should ensure that major obstacles will be identified before the teacher has put extensive effort into developing lesson plans or, worse, the lesson is already taking place.

This rubric contains three main sections evaluating the work's international content, its age appropriateness and its appropriateness for the discipline. The last section, of course, does not contain questions specific to any particular discipline and should be adjusted as appropriate to the subject being taught.

Any questions which may not have clear reasoning include an explanation on the line after. A printable version is included as Appendix C.

Considerations of international content

- Are the work's creator and approximate time of creation known?
- Is much known about the creator's life?

- Is the work's potential meaning deeply affected by its creator's or its own historical, cultural or societal context?
- Within that context, are there known perspectives which are different from the work's or the creator's?
 - This may not necessarily be represented by two cultural groups. The perspectives may be more based disciplinary concerns, such as competing camps of scientific theories, literary movements, etc.
- Are their available materials that can be used as reference and verification when explaining these viewpoints to others?
- Are critical materials available concerning the work, from both artistic and contextual standpoints?

Considerations of age appropriate

Basic

- Does the work graphically depict violence or sexuality?
- Does the work promote bigotry against any ethnicity, sexuality, religion or other group?
 - Perhaps not appropriate until senior year of high school or college.

Comprehension

- Do reference or critical works differ due to reasons other than perspective (e.g. mistakes, transmission errors, translations, lies, bigotry)?
 - As Caskey's review states, it is not until about 11 years old or sixth grade that student begin to understand that differences in historical accounts can be due to technical factors or purposeful inaccuracy (2007).
- Are there more than two major perspectives that will be presented in the lesson?
 - May be too complex before high school (Caskey, 2007).

Considerations of discipline

- Does the art, its method of creation or the way which the audience receives it represent a lesson, skill or method of participation that is integral to the discipline?
- In analyzing or reproducing the art, will others practice the lesson, skill or method of participation from above?

2. Analytical tool

This tool will be used in the classroom to guide the discussion of the work. It may also be used by the students to do their own work. To ensure that the students understand the process, it should be modeled through teacher-led, in-class discussion at least once before they use it on their own or in groups. The order of questions is also important. The tool demands that the students consider and reconsider the work with rising amounts of contextual meaning. This practice helps ensure that the influence of context on meaning and its importance is noted by the student, causing them to seek out contextual information with future works and be conscious of contextual information's impact on their

own productions.

One main detail to remember during its use is that the tool works with perspective. Thus, the teacher should keep in mind that students may see things in the work that the teacher did not plan for or expect. This should not only be accepted but also encouraged.

A printable version is available in Appendix D.

Explore the piece:

- What type of art is this work?
- What does it represent?
- What allusions, symbols or archetypes are present?
- Who do you think the audience is?
- What do you think the message is?

Explore the context:

- Who is the artist?
- Where is the artist from?
 - Show it on a map.
 - What do you know about this place?
- Where was the piece made?
 - Show it on a map.
 - What do you know about this place?
- What year and era was the piece made?
 - What do you know about this time?
- What are the major events and movements at this time and place?
- Does the artist belong to any artistic, class, political or cultural perspectives/movements?
 - Are there people in your society who think similarly?
- What are other perspectives at the time? Who thinks differently from the artist? How do they think?
 - Are there people in your society who think similarly?
- What are the major events of the artist's life?
 - Do these correspond with major events of the region?
- Who has power in this time and place? Who does not?
- What are some similarities between this time and place and your own?
 - What are some differences?
- Where was the piece first presented to the public?

The piece in context:

- Does the piece contain any allusions, symbols, archetypes or references?
 - Are these native to the region and time?
- Who do you think the audience is?
 - Why do you think this?
- What do you think the message of the piece is?
 - Why do you think this?
- If there are any foreign allusions, symbols, archetypes or references, why do you think

the artist uses them? What do you think they mean? Why?

- What does the piece mean to you? Why?

The piece as culture:

- What are the cultural elements of the piece?
- Which cultural elements of the piece are similar to your culture?
 - Which are different?
- Does the piece address a particular social issue or challenge? Is there a similar issue or challenge today?
- How was the piece received when it was first presented to the public?
- If the piece is older, how has the region changed since the piece was created?
 - What do you think the artist would say about those changes?
 - What would a different perspective from that time say?
- If the piece is older, how has the issue or challenge from above changed?
 - What do you think the artist would say about those changes?
 - What would a different perspective from that time say?
- If the piece is modern, how does the issue or challenge from above affect your own life?
- Does the piece represent the subject truthfully? Does it exaggerate? Does it use stereotypes?

3. Reflective Activities

For the project's third objective, a series of activities have been designed to allow the student to interact with the ideas contained in the tool and in the work of art. The activities revolve around the student's design and creation of a similar piece of art which reflects the structure of the original being studied but uses elements to reflect important situations in the student's life. The student should then present their art through writing and/or public speaking with the rest of the class.

These activities are designed to fit with the two goals of the project. Thus, they provide a space for the student to connect with other cultures. Secondly, they provide a space to have hands-on practice with the four skills outlined in the second goal and any disciplinary skills selected by the teacher.

A printable version is available in Appendix E.

Activities:

Choose an issue, situation or challenge in your society similar to the one expressed in the piece.

Create a similar piece of art yourself but change the cultural and social elements to reflect and address the issue you chose above.

Write about the differences and similarities between your piece and the original. What are the differences? Why did you choose to make them? How does this affect the message of the piece? Does the message of the piece come from your own perspective or one more similar to the artist's? Where would you present this piece of art to the public?

Present your piece and the original to the class. Explain the context and the culture surrounding the two pieces and how they compare. Explain how the message changes or stays the same between the two pieces. Lead a discussion on what the pieces mean to different members of the class. Do they see things the same way or differently?

As a class, discuss the following questions: How have your reinterpretations differed from one another? How are they the same? Do you all have similar concerns? How different are all of these from those of the original creator's? How did the style of the art affect your message? Are there any themes you see running through the class's work?

4. Student Assessment Rubric

On the last objective concerning evaluation and assessment, the tool uses Mansilla's *Targeted assessment rubric: An empirically grounded rubric for interdisciplinary writing* as a framework for creating an assessment tool that is responsive to the inclusion of art in a variety of disciplines. In addition to this, the rubric specifically covers the three areas of knowledge in the first project goal and the four skill areas of the second. Thus the rubric used to assess student development contains five sections: purposefulness, disciplinary grounding, contextual awareness, integration of the art within the target discipline and skills. Under each section are a series of guiding questions aimed to help the teacher evaluate the student's progress in each area. Like Mansilla's framework, this rubric is not strictly quantitative but, for each guiding question, places the student on a spectrum of naïve, novice, apprentice and master.

The rubric can be found in Appendix F.

An Example of Use

Zbigniew Herbert's poem "Why the Classics," included in Appendix G, is a prime example of a work of art appropriate under the classroom, particularly in social studies. At first glance, the poem combines basic references to classical Greek history and art compared to the lack of such grand,

romantic stories in the modern era. Throughout his career, Herbert was accused of focusing too much on classical literature, in a sense of being academically elitist (Zagajewski, 2007). But as we examine his life we find that the reference has a purpose. Born in 1924, Zbigniew Herbert was in his formative years when the Germans and Russians invaded his native Poland. Shortly thereafter, his home city of Lwów was annexed into Ukraine and the Polish residents were expelled. Throughout his life, Herbert was critical of the communist government in Poland and those that worked with them (ibid.). He traveled extensively throughout Western Europe in the years leading up to 1968, the first publishing date of the poem.

With just this short summary of the poem's context and that of its author, it takes on a much deeper meaning. The lines "exiles of all times / know what price that is" is particularly telling for Herbert, whose home city is now modern Lviv, Ukraine. Moreover, the criticism in the second section of "generals of more recent wars" can be taken as a reflection on the Polish leadership of the 50's and 60's. Herbert's poetry, despite its classical leanings, as well as his life, act as an interactive representation for students of Poland in the 20th century. Additionally, the poem's simple juxtaposition of the artistic style from another time with current figures can be easily modeled by students in creating their own works. Importantly, Herbert takes a side. His work can be used as a starting point to discuss the different views of the Polish government at the time. Thus, students can then take a side in their work as well, though with an understanding that their work can positively reflect on the work's subject if they wish, unlike Herbert's poem. Finally, the poem can start a discussion among students on what exactly is the role of a leader, a discussion which will draw upon the students' deepest understanding social studies and reveal the potential personal impact these ideas have on their own lives.

More example of possible works can be found in Appendix H.

Conclusion

This proposed toolkit for teachers would integrate international and arts education into standard curriculum in a way that promotes both proponents of multiculturalism and those who feel education

reform needs a more practical, job skills approach. In this way, the tools represent the realities of modern students. Practical measures must be taken. Adults would be remiss to allow a generation of Americans to grow up without a deep understanding of the practical skills they will need to navigate the world ahead of them. But even as those modern skills become more and more necessary, so do certain modern values such as tolerance, respect for diversity and a commitment to multiculturalism. Thankfully, these skills and values can be linked through tool like those proposed here and taught simultaneously. The integrated approach reflects the world students will be entering as adults and supports their understanding of the challenges that face them as a global society. Hopefully, teachers will be able to use this tool to inspire a new generation of students to immerse themselves in and take control of their own learning.

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Appendix A. International Education Framework

Summary of Collins, H., Czarra, F. R., Smith, A. F., & American Forum for Global Education, N. Y. (1996). Guidelines for Global and International Studies Education: Challenges, Culture, Connections. Issues In Global Education, (135,136)

3 Domains

- Global Issues, Problems and Challenges
- Culture and World Areas
- The United States and the World: Global Connections

1. Global Issues, Problems and Challenges

a. Ten Categories

- i. Conflict and its control
- ii. Economic systems
- iii. Global belief systems
- iv. Human rights and social justice
- v. Planet management: resources, energy and environment
- vi. Political systems
- vii. Population
- viii. Race and ethnicity: Human commonality and diversity
- ix. The technocratic revolution
- x. Sustainable development

b. Knowledge objectives

- i. Awareness and understanding of global issues and challenges and their effect on the student's life.
- ii. Deep understanding of at least one global issue. Depth as well as breadth in international competency.
- iii. Understanding that global issues and challenges are interrelated, complex and changing.
- iv. Awareness that the student's knowledge and understanding are incomplete and that the student needs to continually seek these out.

c. Skills objectives

- i. Techniques of studying global issues, problems and challenges.
- ii. Development of informational literacy about global issues, problems and challenges as well as criteria for discrimination and evaluating information sources.
- iii. The ability to suspend judgment when confronted with new data or opinions which do not coincide with the student's current understanding.

d. Participation objectives

- i. Approach global issues, problems and challenges neither with undue optimism nor unwarranted pessimism.
- ii. The development of a sense of efficacy and civic responsibility by identifying ways they contribute to the resolution of global issues.

2. Culture and world areas

a. Knowledge objectives

- i. Knowledge and understanding of at least one culture other than the student's own.
- ii. General knowledge of major geographic and cultural areas and the issues and challenges that unite and divide them.
- iii. Knowledge and understanding that members of different cultures view the world in different ways and that differences exist within cultures.

- iv. Knowledge and understanding that cultures change over time.
 - v. The understanding that there are universals connecting all cultures.
 - vi. The knowledge and understanding that some humans identify with more than one culture and may have multiple loyalties.
 - vii. The understanding that culture and communication are closely connected.
 - viii. The knowledge and understanding that cultures cross national boundaries.
 - ix. The understanding that cultures are affected by geography and history.
- b. Skills objectives
 - i. Analysis and evaluation of major events and trends in a culture.
 - ii. Examination of cultures and recognition of their interconnections with life in the United States.
 - iii. Comparison of, understanding of and respect for diverse cultural viewpoints.
 - iv. Examination of common and diverse traits of other cultures.
 - v. Ability to state a concern, position or a value from another culture without distorting it, in a way that would satisfy a member of that culture.
 - c. Participation objectives
 - i. Appreciation of the study of other cultures.
 - ii. Appropriate tolerance of cultural diversity.
 - iii. Seeking out communication with people from other cultures.
 - iv. Demonstration of an appreciation of universal human rights.
 - v. Meeting with and learning from people of other cultures.
3. The United States and the World: Global connections
- a. Knowledge objectives
 - i. Identification and description of how the student is connected with the world historically, politically, economically, technologically, socially, linguistically and ecologically.
 - ii. Knowledge and understanding that global interconnections are not necessarily benign; they have both positive and negative consequences for the United States.
 - iii. Knowledge and understanding of the United State's role in international policies and international relations, particularly since World War II.
 - b. Skills objectives
 - i. Recognition, analysis and evaluation of major events and trends in American and world history and how these events and trends connect to their local communities and the United States today.
 - ii. Recognition, analysis and evaluation of interconnections of local and regional issues with global challenges and issues.
 - iii. Recognition, analysis and evaluation of the interconnections between the student's life and global issues.
 - iv. Generation of alternative projections for the future and weigh potential future scenarios.
 - c. Participation objectives
 - i. Value the participation in the democratic process.
 - ii. Toleration of ambiguity.
 - iii. Regular reading of newspapers, magazines and books; listening to radio and television programs that relate to intercultural and international topics; Active response to these media.

Appendix B. Categorization of Skills Objectives from Collins, et al.

<u>Critical Thinking</u> 2.b.i 2.b.iv 3.b.i 3.b.ii 3.b.iii	<u>Use of multiple perspectives</u> 1.c.iii 2.b.iii 2.b.v
<u>Understanding interconnectedness</u> 1.c.i 1.c.ii 2.b.ii 3.b.i 3.b.ii 3.b.iii	<u>Creative thinking</u> 3.b.iv

Appendix C: Preliminary Selection Assessment of the Work

Considerations of international content

- Are the work's creator and approximate time of creation known?
- Is much known about the creator's life?
- Is the work's potential meaning deeply affected by its creator's or its own historical, cultural or societal context?
- Within that context, are there known perspectives which are different from the work's or the creator's?
 - This may not necessarily be represented by two cultural groups. The perspectives may be more based disciplinary concerns, such as competing camps of scientific theories, literary movements, etc.
- Are their available materials that can be used as reference and verification when explaining these viewpoints to others?
- Are critical materials available concerning the work, from both artistic and contextual standpoints?

Considerations of age appropriate

Basic

- Does the work graphically depict violence or sexuality?
- Does the work promote bigotry against any ethnicity, sexuality, religion or other group?
 - Perhaps not appropriate until senior year of high school or college.

Comprehension

- Do reference or critical works differ due to reasons other than perspective (e.g. mistakes, transmission errors, translations, lies, bigotry)?
 - As Caskey's review states, it is not until about 11 years old or sixth grade that student begin to understand that differences in historical accounts can be due to technical factors or purposeful inaccuracy ().
- Are there more than two major perspectives that will be presented in the lesson?
 - May be too complex before high school (Caskey,).

Considerations of discipline

- Does the art, its method of creation or the way the audience receives it represent a lesson, skill or method of participation that is integral to the discipline?
- In analyzing or reproducing the art, will others practice the lesson, skill or method of participation from above?

Appendix D: Analytical Tool

Explore the piece:

- What type of art is this work?
- What does it represent?
- What allusions, symbols or archetypes are present?
- Who do you think the audience is?
- What do you think the message is?

Explore the context:

- Who is the artist?
- Where is the artist from?
 - Show it on a map.
 - What do you know about this place?
- Where was the piece made?
 - Show it on a map.
 - What do you know about this place?
- What year and era was the piece made?
 - What do you know about this time?
- What are the major events and movements at this time and place?
- Does the artist belong to any artistic, class, political or cultural perspectives/movements?
 - Are there people in your society who think similarly?
- What are other perspectives at the time? Who thinks differently from the artist? How do they think?
 - Are there people in your society who think similarly?
- What are the major events of the artist's life?
 - Do these correspond with major events of the region?
- Who has power in this time and place? Who does not?
- What are some similarities between this time and place and your own?
 - What are some differences?
- Where was the piece first presented to the public?

The piece in context:

- Does the piece contain any allusions, symbols, archetypes or references?
 - Are these native to the region and time?
- Who do you think the audience is?
 - Why do you think this?
- What do you think the message of the piece is?
 - Why do you think this?
- If there are any foreign allusions, symbols, archetypes or references, why do you think the artist uses them? What do you think they mean? Why?
- What does the piece mean to you? Why?

The piece as culture:

- What are the cultural elements of the piece?
- Which cultural elements of the piece are similar to your culture?
 - Which are different?
- Does the piece address a particular social issue or challenge? Is there a similar issue or challenge today?
- How was the piece received when it was first presented to the public?
- If the piece is older, how has the region changed since the piece was created?
 - What do you think the artist would say about those changes?

- What would a different perspective from that time say?
- If the piece is older, how has the issue or challenge from above changed?
 - What do you think the artist would say about those changes?
 - What would a different perspective from that time say?
- If the piece is modern, how does the issue or challenge from above affect your own life?
- Does the piece represent the subject truthfully? Does it exaggerate? Does it use stereotypes?

Appendix E: Reflective Activities

Choose an issue, situation or challenge in your society similar to the one expressed in the piece.

Create a similar piece of art yourself but change the cultural and social elements to reflect and address the issue you chose above.

Write about the differences and similarities between your piece and the original. What are the differences? Why did you choose to make them? How does this affect the message of the piece? Does the message of the piece come from your own perspective or one more similar to the artist's? Where would you present this piece of art to the public?

Present your piece and the original to the class. Explain the context and the culture surrounding the two pieces and how they compare. Explain how the message changes or stays the same between the two pieces. Lead a discussion on what the pieces mean to different members of the class. Do they see things the same way or differently?

As a class, discuss the following questions: How have your reinterpretations differed from one another? How are they the same? Do you all have similar concerns? How different are all of these from those of the original creator's? How did the style of the art affect your message? Are there any themes you see running through the class's work?

Appendix F. Student Assessment Rubric

Purposefulness	Guiding Question	Naïve	Novice	Apprentice	Master
	Does the student use the method of presentation (writing, public presentation, other) to effectively communicate with their audience?	<p>The student does not adhere to the medium (reading long passages aloud during a presentation or using excessive colloquial language in a paper).</p> <p>The student has little or no clear organization appropriate to the medium.</p> <p>There are superfluous or lacking sections of information.</p>	<p>The student is not aware of the audience or only superficially so.</p> <p>The information's presentation has an appropriate structure but contains breaks in fluidity.</p>	<p>The student shows awareness of their audience and makes efforts to communicate with them specifically.</p> <p>The presentation is fluid.</p> <p>The student does not show innovative uses of the medium.</p> <p>The information is presented in a basic but clear format.</p>	<p>The student shows understanding of the mediums strengths and weaknesses.</p> <p>The student shows awareness of the intended audience and the communication is appropriate to it.</p> <p>The student organizes the information effectively, as befitting the medium.</p>
	Is the student's message/purpose clear?	The student expresses no purpose or it is unclear.	<p>The student's purpose is only to present information with no analysis or development.</p> <p>The purpose changes one or more times throughout the work.</p> <p>The purpose as the student presents it is not in line with the actual information or analysis presented in the work.</p>	<p>The student presents a clear purpose.</p> <p>The student refers back to the purpose at both the beginning and end of the work.</p> <p>The work's points fit with the purpose.</p> <p>The purpose is to present information and analyze it.</p>	<p>The student presents the purpose in a novel way.</p> <p>The purpose is referred to throughout the paper, not just at the beginning and the end.</p> <p>The purpose is dynamic, providing more than basic analysis.</p> <p>The purpose has both short and long term components.</p>
Disciplinary Grounding	2.1 Does the student use disciplinary knowledge accurately and effectively (e.g., concepts, theories, perspectives, findings, examples)?	<p>A disciplinary knowledge base is not discernible in the sense that the ideas and information included do not stem from any particular disciplinary tradition.</p> <p>Misconceptions and folk beliefs abound. In some cases, jargon is used with little evidence of understanding.</p> <p>And/or the student misuses sources in a major way -- e.g., non-credible sources, misunderstanding the meaning of source(s), relying too heavily on one source.</p>	<p>The student uses disciplinary concepts, theories, perspectives, findings, or examples in simplistic, general, or mechanical ways -- as in the "textbook" version of a discipline. Key claims are sometimes not supported, or concrete disciplinary examples are disconnected from key claims.</p> <p>Some misconceptions and unwarranted use of jargon may be present.</p> <p>Sources are used pro-forma.</p>	<p>Concepts and theories are used effectively in accordance to their disciplinary origins, in ways adopted by disciplinary experts.</p> <p>Theories and generalization</p>	

	2.2 Does the student use disciplinary methods accurately and effectively?	<p>The student shows little to no awareness of the methods, habits of mind and validation criteria by which knowledge is constructed and verified in the discipline.</p> <p>Opinions and information summaries are presented as matters of fact.</p>	<p>The student shows awareness of or uses disciplinary methods and modes of thinking but employs them mechanically, superficially, or algorithmically. There may be oversimplifications and misconceptions about the methods.</p>	<p>The student accurately employs methods, modes of thinking and validation criteria to construct knowledge in one or more of the selected disciplines.</p>	<p>The student accurately employs methods, habits of mind and validation criteria to construct knowledge effectively, exhibiting language that describes the constructed nature of the disciplinary knowledge.</p>	
Contextual Awareness	Does the student exhibit deep understanding of the issue?	<p>The student is only able to provide a cursory and simplified description of the situation</p> <p>There are gross factual errors in the student's account.</p>	<p>The student gives an account including major actors and factors without the insightful detail necessary to analyse the situation.</p> <p>And/or the student provides an unbalanced account, either demonizing or glorifying certain actors unduly.</p>	<p>The student provides a full account which identifies the major perspectives and parties involved.</p>	<p>The student presents the issue in detail with a balanced account that respectfully identifies the positions of all the parties involved. The account includes any historical precipitating factors and presents information with an awareness of the student's own hindsight and the actors' lack thereof.</p>	
	Does the student exhibit deep understanding of the cultural context?	<p>The student does not acknowledge that the situation is occurring in another cultural context.</p> <p>The student presents the cultural context by using rudimentary stereotypes common to the student's own culture.</p>	<p>The student is able identify major cultural elements pertinent to the situation, but they are presented in a simplistic or caricature-ish fashion.</p>	<p>The student identifies major and minor cultural elements affecting the situation and correctly connects them to the issue. These elements are presented respectfully in a way that would satisfy a member of that culture.</p>	<p>The student provides a nuanced account of the culture's connection with the issue along with that culture's different viewpoints concerning the situation. The description acknowledges change and dissent within the culture. The student is able to provide critical analysis in a respectful fashion.</p>	

	Does the student identify global, national and local linkages?	The student's account is isolated to the context with no comparison to outside factors.	The student is able to make one or more rudimentary comparisons. And/or the student's comparisons are a stretch and do not represent a meaningful connection between cultures.	The student is able to make comparisons at one or more levels and identify the situations affect at one or more levels. These comparisons and affects are presented with analysis of similarities and differences.	The student connects the situation to their own context at the global, national and local levels. The connections are presented with nuanced discussion of similarities and differences, including different possible outcomes for each context. The student not only identifies the affects on themselves but also possible ways the student themselves can affect the situations.
Integration					
4.1 Does the student show awareness of the limitations and benefits of the artwork as a contributing primary source?	The student does not identify the piece as a valid historical source. And/or the student presents the work's message and elements as historical fact and does not identify it as coming from a particular perspective.	The student acknowledges that limitations and/or benefits exist but does not identify specific ones. The student identifies limitations but not any benefits. Or the student identifies benefits but not any limitations.	The student adequately identifies possible limitations and strengths of the piece as work of perspective. And/or the student presents ideas from other sources on the limitations or benefits but does not provide any analysis thereof.	The student recognizes both the work's reflection of accuracy within the discipline and the limitations of its specific perspective. The student identifies other sources to triangulate the work's perspective and presents competing perspectives in an analytical way.	
4.2 Does the student provide similar awareness for their own work?	The student does not recognize their own perspective as valid or 'qualified.' Or the student presents their viewpoint as factual, without any reference to supporting sources or dissenting views.	The student recognizes the limitations and benefits of their work as a piece of perspective. The student cites factual context but does not logically connect the context to their perspective. Little or no discussion of opposing views.	The student recognizes their voice as valid and provides supporting sources but neglects to identify dissenting views in detail.	The student recognizes their perspective as a valid voice within a disciplinary conversation. They acknowledge and cite other voices and sources to give context for their perspective, including respectfully identifying dissenting opinions or viewpoints.	

	Does the student's presentation show that the student has learned a specific concept in accordance to the course/class they are in?	The student's work does not indicate that any lesson has been learned.	The student shows a rudimentary/partial grasp of the class concepts.	The student has learned the appropriate concepts and includes them effectively to make their work better.	The student has learned the appropriate lesson and, through the use of their sources, have learned other lessons which they can present to their peers through their work.	
Skills	Does the student display critical analysis/critical thinking skills?	The student presents facts or ideas from other sources which are not evaluated critically.	The student provides rudimentary analysis or comparison of ideas. The student presents ideas along with critical analysis by other sources.	The student critically evaluates ideas for their meaningfulness in the specific context. The student evaluates multiple ideas against one another. The student states specific criteria or theoretical frameworks used to analyse ideas. The student's analysis is presented in a logical manner.	The student develops criteria for analysis by deriving ideas from multiple sources. The student identifies the goal of the analysis. The student notes not only the context of the situation when evaluating ideas but also the context from which the ideas themselves came. The student recognizes the limitations of their own analysis. The student is able to compare their analysis results to those of others, should they exist in the literature.	
	Does the student display appropriate use of multiple perspectives?	The student presents only one perspective. Or the student presents two perspectives, with a strong, unfair bias for one of them.	The student presents multiple perspectives of which at least one is depicted in a rudimentary or underdeveloped fashion. The student shows minor bias towards one type of perspective	The student presents two or more perspectives fairly and in some detail. The student explains each perspectives connection to the context and their interests.	The student presents two or more perspectives in depth, showing strong understanding of and respect for each. The student uses primary sources from each perspective, if available. The student recognizes any possible biases they may have and how that may affect their depiction of each perspective.	
	Does the student understand and explore the interconnection within the context?	The student does not recognize any dependencies or connections within the context.	The student recognizes the existence of dependency networks. The student identifies basic or rudimentary connections between various entities.	The student recognizes basic interrelations between all of the actors. The student discusses several more complex connections and dependencies between two or more of the actors. The student recognizes connections with entities outside of the main context and the situations effects on the local, regional and global levels.	The student depicts a nuanced network of dependencies and connections that spans all of the actors. The student explores connections outside of the main context and gives details on local, regional and global effects. The student provides projections, with evidence, of the effect of various future actions, using the network of interconnections.	

	<p>Does the student display creative thinking?</p>	<p>The student's analysis only presents repetitions of major ideas or ideas discussed in class.</p>	<p>The student recontextualizes ideas from previous lessons or classes. The student presents the situation by calling on creative metaphors in order to analyze it.</p>	<p>The student presents a new idea, not discussed in major literature or in class. The student creatively calls on outside actors when presenting courses of action and presents their interests in doing so.</p>	<p>The student recontextualizes an idea from another discipline to evaluate sources or present possible courses of action. The student presents a novel, well thought perspective which is discussed in detail. The student presents a new idea with commentary on it's benefits and limitations within the context.</p>	
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Appendix G.

Why the Classics

by Zbigniew Herbert

1

in the fourth book of the Peloponnesian War
Thucydides tells among other things
the story of his unsuccessful expedition

among long speeches of chiefs
battles sieges plague
dense net of intrigues of diplomatic endeavours
the episode is like a pin
in a forest

the Greek colony Amphipolis
fell into the hands of Brasidos
because Thucydides was late with relief

for this he paid his native city
with lifelong exile

exiles of all times
know what price that is

2

generals of the most recent wars
if a similar affair happens to them
whine on their knees before posterity
praise their heroism and innocence

they accuse their subordinates
envious colleagues
unfavourable winds

Thucydides says only
that he had seven ships
it was winter
and he sailed quickly

3

if art for its subject
will have a broken jar
a small broken soul
with a great self-pity

what will remain after us
will it be lovers' weeping
in a small dirty hotel

when wall-paper dawns

Translated by Peter Dale Scott and Czeslaw Milosz

Appendix H. List of Possible Works by Discipline

Science
<ul style="list-style-type: none">- ‘Pale Blue Dot’ Photo taken by the Voyager satellite at the behest of Carl Sagan as well as his book under the same title.- Bartolomeu Velho - <i>Cosmopgraphia</i> (depictions of geocentrism)
Social Studies
<ul style="list-style-type: none">- “Why the Classics” and “A Small Heart” by Zbigniew Herbert- “Freedom Uprising” series of photos by David C. Turnley- “Operation Lion Heart” series of photos by Deanne Fitzmaurice
Mathematics
<ul style="list-style-type: none">- “Melancholia I” by Albrecht Dürer- “The Fractal Art Manifesto” by Henry Mitchell