

PROMOTING CROSS-CULTURAL UNDERSTANDINGS THROUGH ART:
A SUGGESTED CURRICULUM FOR PEACE CORPS VOLUNTEERS

By

Rebecca L. Shipe

A Thesis Submitted to the Faculty of the

SCHOOL OF ART

In Partial Fulfillment of the Requirements
For the Degree of

MASTER OF ARTS
WITH A MAJOR IN ART EDUCATION

In the Graduate College

THE UNIVERSITY OF ARIZONA

2011

STATEMENT BY AUTHOR

This thesis has been submitted in partial fulfillment of requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the author.

Rebecca L. Shipe

APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

5/3/11

Dr. Lynn Beudert

Date

ACKNOWLEDGEMENTS

I owe my deepest gratitude to the faculty of the Art and Visual Culture Education division. Dr. Elizabeth Garber, Dr. Marissa McClure, and Dr. Ryan Shin have enriched my academic perspectives tremendously through their caring guidance and support. They have not only shared invaluable insights, but have also served as distinctive, professional role models. I owe a special thanks to my thesis chair, Dr. Lynn Beudert, for her encouragement, expertise, and continual willingness to explore my interests with enthusiasm and grace. I appreciate all of these professors more than they know.

I would also like to thank Georgia Ehlers, for her remarkable commitment to The University of Arizona's Peace Corps Fellows program. Her undying energy and dedication has allowed Returned Peace Corps Volunteers to continue nurturing their life pursuits while serving others. Through the community that she has cultivated, I have found precious inspiration and endearing friendships.

I would finally like to thank the six individuals who participated in this focus group. My research would not have been possible if it wasn't for their generous contribution of time and readiness to share their unique Peace Corps experiences. I am sincerely grateful for the opportunity to explore this topic; and deeply appreciate the many individuals who have made this possible.

TABLE OF CONTENTS

LIST OF TABLES.....	7
ABSTRACT.....	8
CHAPTER ONE: INTRODUCTION.....	9
Contextual Review.....	12
Art and Visual Culture Education Theory.....	13
Globalization.....	14
Peace Corps.....	15
Methodology.....	16
Strengths and Limitations.....	17
Expected Outcomes.....	18
Conclusion.....	19
CHAPTER TWO: CONTEXTUAL REVIEW.....	20
Multicultural Education Theory.....	21
History of Multicultural Art Education Theory.....	22
Pluralistic Approach.....	22
Self-Reflection, Cross-Cultural Encounters, and Cultural Hybridity.....	24
Globalization and Cultural Identity.....	29
International Public Policy.....	32
One Perspective from the Developing World.....	33
Relevance to Peace Corps.....	34
Peace Corps Background.....	35

TABLE OF CONTENTS - *Continued*

“Culture Matters”	36
Encountering the Exotic Other	39
Curriculum Theory	40
The Curriculum Narrative	40
The Educative Curriculum	41
Conclusion	43
CHAPTER THREE: METHODOLOGY AND ANALYSIS	45
Curriculum Development	46
Understanding the Facilitators and Participants	46
Curriculum Narrative Theory	47
Curriculum Presentation	49
Focus Group Preparation	56
Focus Group Purpose	56
Focus Group Recruitment	57
Focus Group Event	59
Focus Group Data	60
Analysis	63
Data Triangulation	66
CHAPTER FOUR: DISCUSSION AND IMPLICATIONS	70
Implications for the Exposed Meta-Narrative	70
Implications for the Frame Narrative	72

TABLE OF CONTENTS – *Continued*

Implications for the Task Narrative.....	73
Unexpected Findings.....	74
Future Research.....	75
Implications for Art Education.....	76
Implications for Peace Corps Volunteers.....	77
Conclusion.....	77
APPENDIX A: PERSONAL IDENTITY SAMPLE LESSONS.....	81
APPENDIX B: CULTURAL IDENTITY SAMPLE LESSONS.....	85
APPENDIX C: CROSS-CULTURAL ENCOUNTERS AND CULTURAL HYBRIDITY SAMPLE LESSONS.....	88
APPENDIX D: FOCUS GROUP RECRUITMENT LETTER.....	91
APPENDIX E: FOCUS GROUP WRITTEN DATA.....	92
APPENDIX F: FOCUS GROUP DISCUSSION.....	104
REFERENCES.....	109

LIST OF TABLES

Table 1: Exposing the Meta-Narrative.....	50
Table 2: Frame Narrative.....	53
Table 3: Task Narrative.....	54
Table 4: Example A.....	62
Table 5: Question 1 and 2.....	67
Table 6: Question 3.....	67
Table 7: Question 4.....	68

ABSTRACT

This study examines how experiences with art promote healthy cultural identities of self and others, and focuses on the potentially mutual benefits to Peace Corps Volunteers (PCVs) and youth living in developing countries. As a returned Peace Corps Volunteer (RPCV) and current elementary art teacher, I combine personal insight with multicultural art education discourse to create a curriculum intended for PCVs to implement during their service. In order to gain relevant feedback on the curriculum's theoretical basis and potential usefulness, I conduct a focus group composed of six RPCVs whose primary or secondary Peace Corps project involved art education or youth development. While examining the critical relationship between the curriculum's meta-narrative, frame narrative, and task narrative, in addition to the unpredictable circumstances Peace Corps service inevitably entails, research findings expose the complex nature of cross-cultural pedagogy. In order to achieve the curriculum's intended goals, implications include emphasizing the PCV's dual role as the facilitator and participant.

CHAPTER ONE: INTRODUCTION

Intercultural involvement consists not only of accepting the Other in an attempt to understand him or her and to enrich myself with his or her diversity. It also implies that the Other does the same with me, problematising my self-awareness. -Gerardo Mosquera (2005, p. 223)

Shortly after the terrorist attacks of September 11, my two-year Peace Corps commitment ended abruptly when the U.S. government decided to evacuate all volunteers serving in Central Asia for security reasons. This unexpected, early departure left me heartbroken yet also incredibly grateful for the fourteen months I spent living and working in Uzbekistan. The Peace Corps experience provided invaluable challenges and rewards that have continued to shape my adult life. As a twenty-two year old recent college graduate, acclimating to Uzbekistan's post-soviet, Muslim society certainly proved to be a grueling test of resilience. Learning how to live by a completely different set of rules involved confusion and humility, but also led to profound moments of clarity and empathy for the Other. Developing a sense of belonging in a foreign land required constant self-reflection and redefinition of personal identity. Nevertheless, along with these unique challenges came an unforgettable cross-cultural exchange between an American and a community of people with limited exposure to outsiders.

Now, nearly ten years later, I am revisiting many of these experiences through my thesis research. After a decade of pursuits involving professional illustrating, national and

community service, and teaching elementary art, I am now looking back on my Peace Corps service and discovering connections to art and visual culture education. As a graduate student, I have frequently noted links between multicultural art education theories and the cross-cultural encounters I experienced in Uzbekistan. Reoccurring themes in art and visual culture literature include: addressing cultural hybridity, examining personal and cultural identity, and redefining our perception of the Other. As a practicing art teacher, I am genuinely concerned with how well theoretical ideas actually translate into the enacted curriculum. As I read about what experiences with art can potentially do, I am compelled to investigate how to make it happen. These circumstances have inspired my thesis research questions:

- How can experiences with art promote healthy perceptions of self and others by exploring personal identity and understanding of how local, national, and global cultures influence one another?
- In addition, would people living in developing countries in particular benefit from these types of experiences?

My thesis research will address these questions through the development of an art and visual culture curriculum intended to be implemented by Peace Corps Volunteers (PCVs) during their service. The curriculum will be designed to mutually benefit the PCV as well as the host country nationals (HCNs) as they engage in discussions and art making that allow them to develop a clarified sense of how culture influences inter and intra-personal identities.

Once the curriculum's theoretical basis, goals and objectives, and a specific plan for implementation have been determined, the next phase of research will involve acquiring critical feedback on its projected effectiveness and using this insight to inform revisions. Designing a curriculum that would suit the Peace Corps' vast range of environmental and cultural circumstances poses numerous challenges. This is why gaining insight from other returned Peace Corps volunteers (RPCVs) would be particularly valuable. RPCVs who served in various parts of the world share many similar experiences, yet their host countries reflect distinct differences. In order to develop a curriculum that would accommodate such diverse conditions, I will need more insight than my own Peace Corps service can provide. Conducting a focus group composed of RPCVs whose primary or secondary project involved art education or youth development will offer this type of wisdom. Focus group participants will respond to the presented curriculum through guided questions designed to uncover its strengths and weaknesses. The discussion will generate valuable information based on their first-hand experiences as RPCVs. Using this knowledge to inform curriculum revisions will transform it from an independent to collaborative piece of work, thus greatly enhancing its projected effectiveness. With this in mind, the following research questions have emerged:

- Which theoretical constructs support and contradict my curriculum goals?
- To what extent do the focus group participants agree or disagree with the theoretical basis?

- In terms of curriculum implementation, what types of learning activities are most conducive to the unpredictable and incredibly diverse circumstances Peace Corps volunteers engage in?
- How would HCNs respond to the curriculum? Do the concepts translate well and would they be perceived as valuable?

These questions will be considered throughout the research process, including focus group preparation, data analysis, and the determination of implications on future research.

Contextual Review

The significance of this research transpires from the relationship between recent art and visual culture education discourse and the Peace Corps' three goals:

1. Helping the people of interested countries in meeting their need for trained men and women.
2. Helping promote a better understanding of Americans on the part of the peoples served.
3. Helping promote a better understanding of other peoples on the part of Americans (<http://www.peacecorps.gov>, 2008).

Creating opportunities for healthy, cross-cultural relationships to flourish between Americans and citizens of developing countries is paramount to the Peace Corps' purpose. Similarly, common themes reflected in art and visual culture education include: addressing the relationship between personal and cultural identity; cross-cultural encounters; and cultural hybridity. In addition, art and visual culture education scholars

report a concern for how globalization impacts cultural identity. This timely element increases the relevance to our present global situation. If art and visual culture play a role in negotiating the cultural changes resulting from globalization, how might this look in the developing world where PCVs serve?

Art and Visual Culture Education Theory

The curriculum goals are based primarily on the belief that experiences with art can promote a healthy cultural identity of self and others. Over the past four decades, scholars have offered a vast range of perspectives on how multicultural education might function in this way. Stuhr, Ballengee-Morris, and Daniel (2008) describe how the enacted curriculum has taken several different forms in art and visual culture education, some of which have been criticized for generalizing cultural groups and perpetuating inaccurate stereotypes. The authors, who have written extensively on this topic, suggest a pluralistic approach that aims to deconstruct how we categorize people and examines how cultures reflect similarities and differences through their art. The pluralistic approach is popular among multicultural education and AVCE scholars alike (Ballengee-Morris and Stuhr, 2001; Banks, 2007; Chalmers, 1996); however, the emphasis on identifying with one's own cultural heritage has been in question by more recent discourse (Ballengee-Morris and Stuhr, 2001; Chalmers, 2002; Desai, 2005).

The curriculum aims to prove that through the creation of art, individuals can reflect upon who they are, where they came from and what has influenced their identity. Stuhr, Ballengee-Morris and Daniel (2008) describe how experiences with visual art can function as personal reflection, which is vital to generating a healthy cultural identity of

self and others. To Stuhr et al, students need to recognize their own biases before they can fully understand biases of others.

The curriculum also explores how viewing others' artwork might involve addressing ambiguous, complex, and contradictory perspectives; which can lead to open-mindedness, empathy, and tolerance of diversity. Graeme Chalmers (1996) believes that the members of diverse cultural groups have commonly shared needs for art, and that art functions across cultures in similar ways. He points out that social science and aesthetics literature reveal that all groups need and use art for purposes of identity, continuity, and to enhance their cultural values, and that art exists across cultures for gnoseological, hedonistic, and recreational purposes. Exposing students to this aspect of art promotes cross-cultural understanding. Julia Marshall (2009) acknowledges that contemporary artists address their own cultural hybridity in their work, and suggests that examining these artworks allows the viewer to imagine new perceptions of cultural identity. When exposed to this type of art, the viewer is likely to consider issues from the perspectives of others, and think more deeply and diversely about global concerns.

Globalization

How does globalization impact cultural identity and what is the relevance to developing countries? A common argument claims that globalization equals homogenization of cultures, resulting in less dominant cultures losing their distinctive qualities. An opposing perspective suggests that globalization allows cultural diversity to flourish. For example, Thomas Friedman (2007) explains that technology allows music, language, and art to be shared more easily across cultures. Either way, developing

countries are typically vulnerable to exploitation, and their cultural identities play a role in this process. Many developing societies are fundamentally tied to preserving their cultural identity while others constantly re-create themselves as their fluid boundaries and governments change. With these multiple viewpoints in mind, the curriculum will reflect a perspective offered by Paul Duncum (2001), a significant contributor to art and visual culture education research. In response to the argument that globalization is extinguishing native cultures, Duncum claims that no single cultural hierarchy exists, and that national cultures have always been greatly influenced by outsiders. It's a natural process that has been occurring forever, but the current breakthroughs in communication and transportation have sped up the process. Rather than viewing less dominant world cultures as passive recipients, he believes that they proactively interpret new meanings, thus continuing the dynamic process of re-creating cultural identity. Duncum admits that developing a sense of one's own cultural background is important in order for this to be a self-aware translation and not a submissive transmission (Duncum, 2001).

Peace Corps

Finally, the notion that this curriculum could be useful to Peace Corps Volunteers originates from my interpretation of the Peace Corps' goals, my personal experience as an RPCV, and my perceptions of other RPCVs' experiences based upon informal conversations. The purpose of the focus group is to explore their opinions more directly in order to uncover commonalities and differences among their various perspectives. Their responses will likely influence revisions on every aspect of the curriculum, from the fundamental goals to the specific logistics of implementation.

Methodology

In preparation for the focus group, I will begin by determining the appropriate criteria for participation. The curriculum will be designed to accommodate any Peace Corps Volunteer who has an interest in visual arts, but not specifically a trained art educator. With this in mind, the most important criteria for focus group participants is that their primary or secondary Peace Corps projects involved youth development or art education. The ideal context for curriculum implementation is not the compulsory school system, rather venues outside of the normal school day such as extra-curricular clubs or summer camps. This would allow for PCVs to implement the curriculum regardless to whether their primary or secondary projects involve education.

As a member of The University of Arizona's Peace Corps Fellows program, I am well situated to recruit qualified focus group candidates. Through this network, I am connected to over fifty RPCVs who are working towards graduate degrees at The University of Arizona (<http://grad.arizona.edu/peacecorp/home>, 2011). After obtaining the necessary IRB approval, I will send out a request for focus group participants via The University of Arizona's Peace Corps Fellows program email listserv. The first twelve, qualified respondents will receive follow up emails to coordinate a date and time to schedule the focus group. The ideal number of participants ranges between six and twelve.

The focus group agenda will include introductions by the facilitator and participants; a presentation of the curriculum's theoretical basis and a summarized version of goals, objectives, and sample lessons; time for participants to record their responses to provided questions; and finally a guided discussion based on their responses. Participants will be given an outline of the presentation and encouraged to provide written feedback on specific areas of the curriculum. This tool will be collected and used to analyze their documented data, in addition to an audio recording of the focus group discussion. Once this data is collected, an analysis will reveal reoccurring themes, similarities and differences in their responses to the curriculum, and common suggestions for improvement. According to Pamela Kleiber (2004), the purpose of the focus group research method is to stimulate participants to think beyond their own private thoughts and opinions by contributing to the collaborative creation of new understandings. I anticipate this research methodology will generate critical insight based on participants' individual experiences and group discussion.

Strengths and Limitations

The relevant connection between experiences with art, cultural identity issues, and Peace Corps service promises a unique application of theory into practice. The projected research aims to reveal visual art's distinct usefulness during a PCV's cross-cultural experience. Given my auspicious access to qualified focus group participants, I anticipate collecting insightful feedback that will enrich my study. Despite these strengths, probable limitations also exist.

Focus group feedback will undoubtedly enhance the curriculum's potential effectiveness; however, it is impossible to create learning activities that would ensure success for any PCV to implement during their service. Ultimately, the facilitator plays a vital role in the education process. There is no way to control or accurately predict the Peace Corps Volunteer's abilities and background experience. Considering this known limitation, the curriculum must be structured to accommodate a wide range of facilitator and participant ability levels. This will involve providing both specific implementation instructions and broad concepts to elaborate upon. The activities must be designed to function with little to no material resources, which is particularly challenging when making art. In addition, appropriate language translation must be taken into account when discussing sensitive issues related to personal and cultural identity. Finally, the specific needs of potential HCN participants are not known. In effect, the curriculum must address broad ideas that can be easily interpreted and adapted by the PCV. I anticipate many additional limitations to surface throughout the research and curriculum development process.

Expected Outcomes

The curriculum development process will include the following: a thorough literature review; using my experience and knowledge as an RPCV and elementary art teacher to design learning activities aimed to promote a healthy cultural identity of self and others through experiences with art; presentation of this curriculum to a group of qualified focus group participants followed by a guided discussion; and finally an

analysis of data and explanation of how findings will inform curriculum revisions. I expect the focus group to reveal participants' views on the theoretical background that supports curriculum goals, opinions on how HCNs would respond to curriculum engagement, insights on specific curriculum logistics, and finally overall thoughts on the curriculum's major strengths and weaknesses. I anticipate these findings will greatly enhance the projected effectiveness of the proposed curriculum.

Conclusion

How can experiences with art promote a healthy cultural identity of self and others in the developing world? This question touches many areas of my life. The presented research will reflect my genuine interest in uncovering how PCVs can explore this topic during their service overseas. Through the previously described process, I intend to create an effective tool that will enhance cross-cultural exchanges generated by the Peace Corps experience. This curriculum will not only further the Peace Corps' defined goals, but also reveal how experiences with art and visual culture can be instrumental in addressing timely issues that are particularly relevant to the developing world. Provided with this curriculum, Peace Corps Volunteers will be better prepared to make the most of their service and experience rich cross-cultural exchanges with the people they serve.

CHAPTER TWO: CONTEXTUAL REVIEW

The significance of this research transpires from the relationship between recent art and visual culture education discourse and the United States' Peace Corps' three goals:

1. Helping the people of interested countries in meeting their need for trained men and women.
2. Helping promote a better understanding of Americans on the part of the peoples served.
3. Helping promote a better understanding of other peoples on the part of Americans (<http://www.peacecorps.gov>, 2008).

Creating opportunities for healthy, cross-cultural relationships to flourish between Americans and citizens of developing countries is paramount to Peace Corps' purpose. Similarly, common themes reflected in art and visual culture education include: addressing the relationship between personal and cultural identity; cross-cultural encounters; and cultural hybridity. In addition, art and visual culture education scholars report a concern for how globalization impacts cultural identity. This timely element increases the relevance to our present global situation. If art and visual culture play a role in negotiating the cultural changes resulting from globalization, how might this look in the developing world where PCVs serve? I will explore this question while developing a

curriculum intended for Peace Corps Volunteers to implement during their service. In a further investigation, I will conduct focus group research to gain insight from other returned Peace Corps volunteers.

Multicultural Education Theory

The curriculum goals I develop are based primarily on the belief that experiences with art can promote a healthy cultural identity of self and others. Over the past four decades, scholars have offered a wide range of perspectives on how multicultural education might function in this way. Many of these views have been influenced by the work of James Banks. A well-known scholar in the field of multicultural education, Banks supports the value of examining our own cultural identity in order to understand others. In his book *Educating Citizens in a Multicultural Society* (2007), Banks described why students must develop healthy, cultural identities in order to become democratic citizens in their local, national, and global communities. He stated, “Students cannot develop thoughtful and clarified national identifications until they have reflective and clarified cultural identifications, and they cannot develop a global or cosmopolitan identification until they have acquired a reflective national identification” (p. 158). Banks claimed that developing a clarified and reflective cultural group attachment involves demystifying stereotypes and understanding the relationship between different cultural groups. His strong belief in examining one’s personal cultural identity has generally been embraced by others in the field. Nevertheless, art and visual culture education scholars have questioned the true relevance of defining one’s explicit cultural background in a

time when cultural hybridity is becoming the norm (Ballengee-Morris and Stuhr, 2001; Chalmers, 2002; Desai, 2005).

History of Multicultural Art Education Theory

Since the United States Civil Rights movement, various trends in public art education have focused on promoting a healthy self-identity and cross-cultural understanding. In the article “Social Justice Through Curriculum: Investigating Issues of Diversity,” Ballengee-Morris, Daniel, and Stuhr (2008) described how multicultural education is a concept, philosophy and process that originated in the 1960s in an effort to combat racism. Over the past forty years, art education researchers and practicing teachers have incorporated multiculturalism into the art curriculum. The enacted curriculum has taken several different forms, some of which have been criticized for generalizing cultural groups and perpetuating inaccurate stereotypes. The authors, who have written extensively on this topic, suggested a pluralistic approach to multicultural art education. This type of curriculum would aim to deconstruct how we categorize people and examine how individuals, local, national, and global societies are similar and different through their art (Ballengee-Morris et al., 2008).

Pluralistic Approach

The pluralistic approach to multicultural art education has been generally accepted by academic scholarly discourse over the past twenty years. Graeme Chalmers’ book,

Celebrating Pluralism: Art, Education, and Cultural Diversity (1996), presented a thorough theoretical basis for the pluralistic approach to multicultural art education, as well as practical ways to integrate these theories into an art curriculum. Chalmers believed that the members of diverse cultural groups have commonly shared needs for art, and that art functions across cultures in similar ways. He pointed out that social science and aesthetics literature reveal that all groups need and use art for purposes of identity, continuity, and to enhance their cultural values; and that art exists across cultures for spiritual, hedonistic, and recreational purposes. He claimed that experiences with art could:

1. promote cross-cultural understanding through the identification of similarities (particularly in the roles and functions of art) within and among cultural groups;
2. recognize, acknowledge, and celebrate racial and cultural diversity in art within our pluralistic society, while also affirming and enhancing pride in each individual's own artistic heritage; and
3. address through all of the art disciplines (including aesthetics, art criticism, art history, and studio production) issues of ethnocentrism, bias, stereotyping, prejudice, discrimination, and racism.

(Chalmers, 1996, pp. 5-6)

As his book expounded, the pluralistic approach allows students to recognize that despite their unique distinctions, different groups of people make art for similar reasons.

According to Chalmers, relating to the Other by viewing their art can promote understanding and empathy.

Self-Reflection, Cross-Cultural Encounters, and Cultural Hybridity

The curriculum I develop aims to prove that through the creation of art, individuals can reflect upon who they are, where they came from and what has influenced their identity. These ideas are reflected in Chalmers' (2002) more recent essay "Celebrating Pluralism Six Years Later: Visual Transculture/s, Education, and Critical Multiculturalism." His updated perspective on multicultural education embraced the social justice tone that defined art and visual culture discourse during that time. This article reflected the widespread frustration shared by many scholars that resulted from the post 9-11 period of social digression in the United States. Chalmers highlighted how AVCE discourse prompted educators to unsettle perpetual power structures, yet often neglected to suggest plausible ways of tackling this need for change. He explained that *Celebrating Pluralism's* underlying themes continued to promote a questioning, problem-solving, and inquiry based approach to instruction. He reiterated the common belief that cultures are "internally-diverse and ever changing" (p. 302). His essay concluded with two provocative quotes that also address my research questions. Touraine (2000) stated, "we do not perceive and understand the Other thanks to some act of empathy; we do so by understanding what the Other is saying, thinking, and feeling, and through our ability

to converse with the Other” (as quoted in Chalmers, pp. 304-305). With diplomatic trepidation, Chalmers closed with advice from the Australian Aboriginal Lilla Watson, “if you have come to help me, don’t bother, but if you have come because your liberation is tied up with mine, then let us work together” (p. 305). These quotes offer critical perspectives on the purpose of Peace Corps work in developing countries.

Similar to Chalmers’ (1996, 2002) perspectives on multi-cultural art education, Stuhr, Ballengee-Morris and Daniel (2008) described how experiences with visual art might function as self-reflection, which is vital to generating healthy cultural identities. They argued that students and teachers must recognize their own biases before they can fully understand biases of others.

In an earlier article written by Ballengee-Morris and Stuhr (2001), the authors defined the characteristics of personal cultural identity as: age, gender and sexuality, social and economic class, exceptionality (giftedness, differently-abled, health), geographic location, religion, political status, language, ethnicity, and racial designation. They claimed that a person’s cultural identity is not static, and that examining one’s own fluid, socio-cultural identity makes it easier to understand the multi-faceted cultural identities of others. In an effort to relate these theories to practice, the authors presented an updated version of “six statements regarding multicultural art education” composed in 1992 by Stuhr, Petrovich-Mwaniki, and Wasson:

1. We advocate a socio-anthropological basis for studying the aesthetic production and experiences of cultural groups, which means focusing on knowledge of the makers of art and visual culture, as well as the socio-

cultural context in which it is produced. This entails exploring the social, political, and economic complexities, ambiguities, and contradictions of the personal, national, global cultural belief systems.

2. We acknowledge teaching as cultural and social intervention; therefore, in any teaching endeavor, it is imperative that teachers confront and be aware of their personal, national, and global aspects of cultural identity(ies) and their social biases.
3. We support a student/community-centered education process in which the teacher must access and utilize the students' socio-cultural values and beliefs and those of the cultures of the community when planning art and visual culture curricula.
4. We support anthropologically based methods for identifying socio-cultural groups and their accompanying values and practices that influence aesthetic production.
5. We advocate the identification and discriminating use of culturally responsive pedagogy that more democratically represents the socio-cultural and ethnic diversity existing in the classroom, the community, the nation, and the world.
6. We want to focus on the dynamic complexity of factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion, geography, and ethnicity/race. We seek a more democratic approach, whereby the disenfranchised are also given a voice in the art

and visual culture education process and the disenfranchised, as well as the franchised, are sensitized to taken-for-granted assumptions implicit in personal, national, and global culture.

(Ballengee-Morris & Stuhr, 2001, p. 10)

The practical guidance offered in these six statements was intended to update pre-existing principles regarding multicultural art education. Scholars continue to analyze our rapidly changing society and offer new perspectives on how to address cultural identity through art. In her article “Places to Go: Challenges to Multicultural Art Education in a Global Economy.” Dipti Desai (2005) pointed out similar concerns for the dynamic nature of personal and cultural identities, and how experiences with art reflect and negotiate cultural hybridity. Desai asked art educators to re-examine the use of multicultural art education in the 21st century. She questioned whether the widely accepted methods of addressing multiculturalism in the art classroom are not perpetuating neo-colonialism and racism. According to Desai:

The normative studio practice in multicultural art education of creating an artwork based on our students’ experiences in the United States, but rendered in the style of the culture under study, is a form of colonialism, as it reduces and appropriates another cultures’ worldview that is incommensurable. (p. 306)

She argued that assigning personal identity based on the culture in to which one was born is unacceptable in the 21st century. Furthermore, she explained that it is particularly problematic to classify contemporary artists into cultural groups, because the fluid nature

of cultural identity is especially apparent in the art world. When examining art that is advertised as “authentic” to a particular culture, the curriculum should include how the global markets have impacted their actual origin in relation to the culture they represent. According to Desai, these circumstances should be addressed in the art curriculum. She suggested the following ideas to consider when developing a multicultural art teaching practice:

1. As multicultural art educators, we need to construct formative narratives in class by charting the global networks that connect economic, social, and political processes to aesthetic production thereby opening spaces for students to examine the relationship between local and global.
2. Multicultural curriculum should provide a space for students to explore the ways events in their local community are connected to the global and their role in this local/global relationship that is always contingent, fluid, ambiguous, or contradictory.
3. By drawing on contemporary artists who address globalization, we can design lessons that stimulate debate about current global issues, fostering critical dialogue among our students and allowing for critical global citizenship to develop
4. Perhaps we also need to re-conceptualize the ways we focus multicultural art lessons on one specific culture or nation and instead conceptualize location on the basis of diasporas, such as the Black Atlantic, Trans-Pacific, and U.S. Mexico transfrontera zone. (Desai, 2005, pp. 305-306)

The guidelines presented by Desai and Ballengee-Morris and Stuhr are generally targeted to a western audience; however, many of these concepts could transfer to Americans teaching in the developing world. Evidence of these pedagogical theories will be integrated thoughtfully into my proposed curriculum, while keeping in mind how differing contextual environments impact their usefulness.

It is worth noting that contemporary artists from around the globe often explore these issues in their work, and their perspectives could be incorporated into my curriculum as well. Similar to Desai, Julia Marshall (2009) acknowledged that current artists address cultural hybridity and suggested that examining these artworks allows the viewer to imagine new perceptions of cultural identity. In “Globalization and Contemporary Art.” Marshall provided practical ways that experiences with art can help students address cultural identity of self and others by developing a global consciousness, or a mindful way of being in the world. She presented examples of contemporary art that provide fresh insights into the world and how others perceive and live in it. When exposed to this type of art, the viewer is likely to consider issues from the perspectives of others, and think more deeply and diversely about planetary concerns. She suggested that the contemporary artists presented in the article exemplify how experiences with art can impact cultural identity. Marshall claimed that, “art is a domain with open structures and no borders and it thrives on critiquing orthodoxies and breaking rules. These artists are respondents to and critics of culture but also creators of culture” (p. 96).

Globalization and Cultural Identity

A common concern discussed in art and visual culture education discourse is globalization. How does globalization impact cultural identity and what is the relevance to developing countries? Widespread arguments claim that globalization equals homogenization of cultures; resulting in less dominant cultures losing their distinctive qualities. An opposing viewpoint suggests that globalization allows cultural diversity to flourish. Outside of art education theory, a mainstream perspective on globalization can be found in Thomas Friedman's literature. For example, *The World is Flat* (2007) described how technology allows music, language, and art to be shared more easily across cultures. A respected journalist and best-selling author, Friedman provided an optimistic perspective of globalization. According to Friedman, "uploading" culture will enable the globalization of the local. In addition, he suggested that globalization will create economic growth in places like China and India, which will preserve their local cultures. Educated people who previously sought employment in western countries will find opportunities in their homeland, and naturally embrace their local traditions. In regards to the arts, Friedman explained that traditional art forms are now being translated digitally more easily. This has allowed south and east Asian animation and film markets to thrive locally and internationally (2007, pp. 477-481).

In regards to globalization, many scholars agree that developing countries are typically vulnerable to exploitation and cultural identity plays a role in this process. For example, in her ethnographical research article "Cultures for Sale: Perspectives on Colonialism and Self-Determination and the Relationship to Authenticity and Tourism," Christine Ballengee-Morris (2002) described how the making and selling of art,

particularly for tourist consumption, translates to fabricating a stereotyped, commoditized, cultural image. In this way, the art production could be viewed as a contrived or false representation of culture. She explained that tourist art must adhere to marketing rules, so consumers' expectations greatly influence the artistic process. The buyer might inaccurately perceive their purchase as an authentic depiction of culture manifested through art, but this is not entirely true. The author described two scenarios where culture, as represented through traditional folk art forms, is altered to suit market demands. She suggested that these experiences with art possibly jeopardize cultural identity. Ballengee-Morris stated, "maintaining identity, culturally and economically, while participating in the world of tourism has led to an interesting phenomenon-selling a cultural image" (p. 232). The development and consumption of false representations of authentic art illustrates how experiences with art can hinder cultural identity of self and others.

Paul Duncum (2001) offered a more hopeful response to the argument that globalization extinguishes less-dominant native cultures. Duncum, a significant contributor to art and visual culture education research, questioned the concept of cultural imperialism in his article, "Theoretical Foundations for an Art Education of Global Culture and Principles for Classroom Practice." He claimed that no single cultural hierarchy exists, and that national cultures have always been greatly influenced by outsiders. It's a natural process that has been occurring forever, but the current breakthroughs in communication and transportation have sped up the process. Rather than viewing less influential world cultures as passive receivers, he believed that they

proactively interpret new meanings, thus continuing the dynamic process of re-creating cultural identity. Duncum admitted that developing a sense of one's own cultural background is important in order for this to be a self-aware translation and not a submissive transmission (Duncum, 2001). As previously stated, art and visual culture scholars have recently embraced the idea of cultural hybridity. Attempting to identify with one specific culture is problematic because pure cultures do not exist (Ballengee-Morris and Stuhr, 2001; Chalmers, 2002; Desai, 2005).

International Public Policy

Outside of academia, international policy reflects a similar concern for the effects of globalization on culture. The *United Nations Educational, Scientific, and Cultural Organization (UNESCO) World Report: Investing in Cultural Diversity and Intercultural Dialogue Executive Summary* (2009) essentially mirrored the ideologies of current art and visual culture scholarly discourse. The report echoed the need for cultural evolution as previously isolated cultures become more connected to outsiders. It also confirmed the valuable role arts can play in facilitating healthy cross-cultural understandings, and highlighted the importance of preparing youth to lead the way. The report summary stated:

Today, culture is increasingly understood as a process whereby societies evolve along pathways that are specific to them. The concept of difference aptly captures this particular dynamic, whereby culture changes while remaining the same. What is needed, then, is to define policies that give a

positive slant to these cultural differences. So that groups and individuals that come into contact, rather than withdrawing into closed identities, discover in this “difference” an incentive for continuing to evolve and change. (p. 4)

The report explained that rather than attempting to preserve diversity, policies should enable vulnerable populations to manage change more effectively. Less dominant cultures should be open to continual self-reinvention and receptive to new influences. In order to evolve and overcome cultural stereotypes, truths and cultural codes must be acknowledged. The report commended initiatives that engage youth in cross-cultural experiences, and highlighted the distinct value of experiences with the arts. According to UNESCO’s report, “The arts and creativity in particular testify to the depths and plasticity of intercultural relations and the forms of mutual enrichment they embody. They also help to combat closed identities and promote cultural pluralism” (pp. 6-10). The report continued to define the valuable role education must play in this process:

The founding principles of UNESCO rest on the conviction that education is fundamental to addressing the ignorance and mistrust that are the source of human conflict. Since prejudice is based on, among other things, what we do not know or false preconceptions, facilitating cultural openness is key to fostering intercultural dialogue and forestalling a “clash of ignorances.” (p.17)

One Perspective from the Developing World

In “A Policy Analysis of Formal Education in Modern Multiethnic Kenya: A Case for Cultural Hybridization”, David Ogega Nyaberi (2009) explained how the arts and art education would support a contemporary, globalized vision for Kenyan education. He described the challenge of creating national unity among diversity during Kenya’s post-colonial reconstruction period. Nyaberi stated, “Moving from but respecting multi-cultural orientation, one in which each ethnic or cultural group maintains a sense of identity, shared history, social cohesion, and opportunity, I embrace here an intercultural orientation, one that engages the notion of cultural hybridity” (p. 80). He continued to explain that within a national curriculum, art education would promote intercultural unity and understanding among Kenya’s various ethnic groups. Nyaberi concluded by reiterating how art can help boost personal identities and unite previously isolated cultures due to its ability to “communicate across cultural distinctions those most important common human aspirations” (p. 81). His testimony illustrates how one concerned citizen of a developing nation perceives the value of art education. Might this reflect the opinion of others?

Relevance to Peace Corps

The notion that this curriculum could be useful to Peace Corps Volunteers originated from my interpretation of the Peace Corps’ goals, my personal experience as an RPCV, and my perceptions of other RPCVs’ experiences based upon informal conversations. The purpose of the curriculum is multifaceted and could extend benefits to several distinct parties involved. It has the potential of furthering Peace Corps’ primary

three goals while simultaneously supporting UNESCO's defined policy recommendations. On a community level, participating host country national (HCN) youth would engage in creative, learning activities that would help prepare them for future cross-cultural encounters while they reflect upon their own cultural identity. On a personal level, participating PCVs would potentially enrich their cross-cultural experience by facilitating activities with youth that focus specifically on that very topic. The Peace Corps offers the ideal situation for exploring: How can experiences with art promote a healthy cultural identity of self and others? More specifically, how could these experiences be particularly beneficial to youth living in developing countries?

Peace Corps Background

The United States Peace Corps is an agency of the federal government devoted to fostering world peace and friendship. It originated fifty years ago during the Kennedy administration, and has allowed 200,000+ volunteers to serve in 139 host countries since that time (<http://www.peacecorps.gov>, 2010). As previously stated, the Peace Corps' three goals: 1) helping the people of interested countries in meeting their need for trained men and women; 2) helping promote a better understanding of Americans on the part of the peoples served; and 3) helping promote a better understanding of other peoples on the part of Americans, promote an ethic of service and mutual empathy toward the Other. With these objectives in mind, Peace Corps Volunteers are recruited based on their knowledge and experience in needed areas, previous community service efforts, and demonstrated interest and sensitivity to foreign cultures. Volunteers' primary projects

encompass a wide range of areas, spanning from AIDS education to information technology and environmental preservation.

Volunteers commit to living and working for two years in a developing country where they are encouraged to fully embrace the local language and culture. During the Peace Corps service, volunteers earn a comparable living wage to their local counterparts. This not only promotes a feeling of economic equality among PCVs and HCNs, but also appropriately situates volunteers for complete emersion in the local rather than ex-pat culture.

In an effort to prepare volunteers for a successful transition into their new environment, the Peace Corps provides two to three months of pre-service training in the country where they will serve. During this time, volunteers receive intense language instruction and formal preparation for their primary project. In addition, the Peace Corps staff addresses common cross-cultural issues that volunteers typically encounter. Based on my experience, the amount of time dedicated to pre-service training sufficiently prepares most volunteers for basic survival at their site. Beyond that, the volunteers' success is greatly determined by their own ability to adapt to an environment vastly different from anything they've ever known.

“Culture Matters”

In an effort to prepare volunteers for the common cultural misunderstandings that occur between Americans and people living in the developing world, the Peace Corps (n.d.) developed a training tool entitled “Culture Matters: The Peace Corps Cross-Cultural Workbook.” Although I do not remember using it during my pre-service

training, this workbook is currently found online at the Peace Corps website (<http://www.peacecorps.gov/wws/publications/culture/index.cfm>). “Culture Matters” provided an evenhanded approach to dealing with cultural differences. It explained, “Cross-cultural training involves not only learning about the place you’ve come to, but comparing it to what you’ve come from-to the assumptions and values that have shaped you” (p. 9). The workbook encouraged volunteers to acknowledge how incredibly different cultures share similar human struggles. It stated, “People in any culture, for example, need to find an acceptable way to express anger, cope with sadness, manage conflict, show respect, demonstrate love, or deal with sexuality” (p. 10). As previously illustrated, multicultural art education literature also recognized these universal themes as inspirations for creating art.

“Culture Matters” acknowledged the value of looking beyond the surface to discern cultural differences. This involves overcoming superficial impressions and seeking a more mindful understanding of why generalizations are made. It suggested,

Once you accept that people behave the way they do for a reason, whatever you may think of that reason, you can go beyond simply reacting to that behavior and figure out how to work with it. Knowing where host country behavior is coming from doesn’t mean that you have to like or accept it, but it should mean that you’re no longer surprised by it-and that is a considerable step toward successful interaction. (p. 13)

The activities were designed to point out common differences between American culture and HCN culture. Although it is impossible to generalize among the 139

countries where PCVs serve, most HCNs reflect a more collectivist mentality than the typical, highly individualist American. The workbook situated other related differences in the following thirteen categories:

1. Attitude Towards Age
2. Concept of Fate and Destiny
3. View of Human Nature
4. Attitude Towards Change
5. Attitude Towards Taking Risks
6. Concept of Suffering and Misfortune
7. Concept of Face
8. Source of Self Esteem/Self Worth
9. Concept of Equality
10. Attitude Towards Formality
11. Degree of Realism
12. Attitude Towards Doing
13. View of the Natural World

“Culture Matters” presented historical and anthropological evidence that suggests why HCNs and PCVs might interpret these themes very differently. After reviewing the insight offered in “Culture Matters,” I regret not receiving formal exposure to this curriculum during my own pre-service training. This realization further supports my interest in developing structured activities that allow PCVs to address these issues more directly with HCNs during their service.

Encountering the Exotic Other

In Gary Howard's book *We Can't Teach What We Don't Know* (1999), the author described his desire to be totally immersed in foreign cultures. As a white, male educator who taught in schools composed primarily of minority students, he admitted:

I had been relying on other people's cultures to provide me with a sense of meaning. Life had been most real and vital for me when I was engaged in intense multicultural experiences. I felt most alive when I was immersed in a cultural reality different from my own. (p. 21)

Howard continued to describe how well intentioned teachers might not fully recognize what is driving their interest in serving diverse populations. He advised educators to reflect upon how racial dominance impacts their role in the classroom, and warns against unintentionally viewing the Other as exotic. His book addressed issues of race and empathy that apply not only to teachers in the United States, but also to Peace Corps Volunteers serving in developing countries.

Rohloff & Rohloff (2009) also addressed this issue in "Solidarity, Global Scholarship, and the Ethics of Encounter: A Case Study from Guatemala." While explaining how pre-service art educators might benefit from exposure to Guatemalan art, Rohloff acknowledged:

I agree that degrees of self-interest in educational global scholarship is unavoidable: indeed any human project is marked by a certain desire and exploratory interest in "exotic" unknowns because they lead to the

expansion of one's own horizons. However, artist-educators generally advocate for building bridges and finding similarities amid the politics of difference. (p. 280)

Both of these authors warned educators of confusing self-indulgence with respectful encounters with other cultures. Well-intentioned Peace Corps Volunteers are also positioned to make this unconscious mistake. Ideally, PCVs should aim to recognize and reflect upon the complex, social dynamic in which they are engaged. This includes confronting their role as the privileged outsider and acknowledging how this perception impacts their interactions with Host Country Nationals.

Curriculum Theory

The Curriculum Narrative

While developing my curriculum, I will employ elements from the curriculum narrative perspective. In "From Curriculum Guide to Classroom Practice: Teachers' Narratives of Curriculum Application", Shkedi (2009) provided a framework for understanding this pedagogical theory. He described how education could be viewed as the construction and reconstruction of personal and social stories. From this curriculum narrative perspective, linear learning is interrupted and strengthened by elements from divergent elements of the larger story. Shkedi described three components to the narrative: the frame narrative, the task narrative, and the meta-narrative. The frame narrative provides structure, and suggests potential sequencing or rationale behind the organization of the content. The task narrative can be perceived as a collection of

activities that co-exist with the frame narrative. How well the frame narrative's goals translate through the task narrative's activities impacts the curriculum's potential effectiveness. Shkedi pointed out how curriculum writers often do not acknowledge whether the frame and task narratives are congruent. In addition, they are likely unaware of how their own perceptions, theories, and ideologies infiltrate the curriculum. This meta-narrative may be apparent to the reader, but is actually an unconscious contribution by the writer. Shkedi continued to describe how teachers then interpret the formal curriculum they receive, resulting in their own perceived curriculum. How their students respond to the learning events results in yet another version of the curriculum. In other words, the interpretation of content is a complex, subjective progression. Shkedi concluded that curriculum development is an "organic process in which the teacher works 'with' the curriculum, adapting its 'guidelines' to practical classroom needs" (p. 851). The curriculum I develop will reflect a consideration of these points.

The Educative Curriculum

My projected curriculum goals focus on nurturing a healthy cultural identity of self and others among PCV facilitators as well as HCN participating youth. This approach situates the teachers and learners as interchangeable roles; both parties will be creating new understandings simultaneously. Traditionally, a curriculum's primary function is to guide the student through exercises that ultimately lead to the acquisition of predetermined knowledge or skills. On the contrary, my projected curriculum aims to provide transformative experiences for both facilitators and students as they address cultural identity and cross-cultural encounters through art.

In addition to addressing the needs of potential participants, supporting the teachers' growth is a fundamental goal. Davis and Krajcik (2005) described how materials "that are intended to promote teacher learning have come to be called *educative curriculum materials*" (p. 3). In "Designing Educative Curriculum Materials to Promote Teacher Learning," they discussed the complex factors that influence how teachers interpret and implement curriculum materials into the enacted curriculum. Aside from the actual curriculum text, the following circumstances also determine how teachers interact with the curriculum: what the teacher chooses to read or ignore; their personal beliefs about content, learners, learning, teaching, and materials; and how these beliefs align with the curriculum goals. Given these uncontrollable conditions, Davis and Krajcik explained what an educative curriculum might consider when supporting teacher learning. They highlighted the importance of pedagogical content knowledge, or knowledge of how to teach the content. Effective teachers must possess content expertise, distinct sensitivities to how students learn, and the ability to bridge the two.

Davis and Krajcik suggested five high-level guidelines to consider when designing an educative curriculum. First, the curriculum should help teachers anticipate and interpret the students' response to learning activities. Second, the curriculum materials should support teachers' acquisition of subject matter knowledge. Third, materials should help teachers understand how to relate the content to the larger curriculum goals. Fourth, the curriculum's theoretical rationale should be clear enough for teachers to integrate their own knowledge flexibly. Finally, an educative curriculum should promote a teacher's ability to use personal resources to adapt for local conditions.

Davis and Krajcik also described how an educative curriculum must reflect an appropriate balance of prescriptive instruction and freedom. Individual teachers will obviously require differing amounts of autonomy or guidance.

Considering that PCV facilitators will possess various degrees of background teaching experience, incorporating these elements of an educative curriculum makes sense. My projected curriculum goals involve supporting the interchangeable roles of teachers and learners. This focus involves helping teachers to be self-reflective, sensitive to students' backgrounds and needs, and capable of interpreting and adapting curriculum goals.

Conclusion

Art and Visual Culture scholarly discourse has frequently addressed multicultural art education issues over the past forty years. These insights reflect a continually evolving perspective that must constantly redefine itself as our local and global societies change. Common reoccurring themes include: the relationship between personal and cultural identity; cross-cultural encounters; and cultural hybridity. In addition, how these concepts are impacted by globalization is also contested in recent literature. All of these factors have influenced my research question: How can experiences with art promote a healthy cultural identity of self and others? More specifically, how might these experiences be particularly useful to developing nations, and how could Peace Corps volunteers facilitate and benefit from such experiences during their service? The literature presented suggests that these connections are worth developing, and offer several guiding principles to

consider when creating and implementing curricula or public policy. The Peace Corps' mission and goals also prioritize the value of healthy cross-cultural understandings and aim to enable PCVs to nurture positive, respectful relationships with members of developing nations. The following focus group research, data analysis, and resulting implications on curriculum revisions will demonstrate how these ideas might be effectively put into practice.

CHAPTER THREE: METHODOLOGY AND ANALYSIS

The following chapter describes the methodology and analysis employed while addressing my original research questions: How might experiences with art promote a healthy cultural identity of self and others; and would young people living in developing nations benefit from these types of experiences? My thesis research addressed these questions through the development of an art and visual culture curriculum intended to be implemented by Peace Corps Volunteers (PCVs) during their service. In order to gain relevant insight on the curriculum's potential value, I conducted a focus group composed of returned Peace Corps volunteers (RPCVs). They critically examined the curriculum's theoretical basis and content while situating the proposed ideas in the context of their former Peace Corps service. Their insight was then documented, analyzed and used to inform curriculum revisions.

The research methodology involved the following steps:

1. Using personal experience as a current art teacher and RPCV combined with insight from relevant literature, I began developing my curriculum.
2. I determined the focus group participant criteria, received permission to use human subjects for research, recruited focus group participants, and prepared needed materials for the event.
3. I conducted the focus group; recorded, and analyzed the data.

Curriculum Development

Understanding the Facilitators and Participants

When this idea was first conceived, my initial concern involved understanding the potential users and the context in which it would be used. Would it be possible to create a generic curriculum that could possibly apply to the typical PCV? What defines a typical Peace Corps Volunteer, and what can we assume about the environment where they serve? My decision to pursue this challenge resulted from two beliefs. First, the Peace Corps developed a cross-cultural training tool, “Culture Matters,” intended for the typical volunteer: so why couldn’t I? Furthermore, after reviewing this training workbook ten years after serving in Uzbekistan, I concluded that it sufficiently addressed the appropriate cross-cultural issues that I encountered during my service. The second reason stems from my experience sharing stories with other RPCVs over the past decade. Despite the incredible differences between the places we lived and the cultures we grew to appreciate, how we perceived our experiences seemed remarkably similar.

The Peace Corps has developed various training tools, such as “Cultural Matters,” that are targeted toward the typical Peace Corps Volunteer. Therefore, a common dynamic between the average PCV and the HCN must be known; otherwise how could these training materials have been justified? According to “Culture Matters,” typical distinctions between PCVs and HCNs could be viewed as dichotomies, such as possessing an individualist versus collectivist sense of self. Other common distinctions between PCVs and HCNs included their concepts of power, attitudes toward the unknown, concepts of time, concepts of work, and attitudes towards personal and societal

obligations. As stated in the workbook's preface, these are generalizations and must be recognized as such. They are not intended to apply to every individual, but rather provide a broad frame of reference for understanding different groups of people (n.d.). Looking back on my experience, I determined that this Peace Corps' training tool offered valuable insight for a PCV to consider during their cross-cultural exchange.

Through personal communication over the past ten years, I've noticed many similarities in how other RPCVs perceived their experiences and the environments in which they lived. Although our represented countries of service span the globe, we faced similar cross-cultural challenges. The challenges we shared resembled those identified in the "Culture Matters" workbook. Again, it is impossible to apply these generalizations to every PCV or HCN, but exposure to these ideas would serve as a valuable frame of reference. The relevance of the Peace Corps' training guide and my personal observations both supported my initial plan. I decided that designing a general curriculum intended for the typical PCV was a rational goal.

Curriculum Narrative Theory

My second concern involved the inevitable difference between the curriculum's intended outcomes and the actual student outcomes. I recognized that uncontrollable variables would impact how students perceive and respond to the curriculum. Shkedi's (2009) explanation of the curriculum narrative provided one way of viewing the differences between the intended and enacted curriculum.

Shkedi described how the three parts of the curriculum narrative often function independently rather than congruently. Ideally, the frame narrative's purpose should be

reflected through the task narrative. In other words, the individual learning activities and objectives should support the larger conceptual goals. As Shkedi pointed out, these two pieces often function separately resulting in different learning outcomes. In addition to ensuring that the frame and task narratives are well aligned, a curriculum writer should acknowledge his or her own meta-narrative. While developing my curriculum, continual contemplation of the meta-narrative proved to be problematic. Although I had considered this potential ethical dilemma earlier, it persistently grew more apparent as I constantly acknowledged the meta-narrative. The following question kept resurfacing: Why should I, or any willing PCV implementing my curriculum, assume that our western views of cultural identity be imposed on the Other?

My literature review indicated that cultural identity is important to acknowledge, yet cultures should not resist its inevitable fluid nature. Do developing countries need some kind of cultural identity intervention provided by western outsiders? I didn't believe so, and the intended curriculum goals should not reflect this tone. From the writer's perspective, my curriculum's purpose was to help facilitate the cross-cultural exchange between PCVs and HCNs. In order for this goal to be met, the PCV must be a facilitator as well as an active participant. In this sense, the proposed activities were intended to benefit both PCVs and HCNs equally.

In similar respects, did my meta-narrative make false assumptions about PCVs' expectations? Do PCVs need to be reminded that they shouldn't assume Eurocentric roles? Again, my intended curriculum aimed to facilitate a healthy cross-cultural exchange among all parties involved. It is impossible to ensure that all participants and

facilitators recognize this throughout the experience, but providing a description of the meta-narrative within the curriculum would help to clarify these intentions.

Overall, the complexities Shkedi described regarding curriculum in general are even more apparent in my curriculum in particular. Contradictions among the frame, task, and meta-narratives are intensified by cultural and language differences between the facilitator and students. All of these conditions would inevitably impact the learning outcomes.

Curriculum Presentation

Considering all of the above, I did not attempt to fully develop the frame and task narratives of the curriculum. Instead, I tried to expose the meta-narrative by describing the theoretical background that influenced my curriculum goals. This included art and visual culture education theory, perspectives on globalization, and their potential relationship to Peace Corps Volunteers. I also highlighted several logistical limitations that shaped the curriculum's frame and task narratives. After establishing the philosophical ideals behind its conception, I determined a simple framework consisting of three basic units: personal identity, cultural identity, and cross-cultural encounters and cultural hybridity. I defined the frame narrative's basic goals, and provided one detailed example of how it might be translated through the task narrative. In addition, I suggested several other task narrative themes that would also support the frame narrative's goals.

The following tables represent how the curriculum presentation was structured. Table 1 exposes the curriculum's meta-narrative by presenting the theoretical background and curriculum rationale. Table 2 presents the curriculum's frame narrative by describing

how instructional units are structured. Finally, Table 3 provides the curriculum's task narrative by describing specific sample lessons within each unit. This information has been integrated into the body of the text to emphasize its overall significance and ensure the reader's attention.

Table 1: Exposing the Meta-Narrative

Exposing the Meta-Narrative: Theoretical Background and Curriculum Rationale
<p data-bbox="298 785 956 821">Art and Visual Culture Theoretical Background</p> <p data-bbox="298 858 1398 930">Art and visual culture education scholars generally agree that experiences with art can promote a healthy cultural identity of self and others.</p> <ul data-bbox="347 968 1419 1331" style="list-style-type: none"> • Through the creation of art, individuals can reflect upon who they are, where they came from and what has influenced their identity. Clarifying one's own cultural identity involves recognizing personal biases, which is essential to understanding the biases of others. • Viewing others' artwork might involve addressing ambiguous, complex, and contradictory perspectives, which can lead to open-mindedness, empathy, and tolerance of diversity. • Members of diverse cultural groups make art for similar reasons. Gaining an appreciation for how art is used to meet universal, human needs promotes cross-cultural understanding.
<p data-bbox="298 1373 1365 1444">How Globalization Impacts Cultural Identity and the Relevance to Developing Countries</p> <ul data-bbox="347 1482 1419 1808" style="list-style-type: none"> • Some argue that globalization equals homogenization of cultures, resulting in less dominant cultures losing their distinctive qualities. • Some argue that globalization allows cultural diversity to flourish. For example, technology allows music, language and art to be shared more easily across cultures. • Either way, developing countries are typically vulnerable to exploitation; and their cultural identities play a role in this process. Some are fundamentally tied to preserving their cultural identity, while others constantly re-create themselves as their fluid boundaries and governments change.

After reviewing a wide range of literature on these topics, I most closely identify with the following perspective offered by Paul Duncum, a strong contributor to art and visual culture education research.

In response to the argument that globalization is extinguishing native cultures, Duncum claims that no single cultural hierarchy exists, and that national cultures have always been greatly influenced by outsiders. It's a natural process that has been occurring forever, but the current breakthroughs in communication and transportation have sped up the process. Rather than viewing less dominant world cultures as passive recipients, he believes that they proactively interpret new meanings, thus continuing the dynamic process of re-creating cultural identity. **Duncum admits that developing a sense of one's own cultural background is important in order for this to be a self-aware translation and not a submissive transmission** (Duncum, 2001).

Connection to Peace Corps Volunteers

Consider the Peace Corps' Three Goals:

1. Helping the people of interested countries in meeting their need for trained men and women.
 2. Helping promote a better understanding of Americans on the part of the peoples served.
 3. Helping promote a better understanding of other peoples on the part of Americans
- Using experiences with art to promote a healthy cultural identity of self and others could be mutually beneficial to PCVs and HCNs.
 - During pre-service training, the Peace Corps intends to prepare PCVs with the knowledge and skills to confidently embrace the cross-cultural exchanges that are waiting for them. However, additional opportunities to address and nurture a healthy understanding would be helpful throughout the PC service.
 - PCVs have a variety of opportunities to implement new curricula with HCN youth in relatively informal settings such as summer camps.
 - Visual arts can potentially offer therapeutic, creative, and non-threatening opportunities for self-reflection and cultural identity exploration.

Challenges Facing Peace Corps Volunteers

In regards to establishing a healthy learning environment, Peace Corps countries present a wide variety of challenges for teachers including:

- Strict gender roles impact students' performance in classroom environments.
- Students find it difficult to think critically or creatively.
- Students possess limited to no prior experience using art media and techniques.
- Cultural differences deem certain themes and imagery offensive/inappropriate.

- Educational and art-making resources may be limited to none.

Curriculum Logistics

- The topics suggested by art and visual culture researchers are good for divergent thinking and creativity, addressing multiple cultural identities and issues related to the effects of globalization and cultural hybridity. The challenge is translating these concepts into experiences with art that are feasible, and demonstrate responsible use of resources.
- The curriculum positions the creation of art as a means of communicating ideas. The purpose is to develop artistic skills while completing projects designed for any ability level.
- Students will have sketchbooks that will be used for sketching and drafting as well as their final projects. The purpose of bound books is to preserve the paper, and serve as a reflective portfolio. They could make the books from local materials, or PCVs could locate donated sketchbooks. Acknowledging that art takes many forms is important, but acquiring the appropriate materials to create a variety of visual art pieces may not be realistic. Required materials include surfaces that can be bound and tools for writing.

Additional Points Which Guide Curriculum Development

- Social psychologists explain personal identity as formed and developed continuously through interaction with others. In other words, self-other understanding (how we define and relate to others) develops in parallel. They also relate it to cultural identity or to an individual's need for collective continuity and belonging to a group. Personal, social, and cultural identities are fluid, and as humans become increasingly familiar with our diverse, global neighbors; these identities will become more dynamic.
- When addressing cross-cultural encounters, participants recognize emerging similarities and differences that exist among various groups of people. Empathizing with the "other" involves accepting the fact that "otherness" is situated, and dependent on context.
- The point is not to insist that students define their cultural identity based on the place they were born or their immediate family; but rather to acknowledge how these circumstances have impacted their dynamic personal and cultural identities.

Table 2: Frame Narrative

Frame Narrative
<p>Curriculum Structure</p> <p>The curriculum is divided into 3 areas:</p> <ul style="list-style-type: none"> • Personal identity • Cultural identity • Cross-cultural encounters and cultural hybridity
<p>Personal Identity Unit Goals</p> <ul style="list-style-type: none"> • Participants will engage in self-reflection by identifying their dynamic personal values, preferences, strengths and weaknesses. • Participants will incorporate these ideas into the creation of unique pieces of artwork. • By viewing and relating to the artwork of others, participants will gain awareness of shared similarities and differences; thus creating new inter and intra-personal understandings.
<p>Cultural Identity Unit Goals</p> <ul style="list-style-type: none"> • Participants will explore their multiple cultural identities by examining the various groups of people in which they belong and defining distinguishing qualities of each group. • Participants will examine the art and visual culture related to these groups of people. • Participants will create pieces of art that reflect a unique perspective of cultural identity.
<p>Cross-Cultural Encounters and Cultural Hybridity Unit Goals</p> <ul style="list-style-type: none"> • Participants will identify visual evidence of cross-cultural exchanges in their environment. • Participants will explore this concept across space and time; depending upon available research resources and relevance to specific community. • Participants will create pieces of art that reflect a personal perspective of cross-cultural encounters and cultural hybridity.

Table 3: Task Narrative

Task Narrative
<p>Personal Identity Sample Lesson</p> <p>Level: designed for 10 years and up, can be easily adapted Length of time: approximately 2 hours Minimum Materials: surface and writing tool Desired Materials: permanent black ink pens, watercolor paints, brushes, watercolor paper</p> <p>The purpose of this activity is to provide participants the opportunity for personal reflection. Participants are asked to answer a variety of questions that require both trivial and meaningful answers. The questions ask participants to examine positive areas of their lives and are not intended to be threatening or intimidating. Participants are not asked to share these answers with anyone else, except for the ten answers they choose to include in their artwork. This allows participants to reflect on a variety of personal feelings and opinions but only reveal what they are comfortable presenting. (See Appendix A: Personal Identity Sample Lesson for worksheets that provide activity sequence, accompanying personal identity survey, and concluding questions.)</p>
<p>Additional Lessons That Address Personal Identity</p> <ul style="list-style-type: none"> • Personal Identity Masks (See Appendix A: Personal Identity Sample Lessons for “Personal Identity Mask” worksheet.) • Illustrate your best or worst memory • Illustrate your life ten years from now
<p>Cultural Identity Sample Lesson</p> <p>Level: designed for 10 years and up, can be easily adapted Length of time: approximately 2 hours Minimum Materials: sketchbook and writing tool Desired Materials: Markers, colored pencils, or watercolor paints and brushes</p> <p>The purpose of this activity is to provide participants the opportunity to identify the multiple cultures they belong to, and the unique visual culture associated with these groups. After exploring these ideas, participants use irony and humor to create an impossible scene that positions a recognizable cultural element in an unusual time or place. (See Appendix B: Cultural Identity Sample Lesson for worksheets that provide activity sequence and examples.)</p>

Additional Lessons That Address Cultural Identity

- Why We Make Art: Group Activity (See Appendix B: Cultural Identity Sample Lesson for “Why Do We Make Art” worksheet.)
- Illustrate a memorable, cultural event that you once experienced.
- Create a piece of art that pays tribute to a cultural element that you are proud of or is meaningful to you.

Cross-Cultural Encounters and Cultural Hybridity Sample Lesson

Level: designed for 10 years and up, can be easily adapted

Length of time: approximately 2 hours

Minimum Materials: sketchbook and writing tool

Desired Materials: Markers, colored pencils, or watercolor paints and brushes. Clay or assemblage materials could be used to create a 3-dimensional piece.

The purpose of this activity is to provide participants the opportunity to identify specific, visual evidence of cross-cultural exchanges. After exploring this topic, participants will create an object that reflects an exaggerated cross-cultural exchange. This activity allows participants to use their sense of humor and imagination while creating a unique piece of artwork.

(See Appendix C: Cross-Cultural Encounters and Cultural Hybridity Sample Lesson for worksheets that provide activity sequence and examples.)

Additional Lessons That Address Cross-Cultural Encounters and Cultural Hybridity

- Choose a building in your community and redesign it to reflect multiple cultural influences, focusing more on aesthetic appeal and less on irony or humor. Consider interior and exterior details.
- Illustrate a memorable, cross-cultural encounter that you once experienced.
- Create a piece of art that reflects your appreciation for cultural blending, or how it has impacted your life in a positive way.

These tables illustrate how the curriculum was structured in terms of the meta-narrative, frame narrative, and task narrative. The tables also reflect how the curriculum was presented to the focus group. In addition to this content, focus group participants were also provided with sample lesson worksheets. (See Appendix A, B, and C.)

Focus Group Preparation

Focus Group Purpose

As an art teacher, I've enjoyed the unique privilege and responsibility to personally develop one hundred percent of the curriculum I teach. Unlike many other content area teachers, I am not given a textbook, teacher's guide, or any other type of pre-fabricated learning resource. Over the past four years, I have used the Arizona Visual Art Standards to guide my content selection, and learned appropriate facilitation techniques through trial and error. I know very well that my intended goals are not always reflected in the student outcomes, and that receiving input from knowledgeable others might increase its potential effectiveness. This is one reason why I decided to seek out feedback from a focus group composed of returned Peace Corp Volunteers. I doubted if any other group of people could offer more relevant opinions than those who have served in the Peace Corps.

As opposed to conducting a survey or individual interviews, a focus group allows participants to collectively create new understandings. According to Klieber (2004), focus groups are most useful to researchers who value socially constructed knowledge generated by group interactions. It is important to acknowledge that participants are informing one another's opinions throughout the discussion. This research method relies on the hope that group discussion will stimulate individuals to move beyond their private thoughts and generate new understandings (pp. 89-91). I concluded that conducting a focus group best suited my specific research goals for two reasons. First, the participants' Peace Corps service might not be fresh in their minds, so discussing topics

within a group would help stimulate their memories. Second, the Peace Corps experience is a confusing time that many RPCVs may still not fully comprehend. Giving RPCVs the opportunity to collectively reflect upon their experiences might help them to clarify their understandings while contributing this newly constructed knowledge to my research.

By applying the focus group research methodology, I intended to draw out participants' insight on the following questions:

1. Which theoretical constructs support and contradict the curriculum goals?
2. To what extent do the focus group participants agree or disagree with the theoretical basis?
3. In terms of curriculum implementation, what types of learning activities are most conducive to the unpredictable and incredibly diverse circumstances Peace Corps volunteers engage in?
4. How would HCNs respond to the curriculum? Do the concepts translate well and would they be perceived as valuable?

Focus Group Recruitment

The University of Arizona currently hosts one of the largest Peace Corps Fellows programs in the country, as well as the only PC Fellows program that partners with a College of Fine Arts (Peace Corps: Participating universities, n.d.). These circumstances granted me instant access to several RPCVs who were studying art or art education. As a member of the Fellows program, I am closely connected to over fifty RPCVs who are working towards graduate degrees at The University of Arizona. I chose to take full

advantage of our proximity and recruit participants from within Tucson's large RPCV community.

In preparation for the focus group, I began by determining the appropriate criteria for participation. The curriculum aimed to accommodate any Peace Corps volunteer who had an interest in visual arts, but was not specifically a trained art educator. The ideal context for curriculum implementation was not the compulsory school system, rather venues outside of the normal school day such as extra-curricular clubs or summer camps. This would allow PCVs to implement the curriculum regardless of whether their primary or secondary projects involved education. In order to make the focus group research most effective, the participant's Peace Corps experience should resemble the potential volunteers who might be implementing the curriculum. With this in mind, the most important criteria for focus group participants was that their primary or secondary Peace Corps projects involved youth development or art education.

Once the criteria were determined, I began the process of acquiring permission to use human subjects in my research. I completed The University of Arizona's Human Subjects Protection Program Project Approval Form and submitted it for review. After receiving permission to proceed, I composed the following recruitment letter and distributed it through the Peace Corps Fellows listserv. I also forwarded it to two RPCVs outside of the Fellows program who were connected to The University of Arizona's Art and Visual Culture Education program. (See Appendix D: Focus Group Recruitment Letter)

My recruitment efforts produced six willing participants who fit the criteria and were able to commit to a date and time that suited their schedule. In preparation for the focus group, I reserved a small lecture room on campus that would provide an intimate, neutral, and familiar environment for all participants. On the day of our scheduled meeting, I situated the tables to allow everyone to sit together comfortably while facing each other. I also provided lunch food in order to create a relaxed, social atmosphere. As we waited for all six of the participants to arrive, we casually shared Peace Corps stories and informally introduced ourselves. Everyone in the group had met at least one other participant before, which helped to create a comfortable mood.

Focus Group Event

Once everyone was present, I began by distributing an agenda and a printed version of the PowerPoint presentation with extra room for their notes. I explained that we would begin by introducing ourselves, identify our country of service, and provide a brief description of our primary or secondary project that involved art education or youth development. As the agenda indicated, I would then present the curriculum PowerPoint presentation while participants documented comments on their printed copies. I explained that I wanted them to imagine implementing the curriculum during their service, and base their feedback on their personal experiences. I asked them to document their thoughts regarding the information presented on each PowerPoint slide. Rather than asking specific questions, this unstructured approach allowed them to record their unique reactions to information presented. I informed them that I would be collecting their notes

at the end of the session, but would gladly provide them a copy if they wished. After presenting the curriculum, I would give them ten or fifteen minutes to finish documenting their thoughts. I would then begin facilitating the discussion using the presentation framework as a guide. They were encouraged to participate freely, and to not feel restricted to their notes but use them as needed. As their previously signed release form indicated, I reiterated that the focus group discussion would be audio-taped as well.

Focus Group Data

I asked each participant to chose a pseudonym (I decided to use a single letter to represent their pseudonym), identify their country of service, and provide a brief description of their primary or secondary project that involved youth development or art education. The following data reflects each participant's written responses verbatim:

A: Paraguay, 2006-2008: Secondary project: photography project involving youth. "Ahecha Paraguay" project involved youth comparing photographs of their remote surrounding to other urban youth.

J: Ghana: My program was art education in a school for the deaf. Secondary projects included art club, basketball coach, and various grant writing for school development: dining tables and benches and computer lab/library.

K: Ghana: Primary project: visual art educator at deaf school, secondary project 1: drum and dance troupe, inform community about deaf school, secondary project 2: after school book and puzzle club.

C: Namibia, 2005-2007: Primary: HIV/Health volunteer at ministry of youth. Other: art class for 5th graders, environment education, field trips for youth, and girls club.

E: Namibia, 2005-2007; Uganda, 2008-2010: In Namibia I was at the ministry of youth and worked on HIV awareness education, integration into youth development sports programs, chaired Camp GLOW and diversity tours, and led many sports/youth groups. In Uganda, I conducted life skills curriculum development with village youth, used art as a tool to learn leadership self-esteem, etc. and used art to explore changing identity with kids living with HIV.

L: Zambia, 2005-2009: Community Health and HIV/Aids volunteer, worked with youth health and HIV/AIDS education, especially sex education and anatomy, developed a theatre group and dance group.

The following samples illustrate how focus group data was collected and documented. Example A represents how I documented each participant's written responses during the curriculum presentation. As previously indicated, each participant was given a copy of the PowerPoint presentation and asked to record their thoughts regarding the content of each slide. The data shown in Table 4: Example A presents the slide content first, followed by the corresponding written comments below. (See Appendix E: Focus Group Written Data.) Example B and C represent how the focus group discussion was transcribed using the audio recording. The transcription consisted of both verbatim and my personal summaries of participants' remarks. (See Appendix F: Focus Group Discussion.)

Table 4: Example A

Art and Visual Culture Theoretical Background

<p>Art and visual culture education scholars generally agree that experiences with art can promote a healthy cultural identity of self and others.</p> <ul style="list-style-type: none"> • Through the creation of art, individuals can reflect upon who they are, where they came from and what has influenced their identity. Clarifying one's own cultural identity involves recognizing personal biases, which is essential to understanding the biases of others. • Viewing others' artwork might involve addressing ambiguous, complex, and contradictory perspectives; which can lead to open-mindedness, empathy, and tolerance of diversity. • Members of diverse cultural groups make art for similar reasons. Gaining an appreciation for how art is used to meet universal, human needs promotes cross-cultural understanding. 			
<p>A: Maybe critical thinking skills are so low (referring to HCNs)</p>	<p>J: (highlighted) <i>individuals can reflect upon who they are...clarifying one's own cultural identity</i></p>	<p>E: Bias when teaching about other cultures.</p>	<p>A: At what age does this need to start to get to the positive results? (referring to first bullet point)</p>

Example B

A: "I think the trickiest part of this whole thing is that you can't understand someone else's culture until you are fully aware of your own, and I think that's the hardest part. So I think that if there is any sort of order to all of this, is that you would have to focus on projects that would help you understand your own culture and then you might have to start with cultures within cultures, or subcultures in your culture."

Example C

L expresses concerns about language: she became fluent in a tribal language that is no longer developing. Therefore, there was no word for art, unique, shape, etc. Translating these ideas into languages that are no longer developing would present a problem.

Analysis

In an effort to address my initial research questions, several methods of data collection were used. First, my literature review combined with personal experience as an art educator and RPCV generated data that was used to inform my curriculum. Second, focus group participants generated written data as they recorded personal responses to the presented curriculum. Third, audio-recorded data was collected during the focus group discussion and later transcribed. The focus group data was analyzed in the following ways. First, I reviewed all of their written remarks in search of reoccurring ideas. Based on the participants' personal comments on the presented curriculum, the following themes emerged:

- Host Country National youth lack critical thinking skills, and would struggle with the abstract concepts presented in this curriculum. Illustrating literal ideas as a means of communication or self-expression is the best way to approach curriculum goals.
- HCN youth's limited exposure to life outside of their immediate village hinders their ability to conceive of other places and cultures.
- The use of irony and humor to address personal, cultural, and cross-cultural identities would be ineffective and confusing.
- Resources are non-existent, and pursuing donations is not sustainable.
- Experiences with art and exploring personal and cultural identity are valuable to HCN youth.

- PCVs could benefit from implementing such a curriculum, but only after they've been in country for 6 months.
- This curriculum would be most effective if implemented outside of the compulsory school environment.
- In order for this curriculum to be effective, it should include both specific, prescriptive instructions as well as general ideas that could be adapted for unique groups of students.
- The curriculum needs to consider that PCVs often lack previous teaching experience and art experience.
- Concepts must be applicable to any environment or culture.
- The cross-cultural encounter needed to address these topics is created by HCNs interacting with PCVs; exposure to additional outsiders isn't essential and maybe impossible.
- 80% of the participants agreed that their HCN culture has been influenced by western culture.

In addition to these reoccurring ideas generated by the group, I noted the following ideas offered by individual participants:

- One participant indicated that art preserves cultural identity and counteracts the negative effects of globalization.
- One participant indicated that HCNs were most concerned with vocational skills and palpable items. Art was most likely prized for its marketability and economic value rather than its potential for promoting a healthy identity.

- One participant expressed that HCNs could benefit from art's therapeutic potential.

After analyzing the written data, I repeated the same process with the verbal data produced by the group discussion. As previously indicated, this socially constructed knowledge generated by the group reflected a different type of understanding. As a group, the participants shared their personal opinions as they saw fit. As private thoughts were made public, each participant created new ways of knowing. This data was also reviewed for reoccurring themes, and the following ideas emerged:

- Possessing a clarified personal cultural identity is vital to understanding other cultures. (understood as a universal truth)
- HCNs' present knowledge of the outside world is extremely limited; therefore teaching about other cultures would have to assume very little pre-existing knowledge.
- Experiences with art can nurture self-reflection and understanding of personal and cultural identity.
- Literal is better; the use of metaphors and humor would be difficult to translate.
- Some volunteers would need very specific facilitation instructions; it's better to provide too much information than not enough.
- Language barriers would complicate addressing the type of abstract concepts suggested in the curriculum.
- HCN youth are influenced by American culture, and could benefit from opportunities to embrace and take pride in their own culture.

- HCN youth demonstrated local, cultural pride when encountering other tribes, yet they were curious to learn about their differences and similarities.
- Planning for the future is difficult for some people in developing countries because of such previous instability. They are conditioned to live in the present because that's all they can do.
- Youth would embrace the ideas offered in the curriculum. Exploring these concepts would be a privilege, but they would ultimately benefit from it. The curriculum goals are most appropriate for youth; young adults are likely more focused on practical skills that offer quick financial rewards.
- In order for the curriculum to be effective, PCVs would have to identify the appropriate participants and environment. Volunteers should be aware that these topics are challenging for teachers and students, and it shouldn't be addressed in the compulsory school setting.
- HCNs typically place more value on collectivist rather than individualist concerns; therefore too much self-exploration might be problematic.

Data Triangulation

Three types of data were collected in this study. The presented curriculum reflected data generated from literature research and personal experience. Focus group participants' personal responses to the curriculum were documented as written data. The focus group discussion produced a third type of data generated by socially constructed knowledge. How did these multiple data sources inform my original research questions? The following three tables illustrate how both groups of themes (written and verbal)

related to the four focus group research questions. Please note that certain themes address multiple questions, and duplicated themes have been omitted.

Table 5: Question 1 and 2

<p>Question 1 and 2: Which theoretical constructs support and contradict the curriculum goals? To what extent do the focus group participants agree or disagree with the theoretical basis?</p>
<ul style="list-style-type: none"> • Experiences with art and exploring personal and cultural identity are valuable to HCN youth. • 80% of the participants agree that their HCN culture has been influenced by western culture. • One participant indicated that art preserves cultural identity and counteracts the negative effects of globalization. • Possessing a clarified personal cultural identity is vital to understanding other cultures. (understood as a universal truth) • Experiences with art can nurture self-reflection and understanding of personal and cultural identity. • HCN youth are influenced by American culture, and could benefit from opportunities to embrace and take pride in their own culture. • HCN youth demonstrated local, cultural pride when encountering other tribes, yet they were curious to learn about their differences and similarities.

Table 6: Question 3

<p>Question 3: In terms of curriculum implementation, what types of learning activities are most conducive to the unpredictable and incredibly diverse circumstances Peace Corps volunteers engage in?</p>
<ul style="list-style-type: none"> • The use of irony and humor to address personal, cultural, and cross-cultural identities would be ineffective and confusing. • Resources are non-existent, and pursuing donations is not sustainable. • PCVs could benefit from implementing such a curriculum, but only after they've been in country for 6 months. • This curriculum would be most effective if implemented outside of the

compulsory school environment.

- In order for this curriculum to be effective, it should include both specific, prescriptive instructions as well as general ideas that could be adapted for unique groups of students.
- The curriculum needs to consider that PCVs often lack previous teaching experience and art experience.
- Concepts must be applicable to any environment or culture.
- The cross-cultural encounter needed to address these topics is created by HCNs interacting with PCVs; exposure to additional outsiders isn't essential and maybe impossible.
- Literal is better; the use of metaphors and humor would be difficult to translate.
- Some volunteers would need very specific facilitation instructions; it's better to provide too much information than not enough.

Table 7: Question 4

Question 4: How would HCNs respond to the curriculum, and what factors contribute to this response? Do the concepts translate well and would they be perceived as valuable?

- Language barriers would complicate addressing the type of abstract concepts suggested in the curriculum.
- Planning for the future is difficult for some people in developing countries because of such previous instability. They are conditioned to live in the present because that's all they can do.
- Youth would embrace the ideas offered in the curriculum. Exploring these concepts would be a privilege, but they would ultimately benefit from it. The curriculum goals are most appropriate for youth; young adults are likely more focused on practical skills that offer quick financial rewards.
- HCNs typically place more value on collectivist rather than individualist concerns; therefore, too much self-exploration might be problematic.
- Host Country National youth lack critical thinking skills, and would struggle with the abstract concepts presented in this curriculum.
- HCN youth's limited exposure to life outside of their immediate village hinders their ability to conceive of other places and cultures.
- One participant indicated that HCNs were most concerned with vocational skills and palpable items. Art was most likely prized for its marketability and economic value rather than its potential for promoting a healthy identity.
- One participant expressed that HCNs could benefit from art's therapeutic potential.

As shown in this chapter, the focus group research methodology and data analysis produced valuable insight on my proposed curriculum. After developing and presenting the curriculum meta-, frame, and task narratives to focus group participants, I examined the reoccurring themes exposed in their dialogues. The next chapter looks at how this feedback can inform curriculum revisions, implications on the broader field of art education as well as Peace Corps Volunteers, and a proposal for future research.

CHAPTER 4: DISCUSSION AND IMPLICATIONS

Implications of my research are examined in this chapter. How might the focus group data impact curriculum revisions? In an effort to emulate the curriculum's presentation in Chapter 3, suggested revisions will be situated in reference to the exposed meta-narrative, frame narrative, and task narrative. I also describe how research findings reveal critical imbalances within the broader field of art education. In addition, implications on Peace Corps Volunteers are considered and future research is proposed.

Implications for the Exposed Meta-Narrative

Overall, the members of the focus group agreed with the curriculum's theoretical background. Based on their Peace Corps experience, they felt that HCN youth would benefit from experiences with art as well as opportunities to explore cultural identity. They also indicated that HCN youth appeared to be influenced by western culture. A few believed that this western influence negatively impacted personal cultural identity. The group agreed with the theoretical perspective suggesting that cultures are fluid by nature and will continually influence one another.

In terms of the exposed meta-narrative, one area that could have been examined further is the potential benefits to Peace Corps volunteers. This concept defines the curriculum's intended purpose, yet the data does not adequately reflect its significance. Focus group members did acknowledge that experiences with art might nurture self-reflection and understanding of personal and cultural identity. The data also suggests that possessing a clarified personal cultural identity is vital to understanding other cultures.

Given that both PCVs and HCNs are active participants, both parties would benefit from these experiences with art. Although the data does mention the potential benefits to PCVs, the concept was not thoroughly discussed. This could be due to several factors. First, my overall curriculum presentation did not sufficiently reflect this intention. The exposed meta-narrative piece suggested that developing countries are vulnerable to exploitation, thus perpetuating the common assumption that they require assistance from more powerful nations. When drawing connections to the Peace Corps, the exposed meta-narrative did not effectively highlight how the curriculum would be mutually beneficial to PCVs and HCNs. In fact, this concept is only mentioned twice throughout the entire curriculum presentation. The rest of the presentation situated the PCVs as the more knowledgeable teachers and the HCNs as the resource-lacking Others. Looking back on my presentation, this vital concept was clearly absent. Another potential reason why this topic was not adequately acknowledged is the strong, underlying assumption among PCVs (and RPCVs) that they are providing a service to less-fortunate people. Although most RPCVs would probably acknowledge that they gained as much as they gave during their service, it is difficult to abandon the altruistic connotation Peace Corps carries. One participant noted in the written comments, “(I) always felt that the last two (Peace Corps) goals were just, if not more, important than the first”. (See Appendix F: Focus Group Discussion)

Another revision to the exposed meta-narrative would involve stressing the importance of PCVs’ good judgment. Nothing is known about the potential participants or their environment. Without this contextual information, the responsibility falls

completely on the PCV to determine whether appropriate circumstances exist to address these topics. Analyzed data repeatedly suggests that the curriculum should include both scripted lesson examples in addition to broad ideas to elaborate upon. PCVs with limited previous teaching experience would benefit from specific facilitation instructions. In addition, data suggests that PCVs must employ sound judgment when selecting appropriate HCN participants. The focus group data clearly indicated that the curriculum addresses challenging subjects and that volunteers need to be aware and prepared to handle these issues appropriately.

To conclude the exposed meta-narrative implications, a revised curriculum would emphasize the facilitator's role as an equal contributor and participant. In order for the curriculum's intended goals to be achieved, both PCVs and HCNs should be reflecting upon their personal and cultural identities. The curriculum's original purpose was to help prevent PCVs from taking on Eurocentric positions during their service, rather than perpetuating them. Unless this point is stressed more clearly, it could be easily misinterpreted. In addition, the exposed meta-narrative should admit that not all circumstances would be conducive to implementing this curriculum. The PCV must practice sound judgment when determining whether these suggested experiences with art would suit their environment.

Implications for the Frame Narrative

The revisions to the exposed meta-narrative would need to be reflected in the frame narrative. The frame narrative's goals do not currently suggest that the facilitator is

also a participant. This distinction needs to be clarified and emphasized in order to achieve the intended curriculum goals. In regards to determining the appropriate environment, the frame narrative might suggest considering the amount of exposure participants have to other cultures. Other considerations that should be pointed out include: participants' age (youth might be more appropriate than young adults); their perceived ability to think independently or creatively; whether their culture values these types of thought processes; whether language barriers would complicate addressing abstract concepts; how visual art functions within their culture, and participants' previous experiences with art.

In addition to these implications, focus group data continually indicated that the curriculum must support facilitators' various ability levels. In order to best address this suggestion, a revised curriculum would provide a detailed description of how to approach the task narrative. This would ensure proper guidance for those facilitators with less teaching experience. Each facilitator would naturally apply a unique approach to curriculum implementation. Nevertheless, as the focus group indicated, more information is better than not enough.

Implications for the Task Narrative

The focus group pointed out two obvious flaws in the curriculum's task narrative. First, the curriculum should not suggest acquiring donated sketchbooks or other materials. These resources are not sustainable outside of the PCV's term of service, and therefore were perceived as inappropriate. The second major error was the curriculum's

continual use of irony and metaphor. As the participants continually pointed out, these concepts would create confusion and prove to be ineffective. As I should have remembered from my own Peace Corps service, a sense of humor is highly culture specific. This is one of the lessons that constantly reappears when RPCVs share their stories. The fact that two thirds of my sample lessons relied upon humor illustrated how easy it can be for a novice curriculum writer to overlook clear fallacies in her work.

In conclusion, the revised task narrative would suggest employing only local, readily available materials. Incorporating a new way to use existing, abundant resources would prove even more effective. Focus group participants stressed using recycled materials and suggested several ways of integrating this idea into the curriculum. The use of humor and irony would be eliminated. The group agreed that literal representations of ideas, feelings, events, etc. should replace abstract concepts. This would reduce unneeded confusion created by language and cultural barriers that result when ideas get lost in translation.

Unexpected Findings

As I reflected on the focus group research, two unexpected findings stood out most evidently. First, the focus group data revealed flaws in my curriculum that I am surprised I overlooked. My misplaced enthusiasm for using irony could have extended to more aspects of the curriculum had I developed it further without consulting others' input. This demonstrated how curriculum writers could extend an inappropriate concept without realizing its true worth. Without proper testing or seeking out additional

opinions, bad ideas might be easily developed and implemented. This unfortunate reality is clearly evident in curriculum and education policy implementation that I've witnessed over the past four years. Second, I am surprised that my exposed meta-narrative did not reflect the importance of PCVs as participants who mutually benefit from the cross-cultural exchange. In addition, the frame and task narrative neglected this concept completely.

Future Research

The focus group discussion confirmed the notion that little can be predicted about the HCNs who might engage in these learning activities. Little is known about the students, while the characteristics of the potential teachers are easier to predict. Research data also indicated that the curriculum must provide sufficient guidance to the facilitator. It is common for serving PCVs to find themselves embarking on new pursuits, such as facilitating an art curriculum, with very limited previous experience. These two factors suggested that the curriculum should focus more on preparing the facilitator and less on attempting to understand the students.

Redirecting the curriculum's focus would involve clearly situating the facilitator as a self-reflective participant. This original curriculum goal would be readdressed and developed more fully. In a sense, this brings me right back to my original research questions, but concentrating more on the PCV and less on the HCN. How can experiences with art promote a healthy cultural identity of self and others? How might a curriculum designed for PCVs serving youth in developing countries address this question? My research revealed that further investigation should center on supporting the

Peace Corp Volunteer. Future curriculum development would focus on reflective teaching practices, and cross-cultural encounters from the American's perspective. Revisions should incorporate the elements of an *educative* curriculum. As suggested by Davis and Krajcik (2005), this should involve helping teachers to be self-reflective, sensitive to students' backgrounds and needs, and capable of interpreting and adapting curriculum goals. In addition, more emphasis should be placed on the interchangeable roles that teachers and students will ideally share through experiences with art.

Implications for Art Education

How does this research impact my perception on the broader field of art education? My study reflected the need for practical teaching resources that model current pedagogical theory. When progressive research addresses the roles played by teachers and students, a smaller power distance is usually advised. Even in a time when predetermined objectives and accountability are paramount within the public schools, pedagogical discourse continues to suggest that students should be creating authentic ways of knowing. Contrary to viewing students as passive learners, less traditional approaches situate teachers and students as collaborative creators of knowledge. I began my research with this understanding and expected my curriculum to reflect a similar philosophy. Nevertheless, my original curriculum did not successfully pull it off. Why? I believe this proves that curriculum writers and teachers need to see evidence of how theory looks in practice. Without exposure to this practical application, imagining the transition from ideology to reality is problematic. My literature review provided an

abundance of theoretical perspectives on curriculum development and multicultural art education, but practical curriculum materials that exemplified these theories were harder to find. The art education field would benefit from these types of teaching resources to serve as models. Until they are available, art educators will most likely continue to implement out-dated curricula and pedagogical practices.

Implications for Peace Corps Volunteers

My study revealed an optimistic consensus regarding the value of combining art education and Peace Corps service. Focus group participants agreed that HCN youth would benefit from more experiences with art, and that cultural identity could be addressed in this way. Viewing these experiences as mutually beneficial to both PCVs and HCNs was not thoroughly explored among the focus group discussion, but this concept retains potential value for future research. The focus group data revealed a perspective towards HCNs as receivers of charity, rather than equal contributors to the cross-cultural exchange. As previously described, this most likely resulted from the unintentional focus of the presented curriculum combined with underlying beliefs held by the participants. This suggests that PCVs would indeed benefit from additional opportunities to examine their roles and the complex social interactions they engage in during Peace Corps service. Experiences with art can foster unique opportunities for this type of personal and cultural reflection if appropriate guidance is available. I intend to continue developing an educative curriculum that cultivates respectful, reflective, cross-cultural encounters between Peace Corps Volunteers and Host Country Nationals.

Conclusion

Intercultural involvement consists not only of accepting the Other in an attempt to understand him or her and to enrich myself with his or her diversity. It also implies that the Other does the same with me, problematising my self-awareness. -Gerardo Mosquera (2005, p. 223)

My original research inquiry transpired from the perceived connection between Peace Corps and topics found in art and visual culture education theory. Based on my own experience ten years ago, I can testify to the profound impact this total cultural immersion might have on an individual. Living and working in a developing country with people who have little exposure to outsiders involves intense culture shock resulting in a renewed personal identity. As our world becomes more connected, the existence of the Other is more apparent across the globe. To a certain degree, a similar type of culture shock will impact more people as we gain greater exposure to each other's lives. This idea inspired my investigation into how experiences with art might help facilitate this process.

The connection between Peace Corps volunteers and addressing this issue through an arts based curriculum seemed like a perfect fit to me. After pursuing further investigation and receiving valuable feedback from returned Peace Corps Volunteers, I believe the strong connection remains evident. Nevertheless, the revealed complexities suggest that a curriculum focused on the PCV is more feasible than one that attempts to understand the HCN. The presented research findings and the redirected focus it implies

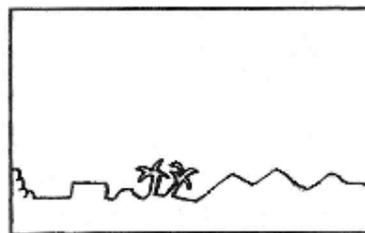
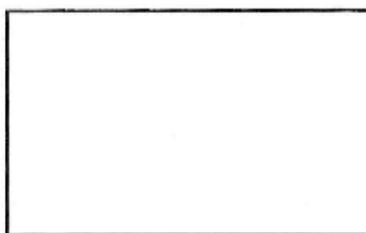
have increased my curiosity on this topic. These results confirm the strength and depth cross-cultural encounters possess, which helps to understand why Peace Corps service leaves such a profound impact on people's lives.

Please note that the following curriculum materials found in Appendix A, B, and C do not reflect proposed revisions. These constitute the original ideas that were critiqued by the focus group.

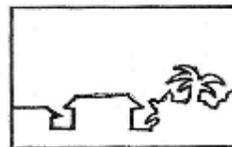
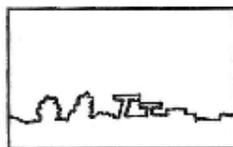
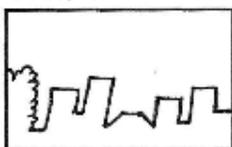
APPENDIX A: PERSONAL IDENTITY SAMPLE LESSONS

Personal Identity Landscape

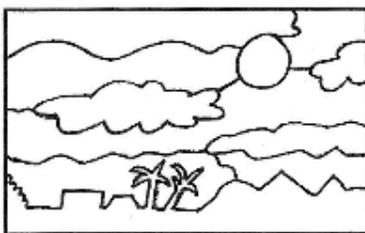
- 1 Position your paper horizontally. Look outside at the horizon. Look closely at where the sky meets the ground or the things on the ground.
- 2 Near the bottom of your paper, draw one line that defines the edge of the sky.



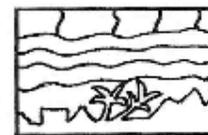
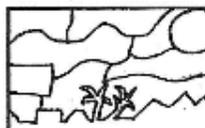
examples



- 3 Divide the sky into 10 shapes.



examples



- 4 Answer the questions on the back. Choose 10 of your answers. Write one answer in each shape in your sky. The letters must touch the top and bottom of the shape. You will have to stretch and squeeze the letters to make them fit.



Personal Identity Survey

Try to answer each question with one word.

What is your favorite food? _____

What is your favorite game? _____

What is your favorite sport? _____

What is your favorite hobby? _____

What is your favorite thing to do? _____

What are you the most proud of? _____

What do you like best about your family? _____

What do you like best about your friends? _____

What do you like best about school? _____

What do you like best about your country? _____

What is your favorite time of the day? _____

List three qualities that describe your best friend.

List three qualities that describe someone you admire.

What is your favorite type of music? _____

What do you do best? _____

What makes you the most happy? _____

List three things that make you laugh.

List three words that describe you 20 years from now.

What job do you do best? _____

What do your friends like about you? _____

Concluding Questions

Name: _____

1. What part of creating this artwork did you enjoy most?

2. What part of creating this artwork did you enjoy least?

3. What do you like best about the finished product?

4. Your artwork lists some of your favorite things in the sky.

What if...these things were always right outside your door just waiting for you to discover? Do you think that you usually find what **you are looking for**? In other words, if you are expecting good things to happen are you more likely to experience goodness? **OR, if you are expecting bad things to happen are you more likely to experience negativity?**

5. If you re-created this picture one year from now, would the words be different?

Which ones do you think will never change?

APPENDIX B: CULTURAL IDENTITY SAMPLE LESSONS

Think about the different groups of people you belong to. What makes them unique?

YOUR SCHOOL CULTURE

You share a unique environment. Describe what it looks like.	
What unique activities do you do together?	
What else is unique about this group of people?	

YOUR FAMILY CULTURE

You share a unique environment. Describe what it looks like.	
What unique activities do you do together?	
What else is unique about this group of people?	

YOUR CITY, STATE, OR NATIONAL CULTURE

You share a unique environment. Describe what it looks like.	
What unique activities do you do together?	
What else is unique about this group of people?	

IDENTIFY ANOTHER GROUP OF PEOPLE YOU BELONG TO

You share a unique environment. Describe what it looks like.	
What unique activities do you do together?	
What else is unique about this group of people?	

Defining Visual Culture

Choose one group of people that you belong to. (Family, school, team, community, country, etc.)

Considering all of the things that make that group **unique**, what images come to mind?

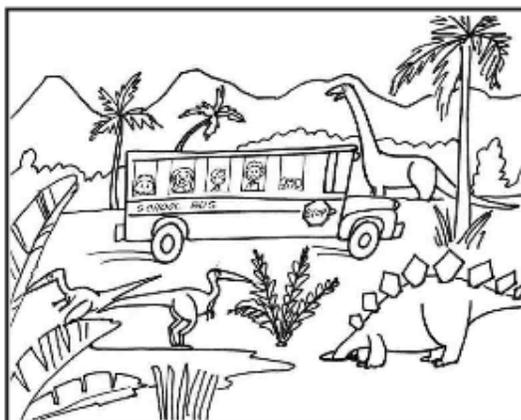
For example, the following pictures might describe your school culture. Please sketch your ideas.



Next, choose one of the images you drew and think about its typical environment. What is its purpose and who uses it? Where is it used? Now think of a completely different environment. Create a picture of this image in an unexpected time or place. Use your imagination and sense of humor. Consider how the image would function in this unusual context. How would the new environment respond to its unexpected presence? Refer to the examples below for ideas, but please do not copy them directly.



Watching sports is a favorite past time of many people who live in the United States today. Fans wear unique clothes and use special props to cheer on their team. This picture situates the fans in a very different place and time. How do you think their new environment would react to this example of today's American visual culture?



The school bus is a vehicle that is unique to a school's visual culture. People typically do not ride in a big yellow bus unless they are going to school. This picture situates the bus in a very different place and time. How do you think their new environment would react to the school's visual culture? How would the students react to their new environment?

WHY DO WE MAKE ART?

Think about the visual art in your community. In the space below, make a list of specific examples that you have seen.

People make art for many different reasons. The following categories describe common purposes for art. When people create art, they might take on one of the roles listed below. Considering the examples you listed above, which category do you think they belong in? Write each of your examples in the box that best describes the purpose of the artist.

ARTIST'S PURPOSE	EXAMPLES OF ART FROM YOUR COMMUNITY	EXAMPLES OF ART FROM ANOTHER TIME OR PLACE
Ascribers of status (e.g., clothing designers, jewelers, tattoo artists)		
Catalysts of social change and propaganda artists (graffiti and poster artists)		
Enhancers and decorators (makers of textiles and ceramics)		
Interpreters (landscape painters, abstract artists)		
Spiritual Artists (mask makers, sand painters)		
Recorders of history (portrait artists and photographers)		
Storytellers (Illustrators)		
Industrial Designers (designers of furniture, vehicles, and tools)		
Architects (designers of buildings)		

Can you fill in the third column with examples of art from another time or place? Think about what you've seen on T.V. or in the movies, pictures, or places you've traveled to.

Categories taken from Chalmers' book *Celebrating Pluralism: Art, Education, and Cultural Diversity*, 1996.

APPENDIX C: CROSS-CULTURAL ENCOUNTERS AND CULTURAL HYBRIDITY

SAMPLE LESSONS

Cross-Cultural Exchanges

Different groups of people influence each other's culture, whether they realize it or not. Sometimes this happens over hundreds of years, and sometimes evidence of this appears very quickly. Think about the cultural exchanges that you have seen. For example, do you make or eat food that originated in a different country? Do you think the version that you eat is a slightly different recipe than the original? Why would this happen? Please consider each of the categories below and write examples of cross-cultural exchanges in the spaces.

CATEGORIES	EXAMPLES	CULTURES INVOLVED (at least two)
Food		
Language		
Architecture		
Art		
Music		
Clothing Styles		
Tools and Technology		
Other		

Extreme Examples of Cross-Cultural Exchange

Choose an object that you might closely identify with a specific culture, and redesign it so that it reflects a different culture. When deciding on an object, consider categories such as food, architecture, art, clothing, musical instruments, modes of transportation and other forms of technology.

Once you've decided on a specific object from a specific culture, choose a very different culture that possesses distinct visual qualities. Describe the visual characteristics of this second culture. Consider styles, patterns and colors. Consider materials that are commonly associated with the culture's environment. How could these materials be used to create the object you've chosen? Use your imagination and sense of humor.

EXAMPLES

OBJECT: Teapot

DIFFERENT CULTURE : The Arctic

DEFINING CHARACTERISTICS OF DIFFERENT CULTURE:

Very cold, ice, white, fur coats, igloos, dog sleds, snow

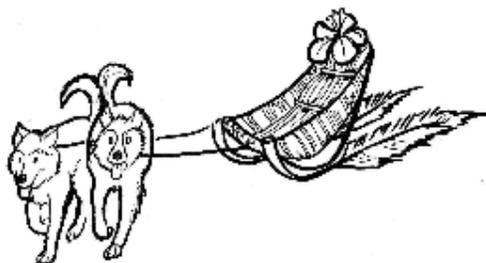


OBJECT: Dog Sled

DIFFERENT CULTURE: Tropical Island

DEFINING CHARACTERISTICS OF DIFFERENT CULTURE:

Hot and humid, green leafy plants, bright colored flowers, sandy beach, grass huts



Extreme Examples of Cross-Cultural Exchange

WRITTEN REFLECTION

1. Identify the object you selected and its cultural origin. Describe how you've changed the object to reflect a different culture.

2. How does this change the object's original function? How does it change its meaning? How might people of that culture react if they saw it?

3. Can you think of any objects that reflect multiple cultural influences? If so, what are they?

4. Do you think that cultures are always influencing each other, or do they try to remain unaffected and pure?

APPENDIX D: FOCUS GROUP RECRUITMENT LETTER

Attention Returned Peace Corps Volunteers!

During your Peace Corps service(s), did your primary or secondary project involve **art education** or **youth development**? This includes participating in summer camps and extra curricular clubs for youth and teenagers.

If so, would you like to participate in a focus group that allows you to reflect upon this experience while evaluating a curriculum titled: “Using Art Education to Promote Healthy Cross-Cultural Understandings in the Developing World”?

My current thesis research in the Art and Visual Culture Education Graduate Program involves **gathering insights from people like you!** Your opinions and perspectives would be used to inform revisions on the existing curriculum; and would be of great value to its potential effectiveness as a tool used by future in-service PCVs or art educators.

The focus group will consist of 5-12 participants and take place at the beginning of the Spring 2011 semester. The total time commitment will not exceed three hours. If you are interested, please reply to rshipe@email.arizona.edu no later than December 1.

Please consider contributing to this study. I'm looking forward to learning how your profound, Peace Corps experiences can enrich my research; and I am certain that it will! Many thanks in advance!

Best wishes,

Becky Shipe

Peace Corps Uzbekistan, 2000-2001

APPENDIX E: FOCUS GROUP WRITTEN DATA

Art and Visual Culture Theoretical Background

Art and visual culture education scholars generally agree that experiences with art can promote a healthy cultural identity of self and others.

- Through the creation of art, individuals can reflect upon who they are, where they came from and what has influenced their identity. Clarifying one's own cultural identity involves recognizing personal biases, which is essential to understanding the biases of others.
- Viewing others' artwork might involve addressing ambiguous, complex, and contradictory perspectives; which can lead to open-mindedness, empathy, and tolerance of diversity
- Members of diverse cultural groups make art for similar reasons. Gaining an appreciation for how art is used to meet universal, human needs promotes cross-cultural understanding.

A: Maybe critical thinking skills are so low (referring to HCNs)	J: (highlighted) <i>individuals can reflect upon who they are...clarifying one's own cultural identity</i>	E: Tolerance: bias in teaching about other cultures.	L: At what age does this need to start to get to the positive results-in reference to bullet point # 1.
---	---	---	--

How Globalization Impacts Cultural Identity and the Relevance to Developing Countries

- Some argue that globalization equals homogenization of cultures; resulting in less dominant cultures losing their distinctive qualities.
- Some argue that globalization allows cultural diversity to flourish. For example, technology allows music, language and art can be shared more easily across cultures.
- Either way, developing countries are typically vulnerable to exploitation; and their cultural identities play a role in this process. Some are fundamentally tied to preserving their cultural identity, while others constantly re-create themselves as their fluid boundaries and governments change.

<p>A: Disagrees with first statement: globalization is evident. Art will keep cultural memory and therefore negate homogenization. Cultural memory can be kept-read prosthetic memory highly dependent on art and technology *Don't attempt in the first 6 months of service *Make curriculum for non-artists and non-teachers *PCV participation=cross cultural encounters *Focus on concepts that a PCV can apply to their situation/culture</p>	<p>J: it seems many countries are leaving their cultural heritage behind in order to try to assimilate to a more western ideal.</p>	<p>K: Agrees with first point, regarding second point: yes, but changed to superficial-genuine culture diminished</p>	<p>C: Yes, kids all want to be Beyonce or the soccer star and everyone has DSTV, cable/satellite, but little art class</p>	<p>E: Yes, while others constantly recreate themselves as their fluid boundaries and governments change. South Africa/Namibia-different cultures, just 20 years since apartheid ended, could be helpful to create and support tolerance, knowledge, openness about people around that are viewed as other but are actually maybe more similar than they realize?</p>	<p>L: Rural villages, more remote, less affected either way</p>
---	--	--	---	---	--

<p>After reviewing a wide range of literature on these topics, I most closely identify with the following perspective offered by Paul Duncum, a strong contributor to art and visual culture education research.</p> <p>In response to the argument that globalization is extinguishing native cultures, Duncum claims that no single cultural hierarchy exists, and that national cultures have always been greatly influenced by outsiders. It's a natural process that has been occurring forever, but the current breakthroughs in communication and transportation have sped up the process. Rather than viewing less dominant world cultures as passive recipients, he believes that they proactively interpret new meanings, thus continuing the dynamic process of re-creating cultural identity. Duncum admits that developing a sense of one's own cultural background is important in order for this to be a self-aware translation and not a submissive transmission (Duncum, 2001).</p>		
<p>A: Agrees with: <i>Duncum claims that no single cultural hierarchy exists, and that national cultures have always been greatly influenced by outsiders and they proactively interpret new meanings, thus continuing the dynamic process of re-creating cultural identity.</i></p> <p>Art=language. Indigenous language also =language there are languages being lost and with loss of language = loss of culture</p> <p>Look at Susan Hiller, Art and Anthropology. She did a project on language, the loss of language</p>	<p>E: Submissive? Are we all equally active though in making our cultural identity? Hybrid modernities in art/education. What is "culture"?</p>	<p>L: Agree! Zambians really had no sense of self, no critical thinking, no problem solving skills..</p>

Connection to Peace Corps Volunteers

Consider the Peace Corps' Three Goals:

1. Helping the people of interested countries in meeting their need for trained men and women.
2. Helping promote a better understanding of Americans on the part of the peoples served.
3. Helping promote a better understanding of other peoples on the part of Americans

- Using experiences with art to promote a healthy cultural identity of self and others could be mutually beneficial to PCVs and HCNs.
- During pre-service training, the Peace Corps intends to prepare PCVs with the knowledge and skills to confidently embrace the cross-cultural exchanges that are waiting for them. However, additional opportunities to address and nurture a healthy understanding would be helpful throughout the PC service.
- PCVs have a variety of opportunities to implement new curricula with HCN youth in relatively informal settings such as summer camps.
- Visual arts can potentially offer therapeutic, creative, and non-threatening opportunities for self-reflection and cultural identity exploration.

<p>A: (highlights): <i>PCVs have a variety of opportunities to implement new curricula with HCN youth in relatively informal settings such as summer camps and Visual arts can potentially offer therapeutic, creative, and <u>non-threatening</u> opportunities for self-reflection and cultural identity exploration.</i></p>	<p>C: but HCNs wanted vocational skills or saleable items, “structured way” of addressing problem: in PC, discussion with flipchart</p>	<p>E: Yes, this could be offered during PCV’s mid-service service training: applicable to life skills, summer camps, or girl clubs.</p>	<p>L: Always felt the last 2 goals were just if not more important than the first. (highlighted last statement) I’ve seen this in the abused kids my parents work with, it would be fabulous to see w/ HCNs</p>
--	--	--	--

Challenges Facing Peace Corps Volunteers

In regards to establishing a healthy learning environment, Peace Corps countries present a wide variety of challenges for teachers including:

- Strict gender roles that impact students' performance in classroom environments
- Students find it difficult to think critically or creatively
- Limited to no experience using art media and techniques
- Cultural differences deem certain themes and imagery offensive/inappropriate
- Educational and art-making resources may be limited to none.

<p>A: (highlights all but first one) Limited to no experience using art media and techniques- but that's the best place to be. We had to do some major fundraising then that takes out a lot of the sustainability out of the project, which I found upsetting.</p>	<p>J: (highlighted all except) <i>cultural differences deem certain images inappropriate...</i></p>	<p>K: (highlighted) <i>gender roles, difficult to think creatively, no experience using art materials, imagery offensive/inappropriate</i> *language barriers in explanation of project to students *little exposure to abstract ideas.</p>	<p>C: No resources or materials, no sustainable teachers</p>	<p>E: Limited experience using art materials: that was me! Also how to keep it going; sustainability? Counterpart?</p>	<p>L: Creativity and critical thinking is not taught! No resources at all, books, pencils, etc. Language, I was trying to recall in Bemba how I would explain these concepts.</p>
--	--	--	---	---	--

Curriculum Logistics

The topics suggested by art and visual culture researchers are good for divergent thinking and creativity, addressing multiple cultural identities and issues related to the effects of globalization, cultural hybridity, etc....

The challenge is translating these concepts into experiences with art that are feasible, and demonstrate responsible use of resources.

The curriculum positions the creation of art as a means of communicating ideas. The purpose is not to perfect technical skill, but to develop artistic skills while completing projects designed for any ability level.

Students will have sketchbooks that will be used for sketching and drafting as well as their final projects. The purpose of bound books is to preserve the paper, and serve as a reflective portfolio.

They could make the books from local materials, or PCVs could locate donated sketchbooks.

Acknowledging that art takes many forms is important, but acquiring the appropriate materials to create a variety of visual art pieces may not be realistic.

Materials: surfaces that can be bound and tools for writing.

<p>A: Feasible, demonstrate responsible use of resources *bind books *projects that involve painting over the images and text with paint or crayon, etc.</p>	<p>K: (highlighted) <i>curriculum...a means of communicating ideas.</i> Sketchbooks and pencils would work.</p>	<p>C: I like creativity too, but people want job skills, make books with used paper from businesses, sew it together with Japanese stab binding.</p>	<p>E: Are we working with local art teachers who will keep doing the curriculum? Bringing in sketchbooks could make seem like the "PCVs project" so lack HCN ownership This activities would be useful for establishing commonalities in a newly formed group, like girls club, camps, teams, committees</p>	<p>L: Using art for communication, donated sketchbooks would not be sustainable</p>
---	--	---	---	--

Curriculum Structure

The curriculum is divided into 3 areas:	
<ul style="list-style-type: none"> • Personal identity • Cultural identity • Cross-cultural encounters and cultural hybridity 	
A: Personal identity and cultural identity are difficult in a lot of countries, yet you can't understand culture if you don't understand your own.	L: First two great! Third would be difficult

Additional Points Which Guide Curriculum Development

<ul style="list-style-type: none"> • Social psychologists explain personal identity as formed and developed continuously through interaction with others. In other words, self-other understanding (how we define and relate to others) develop in parallel. They also relate it to cultural identity; or to an individual's need for collective continuity and belonging to a group. Personal, social, and cultural identities are fluid, and as humans become increasingly familiar with our diverse, global neighbors; these identities will become more dynamic. • When addressing cross-cultural encounters, participants recognize emerging similarities and differences that exist among various groups of people. Empathizing with the "other" involves accepting the fact that "otherness" is situated, and dependent on context. • The point is not to insist that students define their cultural identity based on the place they were born or their immediate family; but rather acknowledging how these circumstances have impacted their dynamic personal and cultural identities. 	
A: (highlighted) <i>personal identity...through interaction with others..how we define and relate to others...acknowledging how these circumstances have impacted their dynamic personal and cultural identities.</i>	K: (highlighted) <i>how we define and relate to others</i> *constant re-definition of self through repeated interaction with others *stagnant=less exposure, move(changing)=more exposure to world

Personal Identity Unit Goals

<ul style="list-style-type: none"> • Participants will engage in self-reflection by identifying their dynamic personal values, preferences, strengths and weaknesses. • Participants will incorporate these ideas into the creation of unique pieces of artwork. • By viewing and relating to the artwork of others, participants will gain awareness of shared similarities and differences; thus creating new inter and intra-personal understandings. 			
<p>K: (highlighted) <i>personal values, preferences, strengths, and weaknesses..viewing and relating to artwork</i></p>	<p>E: Participants will gain awareness of shared similarities-yes!</p>	<p>L: Unique would be difficult. Rural Zambians have been surrounded by so little “uniqueness” many have never left the village, never seen “art”, it would be a challenge to convey</p>	<p>E: Really more dynamic or more alike? Empathizing with the other...highlighted. Regarding last statement: but socio-eco, education, religion all also impact identities, other circumstances. People in villages aren't often exposed to rest of the world? Or if so, see very stereotypical images of how others live, act, look, etc.</p>

Personal Identity Sample Lesson

<p>Level: designed for 10 years and up, can be easily adapted</p> <p>Length of time: approximately 2 hours</p> <p>Minimum Materials: surface and writing tool</p> <p>Desired Materials: permanent black ink pens, watercolor paints, brushes, watercolor paper</p> <p>The purpose of this activity is to provide participants the opportunity for personal reflection. Participants are asked to answer a variety of questions that require both trivial and meaningful answers. The questions ask participants to examine positive areas of their lives and are not intended to be threatening or intimidating. Participants are not asked to share these answers with anyone else, except for the ten answers they choose to include in their artwork. This allows participants to reflect on a variety of personal feelings and opinions but only reveal what they are comfortable presenting. (Hand-outs provide activity sequence, accompanying self-reflection questions, and concluding questions)</p>	
<p>K: (highlighted) <i>personal reflection..positive areas of their lives</i></p>	<p>E: likes this idea</p>

Additional Lessons That Address Personal Identity

<ul style="list-style-type: none"> • Personal Identity Masks (see handout) • Illustrate your best or worst memory • Illustrate your life ten years from now 			
<p>A: Illustrate: what do you do with the kids that “don’t draw” to get over the fear of mistakes?</p>	<p>J: I think all three lessons could be very effective. Especially number 2 and 3, I’m not sure about the first, I think it depends on the age group, younger being better.</p>	<p>C: Non art people balk at this, “I can’t draw!” I’m not excited about the pre-fab eyes and parts, it doesn’t encourage creativity, but okay if goal is more about discussion of culture, what about looking at the country’s masks? Make a mask from found materials?</p>	<p>L: Illustrating worst or best memory would translate well</p>

Cultural Identity Unit Goals

<ul style="list-style-type: none"> • Participants will explore their multiple cultural identities by examining the various groups of people in which they belong and defining distinguishing qualities of each group. • Participants will examine the art and visual culture related to these groups of people. • Participants will create pieces of art that reflect a unique perspective of cultural identity.
<p>L: Additional challenge: translating these concepts into local language when PCV is still learning it him/herself.</p>

Cultural Identity Sample Lesson

<p>Level: designed for 10 years and up, can be easily adapted</p> <p>Length of time: approximately 2 hours</p> <p>Minimum Materials: sketchbook and writing tool</p> <p>Desired Materials: markers, colored pencils, or watercolor paints and brushes</p> <p>The purpose of this activity is to provide participants the opportunity to identify the multiple cultures they belong to, and the unique visual culture associated with these groups. After exploring these ideas, participants use irony and humor to create an impossible scene that positions a recognizable cultural element in an unusual time or place. (Hand-outs provide activity sequence and examples)</p>		
<p>A: A verbal identity workshop for a day and then go into the project.</p>	<p>C: Likes the activity involving identifying different groups you belong to and distinctive characteristics of each group.</p>	<p>E: Identifying multiple cultures that one belongs to: this could be really helpful/fruitful in a country marked by strict tribe/class/religious designations.</p>

Additional Lessons That Address Cultural Identity

<ul style="list-style-type: none"> • Why We Make Art: Group Activity (see handout) • Illustrate a memorable, cultural event that you once experienced. • Create a piece of art that pays tribute to a cultural element that you are proud of or is meaningful to you.
<p>L: Illustrate a memorable cultural event: many have never left the village.</p>

Cross-Cultural Encounters and Cultural Hybridity

<p>Unit Goals</p> <ul style="list-style-type: none"> • Participants will identify visual evidence of cross-cultural exchanges in their environment. • Participants will explore this concept across space and time; depending upon available research resources and relevance to specific community. • Participants will explore this concept across space and time; depending upon available research resources and relevance to specific community. 	
<p>J: (highlighted) <i>resources</i></p>	<p>K: (highlighted) <i>visual evidence of cross-cultural exchanges in their environment..cultural hybridity</i></p>

Cross-Cultural Encounters and Cultural Hybridity Sample Lesson

<p>Level: designed for 10 years and up, can be easily adapted</p> <p>Length of time: approximately 2 hours</p> <p>Minimum Materials: sketchbook and writing tool</p> <p>Desired Materials: markers, colored pencils, or watercolor paints and brushes. Clay or assemblage materials could be used to create a 3-dimensional piece.</p> <p>The purpose of this activity is to provide participants the opportunity to identify specific, visual evidence of cross-cultural exchanges. After exploring this topic, participants will create an object that reflects an exaggerated cross-cultural exchange. This activity allows participants to use their sense of humor and imagination while creating a unique piece of artwork. (Hand-outs provide activity sequence and examples)</p>
<p>No written comments given</p>

Additional Lessons That Address Cross-Cultural Encounters and Cultural Hybridity

- Choose a building in your community and redesign it to reflect multiple cultural influences; focusing more on aesthetic appeal and less on irony or humor.
- Consider interior and exterior details.
- Illustrate a memorable, cross-cultural encounter that you once experienced.
- Create a piece of art that reflects your appreciation for cultural blending, or how it has impacted your life in a positive way.

J: I think #2 is excellent as those students could easily draw from their experiences with a PCV.

E: Number 2 and 3 seem more sophisticated

Final Reflection Questions

- Do you think that these experiences with art, if handled appropriately, would promote a healthy cultural identity of self and others? In other words, would participants' tolerance and appreciation for diversity increase? Would they gain a clarified perspective of how their own personal and cultural identity influences how they perceive others?
- Addressing personal and cultural identity is a sensitive subject that touches everyone's core. Considering the potential for miscommunication and ideas getting lost in translation (which is common among PCVs and HCNs), do you think this curriculum would be more helpful than harmful?
- How do you feel about the focus on using humor and irony to address these issues? Do you think this would be effective, non-effective, confusing, or potentially offensive?

A: Work with world wise schools, talk about prejudices? Step 1: get them to understand themselves, Step 2: get them to have some idea of another culture then complete the two. (highlighted) *Would they gain a clarified perspective of how their own personal and cultural identity influences how they perceive others*-Yes! Using humor, etc. has the high potential of becoming racist. It would have to be very focused and in some cases not even be attempted in the first six months of service.

Consider: How to avoid stereotyping and generalizations, How to teach other cultures? Maybe have a project where they list every stereotype and generalization?

Strengths: Personal and cultural identity=so important, focus on their own culture

Weaknesses: Humor and irony, the success of this project is dependent on the intelligence and awareness of the PCV, make more concept based.

J: Yes, I think that if handled correctly, this curriculum would help students understand themselves and their culture better as well as the possible cultures that surround them. I would worry a bit about letting the lesson get too silly. The importance lying in getting the students to understand differences and not make fun of them.

Strengths: I think that for the most part your lessons are well layed out and will be effective in most situations. I think that they will effectively help the students think about their personal/cultural identities but also other cultures

Weaknesses: I don't think humor or irony would work. I think perhaps making some of the lessons have a little more development work prior to the actual project.

K: Yes, however I think this curriculum would have to follow more practice with using imagination, thinking for self and the self apart from the community. I think some much more basic questions should be addressed first that are much more literal. Landscape project: great, very literal. Following projects: larger leap from literal, many kids haven't even seen cartoons before to associate cartoon like features as representing a person. Yes, I think translation will be difficult, but I think its doable, I don't think will be harmful at all. I think using humor and irony is great idea, but be very difficult to understand each culture to implement effectively as humor so different in different places-though not offensive.

Strengths: overall idea of reflecting on identity, personal and cultural, all of your information gathering 1. What you want to gather 2. How you think about it

Weaknesses: humor, too many specifics for information application/reflection

Suggestions for implementation: website/blog.

C: Would participants' tolerance and appreciation for diversity increase, gain a clarified perspective of how their own personal and cultural identity influences how they perceive others? Maybe, but depends on the kids! The local high school had crowded classrooms with rowdy boys, very difficult to have respectful conversations and introspection, okay with younger kids and smaller groups. She highlighted humor and irony as ideas getting lost in translation and more helpful than harmful.

Curriculum should perhaps start with materials if intended for PCVs, how to use different materials, how to modify projects for crayons and food coloring vs. colored pencils, how to repurpose garbage and found materials

Strengths: giving kids the opportunity to make art and talk about culture in a creative thinking format

Weaknesses: humor, consider including more types of visual art other than just drawing, found object, sculpture, weaving

E: Yes, more helpful than harmful, humor would be non-effective and not understood. Yes, promote a healthy cultural understanding if students have some background already about other cultures from reading, history, science; but could also be very teacher-driven. I found that when using art forms in life skills education that my counterpart and I really had to prompt the students so much, which then cuts down on "diversity" kids just copy.

Strengths: creating opportunities for cross-cultural communication and/or understanding really fun, new, different way of learning

Weaknesses: challenge is how to explain without giving too many prompts/examples; need to recognize within culture still variety, how do you get at? Fear of creating/supporting stereotypes.

A: Irony would be confusing: The PCV would have to teach about the other cultures and places, which represents their perspective not the HCNs

Strengths: developing personal identity and personal cultural identity, introducing the concept of art in general-huge!

Weaknesses: non-literal art activities, translating concepts.

APPENDIX F: FOCUS GROUP DISCUSSION

Focus Group Discussion Transcription Including Verbatim and Summarized Thoughts

A: “I think the trickiest part of this whole thing is that you can’t understand someone else’s culture until you are fully aware of your own, and I think that’s the hardest part. So I think that if there is any sort of order to all of this, is that you would have to focus on projects that would help you understand your own culture and then you might have to start with cultures within cultures, or subcultures in your culture.”

L: “That’s what I like about it, is that it starts with personal identity and your own cultural identity and then moves on. I was in extremely rural Zambia and these people never left the village, so they have nothing to compare it to so that the whole idea of other cultures is a foreign concept so if you are going to try to go in and present some kind of cross-culture module it would require the teacher to first teach a geography lesson and then teaching them about that culture. Which then brings up issues of bias and what’s actually being taught and how well can you actually teach about other cultures and create that understanding.”

A: “What we did with my photo project which is different because it’s photo and the volunteers were in charge and at the end of each section of time you get the images printed and then you would exchange with another volunteer and so if you were a rural volunteer you would exchange with someone who lived in the city or outside of your department because none of those kids have left their situation. So then they could look and then have an exhibition with these photos and then kids could see what it looked like outside of where they lived and then you could create a discussion around that. So if you were drawing horizon lines and if there were big buildings in some, you could even talk about city verses country or something like that.

I was in a very rural situation and if I was going to try to get my students to try to come up with something from another culture they don’t know anything else. So I like the idea of choosing another part of the world and do a small geography lesson so that they have a frame of reference and then building on top of that. So that they would have something to draw from other than their own limited personal experiences.”

L: “What I thought would help with Zambians themselves, they have no concept of personal identity and I always thought that was something lacking and I thought that art could always do really well so I think that during those first two months that would work incredibly well, I think it would be fantastic.

The first project especially because it’s very literal. They need that otherwise it would just go way over their heads. Even the second one using the cartoons to represent something else; like a cartoon mouth representing a real mouth. I think that would be a lot for them to understand because many of them have never seen cartoons, but I think

that the idea is good, you would just need more in the middle, something to bridge the literal to what it represents.”

L suggests that the curriculum should provide specific activity adaptations in case materials are unavailable.

A describes how they needed to provide specific photography instructions, a list of technical vocabulary terms, and really simplified ways to implement the project step by step such as “talking points”.

A refers to the ICE (Information Collection and Exchange) disk from Peace Corps during her service, she might see if she can get a hold of her friends welcome package and look at her ICE disk.

L expresses concerns about language: she became fluent in a tribal language that is no longer developing. Therefore, there was no word for art, unique, shape, etc. Translating these ideas into languages that are no longer developing would present a problem.

J thinks that art can be crucial to helping kids understand their culture. He thought that young Ghanaian kids were highly influenced by western culture and putting their own cultural heritage by the wayside. He suggests that art can be a good way for them to appreciate and understand their own cultures and the things that are starting to be forgotten. He believes that this is one important reason why art should be taught in Peace Corps.

E explains that the local people where she lived were really poor but they had cable t.v.. So, they all wanted to be Beyonce and the soccer star. She doesn't think they had an art class, yet the few art objects that they made were really very precious. She continues to talk about her experience at a Camp GLOW (Girls Leading Our World) where people were coming from all over and the different tribes identified themselves by their unique tribal culture. The pride was there but they were still very curious to see someone else's culture. They recognized that they were all different.

When asked if addressing cultural identity is important to youth in developing countries, particularly when education in general is not a given, **L** remarks that addressing cultural identity would be a privilege. Zambians live for the day, and everything they did was focused on surviving that day. Therefore, learning about cultural identity would be a privilege but she still thinks it would be very important.

A agrees that planning for the future was not something that people in developing countries would do, they have no control over their future or destiny.

When asked if the local people would value this type of curriculum, **A** explains that the youth would embrace it. This is important because the youth are the future of the country.

The older people would be more likely to resist, but exposing young people to these concepts could be promising. She admits, “Not to say that we know what’s best for their country, because that’s always the problem with development and sustainability. But if we’re just saying that it’s important for the youth to understand who they are and then they can do what they want with it.”

J says that Ghanaian students knew who they were culturally and they would often joke about it. He believes tribal cultural identity is strong in many parts of Africa, so focusing on cross-cultural understanding is important. He remarks that making peace within their own tribes was difficult, so making peace within their entire country was even more difficult. He suggests that this might be unique to Ghana, but **A** agrees that this was true in Paraguay too. (Researcher’s note: I understand this as “loyalty to your own” when that’s all that you know. If you identify with your country at large than the Other is another country on the other side of the world. A true “cosmopolitan” is more able to relate to humans in general.)

K explains that Ghanaian people feel like their identities are more solid and not dynamic. They are who they are, and will most likely never change. (Researcher’s note: This suggests that not every group of people will embrace the concepts of fluid identity because it may be at odds with everything they’ve always thought.)

K explains that there are many conflicts between the uneducated and the educated in Ghana.

C explains that she wouldn’t be able to have a mature lesson with her high school students, and the older students wanted nothing but vocational skills or something to sell. She believes that the younger students would respond to and benefit most from this curriculum

Knowing your audience and your relationship with your audience is important. **A** describes how she hand picked a group of students who she felt would respond well to the photo project. **J** says that unless the volunteer had an existing relationship with his/her students, conversations about heavy or personal topics would be uncomfortable.

K explains that Ghanaian people identified so closely with their family, and collective culture was so strong that if a person seemed self-absorbed they would be considered an outcast.

C suggests that the value of divergent thinking is important in tribal cultures, its just hard to do.

A admits being uncomfortable with the humor used in the curriculum. She suggests that students make a list of all of the generalizations or stereotypes that they associate with a group of people, just to get it out there from the beginning.

L describes how PCVs who were also minorities had a particularly difficult time, but it offered a great opportunity to address stereotypes. This would be beneficial to Peace Corps volunteers.

E suggests a great idea that she did with her sister's students. The teacher asked their students to draw the first thing that came to their mind when she said the word "Africa", and Beth asked her students to do same thing: draw the first thing to come to their minds when she says "America". These pictures could be exchanged to allow each group to see how others' perceive their country.

She describes how some of the more advanced projects relied on language. Drawing, on the other hand, could be used as a universal language.

A questions the curriculum's sequence, and suggests that more scaffolding should be used to ease the students in slowly. She stresses that volunteers would need good judgment to figure out how they should adapt the curriculum. In order to best support all facilitators, the curriculum might include a list of suggested or required skills.

She suggests that Camp GLOWs would be ideal. The HCN campers have already been identified as the leaders of tomorrow, so they might benefit most from this type of curriculum.

She explains that the challenges include language barriers and limited exposure to abstract ideas.

A suggests that the curriculum begin with a motivational, "pump you up" paragraph followed by very specific instructions for activity implementation.

K agrees that the idea of using humor would not go over well. She remembers that her students did not appreciate the concept of creatively combining two animals to make a new imaginary animal. This type of humor is very similar to what's found in the presented curriculum.

L suggests that the younger children are more open to thinking creatively.

Both **A** and **J** remark on how the HCNs thought that they could not be wrong, which is why they would always agree with you. They could not think independently or critically. The students they worked with had to know THE RIGHT answer.

The group agrees that humor does not translate at all. Humor is culture specific.

L suggests incorporating proverbs instead of irony or humor. The PCV should have a developed understanding of the HCN culture before they would successfully implement

this curriculum. A PCV should not attempt this until they've been in country for 6 months.

K appreciates the activity involving a list of subcultures, and identifying different groups and their distinctive characteristics. She suggests that just drawing these examples might be good. She thinks the additional ideas listed below the sample might be better than the provided example. She suggests presenting the ideas and concepts and then let the PCVs take it from there. The discussion questions might be developed further.

C suggests an arts-based curriculum that worked really well.

She suggests that art as therapy could be useful, but possibly more effective with students who were already comfortable drawing.

J recommends drawing an example on the board and then immediately erasing it to prohibit direct copying.

He proposes providing a concept and then giving many different examples of how to approach it, with specific guidelines.

K suggests the “wayfinding” approach to structure the curriculum.

The group discusses the idea of painting over pages of old Newsweek Magazines and then using those as the sketchbooks.

REFERENCES

- Ballengee-Morris, C. & Stuhr, P.L. (2001). Multicultural art and visual culture education in a changing world. *Art Education*, 54(4), 6-13.
- Ballengee-Morris, C. (2002). Cultures for sale: Perspectives on colonialism and self-determination and the relationship to authenticity and tourism. *Studies in Art Education*, 43(3), 232-245.
- Ballengee-Morris, C., Daniel, V.A.H., & Stuhr, P.L. (2008). Social justice through curriculum: Investigating issues of diversity. In T. Eça & R. Mason (Eds.). *International dialogues about visual culture, education and art*. Chicago, IL: The University of Chicago Press, 81-95.
- Banks, J. A. (2007). *Educating citizens in a multicultural society*. New York, NY: Teachers College Press.
- Chalmers, F.G. (1996). *Celebrating pluralism: Art, education, and cultural diversity*. Los Angeles, CA: The Getty Education Institute for the Arts.
- Chalmers, F.G. (2002). Celebrating pluralism six years later: Visual transculture/s, education, and critical multiculturalism. *Studies in Art Education*, 43(4) 293-306.
- Davis, E.A. & Krajcik, J.S. (2005). Designing educative curriculum materials to promote teacher learning. *Educational Researcher*, 34(3), 3-14.
- Desai, D. (2005). Places to go: Challenges to multicultural art education in a global economy. *Studies in Art Education*, 46(4), 293-308.
- Duncum, P. (2001). Theoretical foundations for an art education of global culture and principles for classroom practice, *International Journal of Education and the Arts*, 2(3). Retrieved from <http://www.ijea.org/v2n3/index.html>
- Friedman, T.L. (2007). *The world is flat: A brief history of the twenty-first century*. New York, NY: Picador/Farrar, Straus and Giroux: Distributed by Holtzbrinck Publishers.
- Howard, G.R. (1999). *We can't teach what we don't know*. New York, NY: Teachers College Press.
- Kleiber, P. (2004). Focus groups: More than a method of qualitative inquiry. In K. deMarrais & S.D. Lapan (Eds.). *Foundations for research: Methods of inquiry in education and the social sciences*. Mahwah, NJ: Lawrence Erlbaum Associates, Publishers, 87-102.

- Marshall, J. (2009). Globalization and contemporary art. In A. Arnold, E.M. Delacruz, A. Kuo, & M. Parsons (Eds.). *Globalization, art, and education*. Reston, VA: National Art Education Association, 88-96.
- Mosquera, G. (2005). The Marco Polo syndrome: Some problems around art and Eurocentrism. In Z. Kocur & S. Leung (Eds.). *Theory in contemporary art since 1985*, Malden, MA: Blackwell Publishing, 218-224.
- Nyaberi, D.O. (2009). A policy analysis of formal education in modern multiethnic Kenya: A case for cultural hybridization. In A. Arnold, E.M. Delacruz, A. Kuo, & M. Parsons (Eds.). *Globalization, art, and education*. Reston, VA: National Art Education Association, 76-82.
- Peace Corps. (n.d.). *Culture matters: The Peace Corps cross-cultural workbook* (Peace Corps Information Collection and Exchange Publication No. T0087). Washington, DC: U.S. Government Printing Office. Retrieved from <http://www.peacecorps.gov/wws/publications/culture/index.cfm/>
- Peace Corps: About us. (2011). Retrieved March 27, 2011 from <http://www.peacecorps.gov/index.cfm?shell=about>
- Peace Corps: Participating universities. (n.d.). Retrieved March 27, 2011, from <http://www.peacecorps.gov/index.cfm?shell=learn.whyvol.eduben.fellows.participating>
- Rohloff, P. & Rohloff R.P. (2009). Solidarity, global scholarship, and the ethics of Encounter: A case study from Guatemala. In A. Arnold, E.M. Delacruz, A. Kuo, & M. Parsons (Eds.). *Globalization, art, and education*. Reston, VA: National Art Education Association, 278-284.
- Shkedi, A. (2009). From curriculum guide to classroom practice: Teachers' narratives of curriculum application, *Journal of Curriculum Studies*, 41(6), 833-854.
- The United Nations Educational, Scientific, and Cultural Organization (2009). *UNESCO world report: Investing in cultural diversity and intercultural dialogue executive summary*. Paris, France: Kutukdjlan, G. and Corbett, J (Eds.). Retrieved from <http://www.unesco.org/new/en/unesco/resources/publications/unesdoc-database/>
- The University of Arizona: Peace Corps Fellows/USA. (2011). Retrieved March 27, 2011 from <http://grad.arizona.edu/peacecorp/home>