Fostering Essential Elements of Global Citizenship in an Art Museum

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Introduction

For the majority of teachers and learners, art museums may not seem to be an effective learning place to develop abilities and qualities required in the global world. Art museums have generally been regarded as a place to appreciate great masterpieces and understand "occidental values" (Andermann & Arnold-de Simine, 2012, p. 6). In such museums, ordinary viewers and art professionals have been distinguished clearly; the former tend to be regarded as beginners who need to be provided with the correct knowledge of art while the latter are considered as having authority to provide the knowledge. Several decades ago, a new perspective emerged in the field of art and museum education. The perspective is to see art museums as a place for all viewers to construct meaning through interactions (Hubard 2007, 2011, 2015), not as a place to appreciate pre-determined values naively. In the light of this new perspective, viewers are invited as active meaning constructors, not as mere receivers of expert knowledge. This new idea has produced a number of studies which indicate that discussing art in a museum can be an effective means to develop critical thinking skills and communication skills (Housen, 2002). The results have been applied to various educational contexts which require the development of those skills including primary and secondary education (Burchenal & Grohe, 2007; Curva et al., 2005), medical education (Bleakley, Farrow, Gould, & Marshall, 2003; Gurwin et al., 2018; Klugman, Peel, & Beckmann-Mendez, 2011; Naghshineh et al., 2008), law enforcement officials training (Herman, 2007) and language education (Sparks, 2014; Takatama, 2017). The new movement and research results, however, have not been incorporated into educational contexts in Japan either widely or effectively.

In the 2017 spring semester, a series of English classes were conducted at Tokyo Fuji Art Museum as a part of a freshman general English course at Soka University. The project was planned based on the previous studies to develop the students' language, critical

thinking skills, communication and presentation skills as well as confidence in speaking English in public. The analysis of student presentations in the museum gallery and student feedback questionnaire after the project indicated that the students showed improvement in all the areas. Based on the results, the same series of English classes were conducted again in the 2018 spring semester with a different group of freshman students. After the second project, the instructor (the author of the present paper) had an opportunity to analyze the presentations using three essential elements of global citizenship – the wisdom to perceive the interconnectedness of all live beings; the courage not to fear but to respect differences; and the compassion to maintain an imaginative empathy – articulated by Ikeda (1996). The analysis suggested that learning in the museum can also nourish the essential elements.

The present paper aims to illustrate how the students fostered the elements of global citizenship along with language and skills required in global society through the series of classes at the museum. The paper also intends to propose factors to foster the three elements of global citizenship in a classroom. To fulfill the purposes, the essential elements of global citizenship are first examined from the aspect of necessary capacities and qualities in global society, followed by a description of the series of English classes at the museum, illustration of student learning, and a proposal of three factors aimed at fostering global citizenship across different learning contexts.

Essential Elements of Global Citizenship

Preparing students for global society has been one of the most crucial themes in education, especially for Japanese higher education institutions. Government-level discussions calling for the necessity to develop globally competent human resources in Japan date back to the early 2000s. The discussions are rooted in a sense of urgency amongst major Japanese enterprises in expanding global competition (Yoshida, 2014). From 2008, the government started implementing policies for the reformation and globalization of higher education institutions including the 300000 Foreign Students Plan, a project to boost the number of foreign students in Japan from 120,000 to 300,000 by 2020, and the Top Global University Project, a governmental funding initiative to promote global competitiveness and recognition of 37 selected universities. The policy change was to produce globally competent institutions and human resources in the country. Linguistically, the term グローバル人材 (global *jinzai*) was newly employed to refer to human resources with global competency. The term has been widely used especially in the context of tertiary education (Yoshida, 2014).

The Japanese government articulated three essential factors of global *jinzai* as follows (Yonezawa, 2014):

1. Linguistic and communication skills
2. Self-direction and positiveness, a spirit for challenge, cooperativeness and flexibility, a sense of responsibility and mission
3. Understanding of other cultures and a sense of identity as a Japanese.

Integrating all the factors together, the following definition illustrates the ideal global *jinzai*:

> People who, in today's competitive and cooperative world, can—while maintaining their sense of Japanese identity—possess a broad worldview based on both general and specialized education, have communicative and cooperative abilities to build relationships which go beyond values, cultures and different languages, and that have the ability to create new values and the desire to contribute to society now and in future generations. (Chapple, 2014, p. 215)

As the definition articulates, developing global competency with a sense of identity as a Japanese, the definition of which is becoming increasingly diverse in reality, is expected for global *jinzai*. This expectation reveals that the underpinning concept of global *jinzai* is the social and economic development of one particular nation – Japan (Yonezawa & Shimmi, 2014).

On the other hand, the term 'global citizenship' comprises a broader perspective. The United Nations describes global citizenship as follows:

> The term [global citizenship] can refer to the belief that individuals are members of multiple, diverse, local and non-local networks rather than single actors affecting isolated societies. Promoting global citizenship in sustainable development will allow individuals to embrace their social responsibility to act for the benefit of all societies, not just their own. (United Nations, n.d.)

The United Nations statement of global citizenship does not deny the contribution to a particular community, society, or country which the person belongs to. However, the statement emphasizes that there should be an acute realization that the community, society, or country is not a closed, isolated entity but is rather interconnected with other communities and societies. It can be said that global citizenship is about acting on social responsibility to work for the sake of all interconnected communities and societies. A more concise description of key characteristics of global citizenship is provided by Reysen and Katzarska-Miller (2013) as "awareness, caring, and embracing cultural diversity while promoting social justice and sustainability, coupled with a sense of responsibility to act" (p. 860).

Several key terms of global citizenship, such as diversity, sustainability, and social responsibility, can be identified from the two definitions by the United Nations and Reysen and Katzarska-Miller. On the other hand, embracing diversity, promoting sustainability, and acting on social responsibility all seem to be resulting actions which should originate from certain inner qualities. The inner qualities essential to global citizenship, however, are not specified in these definitions.

An insight was provided by Ikeda, the founder of Soka University, regarding what inner qualities would constitute a global citizen. In his lecture titled "Thoughts on Education for Global Citizenship" given at Teachers College, Columbia University in June 1996, he articulated three essential elements of global citizenship:

1. The wisdom to perceive the interconnectedness of all life and living
2. The courage not to fear or deny difference; but to respect and strive to understand people of different cultures,[1] and

to grow from encounters with them

3. The compassion to maintain an imaginative empathy that reaches beyond one's immediate surroundings and extends to those suffering in distant places

The inner qualities articulated in these three essential elements can be connected to the actions as a global citizen illustrated by the United Nations (n.d.) and Reysen and Katzarska-Miller (2013). The wisdom to perceive the interconnectedness of all life and living beings promotes sustainability, and the courage to respect and strive to understand differences embraces diversity. The compassion to maintain an imaginative empathy raises social responsibility. The three essential elements suggest global citizenship education which is not only about building knowledge and skills required in global society but rather facilitating learning opportunities to promote integration of knowledge, skills, and the inner qualities.

The three essential elements constitute the educational principles of Soka University. They are also in the mission statement of the World Language Center. Therefore, both formal and informal discussions as to how to incorporate the three essential elements into a daily teaching practice can be, and should be, held more at the individual, departmental, and institutional levels. Reflecting on one's teaching practice in the light of the three essential elements would be the first step towards building a foundation for discussion. In the following sections, the museum project conducted by the author will be illustrated and analyzed using the three essential elements of global citizenship.

Context of the Project

The project was first conducted in the 2017 spring semester. The class was a general English course for freshman whose TOEIC score at entrance was below 280. The same project was conducted again in the 2018 spring semester in the same course with different freshman students. The project consisted of six classes; four classes at the museum (2017) or three classes plus one self-visit to the museum (2018), in addition to two classes in the regular classroom in between the museum classes to provide focused language and skills instructions. The students formed pairs and chose one artwork from the museum gallery in the first lesson or the self-visit. Then, they identified various vocabulary from the picture by answering the question "What do you see in this picture?" (Yenawine, 2013). They also explored and self-learned additional vocabulary words and expressions with a partner to

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1   This is the translation of the three essential elements that has been circulated publicly. I would like to point out that two words are eliminated in English translation of the second element. In the original lecture in Japanese, Ikeda states "人種や民族や文化の‘差異’", of which the direct translation is "'differences' such as race, ethnicity, and culture". As can be seen, 'race' and 'ethnicity' are eliminated, and the part is translated as "people in different culture". In the original Japanese statement, Ikeda seems to use "race, ethnicity, and culture" as examples of differences, not to limit the meaning of 'differences' to racial, ethnic, or cultural differences only. A possible issue of translating the part specifically as "people in different culture" as a result of the elimination of the two words is that the word 'culture' is widely understood as geo-political culture such as American culture and Japanese culture, and therefore may hinder readers from considering other differences including gender, generation, language, religion, political beliefs, for example.

describe the picture and their emotional responses to the picture. All the vocabulary words and expressions were listed in the vocabulary sheet given by the instructor. The students then proceeded to analyze what they were seeing in the picture and made meanings of the picture through discussions with the partner, other classmates, the instructor, and curators in the museum gallery. Finally, all pairs gave presentations in the museum gallery in front of the artwork which they had chosen. Each pair introduced the picture and discussed their interpretation of the picture which they had developed through the analysis and discussions. Additionally, in the course of preparing for the presentation, the students were required to write and submit the three main parts of the presentation. The instructor checked grammar, vocabulary, and sentence structures with the students to provide a more individual language instruction for this level of students. The presentations were videotaped and assessed by a rubric that included discourse organization, presentation skills, and language components.

Learning in the Project

The students demonstrated various skills development including presentation and communication skills (eye contact, posture, voice inflection, gesture, active listening skills) and critical thinking skills (observation, analysis, interpretation, reasoning) in the presentation at the end. With respect to language development, each pair learned and used different vocabulary (vocabulary to describe a human figure, nature, season, colors, shapes) and discourse structures (narrative, argumentative, compare and contrast, cause and effect)

depending on their focus. In addition, data from a student feedback questionnaire indicates that 89% of the students developed confidence in speaking English in public through giving a presentation in the authentic museum gallery. The development of confidence in speaking English is crucial especially for this level of students most of whom could not have a positive experience in learning English in secondary education.

As mentioned at the beginning, the student presentations in both classes were also analyzed using the three essential elements of global citizenship after the second project. The result indicated that the learning in the museum could address the essential elements. Each pair underwent a unique process to foster the inner qualities depending on the type of artwork and the key points which they decided to focus on. Several examples will be illustrated in the following sections.

Differences as a Source of Learning: Courage and Wisdom

A pair chose a modern abstract art titled Indians in Battle (Lichtenstein, 1952) because they wanted to explore the meaning of the title. Once discussions started with the partner, instructor, and other classmates, the students were surprised by a variety of images that the viewers claimed to see in the picture. In the presentation, the students discussed the value of working with members who have different perspectives. The pair illustrated how a certain part of the picture was perceived differently by different viewers, such as a fencing player / a beetle, and a dinosaur firing towards the sun / a robot with a rugby ball. At the end of the presentation, they discussed that the more varieties of opin-

ions they encountered, the deeper their learning became. The students concluded that they would like to exchange ideas actively with more people with different opinions. The conclusion of the presentation implies that the students would be more courageous than before to interact with people from different backgrounds, respect the differences, and learn from the differences. Also, in the student feedback questionnaire for the 2017 project, the participant students evaluated the item "I learned the importance of opinions and views that are different from mine" highly positively; the average score was 5.33 out of 6-point Likert scale (1 as Strongly Disagree and 6 as Strongly Agree) with the standard deviation score as 0.67 (N=18). The data shows that the majority of the students acknowledged the value of differences through the project. Because the instructor was not clearly aware of the three essential elements of global citizenship at that point, there were no conscious follow-up steps to foster the elements further. If the instructor had incorporated the three elements into instruction consciously, other two elements, especially the first element of the wisdom to perceive interconnectedness could have been purposefully addressed based on the students' new awareness towards the value of different perceptions.

Recognizing and Overcoming Stereotypes: Courage and Compassion

A pair who chose a seventeenth-century portrait painting discussed the importance of knowing others through dialogue. The pair first chose the artwork just because the depicted figure resembled one of the students' cram school teacher. During the first pair work to choose an artwork for presentation, the student was explaining to the partner how strict and mean the male teacher was and making fun of the teacher by imitating how he talked. Then, the pair checked the title and information next to the picture and were shocked because the title was *Portrait of a Woman* (Rigaud, n.d.). Neither student had any doubt that the figure was a man. In a subsequent discussion with the instructor, they decided to explore the reasons why they judged the figure as a man. The students found the figure's strong chin and facial lines, the shape of the breasts, the sharp gaze, and above all, the powerful atmosphere contributed to their judgement. They noticed that these reasons exposed their gender stereotypes, that a strong, powerful look with or without certain physical characteristics could not possibly be female. After the second discussion with the instructor, they further explored the impact of their stereotypes on others. Through a reflection of their past actions and experiences, they realized how their stereotypical views might have hurt others although they had never intended to do so. The conclusion of their presentation was "We should make a conscious effort to understand others through dialogue, not stereotypes, in order to know who they really are".

This pair exemplified how analyzing and discussing a picture can provide students with an opportunity to examine their stereotypical views towards other people and cultures which often leads to prejudice. With deep self-reflection, this realization could promote fostering the courage to respect differences and cultivating the compassion towards people from different backgrounds.

Interconnectedness with the People and Objects of Distant Time and Place: Wisdom

Various pairs captured interconnectedness between themselves and people/objects of distant time and place through the analysis and discussion of the chosen picture. Several pairs chose mythological paintings. They tended to prepare the presentation by identifying the scene and translating the corresponding story into English. After discussions with curators and the instructor, the students started trying to see the passion, agony, and joy of a figure in the picture by overlapping their own experiences. Through this process, the students developed a deep understanding of and empathy towards a figure in the historical mythology which previously had been totally distant from the students' lives and experiences.

One pair, in the 2018 project, was attracted to *Portrait of Napoléon I* (Workshop of François Gérard, n.d.). One of the students in the pair became extremely enthusiastic about the picture first, and the other student became interested in the picture moved by the partner's enthusiasm. The students examined why they were attracted to this portrait; however, they seemed to have no reasonable explanation at first. Through a discussion with a curator, the students understood the history and how various details in the picture symbolized Napoleon's courage and strength. Using 'courage' and 'strength' as clue words, they started exploring the depicted facial expression of Napoleon and its meanings in the light of their experiences as university baseball players, such as fear and excitement at a critical moment of a game and tireless daily ef-

forts for improving their performance. Through this process, Napoleon was not an unreachable historical figure or just a famous person who lived in the distant past anymore. The students surpassed time and space and captured interconnectedness with the man through the exploration of universal concepts of courage and strength.

Another pair had decided to choose a nineteenth-century painting (Gordigiani, 1879) before their first visit to the museum. They were already familiar with the painting and the interesting fact that no matter where viewers may stand, when viewing in, their eyes meet the eyes of the girl painted in the center of the picture. They first enjoyed viewing the picture from various directions to prove the fact. However, they soon realized that talking about their visual experiment was not enough to construct a presentation. Then, a discussion with a curator shifted their focus to the room in which the girl stands. According to the curator, the depicted furnishings came from different parts of the world; the carpet from Italy, the cushion cover from China, and the silk divan, which is also the title of the picture, from Japan. In another conversation with the instructor, the students noticed that the silk divan could be connected to Hachioji, the city which used to be a part of the "Japanese silk road" (Partner, 2007, p.183) as well as the city where their university is located. They were excited to find an unexpected possible connection between themselves and the girl as well as the two countries, Italy and China, and even the era when trade between Asia and Europe was blooming. Using the picture as a medium, the students started seeing themselves in a course of history.

Application of the Project

The primary purpose of this paper is not to promote teachers to have classes at the museum but rather to propose possible factors to foster the essential elements of global citizenship, using the museum project as an example. Through the analysis of the teaching and learning processes in the project, the following three factors are identified.

1) Use questions and materials that accommodate different opinions and viewpoints

Asking questions which accommodate different opinions and viewpoints is critical to fostering the elements of global citizenship, especially the second element: The courage to respect and strive to understand people from different backgrounds and to grow from encounters with them. Even if a teacher encourages students to express their views or tells them that any and all opinions are welcome, their opinions will be ultimately judged as "not correct" if there is/are (a) designated answer(s) to the question. For example, for the question "What is the name of the artist who painted 'Scream'?", there is only one acceptable answer, 'Munch'. On the other hand, a question such as, "What would you see/hear/smell if you were in this picture and why?", encourages students to express their own unique perspectives because there are an unlimited number of possibilities for an answer. This is not to deny the value of asking the former type of questions. Questions with designated answers can be considerably useful to develop knowledge and understanding of matters as well as several types of thinking skills if they are purposefully sequenced (Takata-

ma, 2017). On the other hand, to foster the courage to respect differences, students should be provided with an environment in which they can experience the value of different ideas repeatedly. To ensure that all viewpoints and opinions are treated equally, questions which accommodate various opinions and viewpoints should be asked frequently. In addition, materials with "inherent ambiguity" (Bleakley, Farrow, Gould & Marshall, 2003, p. 304) such as artworks are effective for creating such an environment.

2) Facilitate discussions to promote further explorations of the connections between the object and self

Reflective explorations on the relationship between self and objects/phenomena are the basis of fostering the first element, the wisdom to perceive the interconnectedness of all life and living, as well as the third element, the compassion to maintain an imaginative empathy that reaches beyond one's immediate surroundings. The teacher's job throughout the learning process is not to discuss the importance of the inner qualities, and certainly not to force students to think based on the essential elements. One of the critical jobs of the teacher is to raise students' awareness towards the connections between what they perceive outside themselves (e.g., images in a picture, social issues) and what they have inside of themselves (e.g., previous experiences, emotions, beliefs). If students do not go beyond the stage of analyzing an object or phenomenon outside of themselves, the instructor can initiate a discussion regarding what previous experiences, thoughts, or beliefs might have resulted in the analysis. If a pair only tries to translate the original tale of a depicted mythological scene, the instructor can pro-

mote a deeper exploration of emotions in the picture in relation to the students' lives. Reflective explorations on the relationship between self and objects/phenomena outside themselves can be facilitated using materials including artistic images, photos from conflict zones, as well as news articles on social and international issues which seem not to be related to the students' lives. This type of reflective exploration will be a precious opportunity to nurture the wisdom to perceive the interconnectedness between self and others lives and/or the compassion to maintain an imaginative empathy. The teacher's role is to support and promote the reflective journey by facilitating discussions with appropriate questions.

3) Build a learning community in which students can interact with members of different backgrounds, characteristics, and/or ideas

Throughout the museum project, the participant students discussed pictures with different peers and professionals including two language educators (the instructor and an observing teacher) and museum curators with varied characteristics and experiences. Though briefly, several students even had chances to exchange opinions with visitors in the museum gallery. One of the notable benefits of using a museum gallery as a learning place is its design which allows every member of the learning community to move around easily and form a discussion group spontaneously. Discussions sometimes flew freely around a picture while other times evolved around a particular question or theme presented by a curator or the instructor. Also, compared to a classroom which is not usually open to outsiders, insiders (the registered students and the course instructor) / outsiders (curators and visitors to the museum) distinction does not work as a barrier in a safe public space like a museum gallery. The environment offers students opportunities to encounter a variety of differences which they would not encounter in a regular classroom. In a real classroom, preparing regular opportunities to interact with outsiders may be difficult; however, instructors can occasionally invite guests not just for a one-way presentation but for exchanging views and opinions with students. At the same time, arranging a physical environment in which students can move around easily to have discussions with different partners may be crucial.

Conclusion

The series of classes were initially designed based on the results of a number of studies that discussing art is effective to develop learners' critical thinking skills, communication skills, and language. When the student performances were examined in the light of the three essential elements of global citizenship, discussing art in a museum gallery turned out to be a powerful means to foster the elements of global citizenship. The elements can also be explained as inner qualities or non-cognitive aspect of learner development.

In the same lecture at Columbia University, Ikeda stated that a global citizen could be a person "who has never travelled beyond their native place, yet who are genuinely concerned for the peace and prosperity of the world" (Ikeda, 1996, p. 3). The statement may lead to a typical misunderstanding that all the teachers' hard work to develop students' language,

knowledge, and skills for globalization has less importance. On the contrary, the approach – English for Academic Purposes (EAP) in language education, for example – is certainly one of the most critical concerns of higher education institutions. What the statement indicates is that the two approaches – the approach to focus on assessable knowledge and capacities, and the approach to focus on the non-cognitive aspect of learner development – are inseparable in global citizenship education. In reality, the non-cognitive aspect of learner development can be easily omitted from course goals because focusing on the aspect does not seem to produce tangible outcomes such as EAP skills and higher TOEIC scores. Assessable outcomes are critical; addressing the non-cognitive aspect of learner development as well as its integration with knowledge and skills is equally critical and is not an optional dimension.

The three essential elements of global citizenship constitute the philosophical foundation of global citizenship education at Soka University. Towards the fifth year since the university was selected as a Top Global University, it may be an appropriate time to promote campus-wide discussions as to how to integrate the non-cognitive aspect – the wisdom to perceive the interconnectedness of all life and living, the courage to respect and strive to understand people from different backgrounds, and the compassion to maintain an imaginative empathy – with required and assessable knowledge and skills across different classroom contexts.

Recommendations can be made regarding incorporating the three elements of global citizenship into regular teaching reflections, collaborative working with art museums, and future research in global citizenship education. First, the three factors discussed in this paper were identified through the analysis of one project. Through reflecting on different teaching practices from the three elements of global citizenship, more factors can be discussed and identified. The discussion, identification, and application of the factors will empower global citizenship education on the micro, meso, and macro levels. Secondly, although promoting classes in the museum is not the primary purpose of this paper, a collaboration between university and art museums can be more promoted for an innovative global citizenship education, especially when there is easy access to an art museum. Finally, research should be initiated to examine the relationship between assessable knowledge/skills/language development and the non-cognitive aspects of learner development. By accumulating, analyzing, and discussing various related data, global citizenship education based on the three essential elements will be elaborated and strengthened for the future.

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