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A Secondary Multicultural Discipline Based Art Education General Art Education

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ABSTRACT

A SECONDARY MULTICULTURAL DISCIPLINE BASED ART EDUCATION GENERAL ART CURRICULUM

By

Rex Randall DeLoney

July 2002

With the growing number of multicultural populations in Washington State schools, there is a need to provide all students with an understanding and appreciation of diverse cultures. The goal of the Discipline Based Art Education is to enhance understanding of other cultures through the study of art. This project was developed to foster multicultural awareness among students and to help them better understand themselves, their communities, and the world in which they live. Through a multicultural discipline based art education curriculum, students will be able to see themselves and the personal connections they have with what is being taught in the classroom. Implementation of this curriculum will allow students to see how art is used as a form of personal, social and creative expression.

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Chapter One: Introduction

Overview

According to Chalmers (1996), discipline based approaches to art education that focus on the multicultural roles and functions of art will help all students to find a place for art in their lives and to understand that members of diverse cultural groups have commonly shared needs for art. Chalmers emphasized the necessity for all students to develop a sensitivity and cultural awareness of the significant role that multicultural education plays in one's life. As one engages in and experiences multicultural roles and functions of art, it becomes clearer that there are more commonalities than differences across the different cultures. They will see that art speaks to the history and deep roots of people, no matter the cultural group.

Art education takes place within cultural contexts. Chalmers (1996) further reinforced this belief that there is unity in art functions across cultures and diversity in its forms, by stating:

Through multicultural education, students acquire knowledge about the contributions artists and art make to cultures and societies can begin to appreciate how and why people from different cultures value art. Students can deepen their multicultural understanding and appreciation by making art that explores common themes and ideas found in the art of different cultures. (p.23)

Discipline-based art education (DBAE) addresses many of the goals of multicultural education. The foundation of DBAE is built around the four art disciplines of art production, aesthetics, art history, and criticism. The central goal of DBAE is to develop a student's ability to understand and appreciate visual arts; however, the breadth of

curriculum content and implementation is determined by local school districts which are governed by state guidelines. (Day, 1993).

Purpose

The purpose of this project was to design a twelve week multicultural Discipline Based Art Education general art curriculum that promotes cultural awareness, fosters cultural knowledge and understanding, and develops an appreciation in students for other cultures, as well as their own. The project was developed for ninth through twelfth grade Davis High School general art students in the Yakima School District.

Significance of Project

This project is important because it addresses the necessity for art educators to implement a more thorough approach to multicultural art education. It takes into consideration the utilization of DBAE by art educators, yet it calls for more than a superficial approach to multicultural art education. Consequently, students will gain a better appreciation for their own culture as well as the cultures of others and the commonalities across the same.

Limitations/Scope

For the purposes of this project, the following limitations were identified:

1. Literature Search: The preponderance of research and literature reviewed was limited to the past fifteen (15) years.
2. Scope: This multicultural general art curriculum was designed as a twelve week unit to be implemented at the secondary level.
3. The project was developed for ninth through twelfth grade Davis High School general art students in the Yakima School District.

Definitions of Terms

Significant terms used in the context of this project have been defined as follows:

Aesthetics. the discipline that helps students learn to evaluate the basis upon which to make informed judgments about art, as it pertains to beauty or value (Day, 1993).

Art Criticism. the discipline that focuses on the perception, description, analysis, interpretation, and evaluation of works of art (Day, 1993).

Art History. the discipline that focuses upon the role of art and artists in culture and the history of art-making (Day, 1993).

Art Production. the creative processes through which artists produce images in various materials to create desired visual effects (Day, 1993).

Cross-cultural. an interaction with a culture other than one's own (McFee, 1996).

Culture. the ideations, symbols, behaviors, values, and beliefs that are shared by a human group. Culture can also be defined as a group's program for survival and adaptation to its environment (Banks & Banks, 1997).

Discipline Based Art Education. a contemporary approach to teaching art that utilizes four disciplines: aesthetics, criticism, art history and art production (Day, 1993).

General Art. a course developed to provide an in-depth exploration of drawing, painting, collage, printmaking, and clay. Students will discover how these areas are related to the historical and cultural periods of art (Yakima School District, 1994).

Multicultural Education. a process of comprehensive school reform and basic education for all students. It challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms pluralism Nieto (1992, as cited in Guadelli, 2001).

Pluralism, the state of society in which members of diverse ethnic, racial, religious, or social groups maintain an autonomous participation in and development of their traditional culture or special interest within the confines of a common civilization (Merriam Webster Collegiate Dictionary, 1996).

Summary

This project is significant because it addresses the need for art educators to implement a more thorough approach to multicultural art education. It is evident that we live in a world that is rich in diversity. As our nation becomes more diverse, schools must be more responsive to honoring and celebrating the diversity of all students present. The celebration can become a reality with the implementation of an effective multicultural art curriculum.

Throughout the remainder of the project a reader will find in chapter two the review of literature supporting the need for a multicultural art curriculum. The review is divided into three sections; a) multicultural content implementation, b) discipline-based art education, and c) multicultural art education. In chapter three the procedures used to develop and organize the project are described. Chapter four consists of the actual project, a multicultural art curriculum to be used in a trimester unit for a general art class. Chapter five provides a summary and the author's conclusions and recommendations.

Chapter Two: Review of Literature

Introduction

The purpose of this project was to design a twelve week multicultural general art curriculum that promotes cultural awareness, fosters cultural knowledge and understanding, and develops an appreciation in students for other cultures, as well as their own. The project was developed for ninth through twelfth grade Davis High School general art students in the Yakima School District. General art is a prerequisite art class offered at Davis High School. The course is designed to develop skills in a variety of media such as design, drawing, painting, collage, and assemblage. Although the student outcomes state that students will be able to relate to historical and cultural periods of art, there is not a structured curriculum adopted to foster students' cultural awareness and understanding. Chapter Two has been organized to show the need for multicultural education, and the significance of using a discipline-based art education to promote cultural diversity and establish an effective multicultural art education curriculum. The Review of Literature is summarized to address the following: (a) Multicultural content implementation, b) Disciplined-based art education, c) Multicultural art education.

Multicultural Content Implementation

Multicultural education aims at awareness of the diversity that is characteristic of our national population and the source of that diversity. It begins with helping each student to identify a personal culture and to build his or her self-esteem. From this base, students can extend their learning to include knowledge of diverse cultures and contributions that members of different cultural groups have made to the growth of the United States. (Tiedt, I., & Tiedt, P., 1990, p.6)

The above statement emphasizes the necessity for implementing multicultural content within each student's education.

According to Chalmers (1996), Multicultural Education is not just for students from ethnic minority cultures, but for all students. However, different theories address why multicultural education should play such a vital role in education. Nieto (1992, as cited in Guadelli, 2001) contended, "that multicultural education is a process of comprehensive school reform and basic education for all students. It challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms pluralism" (p. 4). Banks, (1996, as cited in Guadelli, 2001) argued that multicultural education is not just a course of study, but a method for educators to re-enter discussion that focuses attention upon groups otherwise beyond the realm of traditional curricula.

Banks (1988) advocated the following five level hierarchical frameworks for implementation of multicultural content:

Level 1: Cultural contributions. This level is exemplified by the use of prototypical cultural elements to process multicultural knowledge. Thus, information on national holidays, eminent historical figures and national events could and should be introduced as class material.

Level 2: Additive Approach. The goal of this approach is to include some ideas and new material without altering the essential structure of the current curriculum; however, this level implies a reordering of existing material rather than an exploration of the "different."

Level 3: Infusion. At this level the conventional curriculum is augmented to include new material and concepts.

Level 4: Transformation. Here, the curriculum should enable students to appreciate the diversity and complexity of world concepts and cultures. A subsidiary but equally significant goal is to weave historical, critical and aesthetic considerations into multicultural curriculum.

Level 5: Social Action. This approach implies action and decision-making on the part of students as a result of exploration of multicultural issues. The power of artistic expression to shape and change society's response to issues should be explored.

Banks (1988) stated that this framework should be aligned in accordance with the different learning styles and skills of all students as well as pedagogical choices of teachers. This requires dismantling of existing school structures, fostering equality, and the active involvement of students in the process of knowledge construction and production. The following are five approaches for implementing multicultural content as described by Sleeter and Grant (1987):

- The teaching of different content to those who are not from the dominant culture which emphasizes helping students acquire cognitive skills and knowledge in the traditional curriculum.
- Emphasis on human relations such as cooperation and mutual appreciation which focuses on attitudes and feelings students have about themselves and others.
- Emphasis on single group studies of particular cultures which try to foster social change and the development of a sense of pride and group consciousness.

- Emphasis on the promotion of cultural pluralism, diversity and social equity which advocates total school reform to make a school reflect diversity by giving equal attention to a variety of cultural groups regardless of their representation in the school's student population.
- Emphasis on social reconstruction which attempts to prepare future citizens to reconstruct society so that it better serves the interest of all groups of people especially those who are of color, poor, female, and/or disabled.

While each of these approaches is unique, Grant (1992) favored the social reconstructionist approach for altruistic and moral reasons. However, all of the aforementioned approaches were premised on the notion that existing curricula needs to be reformulated and structured to provide students with the fortitude to appreciate cultural diversity; therefore, it is necessary for the reader to decide which approach best fits his or her teaching philosophy and style and which promotes standards of excellence and equity within the classroom.

Discipline-Based Art Education

A discipline-based art education (DBAE) is a contemporary approach to teaching art that utilizes four disciplines: aesthetics, art criticism, art history and art production. Chalmers (1996) believed that the main goal of art education in a culturally diverse society should be to foster an understanding of art from the perspective of a variety of cultures, to enhance understanding of other cultures, to demonstrate for students that art is an important part of all human activity, and to promote social change. He wrote, "I believe that discipline-based art education provides the means for achieving such knowledge and understanding" (p. 9).

Kaagan, (as cited in Grant, 1992) stated that DBAE is characterized by the following elements:

- 1) the provision of art as a subject within general education, with a written and sequentially organized curriculum consisting of lessons drawn from four fundamental art disciplines – production, history, criticism and aesthetics.
- 2) the development of students abilities to make art (production), interpret and analyze art (criticism), know arts' role in culture (history), and discuss situations about the nature of art and make informed judgments about it (aesthetics): and,
- 3) the implementation of art education on a district-wide basis with appropriate administrative support, staff development, and material resources. (p.36)

In a presentation at a discipline-based, art education and cultural diversity seminar in Austin, Texas, Day (1993) analyzed the appropriateness of implementing a DBAE program to develop students' abilities to understand and appreciate art from different cultures. Day (1993) believed that the flexibility found within the characteristics of DBAE flow from its deeply rooted foundation in the disciplines of aesthetics and art criticism. He noted that these disciplines address the intellectual trends and contemporary movements within the art world, consequently, providing a source of "up-to-date" content for art curricula (p. 23). He also believed that the central goal of DBAE is the development of students' abilities to understand and appreciate visual art. However, he did feel that DBAE placed a high demand on teachers, by expecting them to understand and appropriately teach all four disciplines, along with addressing cultural values and aesthetics that they are mostly unfamiliar with. Consequently, he suggested

that teachers be given assistance in the form of in-service education and new teaching materials with background information. Day recommended that students' be exposed to art activities such as Japanese rock gardens, Bamana antelope headdresses, Egyptian art, and Native American art, as a means of gaining personal insight within their culture, which he felt would develop a stronger sense of cultural belonging and self-esteem. He concluded that students will gain a better understanding of the world in which they live, which will cultivate tolerant leaders and citizens.

There are varying viewpoints regarding the effectiveness of DBAE to enhance multicultural education. Grant (1992) asserted the need for multicultural education to be included in the conceptualization and practice of DBAE. He further advocated for art teachers to make certain that instruction materials include artwork that represents the history and culture of people of color and women, and be presented in a manner that fosters an understanding of distinctive aesthetic elements common to different cultures. According to Grant, DBAE must embrace the concept of multicultural education for social, economic, and political reasons. It is Grant's assertion that everything must be done to help all people realize their fullest potential. He wrote, "Discipline-based art education offers an avenue to help stimulate intellectual activity among all students in schools, and, since art is essential to humankind, it offers an opportunity to use art in helping the disfranchised to gain social and structural equality" (p.28).

In a paper entitled, *The Challenge of One World and Multiple Visions*, Thurber (1993), suggested that educators focus their energies on efforts to eradicate bias and trivialization of non-western cultures from curriculum materials. Thurber also believed that DBAE possessed the potential to make cultural diversity in teaching of art a

“transformative reality” in schools, but the realization of this goal is dependent upon the personal and professional commitment of all those involved in the art education process. Thurber called for DBAE to make cultural diversity an adaptive reality in schools by proposing: (a) the creation of a “caring community” in which every student can inscribe his or her personal signature; (b) the collective work and forging of partnerships among school systems, universities, museums and cultural institutions at the local and national levels; (c) and the involvement of teachers in professional networks such as the National Art Education Association, and committees for lifelong learning and multiethnic concerns which will expand their contact with educators with similar concerns.

Multicultural Art Education

In the article, *Considering Multicultural Art Education*, Adejumo (2002) proposed that the current approach to multicultural art education is concerned with promoting cultural pride and equal learning opportunities in art for all children in U.S. schools through a diversified art curriculum. Adejumo noted that there are many differing views on the approaches toward multicultural art education, necessitating a clear understanding of the concept of multicultural education and its application. Therefore, Adejumo called for art educators to challenge themselves to seek deeper understanding about how to provide every student with a socially relevant experience in visual art.

In an *Arts Education Policy Review*, Chanda (1992) declared the necessity for those in art education to change their philosophy both about what art is and about how it should be taught and viewed. She calls for art educators to disregard any personal biases that may prevent the understanding and appreciation of the art of others and work to

recognize and develop art appreciation systems that rise up from experiences of ethnic peoples who live with those artistic expressions.

According to Zimmerman and Clark (1992), teaching art from a multicultural viewpoint will enhance art curriculum by celebrating diversity and promoting social equity for all students. Zimmerman and Clark (1992) revealed how teachers can use art to teach from a pluralistic point of view which gives a means of understanding, including:

1. Concepts expressed in culture. For example, the portrayals of political, economic and social situations have helped to shape the mores of all cultures.
2. Roles of artists in different cultures. Australian Aboriginal artists create bark paintings as a means of recording their history; many African American artists used contemporary art to document their people's struggles, pain and tremendous efforts to achieve freedom from oppression.
3. The society in which students live, including its dehumanizing effects. Systemic and subtle forms of prejudice and discrimination can slowly chip away at a group's pride and esteem, taking them to a place of hopelessness and despair. Art can be used to recreate the spirit and bring back the joy of living.

According to Zimmerman and Clark (1992) the focus of such pluralistic programs for the study of art should emphasize what art is, why it is made, differences in human experiences, and the context in which art is created.

Zimmerman and Clark (1992) further stated the importance of art teachers in securing an effective multicultural education. They should be clear about how they ground their values and be critically conscious of their commitments to multicultural education. They should select culturally relevant materials and possess a realistic

understanding of what is happening in their art classes, their schools and their communities. It is also critical that they acquire a depth of content knowledge in order to reflect on their students' understanding about themselves, their communities, and the world in which they live.

Using resources to teach art that evidence a multicultural approach can embrace creating art work collectively, using local art materials to create art work, and exploring how and why people in different cultures create and express themselves in art (Zimmerman and Clark, 1992).

In a theoretical argument, Desai (2000) called into question the idea that replacing biased and stereotypical representation with accurate and authentic representations will fix misunderstandings regarding non-white people and their cultures. Desai opposed the concept set forth by multicultural art education; that its primary concern is to provide art of racially and ethnically marginalized groups in the United States and of subordinate cultures around the world. Desai further argued that multiculturalism is not the problem, but it is the way in which multiculturalism has become institutionalized that needs to be analyzed and critiqued; therefore, Desai called upon art educators to do the following:

- Reproduce and offer political agendas that shape teachings about cultures;
- Select a culture to represent in class and position it to our own in terms of matrices and domination or subordination;
- Realize that representations of cultures are reviewed by different audiences in different contexts and in specific ways.

In conclusion, Desai believed that, "It is only by continually emphasizing the relationship between power and representation in multiculturalism that we art educators can begin to reduce the epistemic violence to the other" (p. 128).

Neperud and Stuhr (1993) conducted cross-cultural research into the valuing of Wisconsin Indian Art by Indians and non-Indians. The study conducted in Northern Wisconsin among present-day Wisconsin Indians, Chippewa and Menominee, looked at the aesthetic values of art that could be classified as traditional, consisting of historical uses of forms and materials; transitional, consisting of combinations of traditional ethnic forms with new or different material acculturated in historical or contemporary times through interaction with diverse Native, European, or mainstream American cultures; and transformative, primarily consisting of forms and materials typical of those used in Western mainstream styles although subject matter often reflects images of Indian culture and experience. The participants, students ranging from middle school to college level, were shown thirty slides and asked to rate them on the basis of what they considered to be good Indian art. It was anticipated that results would show that if Indians held traditional values they would value traditional forms to a greater extent than transitional or transformative forms. This was not found to be true. Instead, the research showed it is extremely difficult to define the art of a specific culture without resorting to broad "family" resemblances of types, visual similarities, and functional similarities. The research illustrated that art educators must be prepared in a way that enables students to investigate traditional aesthetic art forms from cultures other than their own. It also signaled that teachers should anticipate a diversity of ethnic allegiance and aesthetic

understanding and should not assume that traditional values and art forms are being taught at home or are being acquired through informal community involvement.

In a research study entitled “Aesthetic Pluralism and Multicultural Art Education,” Hart (1991) explored the western aesthetic criteria for art and how it excludes immigrant and native children and adolescents in North America, which has serious repercussions in today’s classroom. Hart contended that the way teachers think about art and aesthetics conveys specific and often implicit messages to children in art classes. Therefore, it is important to carefully teach artistic techniques and skills from different cultural art traditions and to provide students with excellent opportunities to grapple with the aesthetic issues that are raised while learning about non-western art forms.

McFee (1993) portrayed the gap between the assumption of Western Fine Arts and the majority of most school populations as greater than ever. According to McFee, students need not only comprehend and critique art of their own culture, but also understand the role of art in other people’s culture as a method of increasing cultural awareness. McFee further revealed that the ability to understand the messages that art bears about the culture in which it is produced is challenging due to the kind of formal aesthetic practiced in the West. McFee also noted that because the ideas about art, its purposes, its methods and its forms and definitions are deeply embedded in a culture, they are taken for granted by its members; therefore, it is important not to allow Western notions of aesthetics to condition one’s perceptions of other arts.

McFee (1993) outlined two strategies aimed toward taking multicultural art education beyond the Western art traditions which are: (1) to place an emphasis on the

study of art as a form of cultural communication. (This may be accomplished by relating art to its cultural context and asking students what messages they are receiving from it, how it is organized, how it is made, and how it is valued); (2) to utilize culture-based social studies to relate art instruction to the people and cultures being studied, which will allow students to learn how values and attitudes of those people affect the way their art is created.

In a research study conducted by Lechner and Barry (1997) sixty-seven pre-service elementary music teachers were observed to determine their attitudes towards the use of multicultural materials and activities. The teachers completed questionnaires and selected lesson plans and materials that they would use in their classroom to promote multicultural education. The results showed that teachers preferred using neutral images and attractive materials in their lesson plans as opposed to more authentic representations. The main factors listed in explaining their selections were fear of going counter to parents' values, offending children whose culture is not represented, and not knowing enough about specific cultures.

Addressing multicultural awareness as an integral part of the art curriculum will help ensure the students' understanding of cultures and diversity issues. Boutte (as cited in Saul & Saul, 2001) pointed out that the responsibility of creating a multicultural environment cannot be left to the imagination alone. Educators must give serious thought to issues relating to multicultural education and examine every aspect of their teaching practices.

Summary

The review of literature summarized in Chapter Two supports multicultural education as a process of comprehensive school reform and basic education for all students. It also supports the premise that current/existing curricula need to be reformulated to meet the needs of a culturally diverse society. It further supports the notion that discipline-based art education programs provide learners with a respect and understanding of diverse cultures; and, multicultural art education enhances art curriculum by promoting social equity among all students. Also it puts forth the premise that effective multicultural art curricula should go beyond the Western art traditions and addresses all cultures. It is therefore essential that art educators be comfortable with and knowledgeable of all cultural practices to ensure understanding for all students.

Overview of the rest of the project

The development of a multicultural general art curriculum for the secondary level is based on the need to provide students an understanding and appreciation of diverse cultures, including their own. The information gathered was based on literature regarding the use of DBAE to foster multicultural awareness, the implementation of multicultural content within existing curricula, and how multicultural art education can be used to help students better understand themselves, their communities, and the world in which they live. Chapter three will describe the procedures used to develop and organize the project.

Chapter Three: Design of Project

Introduction

The purpose of this project was to design a twelve week multicultural Discipline Based Art Education general art curriculum that promotes cultural awareness, fosters cultural knowledge and understanding, and develops an appreciation in students for other cultures, as well as their own. The project was developed for ninth through twelfth grade Davis High School general art students in the Yakima School District. General art is a prerequisite art class offered at Davis High School. The Review of Literature covered areas of concern for implementing multicultural education principles into an art curriculum. It is important to note that the amount of literature provided was limited to the past 15 years. Therefore, a vast amount of the information concerned how to implement multicultural content within a curriculum to promote cultural diversity. Chapter Three contains background information describing personal experiences, methods, and an overview of the project.

Personal experiences

One would almost certainly have to have had the experience to feel the pain of being left out of the history books of America. It makes one feel invisible, left out and unvalued. Certainly it has a tremendous dehumanizing effect that can, in short as well as long term, affect a very negative future for certain ethnic groups of people. Unless one has a personal support system such as family, church, and community, self-esteem and value may not develop in time to stem the tide of discrimination and prejudice. The late student of the Constitution, Barbara Jordan, stated it very well at the Democratic Convention in 1968 (as cited in Blue, R., & Naden, C., 1990). She said, "When I

studied, we the people in school, I did not think it spoke of me" (p.87). Unfortunately, this is still common thinking for many people of color.

As a high school student in North Little Rock, Arkansas, I was never introduced to the significant contributions that were made by members of my race/culture-or any other minority cultures. There always seemed to be a Eurocentric base and approach to art instruction. As a consequence, I was never privileged to see myself represented in high school art curriculum. I was out of college and working in an art gallery before I knew Romare Bearden, Jacob Lawrence and Henry Ossawa Tanner were prominent and famous African American artists who enjoyed much acclaim in the art world!

Although I had an African American art teacher whom I held in high regard, even he never introduced me to any of the artists or art from my culture. Could this be because of fear of retaliation from officials who did not want us to become enamored of ourselves? Is this not a very subtle form of systemic discrimination and oppression?

In college, Art History classes were focused on researching great artists and artwork, and yet I still did not see a representation of all cultures. As I formed my career goal of being an artist and an art instructor, I vowed that if I accomplished the goal, I would teach all my students about their own groups' contributions to the art world. As an African American teacher, I feel it is very important to introduce students to a diverse body of art and artwork from different cultures. I am now at that place in my teaching career where I have the opportunity to do the research and implement a Discipline Based Art Curriculum that will be of personal importance and value for both my students and myself.

The high school in which I am employed has a majority minority population. I believe this environment is ideal for introducing a multicultural approach to art instruction that will provide students with an appreciation and understanding of all the different and diverse cultures. In addition, it will raise pride and self-confidence among students of color. It will serve to break down communication, economic and societal barriers that prevent relationships among the students.

It is said that "art is the universal language." If this is true, then multicultural art education can be looked on as a universal translator that can bring together all cultures. Indeed every student in the classroom will feel included and valued-contrary to my early educational experience.

Methods

To obtain background information essential for creating a multicultural general art curriculum, an Educational Resource Information Center (ERIC) computer search was conducted. Also, related information from selected authorities concerned with multicultural education, DBAE, and art education was obtained and analyzed.

Overview of the Project

The development of a multicultural general art curriculum for the secondary level is based on the need to provide art students an understanding and appreciation of diverse cultures, as well as their own. The information gathered was based on research regarding the use of DBAE to foster multicultural awareness, the implementation of multicultural content within existing curricula, and how multicultural art education can be used to help students better understand themselves, their communities, and the world in which they live. All of this information was used to create and or expand a multicultural General Art

Curriculum as it relates to the Yakima School District course outcomes for General Art and the State of Washington Essential Academic Learning Requirements for the arts.

Chapter four will include a detailed twelve-week General Art Curriculum that utilizes the principles of multicultural education and DBAE. The reader will be able to use lesson plans for high school level students that will provide them with the ability to understand and appreciate others cultures as well as their own. Chapter five will provide a summary, references, and the author's conclusions.

Chapter Four: The Project

Overview

The purpose of this project was to design a twelve week multicultural Discipline Based Art Education general art curriculum that promotes cultural awareness, fosters cultural knowledge and understanding, and develops an appreciation in students for other cultures, as well as their own. The development of a multicultural general art curriculum for the secondary level is based on the need to provide art students with this opportunity. The lesson plan design consists of lessons that intentionally foster a student's (a) development of metacognitive thinking skills, (b) deep content learning (objectives), and (c) the preconceived ideas of the learners. The multicultural curriculum is a set of six lesson plans that have been created by the author. It is important to note that Davis High School is currently on a trimester schedule consisting of three twelve-week trimesters; therefore, the lesson plans presented are formulated to fit within a twelve-week schedule. The reader may choose to implement the lesson plans in whatever sequence best meets their curriculum guidelines. The lesson plans and design will be included in the next part of Chapter Four.

Chapter Four: The project

*A SECONDARY
MULTICULTURAL
DISCIPLINE BASED ART EDUCATION
GENERAL ART CURRICULUM*

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Chapter Four: Secondary Multicultural Art Curriculum

Introduction

The purpose of this project was to design a twelve-week Multicultural Discipline Based Art Education general art curriculum that promotes cultural awareness, fosters cultural knowledge and understanding, and develops an appreciation in students for other cultures, as well as their own. The project was developed for ninth through twelfth grade Davis High School General Art Students in the Yakima School District.

The goal of this curriculum is for students to learn and acquire knowledge about art from a multicultural perspective. It is the author's contention that through multicultural art curriculum students will be able to reach beyond their own cultural boundaries to develop attitudes and skills that celebrate diversity and support mutual acceptance of others.

The multicultural curriculum is a set of six lesson plans that have been created by the author. It is important to note that Davis High School is currently on a trimester schedule consisting of three twelve-week trimesters; therefore, the lesson plans presented are formulated to fit within a twelve-week schedule. The reader may choose to implement the lesson plans in whatever sequence that best meets their curriculum guidelines.

The lesson plan design consists of lessons that intentionally foster a student's a) development of metacognitive thinking skills, b) deep content learning (objectives), and c) the preconceived ideas of the learners. The author has utilized this format after taking the course EDCS 545, Classroom Teaching Problems, taught by Dr. Robert L. Beath. These three goals are identified to ensure that all students' learning is worthwhile, and

that they have the opportunity to see how the information delivered has connections to everyday life.

Each lesson plan is closely aligned with the Yakima School District General Art Outcomes, the State of Washington Essential Academic Learning Requirements (Commission on Student Learning, 1999) and the State Learning Goals. Special consideration is given to the Washington State Multiethnic Think Tank (METT), of which I am a member, which is an alliance of African, Asian and Pacific Islander, Hispanic, Native Americans and low-income communities in pursuit of an equitable and culturally competent education system for all students, and its efforts to call on state leaders to create a transformed education system that honors all students in a holistic manner. METT, created and chaired by officials of the Washington State Office of Superintendent of Public Instruction, proposes that a fifth learning goal be added to ensure culturally competent education, and that multicultural education goals be infused into the existing four learning goals for the State of Washington.

Washington State Essential Academic Learning Requirements

-The Arts-

1. The student understands and applies Arts knowledge and skills.

To meet this standard, the student:

- 1.1 Understands arts concepts and vocabulary
- 1.2 Develops arts skills and techniques
- 1.3 Understands and applies arts styles from various artists, cultures and times
- 1.4 Applies audience skills in a variety of arts settings and performances

2. The student demonstrates thinking skills using artistic processes.

To meet this standard, the student:

- 2.1 Applies a creative process in the arts
- 2.2 Applies a performance process in the arts
- 2.3 Applies a responding process to an arts presentation

3. The student communicates through The Arts.

To meet this standard, the student:

- 3.1. Uses the arts to express and present ideas and feelings
- 3.2 Uses the arts to communicate for a specific purpose
- 3.3 Develops personal aesthetic criteria to communicate artistic choices

4. The student makes connections within and across The Arts, to other disciplines, life, cultures and work.

To meet this standard, the student:

- 4.1 Demonstrates and analyzes the connections among the arts disciplines
- 4.2 Demonstrates and analyzes the connections between the arts and other content areas
- 4.3 Understands how the arts impact lifelong choices
- 4.4 Understands that the arts shape and reflect culture and history
- 4.5 Demonstrates knowledge of arts careers and the role of arts skills in the world of work

WASHINGTON STATE LEARNING GOALS

The goal of the Basic Education Act for the schools of the state of Washington shall be to provide students with the opportunity to become responsible citizens, to contribute to their own economic well-being and to that of their families and communities, and to enjoy productive and satisfying lives. To these ends, the goals of each school district, with the involvement of parents and community members, shall be to provide opportunities for all students to develop the knowledge and skills essential to:

GOAL 1:

Read with comprehension, write with skill and communicate effectively and responsibly in a variety of ways and settings;

GOAL 2:

Know and apply the core concepts and principles of mathematics, social, physical, and life sciences: civics and history: geography: arts: and health and fitness;

GOAL 3:

Think analytically, logically, and creatively, and to integrate experience and knowledge to form reasoned judgments and solve problems, and

GOAL 4:

Understand the importance of work and how performance, effort, and decisions directly affect career and educational opportunities.

**METT PROPOSED CULTURALLY INCLUSIVE LANGUAGE INTO
EXISTING FOUR LEARNING GOALS**

GOAL 1:

Read with comprehension, write with skill, and communicate effectively and responsibly in a variety of ways and **settings that respects the diversity of all people;**

GOAL 2:

Know and apply the core concepts and principles of mathematics, social, physical, and life sciences; civics and history; geography; arts; and health and fitness **in ways that are culturally inclusive;**

GOAL 3:

Think analytically, logically, and creatively **in an intercultural appropriate manner,** and to integrate this diverse experience and knowledge to form reasoned judgments and solve problems; and

GOAL 4:

Understand the importance of work and how performance, effort, **effective interpersonal communication with diverse people,** and decisions directly affect career educational opportunities.

RECOMMENDED FIFTH LEARNING GOAL:

Recognize the value of various cultures and heritages; become responsible and respectful citizens in a multicultural setting; and use one's cultural knowledge as a foundation to achieve personal and academic success.

YAKIMA SCHOOL DISTRICT
GENERAL ART STUDENT OUTCOMES

The student outcome requirements are as follows:

- Demonstrate art skills that relate to historical or cultural periods of art.
- Demonstrate technical competency in using drawing collage and assemblage to depict historical or cultural art periods and styles.
- Describe various contemporary and historical periods or cultures and styles as they relate to materials of artworks.
- Choose appropriate materials, tools and processes to replicate various contemporary, historical and cultural styles.
- Justify selection of media and articulate its strengths and weaknesses and why choices were made.
- Compare and contrast contemporary, historical and cultural artworks.

CULTURAL HAND ART

Timeline : 400 minutes- four - 100 minute class periods

Objectives:

The purpose of this lesson is to develop an understanding and appreciation for the artistic symbols within various cultures and to see the connection that lies between art and society.

Outcomes:

Students will be able to create a cultural hand art drawing by selecting symbols and designs from other cultures, as well as their own. Students will use their artistic knowledge and ability to design works of art that show an understanding of the principles of art, such as value, balance, and texture.

Materials

12x18 white paper, rulers, erasers
Pencils, color pencils, examples of
Student work, books, photocopies

Vocabulary:

Symbol	Value
Motif	Contrast
Tattoo	Balance
Texture	

Preconceived ideas inviting students into learning/ developing metacognitive thinking skills

Instructor poses these questions:

How many of you know what a tattoo is?

How do you know it is a tattoo?

What does a tattoo tell you about a person?

How do you know what a tattoo says about a person's character or beliefs?

What the instructor does:

- Provides examples of handouts & books that depict symbols, motifs, and patterns from different cultures.
- Models the appropriate way to begin the assignment
 - Draw a ruler width border around a 12x18 sheet of white paper
 - Trace the outline of hands within those borders
 - Demonstrate how to use tracing paper to transfer symbols onto the hands
 - Demonstrate how to use pencil and color pencils to show contrast, value, texture, and balance
 - Show examples of desirable outcomes for student work
 - Check for understanding
 - Direct students back to their stations for independent work

What the student does:

Draw a ruler length border around
a 12x18 sheet of white paper

- Trace the outline of their hands within the borders.
- Select symbols from their own culture as well as other cultures
- Use a pencil and color pencils to show a contrast of light and dark values within their designs
- Select a symbol or object to place in the background that is representative of your culture
- Work independently on the assignment
- Be prepared to self-assess the finished product

Connection to Arts EALRs

- 1. 1.1, 1.2, 1.3, 1.4, 1.5.
- 2. 2.3
- 3. 3.2
- 4. 4.3, 4.4

Connection to State Learning Goals

- Goal 1. Students will learn to communicate information about symbols and patterns of different cultures.
- Goal 2. Students will apply the core concepts and principles of art by drawing to show value, contrast and texture.
- Goal 3. Students will think analytically, logically, and creatively. Students will visually scrutinize the symbols and designs to render creative works of art that show an understanding and appreciation of all cultures represented in the artwork

DBAE approach to instruction**Aesthetics:**

Students will examine and discuss the examples of cultural symbols, patterns and motifs.

Art Criticism:

Students will participate in a discussion regarding the use of tattoos in today's society.

Art History:

Explain to students how and why different cultures have used body art.

Art production:

Display examples of past student work. Students will create their own cultural hand art.

Cultural Hand Art Instructions & Examples

Step 1. Draw a ruler width border around a 12x18 sheet of white Drawing paper.

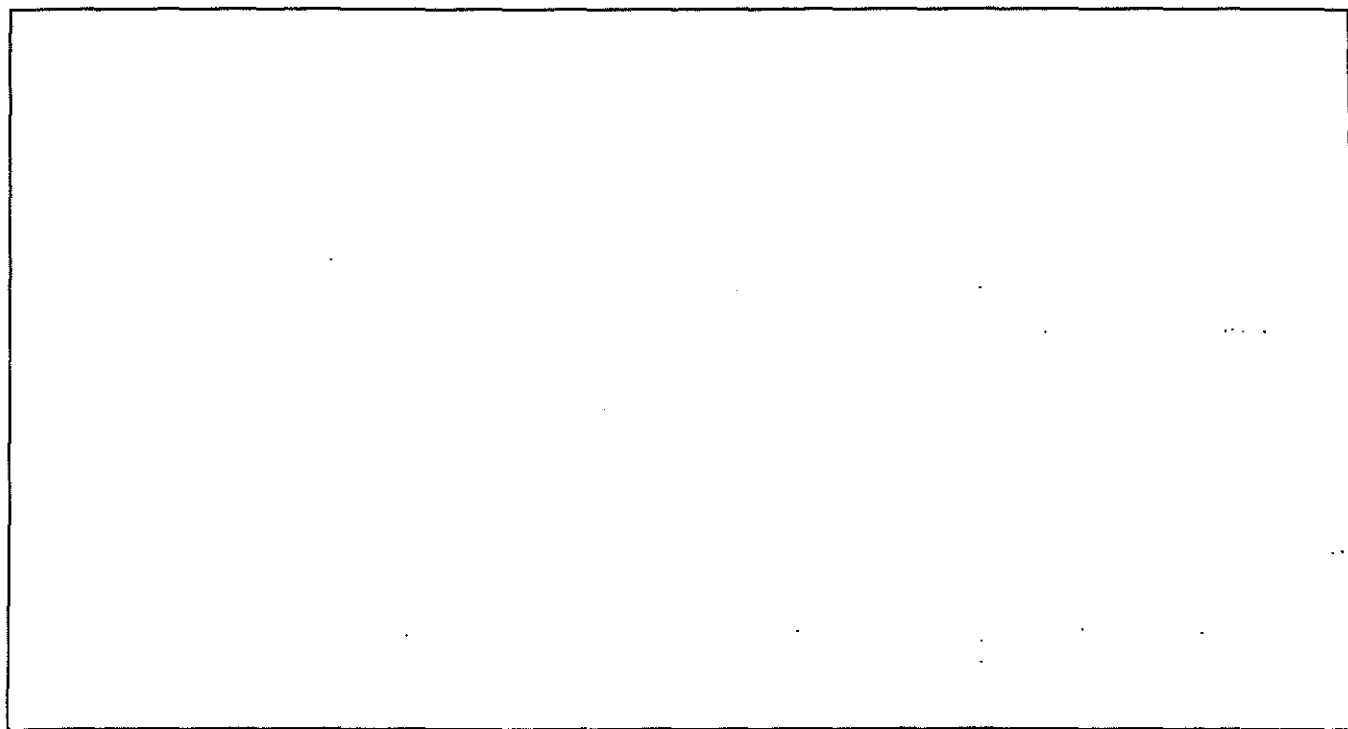
Step 2. Trace the outline of both hands inside the borders.

Step 3. Select patterns and designs to draw/transfer on the hands.

Step 4. Begin to draw/ or trace the selected patterns or designs on the hands.

Step 5. Select your choice of medium (pencil, colored pencils markers to enhance your design

Step 6. Select a meaningful object or background that will tie the cultural representation of the hands together with the background.



Student artwork by Justin Eagleman.

Please note: Content on this page was redacted due to copyright concerns.

Student artwork by Sarah Price.

CULTURAL NARRATIVE BOXES

Timeline: 6 to 8 100 minute periods

Medium: Mixed Medium/ Assemblage

Objectives:

The purpose of this lesson is to develop a knowledge and understanding of the significant contributions of prominent members of diverse cultures by creating a three-dimensional assemblage.

Outcomes:

Students will be able to create a three-dimensional mixed-media sculpture that illustrates an expressive idea. Students will use their artistic knowledge and ability to design a work of art that incorporates formal art qualities and creative thinking.

Materials:

- | | |
|-------------------------|---------------|
| • Shoe boxes | Glue |
| • Cereal Boxes | Paint |
| • Small cardboard boxes | Found objects |
| • Magazines | |

Vocabulary:

- | | |
|---------------------|--------------------|
| • Assemblage | Rough sketch |
| • Three-dimensional | Cultural narrative |
| • Shape | Form |

Preconceived ideas inviting students into learning/developing metacognitive skills:

Instructor poses these questions:

- How many of you know what a narrative or narrator is?
- What is the role of a narrator?
- How do you know what the role of the narrator is?

What the instructor does:

- Provide examples of box constructions
- Model the appropriate way to begin the assignment
- Discuss the rough sketch process
- Introduce the concept of cultural narratives
- Draw rough sketches of the assemblage
- Select found materials, collage items, etc., to put on your assemblage
- Direct students to begin to work independently on their assignments

What the student does:

- Draw rough sketches for boxes
- Brainstorm for ideas of who they will portray on their box
- Select a box
- Find materials to decorate the box
- Begin applying the materials and constructing the assemblage

Connections to art EALR's:

1. 1.1, 1.2, 1.3
2. 2.1,
3. 3.1, 3.2, 3.3
4. 4.1, 4.2, 4.3, 4.4, 4.5

Connection to State Learning Goals:

Goal 1. Students will learn to communicate information about a prominent figure in a culture.

Goal 2. Students will apply the core concepts and principles of art to create a three-dimensional form.

Goal 3. Students will think analytically, logically and creatively by recalling prior learning knowledge to successfully organize a narrative portrait combined with found objects.

Goal 4. Students will understand and view how the process of artistic problem solving relates and/or connects to other areas of life.

DBAE approach to learning:**Aesthetics**

Students will examine and discuss the examples of cultural narrative box.

Art criticism

Students will participate in a class discussion regarding the use of found materials and collage to portray a cultural narrative.

Art History

The instructor will explain how cultures have used assemblage to define or identify their contributions to society.

Art production

Students will create a cultural narrative box.

Cultural Narrative Box

Reference Sheet

- Step 1. Select a box, decide if it will be viewed horizontally or vertically.
- Step 2. Find images to decorate your box, Photocopies, magazines, found objects, etc,
- Step 3. Decide what your focus point of your assemblage will be, i.e., face, hand, or an Object
- Step 4. Begin applying images and decorating or painting the box, be cognizant of the three-dimensional view of your assemblage, think of the final product being viewed from all sides.

CULTURAL NARRATIVE BOXES RESOURCE GUIDE

Below is a list of recommended personalities from the main cultures represented in the United States. Teachers may use this list to start students on a search within the listed cultures.

African Americans

Martin Luther King, Jr.
Frederick Douglass
Father Divine

Mary McLeod Bethune
Gwendolyn Brooks
Marian Anderson

Asian Americans

Gary Locke
Yo Yo Ma
Bruce Lee

Maya Lin
Yoko Ono
An Wang

Hispanic Americans

Lauro F. Cavazos
Jaime Escalate
Oscar Hijuelos

Sister M. Isolina Ferre
Tina Ramirez
Judith Otiz Cofer

Native Americans

Harrison Begay
Wovoka
Jim Barnes

Susan LaFlesche Picotte
Annie Dodge Wauneka
Ada Deer

Internet Resource

<http://www.ithaca.edu:>
Kurt Bogart's Multicultural Personalities in the Humanities

WHO WEARS THE MASK

Timeline: six – eight 100 Minute Periods

Medium: Mixed Mediums / Mask

Objective:

The purpose of this lesson is to provide students with an awareness of how different cultures use masks. Students will view masks from different cultures to find similarities and differences in customs, rituals and traditions.

Outcome:

Students will be able to create a 3-D mask made of cardboard or Plaster of Paris. Students will show contrast in value, texture and color while creating their mask. Students will create a mask that has the characteristic of two different cultures.

Materials

- Cardboard boxes
- Rubber cement
- Aluminum foil
- Tape
- Brushes
- Books about masks
- X-acto knife
- Plaster of Paris strips
- Tempera & acrylic paints
- Scissors
- Photographs or mask from different cultures

Preconceived ideas inviting students into learning/developing metacognitive skills:

Instructor poses these questions:

- What is a mask?
- Who wears masks?
- Name different types of masks
- How do you know it is a mask?

What the instructor does:

- Show examples of pictures of masks from different cultures
- Discuss how masks are used across different cultures
- Model the appropriate way to begin making a mask
 - Select the two cultures that you will portray
 - Begin with a rough sketch
 - Cut base form from the corner of a box
 - Cut areas for the eyes, mouth, etc.
 - Direct students to begin independent work
 - Check for understanding/stress safety when using knives

- Monitor and adjust

What the student does:

- View the examples of mask from the Instructor
- Select the two cultures for the mask
- Draw rough sketches
- Select a box; begin cutting process
- Add extras to enhance the mask
- Paint the finished product

Connections to Art EALR's:

1. 1.1, 1.2, 1.3, 1.4
2. 2.1
3. 3.1, 3.2, 3.3
4. 4.1, 4.2, 4.3, 4.4, 4.5

Connections to State Learning Goals:

Goal 1. Students will learn to communicate information about how masks from different cultures are used.

Goal 2. Students will apply the core concepts and principles of art to create a three-dimensional mask that represents two cultures.

Goal 3. Students will think analytically, logically and creatively by recalling prior knowledge to create a symmetrical three-dimensional mask that shows contrast in texture, value and color.

Goal 4. Students will understand and view the connections that masks have in the portrayal of everyday life of various cultures.

DBAE approach to learning:

Aesthetics:

Students select and discuss photographs of mask. Discuss the principles of art displayed.

Art Criticism:

Students select photographs and examples and work in groups to compare different face masks.

Art History:

Students will discuss the influence of mask artists from different cultures on the art of today.

Art Production:

Students create mask that is representative of two cultures.

Cross-Cultural:

Students discuss similarities and differences among kinds of masks in different cultures.

Who Wears the Mask

Reference Sheet

- Step 1. Draw rough sketches of a mask that has characteristics of two cultures.
- Step 2. Select a box that is similar to the shape of your rough sketch drawing.
- Step 3. Draw mask characteristics on the box; begin the cutting process.
- Step 4. Use extra pieces of cardboard to add special features i.e, eyebrows, nose, tongue, lips, ears.
- Step 5. Select a color scheme to paint your mask, paint mask and then spray an acrylic coating over the final product.

Examples of Mask from Different Cultures

References

Finley, C. (1999). The Art of African Masks: Exploring Cultural Traditions. Minneapolis: Lerner Publications .

Lechuga, R.D. (1995) Mask Art of Mexico. San Francisco: Chloe Sayer/Chronicle Books.

. McCarty, C., & Nunley, J. W. (1999). Masks. Faces of Culture. New York: Harry N. Abrams, Inc.

Segy, L. (1976). Mask of Black Africa. New York, NY: Dover Publications.

Sivin, C. (1986). Maskmaking. Worcester, MA: Davis Publications.

MULTICULTURAL PATCHWORK

Timeline: 4 – 6 100 minute periods

Medium: Textiles/Fabrics

Objective:

The purpose of this lesson is to foster an appreciation of how stories have been told within different cultures, and explore the role that art has played in bringing visual representation to the spoken word.

Outcomes:

Students will create their own individual patch portraying a significant event or person in their culture. Students will work cooperatively to design a patchwork quilt that is representative of all the cultures in the classroom.

Vocabulary:

- Repetition
- Balance
- Symmetry

Materials:

- | | |
|-----------------|---|
| • Needles | Thread |
| • Scissors | Rulers |
| • Glue | Poster board |
| • Fabric Scraps | 12 inch square of printed or plain fabric |

Preconceived ideas inviting students into learning/developing metacognitive thinking skills:

- What is a quilt?
- Who makes quilts?
- Describe the artwork visible on quilts.
- What art principles do you present in quilts?
- How do you know this?

What the instructor does:

- Provide examples of pictures of quilts that show artwork that tells a story.
- Model the appropriate way to begin the assignment
 - Draw rough sketches of ideas to fit a 12 inch square
 - Cut out squares from fabric leaving a ¼ inch border around the piece
 - Transfer drawing or cut out piece of fabric to the square and begin the application phase
 - Check for understanding
 - Direct students back to their stations for independent work

What the student does:

- Draw a rough sketch of their idea for a square
- Cut out squares from the fabric, leaving a ¼ inch border around the piece
- Transfer drawing or cut-out piece of fabric to the 12 inch square and begin the application phase
- Sew the pieces together joining the ¼ seam
- Sew the assembled fabric design onto a piece of solid colored fabric.
- Work with other students to put the patchwork quilt together.

Connection to Arts EALR's:

1. 1.1, 1.2, 1.3, 1.4, 1.5
2. 2.1, 2.2, 2.3
3. 3.1
4. 4.1, 4.2, 4.3

Connections to State Learning Goals:

Goal 1. Students communicate information about how cultures use art to tell story or preserve rituals.

Goal 2. Students will apply the core concepts and principles of art by drawing to show repetition, balance and symmetry.

Goal 3. Students will think analytically, logically, and creatively as they visually scrutinize the designs that tell stories of various cultures.

Goal 4. Students will understand and recognize the connections that art plays in reflecting the values and traditions of a culture.

DBAE approach to art instruction:**Aesthetics:**

Students will examine and discuss the artwork present on examples of patchwork quilts.

Art Criticism:

Students will discuss the use of art principles seen in the examples of quilts. Students will discuss the art of quilt collecting in today's society.

Art History:

Students will research the use of quilts and other forms of art that were used to tell stories of one's culture.

Art Production:

Students will create their own patch to become part of a multicultural patchwork quilt.

Cross-Cultural:

Instructor draws comparisons with other cultures that use artwork to tell stories

- Ming Gold Embroidery
- Story-Telling Robe of Hunan
- Inuit Wall Hangings
- Seminole Patchwork

Multicultural Patchwork Reference Sheet

- Step 1. Select a piece of fabric that has an interesting pattern or color.
- Step 2. Draw rough sketches of your design/ or pattern of the culture(s) that you want to Portray.
- Step 3. Cut-out squares from the fabric, leaving a $\frac{1}{4}$ inch border around the piece.
- Step 4. Transfer drawing or cut-out piece of fabric to a 12 inch square and begin the Application phase.
- Step 5. Sew the piece together, if applicable, joining the $\frac{1}{4}$ seam
- Step 6. Sew the assembled fabric design onto a piece of solid fabric.

Multicultural Patchwork

Cross- Cultural Connections

MING GOLD EMBROIDERY

- The Ming Dynasty used a method of protecting the delicate silk of their garments. The silks, both heavy and light, were the textile of choice for the wealthy and powerful. Heavy embroidery was used to identify official military rank, as they advanced in rank, “mandarin squares” were added as a symbol of both civil and military authority. The gold and silk embroideries of the Orient have influenced European needle workers since the days of Marco Polo.

INUIT WALL HANGINGS

- The Inuit’s developed a technique that combined traded woolen goods with indigenous furs and skins to create modern garments. The designs are reflective of the customary design motifs used in Inuit folk carvings. The subjects for the wall hangings are drawn from daily life, but the artist do not try to maintain a visual story line. Rather, bold and simple shapes, textures and color contrasts are combined to make the hangings visually striking.

PRESSURE- DYED PATTERNS OF BENIN

- The artist of Benin, a small African nation, used natural resources to create beautiful patterns and designs on fabric. Traditional fabrics are tie-dyed into complex patterns. Tie-dyeing is a pressure-resist technique, in which the dye does not penetrate the treated areas of fabric. Instead, in the tied or wax areas, intricate patterns emerge in the color(s) of the fabric, before its last color bath

YARN PAINTINGS OF THE HUICHOLS

- The Huichol Indians of Mexico use brightly colored yarns for yarn paintings. The paintings are made by spreading beeswax on a smooth wooden surface. Lengths of yarn are then pressed into place. Shapes are outlined, and then filled with patterns and whirls. The entire painting is filled with yarn figures of people, animals, plants, insects, the sun, moon or stars.

NO STRUGGLE, NO PROGRESS

Timeline: six– eight 100 minute periods

Medium: Collage

Objectives:

The purpose of this lesson is for students to learn about the struggles of cultures within the United States. Students will create a collage that focuses on a culture other than their own.

Outcomes:

Students will understand that a collage is artwork created from parts of photographs or other pictures. Students will create a collage which illustrates, a political, social or economic struggle of a culture within the United States.

Vocabulary:

- Collage
- Montage
- Mosaic

Materials:

- Magazines
- White Paper, 12X18/18X24
- Pens
- Brush
- Ink
- X-acto knives
- History books
- Examples of collages from different cultures
- Newspapers
- Pencils
- Markers
- Paint
- Scissors
- Rubber cement
- Photocopies

Preconceived ideas inviting students into Learning/Developing Metacognitive skills:

Instructor poses questions:

- What is a collage?
- How do you know it is a collage?
- Name a struggle, political or social, that a culture within the United States has been involved in.
- How do you know it is or was a struggle?

What the Instructor does:

- Show examples of collages, discuss prominent artists that created collages
- Brainstorm ideas about cultures that have struggled in the United States
- Select materials for the collages
- Model the appropriate way to begin the collage
 - Tear or cut out elements
 - Lay out all pieces and experiment with the placement
 - Check for understanding/stress safety
 - Direct students to begin independent work

What the Student does:

- View examples of collages
- Select a culture to portray
- Select photos and materials you want to combine
- Tear/cut out elements
- Lay out all the pieces
- Glue everything down
- Add drawing elements: pastels, pen & ink, markers or watercolor
- Complete the assignment and give your collage a title

Connection to Arts EALR's

1. 1.1, 1.2, 1.3, 1.4
2. 2.1
3. 3.1, 3.2, 3.3
4. 4.1, 4.2, 4.3, 4.4, 4.5

Connections to State Learning Goals:

Goal 1. Students will learn to effectively communicate information about a struggle within a culture in the United States.

Goal 2. Students will apply the core principles of art to create a mixed medium collage.

Goal 3. Students will think analytically, logically and creatively by recalling prior learning knowledge to describe visual elements and themes in a collage.

Goal 4. Students will understand and view the connection that art plays in portraying the struggles of a culture.

DBAE Approach to Instruction:**Aesthetics:**

Students will examine and discuss the examples of the collages presented.

Art Criticism:

Students will discuss the use of and the effectiveness of the art principles seen in the collages.

No Struggle, No Progress

Multicultural Collages

Reference List of Artists' and artwork

Pablo Picasso, Spanish painter 1881-1973

- Guitar. 1913
- An abstract collage featuring parts of a guitar with newspaper clippings, pieces of wallpaper, and labels pasted to the picture surface
- Mittler, G. A., (1994). Art in Focus. New York: Macmillan/McGraw-Hill. pg. 540

Romare Bearden, African-American painter

- Prevalence of Ritual Baptism. 1964
- A collage in which Bearden used photographs of textiles, water, cloth, wood, leaves, grass, metal and people to represent the African-American religious ritual of the baptism.
- Ragans, R. (1995). ArtTalk. New York: Macmillan/McGraw-Hill. pg. 178

MOTHER EARTH

Timeline: six –eight 100 MINUTE PERIODS

Medium: Clay

Objectives:

The purpose of this lesson is for students to gain knowledge and understanding of how various cultures have used clay to create sculpture and pottery. Students will identify similarities and differences in sculptural and ceramic works in different cultures.

Outcomes:

Students will have a choice of creating a clay sculpture or piece of pottery that is distinctive of a culture.

Vocabulary:

- | | |
|-------------|-------|
| • Sculpture | Adobe |
| • Coil | Glaze |
| • Slab | Kiln |

Materials:

- | | |
|----------------|---------------------------------|
| • Clay | Modeling tools |
| • Water | Damp paper towels |
| • Newspaper | Glaze |
| • Wire | Wood blocks |
| • Rolling pins | Photos of sculpture and pottery |

Preconceived ideas inviting students into learning/developing metacognitive thinking skill:

Instructor poses the questions:

- Where does clay come from?
- How do you know this?
- How does pottery/ceramics affect your everyday life?
- How do you know this?

What the Instructor does

- Show students examples of photos of sculpture and pottery from various cultures
- Give students a choice of what they create....sculpture or pottery
- Model the appropriate way to begin working
 - Rough sketches of your object
 - Roll out a slab of clay/form clay for sculpture
 - Demonstrate pinch, slab or coil techniques
 - Check for understanding

- Distribute materials
- Monitor and adjust instruction

What the Student does:

- View examples of the artwork
- Decide what type of clay work they will create
- Draw rough sketches
- Roll out a slab of clay
- Begin to form object using one of the techniques demonstrated by the instructor
- Complete the artwork
- Allow work to harden to green ware
- Fire the object in the kiln
- Paint/decorate or glaze the finished product

Connections to Art EALRS:

1. 1.1, 1.2, 1.3, 1.4
2. 2.1,
3. 3.1, 3.2, 3.3
4. 4.1, 4.2, 4.3, 4.4, 4.5

Connections to State Learning Goals:

Goal 1. Students will learn to effectively communicate information regarding the forms of sculpture and pottery in all cultures.

Goal 2. Students will apply the core principles of art to create sculpture or pottery that shows an appreciation of multicultural art.

Goal 3. Students will think analytically, logically and creatively by recalling prior knowledge to develop art that reflects an awareness of cultural influences.

Goal 4. Students will understand and view the connections that sculpture and pottery plays in everyday life.

DBAE approaches to instruction:

Aesthetics:

Students will examine and discuss examples of sculpture and pottery displayed in the classroom.

Art Criticism:

Students will discuss and describe the differences and similarities between sculpture and pottery.

Art History:

Students will research and explore pottery and sculpture as an ancient art in different cultures.

Art Production:

Students will produce/create a sculpture or piece of pottery that is characteristic of a culture.

Art History:

Students will research and explore the beginning of the art of collage and how it has changed over time.

Art Production:

Students will create their very own cultural collage.

Mother Earth

Cross-Cultural Connections

- THE INSTRUCTOR MAY USE THESE EXAMPLES TO DRAW CONNECTIONS OR GIVE IDEAS TO STUDENTS FOR THEIR PROJECTS.

CLAY FIGURES OF ACHMICHIO-The Tarascan Indians in western Mexico made clay figures which depict subjects drawn from daily life: animals, dancers, and clowns. The figures are brightly colored and festive, and show a great deal of action and expression.

CHINESE LACQUERWARE- Chinese artisans constructed beautiful and costly dishes, boxes and chests that are coated with some forty layers of lacquer until a smooth finish is achieved. Traditional Lacquer colors are black, red, dark green and gold.

DECORATED CALABASHES OF AFRICA- A versatile gourd, used to make bowls, ladles, cups, dishes, ink pots, bottles, and many other useful items in Nigeria, Cameroon and the Congo. The artist worked directly on gourds, carving bold geometric shapes and folkloric symbols such as suns, snakes, birds and animals.

INCA GENRE POTTERY OF PERU- Mochican and Naza ceramist influenced the Incas to create practical pieces that display great technical skill and simplistic design. Subjects are drawn from the daily lives of Incas. They show the character of their people and their homes, their occupations, commonplace tasks, recreational activities, and their myths.

MULTICULTURAL WORKSHEET

This worksheet can be utilized in studying and researching for all lessons within the Multicultural Art Curriculum.

I. I found information about the culture I chose in

2. The art of the _____ culture can best be described as

3. The purpose(s) of art in the _____ culture was

4. An art form from that culture would serve a the purpose of _____

5. The images, symbols, or shapes used to enhance the art of the _____

culture are _____

6. Other interesting ideas that came from the study of the _____

culture are _____

EXPLORING THE MULTICULTURAL CONTEXTS OF ARTWORK QUESTIONNAIRE

The teacher may use this series of questions to develop critical thinking skills and cultural relevance for students as they work on art projects. The teacher should substitute the name of the lesson plan to fit the questioning model.

1. What are the ideas, emotions, values, and/or qualities being transmitted through the artwork?
2. What does the work tell the viewer about the artist that created it (rank, status or role in his or her culture)?
3. What does the piece tell the viewer about the culture it was created in?
4. Does the artwork tell the viewer anything about the style of the culture?
5. Is the art form now extinct?
6. Why would one culture put more emphasis on the shape of a bowl, another on the pictorial decoration, another on size, another on texture and so on?

Example: Compare and contrast African pottery with Native American Basketry.

1. Does this difference indicate specific availability of materials, knowledge of tools, or specific needs of their personal, social or religious life?
2. Are these differences related to date, climate or trade patterns?
3. To what degree do differences depend on the skills and dedication of the individual artist?
7. What evidence can be found that one culture has learned from another culture?
 1. Is there a similarity in functional objects or pictorial subject matter?
 2. Is there a similarity in emphasis on the depiction of the human figure or of other subject matter?
 3. Is there a similarity in emphasis on the depiction of the human figure or of other subject matter?

EXPLORING THE MULTICULTURAL CONTEXTS OF ARTWORK QUESTIONNAIRE II

1. In which culture was/were the art form(s) produced?
2. Identify and describe the geographical features of the region/place inhabited by the producer(s) of this/these object(s). In what ways have climate, landform, vegetation and natural resources affected the art form(s) produced?
3. In what time period(s) was/were the art form(s) produced?
4. Describe the physical appearance of the art form(s).
5. How did/does the art form(s) function in the culture?
6. What aspect(s) of the cultural aesthetic production is most important: the process, the product, or the symbolic significance?
7. What is/was the social significance of the art form(s)?
8. What were/are the aesthetic values of the culture?
9. Who is/are the artist(s)? Gender(s)? Age(s)? Social status?
10. How was/were she/he/they selected to become artist(s)?
11. How was/were she/he/they trained?
12. For whom did/do he/she/they produce the art form(s)?
13. Is/are the art form(s) being produced today? Is it the same or different/HOW?
14. How is/are the art form(s) being used in the culture today?

Multicultural Art Websites

Ethnic Arts and Facts: Educational Cultural Kits

<http://www.ethnicartsnfacts.com>

C.A.R.T.S., Cultural Arts Resources for Teachers

<http://www.carts.org/index.html>

Crystal Fine Art – Multicultural Gallery of Contemporary Artist

<http://www.crystalfineart.com>

Kinder Art, KI-12 Multicultural Art Lesson Plans and Activities

<http://www.kinderart.com>

Kennedy Center Art EdNet

<http://www.artsednet.getty.edu>

Crizmac Art and Cultural Education Materials, Inc.

<http://www.crizmac.com>

Glossary

Adobe: sun-dried clay (Glencoe, 1994).

Assemblage: a three-dimensional collage (Glencoe, 1994).

Balance: a principle of art, it refers to the way the art elements are used to create a feeling of equilibrium or stability in a work (Glencoe, 1994).

Coil: a pot formed by coiling long ropes of clay in a spiral (Glencoe, 1994).

Collage: a picture or design created with such elements as paper, photographs, and string (Glencoe, 1994).

Contrast: a principle of art that refers to a way of combining art elements to stress the differences between those elements (Glencoe, 1994).

Form: an element of art, it describes an object that is three-dimensional and encloses volume (Glencoe, 1994).

Medium: a material used to create a work of art (Glencoe, 1994).

Mixed Media: the use of more than one medium in a work of art (Glencoe, 1994).

Montage: a special kind of collage, made from pieces of other pictures (Glencoe, 1994).

Mosaic: A work of art made of small cubes of colored marbles or glass set in cement (Glencoe, 1994).

Motif: part of a design that is repeated over and over in a pattern (Glencoe, 1994).

Repetition: a principle of art, it refers to a way at combining art elements so that the same elements are used over and over (Glencoe, 1994).

Rough Sketch: a quick rough drawing (Glencoe, 1994).

Shape: an element of art, it is an area clearly set off by one or more of the other elements such as color, value, line and texture (Glencoe, 1994).

Slab: a form that is solid, flat and thick (Glencoe, 1994).

Symbol: something that stands for, or represents something else (Glencoe, 1994).

Symmetry: parts arranged the same way on both sides (Glencoe, 1994).

Tattoo: an indelible mark or figure fixed on the body by insertion of pigment under the skin (Glencoe, 1994).

Texture: the element of art that refers to the way things feel, or look as if they might feel if touched (Glencoe, 1994).

Three-dimensional: an object that gives the illusion of depth or varying distances (Glencoe, 1994).

Value: an element of art that describes the lightness or darkness of a color (Glencoe, 1994).

Chapter Five: Summary, Conclusions, and Recommendations

Summary

The purpose of this project was to design a multicultural general art curriculum that promotes cultural awareness, fosters cultural knowledge and understanding, and develops an appreciation in students for other cultures, as well as their own. The project was developed for ninth through twelfth grade Davis High School general art students in the Yakima School District. As the review of literature supported, an effective multicultural art curriculum is one in which both teacher and students engage in learning that allows for the celebration of diversity in the classroom, as well as the community. It also supports the use of DBAE to provide learners with a respect and an acceptance of diverse cultures, while promoting social equity among all students.

Conclusions

In order to develop a personally meaningful art education program, art educators need to know what role art has played in minority groups. It is important to include works by women, African-Americans, Hispanics, Native Americans, and Asians, to point out the ethnicity of the artist, and to discuss the unique experiences these people have had.

It is important for students to see themselves and the personal connection they have with what is being taught in the classroom. Therefore, art teachers must show a commitment towards multicultural education and cultural pluralism, which calls for respecting and appreciating diversity and whenever possible adapting teaching strategies, curriculum content, and the classroom environment to best meet the individual needs of all students. The Essential Academic Learning Requirements (Commission on Student

Learning, 1999) for the art calls for students to make connections within and across the Arts, to other disciplines, life, cultures, and work. This can become a reality if art educators will not let their personal biases interfere with the student's rights to understanding and appreciating the art of others. Art educators must go beyond the curriculum, and help all students' truly understand that the arts shape and reflect culture and history.

Having a multicultural general art curriculum implemented will allow all students to have a common thread at Davis High School, which is, the unique opportunity to see how various cultures use art as a form of personal, social, and creative expression.

Recommendations

Above all, the instruction materials used in the study of art must include a wide variety of diverse cultures, artists, and artwork. The specific details and guidelines that are visible in a multicultural art curriculum can be structured to meet the needs of any particular art program, or school. A key part of developing an effective multicultural art curriculum is the art educator's role in accepting the responsibility to foster the appreciation and awareness of all the cultures that make up this society that we live in. It is also important that students are led on cultural journeys that are relevant to their lives.

Art teachers must implement a multicultural art curriculum that provides relevance for students, which will provide a bridge in which teachers can connect students' cultures as a vehicle for learning. One last recommendation is for art teachers to recognize, design and apply teaching strategies that will allow students, regardless of their racial, ethnic, or socioeconomic makeup, to see themselves, their culture, and the cultures of others, in a positive light.

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