Multicultural Art Across the Curriculum

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Multicultural Art Across the Curriculum

Yvonne J. A. Delamar

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Grand Valley State University

in partial fulfillment of the Master of Education
ABSTRACT

The arts, by nature, can lend themselves as an essential unifying force in the multicultural curricular development in our increasingly diverse classrooms. A compilation of research and investigation is presented for teaching multicultural art throughout the curriculum. The finished project includes a model for teaching multicultural art across the curriculum and a bibliography of resources.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>2</td>
</tr>
<tr>
<td>DEFINITION OF MULTICULTURAL ART EDUCATION</td>
<td>4</td>
</tr>
<tr>
<td>CHAPTER I — Project Thesis Proposal</td>
<td></td>
</tr>
<tr>
<td>Problem Statement</td>
<td>5</td>
</tr>
<tr>
<td>Importance of Problem</td>
<td>6</td>
</tr>
<tr>
<td>History</td>
<td>8</td>
</tr>
<tr>
<td>Statement of Purpose</td>
<td>10</td>
</tr>
<tr>
<td>Definition of Terms</td>
<td>11</td>
</tr>
<tr>
<td>Limitations of Project</td>
<td>12</td>
</tr>
<tr>
<td>CHAPTER II — Literature Review</td>
<td></td>
</tr>
<tr>
<td>Background</td>
<td>13</td>
</tr>
<tr>
<td>Roles, Responsibilities, Resources</td>
<td>18</td>
</tr>
<tr>
<td>Limitations, Viewpoints, Strategies</td>
<td>22</td>
</tr>
<tr>
<td>Summary: Evaluation of the Literature</td>
<td>25</td>
</tr>
<tr>
<td>CHAPTER III — Project Description</td>
<td></td>
</tr>
<tr>
<td>Project Overview</td>
<td>27</td>
</tr>
<tr>
<td>Approaches, Models, Ideas</td>
<td>28</td>
</tr>
<tr>
<td>Programs and Projects</td>
<td>34</td>
</tr>
<tr>
<td>Model for Teaching Across the Curriculum</td>
<td>37</td>
</tr>
<tr>
<td>Example Model</td>
<td>45</td>
</tr>
<tr>
<td>Field Report</td>
<td>50</td>
</tr>
<tr>
<td>Conclusions</td>
<td>54</td>
</tr>
<tr>
<td>Recommendations</td>
<td>55</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>57</td>
</tr>
<tr>
<td>APPENDICES</td>
<td></td>
</tr>
<tr>
<td>Appendix A</td>
<td>61</td>
</tr>
<tr>
<td>Appendix B</td>
<td>64</td>
</tr>
<tr>
<td>Appendix C</td>
<td>65</td>
</tr>
<tr>
<td>Appendix D</td>
<td>66</td>
</tr>
<tr>
<td>Appendix E</td>
<td>67</td>
</tr>
<tr>
<td>Appendix F</td>
<td>68</td>
</tr>
<tr>
<td>Appendix G</td>
<td>69</td>
</tr>
<tr>
<td>Appendix H</td>
<td>70</td>
</tr>
</tbody>
</table>
DEFINITION OF MULTICULTURAL ART EDUCATION

Multicultural art education—a multicultural art curriculum fosters the formation of attitudes and perceptions that help students, teachers, and the community confront their sociocultural biases. When we investigate and experience the art of our own and other cultures in such a way that encourages an open exchange of ideas between learners, teachers and community, we create effective art learning environments that assist individual growth; empower the individual, other individuals, and groups of individuals; foster critical thinking; and encourage social action. (Stuhr, Petrovich-Mwaniki, Wasson, 1992, p. 24)
Multicultural Art Across the Curriculum

CHAPTER I

PROBLEM STATEMENT

Educational methods and tools that acknowledge the cultural diversity of today's classrooms are now more important than ever before. Art, with its ability to promote understanding and appreciation of different cultures and to enhance the teaching of other subjects, such as history and literature, should be an integral part of any multicultural curriculum. (Duke, 1992, p. 1)

Multicultural arts are scarcely an integral part of the elementary curriculum in today's culturally diversified classroom. Nevertheless, it is through the acknowledgment of the arts that means could be made available to help future adults become effective participants in an interdependent multicultural society. Multicultural arts then, could provide an avenue to acquire the knowledge, skills and attitudes essential to become that effective citizen.

The problem before us is three-fold. First, the arts, although state mandated, are not seen as basic. As reported in Toward Civilization, "Basic art education does not exist in the United States today" (National Endowment for the Arts, 1988, p 13). It seems a lack of follow-through contributes to this problem. "At the elementary level art is mandated by most states but provision is inequitable; in fact, many children across the land have no access to formal art instruction, and many teachers at this level have little or no formal training in the arts or arts education" (Burton, 1992, p. 9). Second, curricular integration and
training is limited. "Certainly the most glaring problem facing folk arts programming today is the lack of curricular integration and interpretative training" (MacDowell, 1988, p. 5). Although interdisciplinary arts teaching is slowly regaining interest, qualified teachers are sparse. "...arts educators are more and more calling for renewed attention to be given to interdisciplinary arts teaching. Looked at carefully, however, this position sometimes overlooks the fact that true interdisciplinary learning requires high caliber teaching and informed teachers of the kind most educational reports state are already hard to find in the nation’s schools" (Burton, p. 11). And third, multicultural perspectives within the arts curriculum are glib. "It is as if the inclusion of a single Hispanic poem or a Native American dance or and African artifact would suffice to realize cross-cultural perspectives" (Hausman, 1991, p. 4). Ross noted the lack of multicultural arts curriculum development across the nation. He announced that a survey report of the nation’s state departments of education has indicated, “…there appears to be little more than brief general statements about the importance of recognizing diversity.”

IMPORTANCE OF THE PROBLEM

There are a number of reasons why elementary teachers should include multicultural arts as an integral part of the curriculum. First, the increasing cultural diversity within the American classroom population is pressuring today’s teachers
to effectively address the need for greater understanding and communication across cultures. "The recognition of cultures within our population and the need for greater understanding across these cultures has increased ..." (Teidt, 1986, p. 3). As a result of this increase, "the role of the schools in America is changing from passing on traditional knowledge to being concerned with group and ethnic interests as part of a comprehensive knowledge base" (Zimmerman, 1992, p. 1).

A second reason for this study is the complexities inherent in implementing a multicultural curriculum. Many questions that need to be addressed as a result of this complexity make it imperative to pursue this study. "Solutions to the problem of how to teach students from a multicultural point of view are complex" (1992, p. 1). Zimmerman (1992) presents questions such as: What issues do we deal with on a universal and individual level? Which cultures do we study? What content goals and objectives do we use? What resources do we use? What multicultural parameters do we need to attend to? A third basis for implementing this approach is state mandated, as presented by goals number 4, 7, and 9 of The Common Goals of Michigan Education (1987). Goal No. 4 states that "students should acquire the knowledge, skills, and attitudes needed for effective participation in a pluralistic, interdependent, global society." Goal No. 7 states that "students should acquire knowledge, skills, and attitudes in the arts and humanities consistent with personal experience, interests and talents." Goal No. 9 states that "students should acquire logical, critical and creative thinking skills." A fourth and
the most important reason is to emphasize the importance of implementing a viable, universal, and humane curriculum, utilizing a common denominator, such as the arts, to prepare students for a more culturally diverse and connected future. “Literacy in the symbol system we call the arts can greatly help students function in a future which will be much more culturally diverse and more culturally connected than today. It is the nature of the arts to draw out of diversity a kind of fundamental connection common to humanity. Through the arts we can speak different languages, but be understood and appreciated by all who listen” (McLaughlin, 1990, p. 1).

HISTORY

Advocates for the arts struggle for support to keep art within the school systems. Teachers and decision makers have had to be made aware of or convinced of the value and validity of the arts. Whenever Michigan budget cuts had to be made, the arts inevitably were the first to go. Art resource monies were refunneled and art teachers were pink slipped. In 1971 most Kent County art teachers were pink slipped. Art program advocates had to search for monies to continue. They applied for special grant funds and appealed to various trusts and organizations. The John Paul Getty Trust, organized in 1982, was one foundation which responded. It supported the arts in many districts across the country. Unfortunately, this support has proven to be temporary for many, including those
In 1988 the National Endowment for the Arts' report, *Toward Civilization*, insisted that comprehensive, sequential arts education programs should be integrated into the curriculum of U.S. schools, yet "state legislatures sometimes attempt to micro-manage education with poor results" (Williams, 1993, p. 14).

There is hope, however, "Some states have moved forcefully to incorporate comprehensive arts education programs into the basic curriculum." ... the National Standards for Education in the Arts project is now developing national standards for the arts, pre-kindergarten through twelfth grade (1993, p. 14).

Today there are various advocates for the arts and the integration of the arts into the core curriculum. For the past several years Calvin College Arts Department has offered a summer workshop. This workshop is presented by a collaboration of teachers and artists; integrating the arts, core curriculum and diverse cultures. Marquette-Alger Intermediate School District's Curriculum and Instruction—Gifted and Talented/Arts Education Center promotes arts integration into the classroom by providing workshops and materials to art and classroom teachers. Various cultures are included but not necessarily taughtmulticulturally. For instance, a unique African mask may be studied to meet art objectives but not from a multicultural perspective.

Leaders in both general education and art education are slowly realizing the emerging importance of educating our future adults from a multicultural point
of view. However, this process is not evolving at a fast enough pace to meet our immediate and future needs. Brandt states in *Educational Leadership* (1992, p. 3), "The fact is that schools need to attend to three levels of culture... the cultures of students themselves in the culture of the broader society... and ...with numerous other cultures."

The purpose of this study then, is to stress the essential role the multicultural arts play in the necessary emphasis of teaching from a multicultural point of view. Again I state, art, uniquely suited to promoting communication and understanding across cultures, has not been comprehensively incorporated into the core of today's elementary curriculum to help future adults acquire the skills, knowledge and attitudes essential to becoming effective participants in a pluralistic society.

**STATEMENT OF PURPOSE**

With the above information in mind, the researcher then poses these questions: As educators, why have we not considered art which mirrors culture and society as a first step to understanding and appreciating other cultures? Should we not use the viable means before us in order to prepare our students for a pluralistic society? Are we not ready to accept diversity as a priority issue? Should we not examine the paradoxes involved and develop strategies that will make multicultural arts an integral part of the curriculum?
In pursuing this study the researcher will investigate multiculturalism in existing art programs and integrate the multicultural arts into the elementary classroom programs to synthesize and develop an integrated comprehensive multicultural art based program for the elementary level.

The focus for designing it will be to allow the children to acquire the knowledge, skills and attitudes needed to be effective participants in their multicultural settings through a viable means; namely, multicultural visual arts.

More specifically the study will:

1. **Investigate** the wide variety of resources available.

2. **Elaborate** on cultural findings within existing integrated arts classrooms, art programs, projects, studies and materials.

3. **Modify** these findings to teaching from a multicultural point of view.

4. **Integrate** these modifications into the core curriculum of the classroom.

5. **Pilot** a sample multicultural arts across the curriculum for a fourth grade classroom setting.

6. **Emphasize** the benefits of multicultural arts as an integral part of the curriculum.

7. **Contribute** my research material and proposal to promote the issue of multicultural arts in the classroom.

**DEFINITION OF TERMS**

The reader may better understand this study if certain terms are clarified.

(Appendix A.)
LIMITATIONS OF PROJECT

1. Because of the vast nature of the arts, the researcher has made the decision to deal with one component of the arts; namely, the visual arts.

2. Limitations incurred by questions that need to be addressed. Questions about cultural continuity, cultural change, communication, similarities and differences, culture and ethnicity, and independence and power.

3. Finally, some of my personal bias in the structuring of this project. However, the final project should be helpful in promoting understanding and communication across cultures and preparing future adults to live effectively in our pluralistic society.
When investigating background information on multicultural arts integrated with core curriculum, it is necessary to review the background of three interrelated, yet specific areas: (1) multicultural education and the core curriculum, (2) art education and the core curriculum, and (3) multicultural education and the arts curriculum. This can be illustrated in the form of a Venn Diagram:

![Venn Diagram](image)

**Core Curriculum & Multicultural Education**

The federal government has had the most direct influence on multicultural education and schools. “Beginning in the mid 1960’s, Congress passed a series of laws authorizing school programs intended to improve the educational prospects of students from minority backgrounds ... and in ...the Ethnic Heritage Studies Act of 1972 congress explicitly advocated the study of minority subcultures by all students” (Serow, 1991, p. 93).
Existing special programs, initiated by the federal government in the mid 1960's, exemplify the resemblance of a multicultural arts integrated program through a thematic approach. These programs serve remedial students, migrants, immigrants, and others. A local example of this type of special program is held in West Ottawa Public Schools. It began in 1981 with a workshop titled “Learning to Read Through the Arts.” Although focused on reading, the program integrated listening, speaking, and writing with the arts. Recent versions of the program have included art from different cultures.

In 1978 the Michigan State Board of Education approved the *Policy and Position Statement on Multicultural Education*, a guiding framework for action in multicultural education. It includes a definition for multicultural education, and curriculum goals for multicultural education. (Appendix A & B)

Since then the Michigan Department of Education has provided additional resources in fostering multicultural education. In 1983 a document, *Multicultural Education: Suggested Classroom Activities*, was issued. It submits ideas for multicultural activities and resources. These activities are based on a combination of the multicultural goals as stated in the Michigan Department of Education’s *Policy and Position Statement on Multicultural Education* (Appendix B) and the student learning goals from *Common Goals of Michigan Education*. (Appendix C)

The objectives, activities and resources are separated by grade cluster levels: K-3, 4-6 and 7-9. The intent of this resource is to be an illustrative aid for
educators in their attempt to integrate multicultural education into their curriculum.

Several other documents have been issued for the same purpose such as *The Multicultural Education Resource Guide: African Americans, Asian Americans, Hispanic Americans, and Native Americans* (April, 1990) and *Suggested Multicultural Learning Activities for Teaching about African Americans and Asian Americans* (Sept. 1990)

In 1989 the Michigan State Board of Education published the *Michigan Essential Goals and Objectives for Arts Education (K-12)*, which highlighted comprehensive programming in the arts and the connection to other areas of the curriculum. A new and broader definition of the arts is given, including the role of the arts in historical, social and cultural context and the need for understanding and focus in this area. The content of the arts education curriculum is defined by the components which “should be integrated into all arts experiences and should not be taught as unrelated instructional areas.” (1989, p. 5) These components include: (1) art's historical/social/cultural context, (2) art production process/creating, (3) art criticism/analysis and (4) aesthetics.

Concerned about the welfare of multicultural education another document was issued by the Board in 1992. It stated that the local boards of education needed to review and revise curriculums and policies, if necessary, to meet the multicultural curriculum goals issued by the Michigan Department of Education. (State of Michigan State Department of Education, 1992)
Multicultural education has always been in the background. Only recently is its importance slowly coming to the foreground. "In certain respects multiculturalism is not a new issue for American education. Schools have always dealt with students from diverse subcultures and have traditionally included at least some multicultural content and themes within the formal curriculum. What is different about the current effort is the explicit emphasis placed on children's cultural backgrounds as a determinant of both school performance and long-term values and behaviors. Unlike the more traditional approaches, multiculturalism requires schools to openly acknowledge the value of human variation and to make it a central consideration in the formulation of curricular, instructional, and management policies" (Serow, 1991, p. 92).

Multicultural education has made progress but it is not yet integrated. "While it is still on the margins rather than in the center of the curriculum in most schools and colleges, multicultural content has made significant inroads into both the school and college curricula within the last two decades" (Banks, 1993, p. 24).

Art Education and Core Curriculum

During the 1950s and '60s, the arts were taught largely by classroom teachers with support from a few arts specialists. Written curriculum was largely nonexistent. The approach to instruction was "activity based," that is, students drew pictures or made "art projects."
In the 1970s arts instruction began to focus on structure. In this “formalist” approach, art students looked at line, shape, and texture.

In the mid-'80's, comprehensive arts education was introduced. This approach was based on aesthetic theories developed in the 1960s and is known today as the Discipline Based Arts Education (DBAE) (Davidson, 1992). Through this approach the study of cultural significance is included and a strategy for integrating the arts into the core is provided (Williams, 1993).

**Arts and Multicultural Education**

Many art instructors have incidentally dealt with multicultural education through studies of various cultural artifacts to meet art goals and objectives, although not necessarily from a multicultural perspective. Many who use art and artifacts from other cultures minimize them to familiar formal territory or jargon and do not recognize them as “validation of that culture” (Sahasrabudhe, 1992).

For art education, multiculturalism is a relatively new phenomenon. “Art education began paying attention to it in 1986. The New York state conference of Multicultural Arts Education in 1987 was the first such statewide event” (1992, p. 42). Program patterns in the past have been designed for a prototypic, monocultural, American student. “Over the past 50 plus years, art education has in one way or another always returned to: Art for art’s sake, Art in education, and now Disciplines in Art Education” (1992, p. 43).
In 1988 the National Endowment for the Arts' report, *Toward Civilization*, indicated the necessity for a multicultural approach to art education.

Basic art education must give students the essence of our civilization, the civilizations which have contributed to ours, and the more distant civilizations which enrich world civilizations as a whole. It must also give students tools for creating, for communicating and understanding others' communications, and for making informed critical choices. ... The first purpose of arts education is to give our young people a sense of civilization. American civilization includes many cultures, from Europe, Africa, the Far East and our own hemisphere. The great works of art of these parent civilizations, and of our own provide the guide posts to cultural literacy. (p. 13-14)

As in general education, art education is slowly becoming aware of the value of educating from a multicultural point of view. Zimmerman and Clark (1992, p. 1) state in the *ERIC Art Bulletin* that “Teaching art from a multicultural point of view can enhance art curriculum by celebrating diversity and promoting social equity for all students.”

**ROLES, RESPONSIBILITIES, RESOURCES**

All educators, not only art teachers, may ask varied questions when seeking to teach from a multicultural point of view. Questions such as: (1) “Who should be served by a multicultural art education? (2) Should art students learn only about their own cultures or should they also study the cultures of others? (3)
Should the art of major ethnic groups in the U.S. be taught to all students regardless of their backgrounds? (4) Who decides the content, goals, or objectives that should be taught in multicultural art programs? (5) How are competing ideas resolved between making students aware of Western culture art heritage and, at the same time, preserving and celebrating each student's own cultural identity?” (Zimmerman, 1990, p. 1) The answer to these questions will vary with the teachers' and students' backgrounds, experiences and philosophies in addition to the varying districts' goals, objectives and policies. Although these answers may vary, one common goal ought to be kept in mind, that is, students need to be able to “retain their cultural traditions and adapt practices considered necessary to function in society as a whole” (Zimmerman, 1992, p. 1).

Selective resources can be used to study art from a multicultural point of view. In so doing it can provide understanding of different issues, such as:

2. How mores of a culture affect art.
3. How art both maintains the status quo and effects changes in a culture.
4. Roles of artists in different cultures.
5. Different subcultures within a core culture.
6. The society in which students live, including its dehumanizing effects.
7. Interactions between environmental needs, resources, techniques, and culture.
8. Financial and educational support for the arts in a culture.

(Zimmerman, 1992, p. 1)

Before teaching and selecting multicultural materials, educators ought first to deeply reflect on their own values, beliefs, attitudes, and preferences to various cultures and the art works of these cultures. They need also to expand and internalize their knowledge about cultures as a means for personal growth and understanding of their students. This ought also to include being "in tune" with their class, school and community.

Numerous themes can be included when seeking to use resources to teach from a multicultural perspective. Some of which could be: "Making art work collectively, using local art materials to create art work, exploring how and why people in different cultures create and express themselves through art, discussing similarities and differences among various Western and non-Western cultures, studying how cultures respond to change, investigating how a sense of community is developed through art and researching historical and cultural backgrounds of various social groups." (Zimmerman, 1992, p. 1)

Teachers ought to select resources that open students' minds and reflect issues of local and international concern. Teachers have already been using art and artifacts from various cultures, it is not the curricula but the mind set which needs to be changed in order to teach from a multicultural point of view. (1992)

Merely presenting art and artifacts such as American Indian totem poles
or Egyptian Hieroglyphics and then making reproductions is missing the point. Such tokenism only trivializes. "...It avoids confronting the real challenge of critically apprehending the meaning of the object, artist, process, in the sociocultural context. (Stuhr, Petrovich-Mwaniki, Wasson; 1992, p. 21)

Teachers need to expand their horizons in the selection of materials. Materials should focus not only on the minority or majority, but build respect for all through comparison and contrast with one's own cultural identity and build sensitivity and appreciation for others. The selection of materials ought to illuminate various values within Western thought as well as those outside the European mainstream. Although a detailed study of all cultures may not be possible, a door can be opened for development of appreciation of diversity (Chapman, 1982). A variety of resources can be used as aids in aiming to teach from a multicultural point of view. (Appendix H)

Additional factors educators need to consider in pursuing an effective multicultural program are sensitivity to differing cultural learning styles and the classroom setting. The population of one culture may be more prone to one style than another. For example, those of Hispanic heritage may be more "field dependent" (cooperative group setting), whereas those of Asian heritage may be more "field independent" (individual setting). This variant then needs to be provided for in educational planning. The arts, inherently, accommodate these diversified learning styles. "The arts are uniquely able to develop and nurture
individual learning styles through providing opportunities for children to perceive and give form to a myriad of ideas" (MacDowell, 1987, p. 343).

Classroom setting can influence learning style. The manner in which the room is arranged and the visuals portrayed about the room can make a statement or convey a certain mood. Compartmentalized areas can be set to accommodate the individual learner and a group learning approach can be arranged. A check list can be reviewed as a guide for a multicultural setting. (Appendix D) (Cech, 1991)

LIMITATIONS, VIEWPOINTS, STRATEGIES

In reviewing multiculture and the arts, it is again necessary to note the need to seek ways to prepare students to cope within an increasingly diverse society as well as the need to touch those who now feel alienated. Curriculum objectives with a multicultural approach ought to be set in order to meet these needs.

Most educators in America tend to teach from values and concepts of a Western, humanistic and fine arts tradition. We need to realize the limitations of this tradition and expand to non-Western perspectives in our instruction if we want to reach all students and enable all students to connect (Ecker, 1990).

Many immigrants and native students bring their cultures to the classroom and thus their artistic heritages. Unfortunately, although some practice their traditional arts and culture at home, they are often forced to assimilate to the
Western perspective and tradition when at school, thus leaving their own neglected. Consequently, many of these students feel alienated. Whereas, at the same time many students are impoverished as a result of this limited perspective within the curriculum (Hart, 1991).

An appropriate art program could provide cohesiveness in helping students relate to diversity in their own lives. This is due to the nature of the arts. Ecker (1990) explains this rationale by stating "...the arts, as manifestations of the human spirit, are visible, audible, tactile, and kinesthetic and therefore can make the world's cultures uniquely present and concretely accessible to students for imaginative interpretation." (1990, p. 14) He further supports this concept through his definition of multicultural art education. "Multicultural art education is participation in the artistic activity of another culture for the purpose of understanding it on its own terms." In other words, a student would thus learn to empathize as a result of viewing art from within its cultural context as well as his own. A student's additional step to understanding then would be to compare and contrast his initial outside view with his newly acquired inside view. (Ecker, 1990).

Various art educators are beginning to reevaluate their programs in an attempt to teach from a more pluralistic approach. "Robert Boersson (1983) calls for an art education that acknowledges 'pluralism, diversity, variety, difference ... the full range of visual culture'" (p. 29) and Kristin Congdon (1989) proposes the
Multicultural Art Across the Curriculum 24

use of multiple art criticism formats to promote the recognition and appreciation of many world views and functions of art” (Hart, 1991, p. 153). Art educators have addressed this issue through various approaches. Some of these include sociology and anthropology. Chalmers (1973), through his thesis which explains the origin of art as part of cultures, emphasizes meaning through an anthropological perspective. “A holistic and functionalistic conception of society and culture is a central principle in most cultural anthropology. Art viewed from this anthropological viewpoint should become more meaningful because art is seen not only in terms of its styles and craftsmanship but also in its sociocultural context” (Chalmers, 1973, p. 253). Silbermann (1968) explains the sociology of art through his book, A Definition of the Sociology of Art, “…first aim of the sociology of art …is to study total art processes—the interaction and interdependence of the artist, the work of art, and the public.”

Barnett (1959) supports this sociological approach to art. He states “that such an investigation might contribute to the solution of technical sociological problems.” He further points out, “Study of what the artist has to ‘say,’ or how he says it, and of how his message is received may advance our understanding of the broader process of social communication which makes society possible.”

It is along anthropological and sociological premises then that the following multicultural curriculum guidelines and strategies are based. It is a format which can help teachers realize and respect social diversity within their
classrooms as well as culturally sensitize implementation of curricula. Guidelines are as follows:

1. Recognize and mobilize what students bring to the educational process.

2. Teachers and students need to collaborate to form an educational environment which is culturally responsive.

3. Teachers need to promote social action through art.

Five strategies are suggested for initiating and implementing a multicultural art curricula:

1. Prior preparation—teachers need to examine biases.

2. Conduct a situational analysis: getting, acquainted with the community, using an inquiry method.

3. Choose culturally relevant curriculum content.

4. Implementation—teachers and students collaborate as researchers to investigate, using an inquiry method.

5. Evaluation—informal observation, analysis of interviews.
   (Stuhr, Petrovich-Mwaniki, Wasson, 1992, pp. 17-24)

SUMMARY: EVALUATION OF THE LITERATURE

Although there is a great deal of controversy about multicultural education, there still seems to be deliberation in regard to related materials. When taking this issue one step further, it is noted that even more scarcity of multicultural materials, relating to the arts, exists.

In 1983 a format, presented in the Michigan State Department of
Education’s document *Multicultural Education: Suggested Classroom Activities*, included multicultural art. This evolved only as a result of listing goal number seven of *The Common goals of Michigan Education* (Each student should acquire knowledge, skills and attitudes in the arts and humanities consistent with personal experiences, interests and talents.) as an objective under the Michigan Multicultural Education Curriculum goals. Even so, minimal suggestions were entered. No further indications of state multicultural arts resources seem to have been cited.

There are numerous sources which discuss the needs and purposes for multicultural arts, but the sources for implementation of multicultural arts education are few, especially those relating to a non-Western European perspective. However, the importance of teaching from a multicultural perspective is on the rise. Hopefully, with this realization more sources for effective implementation will surface.
Multicultural Art Across the Curriculum

CHAPTER III

PROJECT DESCRIPTION
ACTIVITIES, RESULTS, CONCLUSIONS AND RECOMMENDATIONS

Project Overview

This project consisted of examining and compiling information about multicultural art for teachers into a model for teaching multicultural art across the curriculum. Several approaches were used to obtain information for the model:

1. Reviewing current literature concerning multicultural art education.
2. Interviewing teachers.
3. Reviewing projects and programs.
4. Synthesizing information.
5. Mini-piloting of model.

My hope for this project is that teachers will realize the priority of teaching from a multicultural point of view and the unifying function art can serve in pursuing this perspective. This chapter reviews and models teaching multicultural art across the curriculum, and presents this author’s model with a rationale for it. It also includes an example of the model using folk art, along with a field report of a mini-pilot of the folk art example. A bibliography of multicultural resources for teachers concludes the project.
Approaches, Models, Ideas

The following approaches, models and ideas can be helpful to teachers as starting points for effectively teaching from a multicultural point of view.

Discipline Based Art Education is a comprehensive arts education approach advocated by the Getty Center For Education In The Arts (1993). The four disciplines on which it is based are: (1) art history—understanding art’s cultural and historical context, (2) art criticism—evaluating the qualities of visual imagery and making informal judgements about art, (3) aesthetics—raising questions about the nature of art, and (5) art production—developing creative abilities for making art. (1993, p. 3) It is compatible with the goals for art education stated by the Michigan Essential Goals and Objectives for Arts Education (K-12). The four disciplines of this approach correlate with the four content components which define the content of the Michigan State Arts Education Curriculum. Williams (1993) states that this approach can be implemented parallel to or integrated with the core curriculum.

The National Arts Education Research center has published A Framework For Multicultural Arts Education (1989). In volume I of this series several approaches are exemplified from a multicultural arts perspective. They are categorized as follows:

Functions and Purposes — the ways the arts have been used by societies
across the ages. An example is found in the identification of certain motifs carved on wooden pot lids by the Woyo people of Cabinda in northwestern Angola and southwestern Zaire. A study of such motifs would assist students in recognizing a specific example of visual art from Zaire and in recalling its message.

**Thematic Approaches** — problems and issues that confront all of mankind underlie culturally prescribed artistic products. The visual elements of the work of Fritz Scholder could be discussed in the context of social and political issues affecting Native Americans.

**Structural Elements** — geometric, stylistic and polychromatic elements were used to create religious murals of the Teotihuacan Empire in Mexico. Such structural elements interpreted the belief system of the culture. A discussion of their stylistic approach to mural design and the thematic representation (i.e. promise of an after life and symbolism of paradise and the underworld) inherent in each design teaches students about the use and importance of shape, color and style within each culture.

**Aesthetic Understanding: Responding, Valuing, Judging** — Students might pursue ways of valuing the arts in their cultural contexts. For example, in order to appreciate the nasal quality of a Middle Eastern singer or the calligraphic style of Chinese writing (drawing or painting), the student must learn about the aesthetic valuing of that particular culture.

**Self Esteem: A Humanistic Approach** — Through participation in the arts,
students have the opportunity to explore their unique creative potential and therefore reinforce their own sense of value. A study of the art of contemporary Native American artists who create indigenous art might encourage a discussion of the value of cultural tradition and identity.

The Arts in Relation to Other Disciplines — Math and visual arts students might integrate the art concepts of pattern, repetition and balance with the mathematical principles involved with the creation of designs in the mode of Escher's graphic schemata (Ross 1991 pp. 17-23). It is this interdisciplinary approach which the center advocates, yet, they warn of maintaining the integrity of each art discipline while integrating with other disciplines. The majority of sample lesson formats seem to focus on integrating within the fine arts disciplines. In so doing, however, other disciplines such as reading and writing are used. These formats are based on five multicultural goals proposed by the Center. (Appendix E) The Center advises that the development of an interdisciplinary or multicultural program is challenging and gives two common methods for development: cooperative planning units among designated subject area teachers or focusing separate courses into a unified course taught by two or more teachers (1989, p. 25). Although this document focuses upon secondary multicultural arts education, the multicultural goals proposed and the interdisciplinary concepts presented could be applied to the elementary level. The document does, however, express that the need exists for a comprehensive multicultural arts model for K-12.
In the handbook, *Folk Arts In Education, A Resource Handbook*, the Michigan State University Museum (1987) promotes integrating folk art into the curriculum. It is their belief that folk art can contribute significantly to curriculum improvement and development. Folk art, by nature, is multicultural and can serve as a stepping stone in helping people relate. Proper curricular integration and interpretive training can foster essential bridging for the student in connecting with himself, school and the world in which he lives. The major objective of their folk arts (traditional performing and visual arts) curriculum is two-fold. "First, it attempts to help students identify and discover their families and/or regions rich cultural heritage, thus giving them a new awareness of and appreciation for their personal and community's traditions. Second, by exploring the lore from the broad span of history and from varied cultures and ethnic groups students develop an empathy for another's situations" (MacDowell, 1987, p. 133). Within this text, a model assembled by the North Carolina Department of Education is presented. This four phase sequential course of study is divided into four levels, K-3, 4-6, 7-8, and 9-12. Although all levels follow the same competency goals, the major emphasis, objectives and measures are appropriated to each grade level.

The major emphasis in the primary grades, K-3, is based on what the children bring from home. This interest and knowledge is used as an enhancement for their cultural identity and heritage. They are encouraged to share family traditions through various activities. Thus beginning the process of appreciating
their own culture as well as that of others.

Level 4-6 broadens and more independently continues to build on and refine student knowledge about folk life, which focuses on their culture, heritage, and traditional art. This level studies folklore of North Carolina, Southeastern U.S., Canada, Latin America and Europe.

Level 7-8 again continues to build and refine on broader horizons. The focus is on folklore of Africa, Asia, and other regions of the U.S.

Level 9-12 builds on earlier knowledge, but students may choose to branch into specialized areas. Also, the relationship of folk art to the larger fields of arts, humanities and world history are studied (MacDowell, 1987).

James Banks (1991) presents an outline of four hierarchal approaches to integrating multicultural content into the curriculum. These approaches are levels of integration ranging from a one day holiday lesson plan to the infusion of multicultural perspectives and related action on the part of the student. They are labeled as follows: (1) contribution, (2) additive, (3) transformative, and (4) social action. The first two approaches tend to be teacher driven. The curriculum remains Eurocentric, that is, on Martin Luther King Day a music class might listen to gospel music and discuss relevance to King’s speech, (Additive). Multicultural concepts may be introduced without changing the basic curriculum structure, for example, Native American art might be used but just to exemplify color (Contributive) (Banks, 1988).
These two approaches tend to make ethnic studies appear as an appendage
presented by perspectives of main stream historians, writers, artists and scientists,
whereas the third and fourth levels begin to change the basic assumptions of the
curriculum. The transformative allows for infusion of multiple cultural
perspectives, while social action requires decision making and action by the
student in relation to the cultural studies. (1991)

It is the combination of level 4 (social action) with an interdisciplinary-
concept approach which Banks advocates. He indicates that a multicultural
curriculum is not comprehensive if designed compartmentally. "It is necessary to
view events and situations from the perspective of several disciplines because any
one discipline gives them only a partial understanding of issues and concepts
related to ethnic and cultural diversity in society" (1991, p. 35).

A variety of methods and approaches to teaching about diversity then, have
been examined. As educators we need to step back and also consider the universal
human commonalities that exist in our human community. There are eight
fundamental characteristics that bind us all together. They are as follows:

1. birth, growth, death
2. the use of symbols to express feelings and ideas
3. response to the aesthetic
4. capacity to recall the past and to anticipate the future
5. social bonding
6. connection to the ecology of the planet
7. all produce and consume
8. all search for a larger purpose

(Boyer, 1992, p. 1-4)
This umbrella of human commonalities is what we as educators must keep in mind in our endeavor to teach from a multicultural perspective, thereby pursuing the goal of preparing our students to participate successfully within a world community of the future. In so doing we must ask ourselves, What is it that students need to know and do to be an effective participant? What is it we must know and do to help them be an effective participant?

It is the universal human commonality, that all people on the planet respond to the aesthetic, on which the researcher's premise is based. It is a universal language which surpasses the use of words in conveying a message. Whereas it crosses the boundaries of language, it also crosses cultural boundaries; it can essentially bring people together. Visual arts convey a language that can be understood all around the world. “Salvador Dali’s painting, ‘The Persistence of Memory’ can be understood by everyone haunted by the passage of time. And when Picasso confronts the unspeakable agonies of war—the dismembered child, the scream of the bereft mother, the shattered home—and puts them on a huge canvas called “Guernica”, you don’t have to be Spanish to understand it. He makes a universal statement about destruction that can be felt in the heart of every human being” (1992, p. 2).

PROGRAMS AND PROJECTS

The “Multicultural Arts in the Curriculum” project was developed for the
Detroit schools. "The intent of this project is to examine new approaches that will link key educational concepts and multicultural perspectives with social studies, incorporating the learning opportunities generated through artist residencies" (Detroit Public Schools, 1992, p. 2).

During the pilot program artists and classroom teachers work together to help students creatively interpret multiculturally themed books. In conjunction with these books folk art is recognized as a natural bridging piece between social life and cultural values. Journals are kept and portfolios are developed. Sufficient time and open receptive attitudes prove essential for success.

Art "MOVES" is a project being implemented in the fifty-three elementary schools in Pittsburgh, Pennsylvania. Through this project classroom teachers coordinate their social studies teaching with art teachers. They use a collection of three-dimensional art objects from around the world as the texts for fourth grade students. The project title is based on the collection (Multicultural Objects from Various Ethnic Societies). The collection consists of some museum reproductions and some 'one-of-a-kinds'. A set includes fourteen objects spanning 4,000 years from five continents: Africa, Asia, Europe, North America, and South America. Among these objects is artwork created by men and women of those continents as well as various racial and ethnic groups in this country. Although this project has been initiated with the fourth grade, the long range plan is to purchase a set for each grade level. The purpose of this program is to help students learn to
appreciate differences and similarities of people in the world. “By learning that people much like themselves and different from themselves have created art, students will learn about some of the ideas, hopes and dreams that people have had. Students will learn that people throughout the ages have had similar experiences and have expressed their experiences in a variety of ways” (Rozewski and Magee, 1992, p. 4).

The Vandenberg Creative Arts Academy (1992-93, p. 1) mission statement reads:

Through the coordinated effort of all staff members, we will provide for every student a quality education through an integrated program emphasizing academics and the creative arts. Our goal is that each student will be equipped with the skills and resources necessary to become action-oriented members of society.

Goal two of their school improvement plan states: “Integrate the arts and academic curricula to improve instruction.” (p. 2) According to the researcher's interviews and observations it seemed as though the intensity of art integration was contingent on the individual teacher's affinity and involvement with the arts. Generally, students attend arts classes once a week in the four respective arts disciplines; visual arts, drama, music, and dance. As a member of an art club, a student attends an additional art period. After Christmas, a school wide multicultural theme is initiated by the art department. The theme this year is Africa. The theme is then divided into sections by grade levels, for example, African animals—kindergarten, African grasses—first grade, etc. The theme can
be incorporated into the academic curricula. The degree of integration relies on the teacher. Some may begin working on the theme in advance, coordinating with the art teacher and collecting theme related material, then applying them to the classroom activities.

Model for Teaching with Multicultural Art Across the Curriculum

The researcher has synthesized the previously reviewed materials to design the subsequent model.

Introduction

Multicultural art serves as the unifying theme for this multicultural interdisciplinary model as it can by inherently bring the disciplines together. It is through this study of art objects from various cultures and their sociocultural contexts that students could begin to acquire the knowledge, skills, and attitudes to become effective citizens in today’s society.

The model and expected outcomes are based on the following:

1. The human commonalities.
   a. Response to the aesthetic.
   b. Use of symbols to express feelings and ideas.

   a. Develop positive attitudes toward her/his culture.
b. Develop positive attitudes toward culture of others.
c. Develop a positive attitude toward studied art as a human experience.
d. Develop a positive attitude toward studied art as an art form.
e. Develop a sense of time and chronology with regard to the stability and change of culture.
f. Acquire a body of knowledge about the studied art object and its sociocultural context.
g. Select and use appropriate materials and media equipment to gain information about her/his heritage and the heritage of others.
h. Acquire skills necessary to record, interpret, and report customs and traditions.

3. Modification of James Banks' levels three (transformative) and four (social action) of integrating multicultural content into the curriculum; and his interdisciplinary-concept approach.
   a. Alter existing biases and preconceptions.
   b. View the studied art object from the perspective of several disciplines in order to fully gain understanding of it. (See Appendix F for modified illustration.)

4. The inquiry method, based on anthropological and sociological premises, as presented by Stuhr, Petrovich-Mwaniki and Wasson (1992, pp. 17-24). Through this method a set of questions is answered about the art piece, by the artists, and about and from the local community.

5. Modification of the goals for multicultural arts education as presented in *A Framework for Multicultural Arts Education* (Vol. 1. pp. 17-24). (Appendix E) These would be modified to apply multicultural art across the entire curriculum, not just the art curriculum.

Educators using this model begin with a questionnaire to determine cultural awareness. It continues with the viewing of the exhibited artifact or art piece in question to provide set and motivation. This is followed by completion of the KWH sections of the KWHL (Know, Want to know, How and Learned) map relating to the exhibited art piece. The map is a format which will essentially
outline the direction of the study. See Appendix G for an example. Research is then begun through various sources and procedures. These procedures include: using community resources, implementing the inquiry method, and closely examining the object through application of mathematical and scientific concepts. A simple replica is then produced and exhibited by students. This study is further extended to include writing creative stories, reading literature, viewing videos and listening and dancing to music related to the art object and its sociocultural context. Summarizing is portrayed through student written mini-skits.

The Model

Setting

Teachers, using this model, begin the setting by giving a multicultural education student survey. This survey can serve two purposes. It can be a step toward raising student’s awareness of the concept of cultures and it can be used to obtain information in regard to the status of multicultural education within the classroom. Teachers should develop their own instruments. A few example questions could be:

1. Discuss the major racial/ethnic groups in the community (school, city and state) and ask your students to identify the group with which they identify.

2. Briefly explain the history of immigration to America and the resulting cultural diversity. Use a world map or globe if available.
a. Ask students if they know where their grandparents, great grandparents or earlier ancestors came from.
b. How many students speak another language?

3. What are some things that are alike in all groups: List them.

This should be followed by noting the classroom arrangement of materials pertaining to the appropriate sociocultural setting.

Exhibit

Next, the teacher needs to focus the students’ attention on the three-dimensional art/artifact. It should be exhibited in a central location. (These are on loan through the educational resources, “World Works” section of the Kalamazoo Public Museum.)

View

All students at this time, to more fully appreciate the aesthetics of the art object, should view it from all angles. This can be accomplished by slowly walking around the exhibit.

KWHL Map

After all the students have viewed the art piece it is time to begin filling out the KWH sections of the KWHL map in reference to the art piece they are
viewing. During this process, the students should be seated around the art piece. The KWHL map is a form on which each student writes his/her name and the title of the art piece being viewed. It consists of four headings. Under each heading the student will list statements relating to the title. For example the title could be **Pioneer Corn Husk Folk Doll.** The students would list: (1) What they *Know* about this title, (2) What they want to find out, (3) How they think they will find out and by the end of their study (4) What they *Learned.* (Appendix G) They do this first individually, then in small designated groups, and finally together as a class.

**Thought Provoking Questions**

In relation to the **What I want to find out**, section of the KWHL map, the teacher needs to ask thought provoking questions. The questions should be about social issues relevant to the exhibited art piece; issues relating to religion, ethnicity, socioeconomic class, age, gender, mental and physical abilities. These questions should help surface issues the class can choose from to pursue during the research. After these issues have been identified, the students choose one issue to pursue.

**Research and Review**

At this point the class needs to begin gathering data about the art object viewed and the related issue they have chosen to pursue. They could begin by
sharing some information the teacher and students may already have. This could include reviewing the ‘K’ of the KWHL map of individual students. The teacher also needs to have previously arranged field trips to local community resources such as the library, museum, art shops, etc. Before starting the field trips the teacher should review with the students the questionnaires they will complete about the artist and/or the art object to be studied. They may be able to gather this information during their field trip. One set of questions will focus on the artist. They should pertain to the artist’s life, education, motivation, influences, culture, etc. The areas of inquiry include his socioeconomic status/background, artistic production, sociocultural context and environmental influences. The second set of questions should pertain to the art object itself. Questions relating to its material make-up, sociocultural origin, geographical influences, time period of production, purpose, comparison and contrast of art form through the ages, and background of the artist, etc. These questionnaires can be formulated through the collaboration of students and teacher.

When students return from the field trips they will review the information they have acquired and write a brief report. This may be done in their original small groups. Students will keep individual journals expressing their feelings and attitudes about this information.

When everyone has completed these steps the students will readjourn as a class. At this time, the findings will be discussed and existing biases or preconceptions that may surface should be challenged.
Describe and Analyze Art Object

Upon completion of this background study, students will begin to describe and analyze the art object. They will do so by careful examination of it through concepts of math and science. The students will remain in their small groups to work out the questions asked about the structure of the art piece. These questions will draw on basic mathematical concepts such as area, perimeter etc. The answers will later be discussed as a class. The same format will apply to science questions about the properties of the art piece. Questions such as, what is it made of, etc. This step then involves applying basic concepts, paradigms and perspectives used in math (study structure of art piece) and science (study properties and materials of art object). Continue by reviewing these scientific and mathematical concepts from the perspective of the culture under study.

Engage in Art Activity

The next hands on process requires that the teacher gather the necessary materials for all to produce a simple modified replica and practice the procedure to be demonstrated. At this point the teacher may want to consult with an art resource person, if they have not already done so. Continue by demonstrating the steps of the procedure and having the students follow them during or after the demonstration.
Exhibit

Upon completion, the student-made replicas together with the ‘L’ section of the KWHL map should be exhibited where it may be viewed by the entire school.

Write, View, Listen, Dance

Some additional activities which would add to viewing the studied art piece/culture from a number of disciplines are: writing of creative stories based on the study, viewing of videos such as Raiders of the Lost Ark for anthropological and sociological perspectives and listening and dancing to music indigenous of the culture under study.

Complete Map

Students can now complete the ‘L’ (Learned) portion of the KWHL map. First individually, then in their small groups and finally as an entire class

Write and Perform

Students can further express their creativity by writing and performing min-skits in their small groups. This will serve to summarize the study experience.
The material for their skits will come from their journals, reports, and the ‘L’ section of their KWHL maps.

Read Literature

The teacher could be reading a literature story during the course of the study relating to the art object and/or its cultural origin to provide further insight into the project.

Maintain individual portfolios

It is important to maintain individual portfolios of students’ process pieces and completed work. This portfolio can provide information for evaluation of students by teachers, parents and the students themselves. The portfolios can also furnish information for comparison and contrast of art/artifacts and their sociocultural contexts in future studies.

Example of Model — Using Folk Art
(American Pioneer)

Introduction

The following folk art model outline is targeted for the fourth grade. The researcher does not disregard elitist form of art but does, however, find within folk art a natural universality. Folk art is an artistic genre grounded in most cultures.
It also intrinsically draws together the social, academic and cultural dimensions across the curriculum. Folk art, then, will serve as the unifying theme in this interdisciplinary unit.

Sample Of Model — American Pioneer Folk Art — (Corn Husk Folk Doll)

I. Setting
   A. Arrange the classroom with materials portraying American pioneer folk culture.
   B. Discuss the questions on the multicultural survey.
   C. Note the folk materials previously arranged about the classroom.

II. Exhibit
   A. Pioneer corn husk folk doll
   B. Place in a central location of the classroom

III. View
   A. Pioneer corn husk folk doll
   B. Have all students walk around the doll to view it from all angles

IV. Complete KWH sections of KWHL map in reference to American Pioneer folk doll/art/life.
   A. Individually
   B. Small groups
   C. As a class

V. Ask thought provoking questions
   A. Do you think boys as well as girls used these dolls?
   B. Do you think poor and rich played with them?
   C. Were dolls always used as toys?
   D. Why is it so simply made?
   E. Why is it made from these materials?

VI. Pick one issue to pursue
   A. Simplicity in construction
   B. Simplicity of life style
VII. Research and review (work in same small groups as IVb)
A. Gather data related to object and issue
   1. Share family traditions
   2. Share folk replicas from home
   3. Teacher shares information on folk life:

   Just as the first settlers arrived here centuries ago seeking a new and better way of life, people from all over the world continue to IMMIGRATE to the United States. Some come by choice, while others are REFUGEES from their native lands where governments oust them, or they are in danger. For whatever reason these new Americans come to our land, they are our new neighbors. People from China, Japan, Vietnam, Thailand, Mexico, Taiwan, Lebanon, Korea, Laos, Cambodia, Iran, Poland, Iraq, Afghanistan, Ethiopia, Russia, Germany, Holland, Italy, Greece, India, Cuba, and many, many other countries have chosen and continue to choose America for their new homeland.

   Because our new neighbors bring their native folklife with them certain aspects of our culture will be shaped and re-shaped by exposure to these new forms. Remember, however, that many of the traditional forms we have studied have remained virtually unchanged through the years. Because certain groups keep the old forms of their culture alive and thriving, we are able to see that CULTURAL DIFFERENCES exist in our world. The ways in which people work, worship, and have fun have been passed down through family and community members and continue to make up an important part of everyday life. Some new Americans will strive to retain older, more traditional forms that keep them in touch with what they have already experienced in life.  

   (MacDowell, 1987, p. 193)

4. Use community resources
   a. Tour pioneer buildings at Blandford Nature Center
   b. Tour folk art shops on River and 8th streets
c. Check out and read library books on early folk art from Herrick Library

d. View folk video from Herrick Library (Collecting American Folk Art in the Shelburne Museum)

e. View folk dolls at Holland Museum doll exhibit

5. Implement inquiry method (May use the following sources to help fill in questionnaire.
   a. Blandford nature guide
   b. Folk artist from folk shop
   c. Librarian
   d. Museum docent

B. Analyze gathered data and write a brief report
C. Journal feelings and attitudes about gathered data
D. Discuss findings as a class
   1. Discuss the issue of simplicity
   2. Challenge existing biases and preconceptions

VIII. Describe and analyze art object
A. Examine complete corn stalk to be used for the art activity
B. Shuck corn cobs
C. Ask math questions
   1. Each row has how may kernels?
   2. What is 3 rows with 20 kernels in each? Let’s set up the problem.
      \[ 20 \times 3 \]
   3. Do any of you see other patterns in the corn?
   4. How about the rows around?
   5. How many in each row? This number of kernels measured the perimeter of the corn cob.
   6. Find the area of the cob by multiplying the rows of corn around by the rows of corn down.
   7. Can you now use mental math as originated in the folk culture for the same problems?
   8. Can you also use the folk method to approximate the amount of kernels on a cob not yet used?
D. Discuss relativity of materials to science
   1. Which part of the plant did we use?
   2. Discuss the anatomy of the plant.
   3. Discuss the folk culture life style of using many things from nature.
Multicultural Art Across the Curriculum 49

IX. Engage in art activity of producing a replica
   A. Gather several entire corn stalks, twine and painting supplies
   B. Demonstrate steps
      1. Tie husks to form the head, arms, legs and clothing of the doll with twine
      2. Paint features on the face
      3. Use corn silk for hair
   C. Have students follow steps of procedure

X. Exhibit replicas together with ‘L’ sections of the KWHL maps when completed.

XI. Write and tell creative stories stemming from the corn husk doll or folk culture

XII. View the movie Inheritance

XIII. Listen to folk music

XIV. Dance folk dances to the folk music

XV. Complete ‘L’ of KWHL map
   A. Individually
   B. Small groups
   C. Entire class

XVI. Write and perform brief small group skits highlighting the simplicity of folk art and folk life and using the ‘L’ information to summarize (use folk props).

XVII. Read Little House in the Big Woods by Laura Ingalls Wilder and retell orally as in the folk tradition of story telling.

XVIII. Maintain individual portfolios of students’ process pieces and completed work.

XIX. Compare and contrast folk art and culture to future multicultural art studies.
Report
From the Field

(A Mini-Pilot of Model In Use)

Teacher Jill

Fourth Grade Teacher

Holland, Michigan
1993
PIioneer Folk Life

We began by answering the questions on the multicultural student survey. We then viewed the corn husk doll and completed KWH of the KWHL map.

The title on our KWHL map was Pioneer Folk Doll/Life/Art so we answered the questions:

What do you know: Kids knew that it was long ago. That people lived in cabins and didn’t have toilets. They made most things that they needed themselves, including their clothing and food and furniture.

What do you want to know: Kids wanted to know what was it really like? Was it fun? What was school like? What did they play? What did they play with? Where did they get their toys, such as dolls?

How will we learn: Kids suggested using books, teachers, and sharing. We continued by sharing family traditions. I shared background information about folk life. We then visited Blandford Nature Center for a cultural immersion into pioneer living. The kids enjoyed a day in an old school house dating back a hundred years. We played folk games, like hide the handkerchief and rag ball with a stick that we found in the woods. We ate our lunches outside under the tree and that day we took our lunches in baskets or pails like long ago.

We visited a pioneer homestead at Blandford. It included a simple barn where the horse or goats stayed, an herb garden and a vegetable garden—very
important to the pioneers. We also toured a log cabin from the 1800s and felt what it would have been like to live so long ago.

The kids loved and marveled at the simplicity of the lifestyle. They loved the wooden crafts of whirligigs and wooden puppet tappers used as dancing puppets while the fiddle played at night. The girls enjoyed looking at the simple, but beautiful "samplers" and imagined themselves stitching on one of their own.

When we returned to the classroom, we wrote up our findings and discussed them as a class. We answered questions in our journals: What did you like most about your "Pioneer Day?" Imagine you are a pioneer—What is your life like?

We went on to review mathematical and scientific concepts while closely analyzing the folk doll.

**Math:** We used the corn cob as math. Each row had how many kernels? What is three rows with twenty kernels in each? We set up the problem:

\[
\begin{align*}
20 \\
\times 3
\end{align*}
\]

Do any of you see other patterns in the corn? Yes. How about the rows around? How many in each row? These number of kernels measured the *perimeter* of the corn cob. Find the *area* of the cob by multiplying the rows of corn around by rows of corn down. We discussed folk use of mental math—approximated kernels on cobs of corn.
Science: Which part of the plant did we use? No roots, stalks = stem, husks = leaves, corn = fruit. We discussed plant anatomy. We discussed using many things from nature in the folk culture. We finally made our version of the corn husk doll.

We displayed our corn husk creations as “Pioneer Toys.” The kids enjoyed their creations. We couldn’t believe how special and unique each one was and yet all were made of the same material.

The art work and expressions of this era really helped pull the kids into the culture and folk life of the past. It helped them to make something simple and enjoy the satisfaction of using natural media to create something fun, unique and pretty.

Literature: During our study we read Little House in the Big Woods by Laura Ingalls Wilder. Through this reading the kids got a feeling for the simplicity of folk life—early pioneer life.

We completed the ‘L’ of the KWHL map. What did we learn?

Learned: Pioneer life was hard work. People grew food and preserved as much as possible for the future. Entertainment at night took shape in the fine arts. Pa or Ma would play a fiddle. Men and boys carved lovely things from wood—toys, whirligigs, flappers, puppets. Women and girls made lovely quilts, needle work and hand made dolls or rag balls. Nuts, sticks, corn husks and cobs all served as art media for the pioneers. Corn silk and corn kernels of varying
colors helped accent their dolls. All this reflected the wise and careful use of their resources. Nothing was wasted. The simplest things were made beautiful and were appreciated. The kids learned that our lives have lost much simplicity and they appreciated the joys of “commonness”.

Conclusions

Many teachers are aware of the need to teach from a multicultural perspective but are hesitant in taking the steps to do so. In addition, many teachers as well as politicians and community leaders still need to be educated as to the validity and value of the arts, let alone multicultural art. In this regard, art teachers and art advocates play a crucial role in the realization of the arts. Nonetheless, multicultural art can serve as an exciting motivational strategy in the pursuit of students becoming effective participants in a diverse society.

Recommendations

Teachers and administrators should first consider what they need to know and do in order to be more efficient in determining what students ought to know and do to become effective participants in today’s world. They should reassess their information and attitudes concerning differing societies. They need to educate themselves accordingly and celebrate the diversities of people and art.

The manner of implementation is essential for successfully teaching from
a multicultural perspective. The approach as well as the plan needs to be multicultural in nature.

In-services need to be provided to:

1. Unite people together to see how each can contribute as an individual and a discipline in developing a more uniform multicultural curriculum. Art teachers and classroom teachers need to work together as a team.

2. Encourage teaching from a "big picture", student life outcomes perspective rather than individual discipline objectives.

3. Enlighten educators to the intrinsic nature of the arts as a means of teaching a multicultural perspective.

4. Instruct educators about multicultural arts (art and classroom teachers alike).

Further suggestions include: keeping in mind individual student's origins in all aspects of instruction, initiating more student involvement in community resources, considering the art process, artist, and cultural context when studying a work of art. In addition art teachers and associates need to develop and maintain a support system to keep advocacy for arts in education a priority.
DISSEMINATION

This is a staff development model. Dissemination has begun with a mini-pilot in hope of continued use as new opportunities arise. Several requests have been made for review and use of the model for local classrooms. A request has also been made that the model be allowed to be presented before a local school board. Intentions are to follow through on these requests.

Further distribution will be pursued by means of publication through ERIC and UMI.
REFERENCES


REFERENCES (continued)


REFERENCES (continued)


REFERENCES (continued)


APPENDIX A

DEFINITION OF TERMS

1. Bias—a preference or inclination. (Southwest Missouri State University, 1991)

2. Communication—is the transmission of messages from a sender to a receiver in any one of a variety of codes—language, gestures, signs, written symbols, etc.—to which the sender and receiver attach meaning. (Southwest Missouri State University, 1991)

3. Core Curriculum—the essential or basic parts of the curriculum of an educational institution that are studied by its students even though each has a choice of optional subjects in addition. (Rowntree, 1982)

4. Culture—the knowledge or understandings shared by members of a society. (Southwest Missouri State University, 1991)

5. Curriculum—can refer to the total structure of ideas and activities developed by an educational institution to meet the learning needs of students and to achieve desired educational aims. (Rowntree, 1982)

6. Education—the process of growth in intellectual and emotional skills which equips people to cope with human existence individually and as members of a group. (Southwest Missouri State University, 1991)

7. Ethnic group—a category of people who believe they have a common ancestry and maintain a separate identity, and customs and traditions from the wider society. (Southwest Missouri State University, 1991)

8. Integrated course/curriculum—course in which normally separate subjects or components have been brought together in a coherent way. (Rowntree, 1982)
APPENDIX A (continued)

DEFINITION OF TERMS

9. Interdisciplinary approach/course—one in which two or more disciplines are brought together preferably in such a way that the disciplines interact with one another and have some effect on one another's perspectives. (Rowntree, 1982)

10. Multiculturalism—a term which characterizes a continuum along which people may move in expanding their cultural identities. (Gollnick, 1990)

11. Multicultural education—education that:
   a. Acknowledges cultural diversity as a positive fact of life in the United states.
   b. Affirms that cultural diversity represents a valuable resource which should be preserved and utilized.
   c. Values diversity and views cultural differences as a positive and vital force in the continued development of this society.
   d. Recognizes that inherent in our constitution is the respect for the intrinsic worth of each individual regardless of ethnicity, race, religion, sex, socioeconomic status, physical or mental condition.
   e. Seeks the optimal combination of affective and cognitive growth.
   f. Recognizes the value of integrity of group cultures with that of the requirements of national unity. (Michigan State Board of Education, 1978, p. 5)

12. Multicultural society—a society with subcultures that are distinguished by race or ethnicity. (See pluralism) (Southwest Missouri State University, 1991) (LB, 15, p. 35)
DEFINITION OF TERMS

13. Multidisciplinary approach/course—invoking content and methodology from several disciplines (though not necessarily integrated as one might expect in an interdisciplinary approach). (Rowntree, 1982)

14. Pluralism—the coexistence of two or more ethnic groups in a society; a culturally diverse society; synonymous with multicultural. (Southwest Missouri State University, 1991)

15. Society—a group of people who live and work together; who are bound together by their participation in a common social and economic system. (Southwest Missouri State University, 1991)

16. Thematic approach—a teaching approach in which classroom work is organized around a broad theme; e.g. "progress," "children’s games in many lands," "transport," etc. (Rowntree, 1982)
APPENDIX B

CURRICULUM GOALS

Curriculum Goals of Multicultural Education as stated in the *Policy and Position Statement on Multicultural Education*, (Michigan State Board of Education, 1978, p. 6)

The student will have 1-7

1. A positive self-image in understanding one's own culture and an appreciation for the culture of others;

2. A clear understanding of one's own value systems, cultures, customs and histories as well as those of others different from oneself.

3. An appreciation of individual and cultural differences.

4. A sound preparation for productive participation in one or more cultures.

5. A desire to contribute to and thrive in a culturally diverse nation and world.

6. A respect for the freedom and dignity of all individuals, and acceptance of the responsibilities of sustaining and enlarging the institutions of all people in a complex, multicultural, interdependent society, which will contribute to greater freedom;

7. A wide spectrum of choices of careers and of culturally-evolved lifestyles — choices which are based on each student’s desires, aspirations and capabilities.
APPENDIX C

STUDENT LEARNING GOALS

Student learning goals as listed in *The Common goals of Michigan Education* (Michigan State Board of Education, 1979, p. 6-9)

Each student should:

1. Be able to communicate effectively.
2. Acquire knowledge of mathematical concepts and skills in mathematical operations.
3. Acquire knowledge, skills, attitudes, and moral values needed for effective participation in a democratic society.
4. Acquire the knowledge, skills, and attitudes needed for effective participation in a pluralistic, interdependent, global society.
5. Acquire knowledge of the principles, methods and general content of the social sciences.
6. Acquire knowledge and skills in the natural sciences.
7. Acquire knowledge, skills, and attitudes in the arts and humanities consistent with personal experiences, interests and talents.
8. Acquire the knowledge, skills and attitudes which are necessary for the attainment of physical and mental well-being.
9. Acquire logical, critical and creative thinking skills.
10. Acquire knowledge about careers, understand the requirements of various career roles, and be able to make career choices. Career is defined here as all of an individual's life roles, e.g., occupational, family, citizen, leisure and student.
11. Acquire performance and technical skills related to the content of the chosen vocational program for job entry and continuing education at a higher level of competence.
12. Develop an appreciation of learning as a lifelong process of self-development and a major way of responding to sociological and environmental change.
13. Acquire the knowledge necessary for the appreciation, maintenance, protection and improvement of the environment.
14. Acquire knowledge and appreciation of the behaviors and attitudes necessary for responsible family membership.
APPENDIX D

SUGGESTIONS FOR MULTICULTURAL CLASSROOM ARRANGEMENT

1. Does the arrangement of space encourage co-operative group learning?

2. Do the cultures presented visually reflect the multicultural reality of the world rather than your classroom reality?

3. Are some groups over-represented?

4. Are some groups under-represented?

5. Are minority cultures presented as an integral part of American society?

6. Are members of minority groups shown as individuals with distinct features rather than stereotypes?

7. Are all of the visual props equally aesthetically appealing?

8. Are games played with some of the visuals so that the children begin to look at them more closely?

9. Do the props in the everyday living center reflect the multicultural reality rather than the dominant culture only?

10. Are some of the props contributed or made by the children or their families?

(Cech, 1991. p. 11)
GOALS FOR MULTICULTURAL ARTS EDUCATION

- To encourage the transformation of existing curricula to enable students to view concepts, issues, events and themes from a multicultural perspective.

- To infuse multicultural education into existing curriculum structures.

- To implement multicultural education across the curriculum, not merely as a separate element. Vital curricula respond to change.

- To provide strategies for working with and enhancing the existing programs of those teachers, supervisors and curriculum directors who have begun to infuse a multicultural context into those programs.

- To encourage the formulation of a systematic and comprehensive evaluation process for determining the quality of multicultural content and methodology in curricula and instructional materials.

(Ross, 1989, p. 8)
APPENDIX F

INTERDISCIPLINARY MULTICULTURAL ART CONCEPT ILLUSTRATION

Art

Social Sciences

Reading and Literature

Mathematics

Communication (Language Arts)

Science

Music

Drama

Home Economics and Family Living

Multi-Cultural Art
APPENDIX G

SAMPLE K-W-H-L MAP

NAME ____________________________ TITLE ____________________________

What I Know.

What I Want to find out.

How I will find out.

What I Learned
APPENDIX H

BIBLIOGRAPHY OF TEACHER RESOURCES


Bibliography of Teacher Resources (continued)


Using the ERIC thesaurus, choose as many descriptors (3 - 5 minimum) as needed to describe the contents of your master’s paper.

1. Art
2. Multicultural education
3. Curriculum design
4. Curriculum development
5. Cultural pluralism

ABSTRACT: 2 - 3 sentences that describe the contents of your paper.

The arts, by nature, can lend themselves as an essential unifying force in the multicultural curricular development in our increasingly diverse classrooms. A compilation of research and investigation is presented for teaching multicultural art throughout the curriculum. The finished project includes a model for teaching multicultural art across the curriculum and a bibliography of resources.

* Note: This page must be included as the last page in your master’s paper.