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Personalizing and decolonizing general education: A case study in gamifying global art history curriculum

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Abstract: This study explores the transformation of general education art history courses at a liberal arts college, shifting from Eurocentric surveys to a decolonized, gamified, and student-centered curriculum. Through a longitudinal mixed-methods design, the research evaluates the integration of global narratives and innovative teaching strategies to enhance student engagement and global competencies. Data from pre- and post-implementation surveys with faculty, students, and instructional designers demonstrate significant improvements in student satisfaction, cultural openness, and engagement with global art. Challenges include navigating demographic skews, addressing the complexity of gamified structures, and refining assignment instructions. Findings highlight the value of curriculum redesigns that promote inclusivity, flexibility, and active learning, offering a framework for advancing general education in a globalized academic landscape.

Keywords: general education; curriculum decolonization; personalized learning; global art history; gamification

1. Introduction

General education (GE) courses that emphasize global advocacy, cultural diversity, and intercultural understanding have increasingly been recognized as pivotal in preparing students for an increasingly interconnected world. These courses are fundamentally rooted in the need for inclusivity and aim to provide a more comprehensive understanding of global perspectives within the discipline. As such, they equip students with critical competencies essential for global citizenship and collective well-being, such as examining global issues, appreciating diverse perspectives, and engaging across cultures [1,2]. Beyond mere knowledge acquisition, these courses seek to cultivate empathy and awareness, actively challenging stereotypes and biases that perpetuate social divisions [3,4]. The realization of these educational outcomes often hinges on pedagogical innovation that ensures the content remains relevant and engaging for students with varying cultural and academic backgrounds [5–7]. The COVID-19 pandemic presented unique challenges but also opened opportunities to re-evaluate and restructure courses to better serve diverse student populations and prepare them for professional realities. This period of disruption underscored the critical importance of developing essential transferable, durable or power skills such as teamwork and effective communication, which are vital for success in the contemporary workforce. This is increasingly relevant in an era marked by the rapid advancements in artificial intelligence [8].

This shift emphasizes not only the adaptation of educational strategies to include more interactive and flexible learning models but also the integration of digital tools that can enhance the educational experience while fostering these essential skills [9]. As higher education institutions continue to navigate post-pandemic realities, the lessons learned can inform ongoing efforts to enhance the inclusivity and effectiveness of general education courses, ensuring they are more aligned with the needs of a global and diverse student body [10]. This approach not only equips students to excel in a globalized context but also significantly enriches their educational journey, offering them essential tools to critically and empathetically engage with the diverse world around them.

Among the various GE subjects, art history has long been utilized to assess student knowledge of human diversity, promote global citizenship, and broaden global perspectives [11]. By integrating these elements, art history courses serve as crucial platforms for fostering an in-depth understanding of cultural plurality and interconnectivity, essential for nurturing informed and globally aware citizens [12]. Yet, at the same time, the evolution of art history as an academic discipline has been heavily influenced by a Eurocentric perspective, often sidelining the diverse artistic contributions from non-Western cultures. This exclusivity in mainstream narratives reflects a broader societal tendency where history is often “written by the victors”, resulting in a skewed representation of artistic traditions and marginalized voices [13]. For example, Howard Zinn [14] repeatedly foregrounded the importance of acknowledging the experiences of oppressed groups, emphasizing that significant change in historical narratives must start with the historians themselves. This paradigm highlights the need for art history to transcend its traditional Eurocentric boundaries and incorporate a more global perspective.

The period between the fourth and fifteenth centuries CE, a crucial era in the development of art, produced dominant systems of faith and artistic traditions that shaped foundational institutions such as monarchies and universities and influenced the architectural layout of major cities like Paris and Rome [15]. However, the traditional art history curriculum often overlooks contributions beyond Western Europe, a gap that underscores the necessity for a more inclusive approach that not only incorporates diverse artistic traditions but also reframes existing narratives to embrace a global perspective [16]. As such, recent discussions within the discipline stress the need for a shift towards incorporating global art history, which involves transcending parochialism seen in methodologies that isolate art history along Euro-American lines [17–19]. Ongoing efforts in higher education seek to address the historical neglect of marginalized voices in art, including revisiting curriculum structures, enhancing course offerings to reflect anti-racist and intersectional perspectives, and participating in equity training [20–22]. Such actions are pivotal in rethinking traditional art history survey courses, aiming to foster a more equitable and comprehensive understanding of the vast spectrum of artistic expression across cultures and time periods.

Moreover, art history gateway courses must address both institutional concerns, such as reducing DFW (Drop, Fail, Withdraw) rates and achieving learning outcomes like fostering global advocacy, and broader educational challenges [23]. Innovative strategies like gamification and personalized learning are increasingly employed to

enhance student engagement and allow customization of the learning experience, making content more accessible and relevant to diverse academic interests [24,25]. However, redesigning GE courses extends beyond integrating diverse perspectives. Prominent challenges in this initiative include overcoming financial barriers associated with educational resources, ensuring equitable assessment practices, and dismantling the historical dominance of Western narratives in the curriculum. Efforts to implement Open Educational Resources (OER) and frameworks like Universal Design for Learning (UDL) are among the strategies proposed to address these challenges, aiming to create a more inclusive and equitable educational environment [26,27]. Implementing such pedagogical shifts requires careful design and evaluation to ensure that both students and instructors can adapt effectively while maintaining the academic rigor of the curriculum [28].

Along with these considerations, the incorporation of personalized learning into curriculum delivery and assessment is increasingly recognized as essential for addressing the needs of contemporary learners in higher education [29]. Personalized approaches consider individual differences in student learning styles, preferences, and goals, tailoring the educational experience to foster engagement and deeper understanding [30,31]. Strategies such as gamification align well with these goals, offering students opportunities to interact with course content through dynamic, game-like frameworks that encourage active participation and autonomy [32]. Gamified structures provide students with agency over their learning pathways, fostering engagement and motivation, which are often cited as critical challenges in traditional higher education environments [33,34].

However, evaluating the success of such curricular innovations requires more than isolated departmental feedback or single-term data collection. A comprehensive assessment must include longitudinal data and integrate metrics from institutional learning outcomes and attributes, such as general education benchmarks and graduate competencies [35,36]. Broader datasets enable institutions to understand how these innovations impact student engagement, retention, and skill development over time and across disciplines. The inclusion of institutional data, such as those tied to graduate attributes like global advocacy, provides a robust framework for evaluating the broader implications of redesigns [37]. Moreover, aligning assessment practices with personalized learning and gamification requires innovative methodologies. These include formative assessments integrated into gamified frameworks, student self-assessment to foster metacognitive skills, and institutional data comparisons to measure changes in learning outcomes comprehensively [38,39]. Such an approach ensures that curricular reforms are not only effective within a single classroom but also align with institutional goals, preparing students to meet broader societal and professional challenges.

In light of these considerations, this initial study examines the redesign of gateway art history courses at a small liberal arts college in the Midwest. The research explores the transition from a Western/non-Western dichotomy to a decolonized, globally integrated framework and the incorporation of gamified, student-driven learning pathways. This study is structured as a longitudinal analysis that spans two academic years, beginning with the initial curriculum redesign process in the Spring of 2024 and extending through to the end of the Fall 2024 semester when the revised

courses were fully implemented. During this period, comprehensive data were collected at multiple points: baseline data were gathered from existing courses before the redesign, immediate feedback was obtained after the initial implementation in the Spring, and follow-up data were collected at the conclusion of the first full run of the new courses in the Fall. The methodology employed included a mix of qualitative and quantitative instruments: surveys tailored to gauge student engagement and faculty perceptions, analysis of academic performance data, and assessment of the Global Advocate attribute as a measure of the effectiveness of the global perspective integration.

The significance of the results from this study lies in their potential to inform broader educational practices. By evaluating the impact of a decolonized and personalized curriculum, the research provides insights into how such approaches can enhance student engagement, facilitate deeper learning, and promote a more inclusive understanding of global art histories. Moreover, the challenges identified in implementing a gamified, flexible learning structure contribute to the ongoing discourse on educational reform, particularly in the context of general education courses designed to serve diverse student bodies. These findings underscore the importance of adapting educational strategies to meet the evolving needs of students and the imperatives of a globalized educational framework.

2. Literature review

Since the onset of the COVID-19 pandemic in 2020, general education (GE) in higher education has undergone substantial shifts, necessitated by unprecedented disruptions to traditional teaching and learning frameworks. The rapid transition to remote learning exposed systemic vulnerabilities while simultaneously creating opportunities to reconsider and redesign curricula to meet contemporary student needs. The pivot to digital platforms brought about an increased focus on integrating technological tools and flexible learning pathways, aimed at fostering equitable access and sustaining student engagement amid global challenges [40]. As institutions adapted, educators began exploring innovative strategies, including hybrid models, gamified pedagogies, and personalized learning approaches, to enhance the relevance and effectiveness of GE courses [41].

GE courses, often perceived as gateways to broader academic and professional competencies, have faced intensified scrutiny regarding their ability to deliver measurable outcomes [42–44]. The pandemic underscored the need for these courses to be academically rigorous, adaptable, and inclusive, particularly in fostering global advocacy and intercultural competencies [45,46]. These challenges have prompted educators and institutions to reimagine GE curricula, emphasizing the development of critical skills such as global competence, empathy, and innovation in increasingly digital and interconnected learning environments [47].

Efforts to foster such power skills as intercultural competence through GE courses have demonstrated the value of integrating virtual and experiential learning strategies to enhance inclusivity and relevance. For example, virtual global learning initiatives during the pandemic expanded the scope of intercultural engagement, allowing students to develop competencies through virtual exchanges and

collaborative projects [48]. Such strategies ensure that students gain not only academic knowledge but also the interpersonal and cross-cultural skills required in diverse professional and societal contexts [49]. Moreover, innovative pedagogies like service-learning and cultural partnerships have been shown to enhance student understanding of global issues and their roles as active global citizens. These approaches offer immersive experiences that facilitate the development of intercultural communication skills, enabling students to navigate the complexities of a multicultural world [50,51]. These examples demonstrate that well-designed GE courses can cultivate transferable skills such as teamwork, critical thinking, and cultural awareness, which are increasingly valued in the modern workforce [52].

In addition to fostering the development of these skills, the incorporation of flexible curricula and alternative assessment strategies has also been shown to better address diverse student needs, thereby reducing drop, fail and withdraw (DFW) rates [53,54]. Flexibility in assessment, such as allowing students to choose how to demonstrate their knowledge through various formats, has been particularly effective in fostering higher engagement and academic performance [55]. For example, flexible assessment regimes that permit students to weigh their assignments differently or choose between multiple task formats enable them to take ownership of their learning process, which is a critical factor in improving academic outcomes [56]. Additionally, student feedback indicates that such flexibility reduces stress and creates a more supportive learning environment, helping students manage their academic and personal responsibilities more effectively [57].

Flexible learning models that emphasize personalized educational pathways have also been associated with improved student satisfaction and reduced attrition rates. For instance, Zurich University of Applied Sciences' "FLEX" program, which incorporates blended learning with reduced classroom time and enhanced e-learning environments, demonstrated equivalent exam performance compared to traditional formats, with positive student feedback [58]. Similarly, flexible learning approaches implemented in large undergraduate classes have shown that giving students the ability to tailor their assessments promotes self-regulated learning, engagement, and academic achievement [59,60]. Moreover, flexible education models address institutional goals by equipping students with critical skills such as self-regulation, adaptability, and problem-solving, all of which are essential in the contemporary complex workforce. Programs like the flexible learning initiative at Griffith University emphasize a student-centered approach that integrates multiple teaching and learning modalities to accommodate a variety of learning styles and access needs. The use of digital tools to support flexible education not only enhances accessibility but also allows educators to meet broader institutional objectives of inclusivity and equity [61].

The transition to digital and hybrid learning formats underscores the critical importance of student agency in fostering motivation and improving academic outcomes. Studies affirm that providing students with choices in content engagement significantly enhances their sense of ownership and interest in learning, leading to better academic performance [62]. Hybrid formats, which combine online and face-to-face components, have shown particular promise in balancing flexibility and interaction. For instance, research indicates that students in hybrid courses often achieve comparable or superior learning outcomes to those in traditional formats,

highlighting the potential of such models to maintain rigor while offering greater adaptability [63]. Additionally, hybrid approaches encourage critical thinking and self-regulated learning by allowing students to tailor their engagement based on individual preferences and needs [64].

Digital tools also play a pivotal role in facilitating agency by offering personalized learning pathways and opportunities for collaboration. For example, game-based and interactive online learning platforms provide students with varied choices for content exploration, enhancing their motivation and engagement [65]. This is particularly relevant in contexts where students must balance academic and personal responsibilities, as the flexibility inherent in digital and hybrid formats allows them to manage their time more effectively [66]. Furthermore, studies on hybrid and online learning environments have consistently shown that such models promote inclusivity by catering to diverse learning styles and accessibility needs [67,68].

However, successful implementation of digital and hybrid formats requires careful consideration of design and delivery. Educators must ensure that the integration of digital tools aligns with pedagogical goals and supports meaningful learning experiences. Research suggests that hybrid models are most effective when they incorporate elements of interactivity, such as collaborative projects and personalized feedback mechanisms, which foster a deeper connection to the material. In addition, providing students with clear guidelines and structured opportunities for self-regulated learning is essential to maximize the benefits of these formats [69].

At the same time, the adoption of personalized learning and gamification strategies in higher education has consistently demonstrated positive impacts on student engagement, motivation, and performance. Personalized learning tailors educational experiences to individual preferences, leveraging adaptive technologies to accommodate diverse learning styles and paces. Studies have shown that this approach enhances academic performance, particularly when combined with gamified elements that incentivize participation through rewards, challenges, and interactive activities [70]. Gamification complements personalization by embedding game mechanics such as leaderboards, badges, and progress tracking into learning environments, fostering a sense of agency and accomplishment that aligns with contemporary learner expectations [71].

Research further suggests that personalized gamified learning experiences outperform generic approaches in terms of behavioral and emotional engagement. For example, studies in programming and computer science courses have shown that students in personalized gamified environments exhibit greater motivation and deeper engagement, resulting in higher academic achievement [72]. Additionally, gamified strategies have proven effective in addressing common challenges in higher education, such as attrition rates and lack of motivation in online or hybrid learning contexts [73]. However, the successful implementation of these approaches requires careful consideration of the specific needs and characteristics of student populations. Personalized gamification must account for individual learner traits, including cognitive styles, personality, and intrinsic motivations, to optimize its efficacy [74]. Furthermore, the effectiveness of these strategies should be evaluated through robust and longitudinal methodologies that go beyond immediate academic outcomes to

assess broader institutional metrics, such as alignment with general education goals and graduate attributes [24].

The redesign of general education courses, particularly in disciplines such as art history, emerged as a pivotal case study for examining these broader trends. Traditional art history surveys, which often dichotomized Western and Non-Western content, faced growing criticism for perpetuating colonial perspectives and limiting their relevance in a globalized context [75]. The integration of global narratives and employing gamification has been seen to create more engaging and inclusive frameworks that resonate with contemporary learners [76,77]. These efforts aim to address disciplinary imbalances, foster inclusivity, and engage students with a broader spectrum of art historical traditions. One such approach was undertaken by an Australian university, which implemented a technology-enabled, globalized curriculum for its undergraduate art history courses delivered across multiple locations. The initiative used blended learning methods, integrating face-to-face workshops, online content, and culturally adaptive resources. This model emphasized flexibility and localized content delivery to create meaningful global learning environments, demonstrating improved student engagement and contextual understanding of art history across diverse geographical regions [78].

At Leiden University in the Netherlands, the art history program adopted a global approach by restructuring its curriculum to introduce three primary areas of focus: the art and material culture of non-Western civilizations, the intercultural exchanges shaping art history, and theoretical reflections on comparative art history. This framework allowed students to critically engage with the interconnectedness of global artistic traditions, highlighting mutual influences rather than isolated developments. The program reported enhanced critical thinking and greater appreciation for non-Western contributions among students [79].

In the United States, studies analyzing efforts to integrate global art history at entry levels identified gaps in institutional readiness and pedagogy. A review of 91 art history programs revealed that while many have diversified their course offerings, foundational courses often lack integration of local histories and global narratives. Addressing this challenge, programs adopting a world art history perspective have encouraged critical dialogue about the canon and its pedagogical implications, with outcomes suggesting that students benefit from curricula emphasizing diverse and inclusive art historical perspectives [80].

These redesigns have also highlighted the importance of employing innovative pedagogical tools, such as gamification and project-based learning, to sustain student engagement. For instance, the integration of student agency in designing assignments—choosing between research projects, multimedia presentations, or virtual exhibitions—has been shown to increase motivation and improve learning outcomes [81]. Furthermore, the inclusion of institutional general education data and graduate attributes in evaluating these curricular changes ensures that their impact extends beyond the classroom, aligning with broader institutional goals of global advocacy and intercultural competence. However, the assessment of such innovations required a shift from insular departmental evaluations to broader analyses, encompassing institutional general education metrics and graduate attributes such as global advocacy [82]. Building on these insights, this study examines the impact of

integrating personalized learning and gamification into redesigned art history survey courses at a liberal arts college. By adopting a longitudinal approach that incorporates institutional data, course designer, instructor and student feedback, the research aims to evaluate the broader implications of such pedagogical innovations. This comprehensive perspective seeks to contribute to the discourse on curricular reform, emphasizing the importance of aligning educational strategies with institutional goals for fostering global advocacy and intercultural competence.

3. Gateway course redesigns

The transition towards a more inclusive and global art history curriculum marks a significant evolution in the discipline, acknowledging the complexity of art as a universal reflection of human experience while actively dismantling the historical biases that have long defined the field. This holistic approach equips future generations of art historians with the critical tools necessary to engage with art in a way that values the interconnected and diverse array of global artistic heritage. Such a curriculum is essential for preparing students to thrive in a globalized world, enabling them to analyze, appreciate, and advocate for a broader and more inclusive understanding of art history.

This commitment to inclusivity and global perspectives is exemplified in the recent redesign of art history gateway courses. Traditionally, these courses separated Western and Non-Western content, often prioritizing Eurocentric narratives and isolating artistic developments from their global contexts. The revised curriculum adopts a more integrative approach, presenting global art history as a dynamic interplay of simultaneous developments across the world. By reframing the study of art history to emphasize cultural interconnections and shared influences, the new structure not only enriches the academic experience but also fosters a deeper understanding of how artistic traditions have evolved in dialogue with one another throughout history. The following section outlines this transformation, highlighting the shift from the earlier structure to the innovative, global perspective now at the heart of the curriculum.

3.1. Previous survey structuring

The previous structure of the art history survey courses was established in 2015 and reflected a traditional division of Western and Non-Western content. Initially, the curriculum comprised a single survey course that covered Western Art from Prehistory to World War II. However, recognizing the need for greater depth and specificity, this course was split into two distinct sections: ARTH 22200 History of Western Art to 1300 and ARTH 22400 History of Western Art from 1300, each focusing on different chronological eras and geographical regions. The division allowed for a more detailed exploration of Western art's evolution, addressing the chronological progression from the prehistoric period through the Middle Ages in the first course and from the Renaissance to the twentieth century in the second.

In 2016, ARTH 22600 History of Non-Western Art was introduced to cover regions and artistic traditions that had been historically overlooked. This course offered students an introductory survey of the art and architecture of Asia, Oceania,

Africa, the Middle East, and Native North and South America. Its focus on socio-political, religious, and cultural contexts provided a broader perspective, encouraging students to understand the significance of non-Eurocentric movements and their contributions to the global artistic continuum.

Each course adhered to a standardized pedagogical structure, regardless of delivery format—whether online, hybrid, or face-to-face. A typical class session consisted of a lecture focused on a specific geographical location and chronological era (e.g., 15th-Century Italian Art), followed by a discussion and a quiz to reinforce the material. The courses also incorporated a range of assessments, including a Formal Analysis paper, a midterm examination, and a final examination. These exams tested students on three critical components: vocabulary, artwork identification, and socio-historical analysis through comparisons.

The survey structure emphasized disciplinary fundamentals, such as the relationship between art, society, culture, religion, and politics, while utilizing major works of art and architecture to illustrate these connections. This approach provided students with a comprehensive understanding of the historical and cultural significance of artistic movements across time and space. Additionally, the inclusion of modern tools like virtual reality headsets in select courses aimed to enhance engagement and provide immersive learning experiences.

While the previous structure succeeded in delivering foundational knowledge and promoting academic rigor, it also reflected the limitations of a compartmentalized approach. The separation of Western and Non-Western content, coupled with the focus on specific geographic and chronological contexts, often reinforced Eurocentric narratives and isolated artistic developments. These issues underscored the need for a more integrated and inclusive curriculum that could present art history as a global, interconnected phenomenon. This realization set the stage for the comprehensive redesign of the gateway courses to align with contemporary educational priorities and foster a more holistic understanding of art history.

3.2. New global surveys

Initiated in Spring 2024, the project to redesign traditional art history courses into an integrated global curriculum was led by a faculty member, the Undergraduate Program Coordinator, alongside three graduate students. This initiative transformed ARTH 22300, ARTH 22500, and ARTH 22700 into courses that weave together global narratives, emphasizing the interconnectedness of art history beyond traditional Western-centric models. This redesign aimed to decolonize the curriculum and engage students in a broader, more inclusive exploration of global art history, setting a new standard for evaluating student engagement and learning outcomes in the context of global interconnections.

ARTH 22300 - Global Art History I: Rise of Cities and Empires
Course navigation plan

The grade that I want to earn this semester is an: ____
In order to get this score, I need to earn the following points: ____
To earn those points, I am going to complete the following assignments:

Attendance and Participation: ___/70pts (Online: 8xA&P grade entries, 10 pts each, lowest 1 score will be dropped)
Notes: ___/198pts (26xNotes grade entries, 9 pts each, lowest 4 scores will be dropped)
Quizzes: ___/80pts (14xQuizzes grade entries, 10 pts each, lowest 6 scores will be dropped)
Writing Assignments: ___/100pts (4xWriting Assignments grade entries, 50 pts each, lowest 2 scores will be dropped)
Major Assessments: ___/200pts (3xMajor assessment grade entries (1x Formal Analysis Paper, 2xExams), 100 pts each, lowest 1 score will be dropped)
***Formal Analysis Paper:** ___/100pts (All students must complete the formal analysis paper to pass the class, the score for this assignment in the Major Assessments category will not be dropped)
Self-Guided Explorations: ___/ 126 pts recommended, up to 378 points possible
-recommended pace, 9 SGE pts per module, but up to 27 SGE pts per module possible

Smarthistory reading or video response – 3 points

Podcast or Documentary response – 5 points

Academic article response – 8 points

Figure 1. Global art history scorecard.

The new curriculum structure adopted a gamified and personalized approach to learning, where students could choose assignments to accumulate points at their own pace, thus promoting agency and self-directed learning. Students track their progress on biweekly scorecards as seen in **Figure 1**. This shift from a standard lecture and quiz format to a more flexible and interactive model allowed students to explore canonical global works and pursue additional topics of interest, enhancing their engagement and depth of understanding. For the short videos, such as those from Smart History, students are provided a notetaking guide (**Figure 2**). The grading structure was innovatively designed to resemble a game, where students had clear objectives and could strategize to achieve the grade, they desired by completing various assignments. Each assignment, whether graded or pass/fail, contributed to a point system that allowed students to progress at their own pace and according to their personal academic goals.

Title:	
Location (site/museum):	Paste (or draw) an image of the work of art here!
Era/Period:	
Artist/Creator (if known):	
Date:	
Medium:	
Patron (if known):	
Function (why was it created?/what was its use?):	Specific vocabulary and definition associated with the art object:
Context (what is happening historically):	Formal Characteristics (visual evidence, style, etc.):

Figure 2. Notetaking handout.

ARTH 22300 Global Art History I: Rise of Cities and Empires now offers a panoramic view of global art from the prehistoric era to the Fall of Rome, integrating discussions on the art and architecture of ancient civilizations across various continents. ARTH 22500 Global Art History II: Canvases and Courts of Power spans the Middle Ages to the Age of Absolutism, exploring the influence of art on religion, politics, and culture from South Asia to the Americas. ARTH 22700 Global Art History III: From Colonial Vistas to Avant-Garde Horizons covers the period from the Enlightenment era to contemporary times, examining the impact of colonization and avant-garde movements on global art forms.

This restructuring into a gamified, student-centered curriculum reflects a profound shift towards a more dynamic and inclusive art history education. It aligns with contemporary educational priorities, offering students a flexible and engaging way to delve into art history while fostering a comprehensive understanding of the subject's global dimensions. The innovative approach not only accommodates diverse

learning styles but also prepares students to thrive in a globalized world by equipping them with the skills needed to analyze, appreciate, and advocate for a broader understanding of art history.

4. Methodology

The methodology of this study involved a detailed redesign and comprehensive evaluation of art history courses at a Midwest liberal arts college, focusing on enhancing global understanding through curriculum changes. To assess the impact of these changes, surveys were administered at strategic points during the academic year: in week seven for the eight-week online courses and in week fifteen for the sixteen-week on-ground classes. Baseline data were collected from students enrolled in the traditional courses during Spring 2024, with follow-up surveys distributed in Fall 2024 to students in the newly designed courses after the implementation of the revised curriculum (**Table 1**).

Table 1. Categories and questions of the student survey on global redesign.

Thematic Category	Survey Question
General Education Value	How strongly do you agree with the following statement: “As a general education class, this course provided valuable insights”?
Real-World Applicability	To what extent could you see the applicability of the course content to real-world contexts?
Effectiveness of AI Tools	Did you find the AI exercises being part of the design process beneficial to your success in the course?
Student Engagement and Choice	Did you feel having more choice in the assignments and materials you completed made you engage in the course with greater enthusiasm?
Preparedness in Art Engagement	How prepared and interested in engaging with artwork do you feel you are moving forward?
Cultural Openness	How much more open do you feel to the experience of visiting a museum after completing this course?
Understanding of Global Perspectives	To what extent do you agree that this course enhanced your understanding of global perspectives in art?
Awareness of Global Advocacy	How satisfying did you find the course in terms of raising awareness and appreciation for global advocacy?
Use of AI in Learning	Do you feel students should be able to use AI tools to assist in ideation and formative steps in the design process?
Motivation from Gamification	How motivated were you to learn and participate in this course due to its global perspective and gamified structure?
Motivation from Global Perspective	How motivated were you to learn and participate in this course due to its global perspective?

The graduate students, three of whom were responsible for overseeing one of the master shells, completed a comprehensive Qualtrics survey in May 2024 (**Table 2**). This survey was aimed at gathering their insights on the design and implementation processes and their perceptions of the redesigned classes. This qualitative feedback was crucial for understanding the effectiveness and challenges of the curriculum development from the perspective of those closely involved in its creation.

Table 2. Graduate research assistant survey themes.

Survey Question	Key Theme
Courses involved in revising	Involvement and scope
Comprehensive understanding of global narratives	Curriculum comprehensiveness
Integration of cultural, social, and political contexts	Depth of contextual integration
Beneficial aspects for learning	Curriculum effectiveness
Effectiveness of gamification elements	Engagement strategies
Contribution of various resources to learning	Educational resources' impact
Challenges in creating a gamified environment	Implementation difficulties
Strengths of gamified grading structure	Grading effectiveness
Suggestions for gamified grading improvements	Grading refinement
Confidence in students' analytical skills post-course	Educational outcomes
Contribution to understanding of Global Advocate attribute	Skills development
Additional comments on the curriculum	Open feedback

Furthermore, a postmortem session involving all art history instructors who taught the new global surveys was conducted at the conclusion of the Fall 2024 semester. This live, synchronous discussion occurred after finals week in December, offering instructors a dedicated platform to share their experiences and provide feedback. This session proved crucial in gathering direct, experiential insights from the faculty, thereby enriching the study findings with firsthand accounts of the practical impacts of the curriculum. The discussions from this session helped to highlight the strengths and identify areas for improvement in the newly implemented global art history courses (**Table 3**).

Table 3. Postmortem instructional session talking points.

Category	Talking Points
Course Setup	<ul style="list-style-type: none"> • Ease of integration of course materials and technology. • Challenges encountered during the setup phase. • Suggestions for streamlining course setup in the future.
Teaching Experience	<ul style="list-style-type: none"> • Overall satisfaction with the course structure and content. • Specific areas where the course met or failed to meet expectations. • Feedback on the curriculum pacing and content relevancy.
Grading and Assessments	<ul style="list-style-type: none"> • Effectiveness of the grading rubrics and assessment tools. • Challenges faced in grading and feedback provision. • Suggestions for improving assessment strategies.
Student Engagement and Interaction	<ul style="list-style-type: none"> • Levels of student participation and engagement throughout the term. • Notable trends in student interaction with course content or technology. • Any issues related to student behavior or compliance with course norms.
Student Performance	<ul style="list-style-type: none"> • General trends in student performance and achievement. • Any unexpected outcomes or exemplary performances. • Insights on how the course design impacted student learning.
Faculty Support	<ul style="list-style-type: none"> • Adequacy of support provided to faculty for course delivery. • Specific support tools or resources that were lacking. • Recommendations for additional faculty development or resources.
Anecdotal Evidence	<ul style="list-style-type: none"> • Unforeseen incidents or memorable moments that impacted teaching or learning. • Stories or examples that highlight student or faculty creativity and adaptability. • Any feedback that could lead to case studies or further research on teaching methods.

The methodological approach combined quantitative and qualitative methods to analyze the collected data. Quantitative analyses of survey results identified statistically significant shifts in student perceptions and learning outcomes before and after the curriculum redesign. Qualitative data from open-ended survey questions and the postmortem session were subjected to thematic analysis, identifying common themes that highlighted the effects of the curriculum on student engagement and global understanding. Additionally, results from the Global Advocate attribute were analyzed both before and after the redesign and compared against institutional data from other departments to evaluate the broader impact of the new curriculum. The comprehensive evaluation strategy underscores the significance of the study, providing robust evidence of the effectiveness of integrating decolonization and personalization into general education courses. The insights derived from this study not only enrich academic discourse on curriculum development but also offer practical strategies for other institutions contemplating similar educational reforms.

5. Results

5.1. Student quantitative results

The study surveyed 49 participants, comprising predominantly first-year students (38.78%) with representation from sophomores and juniors (each 26.53%), and a smaller fraction from seniors (8.16%). The age distribution underscores a young demographic, with the majority (83.67%) falling within the 18–24 age bracket, and smaller segments aged 25–44 (8.16%). Gender identity was predominantly female (71.43%), with males and non-binary/third-gender individuals making up 22.45% and 4.08%, respectively. Ethnicity data revealed a minimal representation of Hispanic/LatinX students at 10.20% and a racial composition heavily skewed towards White/Caucasian (86.79%) with minor representation from other races.

A balanced mix was noted in the residential status of participants, with nearly half residing on campus (51.02%) and the remainder commuting (48.98%). Academic engagement modes reflected a predominant preference for face-to-face learning (60.87%), with lesser extents of online (26.09%) and hybrid models (13.04%). This distribution is indicative of a return to traditional learning environments post-pandemic adjustments. The educational background of the participants' families varied, with significant portions having members with undergraduate (32.65%) and master's degrees (32.65%), highlighting a background of considerable academic attainment.

Only a small fraction of the cohort identified as international students (8.16%), aligning with the general demographics of U.S. higher education institutions, where international student populations are often in the minority. The majority of students (60.87%) reported primarily taking classes through face-to-face learning, indicating a preference or a return to traditional classroom settings. This is followed by 26.09% who engaged in online learning and a smaller group (13.04%) participating in hybrid courses, which combine online and in-person elements. The diversity of majors among the participants is notable, with a concentration in areas that suggest a strong representation from the arts and sciences. For instance, Art and Design, as well as Art History and Visual Culture, are prominent, each constituting 11.90% of the

participants' fields of study. Other significant areas include Business Administration and Mathematics, each accounting for around 9.52% and 4.76% of the majors, respectively. This varied academic representation provides a rich framework for analyzing the impact of the curriculum redesign across different disciplines, offering insights into how modifications in the art history program might influence students across a broad academic spectrum. This demographic and academic context sets the stage for examining the impacts of the redesigned art history curriculum, aiming to discern the effectiveness of integrative global narratives and gamified learning elements in enhancing educational outcomes. The subsequent analysis will delve deeper into these pedagogical impacts, assessing their alignment with institutional goals of fostering global advocacy and intercultural competence.

In the study, an overwhelming majority of the respondents (80%, $n = 36$) were enrolled in ARTH 22300 Global Art History I, which significantly skewed the sample towards this particular course. The remaining participants were distributed between ARTH 22500 Global Art History II and ARTH 22700 Global Art History III, accounting for 11.11% ($n = 5$) and 8.89% ($n = 4$) respectively. The courses had a standard deviation of 0.62 and a variance of 0.38, with a mean close to 1.29, indicating a concentration in the lower-numbered course. Notably, most respondents came from a face-to-face course taught by a full-time faculty member, which may have influenced the results, potentially reflecting a bias towards the experiences and outcomes specific to that teaching format and instructor's approach. This distribution underscores the need to consider how the mode of course delivery and instructor characteristics might impact student perceptions and learning outcomes in global art history courses.

The participants in the study largely affirmed the value of the redesigned art history courses as effective general education classes. Specifically, 85.79% of respondents (39 out of 46) agreed or strongly agreed that the courses provided valuable insights when asked "As a general education class, this course provided valuable insights?" (**Figure 3**). The mean score for this sentiment was high at 21.07 on a scale of 19 to 22, with a relatively low standard deviation of 0.73, indicating a consensus among students about the educational value of these courses. Students also recognized the real-world applicability of the course content. Nearly 44% reported that they saw the applicability of the course content to real-world contexts as moderate, while an additional 37% felt the applicability was very much relevant, highlighting the practical benefits of the curriculum (**Figure 4**). Only a small fraction (13.04%) found the applicability to be slight. The overall mean score for this aspect was 10.37 on a scale of 9 to 12, suggesting that the majority of students could directly connect their learning experiences with external, practical scenarios.

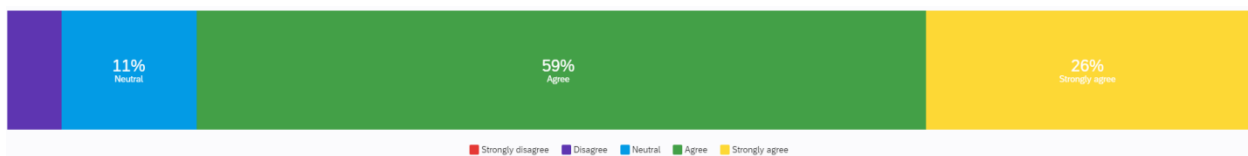


Figure 3. Value as a general education course.

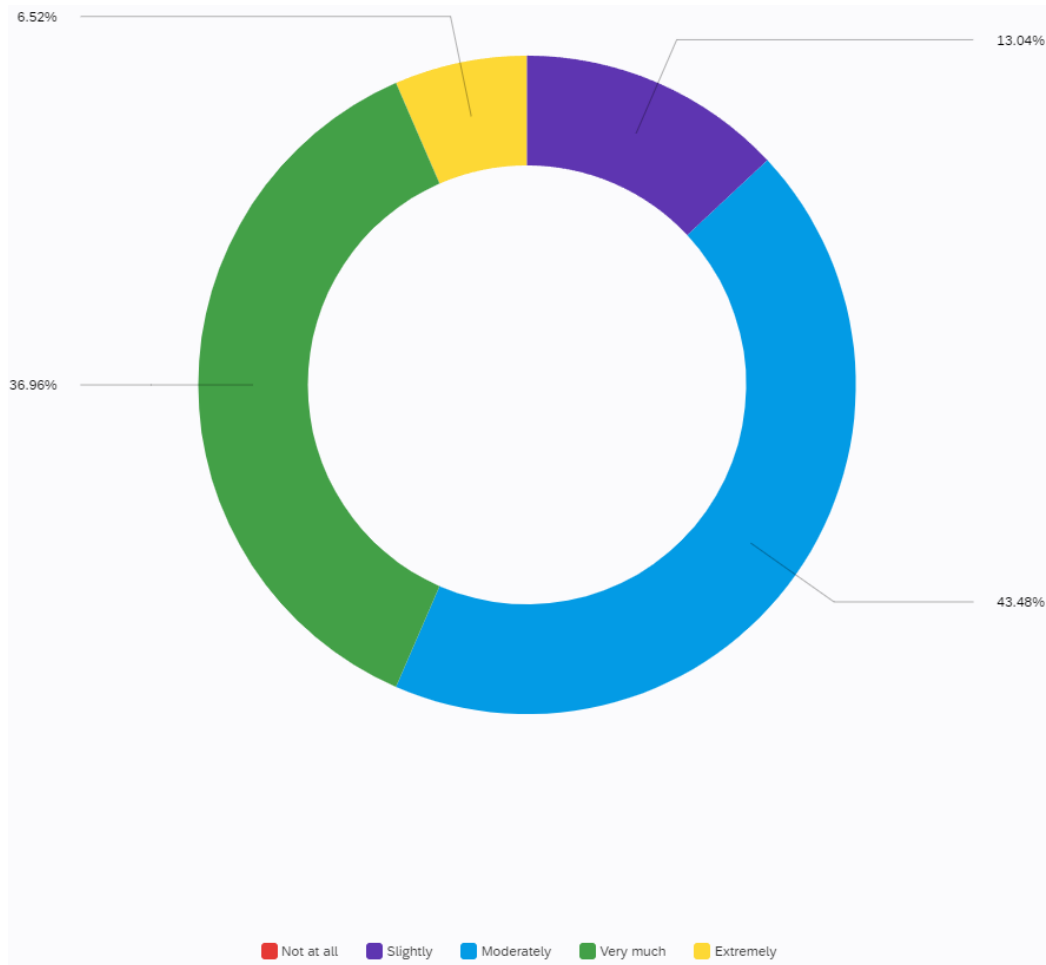


Figure 4. Value of course in real-world contexts.

Regarding the integration of AI exercises into the course design, responses were largely positive, with nearly 61% of participants finding these additions somewhat or much more beneficial to their success in the course. This reflects a strong reception of technological integration into the curriculum, emphasizing the enhancement of student engagement and understanding through advanced tools. The mean response rate stood at 20.57, nearing the upper end of the scale (18 to 22), which underscores the perceived effectiveness of these exercises in enriching the educational experience. These findings collectively highlight the positive reception of the curriculum redesign, emphasizing the enhanced value, applicability, and support provided by the integration of AI and personalized learning strategies in general education courses within the art history program.

The data suggests that providing students with more choices in their assignments and materials significantly influenced their engagement levels. A majority of the respondents felt that having more options made them engage with the course content with greater enthusiasm (**Figure 5**). Specifically, 39.13% felt moderately more engaged, while 26.09% reported very much increased engagement, and an additional 10.87% felt extremely more engaged. This variability in enthusiasm levels, with a mean score of 4.78, indicates a positive trend towards higher engagement when students are granted more autonomy in their learning processes. As well, student preparedness and interest in engaging with artwork moving forward also reflected

positive outcomes, with a mean score of 5.59, indicating that most students felt well-prepared and interested. About 39.13% of students felt moderately prepared, 36.96% felt very prepared, and 17.39% felt extremely prepared. This suggests that the course effectively equipped students with the knowledge and skills necessary to appreciate and engage with art more deeply, reinforcing the effectiveness of the curriculum redesign in fostering a sustained interest in the subject.

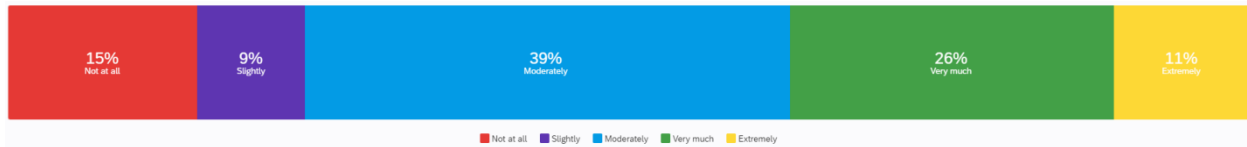


Figure 5. Improved engagement due to more assignment options.

Post-course, students reported a significant increase in their openness to museum experiences, with a high mean score of 6. Notably, 43.48% of the students felt very open and 34.78% felt extremely open to visiting museums. This enhanced openness reflects the course’s success in making art more accessible and relatable, likely due to the incorporation of global perspectives and varied content that broadened students’ understanding and appreciation of diverse artistic expressions. Likewise, in terms of enhancing student understanding of global perspectives in art, the course received strong affirmations. A combined total of 89.13% of students agreed or strongly agreed that their understanding of global perspectives was enhanced, with a mean score of 16.22. Only a minimal 2.17% disagreed, underscoring the course’s effectiveness in enriching students’ perspectives towards a more global outlook on art.

The effectiveness of the course in raising awareness and appreciation for global advocacy was positively received by the students, with a majority reporting high levels of satisfaction. Specifically, 50% of the respondents found the course very satisfying in terms of enhancing their understanding and appreciation for global advocacy, while 19.57% rated it as extremely satisfying. This outcome is further supported by a strong mean satisfaction score of 5.8 on a scale from 4 to 7, indicating a significant positive impact of the course content on students’ perceptions of global advocacy. The responses were predominantly positive, with no participants finding the course unsatisfying in any respect. A smaller yet noteworthy proportion of the cohort (21.74%) felt the course was moderately satisfying, while only 8.70% found it slightly satisfying. The overall standard deviation of 0.85 points to a consensus among the majority about the course’s efficacy, with minimal variance in opinions.

The responses indicate a strong affirmation of the role of AI tools in the design process, with the majority of students (74.92%) feeling that AI tools should very much or extremely be used to assist in ideation and formative steps. The overall mean response was 5.74 on a scale of 1 to 7, demonstrating a high level of agreement. This reflects an appreciation for the integration of technology in enhancing creativity and efficiency in academic tasks, aligning with contemporary educational practices that emphasize the importance of technological literacy.

In terms of motivation influenced by the course’s global perspective and gamification, the data reveals varied levels of motivation among the students. A significant portion (35.55%) felt very much or extremely motivated, with an overall

mean score of 6.11 on a scale from 4 to 8. However, there is a noticeable segment (22.22%) that felt only slightly or not at all motivated by these aspects, highlighting some challenges in fully engaging all students with these innovative educational strategies.

When considering the motivation derived solely from the global perspective of the course, the results are notably more positive. The majority of the students (54.35%) reported being very much or extremely motivated, underscoring the effectiveness of incorporating global perspectives into the curriculum. The mean score was high at 13.54 on a scale from 11 to 15, reflecting strong student engagement and interest in global content, which is critical in fostering a comprehensive understanding of art in a global context. These findings underscore the complexity of integrating innovative teaching methods such as gamification and AI tools in education. While there is clear evidence that these strategies can significantly enhance motivation and engagement, they must be implemented thoughtfully to address the diverse needs and preferences of all students. The strong response to the global perspective component of the course suggests that such content is crucial for motivating students and should continue to be a focal point in curriculum design.

5.2. Student qualitative results

Several students expressed positive experiences in the redesigned art history class, particularly appreciating the insightful nature of the instruction and the enriching content. For instance, one student highlighted, “This class was great. Very insightful. Professor Olsen did a wonderful job in delivering the knowledge to the class and making it fun for everyone. Made me think about art more out in the world.” Another positive comment emphasized the instructor’s effectiveness, “Krista Carpino is the finest instructor I have ever had. This format is great.” These reflections underscore the successful engagement and instructional quality perceived by the students, enhancing their appreciation of art in a broader context.

Neutral feedback often centered around the gamified elements of the course, which, while intended to enhance engagement, sometimes led to confusion. One student remarked, “I enjoyed the points system, but it was confusing. I would have rather had the option to complete more essays than the self-guided explorations because the essays provided different experiences.” Another student noted the mixed impact of the course’s structure: “The diversity was satisfying, but the artworks literally with blood or rape felt too far for a general art history class.” These comments indicate that while the course elements were generally well-received, there were areas where the execution could be refined to better meet student needs and sensitivities.

Critiques primarily focused on the workload and the organization of the course, particularly the gamification aspects that some found overwhelming. For example, one student expressed, “The ‘gamified’ structure of the course was somewhat confusing. Almost to the point that I felt I needed to complete everything because I was confused about what I could/couldn’t miss.” Additionally, concerns about the course logistics were mentioned: “There were several instances of the links to certain pieces of art or information not being correct. Some links were behind a paywall or a site that needed you to join before the article could be read.” These critiques highlight areas for

improvement, particularly in the clarity and accessibility of course materials and assignments.

These qualitative insights provide a nuanced understanding of how the course's innovative elements influenced student engagement and learning experiences. While many responses highlighted the positive educational impacts and instructor effectiveness, the feedback also underscores the need for careful implementation of gamification and clear communication of course requirements to ensure that all students can fully engage with and benefit from the curriculum. The sentiments expressed will guide future course adjustments to enhance both the pedagogical approach and student satisfaction.

Transitioning from the quantitative analysis, this section delves into the qualitative insights gathered from student responses regarding their experiences in the art history class. These reflections offer a deeper understanding of how the redesigned curriculum—particularly its gamified elements and the integration of global perspectives—resonated with students. While the quantitative data highlighted broad trends in satisfaction and engagement, the qualitative feedback provides nuanced perspectives on what students valued most and the areas where they faced challenges. By examining these detailed narratives, we gain a richer comprehension of the course's impact on student learning and can identify specific aspects that either facilitated or hindered their educational experience. This qualitative analysis complements the statistical findings, adding layers of context that help us appreciate the complexities of implementing innovative teaching methods in art history education.

Therefore, the results from the survey instrument provide a comprehensive overview of student experiences and perceptions regarding the redesigned art history courses. Key takeaways from both the quantitative and qualitative data reveal significant insights into the efficacy of the course structure, the integration of global perspectives, and the application of gamified elements. Quantitatively, a substantial majority of students found the course to be very satisfying in terms of raising awareness and appreciation for global advocacy, with a strong mean satisfaction score. Most students reported that the course effectively enhanced their understanding of global art perspectives and felt more prepared and interested in engaging with artwork as a result. Additionally, the inclusion of AI tools and more choice in assignments was generally perceived as beneficial, contributing positively to their learning experience.

Qualitatively, the narratives provided by the students underscored the value of the course's insightful content and effective instruction, which significantly enhanced their engagement and broadened their perspectives on art. However, there were notable challenges with the gamified structure, which some students found confusing and at times overwhelming. This feedback suggests a need for clearer communication and possibly a reevaluation of the gamification elements to ensure they are enhancing rather than complicating the learning process. Overall, the results from this study affirm the positive impact of incorporating global perspectives and flexible, technology-enhanced learning strategies in general education courses. Yet, they also highlight the importance of careful implementation and continuous adjustment based on student feedback to optimize the educational experience. These findings will serve as a valuable foundation for further curriculum development and pedagogical

strategies aimed at fostering a deeper, more engaging learning environment for students in art history and beyond.

5.3. Graduate research assistant and course designer survey

In the spring of 2024, a comprehensive survey was conducted among the graduate research assistants who played a pivotal role in the restructuring of three courses. Their involvement in redesigning ARTH 22300, ARTH 22500, and ARTH 22700 was aimed at creating a more integrated global curriculum that not only decolonized the content but also incorporated elements to enhance global interconnections within art history. The graduate students provided valuable insights into their experiences throughout the redesign process. They expressed a high level of satisfaction with the new curriculum, noting its comprehensive approach to global art historical narratives. One graduate student remarked on the depth of integration, stating, “The redesigned courses offer an extremely well-rounded exploration of global art historical narratives, integrating diverse cultural, social, and political contexts effectively.” This feedback underscores the potential for the curriculum to be successful in expanding student perspectives beyond traditional Eurocentric views, offering a more inclusive global framework.

A significant aspect of the curriculum redesign involved the introduction of gamification elements, such as a “choose your own adventure” style and a point system (**Figure 1**), which were designed to enhance student engagement. The graduate assistants were optimistic about these features, believing they would allow students to engage more deeply with the material in a manner that suited their individual learning styles and interests. For instance, one assistant observed, “This approach should foster greater enthusiasm for the learning material and promote deeper connections and longer-term memory recall by allowing students to explore additional learning opportunities based on their interests.”

The assistants also evaluated various educational resources, ranking them in terms of their potential contribution to student learning. Scholarly articles, Smarthistory articles, podcasts, and virtual reality (VR) experiences were all noted for their importance, with each resource providing unique benefits that supported different aspects of the learning experience. However, challenges were noted in terms of resource allocation and assessment. The graduate students discussed difficulties in balancing the complexity of resources with assignment point values and integrating these elements smoothly within the learning management system (LMS). More specifically, feedback on the gamification strategy included constructive suggestions for improvement. The assistants recommended more clarity in point allocation and grading to ensure students understood how to navigate the system effectively. Additionally, they suggested continual updates to the pool of extra-curricular learning resources to keep the course content current and engaging.

Overall, the graduate students expressed high confidence in the redesigned curriculum and its ability to enable students to analyze art historical themes within a global context effectively. They were particularly positive about the potential impact on enhancing student understanding of global advocacy, aligning with institutional graduate attributes. While there are areas for improvement, particularly in fine-tuning the gamification elements and resource integration, the overall impact of the

curriculum changes has been profoundly positive. This initiative not only broadened the scope of art history education but also equipped students with the necessary tools to engage critically and creatively with a diverse range of artistic expressions from around the world.

5.4. Instructor postmortem feedback

The implementation of the redesigned art history courses within a digital learning environment has necessitated rigorous evaluation and continuous refinement, as vividly highlighted by detailed instructor feedback. This feedback underscores the significant improvements in the integration and navigation of course materials through the learning management system, reflecting a strong commitment to enhancing the digital educational experience. However, initial challenges, particularly in student comprehension of assignment calculations, were noted. One instructor remarked, “Students did struggle with calculating their assignments initially but gained an understanding of it as we continued to navigate the course.” This statement underscores the initial hurdles that diminished as students became more accustomed to the course structure.

Instructors emphasized the need for clearer organization and streamlining of course content to minimize confusion and optimize accessibility. Specific suggestions included more intuitive placement of Self-Guided Explorations and core works. An instructor suggested, “Having the Self-Guided Explorations articles also listed on the Self-Guided Explorations assignment page may be helpful.” This recommendation points to a need for a more consolidated approach to content organization to prevent students from getting overwhelmed by navigating through multiple pages and links.

Pedagogical innovation, particularly through the “Canvases and Courts of Power” module, was a crucial theme within the instructional feedback. This curricular component was highly praised for its innovative approach and its potential cross-educational impact. An instructor expressed, “I really enjoy the structure and setup of Canvases and Courts of Power. It truly stood out with the new improvements.” This module not only enhanced the teaching experience but also inspired potential adaptations in secondary education settings, demonstrating its far-reaching educational influence.

The importance of robust assessment criteria was consistently highlighted by instructors who advocated for the development of comprehensive, detailed rubrics. These rubrics are crucial for providing transparent and standardized evaluation mechanisms. An instructor noted, “I would like to have a rubric for the writing assignments and formal analysis papers.” This feedback emphasizes the need for clear guidelines that outline institutional expectations, maintain academic standards, and offer students explicit criteria for success.

Student engagement emerged as a complex and multifaceted aspect of the course design. While some students thrived under the new gamified system, others experienced initial confusion. An instructor observed, “Most students were pretty confused in the first three days; however, it only really took most of them one full week to understand things fully.” This comment highlights the adjustment period required for students to familiarize themselves with the course’s innovative format.

Despite these challenges, the instructor feedback was overwhelmingly positive about the level of support and the responsiveness to instructional challenges, which were seen as vital for navigating the complexities of novel course designs.

The synthesis of instructor feedback from the eight sections of the classes offered in the first cohort offers a detailed overview of both the strengths and areas for improvement in the redesigned art history courses. This feedback underscores the crucial balance between innovative pedagogical approaches, effective technological integration, and the imperative for clear communication and streamlined organizational strategies. The main takeaways suggest that while the courses benefit significantly from modern teaching methods and digital tools, there remains a need for greater clarity in course instructions and more intuitive course navigation to reduce student confusion and enhance learning outcomes. By continuing to refine these elements based on the comprehensive feedback provided, the program can more effectively meet the varied needs of its students and maintain the high standards of educational quality that are hallmarks to its objectives.

6. Discussion

The feedback from both instructors and students on the redesigned global art history surveys provides a comprehensive overview of the strengths and areas for improvement. This synthesis of perspectives is critical in evaluating the overall impact of the curriculum changes and in guiding future enhancements. For example, both instructors and students highlighted the integration of global perspectives and the incorporation of gamified elements as major strengths of the redesigned courses. Instructors appreciated the innovative approaches that made the courses stand out from traditional art history classes, particularly noting that these methods enriched the teaching experience and offered fresh pedagogical insights. Students expressed a high level of satisfaction with the course's ability to enhance their understanding of global art narratives and appreciated the increased choice and flexibility in learning activities. The use of AI tools and the structured yet flexible course setup were also noted for facilitating an engaging and interactive learning environment.

Despite the positive feedback, several areas for improvement were identified. Both instructors and students pointed out the initial confusion caused by the gamified structure and the organization of course materials. Students struggled with navigating through the course components and understanding the grading system, suggesting a need for clearer instructions and more intuitive course design. Instructors recommended the inclusion of detailed rubrics and consistent grading criteria to ensure transparency and maintain academic standards. Additionally, the need for better alignment of technology use within course policies was emphasized, particularly to address concerns about the unauthorized use of AI tools.

Based on the collected feedback, several recommendations have emerged:

- 1) **Enhance Clarity and Accessibility:** Simplify navigation and provide clear, accessible instructions for all course components. Include comprehensive rubrics for all assessments to clarify expectations.

- 2) **Streamline Course Materials:** Organize learning materials and assignments in a more intuitive manner on the learning management system to prevent confusion and overlap.
- 3) **Strengthen Faculty Support and Training:** Continue providing robust support for instructors, including training on new educational technologies and best practices for digital teaching.
- 4) **Increase Communication on Assessment Practices:** Clearly communicate the purpose and methods of gamified elements and AI tools, ensuring students understand how these fit into their learning and assessment.
- 5) **Monitor and Adjust Workload:** Regularly assess the workload associated with different course components to ensure it is manageable and aligned with learning objectives.

These areas, when addressed, should allow the redesigned courses to better meet the needs of a diverse student body and continue to innovate in art history education. This feedback loop between students and instructors is invaluable for continuous improvement, ensuring that the courses remain at the forefront of educational development in the humanities.

Furthermore, curricular redesigns that aim to incorporate global perspectives should embrace a multidisciplinary approach, integrating insights from various cultural, historical, and artistic contexts. This approach not only enriches the curriculum but also ensures that students receive a comprehensive education that reflects the interconnectedness of global issues. Institutions should encourage collaboration between departments to pool resources and expertise, facilitating a more cohesive and integrated learning experience. By doing so, educators can create a curriculum that not only informs but also engages students in critical thinking about global interdependencies.

When redesigning curricula to include global perspectives, it is crucial to approach cultural content with sensitivity and relevance. Educators must be diligent in how they present cultural materials, ensuring that they respect and accurately represent the complexities of different cultures. Training sessions on cultural competence and inclusive teaching practices should be mandatory for all faculty involved in the redesign process. Additionally, curricula should be regularly reviewed by a diverse committee that can provide insights into cultural accuracy and sensitivity, ensuring that the courses promote respect and understanding among students from all backgrounds.

Technology plays a pivotal role in modern education, particularly in large general education courses that cater to diverse student populations. Redesign efforts should leverage digital tools and platforms to make learning more accessible and engaging. This includes the use of learning management systems that are intuitive and user-friendly, as well as the integration of interactive elements such as virtual reality, simulations, and gamified learning experiences. However, it's important to ensure that these technological tools are used to complement, not replace, the pedagogical goals of the courses. Training for faculty on how to effectively integrate technology into their teaching strategies is also essential.

Successful curricular redesign requires a commitment to continuous improvement based on systematic feedback from all stakeholders—students, faculty,

and administrative staff. Establish mechanisms to regularly gather feedback through surveys, focus groups, and course reviews. This feedback should be analyzed and used to make informed adjustments to the course design and content. Additionally, implementing pilot phases for new courses can provide valuable insights before a full rollout, allowing for adjustments that better meet the needs of students and the goals of the curriculum. These recommendations should be considered by institutions to enhance their curricular redesigns to better incorporate global perspectives and meet the needs of a diverse student body. Such efforts not only improve the educational experience but also prepare students to thrive in a globally interconnected world.

7. Conclusion

The redesign of the global art history courses discussed here offers valuable insights into the challenges and successes of incorporating global perspectives and gamified elements into general education curricula. The comprehensive feedback from both students and instructors highlights the positive impact of these innovative teaching strategies on student engagement and learning outcomes. However, it also underscores the need for clearer communication, better organizational structures, and more intuitive technological integration to maximize the benefits of the curriculum changes. The recommendations provided emphasize a multidisciplinary approach, cultural sensitivity, effective use of technology, and ongoing feedback mechanisms as key strategies for others embarking on similar curricular redesigns. By adhering to these guidelines, educational institutions can ensure that their courses not only educate but also resonate with and engage a diverse student body, preparing them for a globalized world.

This case study thus serves as a guiding framework for educational leaders and curriculum designers aiming to enhance the relevance and inclusivity of their programs. It demonstrates that while the path to successful curricular innovation involves challenges, the rewards—enhanced student outcomes and global competency—are profoundly worth the effort. As higher education continues to evolve, embracing these changes will be crucial for developing curricula that are not only informative and comprehensive but also dynamic and inclusive.

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