

## Annotated Bibliography For Thesis Research

### I.

**Jackson, J.1. "Art Museums in the Third Grade Reading Curriculum: A Rationale for Collaborative Curriculum Development." *International Journal Of The Inclusive Museum* 6, no. 2 (April 2013): 153-169. Art Source, EBSCOhost (accessed October 7, 2015).**

**Annotation:** Jackson's article argues the potential of Art Museums to enhance child literacy based on the presence of the imaginative/ interpretive cycle between images and reading in the brain. The author proposes a collaborative program model between a Museum educator, curator, and a 3rd grade public school teacher to introduce a weekly work of art related to the reading goal which will be introduced in class and studied at length with discussion during a weekly visit to the museum. The rationale for starting the program in the third grade is due to the onslaught of standardized testing and academic intensity that is introduced this year. In support of his argument and proposed programming, Jackson provides data related to two museums, The Metropolitan Museum of Art (a large urban area) and the Philadelphia Museum of Art (a medium-sized urban area). He outlines their current programming and potential for raising student scholarship, and contrasts it with the number of third grade students in the surrounding few square miles that are performing behind grade level. With this analysis, the author argues the importance of a united community to raise child literacy, investment, and engagement as informed future citizens.

**Critical Review:** This is a very convincing argument for collaboration between institutions in the community. The side by side data of underperforming students within a few miles of the museum and shared budgetary analysis is very provocative in data form, as each institution brings in millions annually. The author seemed to ignore an obvious argument for community cooperation from a social justice standpoint about access. The proposed program hinges on the museum to cover all costs, and if the students are able to walk to the museum or take public transportation I feel as though the program would be more of a success. When I go to write my own thesis, I hope that I will have had the chance to test my program, as something feels a little unfinished about this article. I do appreciate how in closing the article, the author calls for collaboration between several *listed* parties, not just "change" or "playing nicely."

**Key Words:** "school district deserts (p2)", Learning-related skills (p4), Hermeneutic Analysis (p5), community, art-museum, school partnership, National Assessment of Educational Progress (p6), "consolidated civic approach (p6)",

## II.

**"Creating Quality Integrated and Interdisciplinary Arts Programs." (2003): OAlster, EBSCOhost (accessed November 1, 2015).**

**Annotation:** This article came out in 2003 as a summary of themes explored during the Arts Education Partnership National Forum that took place in September of 2002. Thirteen Arts Education partnerships from around the US were invited to talk about arts integration. The forum first looked at defining the term, which they found was varied for each group, even though from the outside perspective, people thought they were generally working towards the same goal with the same parameters for integration. The three modes for arts integration currently employed are infused, parallel instruction, and cross-disciplinary. The author reviews several of the participating institutions in depth, calling attention to their successes and challenges in partnering with public schools of various ages. Cumulatively sourced, the key factors for success of the arts integration partnerships are investment of both parties in a united mission, the presence and championing of the mission by the school's principle, ample time and flexibility on both parties to develop, test, and reshape a program that fits the specific needs of the school community. It brings up several aspects of the school partnership model including defining missions, what teachers need to know, professional development, cost, assessment of student learning, and changing needs for teaching credentials.

**Critical Review:** The article opened my eyes to some new language surrounding interdisciplinary programs, and solidified some of what I already knew we needed for a fruitful partnership. I think the event itself, as a unified effort, was successful based on the quotes from the partnerships echoed that sentiment, as they are all "starting from scratch and learning the same lessons over and over again (Libby Crews Wood, pARTners Program of the Cultural Council of Jackson Hole, p16)." While the article does a great job of introducing the whole picture of arts partnerships and providing a wide view, it does not explicitly go into the actual modes of teaching or samples of arts investigations that are working.

**Key Words:** arts integration, partnerships, infusion, parallel teaching, successful arts integration, Arts Education Partnership National Forum, mission

## III.

**Gardner, Howard. Multiple intelligences with Howard Gardner. n.p.: [San Francisco, California, USA] : Kanopy Streaming, 2014., 2014. Fleet Library at RISD/Providence Athenaeum Catalog, EBSCOhost (accessed November 1, 2015).**

**Annotation:** Howard Gardner gives a lecture outlining his theory of the 8 multiple intelligences, highlighting common misconceptions and their value going forward with regard to education and life in general. The eight established multiple intelligences are linguistic, logical (mathematical), musical, spatial, bodily-kinesthetic, interpersonal, intrapersonal, and naturalist. He developed this theory in the 1970s and asserts that they have been evolutionarily, culturally and anthropologically sourced and tested. It has been over 40 years since the multiple intelligence conception and a few changes have occurred. The naturalistic intelligence that historically was used in distinguishing between plants and animals in ways "that will have consequences" — this has now become consumer intelligence and the art of knowing what to buy (determining

quality). He also proposes two more intelligences be added to the roster, that of existential and pedagogical intelligence. The most common misconception about intelligence is that it is God given (Western ideology), but in fact it grows through hard work (Eastern ideology). Three schools are mentioned that call upon multiple intelligences (MI) as a successful method of investigation and eventually learning; Reggio Emilia, (Gardner's own) Project Spectrum, and DanfossUniverse in Denmark. There are two ways to bring the intelligences into the classroom: through individual or pluralistic instruction. Two current teaching tools that exemplify these methods are MIT's 'scratch' and Arizona State's 'SMALLab', respectively.

**Critical Review:** Ultimately Gardner shifts the conversation from a general introduction of the MI theory, to the use and morality of MI. A creative person can choreograph a dance or build a bomb. How do we nudge them towards the dance? MI can be used to bring good or bad into the world, but we students to be ethically responsible. Gardner mentions that Intrapersonal intelligence is the hardest one to grow. I believe that art (and all creative endeavors, visual, writing, painting, etc) is the best way for building a bridge of personal reflection. I am surprised that 40-some odd years after writing the theories he did not specify that (at least in this lecture). He critiques America for their need to assess, quantify and qualify; but in those terms, I am interested in Garder's relation to the Breadth of the Concept in emotional, moral, and creative ways. This is a good measure of what should be taught— what are its possible effects on the person, humanity, and the future?

**Key Words:** Multiple Intelligences, Reggio Emilia, DanFosseUniverse, Project Spectrum, Scratch, Ethical Teaching, embodiment, Linguistic, Logical, mathematical, musical, spatial, bodily-kinesthetic, Interpersonal, Intrapersonal, Naturalist, Existential Intelligence, Pedagogical Intelligence, Myths in Education

#### IV.

**Justin Poindexter, telephone interview with the musician/educator, November 02, 2015.**

**Annotation:** Justin Poindexter is the Assistant Director of Education at Jazz at Lincoln Center (JALC) in New York City as well a practicing musician. He has worked with public programming around adult education and jazz, but currently manages school and community partnerships with the 'Let Freedom Swing' program. Within his position, he manages a dedicated team, facilitates professional development workshops, leads and participates in ensembles. JALC works with 100 schools in NYC (mostly public, for a nominal fee of \$600); 10 in Detroit, MI, 15 in Los Angeles, CA, and several others in various parts of the country. 'Let Freedom Swing' is the largest national touring educational jazz ensemble in the country [<http://letfreedomswing.org>] comprised of 15 different jazz bands that travel to schools for an artist residency. The primary goal of the three part concert series is to teach Jazz through the lens of American history. The specific areas of American History addressed are *Jazz and Democracy*, *Jazz and the Civil Rights Era*, and *Jazz and The Harlem Renaissance*. There is an in-class curriculum to be taught by the participating school that follows the concert series, which provide standards-based context for the performances.

50% of the staff he works with at JALC are trained artists. Generally this program and its staff do not have more than 3 interactions with the students. There are programs at Jazz at Lincoln

Center that do have continued interaction with students. Those are the Middle School Jazz Academy and the Youth Orchestra.

**“We have 3 full time positions dedicated to this program. I manage two positions, one who is the primary contact for schools and is in charge of scheduling and contracting, and an administrative assistant. We all work together to refine content and evaluate performances. My boss, our VP, and I communicate regularly about the program and how to expand and refine moving forward.”**

JALC sends out email blasts to schools to generate new partnerships, but a number of schools approach JALC because of word of mouth. The partnership leader of the school can be the principal, an arts liaison, an art or music teacher, or a history teacher. The hardest part of the job is navigating dysfunctional schools and unengaged teachers. Justin championed the JALC development team, saying that the Let Freedom Swing is largely funded by donors.

**“[I] am constantly on site, providing feedback to bandleaders, as well as leading and participating in ensembles myself.”**

When asked about successful performances and partnerships, Justin said that the concerts go best when teachers have prepared their students with the classroom curriculum. When the students have a familiarity with the material (both concepts of American History and Jazz), the students are more engaged and ready to talk about civil rights. He recalled one performance in a school in Astoria, Queens about the Harlem Renaissance. Kids got out of their seats and started swing dancing with each other in the middle of the performance. Their teacher had previously taught them to swing dance and that it was a popular activity during that time. It was obvious that they were familiar with the music and were having a memorable experience during the concert. When kids speak up during the concert (which is structured with part teaching, part discussion, and mostly music) they often bring up gay marriage and the prevalence of police brutality. I expressed my surprise, thinking this program was rooted in historical study; and Justin said he thinks as educators it is our job to facilitate ways to talk about current issues in a productive manner. The program is typically for students in grades 4-8 and the audience is primarily made up of non-musicians. The performances are for 150 kids at a time. 65% of the schools have regular music programs, a number that surprised us both as higher than we thought.

Justin also talked a bit about the professional development workshops he facilitates for program leaders (teaching artists) and public school teachers. Of the Program Leadership Training, Justin says that he tries to teach from his own experience, as well as bringing in museum educators or professional artists and band leaders to share their expertise as well. A successful program leader creates an interactive environment, because the program is really about creating an experience for the students to have and remember. The teachers also come in for a workshop before the program. They listen to music and particular areas are highlighted that can be used in the classroom. He did not say much more about this.

**“I lead an ensemble because that is my background as an artist and educator, and it's important for me to be well-versed in the field.”**

Justin is a musician first and plays guitar and sings in an Americana Folk band called 'The Amigos'. I asked him about the circle of influence related to his art and work, work and art. He said he has to focus on the music in order to be engaged. Justin said as artists "Passion is our biggest asset.....passion is what sells the program....to the donors....to the students.....to the schools." He himself is really passionate about the music and curating education in support of music. His work at JALC influences his practice as a musician because he gets to see how the general public responds to it. It is his "window into the world", the experience of leading that (leading the public to new experiences) that "affects [his] life and eventually finds its way into [his] music".

I asked if they ever incorporate visual art into the curriculum. He feels that it is useful for the audience to experience the same subject in different art forms, such as looking at Romare Bearden collages or talking about plays along with the Harlem Renaissance, but experimenting is a "bandwidth" problem. JALC is primarily a music institution, and so resources go to that—but he sees space for a connection. From time to time, JALC receives student artwork about the concert experience as a thank you from the schools. Within JALC itself, they often have a visual arts workshop along with their Saturday jazz programming.

**Critical Review:** I wanted to talk to Justin because JALC has such a successful partnership program, I wanted to find out more about it and why it is successful. I am curious as to how this model could work with a visual artist, or a group of visual artists— just as JALC brings in a large band. Would we have workshops in every classroom? A visiting exhibit in the school? A communal art piece created in 3 panels? There is something magical about the entire school experiencing music together that is harder to accomplish due to the reflective and often individual nature of creating visual arts. I think it can be done. The most important idea he brought up is passion. He has mentioned passion many times in our conversations before. But the way he talked about it makes me think of choreographer Martha Graham's Letter to Agnes DeMille: "There is a vitality, a life force, a quickening....that is translated through you into action.....It is your business to keep it yours clearly and directly, to keep the channel open." This spirit and passion needs to be at the heart of whatever kind of arts educational model I create. I was able to follow up with Justin through email about some specific structural questions about the responsibilities of various facilitators at JALC.

**Key Words:** partnerships, jazz, engaged teachers and students, swing dancing, jazz and democracy, civil rights, introduction to arts

V.

**Bequette, James W. "Culture-Based Arts Education That Teaches against the Grain: A Model for Place-Specific Material Culture Studies." *Studies In Art Education: A Journal Of Issues And Research In Art Education* 55, no. 3 (March 1, 2014): 214-226. ERIC, EBSCOhost (accessed November 3, 2015).**

**Annotation:** James W. Bequette of the University of Minnesota presents a case study on place-specific, culture-based art education with interdisciplinary and social justice aims. He reviews the three year period from project conception to professional development trainings

(including cultural competency), to reconstruction and reflection of actual lesson plans. This program evolved out of a desire to break down stereotypes in American History and give voice to the local Indigenous peoples to teach history from their own perspective. They found that CBAI (Culture-Based Arts Integration) increased engagement in students and teachers while providing them with a new appreciation for “the place they live and the history of the people who have been living there for millennia (p1)“. The most important factors in the creation of this curriculum were to use available indigenous resources to assure authenticity of information and provide the opportunity for rewriting history accurately. Sources included artisans, historians, elders, historic sites, and museum resources to name a few. The study took place in 50 classrooms, where teachers received a stipend, planning time, and paid workshops to conduct the curriculum in their classes. One fourth of the teachers used the resources to create highly effective, sometimes year-long curriculum. Several of their lesson plans are summarized in the article along with teacher reflection. The use of contemporary as well as historical artistic resources were touched on and proved to bring about a larger discussion of social justice awareness through art for both the teachers and the students.

**Critical Review:** This article reveals an exceptional program that hinges on teacher engagement but has the potential to be dramatically life changing for all those involved. Not only is the program challenging social norms for the children but it is providing learning opportunities for the teachers as well. I appreciate the place-specific curriculum and the variety of unusual centers for learning including a library with narrative historical murals painted by a local artist, a bus trip to identify historical and then contemporary sites of indigenous people’s history, a walk in the woods with a lecture on gathering materials, a visit to a contemporary reservation store that makes and sells traditional goods, and more. The teachers outline excellent lesson plans including student role playing of a traditional fur trade on sacred indian ground which launched critical discussion for a fourth grade class.

**Key words:** culture-based arts education, place-specific, place-based pedagogies, cultural competency training, interdisciplinary, indigenous people, social justice, contemporary artists, historical artists, material culture studies, project-based learning, student-centered, critical pedagogy

VI.

**Cutcher, Alexandra1. "Art Spoken Here: Reggio Emilia for the Big Kids." International Journal Of Art & Design Education 32, no. 3 (October 2013): 318-330. Art Source, EBSCOhost (accessed November 3, 2015).**

**Annotation:** Cutcher is an educational researcher in Australia. This article asks for school reform which adapts a Reggio Emilia approach to secondary education. Cutcher declares that all children, no matter their age, have a right to “express their humanity (p320)” through critical investigations in the arts. All people, are innately curious and capable, but somewhere between young childhood and adults, they lose this curiosity and bravery. It is our job to get it back. Although it will be challenging to revolutionize Australian public high schools with the Reggio Emilia Approach, a lot of these skills and practices of project based learning and reflection are currently employed in the art rooms. The schools need to utilize their art teacher(s) as a

resource for the rest of the curriculum development. There needs to be an art teacher who conditions the formal language of visual art as well as an art teacher who works with teachers of traditional subjects in a collaborative way. Additionally there should be an educational specialist, ideally someone who values student centered learning and can aid in professional development. Principles should fill this role but are frequently too busy. The importance of the environment as the third teacher is another way to introduce these principles. Each child has the right to work in a beautiful environment, and caring for that environment— will come naturally if they create it together. Lastly, documentation of learning is essential for students and for teachers to know where they have been, what they have learned, and where to go next.

**Critical Review:**

Very inspiring article. I will use the idea of Visual Arts Process Diary (p326) in my thesis plan. Some of the most wonderful ideas in the article surround human rights and our right to a space that is beautiful and thus has the capacity to inspire, and the availability of learning that engages and provides opportunities for students and teachers to develop as thinking/feeling humans. If we demand that our adults be high performing, engaged, and able to change the world, then it needs to start with the children.

**Key Words:** Reggio Emilia, arts based research, school reform, arts— secondary education, Australia

**VII.**

**SALWA, MATEUSZ1, [mateusz.salwa@uw.edu.pl](mailto:mateusz.salwa@uw.edu.pl). "THE GARDEN AS A PERFORMANCE." *Estetika: The Central European Journal Of Aesthetics* 51, no. 1 (May 2014): 42-61. Art Source, EBSCOhost (accessed November 3, 2015).**

**Annotation:** The garden is at the intersection of nature and art (or culture). It is commonly analyzed and spoken of in terms of painting (visually pleasing and historically used as subject matter), poetry (decoding meaning, p50), or architecture (structured views). These are insufficient matters to speak of gardens because it ignores the atmosphere, essence, and multi sensory experience inherent in entering a garden. These qualities can more assuredly be addressed with the language commonly used to describe a performance. Just as a play has a creator, actors, technical directors, and an audience; a garden has a landscape architect, nature (flora, fauna, and the weather), groundskeepers, and visitors, respectively (p53). However they are not exactly the same, as the audience (visitors) in a garden are generally more participatory than those of a typical theatrical production. The duality of the garden as “humanized nature (p59)” or, *curated nature* is illuminated in the difference between a tree in a garden and a tree in a forest. A tree in a garden is a performer, and a tree in the forest is not because it is not activated by human curation of view and experience. A tree in the garden is seen as ‘wild’ often because it differs from its garden counterparts. It has been sculpted to *appear wild*, and in turn, allows the visitor to appreciate its nature in a more focused manner than they could if the tree was in a forest among other *wild things*. Gardening is also an experiment in fortune telling. One must look far in advance in order to anticipate the way that the garden will unfold over time. A landscape architect will never see the fulfillment of their plan in one lifetime. We can also never fully account for what nature will do as another actor ‘on stage’.

**Critical Review:** This article is not an easy read, nor a straightforward argument. This is a fluid topic with many overlaps, but the article itself was not intuitive. I shall heed this example in my own writing to try to be more clear and succinct. It does pose an interesting theory of examining spaces, and describing the “encounter (p42)” and “spatiotemporal” experience of entering a landscape that can be used to describe the experience of entering a city in general. “[I]t is unthinkable to enter the same garden twice: not only will the plants be older, but also what we experience will be different because, for example, the way sunlight falls will be different (p47).” This is a lovely sentiment which brings in to focus the importance of unique experience and the activation of the present moment in time. In my own teaching practice, I will add focus to particular seasons, the cyclical and linear nature of time (briefly mentioned p56), and specific plants that occur, bloom, and die overtime (seasonally, to make room for others, and over a longer period). The author did not mention sustained looking at a specific garden, but this is a focus I would like to cultivate in my teaching. A sustained study of a particular space documented 3 times per season throughout the school year (photographs, drawing, and writings) would make for a very interesting cumulative picture of our place of learning (city, local park, or school).

**Key Words:** spatiotemporal, encounter, garden as performance, performative, temporal, epistemological, thought experiment, ‘performative turn’

## VIII.

**Gray, Sharon R., and Mark A. Graham. "This Is the Right Place: Community-Based Art Education at Utah's Springville Museum of Art." *The Journal of Museum Education*, 2007., 303, JSTOR Journals, EBSCOhost (accessed November 3, 2015).**

**Annotation:** The Springville Museum of Art in Utah developed in the early 1900s as a grass-roots movement to keep art collections at the local high schools. These works of art eventually became the most well-respected art museum in all of Utah. Springville uses a place-based education model to “strengthen.... connection to others, to their region, land, and to overcome the alienation, isolation that is often associated with modern society (p304).” Springville itself is a town of only 22,000 people and the museum exists to serve them through Community Partnerships, public programming, and juried art shows (from children to amateurs, and to accomplished local contemporary artists). Volunteer opportunities exist for teens and adults to serve in a variety of positions from receptionists and docents to board members. The museum also sponsors a children’s art week, a senior portfolio review college access program, high school art show, and teacher training programs which exemplify the city’s continued investment in (particularly) secondary school artwork. The key to their success is featuring the local history based on farming, landscape, and religion (which were the founding ideals of the area and continue to be important) as well as supporting local artists and artmaking. The rationale behind continued museum investment in the community and vice versa with continued community investment in the museum, is that it connects and grounds both parties in the place that they live.

**Critical Review:** Although the article speaks only briefly about the rationale for place-based education, Gray and Graham address the human condition and our need for connectivity in a very straightforward and eloquent way. Place-based learning’s “transformational agenda

(p304)” is launched from the museum, but carries out its work all over the community. The article speaks about the changing missions of museums across the country. The museum is becoming less like a “shrine” and more like a “forum” for discussion (p305). In my opinion, I believe that the museum should be one of many learning centers. The museum preserves cultural traditions and values, but often does not speak for everyone. The cultures represented in artwork shown is up to the curatorial staff and collection of work. We must gather all we can from one source and balance it against another resource within the community. The most pertinent idea in this model is the use of the teacher as a *broker* or *guide of community resources* (p304). This echoes Bequette’s use of many Indigenous experts and sacred sites to facilitate experiential and powerful learning.

**Key words:** nomadic, displacement, ‘sense of place’, place-based education, community, history, culture, restlessness, partnership, community resources, multidisciplinary, experiential learning, relevance

## IX.

**Adams, Eileen, and Ken Baynes. Power Drawing: Space and Place. First ed. Worthing, England: Drawing Power, The Campaign for Drawing, 2004.**

**Annotation:** This instructional book features student work in primary and secondary schools which investigate drawing of place and space through perception, communication, and invention. Over twenty drawing strategies are listed for student and/or teacher use. Some examples of strategies listed are bird’s eye view, specification, field sketch, panorama, x-ray section, and observational drawing. Also included are various perspectives and themes from which one can draw (artist, architect, town planner, landscape architect, public art, interior space, illustration of spaces and memories, animation, and mapmaking). The book clarifies the abstract notion of place as “a part of the environment that has been *changed by feelings* (Jos Owen, p4).” The book reinforces the idea that drawing is thinking. When an artist is drawing, he/she taps into their “preconscious where decisions are spontaneous, automatic and deeply felt (p6)”.

**Critical Review:** This book is an excellent resource for an arts-based place-specific pedagogy. There are projects and methods listed which can be used to generate understanding in various applications. The most resonant applications involve mapping the use of space by following children’s patterns of running on the playground, using ‘beautiful or ugly colors’ to communicate the feeling of spaces within spaces, and creating a series of quick sketches to document favorite experiences on a trip. Also included is a sumptuous arts-based research page from a sketchbook which features photographs, sketches, and writings of plants and patterns. It is very clear evidence of critical thinking. As an artist, I am excited by the notion of drawing as a phenomenological experience. Relating this idea to Reggio Emilia’s ‘100 languages’, drawing

seems to be at some point an intrinsic knowledge (that must be practiced), but one that uses hand, mind, and eye to negotiate 2D space until it 'feels right'.

**Key Words:** drawing, sense, place, drawing strategies, purposes of drawing, architecture, landscape architecture, design, mapping, animation, illustration, public art

X.

**“Local USA: Sense of Place” PBS video, 27:01, posted by pbs.org October 28, 2013, <http://video.pbs.org/video/2365110123/>**

**Annotation:** This is one episode in the *Local, USA* PBS series. This particular episode explores 5 artists and/ or storytellers who investigate a specific place and how the environment inspires them. First we hear a poem (which also features music and video) about a young girl in Tennessee who loves her magnolia tree. As the girl talks about her magnolia tree, her thoughts wander from the tree in the sky, to what it would be like to be the wind, or the bird in the wind. The tree becomes a safe place when she tells us about violence in the neighborhood and being scared. The tree functions as the constant in the story which allows the author to change timelines and go between a girl voice and that of an older woman, who is possibly the subject of the poem in the future. The older woman comes back to the tree and it looks different, but it still elicits those memories. Also featured is a member of the Ponca tribe in the midwest who uses the of gravestone of White Buffalo Girl to talk about the history of her people, the Trail of Tears, and complicated historical race relations; a silent movie star who travels the world in an animated film with a love interest from another planet, a sculptor who recreated his home of San Francisco with a large interactive toothpick sculpture, and a theatrical game out of Australia that allows one to see their city in a brand new way.

**Critical Analysis:** This is an excellent film that is appropriate for audiences from 3rd grade to 8th or 9th grade from start to finish. The announcers only broadly discuss the theme of sense of place, and the viewer is left to glean from the video or have a discussion before or after the video. The best features in the film are the magnolia poem, the Ponca tribe member, and the theater game. These segments would elicit the most rich discussion and could be used in high school classes. The Tree poem ignites the humanization of nature, using nature as a time keeper (as a function in her own development as well as the physicality of the tree—it gets cut, has graffiti, etc.) which would be very valuable in introducing a work of art based on a sacred place within the child’s home. The theater game could provide an introduction to aesthetics and perception. The manner of receiving directions slows down time and allows the participant to experience the city in a new way. This is reinforced by the flip book which might be a great culminating public art project to activate a once overlooked space in a familiar city.

**Key Words:** sense of place, Local, USA, arts-based investigation, story-telling, humanization of nature, race relations, instructional video, primary and secondary education