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"How Will You Do This?" Infusing Multiculturalism Throughout Art Teacher Education Programs

Joni Boyd Acuff[1]
The Ohio State University

ABSTRACT

The argument that teacher education is unresponsive to critical approaches to multiculturalism is not new (Vavrus, 2011). Some art education programs continually marginalize multiculturalism in social foundation courses (Knight, 2006). Or, if multiculturalism is included in normative courses like methods, it is situated as a "theme" within the curriculum. This marginalization of multiculturalism is not conducive to teaching preservice students how to respond to diversity or to construct a culturally responsive pedagogy. The following article details an action research project in which the author describes, analyzes and assesses strategies used to infuse multiculturalism throughout an art education secondary methods course. This research helps to reframe the initial debate that questions the quality of multicultural competency and visibility in preservice teacher education.

"How Will You Do This?"

During my dissertation defense, I passionately declared that I would create multicultural art education experiences in which students questioned power structures, identified personal biases, promoted equity, and learned empathy. I hoped that my teaching and students' learning these lessons would inform their future art teaching. As I concluded my novice proclamation, a committee member asked, "How will you do this?" I did not have an answer, and I willingly shared this fact. Fortunately, my "I don't know yet" did not result in my failing the defense exam. The committee member's question was not proposed to contest my goals; its purpose was to make me cognizant of how I would have to plan a way to accomplish those goals. Art teacher education programs that thoroughly integrate multicultural goals into normative art education curricula are scarce (Knight, 2006). The committee member knew this and wanted to prepare me, as she was once in my position, asserting similar goals.

The author of this article can be reached at: acuff.12@osu.edu.

While her interrogation addressed the personal strategies I planned to use in my ensuing professorship, it also raised much larger questions. Why do some art education programs in higher education lack consistent infusion of critical multiculturalism?[2] And are those art educators who are concerned with multiculturalism relegated to teaching only optional, isolated, special topics courses titled Multicultural Art Education?

This research revisits a previous inquiry explored by art educator Wanda Knight in 2006. In "Using Contemporary Art to Challenge Cultural Values, Beliefs, and Assumptions," Knight asserts:

> Teacher education programs have the responsibility of preparing preservice teachers for a diverse society. Multicultural perspectives should not be limited to isolated courses but should permeate every aspect of the curriculum, the goal of which is to increase respect for diversity, reduce racism, and positively affect student learning. (p. 40)

Knight insists that multicultural perspectives should be integrated into general art education curriculum. Her solutions are discussed in descriptions of the pedagogy, instructional strategies and seminar activities she utilized to teach a special topics course titled, "Using Contemporary Art to Challenge Cultural Values, Beliefs, and Assumptions." While I use Knight as a point of reference, my research is dissimilar, as it details work done in a course that

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[2] Various critical theorists have critiqued some of the directions multicultural education has taken, arguing that it has deviated too far away from its original goals (Nieto, Bode, Kang, & Raible, 2008; Sleeter & Bernal, 2004); and that its historical roots are grounded in a critical analysis of power (Banks, 2004; Gay, 2004). Simply put, some approaches to multiculturalism fail to identify power and privilege as chief concepts of interrogation. Named as "liberal multiculturalism" (Ladson-Billings & Tate, 1995; May & Sleeter, 2010), it is characterized as being "trivialized, taking the form of practices . . . such as holiday celebrations or lessons focusing on self-esteem (May & Sleeter, 2010, p.7). These researchers reject this diluted version of multiculturalism and have returned to their origins to embrace what they now call "critical multicultural education," based in challenging power structures and cultural subjugation.

is not marginalized in social foundations. My research addresses the query, how can an art educator infuse multiculturalism into "general" undergraduate art education courses such as elementary and secondary methods, which attend to tasks such as curriculum development, assessment, and classroom and behavior management?

Methodology

This inquiry is positioned as action research; it interrogates practices done in the context of my university classroom. Kindon, Pain and Kesby (2007) suggest that action research is focused on "social action, policy reform or other types of social or systematic change" (p. 11). It is "teacher-conducted, classroom-based research whose purpose is to measure the effects of new instructional strategies, activities or techniques; the overarching goal is to improve student learning" (The McGraw-Hill Companies, 2011, para. 4). However, action research can also be a personal examination of one's own life and professional practice while steadily working to effect change or create institutional reform. The essential steps of an action research are plan-act-observe-reflect (Anderson, 2005). This methodology supports a reflective practice, allows one to try new ideas, and reliably assess their effectiveness. It creates meaningful and lasting change in one's practice, in students' learning, and one's school (The McGraw Hill Companies, 2011). The following section details this action research and is organized under headings *Plan, Act, Observe, Reflect*, the four steps of the action research process. To make conclusions, I use descriptive data collected during candid class discussions, and excerpts from students' writing exercises.

Reflections on Teaching Secondary Methods

Plan. The official course description for the secondary art methods course, titled Visual Arts Studies: Reflective Visual Arts Practices, communicated that instruction should guide students through the processes that will enable them to construct meaningful visual culture/art inquiry experiences within the larger secondary school curriculum. In course planning, I included the additional goal to

place multiculturalism within the course's agenda. In addition to the four course objectives from past course syllabi, which had no goals of teaching students how to perform in a diverse classroom or teach in a multicultural world, I added: "Students will learn how to navigate a diverse classroom and will be introduced to information that will help establish and maintain confidence in teaching students from various backgrounds." The selected course literature supported this additional objective. The primary texts for the course were Susan Cahan and Zoya Kocur's (1996) *Contemporary Art and Multicultural Education*, *Rethinking Curriculum in Art* by Marilyn G. Stewart and Sydney R. Walker (2005), and *Assessment in Art Education* by Donna Kay Beattie (1997). To complement these texts, I assigned literature from various art education journals, as well as from journal articles and books outside of the discipline. The articles were specific to topics such as curriculum development, classroom and behavior management, and assessment, but with explicit attention to diversity and cultural variances. Each reading assignment, regardless of its topic, had literature that acknowledged diversity. The goal was to support a continuous, growing acknowledgement of people's diverse cultural frames of reference (Ogbu, 1993). Teachers are responsible for effectively adjusting instruction and pedagogy to satisfy varied perspectives in their classroom. This goal guided my syllabus construction, assigned reading list, and instructional activities.

Act and Observe. The most effective instructional activity used in my classroom was interactive group discussion, a cooperative learning strategy (Johnson & Johnson, 2007). For each reading assignment, there was a corresponding class discussion aimed to elicit self-reflection, as well as to promote knowledge construction. David Bridges (n.d.) writes, "Discussion has been seen as such a central component of social practices deemed democratic…this is why the use of discussion in the classroom is often seen as an especially democratic form of pedagogy" (p. 73). This reciprocal activity helps students identify the diversity in their peers' thinking (Knight, 2006). Additionally, it potentially influences, alters, and/or facilitates a renegotiation of one's personal beliefs. For example, the

students read two articles that encouraged using controversial topics in art curriculum development, Cohen's (2005) "Students living in violent conflict" and Jeffers and Parth's (1996) "Relating controversial contemporary and school art." The articles initiated discussion about religion, racism, and homosexuality. Discussing this text helped the art education students understand how personal biases inform teaching pedagogy, and how teacher beliefs could potentially remove an entire group of people or culture from the classroom. Students' art educational experiences are often shaped by their teachers' world views (Jeffers & Parth, 1996). In numerous written reading responses, some art education students confessed that they never made direct connections between their teaching pedagogy and their personal beliefs and biases.

The art education students in the course (99% of whom were White) talked about embracing multiculturalism; however, they never demonstrated that they held a multicultural perspective that transcended actions such as adding artists of color into lessons and teaching historical cultural practices like African mask making and Mexican Day of the Dead projects. The issue with this additive framework of multiculturalism is that it supports the "Other"-"norm" dichotomy. Steinberg (2009) suggests that White students rarely see themselves as central *within* multiculturalism and diversity. Multiculturalism is always something that is separate from them, something they must "embrace," "accept," or "tolerate"; Whiteness is often an unexamined norm (Tatum, 1997). Encouraging my White students to see themselves inside the multicultural discourse was critical, as "evidence suggests that students learn more, attend more regularly, and participate more actively when they can relate to curriculum by seeing themselves and their communities mirrored in it than when they do not" (Sleeter, 2008, p.151). With this in mind, I assigned readings that made the correlation between Whiteness and multiculturalism visible. One article elicited the following student response:

Reading this article encourages me to not only keep an open

mind to diversity, but to realize it starts with me as a diverse being. We are all different. I must take steps towards promoting respect for diversity from the very start of teaching. This mindset will help me to better engage each of my students individually, as well as aid them in developing efficient ways of interacting with one another.

Another student communicated that his understanding of the teacher's role shifted to include being a "model of multiculturalism, not just a teacher who teaches multicultural art units." While these students' statements reveal a bit of development in their understanding of multiculturalism, I realize that the assigned literature addressed the effects of White privilege, but never clearly defined it and its structural origins. I believe the students needed to understand *why* they initially thought of themselves as racially unmarked (hooks, 1994) and not within diversity. Otherwise, these prospective teachers would not have the intellectual tools to make curricular decisions that disengage the structural, hegemonic practices that initiate and maintain the *status quo.* It is fair to state that race was not salient to my art education students; they did not inherently understand that race is a filter through which people see the world (Sleeter, 2008). In the future, explicitly addressing White privilege in this art education course will be a priority.

To accompany discussions, students engaged in writing activities that allowed them to communicate ideas and ask questions anonymously, without the fear of reprisal. Once, I instructed the students to write one question or comment for Wasson, Stuhr, and Petrovich-Mwaniki's (1990) "Teaching art in the multicultural classroom: Six position statements." One student asked, "Why do we need to discuss diversity in art?" Another student shared her idea that each classroom population is different; therefore, teaching multiculturalism should be based on whether or not the class population is very diverse. She went on to assert that some teachers may simply mention multiculturalism, but it will not need to be the main focus if the student body is not varied. For me, this activity

served as a formative assessment that revealed both explicit and implicit resistances to multiculturalism, as well as misinformed, undeveloped understandings about diversity and multicultural education. I used all of their anonymous questions and comments as discussion prompts. Using the students' inquiries as a platform to build knowledge is necessary for true learning to occur (Freire, 1970) and for re-negotiation of ideas to begin. For example, various students asserted that art was inherently multicultural and diverse, thus requiring art education to follow lead. One student declared the need for multiculturalism to influence every classroom, regardless of the lack of visible (race and gender) diversity in the classroom. In addition, she asserted that an all-White, upper class group of students needs multicultural education even more than "other" groups of people. I was pleased that the students challenged each other to think more critically about multicultural teaching practices. I did not aim to indoctrinate the students; I wanted my students to come "to these positions via their own capacity to think and critically assess the world they live in" (hooks, 2003, p. 8).

I assigned two readings that addressed heterosexism and identified the challenges that homosexual youth face in schools today, Nichols' (1999) "Gay, lesbian, and bisexual youth" and Payne's (2010) "Your art is gay and retarded." I aimed to help the future teachers understand that irrespective of their personal ideals, they would teach students whose beliefs, cultures, and lifestyles conflict with their own. From the students' written discussion responses, I learned that some students struggled with the idea of addressing homosexuality in curriculum or working with youth who identify as lesbian, gay, bisexual, transgender, or questioning (LGBTQ). However, it was clear that students had negotiated their beliefs and did not allow their ideals to take precedence over the needs and safety of their future students. For instance, a student shared how only through the article did she realize that not all of her students would be heterosexual. A different student wrote that the article influenced her pedagogy, as she now desires to strive for creating a safe, inclusive classroom environment, not just a well-managed one. According to another

written reflection, the assigned articles helped a student broaden his definition of diversity to surpass skin color. All of these examples exemplify how the literature I chose for the course effectively facilitated the kind of internal dialogue that is required in classrooms with goals of change (Sleeter & Grant, 2007).

Through my observations, I identified a clear need for multiculturalism to be embedded throughout all courses in the art education teacher training program. Some student questions and comments were uninformed and revealed a lack of critical reflection on self and the world. After reading a manuscript titled "Culturally responsive classroom management strategies" (n.d.), from the Metropolitan Center for Urban Education website, the art education students admitted that they did not consider the need for teachers to be cognizant of students' cultures when attending to classroom management. Upon reading about teaching ESL learners (Eubanks, 2002; Shoemaker, 1998), some art education students stated that they never considered the possibility of teaching this population, and therefore never gauged specific instructional strategies that would be particularly useful in addressing the success of these students. The first time a pre-service teacher considers the concept of working with a population of ESL learners should not be the semester before they student teach. Fortunately, the course I developed facilitated opportunities for self-confrontation and for pedagogical reconsiderations. Instances such as the ones I have observed and described support the idea that programmatic shifts that bring multiculturalism to the forefront all throughout the teacher education program are necessary.

Reflect. As an incoming Assistant Professor, I worried about how students would receive my teaching and scholarship. My scholarship is fully situated in multiculturalism; therefore, I assume a critical pedagogy in which I promote critical consciousness, the recognition of power and engagement with social action. While I am fully committed to these teaching goals, I fear being identified as the cliché Black woman professor who teaches multiculturalism. This internal

conflict persisted as I planned, acted, and observed my infusion of multiculturalism in the undergraduate, secondary methods course. For example, during discussions, I considered whether or not students thought I "played the race card." As a Black woman in a perceived authority position, information that I present about the critical multicultural discourse is deemed debatable (hooks, 2003). A Black woman who teaches about diversity or advocates for equality is often identified as a person with an "agenda" or being the "angry Black woman" (Bryant, Coker, Durodoye, McCollum, Pack-Brown, Constantine, & O'Bryant, 2005).

According to Steele and Aronson (1995), this fear I experienced is called negative stereotype threat. Negative stereotype threat occurs when one is in a situation in which they may be judged or treated in terms of a racial stereotype. This experience is not novel for women of color in academia (Carter-Black, 2008; Collins, 1986; Jackson, 1998; Souto-Manning & Ray, 2007; Tatum, 1997;). Unfortunately, most women of color take on this relentlessly arduous task (Steele & Aronson, 1995). Carter-Black (2008) adds, "Simply recognizing that a negative group stereotype could be attached to you within a given context may be enough to trigger that threat" (p. 9). This directly relates to the question, how are teachers of color defined by students? Reactions to negative stereotype threat may result in a diminished ability to authentically self-define, as it can manipulate a person and cause them to work hard to distance themselves from central aspects of their identity, like race and gender. I infer that this is why I initially desired my students to receive information that I presented, but not acknowledge that it was filtered through the lens of a Black woman; when at the same time, I was asking them to recognize that their understanding of the world is filtered through Whiteness. Upon reflection, I realize how contradictory my actions were.

In addition, I am positive that this race-related stress influenced the efficacy of my teaching; it is probably why I conveniently disregarded discussing White privilege in a class with a 99% White student demographic. I naïvely wanted to present information in a neutral

way; however, my physical appearance is not neutral, thus the information was never neutral for the students. I now recognize the need to acknowledge my positionality in the classroom. I am more cognizant of how information is perceived in relationship to my skin color. This experience ignited additional reflective questions for me, such as: How do I define myself as a teacher of color? How am I defined by students? How does this influence my work? How does the race of the professor influence classroom community?

In retrospect, I realize that when my dissertation committee member asked me, "How will you do this?" I considered solely the systematic restrictions that would hamper my success in teaching multicultural art education in academia, and disregarded the possibilities of personal challenges. Throughout this research, I found contradictions embedded within my overarching goal to teach critical multicultural art education. If I cannot embrace a true definition of self that places race and gender at the forefront, how can I effectively teach my students to do the same? I had to re-visit this inquiry for 15 weeks as I planned, taught, and reflected on my teaching this course. The more I accepted my position as a Black woman disseminating multicultural information, the more effective I was engaging in constructive, truthful dialogue about diversity with my students. Teachers must know who they are themselves before they can really teach their students (Nieto, n.d.).

Analysis and Conclusions

The analysis of this research is twofold, as an action research study may attend to both social action/systematic change as well as critical interrogations of one's own practice. To respond to the first of these two goals, I revisit the guiding research question, "How will you (I) do this?" I utilize Knight's (2006) chart (Figure 1) that details four approaches to multiculturalism.

Approaches to Multicultural Education

The Contributions Approach (level 1) centers on heroes and holidays, and is the most widely used approach to multiculturalism in North American schools. In this approach, art teachers do not challenge the long-established ethnocentric curriculum; therefore, it maintains its fundamental structure, and distinctive characteristics. Art teachers discuss cultural artifacts: however, they pay minimal attention—if any—to their meanings and significance to "minority"cultural and racial groups.

The Additive Approach (level 2) supports art teachers adding content concepts, themes, and perspectives of minority groups to the curriculum without changing its structure. "Minority" students learn little of the history and contributions of other racial and cultural groups to North American society.

The Transformational Approach (level 3): the art teacher seeks to change the structure of the curriculum to enable students to view matters from the perspectives of "the Other." Changes in the basic assumptions and fundamental structure of the curriculum become apparent.

The Social Action Approach (level 4): students examine key social issues, and take action to help resolve them. Because art teachers help them acquire the attitudes, knowledge, and skills necessary to participate in social change, students feel empowered. Students' self-examination through value analysis, decision making, problem solving, and social action experiences is essential to this approach.

Figure 1. Knight's (2006) Approaches to Multicultural Education.

I identify "The Transformational Approach (level 3)" as the method utilized most in my curriculum and teaching. I revised the course objectives and added literature that identified diversity as a significant aspect of all teaching strategies. While my adding information to the curriculum may appear to fall under "The Additive Approach (level 2)," the supplementary activities I utilized yielded transformational results. According to Freedman (2010):

> Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and irreversibly

alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans and with the natural world; our understanding of relations of power in interlocking structures of class, race, and gender; our body awarenesses, our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy. (p. 3)

To strive towards the transformational learning that Freedman (2010) describes, I guided students in identifying personal biases, promoting equity, and learning empathy. The discussions and written activities generated student reflections that considered the "Other." To partially support this assertion, I offer a student's reflection:

While reading this [assigned article], I had time to reflect on the way I view other cultures and how my lack of knowledge might adversely affect my students whose cultural backgrounds differ from my own. I have noticed that I tend to gravitate toward students in my observation classes who I feel I can relate to on some cultural level. This is a natural tendency, but it shows that I am insecure enough to keep myself from branching out—I don't want to be that kind of teacher. I think that since I'm aware of my own cultural lens, I will [be] more sensitive to and less intimidated by all of my future students who I might not be able to identify with.

This student's introspection was one of multiple reflexive statements made during class discussions and writings. Some art education students identified and acknowledged their biases based on their understandings (or lack thereof) of various cultures. They also realized how these judgments may affect their teaching. Students communicated their unconscious desire to maintain comfort in the classroom; therefore, they were conveniently inattentive to "Others." Such self-realization fostered contemplation upon how school students are affected by teacher negligence.

Christine Ballengee-Morris and Patricia Stuhr (2001) write, "All forms of education act as social intervention and the implementation of these forms reconstructs society in various ways" (p. 8). My art education students expressed how the literature informed their working teaching pedagogy. For example, after I assigned an article about how to deal with youth who use discriminating speech in the classroom, a student responded:

It is important that we read and understand these texts because it is information that is relevant to the classroom today. These things (discriminating speech) really do happen and are occurring in schools. So, as a teacher, I am glad to have read these articles so I can be prepared …. Even though I have observed [hurtful language] in the teacher's class I am observing, I have never thought about it in terms of *my* teaching or how I might deal with this. Therefore, it [the reading] was an[sic] eye-opening.

Transformational learning is about encouraging students to listen, think, and act upon perspectives that are different from their own. The results of such actions are potentially transformational because young children's lives and learning experiences are altered by the art teachers' decisions to make strides to be reflective multicultural educators in their classrooms. This includes their choice to create curriculum objectives that are fundamentally attentive to diversity and maybe even counter-hegemonic in many ways.

I placed multicultural emphasis on a course that has not been traditionally conceptualized as multicultural. This type of mediation is necessary within any transformation process (Ramsey & Williams, 2003). Unfortunately, I am concerned that my efforts did not create sustainable knowledge in students. An authentic comprehension of multiculturalism cannot be achieved in 15 weeks (one semester) of instruction alone. According to Ramsey and Williams (2003):

If a comprehensive multicultural approach is integrated into the 4 years of undergraduate [education] . . . there is clearly

more potential to effect attitudinal change and development of related knowledge and pedagogical skill than if there is minimal or tangential exposure to issues of diversity in teaching and learning. (p. 208)

If students receive only one course that infuses multicultural ideas, understanding, and practices within art education, the knowledge they gain potentially dissolves, especially since their understanding of the multicultural discourse has barely been developed. There must be significant immersion in this topic from all directions in order for multiculturalism to eventually be seen as an inherent component within art education. To generate the comprehension essential to create and implement an inclusive, culturally responsive classroom pedagogy, students must be continually immersed in art education courses that identify critical multiculturalism as essential to teaching.

To analyze the personal, introspective aspect of this study, my teaching process, I revisit the "reflect" stage of this action research. Even as a researcher of critical multiculturalism, I was often uncomfortable infusing multiculturalism into the methods class. My struggle can be attributed to personal fear of knowing that racial lenses shape ideas about "good" teaching (Pollock, 2008) and that Black women usually do not fare well within this framework of identification. Initially, I did not want to acknowledge how my identity influenced how students would receive information. My fear also affected what I did and did not teach; my omitting White privilege from the class conversation is an ideal example of this. However, once I recognized and allowed my positionality to guide my instructional decisions, I was much more effective in my teaching. Positionality is critical in creating authentic spaces for learning and discussing culture (Desai, 2000). According Merriam, Johnson-Bailey, Lee, Kee, Ntseane, & Muhamad, (2001), positionality can be associated with race, gender, religion, sexual orientation, gender or any microculture. It acknowledges that your understanding of the world is subjective to your place within it. Positionality places biases at the forefront of conversations and fosters more genuine

dialogues amongst groups. Openly communicating biases to students places teachers in a vulnerable, uncomfortable position. However, in order for art educators to place the present normative teacher education programs into a critical discourse, we must be willing to be uncomfortable with ourselves; this includes troubling and deconstructing our own identities. Without this discomfort, the *status quo* prevails and our future art teachers may learn a narrative that communicates the idea that teaching techniques exist outside of an understanding of culture and diversity (Vavrus, 2011).

bell hooks (2003) writes, "Educators are poorly prepared when we actually confront diversity. Professors and students have to learn to accept different ways of knowing, new epistemologies, in the multicultural setting" (p. 41). This assertion is significant because hooks identifies both students *and* professors as learners in need of a critical pedagogy that supports multiculturalism. My action research supports hooks' claim, as this study revealed that students' pedagogies do evolve from multiculturalism being infused throughout "general" art education courses, but it also highlighted the imperfections of the conduit through which art education is fed, which is the professor. Future art teachers will not be prepared for diversity if art teacher educators do not assume an authentic, active, critical pedagogy. I believe this is why programmatic shifts still have not transpired even though this debate is decades old. If we cannot model this critical pedagogy as teacher educators, we cannot expect the individuals we teach to be multiculturally competent or see themselves within the multicultural discourse.

How Will *We* Do This?
Stuhr, Ballengee-Morris, and Daniel (2008) suggest, "Multiculturalism in art education . . . [consists of] curricula guided by democratic social goals and values that seek to confront the racial, class, gender, and homophobic biases woven into the fabric of society" (p. 83). Curriculum can be a primary contributor to oppression; assumptions can be inferred by the inclusion or exclusion of certain information (Knight, 2006). Therefore, art teachers and art teacher educators

must "critically scrutinize their options…in order to clarify the social information they are conveying overtly or covertly to their students" (Knight, 2006, p. 41; see also Desai, 2000; Wasson, Stuhr, & Petrovich-Mwaniki, 1990). If art teacher education programs do not provide opportunities for prospective teachers to recognize the potentially damaging results of their choices, how can they be expected to have the knowledge and desire to make the responsible decisions we are asking of them?

Steady infusion of multiculturalism throughout art teacher education programs should be a goal of the entire program. The success of such a programmatic shift relies on teacher educators cultivating, nurturing, and being true to their personal and professional identity. There must be a willingness and desire to recognize and acknowledge positionality. This process definitely played a role in how I, although with faults, infused multiculturalism throughout my "general" art education course. Desai (2010) suggests,

> Social justice education requires self-actualization to take place in order for students to commit to it for the long haul….It is only through this process of self-actualization that prospective teachers can design art practices and curricula that will allow their students to examine their lives through multiple and critical lens in order to imagine other ways of being. (pp. 174-176)

To extend this assertion, I believe that teacher educators must undergo this same "awakening." The lack of (or fear of) this personal, internal process may be why more art teacher educators have not committed to infusing multiculturalism throughout their art teacher

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education programs "for the long haul."

Examining Fair Trade as an Art Education Opportunity

Amanda Alexander
University of Texas at Arlington

Connie DeJong
Global Gallery

Jen Miller
Sierra Club, Global Gallery

James Sanders III
The Ohio State University

ABSTRACT

Four art education researchers consider how addressing Fair Trade can expand and develop ways to teach students and the community about social justice. The authors first discuss Fair Trade through globalization, (inter)national laws, and the environment. Then through an analysis of Global Gallery, a nonprofit, Fair Trade organization in Columbus, Ohio and an example of incorporating Fair Trade into an undergraduate classroom, one familiarizes him/herself with the potential learning opportunities that surround Fair Trade and its foundations, policies, and practices. The authors advocate for a dialogical approach inside and outside of the classroom through dialogical action (Freire, 1970). Collectively authors reconfirm the need for art educators' sustained commitment to empowering and respectful cultural exchanges between students, educators, and diverse, artistic communities that can potentially lead to social transformation. The authors reflexively reconsider their work in engaging arts patrons, students, and consumers in helping to make that possibility a reality.

Introduction

For decades, art educators have advocated for social justice and equality in the classroom, within their communities, and at national and international scholarly assemblies. As a field we have expanded and developed ways to educate through art about visual culture, various global practices and traditions, and how to critically examine global power structures across social, political, and economic contexts and conditions (Ballengee-Morris, 2002; Delacruz, Arnold, Kuo &