Preface

In a globalized world, human beings worldwide face intense and pressing issues such as wars and migration, disparities of wealth distribution, capitalist globalizing economy, cultural and religious conflicts, and human rights issues as well as natural and human-made disasters. Thoughtful and forward-thinking educators generally do not avoid engaging students in addressing these critical issues on a global scale. In this book, I provide a new theoretical lens to ground our efforts and practices, and propose a fresh perspective and theoretical framework for art educators and practitioners to address global concerns and issues in schools, museums, and other educational contexts.

Critical Global Pedagogy (CGP), as I propose, offers educators globally-minded perspectives and competencies when working with school students and community members. CGP, as an emerging critical theory, addresses the global economic, social, and cultural oppressions and inequities, confronted by artists, scholars, teachers, and service workers through the innovative, creative, and communicative power of art and visual culture. This book is for teachers, researchers, and those in art professions who want to examine struggles, tensions, transformations, and ideological contradictions, exploring global phenomena through a critical lens for global equality, citizenship, and social justice.

Critical Global Pedagogy expands upon Freire’s (1993) critical pedagogy and the works of more recent critical pedagogues (Kincheloe, 2008; McLaren, 2005; 2007; McLaren, Macrine, & Hill, 2010), envisioning and emphasizing the power of education to employ and exercise essential concepts such as learner empowerment, praxis, reflexivity, positionality, and criticality when dealing with globalizing oppression and inequality. Developing and sustaining global social justice and civil society are main tenets of CGP’s educational practices. However, these global issues are often unexposed and seem out of the national state boundary due to the nature of lacking voices and attention under dominant power groups or people who wield power and advantage over other groups and nations. When educators expand their teaching beyond school-based and national concerns towards the exploration and critique about globalization, globalism, and global systems (Delacruz, 2009) with the ultimate goal of developing human agency and equality, I believe that we are embracing in our practices diversity and social justice on a global scale.

Another class of scholars who have influenced my development of CGP theory are cosmopolitan thinkers and their influence in education. Critical cosmopolitan educators argue for the need to address global issues and problems in our practices for global citizenship and community. When proposing cosmopolitan global civil society, cultural theorist Kwame Appiah (2006) states that cosmopolitanism has two sides: A cosmopolitan should commit to universal concern of all human beings on the one hand, but also be tolerant for, or celebrate different ideas and conceptions of other groups or communities. To accomplish these dual goals, Appiah suggests conversation as a way of understanding and address-
ing problems and disagreements, or metaphors to get to know others. Acknowledging the otherness of people and thoughts is also the main point of Beck’s (2006) cosmopolitan critical theory that positions critical social theory to the front of cosmopolitanism discourse. This line of thought is in agreement with sociologist Gerard Delanty’s (2009) critical cosmopolitanism that applies critical social theory to cosmopolitanism literature and scholarship, negating a universal system but encouraging openness to different ideas and views.

Art critics and educators also argue for cosmopolitan teaching and learning in art and education. Notably, an art historian and critic with extensive writings on women artists and feminism, Marsha Meskimmon (2010) argues that studying art can build cosmopolitan imagination. In her book, Contemporary Art and the Cosmopolitan Imagination (2010), she suggests art as one of the most important sites where we can develop our understanding and relationship with others, actualizing cosmopolitan imagination that can enable us to open to change, transform, and lead to develop alterity. Curriculum theorist William Pinar (2009) suggests learners should develop both critical self-reflectivity and gain lived experience of engagement with cosmopolitan learning. Critical reflection is essential to Nussbaum’s (1996) cosmopolitan philosophy, which suggests developing global and interdependent ‘we,’ being opened to alterity and otherness through dialogues.

Tammy Birk (2016), who delves into cosmopolitan education, suggests critical cosmopolitan framework in teaching and learning in higher education and argues for reflective and empowering learning to train a cosmopolitan citizen. Her critical cosmopolitanism framework in education advocates critical consciousness and praxis. She claims thinking relationally between the local and the global, being interdependent of the two; each individual can occupy multiple and complicated identities and positions; ethnic concerns for others; and challenging uncritical commodification of cultural differences. Her view on education resonates with Oikonomidoy’s (2015) critical cosmopolitan framework looking at educational processes and phenomena in schools.

In this book, Critical Global Pedagogy (CGP), informed by critical pedagogy and cosmopolitanism, serves as a theoretical and pedagogical framework to analyze and address global issues and concerns for our creative and educational practices. In this approach, critical analysis, praxis, and agency are emphasized to address dominant social norms and structure along with a critical view on the power and hegemony of social and economic systems on a global scale. CGP also values empowered learning through dialogue, initiating discourse about social and global issues; CGP intends to develop critical consciousness of learners by facilitating self-reflexivity; and CGP engages educators and learners with action and praxis for civil engagement and building civil community. Readers will find that theories, projects, and research of the authors in this book are involved with such processes and strategies on global issues and challenges.

**CRITICAL GLOBAL PEDAGOGY PERSPECTIVES AND PRACTICES**

This book contains three sections. In the first section, “Emerging Pedagogical Perspectives and Practices on Global Civic Learning and Engagement,” authors explore and discuss educational theories, research, and art-based responses to address how educators can develop and support students’ criticality, skills, and actions for global civic society. The second section, “Local to Global: Engaging Community as Global Learning Sites,” contains chapters that demonstrate how the authors make thoughtful and insightful connections, take advantage of and explore local community issues expanding them to global ones, and
discuss various theories and approaches. In the last section, “Globally Connected Learning through New Media and Technologies,” authors discuss and explore emerging and diversifying ways of teaching and learning beyond traditional education settings, which embrace new media, networking, and virtual worlds, expanding uncharted educational sites and spaces for global social justice and cultural issues and concerns. The descriptions below explain how each author develops globalized educational approaches.

In the first chapter of the first section, “The Convergence of Critical Pedagogy with Arts-Based Service-Learning,” Alexander and Shlemmer suggest critical arts-based service-learning as a model for art educators to redress the status quo curriculum of an age of forced neoliberal globalization and agendas. They share how Cipolle’s (2010) lens of four elements of critical consciousness development contributes to developing this new model, as well as Shor’s methods of implementing critical pedagogy. In particular, Shor’s four educational strategies, such as situated learning, dialogic discourse, teachers as problem posers, and activist learning are discussed as essential components of a critical arts-based service-learning model. The authors suggest that this model helps educators explore and seek meaningful ways to engage and challenge students with local and global social justice issues. The authors also provide ways in which educators can adapt critical pedagogy in a practical manner to art education settings.

The second chapter, “Critical Practices for Teaching and Learning in Global Contexts: Building Bridges for Action” addresses teachers’ and educators’ approaches to address critical practice and teacher agency. Lopez and Olan share their qualitative research based on narratives and critical reflection, analyzing data from narratives of eight teachers who are engaged in critical culturally responsive practices working with diverse students. The four main themes of the research are reported: language as a site of resistance, teachers’ own bias and assumption, disruption of the scripted curricula, and deeper caring. They conclude that culturally responsive and transnational teaching should focus on issues of equity and diversity challenging the status quo and embracing culturally diverse epistemologies and ways of knowing. The potential of disrupting dominant discourses in schools and bringing diverse student experiences to the center of learning process is essential of culturally responsive and transnational pedagogy.

Even though migration and refugee displacement have been seen as a significant issue in Europe, Africa, and central America as results from wars, poverty, and climate changes, some Asian countries also deal with economic and cultural issues of migrant workers, international marriage, and their children. In “Global Civic Engagement as an Empowering Device for Cross-ethnic and Cross-cultural Understanding in Taiwan,” Chen and Su report that the fight against ignorance, stereotypes, intolerance, and hostility related to immigrant groups in the country also become critical social issues. In order to foster cross-ethnic and cross-cultural understanding and acceptance of immigration and new immigrants in Taiwan, the authors invited college students in a general education to service learning, reflection on immigrant films, and community ethnic culture research. A research outcome shows that the participants developed a critical awareness of immigration issues and immigrant groups’ economic and cultural concerns as part of their global civic learning.

Another research study on students’ cross-cultural understanding by Shipe, “Productive Ambiguity: Promoting Cross-Cultural Understanding through Art,” offers a conceptual framework for art educators to apply in their classrooms. The author presents a strong educational concept, “productive ambiguity,” to facilitate and nurture cross-cultural understanding through engaging with art experiences. The value of art, in creating, viewing, and dialoguing about art, was reiterated and confirmed through her fifth grade students. With further literature review and her research insights, she suggests that art experience, as Meskimon (2010) notes, promote self-reflexivity and transformational learning, for which specific teaching strategies in and through art are included.
In the next three chapters, authors deal with art educators’ approaches to deal with environmental issues, seeing art as expressive and a critical form for global learning and engagement. In “Meltdown at Fukushima: Global Catastrophic Events, Visual Literacy and Art Education,” Henderson opens her chapter with questioning how to seek and analyze valid information related to events of economic and political significance as a global concern, such as Fukushima and global catastrophic nuclear events. She describes how K-5 students, high school students, and pre-service students studied the environmental effects of radioactive contamination in the Pacific Ocean, sharing their responses through mixed media art for an art exhibition. Narratives and reflections from these participants indicate their development of critical thinking, visual literacy, and interdisciplinary skills when addressing socio-cultural and political topics on a deep level.

For Smilan, global warming and climate change is a critical issue that can be addressed through a critical feminist approach, in which she invited students to research, debate, and art inquiry and critique. In the chapter, “The Art of Climate Change: Art Education for Global Citizenship,” she introduces her course, Feminist Perspectives of Craft, sharing how she engaged her pre- and in-service art teachers with an arts-based eco-feminist approach. Participants explored craft as a participatory feminist art form, exploring local craft’s strong relationship with a coastal landscape, climate, activities, and resources. The lens of critical feminist pedagogy helped her students’ research and art creations to address human’s impact on the environment. She concludes that art-based inquiry can raise an awareness of our eco-responsibility and deepen participants’ environmental stewardship in preparing students with skills to identify and solve complex world problems.

In Fattal’s chapter, “Catastrophe, an Uncanny Catalyst for Creativity,” she addresses natural and man-made catastrophes in her pre-service art education class in which students participated in interdisciplinary lessons to “advance an understanding of visual culture, creative production, and civic engagement.” Her goals are to help them develop meaningful pedagogy to further global citizenry by exploring issues of catastrophes and disaster through an interdisciplinary approach between art and science collaboration. The chapter includes several examples of how preservice teachers developed and implemented art-integrated lessons with their students, along with excellent examples of two environmental artists who express world views of material consumption, dislocation, and border-crossing.

The last two chapters of this section explore students’ global and intercultural learning in China and Italy respectively. In “Learning in Situ: Situated Cognition and Culture Learning in a Study Abroad Program,” Miraglia frames her summer study abroad program in Italy with the theories of experiential learning, situated cognition, community of practice, and cultural learning, helping facilitate her students’ self-actualization, transformation, and global citizenship. Students in the program participated in intercultural learning gaining transformative experiences with deeper understanding of diverse people, cultures, and social and moral issues, along with increased global awareness and knowledge as future global citizens.

Hsieh’s chapter, “Authentic Art and Cultural Learning Overseas: Developing Students’ Global and Intercultural Competencies through a Study Abroad Program in China,” also provides an exemplary learning outcome from a study abroad program. Focusing on global competency as the goal of his program, students were provided opportunities to learn and engage with various local cultures in China through visual arts learning and cultural immersion. Through exposure to different peoples, cultures, and places, students were able to examine their personal biases and misconceptions and also develop an empathetic understanding of other cultural and artistic traditions that are constantly shaped and reconstructed by people in the society.
Preface

Authors in the Section II address and discuss various pedagogical approaches working with students, artists, or community members, envisioning community as global learning sites. Authors in this section practice their pedagogy viewing the implicated nature of the local and the global, both of which inform, co-shape, and relate interdependently (Birk, 2016). Hartman, in “Glocalism: Situating Global Civic Engagement in the Local Community,” offers glocalism as a conceptual framework, suggesting a “glocal” curriculum that situates the goals of global learning in a local context, which means that art educators can address both local and global civic engagement in their community. She believes that local curriculum can be devolved in the several areas of service learning, ethnographic research, ecology, and public art.

Community art, socially engaged art and civic engagement, placemaking, and mapping are key concepts exploring local community with a critical lens in Sharma’s chapter, “Activating Art Education Learning by Mapping Community Cultures.” She presents how her students can develop global thinking through a placemaking and mapping method. She involved her students with mapping local community cultures as learning sites of arts-based civic engagement. In this chapter, readers will find a strategy for educators and community-based art professionals to engage students or community members with active discussion and learning about local visuality mapping to think globally about local culture.

A case study that describes the life and philosophy of an artist farmer is presented in Coats’ chapter, “The Collective Aestheticization of Farming as Participatory Civic Engagement,” as an example of community-based educational form. Coats showcases participatory aestheticization of farming as a mode of cultural consumption along with featuring ethnic complexity of sustaining local farming, claiming that many artists and makers can live outside of the influence of capitalism as a mode of resistance depending less on globalized capitalist production. Tracing the life of an artist farmer showcases an activist art practice as part of participatory pedagogy.

Three art educators from Portugal claim that art educators can question and reflect upon daily life aesthetics, creating micro-narratives and provoking actions through poiesis and metaphors. In, “‘Insurgence’- Activism in Art Education Research and Praxis,” they describe several strategies and practices for activism and praxis, promoting socially engaged art and education practices. Their works are based on the belief that arts and education challenge and address issues about our planetary and human condition going beyond the constraints and structural problem of the educational practices influenced by market economy and even self-destructive teaching practices. Some examples of contemporary art practices and artistic tools are shared: collaborative sketchbooks, kilts, drifts, and drawing festivals and online exhibitions.

In the next case study, “Juan Angel Chávez’s Winded Rainbow: A Vehicle for Global Discussion and Local Action,” Paitz, Briggs, and Lomasney present a University Galleries’ education program focused on Chicago-based artist Juan Angel Chávez, in which K-12 students investigated various issues of immigration, place, language, materiality, and environmental sustainability. They introduce a model of curriculum creation developed and taught by visual arts educators in New South Wales (NSW), Australia. They write that the frames of NSW help explore Chávez’s contemporary artwork for students to engage “with ideas of race, ethnicity, wealth distribution, communication, and human interaction.” The artworks of students participated in the education program culminated in showing their responses and learning about Chávez’s work as outlet for dialogue about those globally significant issues.

Globally connected learning through new media and technologies are the thread for the last section. Chapters in the section are responses and ways artists and art educators envision, engage, and take advantage of emerging new media, networking, and online technologies. Expanding the educational sites beyond school and museum, authors investigate how we can creatively connect, explore, collaborate,
and express through these new globally connected media and technologies. First, in Knochel’s chapter, “Ground Control to Major Tom: Satellite Seeing, GPS Drawing and (Outer)space,” he invites us into critical exploration of the use of satellites, Global Positioning Systems, and mobile devices as “prosthetic extension[s] of an embodied experience.” Through place-based learning exploring human-satellite configuration exploration in a collaborative public performance by his students constituting a global membership, he explores “ways the human-satellite co-figuration impacts global visual culture and what it teaches us about seeing and finding ourselves in the world.” His work gives great insights on how we can explore cities as places to expand expressive and creative art making outlets for performative and interventionist practices.

To Keifer-Boyd, globally connected learning is a networked education experiment to practice socially just art education. In “FemTechNet Distributed Open Collaborative Course: Performing Dialogue, Exquisite Engendering, and Feminist Mapping,” she showcases the Distributed Open Collaborative Course (DOCC) employing a feminist approach for 21st century learning and teaching, which is “open access, multimodal publishing, collaborative research and publication, and transdisciplinary education.” In the chapter as part of DOCC, the author shares three pedagogical experiments: Performing Difference, Exquisite Engendering, and Feminist Mapping. Through these pedagogical projects, she shares how an art educator develop and further feminist exploration to foster dialogue in cyberspace, seeing each of these three as examples of the convergence of art, visual culture, and global civic learning.

The next chapter is a unique contribution from a performance artist and educator, Helen V. Jamieson. She coined the new art form, cyberformance, as networked performance for real-time artist/theatrical participatory performance. She shares her most recent project in the chapter, “We Have a Situation!: Cyberformance and Civic Engagement in Post-democracy.” She describes her fifth situation (cyberformance) at Multicidade Festival in Rio de Janeiro, in which she and her collaborators addressed water pollution as a local and global issue. Her chronicle of the cyberformance shows how it can facilitate a strong proto-political form of online engagement as a positive alternative to increasingly commoditized and commercialized internet activism.

Virtual world and culture is an important venue for artists and educators to open possible new teaching and learning sites as well as itself becoming a creative form and space. In Han’s survey report in “The Third Culture: The Transforming (Visual) Culture in Globalized Virtual Worlds,” she explains how virtual world residents participate in constructing virtual world culture in terms of three categories: cultural interpretation and stereotypes, authenticity of imagery, and culture appropriation. She suggests that teaching and learning in the virtual world require a culture of tolerance.

The last chapter involves video game as one of the most popular global visual culture sites in educational settings. Criticizing current rhetoric of video game in the society in the chapter, “The Politics of Video Games in STEM Education,” Sweeny argues for a balanced approach to playing and making games “with a critical agenda, viewing games with a deconstructive eye.” Recognizing the complexity of meaning making, decision making, and interactivity of video games, he claims that game design can offer us numerous opportunities to innovate and build student learning as the synthesis of interdisciplinary models of collaboration and creativity, as well as offering the opportunity to address issues of social justice and engagement in a manner that other disciplines might overlook.

All of authors in this book share innovative and creative approaches to teaching about art, media, and visual culture, sharing pedagogical strategies and examples by engaging students, museum visitors, and community members with global civic learning and engagement. The book is intended to initiate dialogue about ever-pressing global issues and concerns for change and transformation toward civic
society where all members of the planet receive due equal human right recognition and dignity through education in and through art. For this purpose, I suggest that art educators adopt Critical Global Pedagogy to accomplish the goal of a global civil society.

Art and education projects, research, and case studies in the anthology represent diverse settings, transformative approaches, and reflective dialogues. They will become excellent additions to the field of art education and invite other scholars and researchers to further experiment and develop their own strategies by expanding the horizon and landscape of our practices in schools, museums, and community settings. For this goal, I suggest that readers further investigate and examine globalization, globalism, and global systems with a critical global pedagogy lens, challenging neoliberal education and social inequality, exposing dominant groups’ cultural capitals, as well as developing learner empowerment, knowledge sharing, and a critical cosmopolitan mindset.

ACKNOWLEDGMENT

Many thanks to Karen Hutzel for thoughtful and insightful suggestions on an earlier draft of this chapter.

REFERENCES


