Multicultural Perspectives in the Art Classroom

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Abstract
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The purpose of this thesis was to examine what multicultural approaches are currently being used in the art classroom to create relevancy for diverse student populations. This research also examined what viewpoints the students and art teachers held on multicultural education. The art teacher’s perspective on multiculturalism and its role in the creation of relevancy for diverse student populations was also examined.

This study focused on the junior high level of art education from two different school sites. The research explored if the students saw and felt a connection between what they learn in art class and their daily lives through the use of multicultural perspectives in the curriculum.

This study was a descriptive case study using interviews, student surveys and literature review to find the answers to the following questions: 1) What do junior high art teachers use now in their classrooms to incorporate multiculturalism? 2) How does the inclusion of a multicultural curriculum create relevancy for the students?
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Chapter One

Multicultural Perspectives in the Art Classroom

"Future artists must learn about their art and their culture... That information must be given to them. Because their development can only flower if it is planted in a compatible soil. Our culture is our kit of survival tools. It is our link to our humanity: our universality comes out of our own personal and cultural history and experience. I would beg you to incorporate diversity in your art and culture in your teaching." Faith Ringgold. 1996

NAEA 36th Annual Convention
Keynote Addresses. San Francisco, CA

Introduction

Art education researchers and theorists have been looking towards a goal of incorporating multicultural perspectives into the art curriculum but the goal has yet to be attained. This thesis will look at the gap between the theory and practice of including multicultural perspectives in the art curriculum. This thesis will also explore how the use of multicultural approaches has or has not created more relevancies for diverse student populations. There might still continue to be a gap between the multicultural art education model and
the day-to-day lessons reaching our diverse student population, but it is the intent of this researcher, through this thesis to shed some light on where teachers and students at two school sites are in their views of multicultural art education and what multicultural approaches are currently being used by the two teachers.

Art education, like general education, has not been an equitable institution. Education is to teach not only basic academic skills and knowledge, but as importantly, to create "in the entire youth of a nation common attitudes, loyalties, and values and to do so under central direction by the state" (Glenn, 1988, p.4). But we must ask whose values, loyalties and common attitudes are being supported in the schools and art classrooms? How did the current curricula in the schools become established? It is important to look at a brief history of ethnocentrism to understand some of the groundings of the current curriculum.

Diversity has been seen as a threat to the status quo (Anglo-Saxon) curriculum. Assimilation of immigrants was the way the dominant Anglo-Saxons dealt with influx of needed labor for new industries during the industrial revolution. Ellwood P Cubberly (1909), a leading educator at the beginning of the 20th century, indicates the perceived threat to the dominant Anglo-Saxon values:

"Everywhere these people (the immigrants) tend to settle in groups or settlements, and to set up here their national manners, customs and observances. Our task is to break up these groups or settlements to assimilate and amalgamate these people as part of the American race, and implant in their children, as far as can be done, the Anglo-Saxon conception
of righteousness, law and order, and popular government, and to awaken in them a reverence for our democratic institutions and for those things in our national life which we as people hold to be the truth.” (p. 15-16)

Assimilation was popular thinking of the time and schools adapted to cultivate dominant Anglo-Saxon values, thus the Anglo-Saxon curriculum that is so deeply entrenched in curricula exists strongly to this day.

The dominant culture used several new developments to retain the idea that the Anglo-Saxon based education was superior to any other. One of the first and most far reaching developments to affect schooling and art education was the publication of Darwin’s theory of evolution. Educational leaders, as Herbert Spencer, and society of the time were greatly influenced by Darwin’s Origin of Species. Educational leaders and society in general labeled culture-retaining immigrants not only culturally inferior but genetically inferior as well (Desai, p. 50). The growing belief in Spencerian Social Darwinism led educators to apply this theory to the immigrant children who failed to assimilate in the classroom.

The IQ test, originally created for the military was another inequitable practice used in education towards newly arrived immigrants; which was “as an effective ideological tool for the dominant Anglo-Saxon group to argue for the control of non-Anglo immigrants to the U.S.” (Desai, p.50). For example, IQ scores from immigrants were lower from south and eastern Europe and this led to the National Origins Quota Act of 1924, restricting immigration from South and Eastern Europe and Asia (Desai, 1995).
The curriculum for art education in the past has reflected the dominant society and was used to teach the immigrants that assimilation was best for everyone in the nation. A suggestion for teachers discussing a painting of the peasant girl (by the artist Paul Hoecker) with their students provides a good example:

"...the peasants in Europe are very poor. That is why so many of them like to come to our country... think how many things you have got be thankful for, To which those peasant children are not born? Do you believe you are grateful enough for having been born in so glorious a country as the US, where the best in education and art as well as freedom of life and thought is the birthright of all her sons and daughters?" (Von Rydingsvard quoted by Freedman and Popekewitz, 1988, p. 394)

The history of art education flows with the history of general education and of the mindset of nation at the time, in that during the establishment of public schools, the dominant Anglo-Saxon beliefs were upheld and perpetuated. School curriculum and the art education curriculum were no exception. In art education, class and patriarchal based Anglo-Saxon values were taught to all students through stories based on art reproductions of artists’ work. The Picture Study Books depicted images of the “importance of loyalty and honesty, the glory of hard work, the superiority of white men and the greatness of America” (Freedman & Popekewitz, 1988, p. 394).

During the 1920’s students in art education were using the text Picture Study in the Grades, by Oscar Neale. This series proposed to educate across cultures by teaching about fine art to all students. But the selection of works for this series remained white, male and European (Desai, p.54). The current
art education curricula that I have analyzed for multiculturalism has seen little improvement in the inclusion of women and people of color. Not much has changed since the 1920’s.

During the depression era, art education focused on individual and group projects. The beautification of the environment was the main purpose. Students did numerous public art projects including designing gardens, murals, and town planning to reinforce a common culture, group cooperation and the ideals of democracy (Desai, 1995).

Art education began looking at the importance of an intercultural exchange only after WWII, when educators believed that understanding other cultures could protect world peace. The idea was that art educators would exchange artwork and ideas with other nations, but only allied nations. The old limitations and filters were still in place to exclude non-allies and holding European males at the top of the fine arts totem pole (Desai, 1995). Despite this small step forward, people of color were still excluded and the art education curriculum held little or no relevance to the diverse student population that existed then or now.

Great changes in society and educational thought occurred after the Civil Rights movement but much of the educational reform centered on the minority family or child being at fault for poor performance of the minority students, rather than focusing on the school as an institution of racism or Anglo-Saxon dominance. The minority student was viewed as being disadvantaged or culturally deficient, from which came the deficit model of thinking. Researchers
in the developing field of multiculturalism began looking at the school as an institution that perpetuated racism and stereotypes and how this affects the minority student population.

As researchers continue to examine multiculturalism in the school setting, the current census figures point to greater minority populations that are now the majority (U.S. Census Bureau, 2001). The growth of diversity is reflected in the classrooms but the students are being taught by a majority of teachers from Anglo-Saxon background (Sleeter, 2001; Education Data website, 2000; Howard, 1999). This may add to the lack of inclusion of multiculturalism in all curricula, especially in art education.

**Background**

As I was growing up I had a very limited art education and never saw any representation of women artists or people of color in the art classroom. It was very Euro-centric and I never questioned it until I was in college and took a human relations course. Prospective teachers were required to take this course in which topics of race relations and multiculturalism were discussed. My views of race, gender, and disability matured and were never the same as when I had been younger. I held the belief that my experiences were common to everyone and had never considered what it might have been like growing up as a minority. I could only relate to experiences of being a white female. As I began looking at my experiences as a woman and how sexism had affected my life and the community, I grew up in; this expanded my awareness to racism and
other forms of prejudice. It was a difficult and disturbing awakening to see the world through the eyes of others.

I began taking women's art history courses to indeed find out 'where were the women?' and to find successful contributions made by women, not only by white males. This led me to the thinking of not only where were the women in my educational past, but also where was everyone else besides the white European males.

I began to think about my previous education with the realization that I learned everything from one perspective — male and white. I wanted to be a different type of teacher and empower the girls in my classroom to feel valuable and affirmed. This journey began from feminist ideas and has grown to a multicultural stance to have all of my students affirmed, valued and empowered.

I became interested in creating more of a connection (relevancy) to the curriculum for my students while teaching in different states and overseas. I grew up in a primarily all white community and it was only after moving to the panhandle of Florida that I experienced contact with greater diversity within my classroom and in the community. I began to see how my childhood environment affected my views of culture and minorities, relying only on one class from college and sadly, preconceived stereotypes to interact and teach my students. My one class in college had opened my eyes to feminist issues but I was ill equipped to consider perspectives from a minority viewpoint. I was still very much in the stereotypical phase of awareness towards minorities. I found myself uncomfortable and having trouble relating to my art students, especially
once they were in junior high and senior high. I knew that I had to change how I taught but thought the “cure” could be found in a solid curriculum or neat projects. I didn’t think of looking towards the children for the cure of reaching more of my students.

While living in Japan from 1995-1999, I continued teaching. My student population was reversed to minority students being the majority and the majority students becoming the minority. The students I taught were from as many as 10 to 15 countries around the world. I knew that the current way of my teaching (and the way that I was taught to teach, in an primarily white college) was not going to work. While teaching overseas, my students would give me numerous ideas from their personal lives that were so engaging that I felt like I had finally opened a door to creating relevancy. I still feel that I am only at the threshold of multiculturalism and using it to create greater relevancy for art students of diverse populations.

The idea of multiculturalism was introduced to me in a teacher workshop while teaching in Japan. I generally accepted the ideology, but remained at an 'ethnic tourist' level in my art classroom. But I wanted to reach more of my students more of the time. In other words – create more relevancies for them. After taking the beginning courses of the Master’s in the Arts of Education program I began to think that multiculturalism is the answer in order to create greater relevancy for my students and I began to dig deeper into what multiculturalism meant for art education.
I have read many articles, books, and taken classes on the topic and now I want to find what is happening in the art classroom by talking with art teachers and surveying art students as it exists today in a rural, north central coast town of California.

**Statement of the Problem and Purpose**

The current art curriculum is not reflective of or relative to the diverse student population. This thesis will look at the gap between theory and practice of including multicultural perspectives into the art curriculum. This thesis will also explore how the use of multicultural approaches has or has not created more relevancies for diverse student populations. It is important to study the role of multiculturalism in the art classroom because when the art curriculum can reflect what each student sees in his or her own everyday life the student will feel that art, and possibly school, has meaning and is important. The students will feel valued and that his or her experiences have meaning in and out of the classroom. Multiculturalism in the art classroom and school at large, can lead to greater understanding and cohesion between the home and school culture, not to mention more learning, greater self-esteem and acceptance within the student.

This research will look at two junior high art classrooms to find what multicultural ideas are being implemented, what traditional Eurocentric ideas are in place and what is relevant for the students and teachers. This research
will look at what is the view of the students and teachers on multiculturalism and the art classroom.

**Research Questions**

This project will seek answers to the following questions: What do junior high art teachers currently use in their classrooms to incorporate multiculturalism? How does the inclusion of a multicultural curriculum create relevancy for the students?

**Definition of Terms**

Assimilation: the absorption of ethnic minority groups into the dominant group and quite often the loss of the values and behavioral patterns of an ethnic culture (Sue and Padilla, 1986).

Hidden Curriculum: The subliminal transmission of the values, practices, and perceptions of the dominant culture that determine acceptable modes of communication, social interaction, ways of thinking and knowing, and ways of distributing power, status, and resources (Hollins, 1996, p. 85).

Below are terms as defined by Jew (1995).

DBAE: Discipline-based art education. Art education focused on four disciplines: art production (studio), art criticism, aesthetics, and art history.
Culture: A pattern of behaviors, ideas and values that are shared by a group of people. The people may or may not share the same politics, religion, food and ceremonial practices or celebrations.

Cultural diversity: The understanding that monoculture is inherently diverse in its compositions by the very nature of the distinctive and unique cultural characteristics of a people and their background.

Curriculum: The general or overall compositions of content, methodology and expected outcomes of learning that are present in the planning of and interactions between learners and teachers.

Ethnocentric: A definition of culture from one individual frame of references, point of view and understanding of one’s own heritage and perceptions of what should be included into one’s one definition of culture.

Junior High School: The junior high school is regarded as the lower part of a divided reorganized secondary school comprising usually grades seven, eight, and nine. It is distinguished from the Intermediate School, which may be comprised of grades five, six, and seven.
Multiculturalism: In education, it is a broad perspective of the inclusion of many and culturally diverse backgrounds or a set of principles that govern the make-up and design of a curriculum that accurately represents the cultural composition of the students inside the classroom.

Visual arts: All the human-made things that are done purposefully with some attempt to enrich the message, or enhance the object or the structure, to affect the qualitative and content awareness in the viewer.

Limitations & Delimitations

This study is relevant to other forms of research on the topic because it reveals important viewpoints from two groups of students that were not prepped on issues of multiculturalism nor were the teachers selected because of any particular in depth knowledge of multiculturalism in the art classroom.

Although this study does add to the literature and information of multiculturalism within an art classroom, at a certain age group, it does not pertain to large, general populations as a whole because of several factors. Only a small number of students and teachers were interviewed and surveyed. Fifty-six students were surveyed anonymously and two art teachers were interviewed. The number of times that teachers were interviewed and the number of times the art teachers gave the surveys to the students was once, this limits generalizations to a wider population.
The age of the students was limited to junior high (13 – 15) for this study; different results might be produced if given to any other age groups. Because this particular district does not have art specialists as part of the curriculum in the elementary schools, many of the students from this age group were having art classes for the first time. The entry level of art instruction at this age is particular to this study. Students of the same age from different areas with art education throughout the elementary years would possibly offer different results.

The study surveyed students from two separate school sites, within the same school district. In two separate art classes, findings may reflect school-wide policies and philosophies about multiculturalism and art education and the importance, or lack there of, placed upon education in visual arts in this school district.

Another limitation was the researchers’ inexperience with junior high age language and no test pilot survey was given because of time restraints. English was most students’ second language, therefore, language used on the survey form might have been too advanced for students or the terms used might have not been as accurately portrayed linguistically.

The ethnic population of each school also is another factor in limitations for this study. The total enrollment for one school is 646 students of which 523 (81%) students are of color. The other school site has a total enrollment of 743 of which 273 (36.7%) students are of color. The art instructors at both schools are white. If this study was conducted in an inner city or an all white suburb,
the viewpoints on multiculturalism in art education and results might be
different than results from this study.

The research was conducted in an area of the North Central Coast of
rural California. Any attempt to duplicate the study might show different results
because of the specific region used for research of this study.

**Overview of action thesis**

The creation of relevancy for diverse student population through
multiculturalism in the art classroom is an issue that cannot be ignored when
past educational strategies have not worked for the majority of students. The
deeply entrenched ideas of an Anglo-Saxon curriculum will be difficult to
change but it will be worth the effort for a more equitable society, school, and
classroom. This thesis will attempt to explore what multicultural perspectives
and approaches have been implemented into the classrooms and how the
students and teachers view multiculturalism. This is but one study that will add
to the literature and hopefully lead to better understanding and lesson the gap
between theory and practice in using multiculturalism to create greater
relevancy for diverse student populations.

In the following chapter, a literature review examines opinions, research,
and theories of art education and the implementation of multicultural
perspectives to create a greater relevancy for diverse student populations. Once
significant literature has been reviewed, the common approaches to
multiculturalism in the art classroom will be identified.
Chapter three will discuss the methodology of the study, which was a
descriptive case study. The data collection consisted of two interviews with two
art educators and surveys to two separate classes of junior high students at two
different school sites.

The results for the research will be covered in Chapter Four using a
matrix of multicultural approaches and characteristics found in the literature
review. I compare the two schools.

The implications and discussion will be covered in Chapter Five. There,
the conclusions of the study and realization of predictions or unexpected results
will be evaluated. Recommendations for future study will also be given at the
end of chapter five.
Chapter Two

Literature Review

"We should be educating young people as whole human beings who value themselves, their world and other people, and who approach that world and its people with the desire to understand them. The end result of education should be a person who values the environment and looks at the pieces of the world not as separate, but as being irrevocably intertwined an interdependent. We don't talk about education like that, and therefore we are not getting there at all." (Sanford, 1996, p. 5)

The discussion of multiculturalism has not been new to the art field and some would argue that multicultural education originated with the Civil rights movement. However in 1916, John Dewey advocated cultural pluralism in an address before the National Education Association (Gollnick, 1976, p.5). Later, in 1934, Dewey advocated art as a means of understanding societies and social relationships. Art education and multiculturalism have been under discussion and remain a point of debate for art educators on how to define and implement into the classrooms.

Taking from Elizabeth M. Delacruz and Philip Dunn's discussion (1995) of DBAE (discipline-based art education), "A funny thing happened to DBAE on the way to the Classroom", the same thing could be said of multiculturalism and multicultural education in the art classroom. Multicultural education is a
vague term that leads to many interpretations. Two of the foremost multicultural researchers, Grant and Sleeter (1986) state, "Definitions, programs, and practices associated with multiculturalism and multicultural education have been variously described as confused, contradictory, inconsistent, and muddled" (p. 105-118). Each researcher and theorist has his or her own ideology of what multiculturalism should be doing in art education. Because some art educators are new to the term multiculturalism and others are seasoned to the development of the term and its associated practices, there are several variations of integration of multiculturalism into art education.

Multiculturalism can be a daunting undertaking if looked at from too broad of a perspective and could never be done well by any one person. Zimmeran (1990) suggests art can be studied to understand these eight different ideas: 1. Concepts expressed in a culture, 2. How mores of a culture affect art, 3. How art both maintains status quo and effect changes within a culture, 4. Roles of artists in different cultures, 5. Different subcultures within a core culture, 6. The society in which students live including dehumanizing effects, 7. Interaction of environmental needs, resources, techniques, and culture, and 8. Financial and educational support for the arts within a culture (p. 15). In a response paper to Zimmeran, Clark (1990) stated that the art teacher can get caught up in the "schizophrenic fast lane by studying art as personal functions, as political, spiritual, social, healing, celebration, Art for social protest, personal transformations, meditations, spiritual growth, Art for play, studying fine arts, crafts, folk arts, studying ethnic arts, Art for studying popular arts, and
studying electronic media, studying mass media, ... all the while offering studio experiences related to all of the above, relating all of these to art criticism, art history, study of aesthetics, and of course presenting all the above appropriately to any given grade level. This, at best, is preposterous"... "I can't conceive of a teacher who, without dissolving into emotional deteriorations, disassociations, and splitting of the personality, could possibly serve all of the diverse masters suggested in Zimmerman's paper." (p.15, 1990)

The art educator needs support from other art educators, colleagues, administration, students and community to start and keep a multicultural art curriculum going within the art classroom. The most difficult part of a multicultural art curriculum for most art educators is to begin looking at the current curriculum and personal biases. Coming to the realization that education, as it currently exists, and one's personal beliefs, are not working for a majority of our students can be troubling. The way that most art educators were educated, in Anglo-Saxon centered curricula, is not going to be good enough for the next century of diverse student populations.

Overview

The first area to be discussed is other studies that are similar to this research project. Three different studies will be examined for differences, similarities in comparison to my research. The second area to be discussed will be some of the common misconceptions of multicultural education and how some of these misconceptions have seeped into multicultural art education.
The third area to be explored will be the approaches to multiculturalism within art education. We join the discussion on multiculturalism in art education and will examine the various strategies ranging from universalism and relativism to techniques and skills to a social reconstruction approach. Social issues will be discussed in more detail because the majority of researchers believed this to be the overall end goal of multicultural education. The politics and debate of multiculturalism has been healthy for the field of art education because art educators have available to them research and literature to analyze their own practices and curriculum. The literature and research can guide their teaching by enabling art educators to pick and choose what method would fit best with their teaching situation and with their student population.

The fourth area to be explored within the literature review is DBAE. This movement started in the late 1980’s and continues today to be far reaching movement within art education. Because of this movement’s profound effects on art education, the latter section of the literature review will be examining the debate over DBAE’s multicultural evolution.

The fifth section within in this literature review will briefly examine the California Visual and Performing Arts Framework and how the state specifically addresses multiculturalism within art education. The chapter will end with my conclusions about the numerous approaches presented, opinions postulated, and how this relates to the ideas and views of two schools used for this study.
Studies similar to this research

Three studies have examined the role of multiculturalism in the art classroom. They include Desai (1995), Jew (1995), and Hendricks (1995). All of these studies were printed in the same year, 1995, and are directly related to my study. Below are brief overviews of each study.

Desai (1995) looked at two questions: What ideological struggles frame multiculturalism art education discourses? What forms and content of knowledge is the discourse of multiculturalism in art education producing and circulating in school? This extensive dissertation gave insight to multiculturalism in the art classroom and looked at some of the historical reasons behind how schools and society were established under Anglo-Saxon domination and societal/ and political reasons for multiculturalism.

Desai also gives a thorough picture of how the American identity has been formed and how nationalism and pluralism have tried to meld together in forming a truer reflection of American society. Desai’s dissertation is related to mine in that it examines multiculturalism in the art classroom, but Desai takes a much more in-depth study of political and societal factors influencing society and art education discourse.

Hendricks (1995) tried to find some agreement among art teachers on what role multiculturalism should play in art education. Hendricks also attempted to clarify the definition and idea of multiculturalism in the art curriculum. She asked two questions: What is the role(s) of multiculturalism in elementary (K-6) art education as perceived by art educators? What
guidelines do they deem necessary for designing, implementation and teaching a multicultural elementary (K-6) art education curriculum?

Hendricks questioned published theorists and researchers in art education to find what agreement there was on multicultural art education. Hendricks looked at perceived role of multicultural art education, curriculum design, implementation, and teaching guidelines. She then used a Delphi method to analyze the data. Hendricks examined what is currently happening in the art classroom but differs from my study by the population used for data collection. The subjects I used were selected not because of their expert status, but precisely to show what non-expert, in the field art educators and art students thought about and how they viewed multiculturalism in art education.

The third study that examined multiculturalism and the art classroom was a masters’ thesis by Joyce Jew (1995). Most of Jew’s questions dealt with how the community is being represented within the art curriculum and how the art teacher can become “a cultural bridge”. This study used surveys, observations and questionnaires. Jew’s research is most similar to my study because both our studies questioned art educators and students directly. Jew also questioned community and administration within one school district.

These studies were published six years ago and the question of how to implement multiculturalism and its practices to students, is still present today within research, articles and journals. This shows that the question has not been answered and is still debated and relevant to research.
**Misconceptions about multicultural education**

The literature review showed that multiculturalism, as a whole was the common denominator within articles, books, journals, and lectures. Theorists and researchers agreed that multiculturalism is needed in our society, schools and classrooms but few agreements were found after that. The literature gave a great variety of suggestions on how to implement multiculturalism into the art classroom. Researchers and theorist have not overlooked multiculturalism’s lack of clarity and definition. For example, Tomhave (1992) states, “to examine multicultural education with art education literature is to confront a bewildering variety of conceptions” (p. 48).

To give some background to why multiculturalism has been found bewildering for art educators, we will look at James Banks’ (1993) four misconceptions of multicultural education, and how Delacruz (1995) applies them to art education:

1. The belief that multicultural education is for victimized minorities.
2. The claim that multicultural education is against the West.
3. Predictions that multicultural education will divide the nation.
4. Speculations that multiculturalism will pass.

Delacruz interprets the misconception that “multicultural art education is for minority and ethnic school populations” (p.58). Delacruz relates.

“ Multicultural art education is built on the premise that the United States is informed by and made stronger by its diversity of customs, artistic practices, aesthetic design systems, social functions and beliefs, sacred and secular, that are embodied in
the symbolic and artistic expressions of the people who make up the nation.” (p. 58)

Banks’ (1993) notes a second misconception perpetuated by the popular press is that multicultural education is against the West. Banks makes the point that the very notion of multicultural education is based on Western ideals of democracy and equality. He notes that critics suggesting that multiculturalism is against the West have been proven mistaken and that European and American male authors still make up the majority of reading lists for high school classes. Banks states that the apprehension of multiculturalism taking over by Western traditionalists is based in a fear of “their own disempowerment” (p. 28).

Delacruz (1995) examines this misconception from an art education viewpoint: Multicultural art education is against Western art and multicultural art education is against the notion of excellence. The criterion of excellence is central to multicultural education. Multicultural education holds the idea that no culture or art is viewed as better than any others culture or art. “All cultures define their ideals according to their own stringent criteria” (Delacruz, 1995, p. 58).

Banks (1993) gives a third misconception: Multicultural education will divide the nation. He states that in order for this to be true, we have to believe “that we are united” in the first place. Banks continues to state, “While we are one nation politically, sociologically our nation is deeply divided along lines of race, gender and class” (p. 23). Delacruz (1995) advocates that multicultural art education unites the nation by “studying art as extensions of lives, both
formally and contextually, in terms of shared and unique meanings and purposes” (p. 59).

Delacruz (1995) notes several other misconceptions of multicultural education that are distinct to art education. She mentions the misconception held by some art teachers is multiculturalism will pass, and that if we just wait we won’t have to do anything. Delacruz notes that multicultural art education has a history of three decades and is “fueled” by the groups that have had the “taste of intellectual freedom and the pedagogy of emancipation” (page 59). Multicultural art education is not a trend and will continue to give voice to once disenfranchised groups.

One of the last two misconceptions is that multicultural art education means teaching about art and artifacts of all cultures everywhere. This misconception may lead many art educators to feel overwhelmed by multiculturalism and unwilling to start such a process. But Delacruz (1995) points out that the “breadth-versus-depth debate has always plagued art education … we simply can’t teach everything, and we certainly can’t teach it in depth” (p. 59). She encourages art educators to look at diversity as an opportunity stating, “such issues are not reason to ignore diverse artistic and cultural traditions. But rather they are an opportunity to re-assess what we believe art is, what it means and stands for, which art is good, and what art is good for, …and to make our selections on the basis of these decisions” (p. 59).
The last misconception is that multicultural art education is not about art. Delacruz (1995) states that multicultural art education does not do away with art, but it replaces art from the Western ideal and frame of knowledge with a broader idea of what is art and “teaches students and teachers that art is purposeful, intentional, situational, and multidimensional” (p. 60).

Because of the many misconceptions of multicultural education held by art educators, Delacruz (1995) states that some of these misconceptions have led art educators to be confused and may lead to misdirected multicultural curricular practices, such as culture-hopping, cultural appropriation (the superficial and inappropriate copying or mimicking of cultural artifacts and symbols), redefining non-Western art along Western notions, disregard for cultural context, and the exclusion of problematic subject matter. These practices perpetuate racial and ethnic stereotyping, teach student little about the nature and value of art, decontextualize art, and further erode the role and value of art education.” (p.60)

Now that we have some insight to how misconceptions and politics can affect multiculturalism within an art classroom, we will continue with the examination of the approaches postulated by researchers and theorists. I examined the numerous pieces of literature and found great variety from each piece of literature to the next. This literature review is a presentation of several approaches that will hopefully help art educators create a personal definition of multiculturalism and how multicultural perspectives in the art curriculum can create a degree of higher relevancy in the art curriculum for diverse student populations.
Approaches to teaching multicultural art

Within every approach is an ideology or a larger motive. The major approaches directly tied with art education will be reviewed. These approaches will be followed with broader multicultural approaches that have been adapted by the general education and the art education community. The reader will find that there are many overlapping ideas and similar approaches. A few of the approaches are still at an ideological stage and do not implement well into established curricula. This has been difficult for the art educator in deciphering what path to take when changing a Euro-based curriculum to a multicultural curriculum. The approaches will be described along with some of the major arguments that accompany each approach.

Delacruz (1996) analyzed art curriculum resources for multiculturalism and found four common approaches within the resources: ethnic tourism, design and media literacy, understanding cultural heritage and social issues. Ethnic tourism means culture hopping or an art around the world type of approach. This approach is similar to the Zoo curriculum Peter Smith (1996) mentions, where art educators “randomly select specimens...(the art exemplars and projects)...to look at cultures as we look at elephants, pandas and boa constrictors. all interesting, but safely isolated from our real lives” (p.218).

Stuhr, Petrovich and Wasson (1992) term ethnic tourism as culture hopping stating,

"trivializing the aesthetic production of all sociocultural groups, but, what is worse, it avoids confronting the real challenge of critically apprehending the meaning of the object, artist, and
the process, in the sociocultural context. Further it
fails to make legitimate links and contributions to the
students' lives in ways that are morally, ethnically
and cognitively sound.” (p.21)

The ethnic tourism approach is a beginning level of change for most art
educators new to multiculturalism. “Most teachers want to do the right thing
(by their students) if only they knew what that might be” (Stinespring &
Kennedy, 1995, p. 139).

A second way of incorporating multiculturalism found by Delacruz
(1996) in art resources was through teaching design and media literacy. This
approach is characterized by exploring a particular material, process or design
concept used by an ethnic and cultural exemplar picked by the art teacher.
The design and media literacy approach has been criticized because of the use
of formal design concepts, which are Western based. This approach also goes
against the idea that art is socially constructed and of the idea of art is what a
culture says it is. How art is discussed and interpreted “is never innocent of the
political and ideological processes in which the discourse has been constituted”
approach to art education requires that art educators use a variety of lenses to
look carefully at the many ways in which art is viewed, discussed, understood,
and valued” (page 31).

Daniel and Daniel (1979, p. 10-11) advocated the design and literacy
approach in their six suggestions for multicultural strategies for teaching art:

1. Diversifying the existing curriculum requires only ethnic materials be
inserted.
2. The enhancement of basic skills encourages the use of ethnic materials for teaching fundamental skills.
3. The conceptual approach organizes information that is applicable to all ethnic groups. Generic concepts such as communication, symbology, propaganda, ritual, spiritualism, environment, and change are examples.
4. The thematic approach emphasizes themes that characterize the human condition and are pervasive across cultures and ethnic groups, possibly over long historical periods.
5. The extension model is designed to make ethnic content more comprehensible, cohesive and far-reaching throughout the various areas of art and on a grander scale, throughout the school’s instructional programs.
6. Materials and processes approach bases the learning experiences on materials or processes common to cultural groups, which may be diverse. A unit of study could be based on wood sculpture.

Billings (1995) reminds and advocates for technical accomplishment (which is similar to the goals of design and media literacy) stating, “It is imperative that art educators learn as much as possible time tested techniques developed over centuries. In learning how to handle tools and materials, student will gain the confidence they need to create original images and experiment with new techniques” (p.56). Dilger (1994) also advocates for the hands-on. studio production within a multicultural art curriculum by noting, “Preferably, instruction should be approached through interactive styles that feature hands-on components” (p. 52).

Delacruz (1996) states that a third way of incorporating multicultural perspectives into an art curriculum was through understanding cultural heritage. Cultural heritage uses universal humanistic themes and historical concepts and assumes that there are common themes throughout all cultures around the world. The cultural heritage approach might lead to a “hit and miss” and “white
washing” by the art educator. The hit and miss idea rests on the notion of using a few exemplars to represent a large group but usually leaves out contemporary modern pieces and artwork by women and minorities within the cultural group. White washing is the selection of only “nice works of art” for the art lesson. This would “exclude any art that deals with problematic subject matter or controversial social issues” (Delacruz, 1996, page 92). The use of ethnic and cultural exemplars is a cause of concern for multiculturalist. The selection of art objects to use as exemplars is reason for questioning who selected the art objects and under what criteria. Collins and Sandell (1992) state, “Students would also need to know why and how selections were made, by whom, and in accordance with which culture’s criteria, as well as how the selections relate to underlying artistic and political issues” (p.12). They also address the larger idea that a selection of a small number of exemplars is not going to change the political or social situation of a member of a marginalized group.

Delacruz (1996) identifies a fourth way of incorporating multiculturalism into the art curriculum is through social issues. Through social issues moral and civic responsibility is emphasized within the art curriculum. Social issues are very close to the social reconstructionism multicultural model. I am also grouping the similar approaches of decision-making and social action (Banks and Banks, 1989) equity and social reconstructionism (Sleeter and Grant, 1987), and social-cultural diversity (Sturh et al, 1992) in this area of literature review. These approaches are socially based and look at a larger societal change as the end goal of multicultural education and differ only
slightly in implementation. Without getting in the “schizophrenic fast lane” these approaches can be manageable if the art educator takes the time to get to know her or his students, community, and school so that implementation of these ideas can be accomplished without great upheaval. reprimand from parents and administrators or threat to the art program.

An art educator can decide the lessons of day to day instruction by keeping in mind the long range goals of multicultural education of social reconstruction, social justice and equal distribution of power. By looking at the ultimate goals of multicultural education an art educator can then apply these broad goals to his or her particular situation and body of students. Applying the larger goals to a local context will create a more relevant art curriculum for diverse student populations. Some of the following approaches have been identified for incorporating multicultural perspectives that deal with social issues.

Collins and Sandell (1992) looked at the larger goals of multicultural education through three orientations: separatist, an integrationist, and pluralist. The authors believe that these three orientations are necessary for multiculturalism or it “will degenerate into a politically ineffective if intellectually respectable, postmodern, a-political academic position” (p.13). The separatists will ensure that individuals can retain aspects of their unique cultural heritages that provide identity as well as basis for critique of the dominant culture. The integrationists will provide that individuals of oppressed groups can claim the best of dominant culture as their own and reject the
negative. The pluralist would promote a culture by providing a critique of particular integrationist and separatist political agendas and actions for social change. Collins and Sandell found that an ideal multicultural approach would incorporate all standpoints of integrationist, separatist, and pluralists. The authors postulate that without the workings of all three orientations, multiculturalism might never reach the classroom, and certainly not create any further relevancies for students of diverse populations.

Collins and Sandell (1992) identified four “responses among pluralists to the oppression of Western mainstream culture” (p.8). The four responses are:

(a) the attack response – to attack the dominant culture
(b) the escape response – to escape the dominant culture
(c) the repair response – to repair damage to minorities done by the dominant society
(d) the transformative response – create a new common culture

Collins and Sandell analyzed how the attack, escape, repair, and transformation responses work when implemented into an art education program. The attack response is generally attacking the dominant culture and has a beginning of multiculturalism for social change, but was found to “provide a questionable basis for building programs or revising art historical knowledge” (p.9). And “as an end itself, … the attack response perpetuates the Western penchant for using words and images as weapons to intimidate and manipulate rather than to inform or invite dialogue” (p.10). This approach might lead to a
communication meltdown between teacher and students, which is not what multicultural education is seeking to achieve.

The escape response was not a solid basis for any art program because it was found to romanticize other cultures and did not bring up any issues of conflict. This is much like the white washing idea that Delacruz (1996) mentioned. Both ideas lead students to view other cultures without conflicts or political problems by not showing them as exemplars and not discussing the conflicts or artists that don’t fit into a tidy, nice image of that culture. This approach might be “co-opted as a new form of school art to cover the hidden curriculum without challenging or changing it” (Collins & Sandell, 1992, p.11). We cannot present a culture completely and truthfully without presenting its problems besides its achievements.

The repair response is used by some art educators to build up what was destroyed by dominant culture, in a way, to right old wrongs. This was used to build positive self-concepts of historically marginalized groups. But Collins and Sandell (1992) remind us that, “immediate psychological enablement does not grant political power” (p.11).

Collins and Sandell identified the transformative response as the desire to create a new common culture. They found the transformative response to be “lacking a specific agenda until supplied by the specific grass-roots liberations efforts” (p. 12). They note that a politically effective approach to multiculturalism should be one that “suggests action that is appropriate to time and place and one that avoids the pitfalls of an untenable ideology or the
passivity of detached intellectual activity" (page 13). Collins and Sandell present several ways in which multiculturalism has been presented in the classroom. Each of the ways contain flaws but it is a beginning towards changing the traditional Western based curriculum.

Identifying the need for change and where one is in incorporating multicultural perspectives may guide the art teacher in developing an art curriculum that is multicultural relevant for diverse student populations. By looking at the following descriptions of Banks’s (2001) levels of integration and Sleeter and Grant’s (1987) five approaches may help art educators to identify what their teaching strategies are in the art classroom.

Banks (2001, p. 229) four levels of integration of multicultural content are described below. The interrelationships and infusion of multicultural content increase in depth from Level 1 to Level 4.

2. Additive approach — Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.
3. Transformation — The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups.
4. Social action — Students make decisions on important social issues and take actions to help solve them.
Sleeter and Grant (1987) gave five approaches that teachers use for multicultural teaching race, class, gender and disability and identified the weaknesses with each approach. The five approaches are as follows:

1. Teaching the exceptional and culturally different – This approach is used to assimilate student of color into the cultural mainstream and existing social structure. Sleeter and Grant identified the weakness about this approach is that several distinct cultural groups are usually lumped together.

2. Human relations approach – This approach is concerned with helping students to get along with one another better by appreciating each other and themselves. This approach was found to be practical but is superficial.

3. Single-group studies approach – Groups that tend to be left out of the existing curricula are studied in depth. The single group studies approach “has the tendency to ignore multiple forms of human diversity” (p. 429).

4. Multicultural education approach – This approach suggests changes to most existing school practices for all students so that the school and classroom may become more concerned with human diversity, choice and equal opportunity. It is noted that this is the most popular approach but not the one that is usually implemented. The weak point for this approach is in its’ definition by not having a clear definition the initial intent.
of multicultural education could be lost.

5. Social reconstructionist – This approach addresses social inequalities among groups in society at large as well as in students’ own experiences. The weakest point of this approach is that it is lacking material and is the least developed.

The three researchers, Sleeter and Grant (1987) and Banks (2001) found that the highest level of multicultural infusion was social action and social reconstructionism. Art educators can examine their teaching strategies to find what they currently use in the classroom and how close those strategies are from social action or social reconstructionism. Stuhr, Petrovich-Mwaniki and Wasson (1992), Chalmers (1996), and Cahan and Kocur (1996) advocate approaches that are social reconstructionist based. These three pieces of literature offer a deeper understanding of multiculturalism.

Stuhr, Petrovich-Mwaniki and Wasson (1992) advocate six “multicultural position statements” (p.16) to provide guidelines for teaching a multicultural art education program. The six position statements are as follows:

Position 1: Advocate a socio-anthropological basis for studying the aesthetic production and experience of cultures, by focusing on knowledge of the makers of art and the sociocultural context in which art is produced.

Position 2: Acknowledge teaching as cultural and social intervention; teachers be aware of their own cultural and social biases.
Position 3: support a student/community-centered education process in which the teacher must access and utilize the students' sociocultural values and beliefs and those of the cultures of the community when planning art curricula.

Position 4: Support anthropologically based methods for identifying sociocultural groups and their accompanying values and practices which influence aesthetic production.

Position 5: Advocate the identification and discriminating use of culturally responsive pedagogy that more democratically represents the sociocultural and ethnic diversity existing in the classroom, the community, and the nation.

Position 6: Focus on the dynamic complexity of factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion, and ethnicity. We seek a more democratic approach whereby the disenfranchised are also given voice in the art education process; and the disenfranchised, as well as the franchised, are sensitized to the taken-for-granted assumptions implicit in the dominant ideology.

Stuhr and colleagues (1992) begin with broad multicultural overviews and then look at practical guidelines for the formation of multicultural art curricula. They acknowledge that students' prior knowledge in creation of relevant art curriculum is critical to a successful art program stating, "that an effective multicultural curricula utilize(s) the students' knowledge, experiences, skills, and values in the formation of learning and teaching activities" (p.16). The utilizing and recognizing that the students have a rich diverse life experience and "are not all coming to us (educators) with the same basic
equipment” (Howard, 1999, p.25) is very important to the creation of an art curriculum that is relevant to art students from a diverse population.

The recommendations given by Stuhr and colleagues are student based and look towards the students and community for creation of the curriculum. This inclusion and ownership of the curriculum by the students gives them empowerment and motivation. Stuhr et al (p.17) cite Banks and Banks (1989) in the three ways to create empowerment for students:

“First recognizing and mobilizing what they bring to the educational process. Second, as students and teachers collaborate to form an education environment that is culturally responsive (i.e. where their own cultures, behaviors, and learning styles are valued and utilized), they are more able to develop a broader range of cultural perspectives from which to view their world. Third, as students develop confidence and succeed academically, they are better able to recognize their ability to influence economic, political, and social institutions.” (Banks and Banks, 1989)

Stuhr and colleagues (1992) do note, “This (promoting social action through art) is a very complex and risky process and requires flexibility on the part of both teachers and students. Any expectation of always arriving at a consensus is poorly based” (p.18-19). They are advocating social change but are also promoting the process of working with “differences in positive ways, acknowledging that there are some things we cannot change, and recognizing that in certain cases it is inappropriate to do so” (p. 19). Other researchers support this notion by reminding us that multiculturalism is a Western construct (Collins & Sandell, 1992, p. 8) and we need to remember that to enforce thinking or ways of doing things to others would be going backwards in the
continuum of multicultural ideology (Richmond, 1995). Peter Smith (1992) also states,

"If we claim we can be universally accepting, are we perhaps asserting an intellectual imperialism, proclaiming our broad-minded values are better, that is, on a higher level, than those of ignorant folk who hold strongly to particularistic beliefs? ... Nor can we proclaim ourselves arbiters of what is the most valuable in beliefs. To do so would be to undermine diversity and to compromise the beliefs that are a part of true diversity." (p. 99)

Art educators must be cautious in order to be accurate about artifacts and cultures presented in the art classroom, without presenting any type of hierarchy about the art or the cultures that produce them. Before an art teacher begins implementation of a multicultural art curriculum, Stuhr et al (1992) mention "prior preparation" for the art teacher. This prior preparation:

"admonishes teachers to examine, confront, and correct the prejudices they may have toward gender, race, socio-economic class, age, religion, ethnicity and mental and physical abilities. This is the first step in designing multicultural art curricula, and this process is ongoing. We must continually confront new biases in ourselves as well as our students as social, economic, and political conditions change... we, as teachers, constantly monitor our feeling and attitudes towards different sociocultural groups." (p. 19)

Researchers recognize that development of personal values towards multiculturalism is an arduous task and the final goal of social reconstruction must be kept in mind. Gary Howard (1999) advises the predominantly white teaching community.
“If we as White educators merely turn inward and deal only with our own needs for cultural awareness and racial identity development, we are in danger of perpetuating the kind of privileged non-engagement with the real issues of social justice that has characterized Whites for far too long.” (p.4-5)

As teachers, we are role models and how we present information to students is a reflection of our own frame of knowledge. “Only when we are able to recognize and deal with our own biases in a positive, constructive manner can we effectively assist our students in recognizing and dealing with their own biases” (Stuhr et al. 1992, p.19).

After Stuhr and colleagues (1992) advised art teachers to analyze their personal biases, they recommend social action and social reconstruction through community investigation. Using the community and students for creation of a multicultural curriculum particular to each class of diverse students is central to creating relevancy in the art curriculum for diverse population students. As Stuhr, Petrovich-Mwaniki and Wasson point out “Each educational setting is unique...This means that before art educators construct curricula, they need to do at least some preliminary research about each new situation in which they find themselves. Indeed they will need to constantly refer to the local sociocultural environment as they implement and evaluate their programs” (p.20). They suggest that teachers involve students in the “community investigation process” researching:

“The history of the area, the cultural, social, political, religious, and economic factors that impinge upon it, physical and cultural environmental influences, demographic factors (population area breakdowns,
population shifts), local values and belief systems (especially those that pertain to education and art), social-cultural/ethnic groups (bread-down, dominance), individual differences (age, gender, sexual preference, exceptionalities). These aspects of the local context are critical for investigation and are usually available for student and teachers to explore.” (p.20)

There have been criticisms of one area of Stuhr and colleague’s approaches, which stem from the following suggestion that “if teachers have difficulty choosing a multicultural issue or area of investigation, we suggest choosing an issue from that culture which is the most disenfranchised” (Stuhr, Petrovich-Mwaniki and Wasson, 1992, p.22). Billings (1995) criticized Stuhr and colleagues suggestion as “having little value and can easily be seen as patronizing. I would introduce content because of its educational value, not because it has been previously neglected” (p.56). Art educators might feel torn between choosing to represent the most disenfranchised culture and what is educationally relevant in an art classroom. Billings states, “The conflict between the goal of transmitting knowledge (cultural maintenance) and working toward cultural change is unavoidable in any democratic society where freedom of expression is protected and encouraged. In the art room, this freedom is essential” (p. 56). Billings brings up the point, “that while preserving cultural diversity and promoting political equality are both goals of multiculturalism, it is difficult to balance the two when developing curricula” (p.24). Billings’ standpoint is for remembering and teaching the techniques of art production that have been handed down through the centuries. Billings postulates that “it can
be destructive and alienating when traditional knowledge is denigrated or lost rather than used as a foundation to be built upon" (p.56).

While multicultural education is not asking art educators to throw out all the traditional knowledge that goes with art production, it is asking art educators to evaluate what is placed at the top or center of the art curriculum and to level the playing field for all cultures. Art educators can look at local sources to see what is relevant to the students as a starting point for curriculum evaluation and change towards a multicultural model.

Stuhr and colleagues (1992) agree in the importance of relevancy for the students by using the community and local information.

"The learning that takes place in the multicultural curriculum must be relevant to the students' own cultural artistic experiences. Since many teachers lack the experience of operating within the many cultures in which their students participate, teacher must rely on their students and community for this information." (p.24)

Although Billings (1995) criticized Stuhr et al for their suggestion of choosing the most disenfranchised, Billings does recognizes the importance of making the connection between students home and school culture citing work by June King McFee:

"June King McFee (1961) identified the problem of discontinuity; this occurs when the school environment represents a culture that differs substantially from the student's and results in the student's alienation. This notion of discontinuity was later explored by C.A. Bowers (1974), who was concerned with the "phenomenology" of the student and the perceived irrelevance of much of the curriculum for a sizable group of students...If the goals and objectives of the curriculum do not mesh
with perceptions of "the real world", the student will feel alienated and will not be motivated to learn. This lack of motivation can also be experienced as disempowerment by some cultural groups." (p.24)

Giving empowerment to students is supported by Dilger (1994) through the use of using local context in order to create greater relevancy. Dilger cites an address given by Ernest Boyer before the Council of Chief State School Officers. "The major challenge that educators must face is one of finding ways to help students see the connections between what we teach and how they live" (p. 52). Mesa-Bains agrees with Dilger, in her statement, "Recognizing the cultural resources and experiences students bring to the classroom and connecting resources and experiences to our instructional material is key" (p. 32).

One way of making the connection between school and home is through the use and creation of public art. The integration between the community and the student’s learning is evident when students create artwork for the community. The primary products of public art are memorials and murals. This brings the ideas of social action and use of local context together in a relevant project for students and community. The Great Wall of Los Angeles, by Judy Baca done between 1974–83, is an example of public art that uses a local context for social action and keeps strong community ties within the subject to the mural.

Chalmers (1996) promotes public art, among other approaches, within the art curriculum by using a universal approach while keeping local context in
mind. Chalmers advocates the use of use of broad and universal questions about art that are common to all cultures. Some of the questions Chalmers advocates as guiding a multicultural art curriculum that is relevant to diverse student populations are:

Why do we make art? What is art used for? How do we use art? Chalmers states.

"If art educators become sensitive to and aware of the functions and roles of art in society, they will be able to make art education more meaningful and relevant to a greater variety of students. We must broaden our definitions of art as we accept and appreciate diversity and seek to find some unity in that diversity." (p.72)

Chalmers (1996) suggests using some of the following themes for multicultural art curricula:

* Learning about how art is used for continuity and stability.
* Understanding and using art to urge change and improvement for social reconstruction.
* Understanding and using art to enhance and enrich the environment.
* Understanding and using art to celebrate.
* Images of art that record and tell stories.
* Art from a ritualistic and therapeutic usage.
* Art that confers special meaning and that is used for identity and social status.
* Art as technical accomplishment.
Although this looks like a formidable list, it is only the suggestions by Chalmers (1996) and not what must be included in a quality multicultural art education program. As noted previously, Chalmers advocated teaching to the why of art, easing the burden of teachers being the know-all from all cultures transmitting knowledge. Chalmers transforms teachers to being leaders or facilitators within the classroom. This empowers students in their own learning and creates a higher degree of relevancy. Chalmers also states, “Art educators can embrace and implement a multicultural art curriculum based on the universal functions of art for human beings. They can focus on why cultures need art” (p. 38). Chalmers readily admits, “The utopian goal of a pervasive multicultural approach to education can probably never be achieved without a major restructuring of society itself…” (p. 75). Chalmers acknowledges and supports the end goal of multicultural education as being social reconstruction.

Social reconstruction is the foundation for Cahan and Kocur (1996), who give examples of working lessons for an art teacher who is focused on multiculturalism at the social reconstruction level. They give current artwork along with the artists voice behind each piece and issues related to the artwork. By incorporating personal interviews with the artists, Cahan and Kocur agree with other theorists’ recommendation of making art socio-culturally relevant and not looking at an art object out of context. By including as much information about the artwork and artist it gives the art more meaning by placing it in a time and place influenced by society. This is not what is traditionally taught by Western curriculum on images of art and artists. The
Western idea of artists usually rests on the myth of an artist being the lone genius, outside the realm of society, creating master works of art.

The ideas promoted in by Cahan and Kocur tie together many of the larger social reconstruction ideas of multiculturalism yet do not forget the transmission of traditional techniques through studio production. Social reconstruction and social action advocates the students should be

"given the opportunity to direct a good deal of their learning and learn how to be responsible for that direction. This does not mean that teachers abdicate the running of their classroom to the students, but rather they guide and direct students so they learn how to learn and develop skills for wise decision-making"...Students learn how to analyze institutional inequality within their own life circumstances" (Grant and Sleeter, 2001 p. 69).

Bennett (1990) describes social action skills as "the knowledge, attitudes and skills that are necessary for active citizen participations" (p. 307). Advocates of this approach do not expect students to change the world but want students to learn how to do their part in helping the nation achieve excellence and equity in all areas of life. Social action and social reconstruction can "build bridges across various oppressed groups so they can work together to advance their common interests" (Grant and Sleeter, 2001. p. 70).

Social reconstructionists, as explained by Grant and Sleeter (1998), "believe political participatory skills should be learned in school. The school is an ideal place for young people to learn collectively how to make an impact on social institutions. Some already do this with student government or teach conflict resolution skills. Social reconstructionists believe the school should consciously and regularly teach and model democratic
living to prepare our young people for active political participation as adults.” (p. 254)

Sleeter and Grant site two examples, MADD, Public law 94-142 children with disabilities, of how social reconstruction can create change and awareness. This approach suggests giving students more opportunities to participate within their own education by making decisions that matter and are important not only to the student but the school and community. Social reconstruction and social action are proposed as preparing the children to live and participate in a democracy and to reap the benefits from their collective decisions.

The creation of a multicultural relevant curriculum for diverse student population rests in social action and studying social issues. But an art educator cannot randomly select issues but should use the local community to seek what is relevant to the students. “Social issues become more real and meaningful to students when they are encouraged to examine them from a personal viewpoint, and student are more likely to act on issues that have meaning than on distant, abstract ones” (Grant and Sleeter, 1998, p. 257).

**Discipline based art education - DBAE**

DBAE (discipline-based art education) grew from a movement in the 1980’s after a publication from the U.S. Department of Education, National Commission on Excellence in Education entitled, *A Nation at Risk* in 1983. J. Paul Getty left his estate to seven trusts. One of the trusts was designated to make contributions to the arts and humanities. The J. Paul Getty Trust established “The Getty Center for Education in the Arts (GCEA) in 1982 for the
expressed purpose of improving the quality and status of arts education in America’s schools” (Duke, 1988). The Getty Center provided the resources for one of the largest movements within art education in decades. Getty chose to allocate its attention to DBAE, leaving many art educators feeling “disenfranchised” by this large and “private foundation with limited objectives” (Delacruz and Dunn, 1996, p. 70).

The influence of Getty’s adoption of DBAE created a whirlwind of debate within the art education field. Some of the critics charged that one organization was having too much influence, and that DBAE was stifling to the artistic process, adding “one more thing” to an already crowded curriculum. “Others criticized DBAE for being too technocratic, too narrowly defined, too abstract. Many of the criticism simply reflected a resistance to attempts to diminish the primacy of art making as the defining characteristic of art education” (Delacruz and Dunn, 1996, pgs. 70-71).

Multiculturalists and feminists criticized DBAE as “Euro-centric, male-dominated, misogynist, and elitist” (Delacruz and Dunn, 1996, p. 71). Early DBAE did go against some multicultural art education ideals. For example, DBAE had “certain notions of connoisseurship, reliance on a particular community of recognized experts in the art world, and limited definitions of fine art as museum art” (Delacruz and Dunn, 1996, p. 71). Other theorists and researchers found DBAE “was out of sync with postmodernism, multiculturalism, feminism, and in general, the needs of today’s school-age children” (Hamblen, 1997, p. 100).
Delacruz and Dunn (1996) noted that in response to the criticism, the Getty Center undertook several initiatives:

a) A general acknowledgement (in professional and theoretical writings) of the need for more diverse programs of study;

b) An attempt on the part of the GCEA (Getty Center for Education in the Arts) directly to involve feminists, multiculturalists, and other critics in the development and refinement of DBAE theory toward multicultural aims;

c) The publication of numerous papers and curriculum resources dealing with diverse artists and issues in the arts;

d) The appointment of Thandiwe Michael Kendall, an African-descended women, to replace Phillip Dunn as Program Officer when he returned to his position at University of South Carolina; and

e) Financial and institutional support for the development and dissemination of pedagogical approaches to multicultural DBAE practice in conferences, preserve education programs, and in professional teacher summer institutes.

DBAE continues to have its critics that do not believe that DBAE theory goes far enough to serve all multicultural concerns. But, as Delacruz and Dunn (1996) note,

"Regardless of which side of the DBAE issue one falls, the flurry of point and counterpoint that has surrounded the DBAE agenda provided a level of discussion and debate that has energized and invigorated thinking and scholarship in art education. This alone has been a most significant contribution to the field of art education." (p.79)
California Visual and Performing Arts Framework

California art educators and classroom teachers are given guidance on art education outcomes for each grade level in the California Visual and Performing Arts Framework. This framework is revised every seven years by the California Department of Education. For this literature review, the 1996 edition, which is the most current version, was reviewed for multicultural content.

This research project was conducted in a district that has no art specialists in the elementary schools. General education classroom teachers are able to use the California Visual and Performing Arts Framework as a guide to teach students art.

Once the students reach the middle school level, the arts are taught as an exploratory program. “This program consists of a yearlong course for students who would not otherwise take the arts. It includes four segments, taught in rotation by specialist in dance, music, theatre, and visual arts, which continue the students’ development in the four components of each art form” (CA Visual and Performing Arts Framework, 1996, p. 23).

Multiculturalism is noted in the framework, but not as an individual section. Culture is specifically mentioned under the Goals for Visual Arts Education in the framework. The section entitled “Historical and Cultural Context” gives a broad view of what is recommended for art education concerning culture, human history, and visual arts throughout the world. Within this section, multicultural perspectives can be introduced to the lesson. For
example under Goal #6, students explore the role of the visual arts in culture and human history. Students in grades 5-8 should be able to “identify artworks from various cultures and understand the way in which the artworks reflect their culture” (p. 102). Another example of knowledge and skills for goal #6 is “Students identify works of various cultures and determine the ways in which artwork reflect, maintain, and express cultural themes” (p. 102).

The framework does not note the importance of culture but does not state any specific inclusion of social action for the art curriculum. This may suggest that the framework is at a beginning level of integration of multicultural perspectives but beyond the contributions stage of adding heroes and holidays.

The “Goals for Visual Arts Education” and the “Historical and Cultural Context” for middle school age students, the age relevant to this study, can be viewed in appendix C.

Conclusion

Presented in Chapter Two are a wide variety of ideas and theories on multiculturalism and art education. The art educator can no longer ignore the fact that changes within demographics is a reality and diverse student populations deserve better than the current mainstream, Euro-centric based curriculum. Although lacking clarity, multicultural approaches to art education are necessary to reach a diverse student population. The ideas and reform movements with education may change, but the fact of diversity is here to stay. Art educators are not able to take the time to decipher all of the
literature and come to a conclusion quickly on multicultural curriculum for
diverse student populations. But as Chalmers (1996) directly stated.

"Despite the variety of viewpoints expressed in the
literature concerning multicultural education,
reflecting many competing ideologies, and although
the debate will and should continue, art teachers have
a job to do, and they need to get on with it." (p.2)

The recent U.S. census bares the fact that minorities have now become
the majority in both Texas and California (U. S. Census Bureau, 2000). The
student population is growing more and more diverse, and the students are
going to continue to come to school. We, as educators need to be ready to
Teach as best as we can the students we have before us. They will be looking
towards us as the window to the rest of the world. We need to carefully and
accurately portray the images and pictures of the world, because the students
will easily see any discrepancy between what happens in school and in their
community. We need to be sure that their learning is engaging and that is
done by the creation of relevancy based upon an accurate portrayal of the
world through multiple perspectives.

Chapter Two discussed what are some of the major theories in
multicultural art education. Chapter Three will describe the methodology of
my study describing my research subjects, region of study, and what specific
methods were used to collect and analyze the data.
Chapter Three: Methodology

Type of Study

This research project used a qualitative descriptive case study research design. The descriptive case study design is generally looking at a situation and documenting the phenomenon of interest, in this case multicultural art curriculum. The driving questions in descriptive case study research deal with finding what attitudes or viewpoints occur in this phenomenon. This design fits well with my research project because it examines a set section of time and place. The methods of data collection for descriptive case study and this project were interviewing, and survey questionnaire (Marshall and Rossman, 1995, page 41). I chose a qualitative research design because my research has a limited number of cases (two schools) and many variables, and I am reporting the findings of the research from a ‘non-expert’ point of view (Creswell, 1998, pages 16, 61-62).

Setting

This research took place in rural, north-central coastal California. Agriculture and tourism are the primary sources of income for the county (National Geographic Road Atlas, 1999). As noted by the 2000 Census, California has the following ethnic make up: White 47%, Black 6%, Hispanic 32%, Asian 11%, two or more races 3%, other race .2%, and Pacific Islander .3%. The county of research is currently over 50% non-white in population.
(Martinez and Garcia, 2001). The county population is 401,762. The table below gives the specific ethnic make up of the county and the state:

**Table #1: County and State Statistics**

<table>
<thead>
<tr>
<th></th>
<th>County</th>
<th>California</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population, 2000</td>
<td>401,762</td>
<td>33,871,648</td>
</tr>
<tr>
<td>Population, percent change, 1990 to 2000</td>
<td>13.0%</td>
<td>13.6%</td>
</tr>
<tr>
<td>White persons, percent, 2000</td>
<td>55.9%</td>
<td>59.5%</td>
</tr>
<tr>
<td>Black or African American persons, percent, 2000</td>
<td>3.7%</td>
<td>6.7%</td>
</tr>
<tr>
<td>American Indian and Alaska Native persons, percent, 2000</td>
<td>1.0%</td>
<td>1.0%</td>
</tr>
<tr>
<td>Asian persons, percent, 2000</td>
<td>6.0%</td>
<td>10.9%</td>
</tr>
<tr>
<td>Native Hawaiian and Other Pacific Islander, percent, 2000</td>
<td>0.4%</td>
<td>0.3%</td>
</tr>
<tr>
<td>Persons reporting some other race, percent, 2000</td>
<td>27.8%</td>
<td>16.8%</td>
</tr>
<tr>
<td>Persons reporting two or more races, percent, 2000</td>
<td>5.0%</td>
<td>4.7%</td>
</tr>
<tr>
<td>Persons under 18 years old, percent, 2000</td>
<td>28.4%</td>
<td>27.3%</td>
</tr>
<tr>
<td>Persons of Hispanic or Latino origin, percent, 2000</td>
<td>46.8%</td>
<td>32.4%</td>
</tr>
</tbody>
</table>

The table is included to give a clear portrait of the larger region in which the students surveyed and teachers interviewed reside, as well as to provide a broader location perspective to the two schools used for the study. The county in which the study took place has a higher than state average proportion of persons reporting Hispanic or Latino origin. The county has the same state average of persons under the age of 18.

Two different junior high school sites are located in cities that are adjacent with a combined population total of approximately 60,000. The two middle schools are in one school district that served approximately 12,363 students. Of that total, 2,606 students attended middle schools (grades 6-8). At the time of the study, Table 2 shows the school district population.
Table #2: School District Population

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>% of Students</th>
<th>% of Certified Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hispanic</td>
<td>27%</td>
<td>6.15%</td>
</tr>
<tr>
<td>Black</td>
<td>15%</td>
<td>7.38%</td>
</tr>
<tr>
<td>Filipino</td>
<td>6%</td>
<td>1.70%</td>
</tr>
<tr>
<td>Pacific Islander</td>
<td>3%</td>
<td>NA</td>
</tr>
<tr>
<td>Other White</td>
<td>39%</td>
<td>79.55%</td>
</tr>
<tr>
<td>Asian</td>
<td>9%</td>
<td>4.60%</td>
</tr>
<tr>
<td>Indian, Alaska Native</td>
<td>1%</td>
<td>.62%</td>
</tr>
</tbody>
</table>

School A is located in an urban fringe (mid-size city). Tourist brochures and pamphlets note that this area is known for its wonderful vineyards, produce and ethnic restaurants. The average home in this area is roughly $300,000 to $600,000. School A is closely associated with an area that is agriculturally based and has a high number of immigrant laborers that work in the fields and has a population of 31,406. The district in which the schools are located has a Safe Schools Program, in which each school site may elect to participate in a school-wide uniform program. Uniforms are designed to promote student safety and discourage theft, peer rivalry and/or gang activity (School District 1999-2000 Annual Reference Guide). School A is a Uniform Program School.

School B is located in a city, noted by tourist brochures and pamphlets, as an artistic haven and center for culture. The homes generally range into the
$500,000 to multi-million dollar range. This city is known nation wide for its ocean views and golf courses and has a population of 27,722.

One of the reasons the school sites and participants were chosen was because of the ethnic make up of the student body. School A is in a high minority area on the outskirts of the city. School A has a total enrollment of 646. The average class size is 26.9 with 32.5% of the student population being English Language Learners (ELL) as compared to School B's 6.1% English Language Learners. School A's ELL student population is 11.9% higher than the average district level. About two-thirds of the students at School A are on a free/reduced price meal, which is 23% higher than district level. The AFDC (Aid for Dependent Children) count for the school is 19%, a fair amount above the 13% district level.

Table 3 shows the ethnic make-up of School A at the time of this study.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Students (total 646)</th>
<th>School</th>
<th>District</th>
<th>Teachers</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Indian</td>
<td>4</td>
<td>0.6%</td>
<td>.08%</td>
<td>0%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Asian</td>
<td>33</td>
<td>5.1%</td>
<td>8.4%</td>
<td>6%</td>
<td>2.8%</td>
</tr>
<tr>
<td>Pacific Islander</td>
<td>25</td>
<td>3.9%</td>
<td>3.2%</td>
<td>0%</td>
<td>0.6%</td>
</tr>
<tr>
<td>Filipino</td>
<td>40</td>
<td>6.2%</td>
<td>5.5%</td>
<td>3%</td>
<td>1.9%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>287</td>
<td>44.4%</td>
<td>27.1%</td>
<td>6%</td>
<td>5.8%</td>
</tr>
<tr>
<td>African American</td>
<td>134</td>
<td>20.7%</td>
<td>14.8%</td>
<td>31%</td>
<td>6.7%</td>
</tr>
<tr>
<td>White</td>
<td>123</td>
<td>19.0%</td>
<td>40.4%</td>
<td>56%</td>
<td>79.0%</td>
</tr>
<tr>
<td>Multiple/No Response</td>
<td>0</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>2.2%</td>
</tr>
</tbody>
</table>
School B is in a primarily white area located closer to the center of the city. The total enrollment is 743. The average class size is 27.9 with 6.1 percent of the student population being English language learners (E.L.L.) compared to the district level of 20.6%. Students at School B receiving free/reduced price meals are 22.5% of the total as compared to 42.6% of the district. The AFDC (Aid For Dependent Children) count for the school is 8.1% compared to 13.0% in the district.

Table 4 shows the ethnic make-up of School B, at the time of this study.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Enrollment Students</th>
<th>School</th>
<th>District</th>
<th>Teachers</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Indian</td>
<td>8</td>
<td>1.1%</td>
<td>.08%</td>
<td>3%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Asian</td>
<td>54</td>
<td>7.3%</td>
<td>8.4%</td>
<td>10%</td>
<td>2.8%</td>
</tr>
<tr>
<td>Pacific Islander</td>
<td>13</td>
<td>1.7%</td>
<td>3.2%</td>
<td>0%</td>
<td>0.6%</td>
</tr>
<tr>
<td>Filipino</td>
<td>15</td>
<td>2.0%</td>
<td>5.5%</td>
<td>0%</td>
<td>1.9%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>133</td>
<td>17.9%</td>
<td>27.1%</td>
<td>5%</td>
<td>5.8%</td>
</tr>
<tr>
<td>African American</td>
<td>50</td>
<td>6.7%</td>
<td>14.8%</td>
<td>5%</td>
<td>6.7%</td>
</tr>
<tr>
<td>White</td>
<td>470</td>
<td>63.3%</td>
<td>14.8%</td>
<td>79%</td>
<td>79.0%</td>
</tr>
<tr>
<td>Multiple/No Response</td>
<td>0</td>
<td>0.0%</td>
<td>40.4%</td>
<td>0.0%</td>
<td>2.2%</td>
</tr>
<tr>
<td>Total</td>
<td>743</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>
Research Participants/Subjects

Participating students

A total of 56 students participated in this research project: 27 from School A and 29 from School B. The 27 students from School A were primarily of Hispanic descent (20), followed by students of African American descent (3), White (3), and one student of Asian descent. The primary language of most students, as stated by the art teacher, was Spanish.

The ethnic make-up of the 29 participating students from School B primarily consisted of: 7 Hispanic, 16 other white, 1 Asian, 3 African American, 1 Indian, and 1 of mixed race. Most of the Hispanic students in this art class spoke Spanish as their primary language.

Participating teachers

Two art teachers participated. Pseudonyms are being used to protect the identities. The art teacher at School A is Teacher A. He can be described as a middle age male of European descent (Anglo). He had recently graduated from college and was a beginning first year teacher. Teacher A is a certified social studies teacher who was asked by administration to teach the exploratory art class. At full-time probationary status, he also taught math, language arts, and social studies. He had no previous experience teaching art and did not speak Spanish.

Teacher B is the art teacher at School B. She may be described as a white, thirty something female of European decent (Anglo). She had a Masters degree in art education and was certified as an English Language Development
(ELD) teacher. She also was full-time status and taught ELD and art education at School B. She had four years art teaching experience and did not speak Spanish.

**Data Collection**

For data collection I used teacher interviews with two art teachers and student surveys collected from two middle schools art classes. I will be comparing the viewpoints on multiculturalism between the two art teachers and two sections of junior high students.

The initial selection of each school was made by phone. By calling the school and asking the principal and art teacher from each school to return my call, I inquired about their interest in participating in this study. Permission was granted for the interview and survey to take place from the principal, art instructors, and parents at each school site. The two sections of art students were given consent forms for their parents to sign and then return to the art teacher.

A meeting was arranged by phone with each of the principals and art teachers to discuss the research process and goals as well as how each of the schools and students would be involved. Prior to the interview and survey, the principal and art teachers were fully briefed on the procedures, risks, and confidentiality of the study. Once permission and information on the research was clear, the research continued with the teacher interview and student survey.

The art teacher at each school site administered the survey after describing to the students what the survey was for and how it was going to be
used. The survey took approximately 20 minutes to complete and was done in an anonymous and informal manner. The survey asked students to rate statements by the following: strongly disagree, disagree, not sure, agree, and strongly agree.

The students read the survey, consisting of 15, statements and checked the box that matched their opinion in reference to the particular statement. I created the statements from my own experience teaching and from discussions and readings in the Master of Arts in Education program. The statements were seeking insight to what value the current art program held for the students and if it is seen as being relevant to their lives. Other statements were related to how the current art program could create more relevancy for the student and what familiarity the students had with multicultural perspectives. A copy of the student survey is located in the Appendix A.

The art teachers collected the surveys and I picked them up from each art teacher at the school site. The art teachers mentioned that the level of vocabulary was difficult for some of the students and they explained some of the terms to the students during the survey. After each set of surveys was collected they were tallied for results to each of the 15 statements.

An interview took place with each of the art teachers at their school sites. The interview time and day was arranged over the telephone. Prior to the interview the teachers were given an overview of the project with risks and benefits involved and any questions they may have had were answered at that time. The interviews were conducted at the school sites after school hours.
during a regular school day. The interviews were made up of 15 questions and followed the same format for each teacher. The interview of Teacher A lasted one half hour in duration. The interview of Teacher B lasted one hour in length. Prior to and after each of the interviews a general discussion was permitted and any questions asked by the art teacher regarding the study were answered. I told each of the art teachers if they had any questions after the interview to please feel free to contact me.

The teachers were audio taped during the interview for the sole purpose of data analysis after the interview. The interviews were informal. The teachers were asked the same fifteen questions to find what multicultural approaches they currently use in their classroom to incorporate multicultural perspectives, what was their view on multiculturalism, multicultural art education and how it can create relevancy for diverse student populations. The teachers were also asked how they are creating more relevancies for a diverse student population. A copy of the teacher interview questions is located in Appendix B.

**Data Analysis**

The surveys were collected and the responses were tallied for each question for each school site. Examination of the student responses to the items on the survey was made to find how relevant the students found the current curriculum and how they valued the art program.

The interviews were transcribed and summarized. Responses of the two art teachers were compared for each question. Comparisons between their
responses and the approaches found in the literature were also made. The art
teachers’ responses were analyzed according to their level of integration of
multicultural perspectives (Banks, 2001) and their level of cultural
consciousness (Banks, 1989), and for what multicultural approaches they were
incorporating into their curriculum. The results of the surveys and interviews
were also be analyzed using a matrix of multicultural relevant curriculum
practices and characteristics and other multicultural approaches to curriculum
found in chapter two.

The analysis of data was supplemented by my own insights and
interpretation as well as input from various literature reviewed and thesis
advisors to identify themes, or trends in each of the art classrooms in the
incorporation of multicultural perspectives for diverse student populations. By
the continual re-reading of the data, considering the relevant research and
theory, and input from advisors a final data analysis was completed.
Chapter Four

Data Results and Analysis

The results contained within this chapter are derived from interviews with two art teachers and a survey of 56 middle school students, 27 from Middle School A and 29 from Middle School B. First the student surveys were examined. The student responses were tallied and the results were placed into pie graphs. Analyses of the results for each school are then given under the pie graphs. The results of each teacher interview are given in written form and then the approaches to multicultural art education found in their interviews were placed into a matrix. After the interviews, a conclusion is given for each of the teachers. This is followed by a general conclusion combining the results from both the student responses and teacher interviews for each of the schools.

Student survey results from School A and School B

The format for the survey was for the students to have checked the appropriate box according to their viewpoint of the statement on the survey. The students had the following response choices: strongly agree, agree, not sure, disagree and strongly disagree. The following 15 pie graphs show the results for each of the student survey statements. After each statement and table, an analysis is given for each of the 15 items.
1. Art classes are challenging and rewarding.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD 15%</td>
<td>SD 21%</td>
</tr>
<tr>
<td>D 7%</td>
<td>A 24%</td>
</tr>
<tr>
<td>N 11%</td>
<td>N 7%</td>
</tr>
<tr>
<td>A 41%</td>
<td>N 41%</td>
</tr>
</tbody>
</table>

-SA - Strongly Agree  ■A - Agree  ■N - Not Sure
-D - Disagree          ■SD - Strongly Disagree  ■NA - No Answer

School A students responded higher in agreeing and strongly agreeing, 67%, than School B students, 31%. Overall, School A students found art classes more challenging and rewarding than School B students.
2. Art classes will help you succeed in life.

<table>
<thead>
<tr>
<th></th>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>D - Disagree</td>
<td>29%</td>
<td>24%</td>
</tr>
<tr>
<td>SD - Strongly Disagree</td>
<td>4%</td>
<td>14%</td>
</tr>
<tr>
<td>SA - Agree</td>
<td>19%</td>
<td>3%</td>
</tr>
<tr>
<td>N - Not Sure</td>
<td>19%</td>
<td>39%</td>
</tr>
</tbody>
</table>

School A students had highest responses in the strongly agree and agree category (48%). The majority (63%) of School B students’ responses were either unsure or disagreed with this statement.
3. School is more enjoyable because of the art program.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD</td>
<td>SD</td>
</tr>
<tr>
<td>NA</td>
<td>SA</td>
</tr>
<tr>
<td>SA</td>
<td>A</td>
</tr>
<tr>
<td>7%</td>
<td>21%</td>
</tr>
<tr>
<td>4%</td>
<td>10%</td>
</tr>
<tr>
<td>19%</td>
<td>22%</td>
</tr>
<tr>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>33%</td>
<td>28%</td>
</tr>
<tr>
<td></td>
<td>14%</td>
</tr>
</tbody>
</table>

Students from School A were unsure (33%) in their response to the statement but a higher proportion of students agreed and strongly agreed (41%). The highest response from School B students to this statement was disagreement: 49% disagreed or disagreed strongly that school is more enjoyable because of the art program.
4. The quality of art instruction is good.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>D</strong> - Disagree</td>
<td><strong>D</strong> - Disagree</td>
</tr>
<tr>
<td>11%</td>
<td>14%</td>
</tr>
<tr>
<td><strong>SD</strong> - Strongly Disagree</td>
<td><strong>SA</strong> - Strongly Agree</td>
</tr>
<tr>
<td>4%</td>
<td>3%</td>
</tr>
<tr>
<td><strong>SA</strong> - Strongly Agree</td>
<td><strong>A</strong> - Agree</td>
</tr>
<tr>
<td>19%</td>
<td>33%</td>
</tr>
<tr>
<td><strong>A</strong> - Agree</td>
<td><strong>N</strong> - Not Sure</td>
</tr>
<tr>
<td>33%</td>
<td>28%</td>
</tr>
<tr>
<td><strong>N</strong> - Not Sure</td>
<td><strong>NA</strong> - No Answer</td>
</tr>
<tr>
<td>33%</td>
<td>31%</td>
</tr>
</tbody>
</table>

School A students responded much more favorably than School B students towards the quality of art instruction, marking a high percentage of responses in the strongly agree and agree category (52%). School B students marked responses high as disagreeing or strongly disagreeing (42%) with the statement concerning the quality of instruction.
5. The art program is not meaningful to me.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD 15%</td>
<td>SA 15%</td>
</tr>
<tr>
<td>A 11%</td>
<td>A 21%</td>
</tr>
<tr>
<td>D 26%</td>
<td>D 7%</td>
</tr>
<tr>
<td>N 33%</td>
<td>N 24%</td>
</tr>
</tbody>
</table>

- SA = Strongly Agree
- A = Agree
- N = Not Sure
- D = Disagree
- SD = Strongly Disagree
- NA = No Answer

Equal proportions of students from School A and School B responded with disagree/strongly disagree (both at 41%) with the statement, although students from School A Middle School responded in higher percentages to strongly disagree (15%) than School B students (7%).

67
6. More guest speakers in the school art program should be invited.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD 11%</td>
<td>SD 21%</td>
</tr>
<tr>
<td>NA 4%</td>
<td>SA 3%</td>
</tr>
<tr>
<td>SA 19%</td>
<td>SA 28%</td>
</tr>
<tr>
<td>D 15%</td>
<td>D 3%</td>
</tr>
<tr>
<td>N 32%</td>
<td>N 34%</td>
</tr>
</tbody>
</table>

School A students, for the most part, were not sure, but the combined totals for agree and strongly agree (38%) showed more than a third were in some level of agreement about inviting more guest speakers into the art program. School B students' responses were similar to School A students' responses. School B students had a high percentage of not sure responses but the combined totals for agree and strongly agree (42%) showed the majority were in some level of agreement about inviting more guest speakers into the school art program.
7. More art techniques and different mediums in the art classroom would be fun to try.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>D 11%</td>
<td>D 10%</td>
</tr>
<tr>
<td>NA 4%</td>
<td>NA 10%</td>
</tr>
<tr>
<td>SA 29%</td>
<td>SA 21%</td>
</tr>
<tr>
<td>A 30%</td>
<td>A 24%</td>
</tr>
</tbody>
</table>

- SA - Strongly Agree
- D - Disagree
- A - Agree
- N - Not Sure
- SD - Strongly Disagree
- NA - No Answer

School A students responded with 59% strongly agreeing and agreeing with the statement. School B students responded lower with 45% strongly agreeing and agreeing. School A and School B students want to try more art techniques and different media in the art classroom.
8. I have learned about art from many different regions of the earth.

<table>
<thead>
<tr>
<th></th>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NA 7%</td>
<td>SA 11%</td>
</tr>
<tr>
<td>SD 15%</td>
<td>A 19%</td>
<td>D 7%</td>
</tr>
<tr>
<td>N 37%</td>
<td>N 14%</td>
<td>A 44%</td>
</tr>
</tbody>
</table>

The majority of School A students responded "not sure" (37%), followed by agreement. School B students most often selected "agree" (44%).
9. I have learned the societal reasons and judgments behind many pieces of artwork.

<table>
<thead>
<tr>
<th></th>
<th>School A</th>
<th></th>
<th>School B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SD</td>
<td>NA</td>
<td>SA</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>11%</td>
<td>4%</td>
<td>7%</td>
<td>11%</td>
</tr>
</tbody>
</table>

The highest percentage response for this statement was “not sure” for both schools (49% from School B and 45% from School A). This statement also had a higher rate of no response than other statements. Together the “not sure” and “no answer” categories make up half of the responses for each of the schools.
10. More social issues/current events should be integrated with the art program.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD 15%</td>
<td>SD 10%</td>
</tr>
<tr>
<td>NA 4%</td>
<td>SA 7%</td>
</tr>
<tr>
<td>SA 22%</td>
<td>A 14%</td>
</tr>
<tr>
<td>D 19%</td>
<td>D 17%</td>
</tr>
<tr>
<td>N 25%</td>
<td>N 52%</td>
</tr>
</tbody>
</table>

- SA - Strongly Agree
- A - Agree
- SD - Strongly Disagree
- D - Disagree
- N - Not Sure
- NA - No Answer

One-fourth (25%) of School A students were not sure, while 37% agree/strongly agree with the statement. Students from School B school responded highest in the not sure (52%) category followed by the disagree category.
11. Our art program acknowledges my culture and history.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD 35%</td>
<td>SA 24%</td>
</tr>
<tr>
<td>NA 11%</td>
<td>A 10%</td>
</tr>
<tr>
<td>SA 4%</td>
<td>NA 14%</td>
</tr>
<tr>
<td>D 36%</td>
<td>N 28%</td>
</tr>
</tbody>
</table>

School A students responded not sure at 36%, followed by a combined disagree/strongly disagree response of 34%. School B students responded not sure at 28%, followed by a combined disagree/strongly disagree response of 48%. School A students were unsure and School B students disagreed with the statement that their art program acknowledges their culture and history.
12. Our art program is relevant to my life outside of school.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD</td>
<td>SD</td>
</tr>
<tr>
<td>22%</td>
<td>24%</td>
</tr>
<tr>
<td>NA</td>
<td>SA</td>
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<tr>
<td>4%</td>
<td>26%</td>
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<td>A</td>
<td>A</td>
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<tr>
<td>15%</td>
<td>25%</td>
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<tr>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>26%</td>
<td>17%</td>
</tr>
</tbody>
</table>

SA = Strongly Agree  
A = Agree  
SD = Strongly Disagree  
D = Disagree  
N = Not Sure  
NA = No Answer

Forty-one percent of School A students strongly agreed or agreed that the art program was relevant to their lives outside of school. Students at Middle School B did not share this sentiment, as 48% strongly disagreed or disagreed with this statement.
13. I feel confident discussing my artwork and artwork of others.

<table>
<thead>
<tr>
<th>School A</th>
<th>School B</th>
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</thead>
<tbody>
<tr>
<td>SD: 7%</td>
<td>SD: 10%</td>
</tr>
<tr>
<td>NA: 4%</td>
<td>NA: 3%</td>
</tr>
<tr>
<td>SA: 19%</td>
<td>SA: 3%</td>
</tr>
<tr>
<td>D: 22%</td>
<td>A: 24%</td>
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<tr>
<td>N: 11%</td>
<td>N: 36%</td>
</tr>
<tr>
<td>A: 37%</td>
<td></td>
</tr>
</tbody>
</table>

SA - Strongly Agree  A - Agree  N - Not Sure  D - Disagree  NA - No Answer

More than half (56%) of the students at School A school responded that they felt confident discussing their artwork and artwork of others. The majority of School B students responded that they were not sure of this statement.
14. Art is an important part of my life.

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<thead>
<tr>
<th></th>
<th>School A</th>
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<tr>
<td></td>
<td>SD 15%</td>
<td>NA 26%</td>
<td>SD 32%</td>
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<tr>
<td></td>
<td>SA 7%</td>
<td>A 29%</td>
<td>NA 3%</td>
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<td></td>
<td>D 4%</td>
<td></td>
<td>SD 10%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A 17%</td>
</tr>
</tbody>
</table>

SA - Strongly Agree
D - Disagree
A - Agree
SD - Strongly Disagree
NA - Not Sure
N - Not Answer

School A students agreed or strongly agreed (48%) that art is an important part of my life. School B students’ disagreed/strongly disagreed (46%) that art is an important part of my life.
15. The community in which I live supports the arts.

<table>
<thead>
<tr>
<th>School A</th>
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</tbody>
</table>

School A students responded 33% not sure, followed by strongly agree (34%) that the community in which they lived supported the arts. Responses from School B students were 45% not sure followed by strongly disagree and disagree (31%) that the community that they live in supports the arts.

Most of School A students felt the community supported the arts while students at School B were largely not sure to disagree with the statement.

**Comment Section of Student Survey:**

After the final question on the student survey, the students were asked for any last ideas or thoughts. From 56 surveys, there were four comments given:
Art sucks!

It would be nice to bring pictures that are appropriate in class such as
Dragonball, Ninja Turtles, and Street Sharks etc… That’s all.

New art teacher.

New art teacher.

The few comments were not related to multicultural education and only
one comment suggested specific ideas for incorporating art from popular
culture.

Summary of Student Survey Results

The summary below gives the view a majority of students have on
multiculturalism within each of the schools.

The majority of School A students thought art class was rewarding and
challenging, and almost half thought art will help them succeed in life.
Over one third thought art made school more enjoyable while the other third
was largely unsure. A small percentage student responses disagreed
and/strongly disagreed that art made school more enjoyable. Over half of the
students also felt the art instruction was good and most felt art is meaningful.
School A students, by over a third, felt the art curriculum would be enhanced if
more guest speakers were introduced. A majority of the students also
expressed some interest in wanting to try new media. But the students were
divided in thirds between agreeing, disagreeing, and not being sure about
having learned about art from different regions. Most of the students were not
sure about learning the societal reasons and judgments behind pieces of art. A little more than a third thought social issues should be integrated but another third disagreed, and a less than a third were not sure. The students were roughly divided into thirds again when asked if the art program acknowledges their culture, with the highest percentage of students feeling not sure. Most of the students felt art was relevant to their lives and over half felt confident in art discussions. A little over one third of the students felt the community in which they lived supported the arts. The other third was unsure and the remaining third were of disagree / strongly disagree.

A majority of students from School B were not sure if art was challenging or rewarding. Most of the students were also not sure or disagreed with the statement art will help them succeed in life. Almost half of the students did not think art made school more enjoyable and most thought the instruction was not good. But the art program was meaningful to over a third of the students. The other third agreed or strongly agreed and the remaining third were not sure. Most of the students wanted to try new things and have more guest speakers. A majority of the students felt they had learned about different regions. A majority were also not sure if they had learned societal reasons or judgments about pieces of artwork. Over half of the students were not sure about incorporating social issues into the art program. Most students felt that the art program did not acknowledge their culture and history, a third of the students were not sure. Almost half of the students felt art was not relevant to their outside lives. Over a third of the students were not sure about being
confident in discussing their own artwork or artwork of others. Another third of the students disagreed to strongly disagreed in being confident in art discussions. The remaining students did feel confident in discussing their own artwork and artwork of others. Most of the students felt art was not an important part of their lives. Most were also not sure if the community supported art.

**Teacher Interview Summaries**

Teacher A was hesitant to dismiss the importance of a multicultural curriculum, but was not necessarily willing to work toward one either. “I guess you’d have to closely define multiculturalism in the context of the school and see if the represented cultures are being represented. If they are not, then I can see a problem and rightly so.” Yet, he did not want to change the existing curriculum or see any role that he would or does play in the change toward creating equality for students by representing their culture or social backgrounds in his classes. He emphasized the vast knowledge base that this would require by adding, “I would have to know all their individual backgrounds and try to tailor [to each] and that’s not the deal. That’s social work to me. I don’t purposely or consciously try to connect between the home and the school life. They come, I give the lesson and they go. I don’t know how I would do something like this.”

Teacher A admitted that there are other cultures’ artistic contributions worth representing, but did not view this important enough to add to the art
curriculum. "I don't really see any areas that need improvement. However it's happening is fine." "I just think of things and we do it. They just kind of do what we say their gonna do. I don't really use any method or strategies to get them motivated...we just assign the project and they do it."

When asked if social issues were incorporated into the art curriculum Teacher A stated, "No, we don't do any. That would just take too much preparation." When asked about inviting guest speakers to the class, Teacher A said this was "the last thing" he'd incorporate into his lesson plan mainly because lack of time. Some of the project examples Teacher A offered were drawing cartoons and coloring birds and cats. There were no visuals in the room.

He also noted that perhaps multiculturalism had taken over the melting pot idea, and a possible end result could be a pluralistic society. He stated, "I don't know why there has to be a Multicultural movement. When you get to that on a societal level it might actually be more harm than good."

Teacher B seemed to be very aware of other cultures and wanted to be sure that all students and their cultural backgrounds were equally represented. "I try to make everyone realize that they're all important, that your life and your experiences are important too. I do try to make everyone feel that all the cultures are important and equally important."

The students within this art class had no previous art experience and the focus was to build a foundation for the student in art. Teacher B focuses on teaching a broad scope of art rather than teaching specific skills, "Art is an
expression of self and that how the art we look at from all cultural time periods is an expression of what that person is experiencing. I think that’s more important than honing a skill.”

Teacher B incorporated some of the students’ life events into the art curriculum. “As a teacher I try to make everyone realize that they’re all important, that your life and your experiences are important too. I pretty much play off what kids interests are. they come to me and say this is what they think they really need or [these are the] things that are going on.” She did add that this was not as easily accomplished as it may sound. She had a diverse group of students that varied not only ethnically, but also in their art experience and exposure to culture in general. “Basically, not all kids come in the same playing field as having experiences and that’s just from backgrounds and some kids have gone to museums and have traveled, are far more ahead and far more exposed than others. It’s nice that they share things and that’s one thing I wish were a little more balanced.

But then again, we’ll learn from that then too.”

Teacher B did not bring up social issues specifically as an art lesson. She said, “I integrate things that are happening, but not necessarily holidays, but more remembering important figures in our time, our history.” Observation from the school site and room during the interview showed that she does include exemplars from different races and women. However these subjects were still very Western-oriented topics: Egyptian masks and hieroglyphs, Greek vases, Picasso, O’Keefe.

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Analysis of teacher interviews

Banks' theory of cultural consciousness was applied to both participants' teaching approaches. The two teachers were found to be at different levels of cultural consciousness and employing various multicultural approaches found in the literature review. After describing the stages of cultural consciousness (Banks, 1989) and approaches to multicultural curriculum reform (Banks, 2001), we will examine the teachers' approaches to multicultural art education.

Banks (1989) stages of cultural consciousness is used because it is helpful for art educators to be able to see what are the beginning stages of cultural awareness and to be able to place themselves onto a stage of consciousness and then work from their individual starting point. The stages of cultural consciousness are as follows:

1. Appreciation of one's own culture and awareness of different cultures.
2. Recognizing inequalities and omissions.
3. A realization that things can be different.

It is also important for art educators to be able to place themselves in what approach level they are currently using in their classrooms and work towards social action. The approaches to multicultural curriculum reform (Banks, 2001) are cultural contributions, additive approach, transformation approach and the social action approach.
According to Banks levels of cultural consciousnesses, Teacher A is at the first level, Appreciation of one's own culture and awareness of different cultures. Teacher A lacked placement on Banks' Approaches to Multicultural Reform because he did not consciously attempt any multicultural approach within the art program.

Teacher B is at a higher level of awareness when compared to Teacher A. According to Banks levels of cultural consciousnesses, Teacher B falls under the last category: knowing that things can be different. Also, according to Banks' Approaches to Multicultural Curriculum Reform, I would place Teacher B at the Additive level. She did attempt to incorporate some multicultural approaches in the curriculum but still used Western-based projects.

Matrix

The following matrix summarizes the elements of multicultural curriculum and various multicultural approaches identified by researchers and theorists in chapter two. The two art teachers' teaching strategies were examined for the incorporation of the various multicultural elements and various multicultural approaches postulated in chapter two.
<table>
<thead>
<tr>
<th><em>Elements of Multicultural Curriculum</em></th>
<th>Teacher A</th>
<th>Teacher B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum relevant to students' home culture and experiential backgrounds</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Students' first language recognized</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Social Inequality and Encourage Social Action emphasized or analyzed</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Model and Celebrate Diversity and Equal opportunity</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Community affects current curriculum</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Artists from various regions are represented in positive current manner</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Art program is involved in the community</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Art program has strong support of community, students, parents, administration</td>
<td>Yes – students</td>
<td>Yes – administration No-students</td>
</tr>
<tr>
<td>Social-cultural context approach used</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Enhancement of basic skills approach used or taught</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>White washing- nice artists and artwork in art program used</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Cultural contributions- holidays-approach to multiculturalism used</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Single-studies group approach used</td>
<td>No</td>
<td>Some</td>
</tr>
<tr>
<td>Teaching the exceptional and culturally different – students of color are assimilated into the mainstream was used by teacher</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Human relations – students learn to appreciate each other’s cultures-approach</td>
<td>Somewhat</td>
<td>Yes</td>
</tr>
</tbody>
</table>

**Matrix Summary** – Teacher B (School B) used most of the approaches in some varying degree. Teacher A (School A) used few of the approaches in a low degree of implementation. Both teachers white washed the art projects
and lessons, by including only nice works of art. Both teachers wanted all students to appreciate other cultures. The art teachers had support of administration and community but only one of the schools had support of the students. Neither of the teachers encouraged social action or social reconstructionism within the art program nor did the teachers model and celebrate diversity and equal opportunity.

**Conclusion**

By examining the two teachers' different responses to the questions, one sees a wide range of multicultural implementation used by these teachers within two schools. Teacher A made no conscious effort to implement multicultural approaches and Teacher B made superficial changes to the curriculum. Ironically, Middle School A has the higher number of minority students but no multicultural implementation into the art curriculum. Middle School B has a higher white student population, but the art teacher has a higher level of multicultural awareness.

One statement that emerged from the interviews was that students should feel welcome and equal within the classroom and school setting and both teachers felt they were doing the best they knew how by the students.

The art teacher from School B saw a clear need for multicultural perspectives to be added into art curriculum but the art teacher from School A found very little use for multiculturalism and did not want a pluralistic society.
The students' responses to the survey contradicted the amount of multicultural teaching that was implemented into the art program. The school with little multicultural education had a majority of the students' value art and the art program and thinking school was more enjoyable because of the art program. School B school had more, but superficially, multicultural approaches implemented into the program but the majority of the students responded that they did not value art and the art program, and thought school was no more enjoyable because of the art program.
Chapter Five

Discussion, Implications, and Conclusions

"You see things, and you say, 'Why?' But I dream things that never were, and I say, 'Why not?"' (Shaw, 1980)

This project attempted to find answers to the following questions: What do junior high art teachers use now in their classrooms to incorporate multiculturalism? How does the inclusion of a multicultural curriculum create relevancy for diverse student populations? The answers to these two guiding questions were found within the literature review, teacher interviews, and student surveys. This chapter will first discuss the conclusions from the literature review, and then what was found from the teacher interviews and student surveys. The last section of the chapter is the implications and recommendations for further study, followed by my conclusion.

Literature

The reviewed literature addressed what multicultural resources are currently available to art teachers, what multicultural approaches are currently being used, and suggestions for what multicultural approaches could be used. Delacruz (1996) examined multicultural art curriculum resources and found four common approaches: ethnic tourism, design and media literacy, understanding cultural heritage and social issues. Sleeter and Grant (1987) examined multicultural literature and found four distinct approaches being used for

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multicultural education: assimilating the culturally different to the mainstream culture, a human relations approach which aspires to have all students respect one another, single group studies which focuses on prior disenfranchised groups, and social action which advocates social reconstruction and student empowerment. Still other researchers advocated what multicultural approaches could be used, ranging from socio-contextual (Stuhr et al. 1992), to diversifying the existing curriculum and enhancing basic skills (Daniel and Daniel. 1979) to teaching the why of art (Chalmers. 1996). The literature argued that the inclusion of multicultural perspectives would create an art curriculum more relevant for diverse student populations.

The literature noted most teachers are at the beginning levels of integrating multicultural perspectives into the art curriculum. It was also found that there are many different ways of incorporating multicultural perspectives. A majority of the suggestions for multicultural education have the ultimate goal of societal change. Art for social action and social reconstruction was addressed as an end goal in most of the literature. Social action in the art curriculum gives empowerment to the students in their own learning. Several researchers advocate including the students in the curriculum creation process. Giving students empowerment over their learning and environment will create relevant learning for them. A few examples of giving empowerment to the students include researching the local community resources, teacher as facilitator, and social action.
Main Findings

The two art teachers were at different levels of cultural consciousness and multicultural awareness and this directly affected their teaching strategies. Teacher A was a classroom social studies teacher who was asked to take on teaching exploratory art in addition to teaching several other subjects throughout the day. This teacher held no certification or experience in teaching art. Teacher A said that equality was important and teachers should strive to have all students represented in the classroom. But he failed to see how to incorporate equality or home culture into school curriculum. Teacher A did not want to change the existing curriculum. He stated that we are all human beings with backgrounds and ethnicities and if we all just realize that we wouldn’t need a multicultural movement.

Teacher A did not consciously incorporate and of the approaches identified by theorists and researchers in chapter Two, but the teaching strategies he used could be generalized as white washing (Delacruz, 1996), using only nice works of art or artists, and teaching the culturally different (Sleeter and Grant, 1987) with assimilation of students of color being the main goal. Regardless of its lack of a multicultural perspective. School A students really liked art, the art instruction and the art program, and responded that art was relevant to their lives.
The art teacher at School B held a master’s degree in art education and also taught English Language Development students at the same school. This teacher valued multiculturalism and tried to incorporate multicultural aspects into the current district curriculum. She did incorporate some suggestions from the students to the art lessons to create greater relevancy. This teacher was an advocate of multicultural education and used various visual exemplars by artists of color and women within each of the lessons. However, the subjects covered within each of the lessons were still traditionally Western-valued subjects—Greek vases, Egyptian masks, and O’Keefe flowers.

Teacher B was using various approaches postulated by the theorists and researchers including social-cultural context (Stuhr, 1992), universalism/why of art (Chalmers, 1996), cultural contributions, and human relations approaches (Sleeter and Grant, 1987). But applied them at a superficial level. Teacher B thought she was incorporating multiculturalism into the art curriculum but the students didn’t respond with correlating viewpoints.

The students’ survey gave some unexpected results by contradicting what was found in the literature. The literature postulated that the inclusion of multicultural perspectives through various approaches would increase relevancy of the art program to diverse student populations. On the contrary, the students from School A did not receive any multicultural perspectives but felt that art was relative to their lives outside of school, art was an important part of their lives, that art would help them succeed in life, and that art was supported by the community in which they lived. The students thought school
was even more enjoyable because of the art program, even though the art teacher at School A did not incorporate any of the students’ experiences or multicultural approaches into the art program.

The students from School B were receiving various multicultural approaches within the lessons but they did not value the art program or feel it had relevance toward their lives outside of school. The teacher tried to emphasize that all cultures are equal and that all cultures make art as a form of self-expression. But the students felt that their personal cultures and histories were not being acknowledged within the art program.

**Discussion**

In speculation, the Western-based projects may have been more memorable to the students, than the multicultural-based lecture introducing the lesson. This could be why the students in School B felt that their own culture was not acknowledged and art was not relevant to them, the teacher talked about multiculturalism but the students did Western based projects.

Most of the students who were receiving more multicultural perspectives with in their art program did not value art or the art program. Conversely, most of the students who did not receive any multicultural perspectives did value art and the program. This leads me to believe that the students were not familiar with the practices, terms or ideas of multicultural education in general and have been successful in traditional Western-based education where the students have been taught not to question what is in their education and this was shown by the results in the survey. The students are unfamiliar with being critical consumers
of what they are being taught. The students seemingly accepted what was presented, may not have enjoyed it or found it relevant, but did not know what to do about the situation. They may not have thought it worthy of even caring about enough to take action or find out how to take action.

The students will be able to decide later, perhaps once in college, if their culture and history was or was not acknowledged in the art program. But by that time it may be instilled in these young adults that art is not relevant to them, so their predilection toward supporting the arts in their community, school, or artistic movements at large would not be likely.

The students' views of art were seemingly affected by the amount of multicultural perspectives added. However, there are other factors to consider, such as how teaching strategies, superficial implementation of multicultural perspectives, lack of past student art experiences and teacher expectations may have affected the students.

In speculation, teaching strategies along with teacher expectation levels may have affected the contradicitive student survey responses. The teacher expectation for the students at School A may be fairly low and thus the students feel they can coast through the class without much applied effort because not much is expected of them in the first place. The art class to these student may be an 'easy' course and a time for relaxation and or socializing. It may bring more enjoyment because it is not as taxing.
The students at School B were held to high expectations from the teacher and because she talked of equality but used Western based project, the students may felt that they had to work hard for projects that were not relevant to them. This may have led the students to feeling that the art program, art instruction, and art itself was not relevant in their lives. The art program at School B was not an easy course for the students and the teacher wanted the students to apply themselves. The students may have enjoyed coasting more than applying themselves, so maybe this is the reason for the different student responses between the two schools.

Another factor influencing the student responses may have been the lack of art education in the previous elementary grades. The art education of these junior high students was primarily left up to a non-specialist, classroom teacher. The art experiences of the students may have been centered on holidays and the idea of art as play time. Once the students were in junior high, the students at School B found themselves realizing that there is much more to art than cotton-ball Santa's and Valentine cards. The emergence of art as a subject and not play time may have disappointed the students from their prior elementary illusions of art.

The California Visual Arts Framework gives guidance to educators in the instruction of the arts. This framework is not mandatory but used only as a recommendation. Because the framework is only a guide this may have led classroom elementary teachers to not use it and opt for holiday type of art for the classroom instead of what is recommended by the framework.
In accordance to the framework, the students used in this study were not at the level of art education that has been recommended for middle school students, grades five through eighth. The teacher interviews and student surveys showed that the students were not familiar with many art terms, genres of art, or art within the community. This shows the need for a higher quality art instruction and training for classroom teachers and/or the need for art specialists within this district.

**Implications and Recommendations**

This study adds literature to the evolution of multicultural art education and the creation of relevancy for diverse student populations. This study may bring to light that if students are not actively involved in the creation of curriculum, it can be very difficult for students and teachers to create relevant multicultural art curricula.

For future research, I would advise interviewing several students to find out their in-depth views on multicultural education doing a pilot survey to be sure the language is at the students level and understanding. I would also recommend giving the survey in person so that little mis-interpretation of the questions can occur but also that the researcher would be able to answer any questions posed by the students. Observing in the art classroom and the regular classrooms several times at both schools would also be advantageous to the researcher to give a full view of the students school day and experience. I would also recommend examining the text and past projects of students to see
what hands on projects the students are working on and what is taken home. I would also recommend interviewing the art teacher at least twice, once before the surveys and once after to see if the survey results affected their teaching.

One might study if teachers as facilitators increase student motivation over the traditional teacher as lecturer style. Another area of further study involving teacher as facilitator, is the use of peer teaching in the art classroom.

The creation of a relevant student-based art program with students teaching each other of their past art experiences and culture. It would be interesting to find how much more is retained in art by students when they are taught more so by peers than teachers, with teachers acting as facilitators.

Public art and its role in multicultural art education is yet another area for further research. Public art does not belong to one person but is collectively owned by the creators and the community. Members of the community usually create public art for the same community. Public art could become central to multicultural art education and more research needs to be done to find paths to make this possible to more art educators. After I examined the California Visual Arts Framework, I would advise a study involving various states guidelines for teaching the visual arts and how the guidelines incorporate multiculturalism. This study would be a good assessment to where art education is at a tri-state or national level.

Multicultural art education would benefit from resources that reflect all of society. Research to find what art resources exist for multicultural art education and if they superficial or social action based. This would be of
benefit for art educators to know what is available to them for multicultural art education and if they are at a superficial level or social action. These are just a few questions raised and areas of study related to this research that could be examined further.

On a personal level, I will continue to read more about multicultural art education as I take the information from this research with me into every classroom, school, and community in which I live. I would like to establish an ongoing dialogue and evaluation of curriculum, lessons, and community events with other art educators based on multiculturalism.

Multiculturalism is an ongoing process that is both personal and professional, and if the information is given consistently, the information may make a difference in teaching strategies within a classroom, school and district. One article or discussion may be all that is necessary to start other teachers thinking about their teaching strategies and how they can reach more of their students more of the time and hence, create relevancy for their diverse student populations. As our classrooms become more diverse the need for multicultural education is obvious and hopefully through an ongoing program in multiculturalism a relevant curriculum for teacher and students will become a reality.

For my day-to-day lessons with the students I feel that student involvement in the education process is unmatched in creating relevancy for diverse student populations. Empowerment of the students gives them ownership in their education. Their learning will matter to them because it is
what they have created. I will begin my units with a prior knowledge search.
asking, what do you already know about this and what do you want to know? If
the teacher really cares about what the students are interested in and what
matters to them the curriculum can be created from the students with the teacher
playing the role of facilitator. Starting at a local level and keeping larger
societal goals in mind is the bridge I would like to cross with my students. I
am not advocating throwing out the district curriculum or state guidelines or
giving the students free reign, but for teachers to seriously consider how to
include students in the formation of a multicultural based curriculum. I want to
re-evaluate my current K-12 curriculum and transform it to be multicultural and
social reconstructionist in foundation.

Conclusion

Multicultural education is needed in the schools because of the growing
diverse student population and growing diversity of the nation as a whole.
Multicultural education is also needed to create a truer reflection of democratic
society where all have equal access and benefit to the privileges that go along
with democracy. Researchers and theorists mainly agreed that in order for
multiculturalism to truly take hold, there would have to be larger societal
change. The multicultural ideas postulated from most of the researchers
supported multicultural education for social change but it is important that
teachers examine personal biases before presenting multiculturalism to students.
Teachers must carefully analyze their teaching for any personal biases that may

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be reaching the students, thus presenting a hidden curriculum and falsely
coloring the students' worldview. The hidden curriculum, presented
unknowingly by the teacher could present the world from a Western-based
hierarchy. The Western-based hierarchy may be presented in art classrooms by
the selection works of art but also in the manner of presentation of the cultures
that created the artwork, as well as the selection of projects for the students to
create. The art teacher should evaluate their preconceived notions to prevent
biases from reaching the students.

Teachers can have engaged students if the curriculum is relative to the
students lives. The creation of a multicultural curriculum can be less
intimidating for both teachers and students, if the teacher takes the role of
facilitator, rather than lecturer. The students are not going to feel that they are
being told about multiculturalism but learning along with the teacher guiding
rather than telling. This may make multiculturalism more approachable and
'do-able' than the standard a teacher talks and the students listen. The teacher in
a role of facilitator distributes some of the responsibility of knowing about all
cultures from the teacher to the entire class. Giving students empowerment
over decisions that directly affect them can teach students how make changes
for the better within their class, community, and society. They can have a say in
what they are learning and how it is taught to them. It is imperative for students
to learn to be critical consumers of education, media, and society. Multicultural
perspectives can be introduced but if the perspectives are at a superficial level
the students may actually feel more alienated than if the current mainstream
Western based curriculum continues to be taught, as shown by the students at School B. The students must feel a connection with their school and its place in the community in order for the learning to be relevant. By looking at the students and community first then applying what is relevant to the students to a larger societal need for equality and global awareness, multiculturalism can be realized within the art classroom.
Appendix A

Survey Questions for Students

For each statement, check whether you strongly agree (SA), agree (A), are not sure (NS), disagree (D), or strongly disagree (SD).

<table>
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<tr>
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<th>SA</th>
<th>A</th>
<th>NS</th>
<th>D</th>
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<tbody>
<tr>
<td>1. Art classes are challenging and rewarding.</td>
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<td>2. Art classes will help you succeed in life.</td>
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<td>3. School is more enjoyable because of the art program.</td>
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<td>4. The quality of art instruction is good.</td>
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<td>5. The art program is not meaningful to me.</td>
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<td>6. More guest speakers in the school art program should be invited.</td>
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<td>7. More art techniques and different mediums in the art classroom would be fun to try.</td>
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<td>8. I have learned about art from many different regions of the earth.</td>
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<td>9. I have learned the societal reasons and judgments behind many pieces of artwork.</td>
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<td>10. More social issues/current events should be integrated with the art program.</td>
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<td>11. Our art program acknowledges my culture and history.</td>
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<td>12. Our art program is relevant to my life outside of school.</td>
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<td>13. I feel confident discussing my artwork and artwork of others.</td>
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<td>14. Art is an important part of my life.</td>
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<td>15. The community, in which I live, supports the arts.</td>
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Any last ideas or thoughts?

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Appendix B

Questions for Teacher Interview

1. Define what multiculturalism in education means to you?
2. Give some examples of what you consider multicultural art?
3. What do you change or add to the current district curriculum to include multiculturalism?
4. How do you decide what themes or concepts to cover and with what depth?
5. Describe three or four multicultural projects that you have done in the classroom. What was the student’s reaction to them?
6. What are some areas that you would like to see improvement in, in terms of reaching a diverse student population?
7. Have you used guest speakers or local artists in your art classroom? And if so, please give specific names or titles.
8. What methods or strategies do you use to get students intrinsically motivated?
9. Do you incorporate social issues with the art program and if so in what ways?
11. What do you see as your role in advancing art education toward a multicultural model?
12. How do you introduce multiculturalism into areas of your curriculum that are euro-centric or bias?
13. How do you try to connect student’s home and school culture?
14. In what ways do you feel that multiculturalism can affect student’s progress and performance in school?
15. Any last ideas or thoughts?
Appendix C

Visual and Performing Arts Framework for California Public Schools: Goals for Visual Arts Education

Artistic Perception Component

Goal 1. Students use their senses to perceive works of art, objects in nature, events, and the environment.
   Grades Five through Eight: Students observe and record visual and tactile qualities of the physical world and use those observation in artwork.
   Students use a variety of techniques and media to illustrate their observation of the environment.

Goal 2. Students identify visual structure and functions of art, using the language of the visual arts.
   Grades Five through Eight: Students expand their visual arts vocabulary as they observe and use the elements and principles of design in language and visual imagery.
   Students recognize visual structures in art and understand how to record their impressions in their own artworks.

Creative Expression Component

Goal 3. Students develop knowledge of and artistic skills in a variety of visual arts media and technical processes.
   Grades Five through Eight: Students demonstrate, through their creations, combinations of elements and principles of design.
   Students identify two- and three-dimensional media and use them to create visual images that communicate ideas.

Goal 4. Student create original artworks based on personal experiences or responses.
   Grades Five through Eight: Student investigates a variety of media, techniques, and processes that are effective in communicating ideas visually.
   Students use two-dimensional or three-dimensional media techniques to imbue an inanimate object with personal feelings and characteristics.
Goal 5. Student develop skills in the visual arts and appreciation for using the visual arts in lifelong learning. Grades Five through Eight: Students use the art museum as a resource for investigating the influences of the visual arts in a community. Students research different approaches to making critical judgments about works of art.

Historical and Cultural Context Component

Goal 6. Students explore the role of the visual arts in culture and human history. Grades Five through Eight: Students identify artworks from various cultures and understand the way in which the artworks reflect their culture. Students identify works of various cultures and determine the ways in which artworks reflect, maintain, and express cultural themes.

Goal 7. Students investigate major themes in historical and contemporary periods and styles of the visual arts throughout the world. Grades Five through Eight: Students trace specific ideas through reflective essays about a variety of artworks from all parts of the world. Students understand cultural and historical periods and become familiar with the visual arts vocabulary and language of the time.

Aesthetic Valuing Component

Goal 8. Students derive meaning from artworks through analysis, interpretation, and judgment. Grades Five through Eight: Students recognize and discuss multiple purposes for creating works of art. Students write essays describing the contemporary and historic meaning on specific artworks.
Appendix D

California State University of Monterey Bay

Interview Consent Form

Permission: I. ____________________ grant permission to Ms. Nelson and will participate in the research conducted by her. Ms. Nelson has explained to me the form and nature of this research project and has informed me that there will be no risks to me. I also understand that I can withdraw at any moment from participation in this study simply by informing Ms. Nelson that I no longer wish to participate.

In at any time you have any questions about this research project please feel free to contact Ms. Nelson or contact Dr. Christine Sleeter, who coordinates the M.A. in Education program for CSUMB.

Signature of the participant: ____________________ Date: _____________

Signature of the researcher: ____________________ Date: _____________

Conducting the study

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Appendix E

Research Project – CSUMB
School B Middle School
Mrs. Nelson
Spring 2001

Dear Parents,

The students in the art class at Middle School B will be involved in a survey of their perceptions about the multiculturalism in art education. This survey is part of a thesis project that I am doing for California State University of Monterey Bay. It will take approximately less than one half hour and given at discretion of the art instructor during class time. The responses of the students will be used to examine what is currently being used in the art education to incorporate multiculturalism and how relevant the students view multiculturalism in art. All answers are voluntary and optional. Students will do the survey anonymously. Please indicate on this letter if you give permission for your child to be involved in this project by signing below.

Thank you,

Liz Nelson
Art Specialist
K-12

My child/son/daughter/ward

DOES HAVE my permission to participate in this survey.

Parent’s/Guardian’s name

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References


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