Video Games as Reconstructionist Sites of Learning in Art Education

Nancy S. Parks
Indiana University

Art education has been in the midst of a transformation shaped by several factors, including changes in contemporary art theories, political and economic factors, and technological developments. Film, music videos, advertisements, video games and other forms of popular culture are shaping how students learn today.

Discussions about video gaming typically have turned to concerns about a recurring narrative, focusing on violence with sexist and racist content, found in games such as Grand Theft Auto: San Andreas (2004). Today, educators and researchers recognize the potential of video games to engage players in multi-sensory, complex learning processes. Games that promote social action have become popular over the past 5 years and have represented a new genre of games that researchers from a range of disciplines are beginning to investigate. This discussion of video games examines simulation, situated learning, and social realism gaming schemas as well as social reconstructionist art education. Specifically, the article explores the videogames Peacemaker (2006) and Darfur is Dying (2006) and their potential for learning in a social reconstructionist art education context.

You can discover more about a person in an hour of play than in a year of conversation.

—Plato

Art education has been undergoing a transformation from disciplined, comprehensive approaches, to a range of approaches that recognize the increasingly visual world we live in and the role of technology in reshaping teaching and learning in the 21st century. Over the past decade, scholars in the field have been calling for a re-envisioning of art education. Taylor (2007) provided an overview of activity that has taken place in support of a visual culture approach, including conference presentations, articles, texts, and awards. Similarly, Freedman (2003), Duncum (2000), and Tavin (2003) proposed a visual culture approach, while Bolin and Blandy (2003) proposed material culture as a more inclusive, useful approach. Freedman and Stuhr (2004) described a revision of art curriculum that engages students in forms of popular culture, such as advertisements, film, digital video, video gaming, and interactive electronic environments, as well as work defined as fine art.

Scholars such as Hicks (2004) used the concepts of play and finite and infinite games as tools for re-envisioning art education. Hicks made the following comment: “Indeed, I believe that art education has an obligation to consider ways in which art and, more broadly, visual or material culture, affect and are affected by the broader social world in which it exists” (p. 286).
She further stated, “Social responsibility in art education presupposes a willingness to play” (p. 295).

Sweeney (2004) provided an analysis of simulation as it pertains to the Internet, artistic practices, and for the purposes of this article, art education, in the hopes of “practices that are socially relevant and technologically critical, that help us to think through current moments of unthinkable complexity” (p. 75).

A common thread shared by many of these visions of art education has lain in the recognition that social aspects are a fundamental part of how we come to know the arts and the impact of media and technological developments on art and society. In her description of social perspectives in art education, Freedman (2000) noted:

These perspectives in art education reflect a concern with issues and interactions of gender, race, ethnicity, sexual orientation, special abilities, and other body identities and cultures; socioeconomics, political conditions, communities, and natural and humanely-made environments, including virtual environments. (p. 314)

Within the vast realm of media and technology, video games have played a critical role in specifically shaping how our students learn and perceive the world. Roberts, Foehr, and Rideout (2005) made a key revelation in a study sponsored by the Kaiser Foundation; the study indicated that youth between the ages of 8-18 spend almost 6½ hours per day with media. According to Lantz (2003):

At the dawn of the 21st century, interactive systems surround us not just as the material reality of our lives but also as a key conceptual model for understanding the world and our place in it, just as mechanical systems did for the Victorians. (p. 11)

The Media Generation, Gaming, and Art Education

Computers, digital media, and video games have revolutionized the way young people today communicate and make meaning with the world. Although a divide between the quality and nature of access has persisted (Becker, 2000), new media’s presence has increased in the lives of young people today. According to Roberts, Foehr, and Rideout (2005):

More than eight in ten (83%) young people have a video game console at home, and a majority (56%) have two or more. About half (49%) have one in their bedroom, and just over half (55%) have a handheld video game player. (p. 36)

In addition, the study showed that young people between the ages of 8 and 18 are increasingly using more than one media at a time. This study also revealed that an increase in satellite TVs, in the number of DVD players in the home, and media located in the bedrooms of young people have helped to enhance media’s presence in the lives of young people today.
In this article, video games have been defined as games where typically a user or player interacts with a controller interface (joysticks or keyboards) to accomplish a series of tasks according to specified rules. Understanding game play has been fundamental to my discussion, and I have referred to Salen and Zimmerman’s (2004) definition of and comments about game play: “Game play clearly embodies the idea of play as free within a more rigid structure. The particular flavour of a game's play is a direct result of the game's rules” (p. 310). Further, “play emerges both because of and in opposition to more rigid structures” (p. 311).

Now, more than 80% of American households have at least one computer; new genres of computer games such as Massively Multi-player Online Games (MMOGS) have been created; the Internet has become accessible from a myriad of points; new platforms have been developed which allow for increased accessibility for gaming; and engagement and playability have been enhanced (Kafai, 2006). Johnson (2005) believed that gaming is both cognitive and physiological in nature. He described the gaming process as one that requires gamers to undertake a variety of complex learning tasks in order to get to the next level. Players typically have started a game by completing basic tasks; once a player has completed the task, he or she has moved on to the next task, with each new task becoming more complex. In order to fulfill each task, a player must make multiple decisions that will affect the final outcome(s). Gaming graphics and a desire to complete a narrative has drawn players in. Johnson noted, “In the game world, reward is prevalent. The universe is literally teeming with objects that deliver very clearly articulated rewards: more life, access to new levels, new equipment, new spells” (p. 16). Video games have been played through a range of platforms—video consoles such as Xboxes or Wii, handheld devices such as Game Boys, cell phones, and iPods—and they can be played singularly or through MMOGS. Shaffer, Squire, Halverson, and Gee (2005) offered the following remarks about video games: “They let people participate in new worlds. They let players think, talk, and act in new ways. Indeed players come to inhabit roles that are otherwise inaccessible to them” (p. 105). A myriad of genres has existed such as action, shooters, role-playing, situated learning, and simulation. Interactive games have been available for profit, and open-source games have been free. Video games have become a 10-billion-dollar industry that “is now the second largest industry in the United States, outstripping film and far surpassing books” (Johnson, 2005).

Entertainment and education have merged into what has been referred to as edutainment. Egenfeldt-Nielsen (2006) discussed the context of edutainment in the following manner:

Electronic Arts were first to use the edutainment label for video games when marketing the popular title Seven Cities of Gold in 1984.
Parents warmed to the combination of entertainment and education, preferring play, during which their children learned something. The term edutainment is fairly wide-ranging, with many games subscribing to the category. (p. 287)

Claims have been made about the educational value of video games that range from increasing problem solving and literacy skills to providing opportunities for students to test hypotheses. A report by the Federation of American Scientists (2006), sponsored by the Entertainment Software Association and the National Science Foundation, suggested that video gaming has several attractive features for education, such as higher-order thinking skills, scaffolding, and contextual bridging. The report outlined a plan to “harness the power of video games for learning” and called for research and development to be funded by government agencies, as well as private institutions. Frank Lantz (2003), Creative Director and co-Founder of Area Code, a company that makes Big Games (real-world, large-scale games), judged that video games have tremendous potential:

Games can inspire the loftiest form of cerebral cognition and engage the most primal physical response, often simultaneously. Games can be pure formal abstractions or wield the richest possible representational techniques. Games are capable of addressing the most profound themes of human existence in a manner unlike any other form of communication—open-ended, procedural, collaborative; they can be infinitely detailed, richly rendered, and yet always responsive to the choices and actions of the player. (p. x)

Although limited studies on video gaming and youth have been undertaken in art education, some art educators have recognized the role of new media in students’ lives and the need for research and instruction that relates to the growing media-based visual culture.

Freedman (2003) discussed the potential value of video games as a legitimate terrain for art educators. She stated, “the processes of production, visual characteristics, content, and processes of use involved in such games make consideration of their educational influences even more compelling” (p. 131). Jagodzinski (2004) contributed to the discourse about youth and new media through an analysis of youth fantasies and media culture, including video games, using a psychoanalytic Lacanian lens.

Bolin and Blandy (2003) recognized that video gaming might represent valid sites for research and learning in the arts, but they cautioned art educators against the violence and political bias in games such as State of Emergency (2002) and Ethnic Cleansing (2002). They advised that such games reinforce anti-game rhetoric and prohibit in-depth discussions about potential research in gaming and education. Racism, sexism, and violence have existed in the content of some games. For example, the player in Grand Theft Auto: San Andreas (Rockstar North, 2004) has assumed the role of Carl “CJ” Johnson,
who returns to the city of Los Santos (Los Angeles) in the 1990s and to his life as a gangster. The player and other gang members have undertaken a variety of missions from different points of view, including drive-by shootings. The role-playing elements to humanize the characters have been superficial in nature within this particular game in the Grand Theft series.

Bolin and Blandy (2003) pointed out that a lack of critical reflection time has been another key problem for players in many of these game genres. Referring to the video game Ethnic Cleansing, Bolin and Blandy commented: “Players of the game are not asked to critically examine the situation being depicted, but to only play a role in someone else’s imagined version” (p. 11). However, in spite of these obstacles, recent efforts within and outside of the gaming world have helped to shift the focus away from negative games toward games that are educational and which promote social agency and which encourage critical reflection.

With video games as a pervasive element in contemporary society, games designed for social change that use simulations, situated learning, or social realism have caught the attention of art education scholars. Freedman and Stuhr (2004) pointed out that new technologies are not only broadening content in art education but also are affecting how art teachers teach art and how students learn and engage with the arts. Art educators have recognized that for learning in the arts to have meaning, it must be interconnected with the lived lives of students. Johnson (2005) reminded us that gaming is about much more than simply tolerating chaos: “It’s about finding order and meaning in the world, and making decisions that help create that order” (p. 62).

Art has been a catalyst for transformative learning experiences that relate to students’ lived worlds. Frasca (2004) pointed out that games can encourage people to imagine change, and games for social change allow players to inhabit roles and situations otherwise inaccessible. Darfur is Dying (Ruiz, 2006) has invited players to imagine what it might be like to be living in Darfur, experiencing real-world humanitarian crises, and to make choices that have consequences. The proliferation of gaming consoles like Wii and Sony Playstation, as well as networked computers, have made video games a part of mainstream culture.

In the next sections, this article examines social reconstructionist art education approaches, theoretical issues like game schemas, including simulation, situated learning, and social realism, and video games for social change like Darfur is Dying and their potential for learning that is reconstructive and interconnected with students’ lives. This research takes up Hicks’ (2004) charge that art educators should consider how art and visual or material culture affects and is affected by the larger world.
Social Reconstructionist Theory and Art Education in Visual Culture

Social reconstructionist art education has recently regained attention. A special issue of *Studies in Art Education* in 1994 was devoted to exploring this topic. Freedman (1994) explained its roots: “It became popular during the Great Depression when educators such as Harold Rugg and George Counts were considering the possibilities of a utopian education” (p. 131). Freedman (2000) returned to looking at social reconstructionist art education at the beginning of the 21st century.

Contemporary scholars in art education have embraced social perspectives in art education as well (Chapman, 1978; Chalmers, 1996; Freedman, 2000). Social reconstructionist art education has been reflected in contemporary art education texts today, such as *Art for Life*, a textbook by Anderson and Milbrandt (2004). In order for art in the 21st century to be meaningful to students, it must be interconnected with their world. Gablik (1991) believed that there were two types of postmodernism: deconstructionist and reconstructionist. She promoted approaches to art that are reconstructive as necessary for overcoming the emptiness of modernism. Gablik described a goal of reconstructionists in art as “trying to make the transition from Eurocentric, patriarchal thinking and the ‘dominator’ model of culture toward an aesthetics of interconnectedness, social responsibility and ecological attunement” (p. 22). Gablik’s reconstructionist view of art provided a sense of optimism for art education that was perceived as lacking over a decade ago by Neperud (1995), who viewed most postmodern art as deconstructive and isolating.

A reconstructionist approach to teaching art has led to meaningful, transformative art education, where students recognize art as existing within culture, rather than alongside culture and where art can be a catalyst for change. Today, some youth have been interested in making art that reflects their lives and which can affect change. Yet, a debate has continued among art educators regarding the role of the political and social in art education curriculum as reflected in a 2006 NAEA electronic mailing discussion. Views shared through the discussion ranged from a fear of indoctrination—the belief that art is politically neutral—to the belief that art is interconnected to life. Some art educators like Ciganko (2006) adhered to the position that art education should focus on content and issues that are non-controversial, in order to protect children’s innocence, or to the view, like Keller (2006), that art is separate from politics. Darts (2006), however, subscribed to an alternative position. He remarked:

I continue to be perplexed that many members of our higher education community are still asking what social and political issues have to do with art. This clearly speaks to the very real disconnect between contemporary art education practice and the contemporary
art world. It also highlights the divide between our curriculum and our pedagogical obligations as educators to provide students with the intellectual and creative tools to interpret, understand and participate in an increasingly globalized and complex visual culture.

In order to provide students with the tools to which Darts referred, tools that will allow them to fully participate in a complex visual culture, a look at gaming research may inform our field. The next section of this paper provides insights into what we know about the media generation and gaming.

**Video Gaming Theory**

Although video games have been around for about 40 years, theoretical texts such as *The Video Game Reader* by Wolf and Perron (2003) have only recently been published. Theories of play, pleasure, narrative, and other forms of representation that are specific to computer games have works still being composed. Arnseth (2006) provided a helpful perspective on research about video games, dividing research about gaming into two categories.

The first category fell under what Arnseth referred to as *playing to learn*, focuses on adapting or integrating game characteristics to enhance learning and motivation, and has been grounded in cognitive theoretical frameworks (Gee, 2004; Squire, 2006). This type of research has become problematic when cognition is conceptualized as generic, decontextualized knowledge or skills. Games like *SimCity* (1989), for example, have engaged players in building cities and learning about urban planning, which can develop a student’s strategic thinking and planning skills. However, as Arnseth also pointed out, players also have learned how to manipulate people, so equally important are how games are used and for what purpose.

The second category of research was referred to by Arnseth as *learning to play* and focused either on embedding game features into learning environments to enhance learning or on the video game play in and of itself, which is linked to cultural, social, material, and visual contexts of learning. Simulation, situated learning, and social realism have been game schemas that have shaped serious game initiatives and games designed for social change, which will be discussed next. This latter category of research and schemas has held possibilities for art educators.

**Simulations**

Though simulations are not new to art educators, simulations in cyberspace have been recent phenomena. Akilli (2007) explained that the line between games and simulations are blurred, but some distinctions exist. Simulations have been non-linear, unlike many games where players answer content-based questions and either move on or do not move on, depending on the answer. Simulations have required players to engage in serious issues that involve relationships and that require responsibility and have consequences, based on prior decisions. Salen and Zimmerman (2004), however,
viewed all video games as simulations of one sort or another and commented that, “The concept of simulation lies at the intersection of representation and dynamic systems. As simulations, games create representations, but they do so in a very particular way: through the process of play itself” (p. 422). Simulation has offered a strategy for introducing complex issues into the classroom. It has had a long history within the U.S. military, beginning with the Link Trainer (flight simulators) in 1929, separate from the commercial video gaming industry, and which developed into what Lenoir and Lowood (2002) refer to as the “Military-Entertainment Complex.”

Gee (2007, as cited in Johnson, 2007) reasoned that video games model perceptual simulations that exist in the brain and allow humans to process information: “Basically, how we think is through running perceptual simulations in our heads to prepare us for the actions we’re going to take…. By modeling those simulations, video games externalize how the mind works” (p. 72).

The decision-making which simulation games invoke has allowed students to experience the consequences of their decisions as the exercise unfolds, thereby increasing strategy building and critical thinking skills. Squire (2002) advised educators that what is most important about simulations are the following elements:

• How they are used.
• How they are related to students’ needs.
• How they are interconnected to students’ lives and the larger community.

Squire remarked:

The research on games and simulations in education cautions against over exuberance about the potential of digital games to transform education. In using a game such as SimCity, minimally, there needs to be a close match among desired learning outcomes, available computer and supporting human resources, learner characteristics (such as familiarity with games’ conventions), “educational” game play, and potential supplementary learning experiences. Fortunately, one can imagine creating instructional resources around a game like SimCity or Civilization that pushes students to think about their game-playing more deeply. (http://www.gamestudies.org) (p. 19)

Frasca (2004) offered insights about simulation as it applies to video games and social and political issues. He raised the question, “Can simulation be used in video games to focus on political and social issues to raise a player’s consciousness and critical thinking?” (p. 1). Frasca believed that many video games to date are immersive and narrative in form. He stated that narratives are semiotic representations, while video games “rely on simulation, which is understood as the modeling of a dynamic system through another” (p. 2).
He suggested a shift away from thinking about video games as narratives that are static, an Aristotelian notion.

Frasca suggested using techniques grounded in *Theater of the Oppressed* (1971), created by Brazilian dramatist Augusto Boal in the 1970s. Boal’s theatre and simulation techniques have been based on Paulo Freire’s *Pedagogy of the Oppressed* (1970) as well as grounded in Bertolt Brecht’s theater techniques, which tear down the “fourth wall” in theater, allowing actor and spectator to become active participants in a play. Such has been the case with Boal’s Forum Theater technique. Frasca noted that for Boal, the purpose of this type of theater is not to produce a beautiful, pleasing play but rather a production that becomes a tool, a goal for critical discussions. Frasca used the Forum Theater technique as a model for video games, describing his vision in this manner:

Forum Videogames could work as a feature available inside a bigger “Videogames of the Oppressed” online community. It would be targeted to a homogenous small group—for example, a class of high school teenagers—coordinated by a moderator. Any participant—who will be referred to as the ‘protagonist’—would be able to start a forum. The protagonist would be able to design one or a series of videogames where she would try to simulate a problematic situation that she is trying to deal with. The process of videogame design would be done by modifying preexistent templates based on classic videogames (*Space Invaders, Street Fighter, Pac-Man*, etc.).

**Situated Learning**

Researchers like Shaffer, Squire, Halverson, and Gee (2005) suggested, “The virtual worlds of games are powerful because they make it possible to develop situated understanding” (p. 106). Situated understanding or learning has required doing, and through the gaming process, a player has been given essential information to solve a problem or set of problems (Dede, 2005; Gee, 2006). Egenfeldt-Nielsen (2006) noted, “We can interact, challenge the game, and over time build up a more accurate picture of an area” (p. 201).

**Social Realism**

Galloway (2004) provided insights about social realism, which he believes require “congruence between the context of reality in the game and with the context of the player.” Galloway further stated:

One of the most central theoretical issues in gaming is how and in what way one can make connections between the gaming world and the real world, both from the inside outward in the form of affective action, and from the outside inward in the form of realistic representation. In previous theories of visual culture, this is generally referred...
to as the problematic of representation. But in gaming the concept of representation does not account for the full spectrum of issues at play. (p. 4)

A shift in the type of games that have been designed has taken place, and a growing number of video games have been designed with a decidedly social character and have used aspects of situated learning, simulation, or social realism. Blogs and online organizations such as Games for Change, whose primary purpose is to support individuals and organizations that use video games for social issues, have been formed to support social genres of gaming. For example, Earthquake in Zipland (2007) is a game designed for students grappling with divorce, and it represents an emerging genre that uses narrative, situated learning, and simulation in order for players to embrace the concept of social responsibility.

**Serious Games and Games for Social Change Initiatives**

Today, video games immerse young people in a world or situation and ask them to solve complex problems. Serious Games and Games for Social Change are two such initiatives. The Serious Games initiative and games such as Peacemaker (2006) and Darfur is Dying aim to encourage critical reflection and social action, an aspect missing in earlier games. In her speech on Capitol Hill on May 24, 2006, Ruiz (2006), creator of *Darfur is Dying*, spoke about the potential of video games to affect change:

---

*Darfur is Dying*, 2006 (Screen Capture image, MTV University).
Interactive gaming technologies are not often associated with critical thinking or constructive messages in the general public’s mind; however, for a growing number of young people, activists, and students today, it is a logical medium for rigorous communication and social change. With its ability to assemble engaged, disparate individuals in the same virtual space, it shortens distances between us both physically and methodologically. (Google Video)

Whether in Iraq, Afghanistan, or the Middle East, we have lived in a world where complex conflict requires informed, creative solutions. *Peacemaker* has been designed as a video game to introduce students to the Israeli-Palestinian conflict, for example. The game has inverted the war model and has integrated conflict resolution as a tool to encourage players to understand both sides of the conflict (Brown, 2006). *Peacemaker* piloted in 2005 in a classroom environment at Carnegie Mellon in Pittsburgh, Pennsylvania, and in Doha, Qatar, via video conference, allowing the producers to obtain feedback from student players. This game has required players to assume the role of the Israeli prime minister or the Palestinian president, who have to make difficult choices based in real-time events that are occurring. Scenarios such as the one described below might unfold:

A Palestinian suicide bomber blows up a bus, leaving the newly elected Israeli prime minister to puzzle over a response. A missile strike could ease security fears or prompt more violence. A diplomatic approach might anger Israelis, leading to an assassination plot. (Associated Press, 2006, p. 1)

*Darfur is Dying*, which is a narrative-based simulation game designed for college students, encourages players to deal with conflict and solve problems through the perspective of a displaced Darfurian living in a refugee camp in Sudan. Players can become a 10-year-old boy named Deng, in blue shorts and off-white shirt, and forage for water under the threat of death by the Janjaweed militias. If captured, players then decide whether to attempt to forage for water again or to take different action by clicking on a link to write a letter to President Bush; another link takes players to other links to educate themselves about the conflict. The aim of the game is to provide gamers an opportunity, through simulation, to consider what it might be like to be Deng and the challenges he faces as a displaced child. The reconstructionist educational character of *Darfur is Dying* is what makes it unique from other games.

Susana Ruiz (2006), director of *Darfur is Dying*, has considered the complex issues of genocide and the crucial importance of context to meaning in the design of the game. Bits of contextual information were purposively interwoven into the game so as not to overwhelm the player. Ruiz has viewed the game as an alternative to other media forms which students may not find...
She also has seen the potential for the game to evolve into a multi-player format. *Darfur is Dying* has received an enormous response. More than 800,000 people have played the game over 1.7 million times in the first 4 months of its launch. Of those, tens of thousands have participated in the “activist tools” woven into the gameplay—such as sending emails to friends in their social networks inviting them to play the game and become informed about Darfur, as well as writing letters to President Bush and petitioning their Representatives in Congress to support legislation that aids the people of Darfur. (Ruiz, 2006, Google Video)

*Darfur is Dying* gained a lot of attention for its human rights approach, but more examination of the playing process is required. Effecting change takes on many forms. For some students, for example, playing *Darfur is Dying* creates an awareness that was lacking; for others, it prompts a letter to a legislator, as Ruiz mentioned above; and for some, it prompts action on a grander scale.

**Video Games: Possibilities for Pedagogy**

Video games and gaming have remained largely unexamined by art education scholars. Additional research is necessary to understand the role of new media and youth, particularly in regard to video games like *Darfur is Dying*, and art education that is reconstructionist. Future studies should try to respond to questions such as the following:

1. “How do art teachers who teach within a social reconstructionist lens use video games in art classrooms?”
2. “Is the playing structure single- or multi-player?”
3. “How do art educators help students connect game content on subjects as complex as the conflict in the Middle East or genocide beyond the video screen?”
4. “How is meaning in video games negotiated among students and connected to broader societal contexts?”

In order to prepare students for the challenges and demands of the 21st century and to fill the gap between our curriculum and our pedagogical obligations described by Darts (2006) earlier in this article, the rhetoric that views video games as only being violent, sexist, and racist is no longer an option. Art educators who wish to embrace new media have several options to consider. Situated learning and simulations like *Darfur is Dying, Peacemaker* (2007), *Global Conflicts: Palestine* (2007), and other games can be integrated with newspaper accounts of the conflict, artwork, and other components of a curriculum fostering a reconstructionist art education. Frasca’s (2004) simulation ideas based on theater techniques have potential, even though the level of programming knowledge and skill required of most art educators or students to engage in such simulations are problematic at the present
time, and the “classic” video games he suggests assume ideologies that are not neutral. Also, gaming tools like *Zillions of Games* (1998) provide art educators with another creative option—to design learning systems to match the needs of their students and relevant societal issues.

Squire (2002), an Assistant Professor in Educational Communications and Technology at the University of Wisconsin-Madison, called for naturalistic studies to learn, “how and why people play games, and what gaming environments are like” (p. 6). Scholar and art educator Kerry Freedman (1997) recognized the power of images and society’s shift from a text-based society to a complex visual culture that requires art educators to help students navigate their way through its complexities when she stated:

To do this, our classrooms must be places where images of all types can be discussed, debated, analyzed, generated, refined, and recycled. In such an environment, students can develop the power to contribute constructively to the visual culture that enriches their world. (p. 11)

Our classrooms should be places where not only images but also new media forms like video games are discussed, debated, analyzed, generated, refined, recycled, and played.

**References**


Ciganko, R. (2006, September 27). Re: gun violence. Message posted to National Art Education Association electronic mailing list, archived at highered@naealistserv.org


