ART EDUCATION FOR SOCIAL JUSTICE: EMPOWERING MARGINALIZED KOREAN STUDENTS THROUGH A COMMUNITY CULTURAL ARTS PROGRAM

BY

YONG SOCK CHANG

DISSERTATION

Submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Art Education in the Graduate College of the University of Illinois at Urbana-Champaign, 2014

Urbana, Illinois

Doctoral Committee:

Professor Elizabeth M. Delacruz, Chair
Professor Klaus Witz
Professor Michael Parsons
Professor Julia A. Kellman
Professor Jae Young Lee
Abstract

The main purpose of this dissertation is to understand how students responded to a multicultural art education curriculum designed and implemented to help multicultural students in Korea develop self-esteem and see themselves more positively, while also imparting to them a strong sense of their value as individuals. I had hoped to propagate a deeper understanding of two main issues: respect for all cultures in South Korea and an illustration of a new way in how social justice concerns function in the multicultural Korean society.

This research is also important because it departs from existing art theories and classroom research in Korea, by focusing on the individual child’s response to the artistic experience and deals with their artwork on its own merits in terms of how it benefited the child as a whole. While taking theory into account, this study departs from dogmatic adherence to rigid theoretical framework and focuses instead on the deeper response of the individual child.

My curriculum consisted of 14 art activities implemented as an after-school program in an existing South Korean multicultural center. My students were of Korean mixed-race origination. Their fathers were Korean and their mothers came from Japan or China. Although there were 15 total students who ranged in age levels from 1st to 6th grade, the majority of the study focuses on two sixth grade girls, Iwha and Eunbie. Their experiences were, in many ways, emblematic of the program as a whole: the challenges they faced, their overall growth, and how they came to contextualize art within a multi-cultural, social justice framework.

In order to understand Iwha and Eunbie’s response to my curriculum, I used the qualitative research methodology, “Essentialist Portraiture.” This approach allowed me to understand these two girls on a deeper level. Through the use of questionnaires given to Iwha and Eunbie and interviews with them as well as examination of their artwork, I was able to gain
deeper insight into how the program functioned and to use the experience to augment my growth as a teacher. Through intense exploration of Iwha and Eunbie’s art and words, I could better understand their response and contextualize it within the larger framework of social justice art in the classroom.

During the course of this research, three significant themes emerged: (a) an opening up by Iwha and Eunbie in terms of feeling freedom to pursue their ideas and as a result grow their expressive capability, (b) a development of self-confidence and self-reliance in the girls to help with facing challenges in their personal lives, and (c) an overall growth in Iwha and Eunbie’s awareness of their self-value. This expansion in self-awareness was further manifested in three additional dimensions: (a) awareness of self, (b) awareness of social issues, and (c) awareness of cooperation and collaboration with others.

Before this study commenced, I was convinced that art should be an essential part of multicultural education programs because it is the one common medium that transcends all cultural barriers. It speaks to the humanness of us all. After analyzing the performance of this curriculum, I am more convinced than ever that the most suitable and beneficial program for social justice educational goals is one that is grounded in a relevant cultural context and that focuses strongly on fostering empathy through art. This dissertation makes suggestions how to improve and expand the curriculum.
To my family
Acknowledgements

To Dr. Elizabeth Delacruz, advisor and chair of the committee; Dr. Klaus Witz, director of dissertation research; Dr. Juila Kellman, Dr. Michael Parsons, and Dr. Jae Young Lee, committee members; I would like to express the most profound thanks for the incredible support and friendship you have extended to me as well as for your encouragement and your efforts to hold me to a higher standard.

To my family; it would be impossible for me to completely express my feelings for the support you have given me throughout my life. Your undying faith in my potential has been a guiding light for me always. To my sister also I must extend the deepest affection, for she has always been there for me to lean on when I needed her. I love you all very much.

For all of this, I will be eternally grateful.
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Chapter 1

Introduction

I am interested in how public art education programs in K-12 schools engage the growing complexity of multicultural life in my home country of South Korea, and how art education fosters emerging ideals of South Korean society. My study builds on contemporary theories and practices in multicultural/intercultural art education. Multicultural education has been understood to mean the study of and respect for diverse cultural groups making up a society, along with an underlying regard for issues of equity, opportunity, and social justice for all people of a society (Banks, 2002). It is a common term found throughout U.S. education and art education discourse. Intercultural education is a term more commonly used in educational discourse in European countries and in the United Kingdom (Steers, 2009). When scholars use the term “intercultural” as opposed to “multicultural,” they tend to mean not just the study of and respect for distinct cultures, but the study of that respect for the condition that emerges when distinct cultures interact and are connected together, based on a belief that no culture exists in isolation (Delacruz, 2010; Zimmerman, 2001-2002). My study engages an intercultural framework.¹

Our traditional societal composition and cultural norms are now being impacted by low birth rates among native-born Koreans, an influx of low wage immigrant workers, rapid growth in international marriage and mixed race children, a widening gap between rich and poor, xenophobia, racism and other issues resulting from international trade, commerce, mobility, communications, and technology that are now well known facets of globalization. To have a large segment of Korea’s population that is disenfranchised and not well-educated is damaging to South Korean prosperity. Even more alarming are issues of social injustice directed at these

¹ Although I am using an intercultural framework I will often use the word multicultural throughout this work to avoid confusion because it is the term most scholars around the world are most familiar with.
disenfranchised segments of Korean society. Social justice education is also central in my framework. This is especially so when you have a large segment of society disenfranchised and receiving poor education, poor resources, and not really being accepted as an integral part of society. The inequities that perpetuate the poor conditions of large segments of our society also prevent the society as a whole from achieving prosperity. So I take a social justice educational approach not just for ethical reasons, although those are in my heart, but also for more pragmatic and practical reasons.

I believe that art education can contribute to helping our society through an art educational framework based on intercultural and social justice. I do not claim that art education can do these things alone. Through my research, I will develop and examine practical curricular examples of intercultural and social justice art education that can be used to support these changes.

**Statement of the Problem**

The statement of the problem is, that even though there are many multicultural art education curricula and many multicultural art educators continue to design and implement their curriculum in various settings, few studies offer deeper exploration of the impact of the curriculum after implementing it, or how specific students respond to such a curriculum.

There are two major sets of issues in the current state of multicultural art education that I will address in this dissertation. The issues in the first set are curricular in nature. Many multicultural art education programs have a quality of *ethnic tourism* (Delacruz, 1995). In such instances, multicultural art programs do not engage students in the study in the deeper meanings within or contexts surrounding the works of art from various cultures. And even though some
multicultural art education programs may aim to generate awareness of particular social
problems that affect students (such as xenophobia, racism, and the widening gap between the
affluent and the poor) there is usually not enough exploration of the complexity of these social
problems in specific art lessons. In order to address this problem, I designed a curriculum
program that seeks to engage students in exploration of the social and political issues they are
most affected by and in ways that encourage critical dialogue addressing these issues.

The second set of issues has to do with how the students respond to an art education
program designed to promote greater awareness of cultural issues present in South Korea,
specifically issues impacting my students here. Some qualitative research (MacGregor, 2001; Lee, 2009a) has shown that it is important to understand how the student subjectively
understands the curriculum and has been affected by the curriculum in terms of his own “values,
culture, background, and personality.” Building on this approach, my research study proposes to
teach the curriculum that I designed and then investigate what happened.

Purpose of the Study and Research Questions

The purpose of the study is two-fold. One is to design a curriculum. The other is to
implement the curriculum in a community center for multicultural, disadvantaged children and
examine how the children respond. This will be done by using qualitative study methods for
studying the program as a whole, and individual interviews and essentialist portraiture (Witz,
2006) for studying the participants.

The curriculum will focus on some meanings of peace in various societies and respect for
people from all cultures in South Korea. To examine the impact of the curriculum, a qualitative
study will be carried out involving a combination of a case study of the class (curriculum) and
observations and interviews of individual children to understand how they included it in the building of their own personal life perspectives. I seek to understand if and how the children actively dealt with some of the elements of the curriculum and incorporated them into their artwork during the class. Results will be presented in the form of three or four portraits of individual children participants and a general discussion of the class (curriculum) as a whole.

The general research questions that guide this study are to describe how the students personally react to the curriculum depending on their own values, personality, and cultural and family background, and to see whether any of the multicultural curriculum aims have been met in some way. More specifically, the study will try to answer the following questions:

1. Questions related to the Goals of the Curriculum.
   a. What were the students’ attitudes toward the social-cultural issues being highlighted in the curriculum? (Did the students think about those issues before being confronted with them in the program curriculum?)
   b. Did the students develop any special appreciation of the program’s issues and goals? Does this curriculum create interest that before was not present in the students? (Maybe some of them have never been interested in issues such as peace and social justice in society).

2. Questions concerned with students’ own personal ability, interest, and values and inspiration.
   a. Do students have an appreciation that peace is important in a society and why in terms of their own understandings and values? How do they understand these issues, not in terms of what the teacher tells them, but in terms of how they assemble their ideas and concepts of these issues?

3. Questions related to the particular elements of the curriculum used (particular pictures, discussions and assignments).
   a. Do the curriculum elements used relate to students’ values, and cultural and personal backgrounds? (Do the curriculum elements used connect to their cultural, socio-economic status (SES), and other personal background make-up?)
   b. Is there any evidence that the curriculum elements specifically help the students make some progress in understanding these issues more than topically?
Limitations of the Study

Since the length of the curriculum program is relatively short (2 hours a week for 10 weeks), the study addresses only a few representative curriculum issues. In addition, the two individual students used in this study will be just a glimpse of the vast variety of ways in which individual children might respond to the curriculum. So the results of the study are primarily meant to be suggestive only.

Significance of the Study

My study makes a fourfold contribution to the discourse in art education, primarily in the sections of multicultural and intercultural art education. First, it contributes to the understanding of the impact of the art education that engages cultural-based study. In school classrooms, school teachers seldom have enough time to investigate how the students understand the skills and concepts of the curriculum, let alone whether and how it affected students at deeper levels connected to their cultures, families, and values.

My research gives insight into how the curriculum might be affecting students and help them realize the importance of life in a world filled with various cultures, beliefs and languages. A second importance aspect to this study is, by providing insight into the impact of this kind of curriculum on students, art educators can develop their own cultural-based, social justice-oriented art education curriculum. The curriculum for this study has been developed for elementary students and for use in a community center setting; however, based on the results of this research, this curriculum can be extended and adapted to higher school levels or to use in regular K-12 school settings. The third significance for this study is that it will enhance understanding of the possible role of art education in addressing some current Korean society
conflicts, problems and issues. By reporting the beneficial and uplifting effects of an art education designed in this way, art can be considered a tool for positive social change.
Chapter 2

Literature Review

Introduction

This chapter begins with my personal experiences in Korea as an art student and later as an art teacher. It asks what contributions art education can make to cultural change within Korean society and its education system. South Korea has experienced rapid economic growth and many social changes since the Korean War (1950-1953). Paralleling this economic growth and societal change, the Korean art education system has also changed and developed, though not always based on the ways that Korean society has changed. Mainly affected by Western art education, the Korean art education system has become an amalgamation of traditional Korean art practices and varying art education theories emanating from the United States: the apprentice system, creative-self expressionism, Discipline-Based Art Education (DBAE), and more recently, visual culture. With recent social challenges facing Korea, including an increasingly foreign born population, mounting racism, and low birth rate within the indigenous population, our current Korean society, general education, and art education are under a strain. In order to cope with these new social conditions and to engage Korea’s increasing cultural diversity, Korean art education needs to revisit and revise its goals and practices. This chapter briefly examines relevant Korean history with its various invading cultures and influences. This review, along with my personal story, will cast light on how the current society of Korea is being impacted by its newer immigrant population and that population’s birth rates, and how this in turn might

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inform perspectives about art education in Korea, focusing in particular on questions of multiculturalism and social justice. I will consider how multicultural art education and selected aspects emanating from critical social theory, although not original to Korea, embody Korean ideals that can be modified, updated, and adapted in a re-envisioned approach to art education in contemporary Korea.

**My Research Motivation**

When I first arrived in Champaign and enrolled as a graduate student in art education in the Ph.D. program at the University of Illinois at Urbana-Champaign, I was involved in the study of popular visual culture. I was initially interested in this topic because of its popularity with worldwide art educators. My interest came from my desire to be at the top of my profession. It was during my second year that I met professors and students involved in art education with a social justice agenda. I began to look at my own experiences as a young, marginalized South Korean student and what social justice art education might mean to those South Korean children who are now in similar marginalized situations. The movement of multicultural education was and is at the center of the social justice agenda. In this chapter I will reveal some of why I am interested in multiculturalism, the focus of my research.

Like other graduate students who become involved in other interests through their graduate studies, my research topic has also changed many times. As I said earlier, my first idea was to study visual culture, then I became interested in the relationship between cognition and art making through reading the book, *Art and Cognition* by Arthur Efland (2002). This second interest was also spurred by its popularity in the art education field. Finally, I arrived at
multiculturalism, the ideals of this topic relating to my own experiences both as a young student and as a former elementary school teacher in South Korea.

As a South Korean elementary school teacher with a major in elementary education from Busan National University of Education, I was certified to teach art, music, physical education, and all general education subjects. South Korean elementary teaching candidates are required to take method courses for general education subject areas as well as for teaching art, music and physical education to their students. I also minored in art education and continued pursuing this as a master’s student at Hong-ik University in Seoul, South Korea. After completing my Master of Art Education degree, I was then certified to teach art at the middle and high school levels.

As a South Korean, my original thought was that studying in the United States would provide an opportunity for me to learn how to conduct research other than the studio–based research which is currently the dominant focus in most Korean universities. It seems to me that there are many different ways to conduct art education research in the United States, and my wish was that I would eventually contribute to broadening my home country’s perspectives through my research. I was particularly interested in researching how multicultural education theories and practices might inform South Korean art education.

In order to further illustrate my motivation and the impetus for my research, it will be useful to reflect upon my own interest in art making and art education.

The beginning of my art making. When I was young, art was my contingency activity when my parents could not provide me the toys and forms of entertainment enjoyed by my more prosperous peers. I enjoyed copying cartoon characters. Whenever I had free time, I drew the robots, heroes and spaceships that I saw in cartoons. I did not know why I was into drawing those things, but it was fun for me. When I entered elementary school, I participated in a big art
contest for elementary school students in the first month. My homeroom teacher had us draw in order to select students to participate in the contest. My teacher looked at my picture and chose me as a participant for the competition. I took part in the contest, but I was very nervous. The topic for the contest was the same as I had done in school, so I just drew what I had drawn in the classroom and went home. A few weeks later, I was informed that I had won first prize. My family and teacher were surprised by the result. I had never been taught drawing before, and even though there were many older students in elementary school and students who went to a private art institute, I had won first prize. My parents were very happy about this. Even though they were poor, from then on my parents found a way to provide me with private art lessons almost every day, and I was able to participate in many art contests.

The Korean education system is quite different from the American model. In Korea we have many well-developed private institutes, and I was able to attend a private art institute that focused on helping its students win art contests. I went to this art institute each day after school to draw pictures to prepare for contests, because winning prizes in the art contests was a big honor for my school. Sometimes, when there was a big contest, I went to the institute and practiced from morning until evening. My house was far away from the art institute, and when I finished my drawing, I walked alone watching the stars above my head. At first, walking alone at night was scary, but I got used to it and enjoyed watching the stars and finding constellations. Although I did not know the names of stars and constellations, I got pleasure from watching them.

Unlike my friends, I did not have free time to play or hang around. However, I really enjoyed drawing because I felt that I was good at it, and my parents were happy whenever I received a prize. They were deeply devoted to my education like many typical Korean parents,
and although they were poor, they tried to provide me a good education no matter what it took. The prizes I earned pleased my parents immensely and gave me a sense of pride which made me work harder, even as a young kid. I often reflect that these were the happiest days in my life and they are precious memories for me.

**Obstacles.** Today when I look back on my elementary school days and my art from that period, I realize that there were large obstacles I faced at that time. The first was my awareness of my social class inferiority. In terms of drawing skill, I was one of the best students. I was confident with drawing pictures; however, I was not confident about my family background. In Korea, most students who study art come from rich families. Even though I was young, I knew that my family was poor, and this fact lowered my self-esteem. Whenever I prepared for an art contest, I stayed at night with my friends who were also preparing for the contest. Most of their parents came to the institute and went home together with their children. Sometimes their parents drove a car and had dinner with the art teachers. However, my parents were working and also did not have enough money for a car so I was forced to walk home every night. Because of this, I often felt inadequate compared to my friends.

From time to time, some parents bought food for the students at the institute, but I did not eat any of it. At the time I thought that taking their food would hurt my pride. Thinking of it now, it was not really a big deal, but at that time, my pride would not allow me to accept it. I also remember vividly when my father’s business failed badly, and my family suffered through some very hard times. Since then, poverty has been one of the big dreads in my life.

My second obstacle to overcome was to determine my own aesthetic criteria. I almost always won first prize in art competitions until the fourth grade of elementary school. Here, I faced a challenge. The picture style was completely different from that of previous years. From
first through third grade in elementary school, students generally used crayons for art contest entries. However, starting in the fourth grade, students used only watercolors, a big challenge for most third grade students. I prepared for the change during the January and February break between school years and was able to master watercolor. I faced an unexpected difficulty though. A girl who was also very good at drawing transferred from another school. We participated in the same art contest, and she won first prize while I received second. Whenever we competed against each other, she always got first prize. It was a shock to me. Before she transferred, I considered myself the best. Now, however, she always did better than me, and I could not stand it. I practiced harder to overtake her by staying late at the art institute and perfecting my technique. Since she and I attended the same art institute, I often snuck a look at her drawings after she left and compared them with mine. After pondering deeply on the differences between her drawings and mine, I asked myself what it was that she was doing better. Why was she always winning? I determined that the difference lay in her expression of detail. I attempted to copy her style but failed and became despondent. A year later, she moved to another city, and I began winning first prize in art competitions again. However, these memories of losing to her have continued to bother me to this day. Because of that, ever since that period of my life I have been very concerned with aesthetic criteria and picture comparison.

The last obstacle blocking my path to becoming an artist arose when I entered high school. My parents began worrying about my future. They were happy that I was earning prizes at art contests, but they had doubts about my future as an artist because artists in Korea often struggle, facing hard times and making little money. I thought deeply about which way my future should go and concluded that I was not brave enough or confident enough to pursue art as a career choice. My family was poor, and I did not consider my talent to be strong enough to help
lift us out of poverty. Instead of art, I made up my mind to follow my parents’ wishes and find a stable job as a schoolteacher.

Changing from being an elementary school teacher to an art teacher. After consulting with my parents, I went to Busan National College of Education in Busan, South Korea to pursue a bachelor’s degree in education. At that time I did not have an understanding of the sense of duty a dedicated school teacher should possess. I was just in college to acquire a good, stable job. At that time, Korea was suffering through a recession, and most high school students were simply focused on finding a decent job with some security. Like me, a number of students applied to the college of education. Although my major was elementary education, I still pursued my art interests to a limited degree by minoring in art education.

I am still slightly ashamed to admit that I spent my college years without studying very hard. In addition to my regular coursework at Busan National, I was also a ROTC candidate and upon completing my undergraduate degree I entered the Korean military as a second lieutenant.

After finishing my 3 years of obligatory military service, I became an elementary school teacher in a rural area near Dongducheon located between Seoul and the DMZ in Korea. This school was populated mostly by poor and migrant students. The school was new and strange to me, but I soon found myself pouring my heart and soul into my work.

In Korea, just as in the United States, elementary school teachers teach all subjects from math and science to history and grammar. Even while teaching all these subjects, I personally paid more attention to art because art education was my true interest. As time went by, I realized that this school was very different from what I had imagined when I was an undergraduate student. It was dawning on me that that the major goal of most teachers was promotion to a position in school administration rather than concern about how to teach their students well. In
talking with my fellow teachers I discovered that often the most frequent topic of conversation was how to be promoted quickly.

It seemed to me that at that time many teachers worked harder at this goal than they worked to teach their students or to improve their teaching ability. I soon grew tired of this talk, and I also became annoyed when I realized that many teachers did not consider art to be an important subject. They considered art as just a pleasurable pursuit to be done as one’s leisure. The principals and other school administrators I was meeting at teaching seminars seemed to also feel this way thinking of art as merely for fun and for the decoration of classroom walls.

I wanted to learn more about art education and decided to pursue this by attending graduate school. I still maintained my teaching position in Dongducheon by commuting to graduate school in Hong-ik University in the evenings after I was finished teaching. There were some courses for art education offered, and some of the professors were very well-accredited with degrees from universities in such countries as the U.S. and France but I soon discovered that the graduate school curriculum focused mostly on studio art and the production of professional artists.

I was not able to satisfy my curiosity and desire to learn more about art education because most of the professors did not conduct research in art education and also were not very conversant with new trends in art education. Worse yet to me, it seemed that they just copied Western art education theories and presented them at conferences and in the classroom as their own.

In my experience to this point in my life, I had seen that students who lived in a big city had more opportunity to appreciate and enjoy works of art than the students in the poor, rural school that I taught at. Many of the students from my school were from divorced or broken
families, often living in poverty. Some were immigrants whose mothers or fathers (or both) came from undeveloped Asian countries such as the Philippines, Thailand, or Mongolia. For these students, the problem of poverty was often exacerbated by blatant racism suffered at the hands of the majority Korean population. Further worsening the situation was the students’ problems with their Korean language skills, and a lack of cultural identity. Korea has had a very homogenous population for much of its recorded history and assimilation for most foreigners is very difficult.

I tried to help my students through art projects. I invited some local artists and held an exhibition for my students. I even invited some of my professors at Hong-Ik University and asked them to do art projects at the school. Unfortunately, the result seemed to be a failure. Many people around me, including my fellow teachers, paid little attention to my art project for the students. My colleagues often made comments indicating that they thought of the art projects as annoying and bothersome tasks. I was quite disappointed, as I was beginning to realize that art education in Korea was suffering due to unfavorable attitudes about art within the schools and that there was virtually no public art education in Korea.

**Learning from an immigrant Mongolian student about multiculturalism in Korea.**

After teaching for 5 years, I moved to another small and isolated country school. The total number of students in the school was less than 70, and the school was much smaller and poorer than the previous school where I had taught. I became a homeroom teacher for sixth grade and soon discovered that my students suffered from many problems, including insecurity, bullying, and parental neglect.

In the beginning, I did not notice many problems, but as time went by I became more and more aware of some of the difficulties my students were facing. Tension between rich students and poor students led to bullying, especially among the girls. Some girls who were bullied in turn
bullied other girls and one girl even felt compelled to transfer because of the bullying. In another case, I arranged to pay for school lunches for a student whose parents apparently could not afford them, but the mother of the student pocketed the money instead of using it to buy her son’s lunches. These were just a few of the problems that I saw at this school.

One girl at the school especially created an impression on me. She was from Mongolia and older than the other sixth grade students. She was supposed to go to middle school; however, she did not speak Korean and was having a hard time adapting to Korean culture. She kept her hair in a Mongolian style and would not eat Korean food. She was so shy that she did not speak in front of most people, speaking only with close friends. I felt sorry for her and tried to help her as much as I could. I even bought a Korean-Mongolian Dictionary, but it was very hard for me to read and pronounce Mongolian and, making it more difficult, was the fact that she spoke very little Korean. Initially, she did not want to speak with me. Once she knew that I was trying to learn Mongolian, she became less shy than before. I tried teaching her Korean after school, but her language did not improve much due in large part to her passive attitude.

One day her mother gave me a call. She was very angry, and she wanted to transfer her daughter to another school. She said one of the students at the school had bullied her daughter. I apologized to her in order to calm her, and I promised her that the bullying would not happen again, although I did not know what exactly had happened. The next morning I investigated and found that some of the girls had formed tight groups and only played within their own groups. The Mongolian girl did not understand the situation and was worried about which group she should belong to. Her mother did not understand the situation either and thought that her daughter was being bullied. I explained to the girl’s mother what had happened, but she was still angry. A vice-principal blamed me for not managing this problem, and he apologized to her. She
accepted his apology, but I began feeling that the girl’s mother was angry not only about school issues but other conflicts as well. I had heard that she was an English teacher in Mongolia who had married a Korean. Her Korean husband had problems with his leg and was work-disabled, and she was now a factory worker and probably unhappy at the lesser status of her current job. I did not know the whole family, but I knew that it was popular for many older men and unmarried farmers to marry women from undeveloped Asian countries. Many of these marriages failed for many reasons, including financial stress, large age gaps, and difficulty overcoming cultural differences. I later heard that the Mongolian girl returned to her native country because she could not adapt herself to life in Korea. I was sad that I had not been able to help her and hoped that she had not gone back to Mongolia with a bad memory of Korea.

My experience as schoolteacher at this school made me think of the role of art for those students who were having trouble fitting in at school. What could art do for them? Is art only for the rich? Is art just for the talented? In trying to answer these questions, I found myself becoming more and more interested in multicultural art education. I decided to come to the United States to learn more about this subject and to also expand my knowledge of all art education. I applied to and was accepted by the University of Illinois at Urbana-Champaign.

Renewal purpose: Studying multicultural art education. At the time of this writing, I have been here in the United States for almost 5 years, and I have learned that multicultural art education engages not only ethnicity or race, but also engages social issues such as gender, environment, visual culture, and social justice. When I came here, my interest in art education was narrowly focused. But I now have come to appreciate multiculturalism in art education. I have concluded that multicultural theory and practice can strengthen my teaching since it deals so effectively with social change. I want to further study contemporary views and approaches to
multiculturalism in art education so that I may more effectively address the problems of educating children of diverse backgrounds in a rapidly changing South Korean society. I am sure that conflict and tension between native born Koreans and its newest immigrant and mixed raced residents will continue to grow, because Korean society has been mono-cultured for a historically long time, and as such is one of the most conservative countries in the world (Kim, 2010). Korea needs to prepare better for its increasingly diverse population, to understand them, and to embrace them as future Korean citizens.

In addition, Koreans need to understand and appreciate other countries’ cultures and people. Accustomed to being a homogeneous society and unable to forget Japanese colonization and the Korean War, Koreans have a difficult time accepting most things foreign and have developed distorted views and an attitude of conservatism towards most foreigners. Although they mostly embrace Western culture and people, Koreans hold undeveloped Asian countries and peoples in low regard. This distorted point of view needs to evolve in order for Korea to thrive as an increasingly multicultural society. I believe that art education can contribute to changing native Koreans’ attitudes toward its own multicultural population by helping them to better understand both their own and others’ identities.

I agree with many Western art educators who have insisted that art can contribute to making the world more meaningful, not only for the gifted or the rich, but also for the poor and the weak. One of my goals for my research, therefore, is to develop my understanding about art in relation to the cultures from which it emerges so that I can help all my Korean students to appreciate the vast diversity of human expressiveness. In addition I would like to develop an art education curriculum for use in Korea, one that will help to open native Korean students’ minds to the wonderful diversity of the contemporary.
Korean Society Past and Present

For the past century, South Korea has experienced more than its fair share of turmoil; the oppressive and sometimes violent period of Japanese occupation, the forced division of the country by the United States and the Soviet Union post World War II, the horrendous destruction of the Korean War that laid waste to most of the peninsula, a 40-year period of military dictatorship, a sometimes bloody pro-democracy movement, rapid modernization and economic growth along with a devastating financial crisis, and immigration issues and another problems associated with globalization. The Korean educational system has been influenced and transformed by all of these events with a heavy impact on Korean art education.

Starting with the post-Korean War period, Korean art curriculum has revolved mostly around the educational theories and practices of many Western nations including those from Europe and Japan, but especially the U.S. (Kim, 2000; Park, 1998, 2003; Park, 2002). Recently, many Korean art education scholars who had studied abroad and returned to Korea have introduced visual culture art education into the main stream curriculum (Sohn, 2008). It is safe to say that Korean Art Education is a collage of theories from many nations formed mostly in the 20th century (Park, 2002).

Today’s Korea is facing the problem of an increasing gap in income distribution between the wealthy and the poor along with an alarming increase in racism. The latter issue is mostly due to the low native birth rate coupled with a large influx of foreign labor from many neighboring Asian countries that are needed to service the Korean economic machine. The current state of Korean art education is woefully unprepared to address these current stresses to the Korean social fabric. To deal effectively with these issues of diversity and equity, it is
imperative that Korean art education become more pro-active in adopting effective thinking and practices.

Multicultural art education is an important tool to be used in the effort to reform South Korea’s educational system. With the lofty goal of fostering respect and understanding of others through the pursuit of the ideas embodied in democracy (Banks, 1995; Delacruz, 1995), multicultural education also gives students the positive methods for managing life and art in any circumstances (Chalmers, 1996). In this section, I will examine three things. The first is to take a closer look at Korean society from the beginning of the Japanese occupation in 1910 to present day. I will examine the political, social and economic issues that have presented themselves during this time period. I will next describe Korean and American multicultural art education theories and explain how multicultural art education is viewed and implemented differently in Korea than in the U.S. where multiculturalism originated. In the last part, I will prescribe a new hybridized art education approach designed to provide for the social needs and aspirations of contemporary Korea.

A brief history of Korea since 1910. The earliest incidence of recorded history in Korea was the occupation of the Korean peninsula, by Ko-Jo-Seon sometime around 2333 B.C.E (Ho, 2002). For most of its history, Korea has been an inviting targeted for invasion by its powerful neighbors seeking Korea’s resources, both natural and human. Lacking any substantive military power or much sense of national unity, Korea has been unable to fend off most invasions throughout its history. Although Korea has a long and complex history, my focus here will be on events occurring from the beginning of the Japanese occupation in 1910 to present day modern Korea. Events from this period of time have had the most effect on current Korean attitudes,
opinions, and issues. For many Koreans, much of the 20th century was an unending period of suffering, exploitation, and death.

In 1910 Japan invaded Korea and proceeded to occupy the peninsula for the next 36 years, treating Korea as a colony with Japanese administrators and army troops serving as Korea’s masters. Japan’s plundering of Korea was extensive as the Japanese expropriated Korean landowner rights, natural resources, and cultural treasures. When Japan entered World War Two with the bombing of the U.S. Pacific Fleet at Pearl Harbor, its exploitation of Korea took on an even harder edge. Many Koreans, including young students, were forced into jobs supporting the Japanese war machine. Many were forcibly relocated to Japan to service Japanese industry or even into the Japanese military and, in the case of the “comfort women,” to serve as sex slaves for the Japanese military near combat zones. Incredibly enough, when one considers the absolute defeat of the Japanese empire in WWII, many treasured and priceless Korean cultural artifacts remain today in Japanese museums. Although several vague formal apologies for the misery inflicted upon Koreans by the Japanese have been issued by various Japanese governments in the latter half of the twentieth century, Japan to this day refuses to acknowledge the fact of the “comfort women,” much less issue an apology or pay reparations to the surviving women (Han, 2003).

One result of the brutal Japanese occupation was the spawning of nationalist fervor embodied in the resistance movement fighting to oust the Japanese from Korean soil. The Korean resistance was splintered into two groups, with the communist guerilla forces establishing ties with Chinese communist leader Mao Zedong and the other force allying itself with Chiang Kai-Shek’s nationalist army in China and establishing a provisional Korean government in Shanghai during the final days of World War II. With the Japanese capitulation
on August 15, 1945, Korea gained its nominal independence. In reality, the Northern part of Korea was occupied by the Soviet Union who supported the communist guerillas in their effort to set up an autonomous government. In the Southern part of the peninsula the U.S. supported the nationalist provisional government, even going so far as to re-arm defeated Japanese soldiers in an effort to keep the communists out of the southern government. In 1947 the United Nations passed a resolution calling for elections across the peninsula, but the Soviets refused to participate and set up a permanent northern government under former resistance leader Kim, Il-Sung. With the support of the U.S. military Rhee, Syngman was “elected” in 1948 to head a southern government. Neither government had much claim to legitimacy, as there was little attempt by the Soviets to validate the northern elections as democratic and in the south, Rhee was elected with the help of the machinations of the U.S. CIA, who feared the popularity of the former communist Kim who now headed the Soviet puppet government in the north. Tensions rose rapidly between these unnaturally divided Koreas, as both political leaders strove to reunify the peninsula under their own control. Events escalated until in 1950 Korea entered the darkest chapter in its long history with the outbreak of a brutal civil war (Han, 2003; Ho, 2002).

The Korean War, which lasted for 3 long years, utterly devastated the already impoverished Korean peninsula. Beginning on June 25th, 1950 when the Democratic People’s Republic of Korea’s (North Korea) military forces surged across the boundary on the 38 parallel that had unofficially divided the country in half, the war was fought across the entirety of Korea from Busan in the South to the Amrok River boundary with China in the north. Armed by the Soviets, North Korean forces rapidly pushed unprepared South Korean (Republic of Korea) and U.S. armies to the brink of defeat, cornering them in the Busan perimeter, in the extreme south-eastern part of Korea. Following a U.S. led counterstroke at Incheon, just west of Seoul, the
cutting of northern supply lines led to a shifting of the front from Busan in the south to the Chinese border in the north. U.S. and South Korean jubilation at the capture of the North Korean capital of PyungTak and the only North Korean deep water port at Ham-heung soon turned to rapid retreat as communist Chinese forces, alarmed at U.S. proximity to their border, entered the war in massive numbers. Fighting moved south of Seoul again for a short time and then stabilized around the original start point of the 38th parallel with the final 2 years of the war resembling the fighting in World War I, as opposing forces gained little territory but piled up massive casualty lists (Han, 2003).

The war ended with a UN brokered cease-fire and uneasy armistice on July 27th, 1953. North and South Korea were again partitioned along the now blood soaked 38th parallel. It is hard to impart the true devastation of the war. Military losses (killed, wounded, and missing) among South Korean, American and other United Nations forces reached almost 800,000, with communist losses falling between 1.2 and 1.5 million. Civilian causalities were even more appalling, with approximately 2.5 million people killed or wounded (Brandy, 1990; Park, 2004; Paul, 2005).

Still separated today by doctrine and the most militarized border in the world, the two Koreas have grown ever further apart culturally and economically. While it is true that a large number of Koreans still desire unification, it is also true that some in South Korea’s younger generation have little desire to see the two Koreas brought together. Some harbor outright disdain for unification, citing the tremendous economic burden that would be placed on the South and the cultural difficulties that would arise in trying to integrate into southern society a northern populace that has changed much under the harsh, cultish regimes of the North (Seoul
High School, 2009). This social phenomenon among Korea’s younger generations demonstrates a definite lack of national and historical consciousness.

Left as one of the poorest countries in the world after the Korean War, South Korea, beginning in 1961 with the Park, Jeong-hee administration, began a dramatic economic ascension. Aided by massive U.S. support, the average Korean yearly per capita income rose from $82 USD in 1961 to $18,300 by 2009 (Agora, 2009). Beginning during the 1980s with the Jeon, Do-hwan administration Korea’s economy began an especially dizzying period of rapid economic expansion that sees today’s Korea boasting of the 12th largest economy in the world (Kim, 2009; Park 2004).

*Contemporary Korean attitudes toward foreigners.* Since 1910 the people of Korea have experienced many cultural, political, and societal changes. They have suffered Japanese colonization, the Korean War and military dictatorship. They have also fostered a democratization movement and engaged in a phenomenal period of economic growth. At the same time, Korea has had to find ways to cope with new social issues, such as materialism, a sense of inferiority toward Western culture, xenophobia, globalization, excessive competition for placement in the more prestigious schools and colleges, and future employment and economic development.

As a result of Japanese colonization and the Korean War, Koreans developed a deep distrust against foreign countries while simultaneously envying foreign technology and wealth.

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3 During the rebuilding of South Korea after the division of country, the new government worked to build its economy and infrastructure and is now considered an economic success. An interesting point to consider in South Korea’s prosperity are the agreements with countries such as Germany and the United States, whereby South Korean men and women were hired as labors (men as miners and women as nurse) by Germany and were hired as soldiers by the United States (320,000 soldiers were shipped to the Vietnam War (1964-1973) for 8 years and 5 months). The number of South Korean soldiers was “the second largest” after the United States'. South Korea was given a percentage of the earnings of these citizens, which helped fill the government’s treasury throughout the late 1960s and the 1970s. Sadly, the memories of the sacrifices made by theses Koreans to develop their country’s economy are mostly forgotten by Korea’s younger generations (Han, 2003).
Thirty-six years of Japanese occupation and the Korean War made Koreans realize the importance of developing a nationalized military force in order to repel invasions by foreign countries. After the Korean War, Korea was supported by the U.S. and other allied nations. By interacting with them, Koreans accepted Western culture and ideals and thus developed their current double standard: their hatred of foreign countries such as Japan, the Soviet Union and China, and their envy of the advanced technology and economic wealth of countries like the U.S.

This fascination with the West was the impetus behind South Korea’s efforts to become economically prosperous. Economic stability was achieved in a short time by developing a robust import-export system. It is important to understand that Koreans traditionally stressed the value of the family, pious filial devotion, community solidarity, and the pursuit of learning rather than the material life (Lee, 2007). But in recent years, according to one survey study on materialism completed in China, Korea, Germany, Japan, the U.S., and Sweden, Korea was ranked second after China in viewing economic development to be the best indicator of national development. Another recent study showed that 94.4% of Koreans in their twenties believe that money can do anything. In contrast to traditional Korean values of family piety and community solidarity, this common attitude is a good example of materialism in Korea today (Kim, 2009).

The tendency of emphasizing money in Korean society has led to a polarization of wealth. The problem of polarized wealth is worldwide, but in Korea, a recent survey showed that over 14% of the population fell into the poor class in 2008, almost double the 1990 statistic. In contrast, the middle class was reduced from 74.2% in 1990 to 63.3% in 2008. Since the financial crisis in 1998, this polarization has become even more serious as materialism intensifies in Korea (Han, 2006).
Current problems of Korean society. Materialism and polarization of wealth give rise to another problem in South Korea, a marginalized immigrant population. Many South Koreans are driven to seek high-paying white-collar jobs, and so the competition for these prestigious positions begins in elementary school. At the same time South Koreans struggle to avoid low status, low-paying blue-collar work that is usually more physical, difficult, dangerous, and dirty. This leads to a shortage of menial laborers and creates a need for South Korea to import large numbers of immigrant workers as a source of cheap labor. However, as the number of foreign immigrant workers increases, another social problem grows. Korea is not ready to embrace this new foreign immigrant population, and because Koreans still view themselves as a homogeneous culture, many cherish their conservative and xenophobic inclinations (Kim, 2009). These attitudes tend to marginalize the immigrant population that the economy depends on.

Another Korean social issue is the increase of interracial and interethnic marriages. Many South Korean women avoid marriage to poorer Korean bachelor farmers because life on the farm is difficult and does not fulfill their desire for higher social status. This causes a shortage of women for bachelor farmers, and many look for brides in poor foreign countries such as China, the Philippines, Mongolia, and Cambodia (Kim, 2009; Jeong, 2009). While some of these foreign-born brides adjust well and are content with their new lives in South Korea, many do not adapt, and their marriages fail due to cultural differences and lack of love. In many cases, South Korean bachelor farmers pay as much as $20,000 for their foreign-born brides. This causes another issue if they consider the foreign bride as a possession, as any other purchase is considered. From time to time, foreign brides are abused and divorced. Some foreign-born divorced brides cannot return to their home countries since they consider divorce a sin and an
insult to their families, and therefore, they are no longer accepted. Some of these women become prostitutes and some even commit suicide (Jeong, 2009).

With these interracial marriages come the births of children who are not fully Korean from the Korean perspective. These bi-racial children are discriminated against because they might have features that are not Korean-like (Kim, 2009). They are commonly referred to by Korean born citizens as “Kosians,” meaning the mixed-blood children of Koreans and other Asian peoples. Kosians are burdened with a very negative stereotype: poor, uneducated, unworthy, and impure. This attitude reflects Korean nationalism and disregard of foreigners from undeveloped countries. At the same time, it is an example of native Koreans’ preference for Europeans and white Americans because in Korea there is no term as insulting as “Kosian” for a person of mixed-blood whose parent is European or Caucasian (Naver News, 2006).

At present, the number of these intermarriage bi-racial offspring is small but growing and is gaining more attention within Korean society. These changes not only show that Korea needs to be prepared to offer protection, human rights, and welfare to the new immigrant population and their children, they also suggest that South Korea’s economic prosperity in the future is dependent on South Korea now becoming a multicultural society that fully includes and well educates all of its residents.

The impact of becoming a multicultural nation on art education in South Korea.

South Korea’s increasing cultural and ethnic diversity also challenges its education system (Kim, 2009; Lee, 2009). In addition to Korean farmers bringing foreign brides to Korea, the foreign population in South Korea is growing as a result of globalization, and there is now a much more ethnically diverse population in our schools (Lee, 2009b). Korean education needs to adapt to this new reality. However, Koreans have had a longstanding traditional viewpoint that they are a
homogenous people, and it is not easy to accept the foreign population in school or in the workplace. Kim (2009) recommends that Korean current cultural and art education policies should support current laws that have been implemented to foster Korean identity and promote Korean cultural practices. Kim (2009) further argues that policies and laws should be expanded to include the idea of fostering inclusion and unity for Korean’s increasingly multicultural students and population. She also insists that both Koreans and foreigners can peacefully create and support a culturally and ethnically diverse Korean society.

My own experience as a native Korean has convinced me that most Koreans are conservative and hold deeply entrenched prejudices against most other cultures. While they prefer and adore Western culture, Koreans disregard people from less economically developed countries (Kim, 2009; Jeong, 2009). This attitude is passed down to their children, who also develop a bias against Non-Western foreigners. Indeed, Korean children now have a tendency to prefer white people and disregard people of color, even though Koreans are themselves people of color (Park, 2011). Somehow Korean education must directly engage and reduce this prejudice to meet the needs of our future.

**Korean Art Education Since 1945**

Before Korea was occupied by Japan, the Korean art education system consisted of apprenticeships and private courses. In the Joseon Dynasty era, prior to Japanese colonization, most Korean artists learned drawing skills from their teachers in their art teacher's houses or art studios. The prevalent learning style was to imitate their teachers’ pictures until they could master the style and techniques. When students achieved their teachers’ level of technique and
skill, they could then develop their own style. Although they developed their own drawing style, they still respected and kept the traditional Korean style in their artwork.

Western art education had been introduced to Korea through Japanese education. During the Meiji Restoration (1868-1889), the Japanese accepted Western culture into their own and this changed their political and social structure. In addition, Japan developed its economic and military power. With the rapid industrialization and modernization of Japan, the Japanese education system was also transformed. Therefore, during Japanese colonization, Korea was forced to accept this Western culture “modernization.” At the same time, the Korean public education system, including art education, was also “modernized” (Park, 1998, 2002).

In 1945, although Korea freed from Japan’s rule, it was still under Japan’s influence. Five years later, Korea tumbled into war. After the Korean War, the U.S. held sway over South Korea. The U.S. assisted in the reconstruction of Korean education that had been ruined by Japanese colonization and the Korean War. In September 1952, UNESCO-UNKRA (United Nations Korean Reconstruction Agency) set up a plan for the reconstruction of Korean education (Kim, 2000; Park, 1998, 2003; Park, 1998, 2002). This also meant, however, that Korean art education would lack internal consistency and depth because it had not been allowed to develop naturally by Koreans but was forcibly imposed by foreign conquerors. As a result, Korean art education became a confused blend of Japanese and Western art education approaches (Park, 2002).

Large-scale Korean educational reform, including reform in art education, has taken place every 5 years since 1954. In those early years, most of the Korean art education content was based in Western expressionism theory. The main purpose of expressionism was to develop the students’ sense of beauty, their use of art to express themselves and their understanding of their own and others’ emotions through art (Kim, 2000; Park, 1998). This expressionism-
orientation continues to impact Korean art education today (Park, 2002). Still, at the same time many art teachers follow the older apprenticeship model when they teach. An apprenticeship model requires students to copy masterpieces and to describe landscapes. This model was the dominant approach during the Japanese colonization period, and some art teachers are unable to eliminate old teaching habits or accept new practices (Kim, 2000; Park, 2002).

**Lingering problems of Korean art education today.** Korea has officially reformed its education system seven times since 1954. In spite of over 50 years and seven national educational reforms, Korean art education still follows the traditional remnants of expressionism (Kim, 2000; Park, 2002). In other words, Korean art education still puts great stress on formative factors and the aesthetic experience typical of modernism, and an art-for-art’s sake approach. This approach is inadequate in addressing the role of art for understanding and dealing with daily life. Although we have also accepted the DBAE theory imported from the U.S., the main goal of Korean art education remains based in expressionism.

Whenever a Korean education reform is enacted, new art education theories are added to the previous art theories. Thus, Korean art education seems to be a composite of many competing and sometimes contradictory art education theories, while sustaining expressionism at its core (Kim, 2000; Park, 2002). In order to meet the demands of the 21st century, Korean art education should now reflect the changes in its society with its own Korean-born but hybridized approach. Art education in Korea today should be responsive not only to native Koreans but also to the various cultural, linguistic, and special-needs populations found in Korean society. Considering this, multicultural and social justice art education approaches are viable candidates for such a task. It makes sense to look at multicultural education theory and multicultural art education in the United States because the movement has had a great impact on social justice
education theory. I would posit an approach that engages the theory but is not constrained by the limitations.

**Brief History of Multicultural Art Education in the United States**

The Korean education system has been greatly influenced by the United States’ education system. In order to elaborate on the problem of multicultural art education in Korea, I must also give a brief overview of multicultural art education and theory in the U.S., which has a longer history there than it does in Korea.

There is general agreement on the basic definition and origins of multicultural education (Smith, 1996). Nevertheless, there are also slight disagreements. For example, the well regarded multicultural education scholar James Banks (1994, 2003, 2004; Banks & C.A.M. Banks) asserted that a foundational origin of present multicultural education began to appear in the late 1800s and early 1900s and that the African American studies movement provided a foundation for current multicultural education. On the other hand, many art education scholars consider the Brown v. Board of Education decision of the 1950s and the Civil Rights Movement in the 1960s as the origin of multicultural education in the U.S. (Adejumo, 2002; Efland et al., 1996; Ballengee-Morris & Stuh, 2001, 2002; Campbell, 1996; Delacruz, 1995; Kantner, 2002).

The definition of multiculturalism has changed and developed according to the times. In the beginning, the main issues concerned race, ethnicity and culture. Later, feminist perspectives greatly contributed to the evolving focus. As time went by, new perspectives were added to the original scope. For instance, low-income and disability issues were included, and global and ecological issues also began to be discussed. Considered as a taboo in the past, sexual orientation has recently begun to receive attention. This trend seems natural since as society has evolved,
new social issues arise, and multicultural education attempts to keep up with this evolution and challenge the new social phenomenon.

While there is general agreement about the concept of multicultural education, still it can be confusing and ambiguous (Daniel & Delacruz, 1993; Chalmers, 1996; Smith, 1996). Although originally focused on racism, the term broadened to describe an educational process dedicated to providing more equitable opportunities for all disfranchised individuals and groups, and these goals gained acceptance in social, political, and especially in educational arenas. Multicultural education is an ideal, like the ideal of democracy, which may never be completely realized; however, it is still seen by many as a worthy and necessary educational goal for a more just and equitable society (Sleeter & Grant, 2009). It is important to remember that all forms of education act as a social intervention. If this is true, then the implementation of multicultural education should help to reconstruct a more accepting and respectful society.

An early proponent of what can be rightfully understood as multicultural education, art educator June McFee (1961/1970) published the landmark book, *Preparation for Art*, in which she engaged in an anthropological approach to study and description of culture. McFee demonstrated that art may be differentiated by cultural grouping as well as by the unique qualities of an individual’s work. Notably, McFee was the first to progress away from the common belief in a universal truth in art (Smith, 1996).

In the 1980s, some multicultural art educators began to challenge what they saw as the elitist concepts and the Universalist approach that they claimed underlaid the emerging Discipline Based Art Education (DBAE; Efland, 1990). In 1992, the Getty Center Discipline-Based Art Education and Cultural Diversity conference directly addressed these challenges
against DBAE for its Eurocentric, universal, formalistic approach, and its elitist perspective in art education. This conference initiated the multicultural-based reform of DBAE (Kantner, 2002).

In addition, some art educators such as Stuhr, Delacruz, and Chalmers, paid special attention to multicultural art education. For instance, Patricia Stuhr (1991) examined “contemporary approaches to multicultural art education” in the United States. Stuhr and her colleagues (Stuhr et al., 1992) also suggested curriculum guidelines for multicultural art education. Delacruz (1995) in her article, “Myths, Misconceptions and Misdirections” studied in depth the various misunderstandings among art educators in terms of implementing multicultural art education. She found that many schoolteachers complained about the complexity and difficulty of implementing multicultural art education curriculum in their classrooms. She (1996) also examined the relationship between multicultural art education theory and the materials used to present this art curriculum content. In spite of the proliferation of multicultural art education materials, she found severe difficulties and problems in the curriculum, such as discrepancy between theory and practice, “ethnic tourism” (p. 91), and rare use of open-ended engagement or sustained activities to explore meaning, function and social value from the art examples. In two other articles, Delacruz’s studies of folk art (1999, 2000) posited that art educators in the United States should embrace the folk art found throughout the country, utilizing the various art practices and examples for art curriculum content. In yet another article (2003), Delacruz explored racism against Native Americans as seen in art pieces and logos (as in college or university mascots).

Chalmers is also a well-known contributor to multicultural art education. His book, *Celebrating Pluralism: Art, Education and Cultural Diversity* (1996), effectively argues that multicultural education can serve as a means of social reconstruction, and that it can address
persistent forms of racism and prejudice. In his book, the author puts forth the belief that art should be studied in the context of the culture that created it, making multiculturalism a more permanent and usable means of including social justice in art curriculum. He also describes how art education programs can promote cross-cultural understanding, recognize racial/cultural diversity, enhance self-esteem in students' cultural heritage, and address ethnocentrism, stereotyping, discrimination, and racism, all necessary for multiculturalism to be effective.

With the efforts of these art education scholars, multiculturalism continues to be researched and developed so that current researchers are still able to find contemporary published articles on this topic. Indeed, the National Art Education Association (NAEA) included multicultural components in its revised “Standards for Art Teacher Preparation” in 1999 (Kantner, 2002), even posting a flyer stating, “Art Education Means Global Understanding” (Park, 2001, p. 21). However, the form of multicultural art education was not specified nor was it clearly defined in the NAEA revision (Adejumo, 2002). In spite of these obstacles, many art educators in the United States are developing their own approaches to multicultural education.

**Various Meanings of Multicultural Art Education**

What is multicultural art education? Does it have the same meaning worldwide? According to Mason (1999), the term does not have the same meaning everywhere. The meaning of multicultural art education is interpreted differently in different locations, fields of study, and in various cultures. For example, in Europe and North America the term is associated with equal opportunity in light of educational goals and the promotion of ethnic minority art. Because of the North American and European interpretation of multicultural art education, ethnic minority artists’ art works have become common in schools and museums in those regions.
In Korea and Japan, multicultural art education is considered to be a restructuring of education to strengthen students’ own national cultural heritage and identity, while at the same time it is also used for developing tolerance and open-mindedness toward others. This goal seems to link to the particular need to raise individuals’ and groups’ self-esteem with the newer dominating concept of a globalized and hybridized culture, and with an eye to underlying issues of power and social justice. In Brazil, for example, multicultural art education emphasizes recovering popular arts and traditions that have been censored and suppressed by colonization (Mason, 1999). A direct confrontation with colonialism and an effort to regain cultural and national identity is reflected in their approach. For Taiwan, multicultural art education can be identified by the use of long-excluded, local indigenous cultural traditions that are different from those of mainland China and the dominant Western culture (Mason, 1999). In this case, multiculturalism in Taiwan relates to establishing a national identity, independent from both China and the West (Kuo, 2009; Mason, 1999).

Various visions of multicultural art education now exist, depending on the different historical and social contexts. In spite of these differences, many art educators agree that the current art education curriculum in many places is mono-cultural and ruled by the standards of a Western, modernist fine arts and aesthetic philosophy. Given that the European system was the prevailing perspective throughout the world in the nineteenth century, this is not surprising. A teaching style derived from such approach infuses art teachers’ and students’ perspectives with the idea that art works from non-European cultures are not as important as oil paintings, sculpture and the best works of art made by Westerners. These kinds of approaches deny the value of aboriginal art and create disdain for art created by people of color (Mason, 1999).
Further clarifying problems of applying western multicultural theory to Korean education. Given the fact that multiculturalism in art education can be interpreted in various ways in different nations and regions, we need to think about the difficulties involved in applying the concepts of multicultural theory to practice in a particular country. The core idea of multicultural art education shares the common goals of social justice, equality, and the recognition of diversity, based on the “American democratic ideal” (Banks, 1993, 1995, 2002, 2003), and is not easily defined. This idea is further complicated by context, since every country has its own unique social, historical, and cultural needs, backgrounds, and aspirations. Each country’s context will vary significantly from that of the United States or a particular European country, and therefore each nation and region will have a different meaning for “multicultural art education.” As mentioned earlier, the beginnings of multicultural education in the United States emerged in the Civil Rights Movement led by African Americans in the 1950s (Adejumo, 2002). On the other hand, Korea’s interest in multicultural education has been fueled by several privileged scholars, rather than by a minority group suffering from discrimination and now demanding social justice. Moreover, these ideas have been developed as a result of these scholars’ studies in Western countries and not as the result of a groundswell of support from the Korean people. In addition, Korea does not currently have as diverse a population as the U.S., even though the foreign-born population has shown recent growth. In order to understand and achieve the main goals of multicultural art education and to apply them to the Korean school curriculum, Korean art educators need to consider the meaning of multicultural art education in relation to Koreans and Korea.

Another difficulty in adapting multicultural art education theory in Korea is that of taking learning activities to a deep enough level. It has been quite easy to implement an ethnic tourism
oriented curriculum in Korea that simply introduces foreign cultures and events without an understanding of their values or meanings (Delacruz, 1996). These superficial approaches might ossify multicultural art education into meaningless trivial activities instead of generating real understanding and respect for diverse cultures.

A third difficulty in implementing multicultural education is that there are big gaps between the theory of multicultural art education and its practice in the art classroom in the very countries in which multiculturalism was born. As a result of reviewing articles on the theories of art education and art books relevant to multicultural art education, Delacruz (1996) found that many art texts explaining current practice are not consistent with the targeted theories. Most of them still adhere to the out-dated approaches that most multicultural art educators criticize. In professional papers, scholars introduce and defend their theories and proposals, but they hardly ever put forward any specific teaching strategies or lesson plans for multicultural art education (Sohn, 2009). This gap between theory and practice perplexes many art educators and makes it difficult to implement good multicultural art education practices in their own classrooms. In order to develop and provide a multicultural art education curriculum, it is important to work on both theory and practice at the same time. An education theory without coherent practice in class is just an empty collection of words, that no one will listen to it in the end (Chang, 2005). The responsibility of multicultural art educators is not only to debate theory, but also to organize meaningful, relevant, and practical activities for students.

The final difficulty lies in assessing the effectiveness of multicultural art education which is often difficult and complicated. Even though many art educators agree about the benefits and values of multicultural art education, the complexity and vagueness of the various aims and concepts embedded in multicultural theory make it difficult to evaluate a multicultural art
education lesson. Furthermore, the meanings of “multiculturalism” in art education are interpreted in different ways in different nations and regions, so having a standard assessment tool is nearly impossible.

In summary, while several proponents of multicultural art education in Korea now espouse its benefits and virtues, art teachers in Korea still have a hard time implementing multicultural art education in their classrooms due to several stubborn obstacles: resistance to change, xenophobia, racism, classism, the complex concept of multicultural art education, and a lack of practical lessons and assessment strategies in evaluating the effectiveness of multicultural art lessons.

**Considering various approaches to multicultural education in pursuit of a framework for developing a multicultural and intercultural art curriculum for Korea.** Previously I recounted a brief history of multicultural art education in the United States. Here I further consider selected approaches to multicultural art education that might inform my own attempts to construct a conceptual framework for designing multicultural art curriculum in Korea.

Table 1 shows some ideas of noted scholars who advocate multiculturalism in education. Their ideas on multiculturalism are not exclusive, but overlap in many ways. Their ideas have much in common: anti-racism, anti-sexism, anti-prejudice, and so on. However, each scholar claims a slightly different emphasis in their definition and practice of multiculturalism. For example, Chalmers (1996) tried to deal evenly with as many topics as possible, but Stuhr (1992, 1994) centered her attention on social change and argued that social democracy and social reconstruction perspectives are suitable for radical social transformation. She also criticized teaching “culturally different” and “human relation” views, saying that it maintained the existing social structure. The interests of Grant and Sleeter (1986, 1989, 1993, 2009a, 2009b) expanded
the field by including new issues such as sexual orientation views and issues of the disabled.

According to these two scholars, race is not the only form of social inequity that requires attention in a multicultural curriculum. Banks (1993, 1995, 2002, 2003) was deeply interested in race and ethnic issues. Delacruz (1995, 1996) made an effort to embrace the nature of art from a multicultural point of view, identifying the misconceptions of multicultural art education.

Table 1

Various Approaches of Multicultural Education

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<th>Author</th>
<th>Social justice</th>
<th>Social reconstruction</th>
<th>Cultural heritage</th>
<th>Social issues</th>
<th>Ethnic issues</th>
<th>School issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banks</td>
<td>Equal opportunity for minority groups (low-income, people of color)</td>
<td>To reduce prejudice, pain and discrimination</td>
<td>Respect other cultures Identify own culture and be pride of it. (self-understanding from the perspective of others)</td>
<td>Making decision on important social issues Taking action to solve them</td>
<td>No discrimination based on their race and ethnicity</td>
<td>Equal opportunity for all students Achieve high level of academic result Respect each other</td>
</tr>
<tr>
<td>Grant &amp; Sleeter</td>
<td>Promoting positive feelings among people and reduce stereotyping Pursuing democracy</td>
<td>Promoting structural equality Working toward social change</td>
<td>Promote students’ self-concepts Promote cultural pluralism</td>
<td>Help fit people in to the existing social structure Criticizing racism, classism, sexism, sexuality, disability</td>
<td>Promoting feelings of unity, tolerance</td>
<td>Paying attention on the issues: how teachers teach, how students learning assessed, what teachers teach Equal opportunity critical thinking</td>
</tr>
<tr>
<td>Bennett</td>
<td>Pursue social justice Respect human dignity and universal human rights</td>
<td>Objection to sexism, racism, any form of prejudice Social action skills</td>
<td>Acceptance other cultural heritage Strengthen Cultural consciousness</td>
<td>Objection to sexism, racism, any form of prejudice Reverence for the earth</td>
<td>To strengthen intercultural competence To develop multiple historical perspectives</td>
<td>Achieving academic success regardless race, gender, class.</td>
</tr>
</tbody>
</table>

(continued)
<table>
<thead>
<tr>
<th>Author</th>
<th>Social justice</th>
<th>Social reconstruction</th>
<th>Cultural heritage</th>
<th>Social issues</th>
<th>Ethnic issues</th>
<th>School issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Delacruz</td>
<td>Continuing efforts to eradicate racism, sexism, homophobia, and prejudice.</td>
<td>MCA considers the function and content of art in the social context.</td>
<td>MCA seeks to unite and address deep divisions by teaching children and teaches about the lives and concerns of the people who make up the nation.</td>
<td>MCA may balkanize the nation, unite a deeply divided nation if not done properly. MCA is purposeful, intentional, situational, and multi-dimensional</td>
<td>MCA seeks to unite and address deep divisions by teaching children about the lives and concerns of the people who make this nation.</td>
<td>MC teaches students to know how to care, and to act responsibly on behalf of each other and a common larger culture.</td>
</tr>
<tr>
<td>Stur</td>
<td>All groups are to provide equitable distribution of power, to reduce discrimination and prejudice.</td>
<td>Social democracy and social reconstruction approaches are compatible with social change.</td>
<td>Developing self-esteem and self-confidence</td>
<td>Fostering a sense of unity by stressing the shared qualities and characteristics of art and art making</td>
<td>Single Group studying focuses on the marginalized group.</td>
<td>Cooperative learning. A comparison of the similarities and differences. Interdisciplinary approach</td>
</tr>
<tr>
<td>Chalmers</td>
<td>Address through all of the art disciplines, issues of ethnocentrism, bias, stereotyping, prejudice, discrimination, and racism.</td>
<td>MCA is for everyone. MCA implies respect for behaviors, dispositions, outlooks, and values that are not solely from one dominant culture. Art can be an agent for social change.</td>
<td>Also affirming and enhancing pride in each individual’s own artistic heritage</td>
<td>Promoting cross-cultural understandings through the identification of similarities</td>
<td>Recognize, acknowledge, and celebrate racial and cultural diversity</td>
<td>Through multicultural art education, students acquire knowledge about the contributions artists and art to cultures and society and can begin to appreciate how and why people from different cultures value art</td>
</tr>
</tbody>
</table>
Figure 1 explains “Dimensions and goals of multicultural education” as suggested by Banks (2002). It describes five goals and dimensions of multicultural education. Figure 2 illustrates Bennett’s (1999) multicultural education goals and values. Their descriptions are slightly different, but they share main ideas such as respect for all cultures, reducing discrimination and increasing educational equity.

Some practitioners pay attention to what they are most interested in—their own roots and identity. Accordingly, they have different approaches and develop them with their own points of view. Even though various meanings of multicultural education are presented, some commonalities are found in each definition. They all try to share the ideas of social justice, equality, respect for others and human rights. These concepts are similar to ideas about democracy.

Multicultural art education follows the same trends as multicultural education. Many scholars have different meanings of multicultural art education and different approaches to it in practice. It seems natural because multicultural art education originated from multicultural education and has pursued the same goals and ideals. Nevertheless, multicultural art education deals with art and has its own values and different approaches from other subjects. Art is one of the most effective ways to understand culture and social phenomenon. Images and art forms are good ways to engage students (Chalmers, 1996).
Figure 1. Banks’ Dimensions and Goals of Multicultural Education (Banks, 2002, pp. 14-23).
Figure 2. Bennett’s Conceptual Model of a Comprehensive Multicultural Curriculum (Bennett, 1999, p. 29).
The concept of multicultural education in Korea. The concept of multicultural education has been of limited use in South Korea (Kho, 2009; Kim, 2004). In South Korean society, multiculturalism is still interpreted as being primarily about maintaining local and traditional Korean cultural identity, and not so much about approaching cultural or racial diversity, the promotion of social justice, equal access to education or the opportunity for advancement for Korea’s growing minority population (Kho, 2009).

According to Kho (2009), the term multiculturalism has been understood as becoming a multiracial society. “This is especially because of the influx of Asian people from less economically developed countries such as Vietnam, Cambodia, and (the) Philippines” (p. 28). It appears that some Korean scholars see multiculturalism as a mixture of Asians coming to Korea from outside of Korea. Races other than Asian, such as the white or black races, or other ethnicities such as Hispanics do not appear to be a part of Korean multicultural perspective, nor are social issues like class or disability (Han, 2003; Kim, 2004).

Kim (2004) explains that multicultural education in Korea implies education for people of mixed Asian ethnicity, such as those having a Korean father and a mother from an Asian country other than Korea. The multicultural problem is to assimilate these children into Korean culture. Children of a Korean father and a non-Korean but Asian mother are called “Kosian.” In common usage Kosian has a negative connotation, implying that Kosians are inferior to and different from native Koreans. Kosian also signifies that the mixture is from poor or developing countries such as Vietnam, Cambodia, the Philippines, Mongolia, and China, but not Japan, where we also see some mixed marriages occurring (Park, 2004).4

4 Some Chinese immigrants who come to Korean, and then marry Koreans are considered Kosians, but the exception would be Koreans who are Korean born Chinese who moved to China during the Japanese colonization era(1910-1045) and became Chinese citizens. Many of them now have returned to Korea to work. Even though they have Chinese citizenship, their children are not considered as Kosian because they have Korea blood (even though over
The multicultural education policy led by the Korean government focuses on mixed raced children from Kosian families. Many Kosian children are poor and often suffering from discrimination by native Korean children because of their different color and race (Kim, 2004). The UNESCO Committee on the Elimination of Racial Discrimination (CRED) strongly recommended in 2007 that the South Korean government make an effort to eliminate racial discrimination (Choi, 2010).

According to most art educators at all levels in Korea, multicultural art education means educational reform to strengthen students’ awareness of Korean national identity and heritage against Western and other foreign cultural influences particularly Japan and China. In addition, it aims to develop increased tolerance and more open attitudes toward world cultures through art activities. However, in practice, many multicultural art lessons focus on conserving traditional Korean identity against foreign cultures and limiting introduction to foreign cultural things as foods, cloths, and rituals (Sohn, 2009, Park, 2010). Just as Delacruz (1995) criticized multicultural art education in the United States, it seems that many practices in multicultural art education in Korea also remain “ethnic tourism” (p. 91).

My research will seek further understandings of the possibilities of multicultural education through art education. This includes learning about respecting differences, recognizing the multicultural and mixed-ethnicities of individuals, understanding identities of people, as well as seeing the contributions different groups have made to a society while exploring the role of art education in relation to Korea’s changing demographics.

A possible diagram informing a Korean concept of multicultural/intercultural art education. This section analyzes the values, goals, and proposed skills of multicultural art education
education as reflected in my understanding of the literature on multicultural education. Figure 3 offers a synthesis of the key ideas in the works of Banks (1999, 2005), Bennett (1999), and Sleeter and Grant (2000). It shows the various components of multicultural education and the realms in which they operate. The core of the diagram represents overlapping multicultural values, goals, and skills. These overlapping ideas operate on both local and global scales. The primary values of multicultural education include creating and promoting a society of equity, understanding and embracing diversity, building self-esteem and self-confidence, and learning the importance of respect for the environment. Ideally, multicultural education also involves the teaching of particular complementary skills including understanding differences, intercultural or cross-cultural understanding, cultural competence\textsuperscript{5}, political action skills, understanding power, and world citizenship.

\textsuperscript{5} “Cultural competence is a set of congruent behaviors, attitudes, and polices that come together in a system or agency or among professionals and enable the system, agency, or professionals to work effectively in cross-cultural situations” (National Association of Social Workers, 2000, p. 61). Cultural competence in this chapter is defined as the knowledge and skills of individuals or groups of people with particular cultural behaviors, policies, and traditions of the culture-at-large such that those individuals or groups are effectively able to achieve their goals, access resources, and have an impact on the decisions of others where those decisions influence their lives. Cultural competence in this view is linked to cultural capital or social capital (Delacruz, 2011). Briefly, cultural capital refers to forms of knowledge, behavioral attitudes, skills, cultural practice, and education, which promote a higher social status beyond financial assets (as cited in Mackus, 2011, pp. 22-23).
The inner solid circle in Figure 3 displays the key ideas of multicultural education. The area between the inner and outer solid circles represents local and global realms. The dotted line signifies the overlap that often exists between these two realms. Similar overlap occurs among
values, goals and skills of multicultural education. These values, goals, and skills can be seen and implemented from both local and global perspectives.

**Describing the diagram.** Democracy is perhaps the component that drives the core values, goals, and skills related to the mission of multicultural education. Although South Korea espouses to be a democratic society, specific problems are apparent. For example, the value of cultural pluralism is generally accepted as a benefit in any democratic society, but this value is not well practiced in South Korea. Cultural pluralism in turn necessitates concern for social justice, a value that is largely absent in South Korea.⁶

Cultural pluralism is a core value that stems from the urgent needs of a diverse society. As a goal, cultural pluralism reinforces the idea that diversity is a benefit to society. Because societies can no longer operate in isolation, children need to develop intercultural and cross-cultural competencies. These skills will help them not only in their own diverse communities (especially in countries with diversity in race, religion and class) but also when they interact with the global community. Developing self-esteem and self-confidence are also important goals that contribute to children’s ability to address other needs of a healthy democratic society.

The core value of social justice speaks to the importance of equity and equality and to the need for embracing diversity in society. These goals can be achieved only when children are able to understand difference (and the value of difference) and the nature of power. Key skills in the actualization of social justice also include political action skills such as appropriate debate strategies and public organizing.

The goal of respect for the environment is a derivative of the value of the concept of a world community, and it clearly operates on both local and global scales. In terms of respect for

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⁶ It really feels strange even to write this here, because I was taught my entire life not to criticize my country, South Korea.
the environment, children, therefore, need to learn how their actions and choices affect not only their local environments but also have a collective impact on the global environment. Thus, they must recognize that local citizenship—or, local democratic citizenship—can be extrapolated to the idea of world citizenship.

**Toward A Korean Educational Framework: Multicultural/Intercultural Art Education for Korea**

As previously explained, over the past 100 years Korea has suffered enforced slavery, war and military dictatorship, and yet the country has managed to emerge from it all as one of the world’s most successful economies. With wealth, Korea’s new problems have emerged: increased foreign labor; cultural diversity; international marriage and bi-racial children; a low indigenous Korean birth rate; the erosion of Korean traditional values, materialism, racism; and a large and growing disparity between those with wealth and those who are considered poor, causing a larger rift between social classes. In summary Korea now suffers from internal social conflict and economic disparity, and many people have lost hope of having a just and fair life.

The new diversity in Korean society has caused Korean education to face the more complex needs that are associated with sudden population diversity. Moreover, Korea has not been able to create a pluralistic society in which all people have equal opportunities for achievement and the pursuit of happiness regardless of race, class, gender, sexual affiliation, language and/or culture and this is also reflected in Korea’s educational institutes. In order to address these problems, Koreans need to rethink and redesign the purpose and teaching/learning methods of its education system.
Included with Korean education in general, Korean art education should also be reconstructed, allowing for the needs of the new disparate society. Korean art education includes the vestiges of Western art education and Japanese styled education with a small amount of traditional Korean art styles included. Similar to Chalmers' (1996) observations of Western art education, art education in Korea is considered recreational entertainment rather than substantive inquiry and academic knowledge like mathematics, science, history and literature (Park, 2001). This perspective has put Korean art education in a marginalized position that remains prevalent today. Korean children of the 21st century are not well served by obsolete ideas about art (Park, 2002). In order to engage with people in these contemporary conditions, Korean art education should adopt new methods and ideas in developing art curricula that meet the needs of the new Korean society.

Even though the term "multicultural art education" may be an out-dated construct, remnants of multicultural theory permeate more contemporary writings about intercultural or transcultural education, internationalized education, global education, and peace studies (Delacruz, 2009; Peters, 2009). The main concepts and ideas of multicultural art education, such as respecting others, pursuing democracy, and achieving social justice are fundamental to multicultural theory in its earliest years and in what continues to be a contemporary version of multicultural education today. These are worthwhile and urgent goals for art education in Korea. I argue here that multicultural art education theory and practice that may have originated in the United States can positively contribute to meeting Korea's needs, but not without significant adaptations based on the unique values and spirit of the Korean people. In other words, we cannot adopt yet another Western theory when designing Korea's education, without including the voice of Korea.
Introduction

To truly help someone I believe it is necessary to truly know that person. One cannot truly know a person by simply obtaining a broad range of superficial knowledge but can only do so by focusing intently on that person to a greater depth. For this study, an approach was needed that gave me a deeper knowledge of the students I was teaching and their feelings, perceptions and aspirations, in order to help them better overcome the obstacles they face as mixed race persons in today’s Korea. I felt it important to use a grounded theory approach when conducting my case studies of the students, in order to let the phenomena that emerged in the data speak in an uninhibited fashion (Glaser, 1992; Strauss & Cobin, 1990). These phenomena would then create the theory. The use of the research methodology called “portraiture” created by Lawrence-Lightfoot and Davis (1997), combined with the “participant as ally-essentialist portraiture” approach developed by Witz (2001, 2006, 2007), offered the best fit for conducting this research. Utilizing this “participant as ally-essentialist portraiture” grounded theory type of qualitative methodology, I oversaw specific art projects, questionnaires, and conducted interviews.

This chapter will detail the research design and protocol used including a description of the site, participants and the data resources utilized, as well as a detailed look at both individual portraiture and essentialist approach.
Research Design

To examine my experimental curriculum, I needed an existing classroom setting with at least 10-15 multi-cultural students, and my research could only be conducted in the summer as that was the only window of time I had available. June and the beginning part of July are the tail end of the first half of the Korean school year with late July being a small break in the middle of the school year. I was aware from the beginning that the incongruity between the different school years could lead to possible participation problems, and indeed it did.

Site. In seeking the right site for the research, I was aided by a friend from my graduate days at Hong-ik University in Seoul, Korea. I had also worked with her on a 2005 project sponsored by the Asia-Pacific Center for International Understanding (APCEIU)\(^7\) for children of different nationalities who explored international peace through artwork. This project, called “Learning to Live Together in Peace Classroom,” also had served as some of the inspiration behind my research. My friend put me in touch with the director of a multi-cultural after-school program center in a city on the southwest outskirts of Seoul. After contacting the director and explaining my curriculum and its purpose, he assented to let me put it in place for 2 months in the summer of 2012. He advised me that there were already 15 children of varying elementary school age enrolled in the program.

The local municipal government funded and ran the community center. Its purpose was to serve low income, mixed-race, and immigrant children by providing supplemental instruction and a free evening meal after the regular school day. Volunteer teachers, often high school students getting school credit for helping, taught English, Korean, mathematics, and science to the students. Teaching of the arts was not normally included in the offerings at the school. In this,

\(^7\) The Asia-Pacific Center for International Understanding (APCEIU) was set up under the auspices of UNESCO (http://www.unescoapceiu.org/en/index.php).
my art class was unique to the center. The classroom I was given was actually an office of the community center that was utilized as an ad hoc classroom at the end of the business day when the original occupants cleared out. Awkward and limited in space, it was far from ideal for an art class, but it was the best available to me.

**Participants.** All of the students in my classroom were from lower income and multi-racial families in which the father was Korean born and the mother came from another Asian nation—in this case, Japan or China. While ostensibly they were there to take advantage of the free instruction available to them because of their background, the reality was that many were there because the center served as a source of free day-care with a free meal for the financially struggling parents. Some were also there as a result of neglect from their parents, who were avoiding responsibility for their children.

The children that comprised my class ranged in school age from 1st to 6th grade. Ideally I had hoped for 10 to 15 fifth or sixth graders from which I would then select two for the portraiture part of my research. Previous experience with art was unimportant, as the curriculum I created was meant for the general multi-cultural student. I felt that 11- and 12-year-old children would give the best results in response to my curriculum, and I wanted to select one student who seemed to embrace the curriculum and one who seemingly did not for portraiture. I had desired to have a pool of 10 to 15 students to allow for a better contrast between the responses and to also allow for sporadic attendance and the possibility of some children dropping out of the center’s program. As it turned out only six of the students were fifth or sixth graders. Of these, one dropped out after only attending sporadically. Another of the six left in mid-July on a vacation to his mother’s native country, Japan. This left me with four candidates for portraiture,
and in the end I chose Iwha, who exhibited a definite embracing of the curriculum, and Eunbie, who seemed very much nonchalant about it.

**Protocol.** My research was conducted in 16 class sessions incorporating 14 individual lessons with individual interviews conducted with the four focal students at the end of each lesson (five until the one student left for Japan). The lessons came from a variety of sources. Some were pulled from my experience in the Peace Classroom project in 2005. Others were ones I had used when teaching elementary art in Dong Ducheon city from 2001-2006. Still others were gathered from research papers I had read on multicultural art education.

For the purpose of obtaining the needed material for the creation portraiture, it was imperative that I studiously and accurately documented everything I said and did in the classroom. This was especially important for the interview portion of the class. It was possible that the students might say in the interviews that I had instructed them in a different way than I had said, and it was important to have an accurate record of how they interpreted my instruction and the overall curriculum. To this end I attempted to videotape all of my instruction and the students’ participation (all the parents had signed a permission form allowing for the videotaping of their children for this study), but the center’s director became uncomfortable with the videotaping, and I felt compelled to drop it. To augment the video, I also conducted audio recording of all 16 sessions in totality along with all interviews. With the videotaping discontinued, the audiotapes became the main resource for me.

While I did conduct interviews with the focal students at the end of each lesson, there was not enough time available to obtain the desired length of interview, as the students could not wait around as long as I needed them to. As such, the end-of-lesson interviews were very brief, approximately 5 minutes in length. In order to overcome this hurdle, I arranged for additional
time with them by appointment, sometimes at the center and sometimes at their home and often on weekends. By doing this, I was able to conduct six full-length interviews for each of the focal students over the course of the 2 months. Additionally, I was able to conduct three group interviews involving Iwha, Eunbie and the twin girls who were the other two sixth graders that attended the whole course.

**Data resources.** I had intended to collect five component pieces of data from the focal students to aid in the portraiture process. In addition to the plethora of interviews I conducted, I also wanted to conduct a survey, collect pieces of their artwork, ask them to keep a journal of their classroom experiences, and, for myself, to keep a reflexive journal.

I asked students in the class to fill out the form, giving information about their family ethnicity, hobbies and other interests, TV and internet usage and future aspirations. I was able to also obtain permission to keep most of their artwork, including drawings, paintings, storyboards, mood boards and group project material. My attempt to get the students to keep a journal met with too much apathy and was dropped from the data collection process. I did keep a detailed reflexive journal in which I mused about the students’ growth and development as artists and as world citizens. I noted changes in their awareness of social justice, their efforts at collaboration and the ways they perceived themselves. I also reflected upon certain sections, concepts, or skills included in the curriculum as to what seemed to work better and what needed to be improved in some way.

**Essentialist Portraiture**

The aim of “Essentialist Portraiture” type case studies is to understand the students’ own ideas and deeper motivations, and how they understood the curriculum based upon these ideas and motivations. The phrase “essentialist portraiture” refers to the fact that the case study
presents the ideas, the student’s feelings and deeper motivations just like a portrait painting of a person shows aspects of the character of that person and what kind of a person that person is (Lawrence-Lightfoot & Daives, 1997).

Essentialist portraits present the case of an individual person, in this case, an individual child, while trying to describe the concerns, motivations, and feelings of the child as a whole, and how the child internalizes the instruction to do so (Witz, 2006). This means studying the spontaneous expressions of the child (what the child brings in on her own) in one-on-one interviews with them (e.g., Lee, 2009; MacGregor, 2001; Wanju, 2006). In addition, it means studying the art products taking into account comments the child makes about their product.

**Portraiture.** Portraiture is the attempt to convey the way a person is, her nature, in a way that reveals the “whole” person. It is in the same manner in which a portrait painter conveys an accurate impression of the person as a whole, including aspects of her character and the kind of person she is, in a single painting. Portraiture as a methodology was introduced by Lawrence-Lightfoot (1983). She explained portraits as follows:

The portraits are designed to capture the richness, complexity, and dimensionality of human experience in social and cultural context, conveying the perspectives of the people who are negotiating those experiences. The portraits are shaped through dialogue between the portraitist and the subject, each one participating in the drawing of the image. The encounter between the two is rich with meeting and resonance and is crucial to the success and authenticity of the rendered piece. (p. 3)

Citing her experience with a portrait of herself that led to her realizing of “portraiture,” Lawrence-Lightfoot (1983) told of an oil painting of her done in a lengthy studio sitting while in her mid-20s. When seeing her portrait, she felt that the artwork revealed her “from the inside out” (1983), showing her in ways she had not imagined. She (1997) explained further:

I learned, for example, that these portraits did not capture me as I saw myself; that they were not like looking in the mirror at my reflection. Instead they seemed to capture my essence-qualities of character and history some of which I was unaware of, some of
which I resisted mightily, some of which felt deeply familiar. But the translation of image was anything but literal. It was probing, layered, and interpretive. In addition to portraying my image, the piece expressed the perspective of the artist and was shaped by the evolving relationship between the artist and me. I also recognized that in searching for the essence, in moving beyond the surface image, the artist was both generous and tough, both skeptical and receptive. I was never treated as an object. . . . I learned, as well, that the portraits expressed a haunting paradox, of a moment in time and of timelessness. In the portrait of the young woman for example, I could see myself at twenty-five but I could also see my ancestors and the children in my future. Time seemed to move through this still and silent portrait of a woman, rendering the piece-now twenty-five years later-both anachronistic and contemporary. It is still a vital document of who I am (and who I may become) even if it no longer looks like me. (p. 4)

Lawrence-Lightfoot further describes portraiture as “a method of qualitative research that blurs the boundaries of aesthetics and empiricism in an effort to capture the complexity, dynamics and subtlety of human experience and organizational life” (Lawrence-Lightfoot, 1997, p. xv).

Witz and his associates expanded on this (Witz et al., 2001; Witz, 2006a). Witz (2006) suggested that the reason a painted portrait (and also essentialist portraiture) can still be a “vital document of who I am . . . even if it no longer looks like me” (Lawrence –Lightfoot, 1997, p. 4) is that the human being is such an absolutely incredible unity which can be recognized even 25 years later.

The individual case portrait is the basic unit of understanding in the investigator and also the basic unit in communicating this understanding to the reader. In part this reflects the fact (or rather, my experience) that the physical, mental and spiritual aspects of a human being show an absolutely extraordinary unity. . . . The portrait then tries to point to the source(s) of this unity, or the inner unity . . . which pervades the person and is responsible for the more outward manifestations of the person as a unity. (Witz, 2006, p. 258)

This unity is what the portraits of my two students, Iwha and Eunbie, in Chapter 5 strive to convey. I believe that showing the unity of the girls’ “physical, mental and spiritual aspects” is
the best way to demonstrate the essence and nature of these two dynamic individuals to the reader.

**Essentialist approach.** For my observations and interviews with my two focal subjects and the construction of their portraits, I utilized the essentialist approach proposed by Witz (2006). This approach was well suited to help me as a researcher to unveil and explore the inner aspects of Iwha and Eunbie to greater depth. The work I had done in my pilot research only reinforced my conviction that this was the proper approach to utilize for my research project.

Witz et al. (2001) described it as:

[The essentialist methodology] is distinguished [from the stereotypic narrative] by the fact that the investigator attempts to develop a personal subjective understanding of the phenomenon of interest in different individuals by way of sustained attempts to share, empathetically and sympathetically, the individual’s feeling, state of mind and past experience, both during the interview and in many re-hearings of the tapes afterward. . . . The investigator attempts to get at the essence of the phenomenon in the individual, as that phenomenon is subjectively felt by the individual, by feeling that same essence intuitively in himself or herself, as part of [the investigator’s] self, and then communicating it to the reader. Thus, the methodology involves, first, deep intuitive understandings which one then ‘feels’ as distinctive qualitative new aspects, or as a kind of nature, entity or ‘essence’ in oneself. The methodology involves, secondly, considerable conceptual and imaginative shaping and development of these aspects or entities, as well as literary techniques to communicate them to the reader so that they may become objects of discussion. (pp. 197-198)

In order to reveal the essence of each focal subject, it was necessary to get them to search deep inside to become more aware of themselves and of what they believed in with no feeling that they need justify it. Getting to this depth in awareness of themselves sometimes required peeling away the outer layers to get to the deeper core. Witz (2007) further said:

The investigator’s aim is to convey the nature and quality of the feeling, consciousness, state of the participant that she (the investigator) intuitively realized in herself, so the reader can feel it too and can see how it is part of the essence of the participant, rather than to only describe it with and thereby subsume it under a few already existing
categories. The aim is to bring out the exact quality, shape of the feeling, consciousness . . . , which constitutes the distinctive structuring. (p. 94)

In creating the portraits of Iwha and Eunbie, I tried to treat their artworks and other output (which are material configurations on canvas) similar to the way essentialist-portraits of older children and adults assimilate nuanced data or “alive passages” (Witz 2006, p. 252), in which the participants talk about their concerns. In addition I used comments by children about their work. Witz describes this process,

The heart of portraiture is evoking states of mind, kinds of consciousness, and a way of being of a person that together form a significant part of the person as a whole, and in this way giving the reader a particular picture of the person in a particular context or arena of life. The evoking” is done from data, in general, fixed “output,” by the participant in such a way that absolutely everything contributes to a vivid impression of the participant and what one is portraying about her as a whole. The data show (reactions, activities) by the participant, often stimulated by the investigator where the specific response is brought in by the participant, and are shown to the reader in the form of transcripts, diagrams by the participant, etc. etc. so that the reader can make his own opinion whether the data in question suggest the kind of feeling, consciousness, way of being which the portraitist “evokes.” But this whole approach takes different forms depending on the age of the participant, what culture she is from, etc., the nature of the data (“conversation,” or “dead products she produced”), and the nature of what one is portraying that involves the participant. (Witz, unpublished)

In the case of Iwha and Eunbie, I also used “alive passages,” which came from their recorded interviews and from recordings of their group interactions. The “alive” passages were especially valuable for the richness they contained and helped with the identification of the essential aspects in each portrait. When looking at these “alive” passages I looked at them not individually or sequentially but by placing them side by side and allowing them to resonate with each other. The two then “make a larger essential meaning, a new larger condition” (Lee, 2006, p. 40). By constantly reworking the data collected from the girls, I was able to much better bring forth the whole essence of both Iwha and Eunbie, to see their “essential images.” From there I
faced the daunting task of taking these images and working them into words to convey this “essence” to the reader.

Finally, using portraiture methodology, Lawrence-Lightfoot advocated “illuminating the complex dimensions of goodness” (1997, p. xvi). Her approach very much resembled that of Witz et al. (2001) who clarified this “goodness” by stating:

To see deeply and clearly, the researcher should, first, endeavor to be grounded in himself or herself, convinced of the importance of the research for the good of society, and secondly, be inspired by fundamental higher motivation and ideals, such as a commitment to see more clearly the nature of men and women, compassion for or desire to uplift the human condition, or a determination to see in the specific phenomenon the universal (as in the proverbial “seeing the universe in a patch of grass”). (p. 223)

**Participant as ally and co-contemplator.** As part of my attempt to delve deeply into the inner aspects of Iwha and Eunbie I felt I needed to attempt a genuine bond with the girls, to become their ally. I wanted them to feel as though they were having friendly conversations with me, forgetting they were being interviewed allowing themselves to more deeply express their feelings with less sense of inhibition. Patton (1990) stated:

I’m personally convinced that to be a good interviewer you must like doing it. This means taking an interest in what people have to say. You must yourself believe that the thoughts and experiences of the people being interviewed are worth knowing. In short, you must have the utmost respect for these persons who are willing to share with you some of their time to help you understand their world. (p. 252)

In other words you must wholeheartedly care for the participant and empathize with them. Witz (2006) articulated his concept of “Participant as Ally and Co-contemplator” as follows:

If the participant is to become an ally in the research, the investigator needs to feel that the research topic is important in a larger scheme of things and to share with the participant from the very beginning the thrust of the research and the larger societal, disciplinary, or human concerns that motivate it. If the participant recognizes that the investigator is serving a larger cause to which the participant is at least somewhat sympathetic, the participant will feel that he or she can bring in freely whatever feelings,
values, and past experience are important to the topic at hand (within limits of course), and cooperation will tend to develop between them in a natural way. (p. 248)

Lee (2006) states:

This methodology constructs an organic link at a human level between the participant [students] and myself as a researcher. With empathy and sympathy, I help the [students] bring their deeper aspects to the surface and they, in turn, help my understanding. This is only possible when I have the trust in the goodness of each [student] and aim to understand them with respect. They intuitively know my genuine good will and start to speak about their personal thoughts, feelings, and other stories. As the interviews progress, they become more sympathetic to what I am trying to accomplish and open up about themselves to help me understand them better. In this process, our awareness and understanding of each other as human beings grow. (pp. 35-36)

Using the “ally” approach allows the researcher to realize an awareness of things in the participant and articulate them through an exploration of the subjective experiences and feelings expressed by the participant. Since “subjective aspects of human beings (e.g., feelings, consciousness, or larger values) have rarely been regarded as objects of study in most social science research” (Lee, 2006, p. 36), it is important to avoid allowing these aspects to be categorized. Witz (2006) described how to avoid this pitfall:

In interviewing for feeling, consciousness, or subjective state, I [a researcher] would try to avoid such stereotypic categories and to subjectively understand, as well as I was able, the participant’s attitudes, values, and whole experience. In addition, I would try to encourage the student to express herself or himself naturally and freely so that these things could be seen as parts of larger aspects of the student as a person. To develop this kind of understanding would require as much or more objective information than if I interviewed only for information. But the focus would be on the feeling, the subjective state. (p. 248)

Of utmost importance in this process is the attempt by the researcher to discard as much personal bias or preconception about the subject as is possible. To truly be an ally, to gain trust, the researcher must allow the subject to form the sense of that subject in the researchers mind, unhindered by the pre-existing clutter caused by preconception. While humans are always going
to retain some bias or preconception regardless of how much effort is made to eliminate its existence, it is imperative for this kind of approach that the researcher strive to remove as much as possible.

In the case of my research, I made a conscious effort to remain aware of any creeping bias that might occlude the true essence of the focal students when I was creating their portratures. This included warding off not only any theoretical framework that started to intrude but also any framework being projected from my own personal experiences. To ensure that I had accomplished this to the best of my abilities, I checked for inconsistencies in the portratures between what the focal students said in their interviews and what they expressed in the images they created.

**Summary of the constructing of the portraits.** When working with Iwha and Eunbie I tried very diligently to keep the concepts discussed above foremost in my thoughts. I strove very hard to overcome preconceptions that attempted to enter my mind about them. I tried to get them to view me as their ally by seeing that I cared very much for what they said and that I valued them for what they were. In doing this I was attempting to get Iwha and Eunbie to evoke their feelings that lay hidden under the outer layers of their personalities. In looking at what they revealed of themselves, their essence, I did not categorize it and analyze it. I sought to have it speak to me as a whole, intertwining and overlapping and tell me what Iwha and Eunbie really were, to give me a much deeper understanding of them. I then attempted to put this into the words of the verbal portraits I created of them to allow others to see them in the depth in which I now saw them.
Chapter 4

The Social Justice Art Education Curriculum

Introduction

This chapter describes the art curriculum I created to use with students in grade levels three through six. It will explain the goals, objectives, and concepts of the curriculum as well as show some of the changes to the scope and sequence of the design in order to accommodate the various challenges the realities of implementing an imagined curriculum presents.

There is a continuum in my curriculum’s scope that begins somewhere in the concept of Self and moves progressively into the concept of Society; there are social-cultural and sometimes linguistic concepts and learning activities moving each student individually through their own understandings of these things in each of the 14 projects or lessons. For the first few art lessons, the focus was on personal, individual, and family issues. Gradually, the lesson themes included and developed understanding of the concepts located in culture and society, moving from small collaborative relational groups to larger communities and culminating with the grand concept of the world as a community. As the lessons progressed, the projects became more collaborative and some projects required team effort to create and explain group artwork. Individual artwork was continuous throughout the curriculum.

Lessons 1 through 4: Getting Acquainted

The main goal of the first four art lessons was for the students and I to become acquainted with each other. I wanted to learn about their interests, the relationship they had with art, and I also wanted to investigate what they believed their place in family, culture, nationality,
and the world might be. The time it took to get acquainted was necessary in order to use the
essentialist portraiture method. I didn’t know any of the students, and so it was necessary to
develop a relationship with students where they could express concepts and ideas without
worrying too much about their art skills. The use of paper and colored pencils was a medium the
students had some familiarity with and would be a way of bridging into more difficult art
medium and skills in later art lessons.

Lesson 1: Free-choice drawing.

Objectives. The purpose of this lesson was mostly for me to get an idea of the students as
persons. I needed to understand their interests and become familiar with them as a group and as
individuals, especially for the purpose of assessing if and how my social justice art curriculum
impacted their perspectives of life. Most of all, I needed to get to know the students. I wanted
them to be free to draw whatever it was they wished to draw.

Introduction. I provided them with crayons, colored pencils, paper and erasers. I told
them, “Today is your first day of art class. Please draw what you want. There is nothing specific
that I am going to ask you to draw. You can draw whatever you want to draw. Anything will do.”

Main activity. At first, students hesitated to draw. I encouraged them to start their
drawings. One of the students asked me, “Teacher, is it really okay to draw anything I want?” I
replied to him, “Yes, anything will do. This is not a school activity.” I added,

But you can use pencils and colored pencils, and no other art material, such as
watercolors or ink. Pencils and colored pencils are good enough for today. Other than this,
there are no rules for today. What you draw is up to you.

After I said this the students started drawing. Sometimes they looked at each other’s drawing and
smiled. As the class session continued, they became more comfortable with the drawing activity.
While they were working on their drawings, I walked around the classrooms observing their work and the interactions they might have with each other. I didn’t say anything as I moved around the classroom. Some of them used only pencils.

**Conclusion.** At the conclusion of the lesson I said,

Today we did “Free-choice drawings” and I am so happy to see what you have drawn today. How did you like being able to draw anything you wished to draw? Again, I don’t want you to be concerned with your drawing skills. My art class has almost nothing to do with becoming a skillful artist. Just enjoy making art. Our next lesson will include making a mind-map. It is a very interesting activity that will help us to explore ourselves, finding out what things we see in our world, how we think about the things we see or hear, and other interesting points that affect how we make art.

**Lesson 2: Explanation of mind mapping.**

**Objectives.** The purpose of the mind map activity was to develop a friend-like relationship with the students so that I would be able to discover more about their personalities and their different identities, as well as to give the students a chance to reflect on themselves more deeply. The keyword for this lesson was “Me (myself).” Most students in Korea are familiar with mind maps.

**Introduction.** I showed some examples of completed mind maps to the students. The examples I showed the students were the “Health” and “Time” mind maps from these websites: [http://learningfundamentals.com.au/resources/#lightbox/2/](http://learningfundamentals.com.au/resources/#lightbox/2/) and [http://www.mindtools.com/media/Diagrams/mindmap](http://www.mindtools.com/media/Diagrams/mindmap). I also demonstrated how to make a mind map. Most of the students already knew how to make a mind map or had previous experience in making similar graphic organizers in school. Once I explained what I wanted them to do, they quickly began to busy themselves with the creation of their individual mind maps. I told that “The keyword for this lesson is ‘Me (myself).’” As I handed out the paper for their project, I asked them to write their names in the center of the paper.
**Main activity.** I gave them a few minutes to think about the answers to several questions before creating the stems that would branch out from their names. I asked them to think about several questions:

Who are you? What are the things you like? What are your hobbies? Where were you born? What do you hope to do in your life? What are your dreams? What is your favorite food? What do you see your future to be? What is important to you in your life?

I continued asking questions like these as I moved through the room observing their work from a distance. I wanted them to make a map of their own ideas (see the explanation below).

They became silent for a while as they contemplated their project plans. From time to time, they talked to each other and looked at each other’s mind map. Some of the younger students still had a hard time understanding what they were supposed to do. I asked some older students to help those younger students to complete their mind-maps. When they were finished, I saw that a few of them had augmented their mind maps with drawings.

**Conclusion.** I said,

Wow, you did a really good job creating your mind-maps! I easily see many things about you by looking at your mind maps. I can tell that some of you have done similar activities in your school lessons. In the 1st lesson, I asked you to do a free-choice drawing and today you created a mind-map. These activities have given me a chance to get to know you better. I feel that I know you much better now. In our next class, will make a timeline. Timelines show what a person has done throughout their life. It begins at their birth and shows important dates, like graduation from high school and college, marriage, inventions, and other important points in a life. I will explain this idea in our next class meeting. What I want you to think about is that this timeline will include things we have done in our past, but we are also going to extend the timeline into the future! This will take some imagination on your part, predicting what events and activities will happen in your future life. Please think about what you believe you will be doing in the years to come. Include what you dream to become in your future. Please think of these future events so that when you come to our class again you will be prepared to make your timeline.
Lesson 3: The future dream timeline.

Objectives. In the lesson, each student was to explore the possible choices they might make in their future as to what vocation they might pursue and to imagine what pertinent events might occur that might influence their lives.

Introduction. Students had been introduced to the time line concept in their regular fifth and sixth grade curriculum and were familiar with using a time line for showing past events. In my Power Point presentation and the introduction to this lesson, I showed the students how time lines could be used to show past life experiences and then to project into future life situations (to see the examples I showed the students go to this website: http://www.vertex42.com/ExcelArticles/create-a-timeline.html). I demonstrated this by using a time line of my own life showing events from my life at age 10, 20, 30 and then extending the time line into my imagined future life at ages 40, 50, 100, and so on.

I told the students,
Please start your time line form the time you were born, at age 0 and continue your time line with your imagined life events until your 100th year of life. In the future, thanks to the development of medicine, perhaps we will be able to live to 100 or more years. Please think about your future life as something that will really happen or could actually be possible to occur. Imagine you are very old and the things you are putting on your time line have already happened. If you have never thought about what your future might be, then please think about it now. The more you think that the future events are possible the better your future plan will be and the more likely your imagined future or your dream might become a reality. Even if you change your time line later, please write down now what you wish to happen—anything you want for your future life.

**Main activity.** Next I then asked the students to work on their time line assignment. Some of them had never thought of their future before and were hesitant in beginning their project. Some of the students made comments such as, “Sir, I had never thought of the future,” “This is too hard,” “I do not know what I will do in the future,” “I haven’t got any clue of what I will be doing in my future,” and other comments like this. It was clear that some students needed more time to develop their ideas about their future lives. I gave them more time to “brainstorm” about the idea. While discussing ideas with individual students as I walked through the room observing their work. Additionally, I tried to ease their concerns by saying, “It can be a temporary plan. You can change it later if you want. It can be very simple—Any form will be okay.” This encouraged many of them to begin their assignment and many now bent over their papers and started writing in earnest.

Seeing that students were not projecting their timelines as far into the future as I had hoped I added, “We are going to live to be 100 years old in the future. So please write events in upcoming years until you reach 100 years of age or older.” Some students laughed and said, “That is too long to live.” I replied,

I suppose that it might be possible for you to live to be 100 because of the development of science and medicine. The average life span is almost 80 year old today. Please think about what you are going to do when you became 70, 80, and 90.
The students worked diligently creating future events and activities they imagined they might experience in their future.

**Conclusion.** I summed up the class session saying,

I know that some of you have never thought of your future before. However, even though you are young I am sure that this is a good time to think about your future life. In our next class we are going to do self-portraits. Do you know what self-portrait is? It is a drawing yourself. I think most of you have your cellular phone. Don’t you? If you don’t, I will provide a mirror for you to use. This is so you will be able to look at your face and to draw what you see. I will explain more about doing self-portraits in our next class.

**Lesson 4: Self-portrait.**

**Objectives.** The purpose of this self-portrait lesson was for students to learn not only the physical and mechanical skill of creating a two-dimensional representation of their faces on paper, but to also engage them in capturing and exploring their various identities. By examining their face and appearance, my ideas was that students would also connect with their thoughts or perspectives of the world more clearly.

**Introduction.** I began this lesson by telling students, “We are going to draw a self-portrait. I will show you some examples of self-portraits done by some famous artists.” I then showed the students examples of self-portraits by several artists (Figures 5 and 6). I explained some of the differences and similarities each artist used to render their portraits. I explained that the artists had some way of looking at themselves as they did their self-portraits, such as a mirror, a photograph, or someone else’s portrait—some means to look at themselves to observe their personal features and traits. I told the students that not only were the artists concerned with the physical features of their face and upper body, but also about their facial expression and what they saw as their character. I then asked students to use a picture or some other means to look at themselves as they drew their own self-portrait.
Figure 5. Vincent van Gogh (1889). Self-Portrait.
http://www.ibiblio.org/wm/paint/auth/gogh/self/

Figure 6. Rembrandt Harmenszoon van Rijn (1629). Self-Portrait.
http://tysonrobichaudphotography.files.wordpress.com/2010/01/rembrandt-self-portrait-1629.jpg
Main activity. Again, the students seemed hesitant in starting the drawing of their self-portraits. A few of them told me that they did not know how to draw their faces. I explained that they did not need to worry if their drawings of themselves replicated a picture or mirror image of themselves. I further explained that they should try to draw their faces based on what they observed and what they felt about themselves. The students then began to work on their self-portraits.

As I walked around the room observing their work, I conversed with individual students asking them questions about what their character was and how they would portray this in their picture. Occasionally I would remind the class that size and portion of the body, and the environment or context of where the portrait was placed was optional. I told them that they could use their mobile phone to find a picture of themselves if they wanted to. However, when I saw that many students began drawing their portrait small using very little of the paper, I told them to draw their picture larger and to draw only the upper part of their body, just the shoulder, neck and head as most of the artists I used as examples had done.

Conclusion. I wrapped up the class saying,

Did you enjoy drawing a self-portrait today? I know that it is not easy for you to draw your face. I am satisfied with your self-portraits because I can clearly see that you are represented in your self-portrait regardless if it looks or does not look like a photograph of you. The self-portrait you drew today is about you.

I then introduced the next project, making an animation, showing an example of an animation. The students were keenly interested and focus their complete attention on what they would be doing in the next lesson.
Lessons 5 Through 8: Making and Analyzing Animations (Group Project)

The purpose of Lessons 5-8 involved concepts of prejudice. Many children’s books and other media produced in mass, such as television, videos, computer games, and magazines use stereotypes about age, sex, religion, race and others. I wanted students to consider how these stereotypes may produce prejudice. Stereotypical images may also have great influence on children, even altering their own sense of identity. Lessons 5 through 8 encouraged the students to explore these ideas and to consider where they fit into the world in response to these prejudices being disseminated by various mass media sources.

I first demonstrated the method of examination I wanted my students to use by demonstrating the process of looking critically at animation stills (pictures of scenes) from “Mulan.” I pointed out what might be considered prejudicial or stereotypical features of the depiction of the characters, the story line, and how the characters behaved and interacted with each other. Some examples of interactions include between those female and male characters, comments made by the side-kick dragon, the simplistic, shallow representation of Mongolian culture, and other points that seem to display ancient Mongolian society from such a vantage point. I then spoke of other Disney animated movies and children books, suggesting to the students some questions they might ask as they analyzed the Disney picture books. This was intended to teach students to recognize blatant and subtle stereotypes and prejudice in popular images found in commercial productions and to encourage critical thought about these productions rather than the acceptance of socio-cultural perspectives delivered to audiences through these productions. This even also intended to give the students some parameters in which they could look at their own animated creations.
In the rest of Lesson 5 and continuing through Lesson 8, I wanted them to produce an animation using clay figures and clay animation methods. Their assignment was to create an original story that would convey an anti-prejudice theme. I wanted students to write a story that incorporated some of their personal experiences and to also create their own video about social issues such as racism, discrimination, and social injustice.

**Lesson 5: Looking at Disney books and analyzing them for stereotypic images.**

*Objectives.* The purpose of the Disney analysis project was to help the students understand the prejudice present in the popular images in some children’s books and animations, and to further investigate such ideas. In several cases children’s books and animations are riddled with prejudice, stereotyping, and negative, inaccurate portrayals of race, ethnicity, culture, religion and social values of particular cultural groups. In particular, due to the popularity of Disney productions, I used examples from this corporation.

*Introduction.* First I asked students if they had read, seen or heard about Disney animated films, cartoons, or stories. All of them said that they knew about Disney and many of them liked the Disney animated films they had been exposed to. I showed the students a few Disney children’s books in which only white, tall, beautiful, and European concepts of handsome people were the protagonists of the stories and in which short, ugly people of color were supporting characters or villains. Students showed little interest at first, but when I presented the animation examples, they became more focused. Their eyes were riveted to the pictures I showed them, and they leaned toward me as I spoke. They answered my questions quickly.

*Main activity.* We looked at the Disney children’s books and analyzed stereotypes of characters in stories in terms of race and appearance. I used *Mulan, Snow White* and *the Seven Dwarves, Beauty and the Beast, Cinderella, the Little Mermaid, the Ugly Duckling* and other
illustrations to explain how there might be bias in popular culture films. Students analyzed characters in a Disney storybook of their choosing and completed worksheets that I had prepared (see Figure 7). When students did not understand the lesson goals, I had them work in a collaborative group to help each other. After a while, I suggested to the students that they analyze Cinderella, Snow White and Beauty and the Beast, because I thought that it might be easier for them if I gave them specific stories to examine.

**Conclusion.** The students finished their worksheets and we discussed their findings as a whole class. After looking at one another’s worksheets, some of them changed their ideas and added more opinions to their sheets. The younger students—kindergarteners, a first-year student, and a second year student—did not clearly understand the purpose of this activity. When I saw that they were having too much difficulty with the assignment, I gave them drawing papers and let them draw what they wanted. The upper-grade students did well on filling in the sheets.

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<thead>
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<th>Character</th>
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<tr>
<td>Woman</td>
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<tr>
<td>Men</td>
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<tr>
<td>People of color</td>
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<tr>
<td>The poor</td>
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</tbody>
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*Figure 7. Worksheet I created to use for analyzing Disney books in class.*
Lesson 6: Making a storyboard.

Objectives. The main goal of this lesson was to help students become more engaged in social issues such as discrimination, sexism or prejudice. I hoped to facilitate their understanding of stereotypical elements in commercial animations and picture books, the Disney products in particular. In this lesson, the students would create their stories based on the analysis process of Lesson 5.

Introduction. I reminded the students of the analysis we did in the last class, and reviewed the animation project they would be creating. I returned the worksheets to the students and said,

Using what we discussed and what you learned about prejudice and stereotypes in our last meeting, we will work on creating a story that you will use to make your own animation. Please think of shifting the way your character might appear in your story. Imagine that a prince turns into a beggar, a maid turns into a princess, people of one race or culture become another race or culture or that the rich become the poor.

Main activity. Next, I emphasized the topic for the day,

Changing one’s position in society or culture. This is what we are going to focus on in today’s session. Based on your worksheets you did last week, please change the positions of the characters in the stories you examined and create your own story. You can change skin color, race, the sex of your characters, the culture or status of the characters in your story.

I added, “If you want, you can change the plot of your story by adding more or fewer ideas. You are going be a writer, a story teller today.” I gave them a sheet of a paper and they began creating their stories. When they finished writing their stories, I gave them storyboard templates that I created (see Figure 8), and demonstrated how to make a storyboard. Some students did not clearly understand the purpose of this lesson and did not have their story organized in a manner. To help those students who were struggling, I paired them up with students who appeared to have a good grasp of the purpose of the lesson.
Conclusion. The students enjoyed making their own stories with storyboards. Some students made two storyboards and put their favorite cartoon characters into their stories. Since the storyboard lesson took more time than I expected, I asked them to think of how they might better organize their time in order to make their animations in the next art lesson. I wanted them to have some idea of the steps they would need to take in the video process of their next project.

Combined storyboard. My original plan was that each student made their own storyboard. Since some of the students had difficulty making their individual storyboard, I decided to have the students work in pairs for the rest of the project. This made it possible to complete this project closer to my art curriculum schedule. Some students needed time to learn how to use the computer program I designated for the animation project, but all students were actively engaged in the project from its beginning to its end.
Lesson 7: Writing the script and making figures with clay.

**Objectives.** In this lesson, each group would write the script for their animation and then create their characters’ figures from clay. The good was for them to apply their ideas about prejudice and stereotyping that they learned from previous lessons.

**Introduction.** I reviewed what we did in Lesson 5 and talked about the main purpose of this project: to have students explore ideas and concepts of prejudice and stereotyping, and to encourage discussion of these concepts with each other. Then I introduced the day’s activity,

Today, we are going to write a script for our animation stories. Please use a piece of paper and start writing your script with your partner. When you finish your script, please let me know and I will provide you with clay to make figures for your animation. Please work together to make a script that flows together from the beginning to the end. When you are working with another person, creating something together can be difficult, so use your best cooperative skills to make your ideas work well together.

**Main activity.** I provided materials for making figures such as clay, color pencils, papers, crayons, and water colors. After explaining the use of clay figures in making animated story films (Claymation), I asked the students to write their scripts based on the storyboard they created at Lesson 6. I emphasized again that they could collaborated and combine their stories and further develop the stories if they wished. Students then made their clay figures. I provided the pairs of the students with various colored clay so they could create their animations using color. After the students created their clay figures, I demonstrated how to use a digital camera to create Claymation animation. The students also worked on background scenery so that their clay figures would have more meaning as they shot the frames of their animations.

**Conclusion.** We did not have enough time to finish the animation project as scheduled. So I decided to continue this project during several weekend class sessions. Students completed their scripts, but they did not finish making their figures. It took a longer time to write the scripts
than I expected. I requested them to meet on Saturday in order to complete this project. The students were so engaged in the project they all agreed to the extra meetings.

**Lesson 8: Finishing the animation project (additional day).**

My original plan was to finish the animation project (Lesson 7) in one classroom session; however, the script writing took longer than I had anticipated. The students and I decided to meet on the upcoming Saturday so the class could complete the animations. The students came on Saturday by bus or car and if they had no options available, I picked them up and gave them a ride.

It took a little more than 3 hours to finish the animation projects. Some students brought their own digital cameras and used them. I also helped them to take the still picture shots needed in the process of making Claymation, in recording their voices and in editing their animations. A few of the students did not complete recording their voices and/or editing their animations. They told me they would complete their work at home. Even though this proved to be a long process, every student was engaged in the creation of their story and their animations. Most of the students thoroughly enjoyed this art activity and understood to varying degrees what prejudice and stereotyping occurs in popular illustrations and films.

**Lessons 9 through 13: Crossing Cultural Bindings**

The main objective for Lessons 9-13 was to inspire the students to bridge the divides that people often think exist between different cultures. By addressing these perceived cultural divisions, my hope was that the students could then feel greater empathy both for themselves and for people of all cultures around the world. I hope that these feelings of empathy would then inspire in the students a greater awareness of social justice in the world around them. The lessons were ordered in such a way that the students first start thinking and exploring more about other
cultures, especially those of their mothers, and then start to develop knowledge and respect for these cultures. The 13th lesson attempts to facilitate student heightened awareness of social justice on a global scale moving beyond local and family culture.

**Lesson 9: Undoing marginalization—Pride and value in socio-cultural heritage.**

**Objectives.** In this lesson, the students would watch all of the animation projects that they had created, sharing their thoughts about each project as it was presented. The students and I would discuss mixed parentage where the father is Korean and the mother is from another Asian country. The main purpose of this lesson was to foster development of pride in both heritages and to help students to understand that it is their decisions as to whether they will see themselves as members of a minority culture or not.

**Introduction.** I told the students, “The purpose of this project is to explore the cultures of your father’s and your mothers’ countries so that we all have a better understanding of them.” I then asked the students, “Have ever been to your mother’s country before?” Only one-third of the students had visited their mother’s country. I asked, “Why not?” Some students replied, “We do not have enough money to travel to China, my mother’s country.” I couldn’t say anything in reply. Obviously, lack of income does affect the opportunity to travel.

**Main activity.** I continued explaining the day’s activity to the students,

Please think about the cultural assets of your mother’s country—Japan, or China. What are the attributes or the valuable beliefs, customs, traditions and histories found in your mother’s country of origin? Then ask yourself about your Korean heritage.

What are the cultural assets you can identify in your Korean heritage? What are the things that make you feel pride in being from two different cultures?

The students were quiet. No one asked me questions or made comments. I asked them, “What comes to your mind when you think of Korea? What do you value about being Korean?”
Students began answering, “Kim-chi,” “Samsung,” and “Bulkuksa (The Korean traditional temple). I answered, “Yes, these are good answers and you are now thinking about the attributes of your cultural heritage. Now continue to think about other attributes in both your father’s and your mother’s countries.” The students began writing their ideas on paper. As I walked around looking at what they were writing, it was evident that they understood what I had asked them to do and were now beginning to think about the things in their particular cultural situation. As I observed their work I noticed that most students were having difficulty identifying the cultural assets of their mother’s country, while they were having no problem writing about Korean cultural aspects. Seeing this, I adjusted my curriculum slightly to extend this activity into more of an investigative exercise. I told the students,

If you are having difficulty in thinking of the cultural attributes of your mother’s country, please take your list home and ask your mother to help you. You can work on it with your mother. That would be much easier for you than doing it here in the classroom.

Having them talk with their mothers, who grew up in other cultures, would be an interesting way to engage the students in the idea of cultural identity and might also be a way for encouraging interest in their other cultural identity. The students told me that they would talk with their mothers and complete the class assignment by the next art session.

**Conclusion.** Some students who had been in their mother’s country had knowledge of their mother’s culture, but those who never had the experience had little knowledge of it. Many of the cultural items the students list were very common, especially those from their mother’s country. I assigned homework to the students by suggesting that they work with their mothers and search out more information. The following week I asked the students if they had talked with their mothers, and only the twin girls whose mother was Chinese replied that they had. The twins drew the Great Wall of China.
Lesson 10: Exploring myself and making my self-advertisement.

Objectives. The goal of the lesson was to help the students to understand “who I am” (the students’ identities) and ultimately to improve self-esteem. Some mixed raced people in Korea have experienced discrimination. This can contribute to a low self-esteem and lack of confidence. My ideas was that seeing themselves more positively, mixed race students can gain confidence and build self-esteem.

Introduction. “Today, you are going to make a self-advertisement. In all advertisements the good aspects of the products are shown. Today you are going to find some positive aspects about yourself and include those things in your advertisement.” To get them started I showed advertisements of products from Pizza Hut, from a supermarket and from Samsung Laptops. In showing them the flyers, I mentioned that they also needed to be aware of some of their weak points in order to better represent themselves and to also understand themselves more deeply.

Main activity. I began my story.

Firstly, I want to talk about myself. As you notice, I am good at art: drawing, painting, and making something. Besides that, I am good at Korean Traditional Painting and calligraphy. I have won a lot of awards starting when I was young. I am still making interesting things and I want to continue doing it. This is one of my positive aspects. However, unfortunately, I am not good at music. I cannot carry a tune and I am almost tone-deaf. I don’t know why. I like music, but I am a bad singer. For me, it is very hard to read music. I consider this a weak point. In terms of sports, I am not good at games using my feet, especially soccer. Contrary to this, I am good at Ping-Pong, a game using my hands. Like me, everyone has their own strengths and weaknesses.

I continued “Now, it is your turn. Please think about you. What are your strengths? What are your weaknesses? What are you good at? What do people praise your for?” Next I provided them with paper and told them to fold the paper in half. I said “On the right side, please write down some of your positive traits and on the opposite side you can note some of your weaker ones.” I added “Please give focus to your strengths rather than weaknesses. We can build upon
our strengths and improve our weaknesses. What I am trying to say is that it is always important to emphasize your positive traits.” This activity took about 10 minutes.

After that, I gave them another blank sheet of paper and some colored pencils and told them to create their self-advertisement using what they had written on their paper. I also prepared other art supplies such as watercolor paint, and color paper in case they wished to use another medium, but they didn’t use these supplies, preferring to use the colored pencils and plain paper. They were given ten minute to do this activity.

As students thought about themselves and found their strengths and weaknesses and wrote these points on their papers, I told them,

Please think about an object or animal that you might use to represent yourself and your traits. Think of an animal that represents you very well. Please look at me. What animal do I look like? What kind of animal do I most resemble?

Some students said “You look like a monkey,” with a laugh. I replied “Yes, sometimes people said that I resembled a monkey. When I was young, I was not happy about it. However, now I am okay with it. How about you? What sort of animal do you look like?” The students drew animals symbolizing themselves. I added “If possible, please jot down a very brief explanation of your character on your paper.” The students then continued creating their self-advertisement. Throughout this activity, the students seemed to be happy with what they were doing.

**Conclusion.** This activity focused on knowing oneself and expressing it with animal characters. The students explored their strengths and weaknesses concurrently, but they paid more attention to their positive aspects and symbolized those well using animal characters. When explaining their drawings to me, the students said they had fun creating them because they had not been asked to express themselves in this manner before. Even though it was a simple and easy activity and the drawing skills were not yet well developed, this lesson helped me to more
deeply understand their characters and personalities. The students’ drawings created a bridge by which I could better connect with them.

Lesson 11: Peaceful kingdom—Appreciating foreign paintings and creating a peaceful world.

Objectives. My idea in this lesson was that by investigating several paintings created by a foreign artist, the students would be better able to understand foreign cultures as they explore their own cultural perspectives. I thought that in investigating the foreign paintings, the students would differentiate aspects of culture between the artists’ cultures and the students’ own. American artist, Edward Hicks (1780–1849) paintings were used for this lesson. This curriculum was created by Park (2012), and I used some of Park’s ideas in developing the learning activities.

Introduction. I greeted the students and then began my lesson:

Today’s topic is, “a Peaceful World.” We are going to view some foreign paintings by the American artist, Edward Hicks. After we take a critical look at the paintings we will discuss what it is about them that might help us understand the artist’s view of what a peaceful world would be like. After we discuss the paintings you are going to make your own drawing based on what you learned from the painting, Peaceable Kingdom.

Using my laptop computer I then displayed Edward Hicks’ painting known as “The Peaceable Kingdom (1826).” The students stared quietly at the paintings. I asked them to think about what most impressed them about the paintings and to see what the artist was trying to convey to the people who saw his paintings.

Main activity. I waited a few minutes while students scrutinized the paintings. After about 7 minutes I ended their inspection in order to begin our group discussion, “Can I have your attention please? I want us to talk about this painting now.” There were 12 questions I asked the students during the discussion. The questions were as follows:
1. What do you see? What kinds of animals are there in the painting?

2. Can you find something strange in this painting? Why do you think that tigers and children are playing together?

3. Can you guess where this painting was created? Where does this artist come from? (To examine social and cultural aspects)

4. If you think this painting was made in the United States, What makes you think so? (To examine the influence of an ethnic group)

5. What if this painting was made in Korea, what would be like?

6. Is the artist a man or a woman? What makes you think so? (Gender issues)

7. When did the artist complete this painting? Was it finished in our time? Was it completed a long time ago? Have you seen scenes like these in television? Have ever seen the fighting between white people and Native American/American Indian? (To examine the influence of the time period)

8. What is this painting about? What did the artist want to say about through this painting? (Exploring the theme of the painting)

9. Giving some information on the artist, Edward Hicks I said, “In the early 19th century, he was a distinguished Quaker minister and an American folk painter. His painting portrays the world where animals and human beings get along together well. On the left side, the white people make a peace agreement with the Native Americans. There is no fighting, no anger and no hate. The artist wanted to demonstrate what the “Peaceable Kingdom” would be like.

10. Why did the artist create this painting? What was his purpose for doing it? What was his intention?

11. I extended my explanation on the painting, “When the artist made this painting, white European people fought against the indigenous Native Americans in order to extend their territory and their culture. The artist, Edward Hicks, wanted a more peaceful world in which there is no war among the white people, the Native Indians, and animals.

12. What would be your peaceful world like? Please imagine your peace world and draw it on the paper.

In addition to Hicks’ paintings, I also showed the students a couple examples of “a Peaceable Kingdom” created by other Korean children. The first example was titled “A

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8 This was Park’s (2012) interpretation of the painting.
Peaceable Kingdom without Car Accidents.” It describes a girl watching a car accident occur and dreaming of a world without car accidents. The other example, “A Peaceable Kingdom where a Rich Country Helps a Poor Country,” shows a girl from a wealthy country giving food and clothing to a boy from a poor country. Both drawings were created by second grade Korean elementary students of unspecified gender. I then provided paper and colored pencils to the students, and they started thinking about what their own peaceful world would look like. I asked them to share their ideas with each other. They worked at creating their own “Peaceful Kingdom.”

**Conclusion.** This lesson asked the students to try to better understand positive interactions among foreign cultures by examining Hicks paintings showing animal and humans coexisting peacefully. Some of the students drew their peaceful kingdom in a similar style to Hicks, showing animals living together. Some of the students created drawings that showed a world without war and some simply copied a few of the other examples that I had shown.

*Figure 9. Hicks, E. (1826). Peaceable kingdom* [http://en.wikipedia.org/wiki/Edward_Hicks](http://en.wikipedia.org/wiki/Edward_Hicks)
Lesson 12: Animals in danger.

Objective. This lesson was designed to help the students feel empathy for each other by seeing themselves (multi-cultural children), as an endangered group analogous to animals in danger of extinction (Creel, 2010). It also tried to help create self-awareness of social issues in the students.

Introduction. I started by saying “Today we are going to talk about animals in danger of becoming extinct. Think about the animals of the world. How can you tell if an animal is in danger of becoming extinct?” The students named a few animals, but many of them remained silent. I asked the students what some of the reasons for animals becoming extinct are. “What causes animal extinction?” Many answered, “global warming,” “too much use of fossil fuels,” and “air pollution” I replied, “Yes, you are right.”

Main activity. With my PowerPoint slides, I showed some of the main factors pushing animals toward extinction: global warming, illegal hunting (poaching), environmental pollution, loss of habitat, and industrialization. I then asked how we could help these animals and sustain the lives of endangered animals. “What can we do for them?” The students answered, “We have to reduce using oil,” “We have to reduce using cars,” “We can plant trees and look after them,” “We have to save water,” and so on. I demonstrated some ways to sustain animals in the wild using my PowerPoint. These ways included: (a) Recycling; (b) Planting trees; (c) Energy conservation; (d) Using mass transportation; (e) Water conservation; (f) Reducing use of fossil fuel, and so on. Although the students did not speak, they nodded their heads in agreement.

I showed pictures of animals in danger: Polar bears, tigers, penguins, parrots, whales, and rhinoceroses (to see these pictures, go to the website at http://animalsfranros.webs.com/). I said, “Now please draw an animal that is in danger of becoming extinct and think about how we
can help them continue to live on Earth.” Some students said, “I am not good at drawing. I cannot draw animals.” I told them, “Please do not worry about your drawing skill. You can draw any animals in danger on your paper.” The students started drawing animals with the colored pencils and paper I provided them. I added, “Please think about these animals. How can we help them?”

**Conclusion.** After the students finished their drawings, we discussed the animals they drew, how they felt about the animals and what kinds of things we could do to prevent their extinction. Some of the students drew animals we had discussed earlier in class and a few students brought up species we had not talked about such as the Korean tiger and whales. Many of the students, especially the younger ones were excitedly engaged in this discussion. Many solutions were offered to help the endangered animals including: conservation, reduced oil consumption, stopping whaling and poaching, and one student even recommended that we should all become vegetarians.

**Lesson 13: Solving problems in the world.**

**Objectives.** The main goal of this activity was to help the students recognize various world problems and seek unique and particular solutions as the students envision them. The students would think about and discuss the world difficulties they would address, expressing those problems with their own art style in order to raise awareness of the difficulties in their communities.

**Introduction.** I started the lesson bringing up the session’s topic, “We are going to talk about some world difficulties or problems that we are facing today. When you heard of ‘world problems,’ what comes to your mind first?” Some students listed “war,” “poverty,” and
“environmental problems.” A young child said, “No money,” and other students laughed. I answered,

Yes, this is a really good point. Many people around the world do not have enough money to buy food, clothes or a house. In poor countries, many young children cannot go to school and they have to work to make money. Some infants die because they are too poor to be inoculated against diseases like typhoid, small-pox and malaria. Some children are sent to war instead of school. What do you think about children in these situations?

One of the students asked with a serious face, “Really? I am so sad.” I showed various pictures of the problems people are facing around the world depicting environmental issues, war, poverty, and conflict between groups of people. “What else do we have to be concerned with? Can you think of anything else?” Some students added, “air pollution,” “discrimination” and “animals in danger of extinction.” I answered, “Okay. You did a good job. Please think about your own personal problems that you are facing or worrying about these days?”

**Main activity.** Next I asked the students to talk to each other and share their ideas. Some of the younger students were having difficulty thinking of problems they themselves faced so having these conversations with peers was helpful. After a while I said, “Please make a list of the problems you have thought of so far. Then make mind maps that show the world and your personal problems.” I provided them with paper and colored pencils. They quickly began to work on their new mind maps for this activity, actively engaged in the activity. I walked around the class and helped some of the younger students, who were six and seven years old and did not fully understand this activity. I then said, “Can I can your attention please? Most of you have finished making mind-maps. Now please think of some solutions for the problems or difficulties. How can we solve these problems? Can you think of some solutions to the problems?” I gave them a sheet of paper and told them to fold the paper in half. “Now your paper has two columns. Please write down world problems on the left side and put some solutions for them on the right
side.” Then I showed some pictures created by other young students from various countries. I said, “Please draw your own painting that represents the problems that you had thought of today.” The students busied themselves drawing their pictures.

**Conclusion.** The main goal of this project was to facilitate students’ awareness of the world problems that we are facing these days and to give the students a chance to develop solutions from their own point of view. One of the students used some of the images of the example art I showed the class. Many students expressed their ideas much more independently. The students felt good sharing their ideas with each other and talking about their opinions on the topic of world problems.

**Lesson 14: Final project—drawing a Peaceful World (group project).**

**Objectives.** The purpose of this lesson was to wrap up all that the students had learned and experienced in the previous lessons in one final art lesson. My intention was that the students would use their imagination to create their own vision of a peaceful world. Cooperation was one of the important elements to developed and emphasized throughout this project.

**Introduction.** Before starting the presentation for this lesson, I briefly reviewed the projects we worked on in all of the lessons,

Unfortunately, this is the last lesson for our art program. I would like to go over what we learned during our ten art activities we created. We did a “Free drawing,” a “Mind map,” a “Self-portrait,” a “Time line with a glimpse at our future career,” and an animation video. What else did we do? What kinds of things did we find out about ourselves and of others?

The students pointed out other activities they did in the program. After a short discussion where we reviewed our work, I introduced the class activity, “We are going to make a ‘Peaceful World’. It is going to be a group project. You will have four people in your group. Please use your imagination and remember what we did during the past classes when you are making decisions about what your Peace World will look like. If you want,
you can use water colors.” I provided the students with water colors, brushes, paper, scissors, glues, crayons and pencils.

**Main activity.** Next I put the students into groups of four. They started talking and sharing their ideas on what a Peaceful World should look like. Some of the students had difficulty thinking of what their peaceful world would look like. I tried to help by saying, “When you think of a peaceful world, what comes to your mind first? What kind of images do you first have?” Two of the students answered, “A dove!” I then asked them, “What else do you think of? Please use your imagination.” I added, “Why don’t you think of background first?”

At this point, all of the students had an idea of what their peaceful world would look like. I provided more paper for them to practice their ideas and their drawn images of their peaceful world. They began painting their backgrounds of natural scenery with watercolor.

They drew doves, birds, and rainbows. Each of the students made their own individually stylized birds. They cut out the birds and glued them on to their background. The students shared their ideas and tried to make them harmonize with others’ ideas within their group.

**Conclusion.** Although some students were not skilled at using watercolor, they were given help by the others in their group. As I walked around the classroom, I was able to observe a tremendous amount of cooperation being exhibited by the students. When finished, the students were very satisfied and excited with their final work. They worked diligently together and created beautiful pieces of artwork that came from the heart.
Chapter 5

Portraits

Introduction

This chapter shares the two portraits I created of two students participating in my summer art program, Iwha and Eunbie. I also share additional information about the demographic characteristics of Iwha and Eunbie. I chose Iwha and Eunbie because they exhibited interesting difference in how they responded to my curriculum. I thought that Iwha had been the most engaged in the curriculum and had displayed the greatest understanding of it. Eunbie seemed the least enthusiastic about the curriculum and had not seemed to grasp the concepts presented as well as the other students in my program.

Demographic Characteristics

Both Iwha and Eunbie share Japanese ancestry on the maternal side but only Iwha speaks Japanese due to her first 5 years being spent in Nagoya. Both Eunbie and Iwha come from relatively poor economic status, and both girls are the result of arranged marriages between their parents by the church of the Reverend Sun-Myung Moon. Iwha is a single child while Eunbie comes from what is considered in contemporary Korea to be a large family as she has two siblings. Table 2 below shows some of the similarities and differences in background for Eunbie and Iwha. The table gives information on each girl’s parental nationalities, birthplace, age, bilingual speaking ability, family Socio-economic status, religion, time spent in mother’s country of origin and number of siblings.

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9 Iwha’s father had a low paying job as a bus driver for a small private institute and her mother was not employed. Eunbie’s father was hurt and could not work and her mother only had a part time job. Eunbie’s relatives helped her family get by financially.
**Table 2**

*Iwha and Eunbie’s Demographic Characteristics*

<table>
<thead>
<tr>
<th>Participants</th>
<th>F.N.(^a)</th>
<th>M.N.(^b)</th>
<th>Birthplace</th>
<th>Bi-lingual speak</th>
<th>Bi-lingual com(^c)</th>
<th>Family SES</th>
<th>Siblings</th>
<th>Age</th>
<th>Time(^d)</th>
<th>Religion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iwha</td>
<td>Korean</td>
<td>Japanese</td>
<td>Japan</td>
<td>Fluent</td>
<td>Fluent</td>
<td>Low</td>
<td>0</td>
<td>12</td>
<td>5 years</td>
<td>Christianity (Reverend Moon)</td>
</tr>
<tr>
<td>Eunbie</td>
<td>Korean</td>
<td>Japan</td>
<td>S. Korea</td>
<td>Non-existent</td>
<td>Non-existent</td>
<td>Low</td>
<td>2</td>
<td>12</td>
<td>1 visit</td>
<td>Undetermined</td>
</tr>
</tbody>
</table>

\(^a\)Father’s Nationality; \(^b\)Mother’s Nationality; \(^c\)Bi-lingual Comprehension; \(^d\)Number of years spent in mother’s country.
Parents. One thing that stood out immediately in this data (Table 2) was that for both of these subjects, the father’s nationality was South Korean, and the mother was from a country other than South Korea. Speaking as a native South Korean, Korea is still a very patriarchal society, and Korean men who marry foreign women generally end up in Korea. In the two cases comprising my study (Iwha and Eunbie), the parents were brought together in arranged marriages facilitated by the church they belonged to—the church of the Rev. Sun Myung Moon. Iwha’s family was still very active in the Moon church. Iwha claimed that Eunbie’s family broke from their church and was now attending an anti-Moon church. I did not ask Eunbie to verify this information, as I felt that it might make her feel uncomfortable.

Mother’s country of origin. Iwha spent the first 5 years of her life in Nagoya, Japan before moving to South Korea. She maintained fluency in her mother’s native language. She stated that she made a concerted effort to maintain her Japanese language fluency by attending University sponsored language classes for elementary and teen students and by watching TV programing where the actors or representatives speak only Japanese. She did this not only because of her mother’s encouragement, but also because she herself wanted to hold onto her Japanese heritage and also perceived a future advantage in being bilingual. Eunbie had lived her entire life in Korea and had only been to Japan once for a short period of time to visit her mother’s relatives. This fact roughly correlates with the expression or lack of expression of maternal culture exhibited in Eunbie’s artwork throughout the course of my art program. Eunbie’s artwork depicted very few Japanese cultural items, and she included a few others that she mistakenly thought were of Japanese origin. On the other hand, Iwha expressed a deeper knowledge of her mother’s native country by displaying more Japanese items than Korean items in her artwork.
Family and socioeconomic status (SES). Iwha and Eunbie both come from lower income families, Iwha a single child and Eunbie having two siblings. That fact that they were in the multicultural center at all was evidence enough of their family’s lower economic standing as the center only accepted children from financially stressed families. This was reinforced by what the girls told me in an interview. Iwha said that her mother was unemployed and her father worked a low paying job as a bus driver. Eunbie’s father was work-disabled and unemployed and her mother was only part-time employed. My feeling was that many of the students were attending the program not because their parents were seeking more education for them, but rather because the class functioned as free daycare and a meal opportunity for their children. This feeling was backed up by a statement the director of the program made to me.

Two Girl’s Portraits

When I first planned my research, I looked for students who had a parent (mother or father) who was a foreigner in Korea. I wanted to teach them as a group and find focal students that I could interview. I could have easily found individual kids and worked with them separately, but it was difficult to find them in an established same-age group. Fortunately, thanks to the help of a Korean co-worker, I found a community center where many multicultural students were enrolled in afterschool programs and where I could conduct an art program that focused on social justice and multiculturalism.

The center was run by volunteers and financed by the local government. It offered free dinner to multicultural students who lived in the area and extra-curricular studies mentored by high school students. According to the director of the facility, since a lot of the students came from poor families many of them attended just in order to take advantage of the free dinners.
In this setting I offered an art class that met twice a week in the evening from 6:00-7:00 p.m. It was right after the center’s scheduled student dinner. Sometimes we did not even have a full hour, because it took a while to clean up the tables after dinner. In addition, it was difficult to keep the students attention right after they had eaten.

**Recruitment.** The director of the center talked with me about the background of the students that I would be teaching before the first meeting. In many cases, their parents could hardly afford to find care for the children in the evenings while many of the parents worked late. He told me that sometimes their parents did not take care of their children at home, often neglecting them. He also said that in other cases the children were left alone at home while the parent worked because child care was too expensive. He observed that often, their mothers, who came from foreign countries, had a hard time adjusting to the new Korean surrounding because of the language barrier and the cultural gap. In order to help deal with these problems faced by multicultural families, the Korean government invites the children from these families to enroll in special programs and provides services such as academic tutoring and free meals.

The class consisted of 15 registered students of mixed ages, of whom only 8-10 showed up with any regularity. Five of them, four girls and one boy, all sixth graders, volunteered for my study and their parents gave permission for me to collect data from them. These five formed the total pool of prospective students from which I would, after finishing the summer program, select two for the creation of individual portraiture. I first selected Iwha because it seemed to me that she had been very embracing of my curriculum and seemed to enjoy the class. I then chose Eunbie for the other portraiture as she had been visibly less responsive to the curriculum. As I worked on creating portraiture of both of these girls, I was to find out much more about them than I thought I already knew.
**Portrait of Iwha**

**Introduction to Iwha.** Iwha was perhaps the student who responded the most and the best to my program. She was 12 years old, in the sixth grade, and the only child in the family. She was born in Japan and had come to Korea with her parents at age 5. Her father had a job as a bus driver for a cram school. Her mother worked as a volunteer at the multicultural center in town to help immigrants’ families from countries such as, the Philippines, China, and Vietnam. The only other thing I knew about Iwha’s family was that her parents were members of Reverend Moon’s religion. They were matched by Reverend Moon himself and married when they were in their forties. During informal conversations in the first three meetings, in addition to learning about Iwha mother’s volunteer work, I also learned that she taught Japanese at the multicultural center.

The first thing I noticed about Iwha was that she had a “squint-eye” and that her hair was curly. In Korea, children with this hair type are rare, and children in the schools and neighborhood sometimes teased her about it. She seemed very smart and mature. Unlike most of the other kids in the study, she showed an enthusiastic attitude and worked hard with whatever I assigned in my art program.

**The first four lessons.** Lessons 1-4 were activities meant for building relationships between the students and I, and between the students (see Chapter 4). These activities were created to encourage students to challenge their concepts of themselves, their family, their culture and other perceptions and to develop empowerment allowing them to find solutions to world issues and problems.

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10 “Squint-eye” means to “have eyes that look in different directions,” or “(of a person’s eye) have a deviation in the direction of its gaze.” (Oxford online dictionary, 2014)
Lesson 1. Iwha’s free-choice drawing. In the first meeting, the students were supposed to draw paintings that they liked and something about themselves. When I first saw Iwha’s painting (Figure 10) in the classroom, it did not make much of an impression on me. I remember I was mostly surprised that her drawing ability was very developed. When I looked at it again while creating Iwha’s portraiture I realized that this picture gave me an insight into Iwha. In this picture, I could understand what her main interest was (nature). I also could see that she was very structured in her thinking.

![Figure 10. Free-Choice drawing: Iwha’s first drawing. This drawing shows her main interests including her love for nature. This painting can be divided into 3 panels: Panel 1 (Forest), Panel 2 (The grassy area in the foreground) and Panel 3 (The sky).](image)

In a later activity, her mind map stated that she wants to become president of Korea, and as president, she wants to protect the environment (see Figure 11). Similarly, in her time line,
around her 50s and 60s, she wants to govern Korea and wants to protect the environment. In her 70s she wants to make her own forest and protect animals and plants in danger.

![Iwha's mind map](image)

*Figure 11.* Iwha’s mind map. This mind map shows her current interests and concerns and also her future dreams (translated into English).

Iwha’s first lesson drawing reflects and greatly expands both these themes. The painting is conceptually organized; one can see four distinct, almost rectangular panels. The first panel is the wall of trees in the background with an insect, birds, and a boy climbing up a tree. Underneath the wall of the trees there is, as a second panel, a pond with fish and an area with tall grass and reeds, which grow ordinary grass, not the usual pond grass. And finally, separated from the second panel by a horizontal line, the third panel is the area of the foreground which shows a harmonious display of small and large animals and various kinds of vegetation. These three horizontal panels are framed on the right side by a vertical panel, a tall tree. The concentric
ovals on the tree trunk are the standard way in which most Korean children are taught to represent bark in elementary art classes.

Iwha seems to be expressing that nature includes several distinct aspects that should be in harmony with each other and that she wants to preserve and protect this harmony when she becomes an adult—the richness of the forest (Panel 1), different ecological spheres coexisting undisturbed by man (Panel 2), and the beautiful small animals, flowers, and grass which people can enjoy when they take walks. The boy in first panel is facing the tree and we cannot see his face, suggesting that he is a user of the forest just like the beetles and birds are. Panel 2 also shows little creatures which could not be seen easily but live peacefully in their ecological niches, such as a butterfly, a dragonfly, a mouse near the reed bunches and the fish and plankton in the pond. The dragonfly and butterfly in the second panel and the worms and insects in the third panel may be connected with the “micro-organisms” in the balloon of the mind map. There is a suggestion in some parts of the painting representing the future forest she wants to make in her 70s, as seen on her timeline. The line of plants at the bottom of the whole picture is obviously planted by man.

Perhaps the most powerful element in the painting is the bird up in the middle of the sky above all the nature—the sky which forms the fourth panel. This bird is both mysterious and enigmatic at the same time. This may represent hope since the sun is rising in the East where the bird is heading towards, and this means hope in Korean culture.

Overall the painting gives the impression that it reflects her deeper aspirations. It shows her hope and orientation to the future, and it is completely in harmony with her aspiration to become president, a lawmaker, and an administrator, as indicated on her timeline (see Figure 12).
Figure 12. Iwha’s timeline. She has circled her 30s when she sees herself becoming a member of the National Assembly.11

Thinking About Their Future: Mind Map, Timeline and Future Job

Iwha’s mind map and timeline (future dream) in Lessons 2 and 3. Recall from my curriculum described in Chapter 4, in order to get to know them more personally and as individuals, I asked the students to make mind-maps, timelines and career-path maps. Because many of them already knew how to make mind-maps, I did not have to explain this deeply, but I did explain time-lines. Some students had not previously thought about their jobs in the future. So this activity gave them an opportunity to investigate, give thought to, and express their dream futures.

11 All wording in the artworks created by Iwha and Eunbie shown in this dissertation were originally written in Korean. I have translated all of them into English.
Lesson 2: Characteristics of Iwha’s Japanese family life as depicted on her mind map.

In Iwha’s mind map, her father is included in two bubbles, “father” and “Jeon-Nam,” her father’s hometown (I should have asked more about her father, but I did not.) Her use of the words “Mother,” “Grandmother,” and “Grandfather” in her mind map in fact does suggest a strong Japanese family atmosphere. It seemed that when she thinks about family life the overwhelming influence was her mother and her mother’s Japanese culture. However, another reason for the strong Japanese element in her mind map may be the fact that Japanese singers are very popular among teenagers in Korea. This seems to be indicated by her word, “Singer.” Although she lives in Korea, there is no balloon acknowledging any specific connection she might have to the Korean culture.

*School and Iwha’s a sense of responsibility.* On the left side of her mind map, there is an area that might be called “school,” with balloons saying “elementary school student,” “6th grade,” and “responsibility.” She emphasizes that she is an elementary school student, now she is in 6th grade, and now she is beginning to feel responsibility. This sense of responsibility may be directly linked to her future aspirations (President).

Lesson 3. Iwha’s timeline and her future career.

*Timeline.* Iwha’s timeline seems especially ambitious as she plans on attending Harvard University and moving into a life of politics as a member of the Korean National Assembly. She then intends to parlay that experience into a run for the Korean Presidency. From this position, she sees herself being the controlling influence over Korea. Her desire to become president astounded me (having a Korean father, she is eligible for the Presidency if she renounces the

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12 “Jeon-Nam” is an abbreviation of “JeollaNam-do” which is a province in the southwest of South Korea (“JeollaNam-do,” n. d.).
Japanese part of her dual citizenship), as at the time she completed this project there had never been a female head of the Korean government.

It is also a little shocking that she includes the impending death of her parents in her timeline. Her repeated interest in the environment is expressed twice in the timeline—in her 20s and again in her 70s where she expresses a repeated desire to protect the environment and endangered species.

Notable is that marriage and children are both listed second to career objectives. She seems supremely confident in her abilities by assigning herself such lofty career goals and has created a very analytical timeline.

Finally, in her timeline I was surprised Iwha was apparently thinking her parents might pass away when she was 40. It seemed unusual and no other student represented such thoughts in their timelines.

*Iwha’s future career.* Iwha’s drawing depicting her future life (see Figure 13) is created inside the form of a caterpillar that dominates the page. The insect’s body symbolically ties together the different components of her life from professional to personal.
Figure 13. My (Iwha’s) future dream. In this drawing Iwha has become a member of the National Assembly at center and she cares for her baby on the far left.

The dominant aspect of her career is her future role as a member of the South Korean National Assembly (helping to save the environment) placed in the gigantic head of the caterpillar that is facing the viewer. Iwha herself is sitting immediate right of the Chairperson of the Korean National Assembly in the center. The whole figure of the Chairperson is covered or occluded by the Korean National emblem, perhaps indicating that it does not matter who the Chairperson is. Iwha will be trying to put through legislation to save the environment. The whole scene is organized in panels (like her first painting), with the lower panels showing a bird’s eye view of the stenographers and of other assembly members.

Another segment of the caterpillar body shows Iwha chasing her future child in a nursery. She is sweating, indicating that she might consider parenting to be a physically hard job. The positioning of career relative to personal life suggests her placing greater importance upon career.
Lesson 4: Iwha’s self-portrait. In the 4th lesson the students were supposed draw a self-portrait. I suggested that if they had a picture of themselves on their cell phone, they could use that as a model. Iwha, copying from her cell phone, started to draw her face, but it was only 2 1/2 inches in diameter. I told her to draw it bigger, and she drew the portrait in Figure 14. I recall suggesting to her to color her face the same as her arms and neck, but Figure 14 is the portrait she handed in.

Figure 14. Iwha’s self-portrait. Note the lack of pigmentation on her face in contrast to her neck and arms.

In her self-portrait there are several notable features. It shows her hair parted in front and her violet sweater, which is rather realistic; Eunbie’s portrait by comparison (Figure 15) is very stylized. Her straight unsmiling lips seem deliberate.
In the activity in Lesson 10, where the students were supposed to compare themselves to an animal, Iwha portrayed herself as a cat with no smile, whereas other girls, Eunbie and the twins, showed smiles on their characters’ faces.

At the point where students compared themselves to an animal, my expectations for Iwha were high because of her ability to express her concept of herself in her drawings. We will see that she also understood the message of the curriculum completely and internalized it and was able to express it creatively in her art projects.
Making and analyzing animations (Lessons 5 through 8). In Lesson 5, we analyzed Disney children books and I pointed out what I believed to be some obvious bias, racism and discrimination in the images and in the stories rendered by Disney Publications (e.g., Cinderella). This was in preparation for developing an animation that was supposed to illustrate these topics and issues by changing the ethnicity (including skin color) of the some of the characters in the story.

To develop the animation, I gave them worksheets to analyze the stories (Lesson 5). After that, in Lesson 6, students made their storyboards individually.

In Lesson 7 the students produced a script for their animation and started on the actual animation. The latter was completed in Lesson 8. Even though it took almost more than 3 weeks, students seemed to enjoy this project the most.

Lessons 5 and 6: Iwha’s worksheets and storyboards. Lesson 5 started with me discussing some famous Disney storybooks and pointing out some of the stereotypical assumptions involving race and ethnicity. The students showed huge interest in both Disney books and the things I pointed out. They probably had seen Disney books before, although not necessary the particular books that I showed them. I thought at the time that they probably never thought about the color and ethnicity clichés I highlighted in this lesson.

However, looking at their worksheets from Lesson 5, I realized the worksheets I had created for this activity were not well designed. In Korea, “people of color” refers only to black people, whereas in the United States it means anybody who is not white. I had developed the curriculum in the U.S. and in talking to the students, I had unconsciously used the U.S. terminology. In addition, I realized that I had not really talked about stereotypes of people of color in Disney books. In order to straighten out the confusion I had caused, I started talking to
them about some movies, television dramas and soap operas made in the U.S. where people of color were frequently shown as servants, as the poor, the uneducated, and the lower classed. At this point I felt that the students understood my intentions better. The students went back to their worksheets and all of them added some lines at the bottom and wrote their thoughts. After these new explanations, some of them still had hard time, and I helped them to understand what I meant.

In Lesson 6, looking at all the students’ storyboards, I noticed that Eunbie did not fully understand what I had tried to teach. I told Iwha to work with Eunbie, hoping this would help stimulate Eunbie’s creativity. At the end of Lesson 6 the two girls produced a new joint storyboard and then, in Lessons 7 and 8, they collaborated on a joint animation. In the following, I discuss both Iwha and Eunbie’s work when they were working alone in Lessons 5 and 6 in order to understand their collaborative effort in Lessons 7 and 8.

Iwha’s worksheet. Figure 16 shows Iwha’s worksheet at this point. Evidently she was more interested in the Cinderella story (she wrote more about it than the other two). In fact her actual animation would be a version of the Cinderella story. It looked to me that she understood my instruction. I was satisfied with what she wrote. After I realized that she had understood me well, I told her to go and help other students and to add more comments at the bottom of what she completed.
Figure 16. Iwha’s worksheet. She analyzed the three Disney movies. Note that she saw no people of color in any of the three movies.

Looking at her worksheet, I saw that she again had understood me well. The first field of Cinderella column and the three fields in the poor people column show that she seemed to understand my instructions. She also correctly crossed out the “people of color” row because there were no people of color in the three cartoon characters.

At the bottom of the frame fields I gave them fill out, Iwha had written several comments which did not fit into the whole format worksheet I gave them. She wrote that black people were described as slaves, poor, servile, dwarf-like, bad people, beast-like and devious. The problem
was that the layout of the worksheet I had created for the students was confusing. So she clearly added her impression of people of different skin tones as an additional row, at the bottom of and in addition to the four rows I provided. Obviously, she had understood what I had been explaining to the class when I talked about movies and TV dramas.

*Iwha’s storyboard.* On the 6th day, I handed out blank storyboard worksheets (see Figure 8) for the student animations. The animation’s purpose was to convey empathy for people who endure prejudice and the storyboard was a means to develop their ideas for such an animation.

In her storyboard, Iwha had changed her description of the main character, Cinderella. Cinderella was now a black servant girl. She is wearing a worn frock. In the second frame, she is walking along and notices the princess sitting on the ground crying. The princess looks crestfallen. I did not expect her to be able to convey this crestfallen state in a picture. The happy smiles above Cinderella’s head indicate Cinderella is in a happy mood. In other words, I interpret this to mean that Cinderella knows that she is the process of helping the princess, and she is happy that she is doing the right thing. She is aware that the princess realized and regretted her past wrong behavior (she did not treat the servants right). On the next frame, there is no dialogue. In the balloon above her head, the princess might be saying “I am crying because I was kicked out of the castle for being mean to my servants.” The princess stands up and dries her eyes before replying to Cinderella. In the next frame, Cinderella steps toward the princess saying nothing. In the fifth frame, Cinderella pulls a cookie from her pocket and offers it to the princess. The princess has a look of stunned disbelief on her face at this act of kindness. “You can eat this (if you’d like it).” The final frame, the princess vows to Cinderella as a sign of contrition say

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13 One thing to consider is that Koreans do not think of themselves to be “people of color,” a U.S. construct. Iwha likely depicted the “black” servant person in the sense that a person from the U.S. would. Koreans consider themselves much the same as Caucasians do in the U.S. in that they are at the top of the racial chain while some other Asian peoples such as Filipinos, Laotians or Vietnamese are in a similar position in Korea as “blacks” are in the U.S.,
“Thank you very much. Now I will not discriminate against people. (In the future, I will be much more respectful of other people).” Changing places with the princess, the black servant girl helped the princess who was expelled from her castle. Cinderella’s kindness changed the understanding of the princess. That was what I hoped for from Iwha, and I was happy about her storyboard.

![Iwha’s storyboard](image)

*Figure 17.* Iwha’s storyboard. Cinderella is a black servant girl who helps the princess with an act of kindness that causes the princess to forego any future discrimination.

*Understanding Eunbie’s contribution to the combined storyboard created with Iwha.* I just talked about how Iwha seemed to understand what I was talking about in this lesson. I discuss Eunbie’s storyboard here in order to give a context for Iwha’s collaborative work with Eunbie. Eunbie is discussed in more detail in my portrait of her. Recalling Eunbie’s storyboard, I felt that she did not understand the intended learning concepts. I then told Eunbie and Iwha to
work together on the animation. However, after examining Eunbie’s storyboard, I found that it suggested that she had ideas of her own and that she went in a different and unexpected direction. Actually, her worksheet already showed originality. When I looked at it, I reconsidered and concluded that she had understood some of the intended learning concepts in my lesson.

Overall, the main fields of Eunbie’s worksheet (Figure 18) are filled out similar to the way Iwha and almost all the other kids filled them out (see Figure 16). However, it seems that she is a little bit more focused on the appearance of people. She contrasted my “people of color” by adding “short people” in the same field; to my field “the poor,” she added “the fat.” In addition she used sketches in her worksheet; none of the other children sketched examples of their categorizations in her worksheets. The sketches also showed that she was visualizing her ideas and had her own style of drawing.

At the bottom, she describes black people\textsuperscript{14} as poor, as slaves, as servants, as bad people, thieves and spies. Obviously, all negative connotations. She described Asians as rich, good in character, employed and fighting people (combative). She interpreted white people as good, rich, and aristocratic. The fact that she added the lines at the bottom of her worksheet like Iwha did suggests that Eubie had been talking with Iwha (recall I had asked Iwha to help other children). However, Eunbie described darker skinned Asian people for the most part in positive terms, whereas Iwha saw darker skinned Asian people as poor, in servitude, and other differences. So some of these points in the bottom line represent her own and not Iwha’s interpretation.

\textsuperscript{14} Just as Iwha did (see footnote 6), Eunbie also does not entirely grasp the concept of “people of color” that I was trying to impart to the students; that “people of color” is more than just “black.”
Figure 18. Eunbie’s worksheet. Note the Rilakkuma character at lower right.

Eunbie’s two storyboards. Unlike the rest of the class, Eunbie made two storyboards. In the first (Figure 19), surprisingly, the characters are a rabbit, lion, and a chick. (We will see these characters below based on Rilakkuma characters.) It seems that the story line is that at first in the third field, the rabbit is looking down on the lion because of his color. In the fourth field, then the lion makes fun of the chick (“hee-hee, your color is . . .”). In the both cases, the making fun of and looking down on the other is indicated by the slant of the eyes. However, in field five, the chick’s response, completely unaffected by his remark and pointing out his own problem (“such
a little moocher you are”) makes the lion self-conscious; he is embarrassed. Panel 6 (in Figure 19), equally unexpected, shows the lion’s general attitude. He had been obsessed with “color matching” and he reflects that, “Human beings are the worst with color matching.”

The story is not related to any of the Disney story books I showed the class. In fact, it seems that the only topic is skin color as an object of prejudice. This is maybe because I mentioned they could change the main characters’ skin color and make up a new story. In the last field, the lion said that, “human beings are the worst with color matching.” One might guess that it might mean “The rabbit and I had color prejudice. However, human beings are the most prejudiced in this way.”

![Figure 19](image.png)

*Figure 19.* Eunbie’s first storyboard. Eunbie uses color differences in animals to create an analogy with the bias shown against some people of color.

In the first scene of Eunbie’s second storyboard (Figure 20), there are some crossed out figures, and the story starts with the lion admiring the chick’s colors (see panel 2 of Figure 20).
The chick points out that it is simply heredity and that he looks like his mother. Then the story stops with the lion saying, “I envy you.” Next comes the story of Cinderella, depicted in panels 4 and 5 of Figure 20. The original dialogue balloons were erased, but I was able to discern what she had written. In this original dialogue, Nella (Cinderella) says to Luigy “Why don’t we work together. Why don’t we become friends?” In the rewritten dialogue, Luigi is the only one speaking, saying “Yes, Thank you.” In panel 4 of Figure 20, everyone appears happy (the drawing is based upon a cartoon style popular in Korea and Japan that depicts happiness).

The first story in Eunbie’s second storyboard (panel 1-3 in Figure 20) is still dominated by color change, but in the bottom panels of the storyboard she brought up the story of Cinderella. Maybe because of my instruction she felt she needed to use one of the three stories I gave the class. Her story itself only emphasized cooperation, becoming friends—maybe that is
her way of expressing overcoming prejudice. Or maybe prejudice is not a big problem in her mind. In an informal interview conducted during Lesson 4, Eunbie claimed she had not experienced much discrimination in school or in life in general.

One possible reason Eunbie made two storyboards is that her drawing is very stylized and she finished her storyboard early. At that point, Eunbie may have thought that she should have used one of the three Disney stories, and she started a second storyboard for this reason.

**Lesson 7: Iwha’s and Eunbie’s joint storyboard, making a script and making figures with clay.** First, Eunbie and Iwha made their joint storyboard (Figure 21) and then they wrote a script for the coming animation. The rest of the lesson as well as Lesson 8 were devoted to making the animation.

![Iwha and Eunbie’s combined storyboard.](image)

*Figure 21. Iwha and Eunbie’s combined storyboard.*
Eunbie and Iwha’s combined storyboard. Evidently, Eunbie and Iwha drew the storyboard together—one of the figures was drawn exclusively by Eunbie and some of the others were drawn by Iwha. Also, their three or four different earlier story lines from previous storyboards were now combined into one single story line. This single story is a fusion of the elements and aspects of earlier stories.

The main character is now Cinderella and she leads the story. She meets animals that come from Eunbie’s story where her characters are walking. The animals also talk about colors. At the end, Cinderella meets the princess and says, “Do you realize what your faults are?” The princess answers “I am sorry. I did not eat anything at all for two weeks.”

In the combined story, the plot comes mostly from Iwha’s original story but some elements of Eunbi’s original story were also incorporated. The girls also tried to include each other’s visual and conceptual elements into the one story. In the end, although the plot seemed a little disjointed, I was very impressed by the cooperation displayed between Iwha and Eunbie.

Joint script of Iwha and Eunbie. The following is their original joint script. Most parts were from Iwha’s storyboard because Eunbie was struggling and I asked Iwha to help her. Thus the final script product was also a collaborative effort.

Characters: Nella, Rabbit, Lion, Chick, Luigi

Place: Home and Forest
(After finishing her housework, Nella takes a walk.)

Nella: “Finally, I finished my work. I need to take a walk.”
(Nella meets a rabbit)

Nella: “Hello, do you want to take a walk?”

Rabbit: “Yes, let’s go together.”
(The Rabbit and Nella take a walk and meet a Lion.)

Nella: “Hello. You are so colorful. Let’s take a walk together.”
Lion: “Yes.”
(Nella, the Lion, and the Rabbit are taking a walk together. There is Luigi Princess who is expelled from her country.)

Rabbit: “Hmm? Why is Princess Luigi here?”

Luigi: “I am sorry. I have been starving for a week.”
“Please help me. Please give me something to eat.”

Nella: “Do you understand what your fault is?”

Luigi: “Yes . . .”

Nella: “Yes. Come to my house and why don’t you work with me?”

Luigi: “Wow.”
(The Lion was surprised by the rainbow color of the Chick.)

Lion: “How do you have such a beautiful color?”

Chick: “I am like my mother. In a matter of speaking, it is a gene.”

Lion: “I envy you.”

All of them: “Hahaha” (Laughing.)

Luigi: “Thank you.”

The final script shows a high degree of collaboration. This script flows much better than the earlier versions and Eubie’s characters have more important roles. The name of Cinderella from the storyboard has been changed into Nella, which was originally in Eubie’s storyboard. In the script, the lion finds the chick and envies it. However, in the storyboard, Nella finds the chick and talks to it. In Eubie’s original narrative, there was a dialogue between the lion and the chick. In the combined storyboard this dialogue disappeared. In the final script for the actual animation the dialogue reappears. As they collaborated to the end product (the animation script), the characters became more clearly delineated.
Beginning working on the animation. All the students used clay to make the characters in their story. They also made the background drawings for their animation using crayons, colored pencils and plain paper. Iwha and Eunbie’s background was a forest scene which probably came from Iwha because nature is her main interest.

Lesson 8: Iwha and Eunbie’s combined animation. Since we did not finish the animation projects at Lesson 7, we agreed that I would look for a place that had equipment where we could meet on Saturday and complete the animation. I found such a facility in a community center of an apartment complex and then called the student to make sure that they had transportation. (Some took a bus and I provided rides for others.) We worked for almost 3 hours using the Moviemaker software. Even with the extra class time, Eunbie and Iwha did not finish their video and they worked on it at home to finish.

Transcript of Iwha’s and Eubie’s joint-animation. Iwha and Eunbi’s joint animation consisted of 16 animated scenes, with a soundtrack. The soundtrack consisted of Iwha and Eunbie reading the parts of several characters from their script (in italic type) and sometimes producing sound effects.

The first scene in Iwha’s and Eunbie’s joint-animation shows their vision of Cinderella = “Nella.” Nella is just getting off work. She worked as a humble servant girl in the house of the left (one can still see the pan, meat and the sign “Butcher”), and she is happily addressing the implied viewer: Iwha speaking for Nella (In a tone of “Ah . . . that work [in the house] is finished, I did good job. [with a confidence voice] Now I can do what I enjoy,” talking to herself, completely clear that she had done her duty to the world, somewhat low pitched.)

Nella: “Ah . . . I would like to take a walk.”
(Nella turns right and takes a walk. She imitates the sound of plodding footsteps. The scene changes again to the one. Iwha continues speaking for Nella, now with a higher pitch, energy very clearly focused on the rabbit, and spirited, she invites him.)
Nella: “Hello, Rabbit. Why don’t you take a walk with me?”
(And instantly, Eunbie comes in, speaking for the rabbit in a loud, high pitched, bright voice, also extremely focused, as if the rabbit realized that has been recognized by higher level character.)

Rabbit: “OK. It sounds good”
(The rabbit straightens up, agrees. Iwha responds in the same tone in as in 1 and 2 lines, accepting the rabbit in a matter of fact way.)

Nella: “O.K. Let’s go.”
(As before, she imitates footsteps.)
(The rabbit turns around, and Nella and he continue walking together, making a left turn. At the same time Eunbie narrates.)

Narrator: “Nella and the rabbit were taking a walk. (No pause) On the way they met the lion.”
(While Eunbie is still talking, the scene has changes to the next scene, showing a lion on the right. Immediately, Iwha speaks as Nella.)

Nella: “Hello, Ll-ion [sic]. Why don’t you take a walk with me?”
(Nella calls the lion “Sajwa” instead of “Saja” in Korean. She changes the vowel sounds and it means she is playing with the sounds, maybe in order to make the movie more interesting. Then she continues the conversation without a break, speaking for Lion and then again, Nella.)

Lion: “Yes.”

Nella: “Yes, let’s go together.” (imitates footsteps.)
(The scene changes. The Lion is now walking in the same direction as Nella and the rabbit, and narrates the scene with a clear voice.)

Narrator: “The Lion, the Rabbit and Nella go on a walk.”
(The scene changes as Eunbie continues her narration.)

Narrator: “On the way princess Luigi . . . (is suddenly unsure, mumbles) Uhm . . . what do I have to say next?”
(Iwha helps her quickly.)

Iwha: (whispering to Eunbie) “Leaning against the tree.”
(Eunbie continues as narrator, and then speaks for the rabbit, pretending surprise.)

Narrator: “Princess Luigi was leaning against a tree.”

Rabbit: "Oh, why is princess Luigi here? What is happening to her?"
(In the same scene, Iwha speaking for Nella with high pitch, enacting compassion.)
Nella: “What are you doing here?”
(Scene changes and Eunbi speaks for princess Luigy with a sad voice.)

Princess Luigy: “I exploited my servants and I was expelled. That is why I am here.”
(Iwha answers as Nella with an aching void in her heart, sympathetically.)

Nella: “Hmm, I can see. Why don’t you come to my house?”
(The scene changes. Nella and the princess turn around. They see a chick. Iwha speaks for Nella in a surprised voice tone.)

Nella: “Wow, you are very colorful. What a beautiful color you have!”
(Eunbi answers as the chick with a firm voice tone.)

Chick: “It is nothing unusual. Most chicks are like me. Most other chicks have the same color as I have.”
(Iwha speaks for Nella.)

Nella: “Wow, I envy you.”
(Eunbi speaks for the Chick lifting her voice [in a cheerful voice tone].)

Chick: “Thank you.”

Right after finishing the voice recording of their animation, I interviewed Iwha and Eunbie. They said that the title of their animation was “Compulsory Labor.”

Discussion of Iwha’s and Eunbie’s joint-animation. Iwha’s and Eunbie’s animation starts with Cinderella depicted as a black girl who is working as a servant. Cinderella is leaving work. She has done her duty, worked hard and did a good job and she is now inviting the implied viewer to take a walk with her.

In the next four scenes, the Cinderella character, Nella, and the animals she meets walk through a nature scene. The scene changes. Nella is now walking to the right. (Iwha embellishes with padded footsteps). After 6 seconds the scene changes again. I noted the nature depicted on the way; Nella is walking on the ground (brown); behind her is a line of rocks lining the edge of the river (which is blue). From the grass in front of her (shown as green), there has come a rabbit. Iwha speaking for Nella uses the same contented tone as in the first scene. On the way Nella
meets animals such as Rabbit and Lion and they became friends. Finally, Nella and the animals meet a princess who was expelled from her castle for being mean to servants, and Nella and her animal companions help her. In the last part of the animation, Nella, the princess and their animal companions also meet a chick which was in Eunbie’s original story. Nella envies the color of the chick, and they become friends.

Recalling Chapter 4, the main purpose of this project is to become aware of discrimination and/or prejudice, racism, and oppression. Clearly, Iwha understood the intended learning goals of the lesson. My intention was for the student to put herself/himself in someone else’s position and to think and to see through someone else’s eyes. My interpretation of Iwha’s work is that she distinctly grasped what I was intending for her to do.

At first, Eunbie did not seem to understand the goals of the lesson. However, by working with Iwha, she seemed to gradually understand the main purpose of the lesson. Even if Iwha and Eunbie had only a short time to practice the role of the characters in the animation, Eunbie did a good job in expressing their feelings and emotions in various voice tones in the animation. Thanks to the help and cooperation of Iwha, Eunbie seems to understand the goal of the lesson.

**Lesson 9: Iwha’s undoing marginalization—pride and value in socio-cultural heritage.**

At the beginning of Lesson 9 we watched the animations created by the students during the preceding week. Then I gave the students instructions to make separate lists of culturally iconic items or images from Korea and from the country of their mothers’ origin (see Chapter 4). Then based on these lists, the students were directed to make a drawing comparing those two cultures and/or countries.

Many students could not think of many aspects to be proud of with respect to their mother’s country of origin nor could they list any merits of their mother’s country. However,
they easily found things to say about Korea. As a result, many students could not finish their
drawings, and I told them to finish this project at home. I said to them that if they did not have
ideas about their mother’s country of origin, they could work directly with their mother to
identify and list them. Actually, it seemed that that they did not have much knowledge and
interest in their mother’s countries. After class, I asked all the students if they talked about Japan
or China often (these are the only countries of maternal origin in this particular class). They
answered that they hardly talked about them at all at home. I thought at that time that maybe
many of the students were too young to be interested in other cultures. I also thought that perhaps
their mothers might not have done much inculcation of their Japanese or Chinese heritage
cultures and languages with their children.

_Iwha’s lists of cultural pride and merits._ However, Iwha was just opposite of the rest of
the class. She listed many ideas about her mother’s country, Japan. She wrote more items about
Japan than Korea. In addition, she drew some Japanese figures appearing on her list.

Apart from foods, Iwha’s Korean items can be divided into two groups. The first group
includes K-pop (an abbreviation for Korean pop music, written in English), Samsung,
Smartphone, fast and fast—all items describing external Korean culture. The second group
includes traditional Korean house, traditional Korean instrument, moon, and happiness—these
together creating an ideal image of a happy life. Item number “4. Fast” on Iwha’s list refers to
“doing things fast.” This concept is popularly taken as a general characteristic of people in Korea.
It is characterized by finishing a course of study ahead of schedule, expecting fast service in a
restaurant, running to the bus when it comes to the bus stop, immediately pushing the close door
button when taking an elevator, rapid public construction projects (buildings and bridges), and so
on. Item number 9 on Iwha’s list (Figure 22), “Fast and fast” seems to be a more intensive form
of the same thing. Many Koreans refer to this enhanced sense of urgency as a general characteristic of life in Korea.

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<th>Korea</th>
<th>Japan</th>
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<tbody>
<tr>
<td>Kim-chi</td>
<td>Cartoon</td>
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<td>K-pop (in English)</td>
<td>Sony (in English)</td>
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<td>Samsung</td>
<td>Island</td>
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<td>Fast</td>
<td>Yen (Japanese currency)</td>
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<td>Bulgogi</td>
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<tr>
<td>Semiconductor</td>
<td>Canon</td>
</tr>
<tr>
<td>8. Smartphone</td>
<td>8. Monkey</td>
</tr>
<tr>
<td>10. Traditional Korean house</td>
<td>10 Sushi</td>
</tr>
<tr>
<td>11. Traditional Korean instrument</td>
<td>11. Udon (Japanese noodle)</td>
</tr>
<tr>
<td>12. Moon</td>
<td>12. Fan (Folding fan)</td>
</tr>
<tr>
<td>13. Happiness</td>
<td>13. Sword</td>
</tr>
<tr>
<td></td>
<td>14. Game</td>
</tr>
<tr>
<td></td>
<td>15. Nintendo</td>
</tr>
<tr>
<td></td>
<td>16. Maneki-neco</td>
</tr>
<tr>
<td></td>
<td>17. Sumo</td>
</tr>
</tbody>
</table>

*Figure 22.* Iwha’s lists of Korean and Japanese cultural items or icons. Note that Iwha actually listed more Japanese items despite only living there the first five years of her life.

Iwha’s Japanese “prides” and merits tended to be mostly distinctive popular culture items, including some traditional items such as sumo (Japanese traditional) wrestling, sword (Samurai), and Kimono (Japanese traditional costume), Maneki-neco (a Japanese cat doll which brings good luck to people, especially to the owner). The Korean list, in addition to cultural elements from Iwha’s mother’s culture of origin, also includes impressions and feelings (fast, fast and fast, happiness, moon and maybe traditional Korean house, traditional instruments). Obviously, she is very interested in the Japanese culture, but at the same time she is connected with the Korean culture.

*Iwha’s drawing comparing the two cultures.* About the time when Iwha finished her list, a boy with a Japanese mother like Iwha came in to the class very late, too late to make a list. I told him to work with Iwha. So Iwha’s painting (Figure 23) also included ideas from the boy.
A Japanese traditional garment is **Kimono**. Famous food are **Sushi** and **Instant noodles**. In addition, **The Japanese Yen** is the currency of Japan. Many Japanese enjoy **fireworks** and **a hot spring**. What famous are in Japan are **Nintendo**, **Manga**, and **Mount Fuji**.

*Figure 23. Iwha’s drawing of Japanese culture items and icons.*

On the bottom of Iwha’s drawing, the blue oval and the steam rising up from it represents a hot spring. This hot spring plus fireworks and Mt. Fuji came from the boy. The boy had mentioned that, “Many Japanese enjoy fireworks and hot spring baths.” The boy added that Nintendo, Manga, and Mount Fuji are famous in Japan. The human figure on the comic book on the extreme right is Manga, the first item on Iwha’s list. Iwha had already sketched all the other items except Manga and the Kimono.

According to one of my conversations with Iwha, she lived in Japan from her birth to 5 years of age. She also has visited Japan several times to meet her grandparents. In addition, Iwha speaks fluent Japanese. The activity in Lesson 9 displayed some of her attitudes on life and how she saw the world. In contrast, the activity in Lesson 10 (the self-advertisement) she focused
more on herself. Iwha’s first drawing in Lesson 10 focuses completely on her personal individual characteristics, her self-image and self-awareness. After the first drawing (Figure 24), she also represented her personal interests, her environmental issues and her future. Her second drawing is separated into two parts by the tree—environmental issues and her inner strength (Figure 25).

**Figure 24.** Iwha’s first self-advertisement. Iwha is alone but she does not express being lonely.
Lesson 10: Iwha’s exploring herself and making her advertisement. During the 10th lesson, the students were supposed to think about some positive and negative aspects about themselves, and to use these points to create an advertisement for themselves (see Chapter 4).

After returning to the U.S. I analyzed Iwha’s first advertisement and discovered in my records that she made two advertisement drawings. In the first one (Figure 24), virtually all the details were concerned with her character, “I like being alone.” There was only one written phrase, “environment issues.” The second one was concerned completely with environmental issues (Figure 25). It is possible that she drew the first drawing and then became more interested
in talking about her focus on the environmental issues and this led her to create the second advertisement.

*Iwha’s first self-advertisement.* Iwha’s first advertisement is shown in Figure 24. (Remember that they were given a blank sheet of paper.) The typed English phrases are translations of what they wrote in Korean, and the words “like” and “Pokemon like” are what Iwha wrote in English. “Studying like” means that “(I) like studying” and “Pokemon like” means “(I) like Pokemon” Pokemon is well a known Japanese cartoon character.

Evidently, her main theme in this image is “I like being alone” (written in a big sentence). Apparently, Iwha has chosen a cat to represent herself, maybe because cats like being alone. The cat is just sitting by herself, looking attentively into the world, and the fact that there is a red circle around cat and that the cat is so big may mean she feels that this image is a good way of representing herself (she expressed confidence about the image when we discussed it).

“I like being alone” is further strengthened by the image of the three smaller cats being crossed out. That image suggests that she and other kids (probably the kids in class, see the mind map) are all in a similar condition, they are all “just sitting, looking attentively at the world.” She is not identifying with this condition.

At the same time, it seems that the inner work that went into coming up with the image of the big cat as being the image that really represents her is indicated by the four notations on the right (these are almost a list of four points). First the word “together” is crossed out—she is not “identifying with the group.” Then, there is the word “individual” with a small circle beside it—she is “her own independent person,” the circle seems to suggest unity in herself, self-sufficiency (her being an “independent individual,” self-sufficient, and as such she likes to be alone). In that sense that little circle may be similar to the big red circle around the big cat. Third, there is the
phrase “playing alone,” also with a small black circle, with the same connotations of being an independent individual, sufficient unto herself. And forth, there is the word, “friends” crossed out. Given the nuances of the three proceeding points, this might be interpreted as that she does not depend on her friends.

Iwha’s second self-advertisement. In Figure 25 it is obvious that Iwha’s second self-advertisement is about herself as someone who can stand up in public for environmental issues. On the left side, there is in big letters “I know well about environment,” with a thick and darker color. The crossed out area simply shows examples of environmental destruction—factories belching out smoke, a rubbish heap, and a construction site where a bulldozer excavates the green grass, and the word, “oil.” A person is looking aghast at the destruction of the environment with an exclamation mark. On top of that, she wrote some vocabulary on meteorological changes such as “Ozone layer,” “Freon gas,” and “CO₂.” At the bottom, the running blue figure seems to be a ghost. In other words, under these conditions we will all die. In her drawing, on the right side, the figure is saying, “I can speak two languages; I can go anywhere by myself; I can be immersed in a work easily (I can focus on work well).” There is a smiling person saying words in Japanese “大好き” meaning “like very much,” and “マルマル” meaning, “everything/all.” This can be translated into “I like everything very much.” This may indicate that she has a positive attitude towards the world.

This painting resonates with Iwha’s nature painting in Lesson 1 and with her ideas and commitments for the future. It is organized conceptually like the earlier painting. All these elements are “environmental problems” (they are crossed out); she wants to deal with in her life as a member of the National Assembly and as President. The vignettes on the right side relate to her qualities that will enable her to stand up for environmental issues in her public life as in
being a member of the Korean parliament. The words “I am confident” in Korean carry connotations of something like, “my spirit is high.” Right above “I am confident,” she depicts herself speaking in public in front of people. In Korea, research shows that one of the greatest difficulties Korean elementary school students have is public speaking (Jang, 2001). So her including this idea is noteworthy.

It is also interesting how she became aware of her attitudes and how she was able to express them in such a unified manner in her drawing. It is documentation of Iwha’s awareness and concerns.

**Lesson 11: Iwha’s peaceful kingdom—appreciating foreign paintings and creating a peaceful world.** Iwha was absent this day and I did not have her make-up this lesson later.

**Lesson 12: Iwha’s animals in danger.** I have deliberately decided to exclude Iwha’s work for this lesson from the creation of her portrait. The lesson’s intent was skewed by logistical problems with the site location that constrained my ability to teach the lesson the way the curriculum called for. Because of this reason I do not feel it right to use the resulting artwork for portraiture. (This will be further discussed in Chapter 6.)

**Lesson 13: Iwha’s solving world problems and personal issues.** Recall from Chapter 4 is that in this lesson the students were supposed to address the major global problems of the world. They were to make a list of problems, they would make a mind map of their thoughts of these problems and how they would address them, jot down solutions of some of the problems, and finally make a drawing that incorporated everything they had learned (I showed various paintings that created by other students on this topic). Since many of the children had difficulty coming up with a decent list, I told them that they could also list more limited social problems
and personal issues if need be. Iwha made two mind maps. Her various products are shown in Figures 26-30.

*Figure 26. Iwha’s list of world problems (translated into English).*
Figure 27. Iwha’s first mind map for the Solving World Problems lesson (translated into English).
Figure 28. Iwha’s second mind map for the Solving World Problems lesson (translated into English).
<table>
<thead>
<tr>
<th>Problems</th>
<th>Solutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corporate greed</td>
<td>Steam-line corporations</td>
</tr>
<tr>
<td>War (International conflict)</td>
<td>Diplomacy</td>
</tr>
<tr>
<td>Animal cruelty</td>
<td>Raising awareness</td>
</tr>
<tr>
<td>Domestic disputes</td>
<td>Having a meal together</td>
</tr>
<tr>
<td>Verbal abuse</td>
<td>Be nicer</td>
</tr>
<tr>
<td>School bullying</td>
<td>Stop discrimination</td>
</tr>
<tr>
<td>Environmental issues</td>
<td>Conservation</td>
</tr>
<tr>
<td>Global waste issues</td>
<td>Waste reduction</td>
</tr>
</tbody>
</table>

_Figure 29._ Iwha’s worksheet for the Solutions to World Problems lesson.

_Figure 30._ Iwha’s final drawing of the Solving World Problems lesson.
List of problems. Iwha’s listing of problems (Figure 26) concentrates heavily on international conflicts (War), poverty and hunger issues, and problems of environmental pollution and waste. Only 3 of the 12 items—4, 11, and 12, represent issues that she could experience in her personal life.

Perhaps the most immediate striking aspects of the lists are the small drawings or figures besides most of the entries and the fact that many of them recur in her final painting (Figure 30), which is supposed to “incorporate everything they had learned.” (None of other children had such drawings.) And, even more striking, in Figure 26, items 2, 3, 5, 6, 7, and 11 of these directly represent the evil, the traumatic aspect that is involved in these problems; all six (in Figure 26, items 2, 3, 5, 6, 7, and 11) of these are repeated in the final painting. “People who were killed,” item 2, shows a dead body sprawled on the ground, the head as if bludgeoned, traumatic even to the viewer. Item 3, “Extinction” shows the body of a cat, similarly sprawled on his back with all four legs up in the air. And item 5 shows the image of extreme starvation, a big head and thin emaciated body, maybe hopelessly looking for food. All three of these items represent global problems but are completely direct and extremely graphic. “Bullying,” item 11, is similarly direct and graphic. “Violence” and “War between countries (Fight)” are also graphic, but they have in addition symbolic aspects. Pushing another person and hurting him (one can interpret the pushed person to be hurt) show a quint-essential aspect of “Violence.” And similarly the two persons posturing, facing each other mad and angry, and ready to go at each other represent a basic tenor of two nations at the war with each other. It is noteworthy that all six of these images are found also virtually unchanged in the final painting. It is as if Iwha is summarizing what this lesson activity evoked in her. She appears to have achieved a larger awareness of the scope of
these global problems (see the analysis of the Figure 30), but the emotional impact of them are still there.

The small icons in 8, 9, and 10 in Figure 26 (Iwha’s list of world problems) also refer to global issues, but they are rather innocuous in comparison to her other drawings. Item 9 is a dual entry. “Environmental Pollution” shows a car emitting “CO2” and “Freon Gas” is representing by a refrigerator. “Trash Crisis,” item 10 is a dumpster filled with garbage and “Food (food garbage)” shows a loaf of bread and a steaming dish. None of these illustrations convey the graphicness of her other drawings, but give a symbolic representation of the problems. As with the more graphically violent illustrations, she also incorporates the drawings from the icons in 8, 9, and 10 (see Figure 26) in her final illustrations (Figure 30).

Iwha’s mind maps regarding solving world problems. An overall impression of Iwha’s first mind map (see Figure 27) is that she has thought a lot about the problems facing the world and is confident they can be overcome. She does not list the negative outcomes of these potentially frightening issues because she feels they are to be addressed but not feared.

Iwha organized the “Difficulties” that she saw into four major foci: “Hunger” (hunger issues and how hunger is experienced individually), “Environmental Issues,” and “Conflicts between Countries” (“trade” of waste, i.e., rich countries unloading their waste onto poor countries). In addition to those global issues, there are also minor personal difficulties.

Iwha says she is too bumptious and she likes celebrities too much, and she is not good at science, and so on. “School Problems” are also a concerned. She is worried about friendship conflicts, bullying, homework and social power structures.

My further inspection of her image (see Figure 30) suggests that this mind map as well as her list of solutions (see Figure 29) did not play a large role in Iwha preparing her final painting.
It seems that after this mind map, Iwha also made a second mind map (Figure 28). This second mind map is basically Eubie’s mind map with some modification done by Iwha to personalize it (the categories are exactly the same as Eunbie’s and some of the descriptions match Eunbie’s phrasing word for word).

*The list of solutions to all these problems and final drawing.* Figure 30 seems to be fairly haphazard and simplistic. The only underlying theme here seems to be compassion and sympathy. In Ihwa’s drawing, the viewer faces a monstrous figure that is much too tall to fit on the page, and crowds out the rest of the painting (it takes up the middle 60% of the painting. See Figure 30). With monstrous head, spindly arms, simply staring at the viewer, it personifies the incredible evil that she sees covering the whole world, the whole of social existence. Most powerful are the two eyes that are staring at the viewer: the one on the right is the very same shape as the traumatic sprawled figure in item two on the list, the other is the bullet and smoke, at the muzzle of the gun shot by the tank on the extreme left. The latter leads to death and destruction and is just as evil, ultimately traumatic and graphic as the dead body on the right. The protruding tongue trying to eat bread in the middle of the monster’s face is an additional graphic symbol (for hunger) that does not appear in her original list. The tongue is the only realistically drawn feature and it gives the malevolent figure a defiant appearance.

Almost as shocking (to me) is the huge Golem-like figure which is dominating the world, and the fact that she includes 5 icons (war/tank/gun; dead body; dead cat; violence; war between countries) from Figure 38 which represent terrible aspects, as well as the other figures representing environmental problems. All are evenly distributed across the body of the central monster and the rest of the painting. It is as if the painting represents the world as a whole and its problems, with a big part of it (the middle 60%) being in the grip of the problems, but the

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problems themselves are ubiquitous throughout the world. Although she did not state so in her interviews, I felt her message was, “darkness will envelop the world if humans do not address these global problems.”

The one aspect that does not seem to fit thematically in Figure 30 is her inclusion of a symbol describing her difficulty with the English language which is a personal challenge rather than a world-wide issue. She likely included this symbol because of an additional instruction I gave midway through the time given to the students to create their artwork. I told the students that if they were struggling to think of world issues that it was okay to put personal problems in their drawings.

Overall, obviously both the list with its iconic figures and the drawing express a very powerful vision of how the world is in the grip of horrible and pervasive problems. Iwha must have had the feelings that go with this vision before; the class merely served to bring it out. Again obviously, the vision generalizes her environmental concerns. The “Environmental issues” in the mind-map are only a part of this much large awareness of the situation the world is in. The drawing basically shows that her future plans becoming a number of the National Assembly and protecting the environment are part of a single deep seated and much larger, basically moral motivation. This motivation appears to be an aspect in her life goals.

Iwha, An Unexpected, Thriving Dandelion in the Crevice of a Sidewalk

One day, while walking to my research site, I was drawn to a bright patch of yellow and green that was determinedly pushing through a thin crack in the sidewalk. As I neared it, I slowed to look at the yellow-gold wild flower resolutely standing up to the city’s gray buildings, teeming streets and sooty black dust from passing cars’ exhaust.
The dandelion, considered by many a nuisance, is an extraordinary flower. The crack in the sidewalk was hardly wide enough to discern, and yet this flower somehow forced its way through from the soil below. Its daunting situation did not stop the dandelion from flourishing. With its dark green leaves soaking in the sun’s energy, its tubular stem flexing in the slight breeze, and the solitary bee making off with its golden pollen, the flower seemed unconcerned with the fact it should not be in existence.

Iwha, for me, is much like this dandelion, seeming to thrive in spite of the socio-cultural marginalization she has experienced (she mentioned in an interview that she has experienced discrimination in the past). Near the conclusion of my art summer program I was on my way to interview her. I wanted to understand how or if my program affected her so I might better assess the effect of the curriculum on her perspective about life.

As we progressed through the interview, I found myself both amazed and surprised by many of her answers. Like the dandelion standing and looking up as if searching the sky for meaning, she seemed to be especially contemplative. She said that the program “made my dream clearer.” “In school, the main purpose is to teach about art history and art skills, but here the main focus was to become aware of something.” As with the wild dandelion pressing upward through the sidewalk crack, she seemed filled with confidence. Undaunted by the pressures placed on her by society, she was mentally well-organized and, like the dandelion finding root in an unlikely plot, seemed to have a diligence towards completing her projects and a propensity to find ways to visualize her dreams.

When one walks the city sidewalks, one does not see the roots or the processes that make this flower exist as if she was following her own goals in this bleak environment. This flower is deep and introspective, but she feels that she “sometimes thinks too much.” She loves nature and
wishes to protect it. “No one influenced me [in this]”; the motivation came from within herself. She styles herself a loner and revels in it. She is, like the dandelion, resilient.

I feel that my curriculum was useful for a girl like Iwha. She expressed a strong will to do good and a determination to fulfill her dreams of a meaningful future where she participates in solving world problems. Listening to her reactions to the art program projects and watching her as she created the thoughtful art pieces she did in my classes convinced me that this kind of social justice/multicultural art curriculum can help children to become more aware of social issues the world over and to take an active role in solving the issues and problems we face personally, socially, and globally.

Here, there is a human being who is fully representative of what it is to be fully human. She has developed in her mind a certain way of caring about the whole world. Her response to my curriculum demonstrated that my program was positive for her and shows that I am on the right track with it.

**Portrait of Eunbie**

*Introduction to Eunbie.* I did not select Eunbie to be one of the focal students of my study at first. It was after analyzing her work with Iwha on their collaborative animation project that I decided she needed to be included in the study.

Eunbie is in the sixth grade. Her mother is Japanese and also a member of the Reverend Sun-Myung Moon. She was born in Korea and cannot speak Japanese, even though her mother speaks fluent Japanese, and she has visited Japan a few times with her mother. She was mostly cheerful, and she was the only student in the class who professed to like art and drawing. Her
narrow eyes and porcelain white skin fit the stereotyped image many native Koreans hold of the Japanese people.

In the course of an informal conversation with Iwha, it was mentioned that Eunbie’s father had injured his leg and been unemployed for a while. Iwha said that it was Eunbie’s relatives who helped support the family. It also came up that while Iwha’s family was still attending Reverend Moon’s Church, Eunbie’s family was not.¹⁵

Lesson 2: Eunbie’s explanation of mind mapping. Eunbie was absent at Lesson 1 where the students were asked to draw freely, and I only saw her for the first time at Lesson 2. When I saw her mind map (Figure 31, Eunbie’s mind map), I felt it was a typical teenage product. However, after a more detailed study, her mind map revealed many aspects that I did see at my first analysis.

¹⁵ In Korean society, it is very rude to ask direct questions about family employment and economic standing. For this reason, I did not ask Eunbie. The information about Eunbie’s family was volunteered by Iwha, unsolicited, in an interview.
Figure 31. Eunbie’s mind map.¹⁶

There are five major areas in Eunbie’s mind map: “Nickname,” “Singer,” “Elementary School Student,” “Nintendo,” and “Animal.” Perhaps the most important is the area starting with “Nickname.” which relates to her sense of self. “Rabbit” indicates herself, “Myself.” The Korean word for rabbit is “Tok-ggi,” and her main nickname in school is “Tok-gaeng-ii,” a diminutive of “Tok-ggi.” “Moong, mung, kyul” and “naym, taeng, gui, doori” are nicknames for some of her close friends.

¹⁶ All wording in the artworks created by Iwha and Eunbie shown in this dissertation were originally written in Korean. I have translated all of them into English.
It seems that Eunbie’s mind map simply expresses in a natural way how she perceives herself (“my nickname is Rabbit”) and the fact that she is in a natural part of her peer group (she is a friendly member).

Continuing clockwise on Eunbie’s mind map, the next area contains mostly song titles of the Korean “idol group” (Popular Band), “B1A4.” The fact that the entry into the area is through a bubble “singer” suggest she really identifies with individuals in the group each doing their own thing when they are singing. (We will see later this is a little like how she wants to be her own thing as a designer.)

Still continuing clockwise on Eunbie’s mind map, in the area after B1A4 is school, “being an elementary student,” the bubble “high grade” seems to simply emphasize the most important thing about school (elementary school), namely that she is now in the highest grade, grade 6. “6-5” means that she is in the fifth of the sixth grade classrooms. There is a possibility that this treatment of “being an elementary student” resonates with the focus on her being a friendly member of her peer group, suggesting that her sixth grade peer group is beginning to assume the importance it will have in middle school.

In the next area on Eunbie’s mind map, the bubbles are mostly names of particular Nintendo games. “The forest of animals” (English version, “Animal Crossing: wild world”) is a popular Nintendo game where the user can travel in the virtual world, meet a variety of animals and become friends with them. In the virtual world of the game, time passes by just like the real world. (According to the interview with her at the end of Lesson 4, she is very interested in animals, Nintendo, and design.) Some of the characters in this game appear in her storyboard for the animation (Figure 21 above in Iwha’s). For example, the lion in Figures 19, 20, and 21 is clearly inspired by the lion in “Forest Animals” (to see an example of this lion character, go to
the image on the website at: http://animalcrossing.wikia.com/wiki/Lion). Alpochip is an easy to carry, relatively cheap flash memory that stores many games at one time.

Finally, there is an animal bubble on Eunbie’s mind map. The bubble refers to very popular animal characters of which the most famous is Rilakkuma (リラックマ Rirakkuma).

Rilakkuma is a Japanese character created by Aki Kondo, an illustrator and designer. “Rilakkuma means (a) bear in relaxed mode (“San-X,” 2014).” Eunbie also often drew a chick and a rabbit that are additional characters created by Kondo that commonly appear alongside Rilakkuma. Rilakkuma cartoons have become as popular in Japan and Korea as Disney characters are in the U.S., especially among the young, and are used to promote many items such as dolls, pillows, and stationery (to see examples of Rilakkuma and friends see these images on the websites: http://k.daum.net/qna/view.html?qid=4SfhI; http://rilakkuma-world.tumblr.com/).

From my interview with Eunbie it seems Rilakkuma may be the spark behind Eunbie’s stated desire to become a fashion designer, and as mentioned in the previous paragraph, the inspiration for many of her drawings in the class.

Eunbie’s map as a whole is rather typical of Korean sixth graders. Her main interests seem to revolve around a popular singing group (a generic boy band) and multiple Nintendo games (some of the characters seem to have inspired some of her artwork). The school area of bubbles references only her standing in school. No mention is made of specific interests, difficulties or social aspects of school life.

Lesson 3: Eunbie’s timeline and future dream.

Eunbie’s timeline. Eunbie made two timelines. The first was a written transcription of my verbal instructions as she interpreted these with an incomplete time line as an example to give herself focus. The finished timeline in Figure 32 is almost self-explanatory. In my
instructions I had mentioned they should start with the “place” where they were born. She was born in “Uiwang city” and also gives the basic information about her early school. She said that in her twenties she wants to attend art and design school to get a degree and also to get married at some point in that 10 year span. Her productive years from 30 to 50 are filled with a career as a fashion designer for clothing. Most students in the class followed the same pattern. None except Iwha, gave any thought to the future other than the general idea of career. Eunbie mentioned nothing about children nor did she create any future events anything after 30-50.

![Figure 32. Eunbie’s first timeline. She has written down the instructions I gave the class for constructing their timelines.](image)

![Figure 33. Eunbie’s second timeline. She has not thought beyond her forties.](image)

**Eunbie’ future dream.** Eunbie’s future career is drawn within a large Rilakkuma figure that dominates the page (see Figure 34). Her main focus is her career as a fashion designer which she draws in the head of the character. A woman (Eunbie, but with a pony-tail) is depicted dressing a mannequin with a rack of clothing nearby. Going from the head to the large ears, one can see the things that she considers peripheral to her career. In the right ear there is a stylish car
and in the left are two small animal characters that represent her future children. This is augmented by “In my thirties, I will have two children,” also in the left ear. On the shirt of the Rilakkuma is a depiction of her future storefront—a fashion boutique. At bottom right is a fat, yellow bird, a Rilakkuma character that always accompanies the main figure in her drawings. The bird represents the friendships that are with her throughout her career and motherhood.

*Figure 34.* Eunbie’s my future career. She again relies on Rilakkuma characters in her artwork.

Similar to Iwha, Eunbie places her career choice as the centerpiece of her drawing. She envisions having her own business as depicted by the untitled storefront. Echoing Iwha’s figure (see Figure 13) she relegates motherhood to a small part of the overall picture. There is a similarity between the two girls’ juxtaposition of career and parenting. It seems Eunbie uses the Rilakkuma characters simply as an artistic vehicle with no underlying intent.
Lesson 4: Eunbie’s self-portrait. Even though Eunbie used a picture of herself from her cell phone as a model, she seems to have a stylized way of drawing. She used only pencil for her self-portrait. It looks as if she drew her eyes, erased them and redrew them again. The original eyes she drew were rather large while the ones that she ended up with were slightly smaller but were still larger than reality. It is somewhat unusual that she drew herself with a long neck and narrow shoulders, although may be an error in proportionality by an untrained artist. On the other hand, her hair is drawn fairly realistically with a small hair bow accenting her look. Presumably the small picture in the upper left hand corner was her initial sketch for the portrait. On the right bottom, she drew her name in an artistic fashion unlike the other members of the class.

Two of the points mentioned in the above may have a most specific explanation. The erasing of the eyes may be connected with the fact that during the project, I mentioned that the self-portrait should be a realistic rendering. It seems that Eunbie remembered this, erased the original eyes and redid them the way she really perceived her eyes to look (although they are still drawn larger than reality). This reinforces my belief that she views large eyes as very desirable in Korean society, as many Korean women today undergo cosmetic surgery to enlarge their eyes. Similarly in my art classes several years ago I have seen young girls take artistic license with the signing of their names. Compared with the rest of the girls in Eunbie’s class, it may be that she had a bit of a creative streak which relates to her expressed desire to be a fashion designer.

On the whole, I think Eunbie portrayed herself as relatively attractive. Her drawing appears very positive and is accentuated with a wide smile, perhaps indicating that she is happy with life (the sketch in the upper left has the same wide smile). The picture suggests that Eunbie has a particular stylized way of drawing that she must have learned or picked up from
somewhere. Eunbie was the only one in the class whose self-portrait exuded a positive vibe. We will see that her color drawings have a similar upbeat spirit.

![Eunbie's Self-Portrait](image)

*Figure 35.* Eunbie’s Self-Portrait. She is the only one who drew herself smiling. I asked her to add color but she did not.

**Lessons 5 through 8: Eunbie’s making and analyzing animations.** This part of Eunbie’s portrait was discussed previously in Chapter 5 in the session on Iwha’s portrait because these lessons were done by Eunbie and Iwha working in tandem.

**Lesson 9: Eunbie’s undoing marginalization—pride and value in socio-cultural heritage.** Recall that in the 9th lesson I asked the students to first compile lists of iconic images and items from the country of each parent’s origin (see Figure 36). As they were working on
these lists, I walked around the classroom asking them questions to stimulate their thinking.

Subsequent to this, they were told to create artwork denoting these cultural images and icons (see Figure 37 and 38). Like all other students (except Iwha) she made two paintings—one for the Korean culture (see Figure 37) and one for the Japanese culture (see Figure 38).

<table>
<thead>
<tr>
<th>Korea</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Jeon (Korean Pancake)</td>
<td>13. Bulguksa (Buddhist temple)</td>
</tr>
<tr>
<td>4. Hanbok (Traditional Korea clothes)</td>
<td>14. Comic books</td>
</tr>
<tr>
<td>5. Tteok (Rice cake)</td>
<td>15. Dokdo (Island)</td>
</tr>
<tr>
<td>7. Economy</td>
<td>17. Taehang (the national flag of Korea)</td>
</tr>
<tr>
<td>8. Samsung</td>
<td>18. Pororo (Korean animation character)</td>
</tr>
<tr>
<td>9. B1A4</td>
<td></td>
</tr>
<tr>
<td>10. Smartphone</td>
<td></td>
</tr>
<tr>
<td>11. Kimono (Traditional Japan clothes)</td>
<td>Maruko (Japanese animation character)</td>
</tr>
<tr>
<td>12. Disneyland</td>
<td></td>
</tr>
<tr>
<td>13. Disney City</td>
<td></td>
</tr>
<tr>
<td>14. Cartoon Character</td>
<td></td>
</tr>
<tr>
<td>15. Monkey</td>
<td></td>
</tr>
<tr>
<td>16. Panda</td>
<td></td>
</tr>
<tr>
<td>17. Udon (Japanese noodles)</td>
<td></td>
</tr>
<tr>
<td>18. Nintendo</td>
<td></td>
</tr>
<tr>
<td>19. Nintendo Wii</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 36.* Eunbie’s lists of Korean and Japanese cultural items or icons. Eunbie struggled to come up with items for the list of Japanese items and identified Disney with Japan because of the Disneyland in Tokyo.
Figure 37. Eunbie’s Korean cultural items and icons illustration.

Figure 38. Eunbie’s Japanese cultural items and icons illustration.
Eunbie’s Korean illustration (Figure 37) includes a popular cartoon character “Pororo” (lower right corner), the most popular Korean dish “Kimchi” (to the upper right of the flag), the band “B1A4” already mentioned in the mind-map, the Korean alphabet “Hangul” (in the lower left corner) and a typical traditional Korean dress, “Hanbok.” Her drawing of Japanese culture (Figure 38) includes a cherry blossom tree, a Nintendo, and the Cat (maneki-neko: a cat bringing good luck to the owner). In the interview after class she explained that she crossed out the Manga magazine (on the extreme left) because she changed her mind, she crossed out Mickey Mouse because he realized its American origin.

The most striking difference between drawings is that Eunbie’s Korean drawing (Figure 37) simply shows isolated items from Korean culture, whereas in Eunbie’s Japanese (Figure 38) she gives something of a sense of a whole culture—there are only three items and the cherry blossom tree on the right acts as a frame for the picture as a whole (the three items form a unified larger whole, a composition).

Another noticeable difference is the inclusion in the Korean cultural items illustration (Figure 37) of the Korean flag and the national writing system. These two items inspire intense nationalistic spirit within South Koreans. In the interview after class she said that she identifies with her Korean culture.

Lesson 10: Eunbie’s exploring myself and making her advertisement. For Eunbie’s animation, see lessons through 5-8 in Iwha’s portrait. In the 8th lesson the students were asked to make a self-advertisement that focused on their strengths. To do so, they should think about their strengths and weaknesses. Eunbie produced a list (Figure 39) and a drawing (see Figure 40).

Eunbie’s list (see Figure 39) is self-explanatory. The small artistic facial expressions at the top which indicate emotional feeling recur in Figure 35 (Lesson 11). It seems significant that
half of her strong points are connected with being and doing good toward others. “I like making something” goes with wanting to becoming a fashion designer (in her mind map and her future dream drawing, see Figures 31 and 34).

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Positive Icon]</td>
<td>![Negative Icon]</td>
</tr>
<tr>
<td>1. I am nice to my friends</td>
<td>1. I call boys rough names</td>
</tr>
<tr>
<td>2. I am willing to help my friends when they are in need</td>
<td>2. I hit boys often.</td>
</tr>
<tr>
<td>3. I have an enthusiastic attitude.</td>
<td>3. I am narrow mind</td>
</tr>
<tr>
<td>4. I like making something</td>
<td>4. I am not good at math</td>
</tr>
<tr>
<td>5. I am good at finding good points of my friends and praise them.</td>
<td>5. I am not good at English</td>
</tr>
<tr>
<td>6. I use the honorific form of language</td>
<td>6. I like hitting</td>
</tr>
<tr>
<td>7. I sing a song (actively)</td>
<td>7. I am not good at computer</td>
</tr>
<tr>
<td>8. I play with my friends</td>
<td></td>
</tr>
<tr>
<td>9. I am tall</td>
<td></td>
</tr>
<tr>
<td>10. I am good at playing a computer game</td>
<td></td>
</tr>
<tr>
<td>11. I get on with my friends.</td>
<td></td>
</tr>
<tr>
<td>12. I am kind</td>
<td></td>
</tr>
<tr>
<td>13. I am strong</td>
<td></td>
</tr>
<tr>
<td>14. I like animals</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 39.* Eunbie’s list of Strengths and Weaknesses. She augments the lists with positive and negative icons at the top.
Eunbie’s self-advertisement. Eunbie’s advertisement as depicted in Figure 40 actually shows her four times as a giraffe-like figure, always with the same, incredible color scheme, but each time illustrating a different quality. Each of the four is separate composition. The dominating one is the one the top which takes more than half the page. She is much taller and bigger than the other animal characters that represent her friends and, surrounded by friends, she extols herself, “I am good at singing,” “I have many friends,” “I am tall,” “I am strong,” and “I like animals.” The “panel” at the bottom right shows Eunbie, the giraffe, lifting weights. At bottom left, a rabbit comes to her crying and she is trying to help, to which the rabbit replies,
“Thank you.” Finally in the 8 o’clock position she is singing with her whole heart, “In a blue sky there is a white ship. . . .”

The drawings follow the Rilakkuma style (see http://k.daum.net/qna/view.html?qid=4Sfh1) that she is fond of as evidenced by her use of the rabbit and bird characters drawn to that exact style down to the distinctive eye dots. The dominant elements of the list are obviously “I am enthusiastic”—all four “panels” breathe self-confidence, and doing good. The ultimate expression of her confidence seems to be her singing.

**Lesson 11: Eunbie’s peaceful kingdom—appreciating foreign paintings and creating a peaceful world.** As outlined in Chapter 4 (see Figure 9), in the 11th lesson I showed the students artwork by Edward Hicks and asked them to create their own “Peaceful Kingdom.” I also showed them responses of past students from when I did this unit before this program, and to spark their thinking, I suggested they could think about questions.

Eunbie turned in her drawing on the same day, July 16 (Figure 41). Unlike the other students, she turned in an additional drawing that she did the next day at home the next class period (artwork July 17, Figure 42). Her two drawings follow to some exact the format of the children’s responses I used in the presentation (see Lesson 11 in Chapter 4).

Eunbie’s first “Peaceful Kingdom” (Figure 41) is simply herself in her life (keeping in mind that Chapter 4 figures were to some extent, her model)! One sees the same themes as in her self-advertisement. She is tall, popular; full of energy everything is totally positive. Again, she is a giraffe, in the same colors standing tall on hind legs and singing, surrounded by adoring friends—the joyful rabbit, the three little turtles and the smiling sunflower. Literally and figuratively, she is tall and getting taller. In addition, symbols such as smiles, a crown and stars represent her bright spirit.
Figure 41. Eunbie’s first Peaceful Kingdom drawing. Eunbie likes using bright colors and the characters are always happy.
Eunbie’s second drawing done on the 17th (Figure 41) is titled “Problems and Solutions,” perhaps on the model of the Park’s examples of children’s responses. Eunbie’s “Problem” side shows apparently a single child, being taunted and bullied by several kids on the left, crying (indicated by blue) and becoming smaller and smaller because of this. Graphic symbols of anger and unhappiness at the bottom show the raw emotions being expressed. On the “Solutions” side, the formerly bullied child is now part of a happy ring with other children (she is the one that is somewhat larger than the others) and the former bullies are looking on, unhappy.

A last vestige of a dried tear remains (the small blue dot), but she and her friends are smiling happily. The whole circle is framed on several sides by flowers, stars and a heart.
Lesson 12: Animals in danger. This lesson did not turn out as I had originally planned due to classroom constraints and as a result the artwork completed by Eunbie was not reflective of the original intent for the lesson. Because of this I decided to not use her work for this lesson in her portrait (this will be further discussed in Chapter 6).

Lesson 13: Solving problems in the world and personal issues. Eunbie’s list of “Solving World Problems” is not currently available. She was sometimes late to class and may have missed this assignment. It is always possible that it was lost in the collection process.

Eunbie’s mind map. Based on the available evidence, the left column of Eunbie’s map appeared to be her original work and right side was taken from Iwha (see Figure 43). Iwha’s first paper was her original work and the second page was borrowed by Eunbie. The heading is “Difficulties” but is qualified by “Negative”—in other words, these difficulties are found universally throughout the world.

She organized six groupings (Figure 43). Most interesting is the category “Problem”—something like stuff “you have to overcome in your mind.” “Fight,” “Exam,” “Presidential election,” “Wound,” and “Damage” are things that arouse fear in an individual (because of uncertain outcomes. This suggests that “Problem” means something you want to overcome), so “Problem” means “Problems an individual has to overcome in her mind”—a universal aspect of world problems.
Figure 43. Eunbie’s mind map for Solving World Problems lesson.
The category “Discrimination” focuses powerfully on certain conditions of inequality. Prejudice expressed as “Race,” “Black” or “Sexism” is something that speaks to Iwha’s sense of right and wrong. Income gap and development differences between countries are also things that spark basic feelings of injustice. “Discrimination” to her is the unfair inequalities facing many people the world over.

The focus “Difficulties” seems to mean “Difficulties which are oppressive and are constantly on any persons’ mind.” “IMF” is classed similar to “Headache” because in Korea it is a popular way of referring to economic crisis. It seems these three new foci have a common denominator—they point to the universal human tendencies and reactions all found in the present day and social conditions the entire world over.

*The list of solutions to all these problems.* Eunbie’s list of solutions contains six items (see Figure 44). The division of Korea, corruption in the Department of Women’s Department, racism and sexism are probably her own. The other two might be borrowed from Iwha. Her solution is usually “Don’t do it.” As with Iwha, Eunbie seems to give little effort to this list.
<table>
<thead>
<tr>
<th>Problems</th>
<th>Solutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Division between South Korean and North Korea</td>
<td>Reunification</td>
</tr>
<tr>
<td>Embezzlement of the Department of Women</td>
<td>Don’t embezzle</td>
</tr>
<tr>
<td>Racism</td>
<td>Don’t discriminate</td>
</tr>
<tr>
<td>Sexism</td>
<td>Don’t discriminate</td>
</tr>
<tr>
<td>School bullying</td>
<td>Don’t bully</td>
</tr>
<tr>
<td>Verbal violence</td>
<td>Don’t do that</td>
</tr>
</tbody>
</table>

*Figure 44.* Eunbie’s list of solutions for Solving World Problem lesson.

The drawing showing world problems. Eunbie’s drawing of problems facing the earth is somewhat unexpected (see Figure 45). A scary red figure casting a long black shadow appears to be looking down on earth laughing and delivering a curse, “I will destroy earth” (see the writing at the top toward the left). In her brief comment (Figure 46) she explains the figure is the devil (actually indicated by omnipresent red color, horned head and forked tail). On earth (see Figure 45) are several Rilakkuma characters enveloped in a cloud, a common American-cartoon-influenced depiction of fighting that represents the constant war and cruelty that plague mankind.

It seems that there is an understanding of urgency of various world problems we are facing now, but she is only able to express her feelings in the simplified manner shown in the drawing. Just as in her other illustrations, Eunbie relies on the cartoon styles that are extremely popular in contemporary Korea and Japan.
Figure 45. Eunbie’s drawing showing world problems in the Solving World Problem lesson.

A Red Devil put a curse on the earth to destroy it.

In a green marble, there are animals fighting each other on earth.

This is the symbol of putting a curse by the Red Devil.

Figure 46. Eunbie’s explanation of the drawing.
Lesson 14: Final project—drawing a Peaceful World (group project). The group project, “Drawing Peace World” required the students to work in group of 4 and collaborate on creating an artwork that fulfilled their vision of a peaceful world.

In their painting (see Figure 47), Iwha, Eunbie and two other students produced composite work that is a colorful, cheerful expression of a peaceful world. The bright colors, the soaring doves, the graceful swan all combine into a picture of tranquility and happiness. The sun is shining, the birds are singing and the female figure wading in the lake is expressing love. A multi-hued rainbow accents the positive mood.

Figure 47. The final project done as a group: Drawing Peace World. I was very impressed with the serenity of the painting.
The work was created by the girls by painting the lake, the tree, the meadow and the sky and then by pasting cut-outs on top. All the birds were cut-out; presumably these came from different children. The girl and the rainbow are also pasted on. Cheerful flowers, hearts and other coloring marks are added around the figures to further accentuating the world. It is likely that they are agreed on the bright colors and the various birds as ways to express peace and love.

In the audio-taped interview, the twin girls explained that the bird on the log was originally intended to be something else. They had intended to draw the American Statue of Liberty but changed their minds part way through because they found it too difficult to complete. The result is that the bird is perched upon what was originally intended to the base of the Statue. They had envisioned the Statue of Liberty as symbolizing peace and felt it fit in the context of the artwork.

The entire painting has a synergetic effect on the viewer making one thing of a Utopian scene where all is right in the world. The unfinished Statue of Liberty was a beautiful surprise to me. I felt that they were inspired by all their experienced in the 10-week program to take Liberty as an ideal—a very positive response to the curriculum as whole.

Eunbie, a Pot of Geraniums in Riotous Colors

If Iwha was a beautiful and unexpected spirit growing dandelion-like in an antipathetic sidewalk crevice, I can best describe Eunbie as a bright, bold, globe of laughing geraniums. The geranium is best known for riotous red blooms, but a pot of geraniums may burst with a profusion of pink, orange, brazen white, or flagrant purple. In her self-advertisement and solving the problems (see Figures 40 and 45), it is thrilling colors and the scenes of harmony and joy that command our attention. But geraniums tend to be hardy. The Eunbie profusion might appear to
be hardier and more self-reliant than it truly is, and actually needs more attention than the gardener might feel it needs.

At first glance, Eunbie seemed not too engaged in the art activities of my art programs. I did not see many the ideals and concepts that I wanted and expected the students to take into their hearts. I did not see a young person who, prompted by my instruction, became aware of her own value and of the issues of racism she was facing in her life as a “mixed-race” child in South Korea. So I had hard time recognizing the qualities of her spirit. Most of the time, she seemed pretty ordinary, taking each day as it came and making light of those things that might burden her.

At the final interview session with my four focal subjects, I asked the same questions I had asked Iwha, “What did learn from this art class?” She answered, “I forgot everything as soon as our class was over. (Then with a high pitch in her voice tone) I forgot everything right after class!”—The same joyous and self-sure spirit that one sees in her self-advertisement (Figure 40). When I asked her about “the difference between this art class and the school’s art class,” she answered quickly, as if she knew what the question would be, “At my school, we only learned about artists and color theory . . . but, here we were allowed to do a lot of drawings. I was able to use my ideas about how to draw my projects.” In other words, in my program she realized she had the freedom to have recourse and follow her feelings, use her own ideas and skills.

However, during the many lessons with Eunbie and in viewing her art, I failed to recognize her inner goodness and spirit. It took me a long time to see her strengths and her individual nature, because of my preconceived notions of who she was. She was too typical of many young girls who had dreams of becoming famous as a popular singer, a fashion designer or a high fashion model. She did not show much interest in the interview sessions we completed. So,
it was surprising that when I analyzed her work I found such beautiful aspects of her inner self as her caring for people, her enjoyment of friendship, and a passion for the arts. In one interview, she mentioned eight cartoon title names suggesting a great interest in this medium for expressing ideas, beliefs, and ways to express her view of life. Her own cartooning style manifested consistently in her drawings. She used bright and clear colors indicating a cheerfulness of character and a wish to portray that joyfulness in her art pieces. I smiled as I observed and analyzed her drawings and I couldn’t help feeling happy.

My hope for Eunbie is that she will be able to find dreams that she is able to successfully achieve and that her boldness and joy survive to support her through the difficult times she will surely experience as she grows and develops as a person in a global society. The geranium is, after all, a popular flower and brings great cheer to many people.
Chapter 6
Discussion and Conclusion

Introduction

I begin this chapter with my insights about Iwha’s and Eunbie’s art learning and sense of self. This is followed by an analysis of the suitability of my curriculum relative to my original goals and then an overall assessment of it. After that, I offer a discussion of major findings from this research and their significance for art education. I then discuss potential avenues for further research. I finish describing my personal and professional growth experienced through this long research process.

My Insights about Iwha’s and Eunbie’s Art Learning and Sense of Self

Over the course of the summer project I discerned several aspects of students’ growth which will be described under three headings; (a) developing sense of freedom to express their individual ideas and art skills, (b) development of self-confidence and self-reliance in facing life in South Korea, and (c) Iwha’s and Eunbie’s growth in awareness of self-value.

Developing sense of freedom to express their individual ideas and art skills. In an interview at the end of my art program with both Iwha and Eunbie, Iwha said “We could do what we did. In ordinary school, we cannot do the things we did here. It (the art program) is different from ordinary school.” This response epitomized what both girls expressed to me in varying degrees. “We could do what we did”—in other words, these girls opened up in the course and expressed having a freedom of individual expression in my course. It seemed to me that that they assumed they could go and work on a task I assigned to the class, drawing from what came from
inside them, without needing to ask for approval from anyone. They seemed to understand that what they came up with would be respected and valued by me. They also seemed to know that I felt that what they would do in my sessions would be good for them (they knew that I cared for them and that I believed that bringing in their own things would be good for them). These things resulted in the girls being more open and expressive and producing extraordinary works of art. The open, accepting atmosphere existing in the art classes allowed them to flourish in different ways and at different levels, depending on each individual. For example, both girls created additional artwork unbidden by me (e.g., Eunbie’s second advertisement and Iwha’s “Solving World Problems” artwork). This kind of expressiveness and volunteer atmosphere is often stifled by more academic subjects in ordinary school where the teacher demands rigid methodology, predictable answers, and particular content knowledge.

**Iwha.** Iwha immediately demonstrated her realization of this new-found freedom in her very first art project. Her initial drawing in Lesson 1 (“Free-Choice Drawing”) gave voice to her love of nature, a theme she repeated time and again throughout the sessions. It showed again in the thoroughness of her timeline. Her vision of her future far surpassed the scope of her classmates. Her mind map provided evidence of her awareness of a newly realized responsibility as a sixth grader (see Figure 11). In Iwha’s “Future Career and Self-Advertisement” artwork, her use of insect forms allowed her to indirectly express her affinity for the natural world, and was further evidence for how she opened up with creativity and expressiveness while working on her projects in the lessons.

**Eunbie.** Eunbie also experienced an opening up. In her various projects she also gave voice to her future plans and aspirations. Although her future plans were ambiguous at times, they clearly showed she was embracing the freedom the project gave to her. Her constant use of
“Rilakkuma”\footnote{Rilakkuma is a Japanese storybook character that is immensely popular in Japan and some other Asian countries (Figure 44 and 45). It is a favorite of Eunbie’s and repeatedly appears in her artwork.} characters to express many of her deeper feelings was one way I noted she embraced this freedom.

**Summary.** Through their artwork, we see revealed Iwha’s and Eunbie’s deeper feelings in many ways. When Iwha, in her “My Future Career Project (Figure 13),” integrated her visions of her future using the form of a caterpillar, she seemed to understand that her love of and commitment to nature would be appreciated and valued. Eunbie used “Rilakkuma” cartoon characters that she seemed very fond of throughout most of her projects. That these forms repeatedly appeared in their art work, coupled with the fact that I gave few limitations concerning the form their artwork should take, gave evidence that these were good examples of the girls’ expressions of their own ideas through form.

**Development of self-confidence and self-reliance in facing life in South Korea.** By the end of the two-month art program, a marked, although varied, growth in self-confidence and self-reliance was evident in both Iwha and Eunbie. I believe that their seeing themselves producing beautiful work that expressed their way of being and their realization that I was taking serious and valuing what they did, had a positive effect on their self-confidence, self-reliance, and self-awareness. They learned how to express what they already had in their minds.

**Iwha.** Iwha possessed enormous self-confidence and self-reliance from the very beginning as evidenced in the earlier chapter of this dissertation that discussed her conversations with classmates. These qualities seemed to grow as she came to realize the confidence I felt in her ability to create acceptable artwork that would be valued by others. She strongly reiterated this feeling of self-confidence to me several times throughout the program and in the final interview.
**Eunbie.** Eunbie showed some self-confidence and self-reliance in Lessons 2 through 4, in her picture of herself in the future, but it wasn’t until she began collaborating with Iwha that her work really started to flower. While Eunbie may not have felt that I appreciated her work in these meetings, she quickly realized that while working with Iwha, Iwha did appreciate her contributions and artwork. In the joint animation project, she was as confident as Iwha speaking for the characters. Upon completion of the joint animation project and her realization that I valued their work. Eunbie showed an enhanced sense of self-confidence and demonstrated greater self-reliance. This continued in subsequent projects and culminated in the final group project which Eunbie contributed to on equal levels with the others in her group.

**Summary.** One other important point of note is that both of these girls were encouraged to openly discuss their mixed parental heritage. To talk openly about this was likely was a first for them as they had previously felt burdened by the perceived cultural stigma of this in Korean society (see below for growth of awareness and understanding of discrimination). My encouragement of this discussion topic clearly demonstrated to them that I valued them as individuals. I believe that this played a part in contributing to some of their growth in self-confidence and self-reliance.

**Iwha’s and Eunbie’s growth in awareness of self-value.** Apart from developing sense of freedom to express their individual ideas and art skills, and the strengthening of self-confidence that I saw in the girls in the course of the program, a third significant aspect in their experience in this class was that through the projects they were able to bring in and use their own and already existing awareness about their life experiences, cultural backgrounds, and future potential.


**Iwha.** From the first lesson it seemed evident to me that Iwha was able to clearly articulate her views about herself and larger social issues very well. Her grasp of the intent of my curriculum far surpassed any other student in the class. Iwha’s amazing verbal description of this intent embodied the feelings I had felt when constructing the curriculum, perhaps better than I could describe them myself. Because of her awareness of the curriculum and her ability to articulate herself so well, I feel that Iwha was able to experience more development of sense of herself and growth in awareness than any other student in the class.

**Iwha’s development sense of herself.** Iwha had an exceptional awareness of her own strengths for a child her age. This is illustrated in the final interview when we were all sitting together, and I talked with them as a group. Each time I asked a question. Iwha immediately came in with strong responses. Thereafter Iwha remained quiet, while Eunbie began acknowledging what Iwha was saying and then elaborating with what she (Eubie) noticed and felt about her own background and ideas. For example, when I posed the question, “What did you learn through these projects?” Iwha responded, “They made my dream clearer.” According to Iwha, the art projects helped her to affirm the sense of identity and future dreams she had previously envisioned in her mind, sharpening her awareness of them. Iwha’s self-advertisements are good examples of this awareness (Figure 24). In Iwha’s first self-advertisement, she depicted herself as a cat, isolated from other cats. However, the cat was not lonely, rather, she preferred being alone and was confident being so. She briefly mentioned the term “environmental issue” but did not elaborate. She then indicated to me that her original self-advertisement was not enough; it did not give sufficient voice to her environmental and political awareness. In her second self-advertisement (Figure 24) she more thoroughly illustrated her interests, strengths, and plans. She also exhibited confidence about speaking in public, her
bilingual ability, her knowledge of and concern for the natural world, and her determination to be a positive force for the environment in her professional political career.

Iwha also alluded in her final interview with me to having experienced bullying directed at her when she first came to South Korea and particularly when political tensions between South Korea and Japan have escalated. She seemed very aware that the bullying resulted from prejudice directed at her mixed race heritage, but she insisted that she remained unfazed by the unwanted attention. The art projects and the interviews in this course seemed to allow her to re-affirm, strengthen, and further delineate her identity and future plans in positive ways, demonstrating an enhanced sense of self-awareness and self-value. Iwha even became aware of the growth of awareness in herself and that this was a goal of the curriculum. In the final interview, I asked “Could you please tell me the difference between this art class and school art class?” Iwha answered, without hesitation, “In school, the main purpose is to teach, but here (my art program), the main focus is to realize (become conscious of, perceive of, become aware of) something.” To me, she surpassed anything I had felt was possible when putting my feelings into composing the curriculum.

_Iwha’s awareness of social issues._ Iwha exhibited not only in her basic knowledge of local social issues, but also her awareness of how prevalently they are manifested around the globe. She began the class confident of her ability to have a positive impact on the environment through future personal and political involvement, but she seemed as if she were becoming more aware of how widely pervasive the problems we face are. In her interview she stated, “Thinking back . . . I found that living in this world is hard.” It seemed that, while she was becoming more aware, she was transitioning from idealist to realist in her social consciousness. By devoting

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18 In translating her interview from Korean to English, I had a choice of several words for to use for the Korean word Iwha used to describe what she felt the focus was. It is important that the deeper meaning of what she was saying not get lost in translation so I offered several ways of saying it in English.
concentrated time to thinking about social issues as a whole, she was transitioning from one who feels all problems can be viewed and solved individually to the reality that most of these issues were intertwined and requiring larger scale action from many people. This feeling was embodied in the Golem figure she created that was superimposed across her depiction on humanity in her “Solving World Problems” artwork (see Figure 30). This artwork does not mean that she was becoming overwhelmingly pessimistic or even depressed, as in her final interview she professed, “I have confidence about my dream and about myself.” She now perceived or possessed an awareness of, the immense scope of the problems humanity faced and was much more a realist in how she viewed dealing with them in her future.

_Iwha’s awareness of the value of cooperation._ When I posed the question “As compared with a general art class in school, here we tried to not only draw, but also to write something and to ask ideas on the themes. Do you think these activities help you to understand each other? . . . Is there no difference? Is it the same?” Iwha responded, “Compared with the past, we came to talk with each other through this activity.” This response from her demonstrated the awareness of cooperation with classmates she had developed while doing the lessons.

There were three projects that she completed in which she demonstrated varying degrees of a cooperative spirit: the “Mind map,” the “Joint-Animation” and the “Peace World” mural (see Figures 11, 21, and 47). The first project requiring Iwha to share and assimilate ideas in cooperation with classmates was “the Joint-Animation.” Paired with Eunbie, Iwha took the lead and initially pushed her storyline and artwork, as she felt that Eunbie’s ideas were lacking in effort and imagination. Iwha expressed this in her interview in which she described early tension present between the girls. In the final animation though, it was evident that some of Eunbie’s characters, plotline, and artwork are included. The plot itself did not make much sense, indicative
of the collaborative work done by the girls to each have a hand in the final storyline and some of the characters are Eunbie’s. The final product of the joint-animation was the demonstrable cooperation between the girls to get it done. Much of this was displayed by Iwha who subverted her own intentions to cooperate by cooperating Eunbie’s less developed ideas into the project on some equal footing. Iwha and Eunbie then showed a cooperative spirit in the completion of their “Mind maps.” Each girl developed her own individual map. They then shared notes and decided to incorporate each other’s alongside their own. For Iwha, the more solitary student, this showed her growing sense of cooperation.

A final display of this increased sense of cooperation was evidenced by their group drawing of their mural, “Peaceful World.” The presence of many diverse styles in this piece was evidence that the four girls played a major part in the composition of the finished project. In her interview Iwha stated, “Compared with the past, we came to talk with each other.” For Iwha, this was the culmination of her growth in awareness of cooperation through the session.

Eunbie. Looking at Eunbie’s art work over the lessons of my art program, I was able to see evidence that she made progress in articulating her views about herself, her art, and larger social issues that were themes in the course.

In response to my questions about how our art program differed from her school program, Eunbie said, “At my school, we only learned about artists and theories of colors . . . but, here we did a lot of drawings.” This comment indicates that she did actually become aware of how these two programs differed, although she also said that “I forgot right after class. I forgot everything right after class.” It is notable that while she did experience some degree of

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19 As mentioned in chapter 4, “Peaceful World” was a group project. Iwha and Eunbie worked together with two other girls on this project.
awareness of what my art program attempted to engage she was not as cognizant of the themes of the course as Iwha was.

_Eunbie’s development sense of herself._ At the beginning of the first session Eunbie demonstrated little prior awareness of her sense or herself. However, she gradually showed a steadily increasing ability to depict and share aspects of herself. In her early works she did not delineate many of her own character attributes and she seemed inconsistent in iterating her dream. Her drawings seemed plain and uninspired. As she progressed through the art projects, she began assigning more and more positive qualities to herself, and her depiction of her future dream was more articulate. Through these changes, she was expressing more and more awareness of her own life and future, of what she was interested in, and of what she wanted. Eunbie’s cheerful spirit and care for other people became manifested prominently in her artworks (“Self-Advertisement” and “First Peaceful Kingdom,” Figure 40 and 41). Her personal aspirations morphed from merely being a fashion designer to being a celebrity and a designer, embodying the confidence she derived from her enhanced sense of self.

_Eunbie’s awareness of social issues._ Eunbie’s awareness of social issues seemed limited and her growth in this area was not manifestly significant. In the “Solving World Problems” art project, Eunbie’s sharing of her Mind maps with Iwha did not necessarily indicate a greater awareness of social issues in Eunbie. In her Mind map, she described the social issues that she chose to depict more as final effects rather than showing causation of any social issues. One exception was the heading “Discrimination” in her Mind map (see Figure 43). Her awareness of social issues here was more developed and the difficulties seemed more concerned with cause than effect. Discrimination was something that she touched upon again in her “Problems and
Solutions.” In this art project she displayed a profound awareness of discrimination exhibited in bullying, including the mechanics of how it worked and how it could be overcome.

Overall, while Eunbie was aware of social issues, she did not seem to have much depth of awareness of most of the issues she engaged, and particularly not to the degree that Iwha demonstrated. One notable similarity with Iwha, however, was that Eunbie also articulated the problems facing the world as being all encompassing in her “World Problem” drawing, perhaps suggesting that while she may not possess a great degree of awareness of individual issues, she did demonstrate a greater awareness of the complex scope of problems facing the world (see Figure 45).

*Eunbie’s awareness of the value of cooperation.* Eunbie collaborated with Iwha on all three group projects done during my summer art program. As discussed earlier, the joint-animation project got off to a tenuous start as Eunbie exerted little effort at contributing a workable storyline. As time went on though, she convinced Iwha to incorporate some of her (Eunbie’s) ideas and characters into the finished joint-animation, indicating Eunbie’s awareness that cooperation included not just respecting the ideas of others, but also that her own ideas were equally respected. In their final versions of “Solving World Problem” project, they each used each other’s ideas. Finally, in “Peaceful World” Eunbie seamlessly fit into the group of four girls to contribute her share in the jointly made artwork. In her interview she answered “Yes” to my question, “Do you agree that this class helped you to know and become closer to others?” and to, “Which do you like better between a style where you work alone and a group style where you can share your ideas with your friends?” She responded, “A group.” Overall, I feel that Eunbie showed some significant growth in awareness of the value of working with others.
Suitability of the Curriculum as an Effort to Uplift Minority Children Using Art Activities

In the proceeding section, I have dealt with the question of the students’ “own personal abilities, interests, and values and inspirations.” In this section, I consider the other two research questions which concern the beneficial effects of individual lessons as well as recommended changes to content goals and teaching approach.

Beneficial effects of individual lessons (Research Question 3). When designing my curriculum for this summer project I had certain feelings and expectations regarding how it might benefit each individual student. I hoped to boost their self-esteem, to help them see themselves more positively as multi-racial citizens in Korea. I also desired to impart to them a stronger sense that they are each valued as individuals possessing a wealth of potential. The impact of my curriculum and what each student got from each lesson became clearer to me after conducting this study. I also realize now that there were other effects that I had subconsciously intended from previous lessons but was not able to articulate in my proposal. Upon analysis I was pleasantly surprised to discover several of these unarticulated effects. I found that the benefits of the curriculum matched much of the feelings I had when constructing the curriculum. The following comments explain further.

The main intent of Lessons 1-4 was help the students and I become acclimated to each other. To that purpose, the lessons were successful. The first drawing (“Free-Choice Drawing”), the second “Mind-map,” the third “Future Dream” and “Timeline,” and the fourth “Self Portrait,” allowed me to observe, informally interview, and dialogue with my students and to build friendly relationships with them. These activities gave me an understanding of my students’ interests, concerns, family situations, and their dreams for their futures. More importantly, these lessons
were all activities that drew attention to each student’s strengths and helped demonstrate to them how much I valued them as individuals.

**Figure 48.** (Same as Figure 10.) Free-Choice drawing: Iwha’s first drawing. This drawing shows her main interests including her love for nature. This painting can be divided into 3 panels: Panel 1 (Forest), Panel 2 (The grassy area in the foreground) and Panel 3 (The sky).

“The Joint-Animation” lesson (Figures 19, 20, and 21) yielded mixed but mostly positive results. My intent was to help the students become more aware of racial and ethnic prejudice as a practice and reality in Korean society, and to also make them aware of prejudice’s harsh impact on both individuals and societies. While the lesson did not measure up to my original intent, I do feel that a little of the message about discrimination reached these students, some more than others. Iwha in particular was able to identify past instances of racial prejudice directed against her. Eunbie, while not seeming to grasp the full implications of discrimination, did seem to express in the animation sensitivity to hierarchy in society and of some people looking down
upon others. Of greatest apparent benefit from the lesson was the high level of spirit of cooperation and creativity prominently displayed by many of the students.

“The Undoing Marginalization-Pride and Value in Socio-Cultural Heritage” projects (Figures 22, 23, 36, 37, and 38) were supposed to give the students the opportunity to explore their mother’s culture, which it seemed to me that many of them had not done before. These lessons yielded mixed results, as some of the students where less in touch with their mothers’ background than I had hoped. Others appeared to be more in touch and it seemed to me that these students then delved for the first time really deeply into their mother’s cultural heritage. After class they talked one-on-one with their mothers at home and then put their feelings about their mother’s culture into their artwork. For those that embraced the activity, it seemed to allow them to gain a greater understanding of their mother’s cultural background.

Figure 49. (Same as Figure 23.) Iwha’s drawing of Japanese culture items and icons.
One of the most beneficial and effective activities was the “Self-Advertisement” project (Figures 24 and 40). In “Self-Advertisement” the students seemed to depict their inner strengths and were able to confirm and express positive feelings about these strengths. I feel that this lesson did much to increase student self-esteem and confidence. Some of the students also expressed in their artwork a greater awareness of social issues as a result of this lesson.

![Figure 50. (Same as 40.) Eunbie’s Self-Advertisement. She is always portraying herself as tall and strong; two attributes she identifies with popularity.](image)

“The Peaceful Kingdom” Lesson (Figures 9) failed to meet my expectations. The example of conflict between White people and Native Indians in Hick’s painting was not
something the students were familiar with. It seemed they had not been exposed to this aspect of American history and had not watched American Westerns like I did when I was a South Korean child. That is probably why they didn’t show much interest in this particular project. In retrospect, it is clear to me that I should have chosen an art image from our own shared culture as Koreans, or from the cultures of these students’ mothers.

“Animals in Danger” also did not meet my expectations. Originally I had intended to bring the students outside of the classroom and allow them the chance to play in and experience nature. However, there were too many constraints on how I was allowed to teach at the center. I could not take the students out of the classroom, and I could not find time outside the program to take them on a field trip to implement my original plan. Merely showing pictures and sharing stories did not seem to inspire the students to take a greater interest in animals in danger of extinction. These finding was also confirmed by Lee (2009a).

“The Solving the World Problem” (Figures 30 and 45) activity appeared to stimulate a greater awareness of social issues in my students’ lives. Some of the students coalesced the many problems they listed into a greater overall awareness of the problems as a global issue facing all peoples of the earth. I feel that this lesson was very successful in achieving my intentions.
The final activity in my curriculum, the drawing of “A Peaceful World” (Figure 47), was intended to foster cooperation and group harmony. In the other classes at the multi-cultural center, the students rarely interacted with one another in learning activities, and they did not have much opportunity to get to know each other. I believe my activity to have been very successful as I witnessed admirable cooperation and budding friendships. There was a clear division of labor on the project that shows that the students agreed on who would do each part of the project. They reached a group conclusion on changing the Statue of Liberty (they did not feel they could accurately portray it) in their drawing to a bird and on the aesthetic decision to add the dots to the work. “The Peaceful World” Lesson ended up fulfilling the feelings I had conceived for it when creating the curriculum. It was one of the most beneficial lessons the students participated in because of the awesome awareness of cooperation expressed by them, and it felt to me that it was a great lesson to finish the curriculum with.

**Recommended changes to content goals and teaching approach (Research Question 1).** I believe that the content goals for all of the lessons were suitable for the curriculum and do
not require change; however, three lessons in the curriculum stood out to me as requiring changes to teaching methods: “Joint Animation,” “Peaceful Kingdom”, and “Animals in Danger.” In addition to the specific changes I recommended for these three lessons, I would also recommend that more time for discussion be added to each lesson.

**Joint animation.** When putting together this lesson, I was hoping the students would become more aware of the negative impacts of racism, and of the different kinds of discrimination that occur, whether it be open racism that is easy to identify or the more insidious subtle form that is more difficult to spot. I assumed that because of the students’ mixed race heritage, many of them would identify with the material and experience increased awareness, although I was hoping that they could still gain greater awareness even without having personal experience with discrimination. Iwha, in a later interview, mentioned that this project reminded her of some past incidents in which she had experienced discrimination. So she might have gained a heightened awareness of discrimination on a personal level, but she said nothing that showed a greater awareness of discrimination as a societal negative. Eunbie did not recall anything discriminatory in her personal experience that she could relate to me. Eunbie stated in a later interview that she had never experienced discrimination. It is possible that she had not or it is possible that she had experienced a subtle racism that she was not aware of.

Looking back, it seems that the material I used in teaching the class may have been somewhat lacking in effectiveness toward reaching my hoped for goals. While the Disney movies and cartoons I utilized did show subtle discrimination in a way that was intelligible to the students’ age group, I believe that many of them lacked immediate relevance for the students as most of the discrimination depicted did not relate well to contemporary Korean discrimination problems. I do feel strongly that the teaching of both forms of discrimination is very important in
teaching children of multi-cultural background as well as all students. In the future, I should seek out examples of open and subtle discriminatory behavior that the students will better identify with, even if they have not experienced the discrimination depicted in the examples personally.

**Peaceful kingdom.** The lack of success of The “Peaceful Kingdom” lesson was due to my teaching methods. I believe the content goal of helping the students gain awareness of foreign cultures while exploring their own cultural perspectives was positive and should be retained. However, my teaching approach did not measure up for two reasons. The first and most important mistake was in changing my curriculum from what I had expressed in my original proposal. Initially I had intended to relate something about the cultures the students’ mothers grew up in. In finalizing the lesson though I decided to utilize the curriculum of Park (2012), a respected Korean scholar of art education for children. Unfortunately, Park’s lesson was based upon Hicks’ painting which was not as relevant to the children in my classroom as none of them had American mothers. I think it would have been much more effective if I had selected artwork from a few of the several maternal-side countries represented in the classroom such as China, Japan or the Philippines. The other problem in methodology was the complexity of the concepts I was trying to impart in Hicks’ painting. The juxtaposition of Native American with European colonist and predator animal with prey animal was something that elementary level children probably have trouble understanding. Whatever culturally relevant material I use in the future, it must contain concepts appropriate to the cultural background and age group participating.

**Animals in danger.** This lesson was probably the least successful of all lessons. As mentioned before, I had intended to bring the class on a field trip to a location that would help create awareness of environmental pollution. This trip would in turn help the students better understand the dangers facing certain animals, and feel empathy for their plight. This, Creel
(2010) argued, could lead the children to similar greater awareness of their own personal situation, greater overall understanding and a desire to take action.

As I was not able to do this then, and other teachers may not be able to in future classes, I looked at the teaching approach I used in the classroom to see if it was possible to compensate for the inability to give the students a face to face with the environmental degradation that leads to the extinction of so many species. I believe that the material I had selected needs to be upgraded, cultural context needs to be added, and more discussion time allowed. More material showing animals falling prey to human pollution or overhunting is needed. The polar bear on the shrinking ice floe is relevant but more discussion on global warming and its consequences is needed. Showing animal species that are already extinct would also help give the stark contrast that the students need in order to help them develop awareness of and empathy for currently endangered species. Especially useful would be integrating extinct or endangered species indigenous to Korea or to other countries of the students’ origin. One note of caution should be mentioned. When discussing pollution or overhunting, I should be careful not to allow the demonization of a specific country but to help the students understand that many countries have similar problems. Criticizing pollution coming from China or nuclear energy problems in Japan as national problems only will not help boost the self-esteem of the students with a parent from those or other countries. By making the recommended changes, I feel that it is very possible to realize the content goal of ultimately creating empathy between the students for each other.

**Overall Assessment of the Curriculum**

Taking into considering the “developing sense of freedom to express their individual ideas and art skills,” and the “development of self-confidence and self-reliance in facing life in
South Korea,” both Iwha and Eunbie did seem to develop more self-awareness as a result of the class projects. Iwha became more aware of her preference for being alone—not excluded from the group, but outside it by choice. Her awareness of societal problems was not increased incrementally by individual problems, but rather, in now seeing them as a whole, casting a large shadow over humankind. Her greatest gain of awareness might be in the realm of cooperation—the subverting of her ego to encourage others. Eunbie became more aware of her social self, not as a loner like Iwha, but in a group, comfortable interacting with her peers. Like Iwha, Eunbie also conceived an awareness of social ills as interlocking to menace our present and our future well-being. Her greater awareness of cooperation stemmed not from an enhanced cooperative spirit, but from seeing that her ideas were valued by others.

In the end, I believe that the students did benefit from the lessons in several ways. I achieved a deeper understanding of both Iwha and Eunbie. This is of benefit to them as students as it helps me very much in being a better teacher for them. The curriculum also achieved its goal of helping the students see clearly that they were each valued very much by me for their individuality and their creativity. To varying degrees the students did benefit from a somewhat greater awareness of their minority status and a translation of that into a more positive perception of themselves, boosting self-esteem. Another unexpected thing occurred in the course of the lessons: a greater student awareness of cooperation. I think that all students in the class benefited greatly from this. In a larger sense it is possible to show the benefits in a figurative, ever-expanding circle in which Iwha’s and Eunbie’s enhanced sense of self leads outward to a greater awareness of their cultural surroundings which in turn expands out to a greater awareness of their sense of being world citizens.
Assessing the curriculum as a whole, I feel that it achieved much of what it was intended to do. Some of the lessons were very successful; some gave mixed results, and a few fell short. However, even the ones that did not live up to my full expectation did not disappoint completely as every project was beneficial in at least some aspects. Hurdles such as having the student dinner served in my classroom a half-hour before my class (and often running into my time), the lack of field trip opportunities and the lack of means to compel student focus in the art lessons, compounded the difficulty of teaching the curriculum and made assessment more problematic. Compiling the curriculum in the U.S. also created problems when I tried to later acquire materials in Korea and could not find some of what I desired for the course. Considering the constraints though, I was reasonably happy that the curriculum was effective for the purpose of its design.

**Future Recommendation**

As I mentioned earlier in this chapter, the selection of Edward Hick’s painting for inclusion in the lesson “The Peaceful Kingdom” was very problematic. By presenting nothing the students could relate to, the painting only served to confuse rather than inspire. In the future, artwork selected for this curriculum must have cultural relevance to the students and also provide inspiration to view their other country of origin’s culture in a confidence building context. The art should both motivate and enrich the children by relating cultural or social issues the students can assimilate and elaborate upon and by showing a sincere valuation of the students’ other culture. Artists from the countries these Kosian childrens’ mothers (or fathers) hail from that are looked down upon in Korean society must be included. A short list of contemporary artists to start with might include: Christina Poblador, an environmental artist from the Philipines; Chen
Qiulin, a Chinese social artist who dramaticizes the effects of urbanization; and Kamitha Tith, a Cambodian artist who is concerned with gender equality issues.

**Difficulties in implementing the curriculum.** Although my art curriculum was promising, there were some limitations that I faced on-site when I implemented my curriculum. These obstacles were minor inconveniences in some cases and major hurdles in others with the first of these being that there were no art supplies available at the center where I was to teach. I was thus compelled to personally provide the students with all art supplies for the 14 art lessons scheduled for the curriculum I designed. The materials I provided consisted of drawing paper, pencils, colored pencils, colored markers, crayon, mirrors, digital cameras, and Disney books.

The art classes were scheduled for evenings and were supposed to be an hour in length. In the initial meetings with the director of the multicultural center, the director had promised that I would have an hour for each class session. As it turned out the classes were approximately 40 minutes in length because the director scheduled my classes to follow directly after the students’ dinner time. Since I had designed the curriculum for hour-long lessons this limited how much discussion and work the students would have time for during class. It was also difficult for students to focus on the art activities following so closely after their dinner. They sometimes appeared to be sluggish and disinterested at the beginning of the classes. Some students could not finish their projects in the allotted class time. In many of these cases I was forced to meet students at a time and place other than the designated class time at the multicultural center in an effort to keep up with the scheduled art activities that comprised my curriculum.

Another issue that forced me to make adjustments was the fact that the students were of widely different ages varying from first to sixth grade levels. This created difficulty for me in instructing the class as it was generally harder to keep the attention of the younger students, and
their disruptions sometimes affected the focus of the older students. What was even more challenging was that the class included a student who was considerably learning disabled. This situation was complicated by the fact that he had only been a year in Korea after emigrating from his mother’s native country, China. He had been having difficulty in the year he had been in Korea becoming socially and culturally accustomed to his new environment. He would sporadically speak out loudly or walk around the classroom when other students were trying to concentrate on their lesson assignments I had given them.

In addition to these challenges was the hindrance presented by the high school student volunteers who had a long-time tutoring association with the center and were present many of the days I taught. These high school students made it clear to me that they did not understand why the director allowed me to teach art at the center. They voiced their opinions that teaching mathematics, Korean language, English language, and science was a more valuable use of the student’s time and energies. They had a low opinion of the value of art education. In front of me, the high school volunteers argued with the director that my curriculum was a waste of valuable instruction time. This behavior was embarrassing for me, and showed contempt and disrespect for me as a scholar, an art educator, and an elder in Korean society.

In spite of these personally and culturally disturbing occurrences and because of my educational experiences, scholarly knowledge of education, my experiences in the United States, and my solid stance that art is important in creating and maintaining social, cultural and linguistic systems, I was able to take all these impediments in stride and continue enjoying my art lessons with the center’s students. One thing that was very helpful was that I had a volunteer assistant who helped me to prepare and implement my curriculum. She also assisted in my research by photographing of the children’s artwork and by doing the video and audio recording
needed for data collection. And although I directed her work with me, her input was supportive and enlightening. Despite the many difficulties mentioned here, many of the center’s students listened to my instruction and were able to engage in the concepts, activities and experiences I planned for them in my lessons.

**Findings and Significance**

In conducting this research, I discovered that though each individual was unique, they all brought imagination, enthusiasm, and a feeling that they could make the world better. I began to see them as flowers, opening to reveal more and more potential to rejuvenate the human race and give us hope for a brighter future than the present we live in. I see art as valuable tool to help bring this young potential to bear. Art can inspire awareness of self, society, and the value of cooperation in children. It can help them engage in social issues and develop awareness of social justice. Art has no right or wrong answers. It gives freedom to the artist, a sense of refreshing liberty unfettered by artificial boundaries. It is creation, not destruction. Art can help children become more aware of their senses: sight, smell and touch. Art also can give them a sense of creative accomplishment.

My research is important because it attempted a new trial that departed from existing art theories and classroom research in Korea and an attempt to open a new door to Korean art educators. My research tried to explore each individual child’s response to each and every lesson in an attempt to more deeply understand each student. I attempted to view and analyze their work on its own merits, and by doing this I feel that I was more able to get to know and better understand each child.
Many studies have been done on the drawings of children. In the vast majority of these studies, researchers have utilized rigid theoretical frameworks such as psychological frameworks derived from Freud (1938), Erikson (1963), Piaget (1967), and Lowenfeld (1949) or socio-cultural theory frameworks such as offered by Wilson (1987). One significant drawback to a theoretical framework approach to looking at child art is that some aspects of child art may be overlooked or not considered relevant if it does not fit into the rigid boundaries of the particular framework. Other studies of child art (e.g., Coles, 1992; Golumb, 2003) operate without the limitations of theoretical framework but do not delve deeply into the individual, instead, taking a perfunctory look at a large number of children while looking at only one or two pieces of each individual child’s artwork. This is not to say that the cited research is not relevant and informative; only that I believe there to be a more effective way to understand the meanings and intentions embodied in child art. I believe that the best way to better understand a child art is to better understand the child.

As Golumb (2003) states:

Drawings and paintings are engaged in for entertainment, as a fun activity, as a gift to the child’s loved ones, to record special events such as holidays, birthdays, sports, unusual events such as earthquakes and comets, but they also serve as an emotional outlet for intense desires, fears, worries, struggles and conflicts. (p. 38)

I agree wholeheartedly with this statement and argue strongly that my research makes inroads toward helping art educators and scholars more deeply understand the need to get to know each individual child as they express these things through their artwork. My curriculum avoids the pitfall of grouping individual children because “what is typical is not necessarily normal, desirable or stable” (Thompson, 2005, p. 19).

To better communicate my understanding of what happened with the children in the course to the reader, I used the idea of doing a portrait of each child. I believe that quite a few art
teachers at the fourth through sixth grade level are already intuitively familiar with the “emergent Phenomenon in the students” that I described in the portraits (see Chapter 5), but the (academic) literature has not articulated these sufficiently before.

Lawrence-Lightfoot (1997) states, “Portraiture is a method of qualitative research that blurs the boundaries of aesthetics and empiricism in an effort to capture the complexity, dynamics and subtlety of human experience and organizational life” (p. xv). My use of this methodology brought out aspects that played a big role in my delivering curriculum such as me valuing the child and the child becoming confident and strengthening her abilities in herself.

Further Research and Acceptance into Korean Education

I believe that an art curriculum with themes and goals similar to mine can, with time, become more commonplace in the art Korean educational system. Present-day Korean multicultural art education is still reinforced by an “ethnic tourism” approach (Delacruz, 1995), and almost all attention is given to reinforcing Korean cultural identity. However, my art curriculum is trying to go beyond the limitations of current Korean art education. My curriculum aims to help students understand each other better, feel more empathy, and more clearly perceive social issues, and it empowers them to think of themselves not only as Korean citizens, but as world citizens.

Considering the current state of the Korean educational system with its intense focus on science and mathematics to the exclusion of most else and the instructional nature of most teaching methodology in the schools, I believe wholeheartedly that there is a tremendous need in contemporary Korean education for the approach my curriculum champions and that my curriculum can also help to transition Korean education away from the rigid instructive nature it
now possesses. Several real world challenges lie ahead though. Korean teachers must deal with both large class sizes on one hand and test result oriented school policies on the other.

Fortunately, average class size in Korean schools is shrinking from almost 40 in 2000 down to 29 in 2010 (OECD, 2012). This is partially due to a declining birthrate in Korea and also due to initiatives on the part of the Korean education administration. As the number of children enrolled in schools declines, the number of teachers in the workforce has been held steady thus creating a reduction in class size. To address the problem of tunnel-visioned educational policies fixated on test results, scholars, educators, advocates, and leaders need to implement a nationwide initiative to educate policy makers about the standardized benefits that multicultural, social justice and student-centered curricula provide to Korean society. Such initiatives must also allow teachers the latitude needed to properly teach such curricula to students. Testing is still needed but it must be done in such a way that it does not inhibit the society-oriented, student-centered, and responsive nature of the curriculum.20

To meet the goal of gaining acceptance of a curriculum that builds on some of the foundations articulated in this study, more exploration of these kinds of curriculum approaches should be done through further case studies, in order to further consider the benefits and suitability of the content goals and teaching methodology. Because this kind of curriculum promotes expression of self which is empowerment, something that transcends age or location, the curriculum should be potentially adaptive to many different contexts. With this in mind, the scope of such future research should be expanded to include regular schools and larger groups of students of like age. Exploration into other art education contexts should also look at high school

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20 Depending upon how the curriculum is presented by the Korean educational system the curriculum may or may not need a gradable component such as technique. For example, if implemented in Korean schools as “art education for social awareness” then there might not be a need for traditionally gradable components. If the Korean educational system demands some sort of testable criteria in the curriculum though, some manner of these components would need to be added.
and college age students. Additional exploration should be made with students of all racial, ethnic and socio-economic status. Equally important is further research into the emergent phenomenon that came out of this study as cited in chapter six.

Another avenue of further research that holds much promise exists in the growing body of literature surrounding holistic art education and the expressive arts movement. While these approaches were not utilized in my dissertation I would recommend that further research explore these potentially fruitful approaches that have intent which matches well to the relation this curriculum shares with the child in which the expression of the soul is the goal.

Also important to the implementation and expansion of a curriculum inspired by the foundational ideas comprising my approach is the education of Korean art teachers in the concept of how multicultural art education can be the means that lead to the end which is that of achieving social justice in our country. Teaching teachers that multicultural art education can serve to broaden students’ sense of self thereby empowering them toward feelings of deserved equality in Korean society serves the demands for social justice that contemporary multicultural Korean society desperately needs. Multicultural and social justice oriented curricular approaches should inspire multicultural and immigrant Koreans to demand the equality of place and respect they deserve as citizens of Korea while also helping to educate full-blooded, native-born Koreans on the benefits to themselves and their society as well as the inherent rightness of treating all Koreans with the dignity that is a fundamental human right. Only by achieving a transformation in the minds and hearts of teachers in Korea can the true spirit of this curriculum be fully implemented.
My Personal Growth

It was a lengthy process to design a curriculum and study how selected students responded. And it was very challenging for me to do it without using a specific theoretical framework to guide my examination on my students’ artworks. It required a complete mindset change on my part. When learning about art education theory, I was trained to utilize theoretical frameworks and had never deviated from such an approach before. Utilizing qualitative methodology with an essentialist-portraiture methodology allowed me to examine the children in a depth and in a way that I had never experienced before. As an intrinsic case study\(^{21}\) instead of an instrumental case study\(^{22}\) (Stake, 1995, 2005), I was able to not just see specific aspects of these students’ personality, but to envision them as a whole child and understand students more deeply. I was also able to observe the power of art through the changes in the students who participated in my art curriculum.

**Transitioning from deductive to inductive analysis.** At first I did not understand the process of inductive analysis. My initial plan for my study was to create a new theory like other scholars have done. However, while taking qualitative research courses, I became more and more curious about the various qualitative research methodologies. My interest was further ignited by meeting and becoming acquainted with professors in the qualitative research field such as Dr. Robert Stake and Dr. Klaus Witz at the University of Illinois. I wondered how these two qualitative researchers had embraced and developed their own qualitative research methods. At this point of time, at the point where I am writing my dissertation, I am only now coming into a fuller understanding of this vast field of inquiring and its possibilities.

\(^{21}\) Intrinsic case study mainly focuses on understanding the case. The case is the most important (Stake, 1995, 2005).

\(^{22}\) “For instrumental case study, an issue is dominant; we start and end with issues dominant” (Stake, 1995, p. 16).
As previous mentioned, one of the difficulties in using qualitative research methods was conducting my analysis of my data without the use of a particular theoretical or aesthetic framework. I could not make sense of an analysis that did not use any theories to shape the data. As I worked closely with Dr. Witz and as I kept attending Dr. Stake’s case study course, I gradually realized why theoretical frameworks would not help in the analysis of my data for this study. Theoretical frameworks definitely help and guide researchers to see some aspects of the data or case. However, the theoretical frameworks might narrow the path the researcher uses in analyzing his/her data. This narrow viewpoint can hinder a researcher from seeing and viewing the data from a broader point of view. We are not always able to see the data from outside the scope of a theoretical framework and cannot always see the important aspects revealed in our data or case. I am still wondering about the ways of conducting qualitative research and am still striving to understand it. This research helped me to appreciate and to see the power and beauty of qualitative research.

**Carrying positive visions.** In a visit to the *Today Show* in New York City on May 20, 2010, His Holiness the 14th Dalai Lama and Nobel Peace Prize winner spoke of the hope he had for a happier world in the 21st century. He spoke of how we created most of the world’s continuing problems, and as those who created those problems we will also be able to find effective solutions. He told his audience near the end of the interview as he pointed to his head, “In order to carry a positive action, we must first develop here a positive vision” (Dalai Lama, 2010).

As teachers, we know the importance of focusing on the positive aspects of our students and in the encouraging of the development of said positive traits. However, for 7 years as a teacher in South Korea, where academic competition is cutthroat, I gradually became
accustomed to judging students by their school grades and to defining them by their weaknesses rather than by their strengths. All Korean school levels had National Standard Exams, even at the elementary school level, and the teachers were evaluated by their students’ test scores. If test scores of the class were low, the homeroom teacher was regarded as an incompetent teacher regardless of the other aspects of his or her teaching, such as knowledge, personality and integrity. The Ministry of Education and school principals based their evaluations of teachers on students’ class test scores. This is in all probability because it is easier to assess teaching success by viewing student scores than by looking at the complete range of effective teaching practices teachers exhibit. In the South Korean education system, many school teachers wish to be promoted and to become an administrator, much like what occurs in a hierarchical military organization. If a teacher does not become a principal or does not wish to become a principal as they age and gain teaching experience, they are considered incompetent teachers by many in the schools and their communities. This is mainly why so many South Korean school teachers are sensitive to the assessments made by their principal. As one of these teachers, I became skilled at increasing the school grades of my students. Looking back at my earlier teaching, I was mostly focused on my students’ grades and did not pay attention to their other qualities or traits. Now, I can say I was not a good teacher but rather was a salaried worker hankering for a promotion in my status.

My dissertation required me to look into children’s positive aspects and to focus on their strengths and needs rather than their negatives (Lawrence-Lightfoot, 1997). It was extremely difficult for me to do this as a teacher in Korea, and I subconsciously fell into looking only at their negative traits. It was especially difficult for me to find Eunbie’s positive aspects as I viewed and analyzed her behaviors and her artwork. To be honest, I believe I was not impressed
with her at first because her school grades were low, and she did not always concentrate on my interview questions as well as others did. I made a hasty judgment of her abilities, being highly influenced by my prejudice and habits. For this reason, I did not try to find her strengths and positives and thought of not using her in my study. It was with a different eye that I came to see Eunbie’s dreams, strengths, goodness, cooperation, and her spirit of care for others. As the Dalai Lama explained, and I interpreted for this point, in order to find those positive actions within people or to have the ability of finding the positive aspects, we must first have this positive vision in our mind. My dissertation research guided, prodded, and pushed me to change the vision I had of my students and supported me in finding the positive traits I might not have found had I not changed my perspective in this disciplined way.

**Communicating with students and seeing children’s drawings.** I always thought that I was competent at conversing with children when I was a schoolteacher in South Korea. It is one thing to have informal discussions with students; however, there is a difference between this kind of communication and the conversations I tried to instigate with my focal students as part of the interviewing I used in my dissertation research. Before I conducted this dissertation research, I did a pilot study at the University of Illinois Saturday Art School, interviewing some young art students. During the pilot study, I also thought my interviewing was effective and that I gathered pertinent data from the focal students. However, when I analyzed the conversations, I realized that I had taken the lead in those conversations. Additionally, and in spite of myself, I pushed for the answers that I wanted to hear from the students. After realizing this fault in my interview methods, I changed my attitude in terms of my interviewing activity for my dissertation.

Nevertheless, when listening to the recorded interviews I completed with the mixed-race South Korean students for my dissertation research, I was surprised that I had not achieved what
I thought I had and that I continued to lead the students to their answers. When I thought more about this, I realized that this was what I did when I talked with my students. I didn’t pay attention to their ideas and stories, but constantly asked for the answers I was looking for from them. I wanted to allow them more freedom in what they had to say during our classes and this would have allowed me to see the world as they saw it. Listening and encouraging discussion that is led by students might apply to daily conversation so that a teacher or researcher can see those students in a whole view.

One of the most interesting and exciting experiences in analyzing students’ artwork was learning how to look at and understand even the smallest ideas in their drawings. When I began as a young boy to study art, my main focus was on the techniques of drawing, using brushes, using glazing, wet-on-wet, impasto and so on. When I looked at children’s drawings, these techniques were the first aspects I saw, and sometimes I had difficulty seeing past these. I was now encouraged to view children’s drawings from different points of view, to see the wholeness and harmony and unusual expression found in the drawings.

By conducting this curriculum program in this research site (a multicultural center in Korean serving low income students), I was able to gain valuable research experience. I was able to discard old preconceptions and to open up to new avenues of approach. I learned a new and much more positive way to view children’s drawings and how to allow them to lead me, the researcher, in conversational interviewing. I learned to listen and to value their stories and in doing so I am now able to value them much more than before.

Teachers often do not realize how powerful the impression is that they make on their students. The children purely and innocently think that you are doing what you know is best for
them and that you mean well. Students realize your true sincerity when they bring their ideas to you and see you accepting them wholeheartedly. That is all they need.


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